

MEDIATING SPACES:

A Jazz Village for Paterson, New Jersey

by

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This thesis is very much about "connections": strengthening old ones and making new ones. In the making of this project the support from old and new friends was essential.

Thanks go to Gil Riley who I first came to with a half-baked idea of a jazz village and who said "go for it" and who was there all the way.

Thanks to all those at the Institute for Jazz Studies at Rutgers University, a most unique place, for their invaluable assistance.

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And to Shun Kanda who was there at the beginning, thanks for helping me close the circle.

Super-special thanks go to Francine Perlman, I couldn't have made this journey without her.

.... and for those who kept the faith, when at times my own waned.

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Master of Architecture

ABSTRACT

The object of my thesis is to make a place for Jazz in the Great Falls Historic District in Paterson, New Jersey. This project is a continuation of larger interests in the idea of "urban villages" and the nature and role of neighborhoods and communities in the larger urban context. I think of Paterson as a very physical city: the powerful waterfalls, the rugged palisades, the austere mill architecture and the intense urban life. The object, forged from these fragments by taking advantage of the opportunity that lies amongst these diverse elements. The object is actually a vehicle to explore and further define the idea of "mediating spaces". An idea that is drawn from my own urban experience and is directly associated to "street life" within a city. Inherent in this idea are themes of "journey" and "place". Themes which are defined architecturally by movement and connections, edges and adjacencies.

The work contains two parallel or concurrent ideas: "Mediating Space" and "Progressive Discovery". This work begins to answer the question: What is the relationship of "mediating spaces" to "progressive discovery" ?

First of all, the two ideas are connected by "movement": experiencing space as a series of relationships. Both are concerned with edges and adjacencies: the places where connections are made. "Mediating Spaces" pertain to the formal aspects of making connections, of building movement through space.

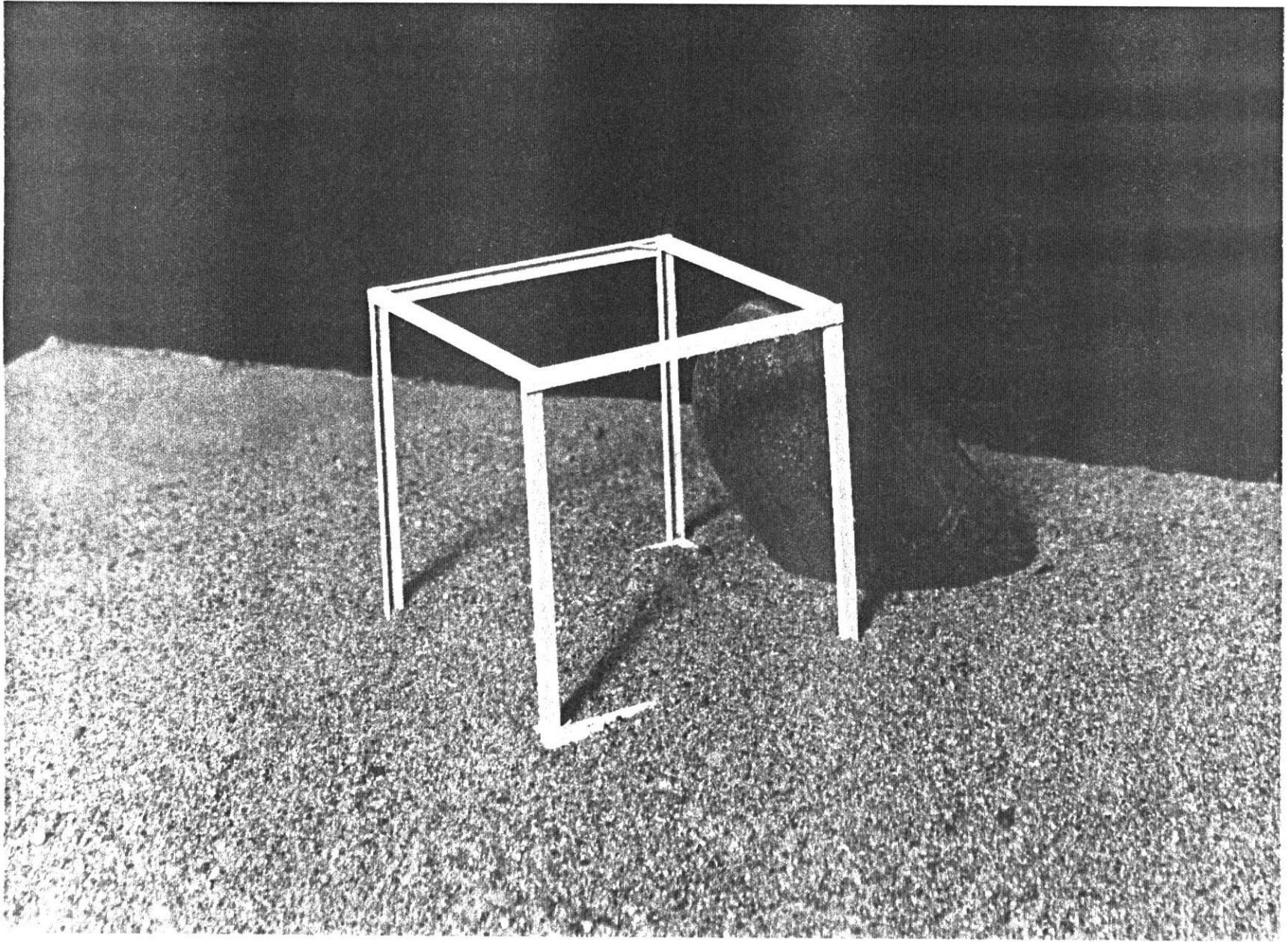
"Progressive Discovery" pertains to the experience of places and spaces as a total "Gestalt". Progressive Discovery is an old idea brought from a previous theoretical construct, the present task now is to set it to an architectural score. The thesis is predominately concern with how to make mediating spaces on the urban scale. On this level mediating spaces serve to connect layers of a community: the institutional and the commonplace, the event and the everyday activity.

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INTRODUCTION

This thesis reflects a personal journey: bits and pieces of information from the past brought into the present. Pieces of a much larger puzzle. This work began with two parallel or concurrent ideas: "Mediating Space" and "Progressive Discovery". The work that follows attempts to formulate an answer the question: What is the relationship between "mediating spaces" and "progressive discovery" ? There are many layers to this question, both share the same architectural language, and both start from the idea that space is experienced as a series of relationships. What connects these two ideas is "movement". Movement as expressed architecturally by edges and adjacencies: the places where connections are made.

Understanding the process of making

connections is essential, as it is in woodworking, to the integrity of the entire piece. Therefore, from the aspect of making connections edges will have a dimension which varies as to their function; and the sharing of the edges, the spatial contiguity, will reflect the character of the adjoining functions. The space in between objects is then positive space, not passive, acted upon by the adjacent spaces. "Mediating Spaces" pertain then to the formal aspects of making connections, of building movement through space.

The focus of this work is primarily the making of mediating spaces. Mediating spaces can exist on several scales. On the urban scale, such spaces act as a joint within the urban fabric, linking different parts of the city and are often identified with the street and/or plaza. On this level mediating

spaces serve to connect layers of a community: the institutional and the commonplace, the event and the everyday activity. "Progressive Discovery" pertains to the experience of places and spaces as a total "Gestalt".¹ Progressive Discovery is an old idea brought from a previous theoretical construct, the present task now is to make it architecturally, make it real.

This work consists of four segments. Part one explores the physical character of the place: the elements that constitute its natural and built form. Important issues pertain to making connections at the urban design level, site organization and path; journey to the falls. Part two examines specific forms as sources for this work, to go beyond the elementary work on Italian public spaces and seek specific architectural sources to draw upon.

Part three consists of a series of explorations looking to find an appropriate architectural language. Part four, the culmination of this journey at that point in time, the design project, the expression of the various explorations into one story.

It is only a beginning....

"Rigor of beauty is the quest. But how
will you find beauty when it is locked in
the mind past all remonstrance?"

To make a start,
out of particulars
and make them general, rolling
up the sum, by defective means--
Sniffing the trees,
just another dog
among a lot of dogs. What
else is there? And to do?
The rest have run out--
after the rabbits.
Only the lame stands--on
three legs. Scratch front and back.
Deceive and eat. Dig
a musty bone

For the beginning is assuredly
the end--since we know nothing, pure
and simple, beyond
our own complexities.

-William Carlos Williams, Paterson



IMAGES

In New York City, my home, I love to walk. Walking thirty or forty city block is no effort. It is like reading out loud: even though I have walked a particular street many time times before, the story of that street never seems the same. It is familiar, yet I always hear or see something different, something that makes me perceive the place differently. Broadway is one of those streets. There are others, smaller, less dramatic, but Broadway is like an epic narrative joining a seemingly endless stream of episodes. If you are at one location on Broadway you have a sense of the city as a whole. As home New York serves as a point of reference, a means of understanding other urban settings.

In retrospect, when I visited the many small hill towns in Italy,

what I enjoyed was the street scene in its many forms. In New York, as well as San Gimignano and Cortona, the history of urban form can be told in the organization of the streets and the subsequent joining of streets in the piazzas or public spaces. The street is where the public space begins, where individuals begin to make their connections to their neighbors and the rest of the city. By walking the streets one gets to know an urban environment. The street is where you make direct contact with a city, where you meet it on its own terms, observe the people and get mixed up in their daily activity, and in their environment.

A street tells a city's particular story. It is a narrative of the city's history. Yet one story is not isolated from the one that preceded it nor from the one that is to follow. In the Italian cities,

large and small, when streets pass by, through or near the piazza's they form episodes in the story. By studying the details of an individual building, by passing quietly through side streets and courtyards, and by enjoying the activity of an open piazza, the city's history can be pieced together, and one can arrive at a fuller understanding.

A city has many histories, and each one is fused into the city's form. Layers of stories, folded one upon the other, give the city its richness. Movement through the streets is an act of knowing, of learning, of self-discovery. Movement through the city becomes an act of peeling away the layers of history. In Italy, one is conscious of the present, or of the Medieval influences, or of the far mysterious gods of the early Mediterranean. In this sense, the land has been humanized and history brought to a

level of consciousness and given expression in the city's form. So that to go to Italy and to penetrate into its cities is like a most fascinating act of discovery. The urban ensemble joins the stream of history, placing the individual in the fundamental dynamic and necessary co-operation with the other members of society. A progressive discovery.

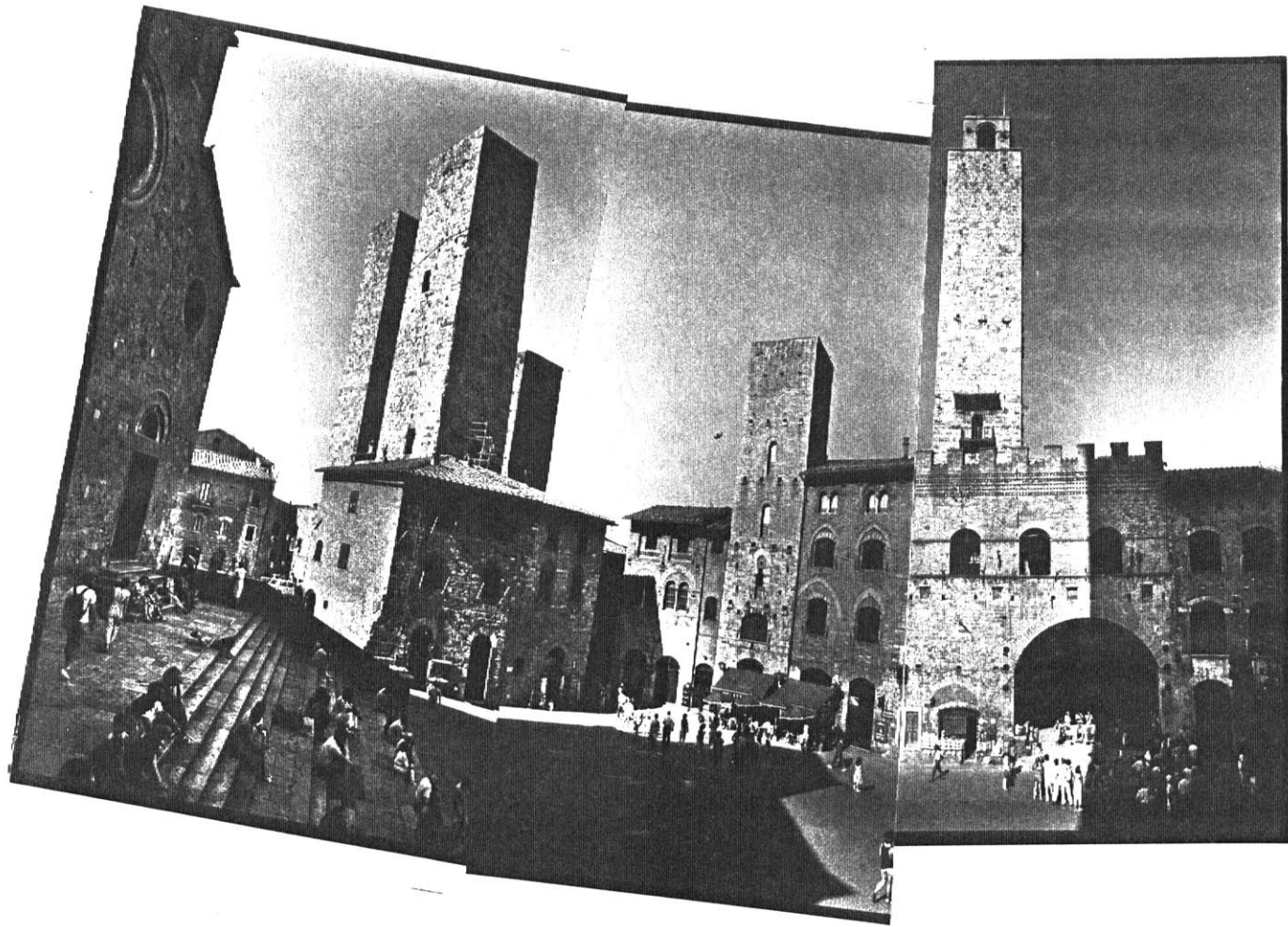
Within the context of my proposed thesis, public spaces in San Gimignano and Cortona are good examples of mediating spaces. Originally, I was fascinated by the relationship of adjoining piazzas and the connecting streets and their particular place in the urban network. I found particularly interesting the relationship between the larger more central piazzas and the smaller adjacent spaces, both along the street and those contained within the building. I tried to



understand the many layers and how connections are made within the network of streets and amongst the varying places by their formal characteristics.

I felt that these two hill towns, in particular, offered some clues. I was attracted to these towns because of the formation of their main piazzas. In each case there exist two piazzas of different character that sit adjacent to one another. The street ties the two main spaces to one another as well as connects the ancillary spaces that are held within the structures that help form the larger piazzas. The process of exploration was similar to eating an artichoke. Peeling away Layer after layer, I found a new morsel of information. Each layer of forms and movement leading on to a new layer. Each layer of dimensions and material; of path, place and light leading to a new discovery.

In one example, in San Gimignano, the main square of the town is situated slightly askew from the more institutional, civic, piazza. The juxtaposition of these two piazzas creates a tension between the two spaces. The exchange that takes place between these two spaces heightens the dynamism of this little town beyond its actual size. The spatial quality, their location, the architectural forms are different yet complementary. My feeling is that these two spaces slide by one another and nestle into each other. Together they form an integrated urban space. Movement binds the experiences together. The act of coming together, the sense of "place" for gatherings, exchanges, for beginnings and endings is reinforced on many levels from the large, composition of streets and piazzas, to the small, the composition of the buildings, the spaces and facades.



What is important to me about these places is the way connections are made. Connections in terms of continuity ... of knitting together layers of change. The way the path is made in relation to the formation of the spaces, the place. The movement is built. The built form seems to take on an active role, the places they make are dynamic. I describe the piazzas as sliding by one another, because I feel something very physically active was taking place: a kind of spatial animation. In thinking about permeable places, of public spaces, I keep coming back to this feeling of spatial animation. It is a place of coming and going. Public space is more than just a market place where goods are exchanged, it is a place to be seen and to see. It is a place of exchange not only of goods but of information between neighbors.

I associate jazz with the New York

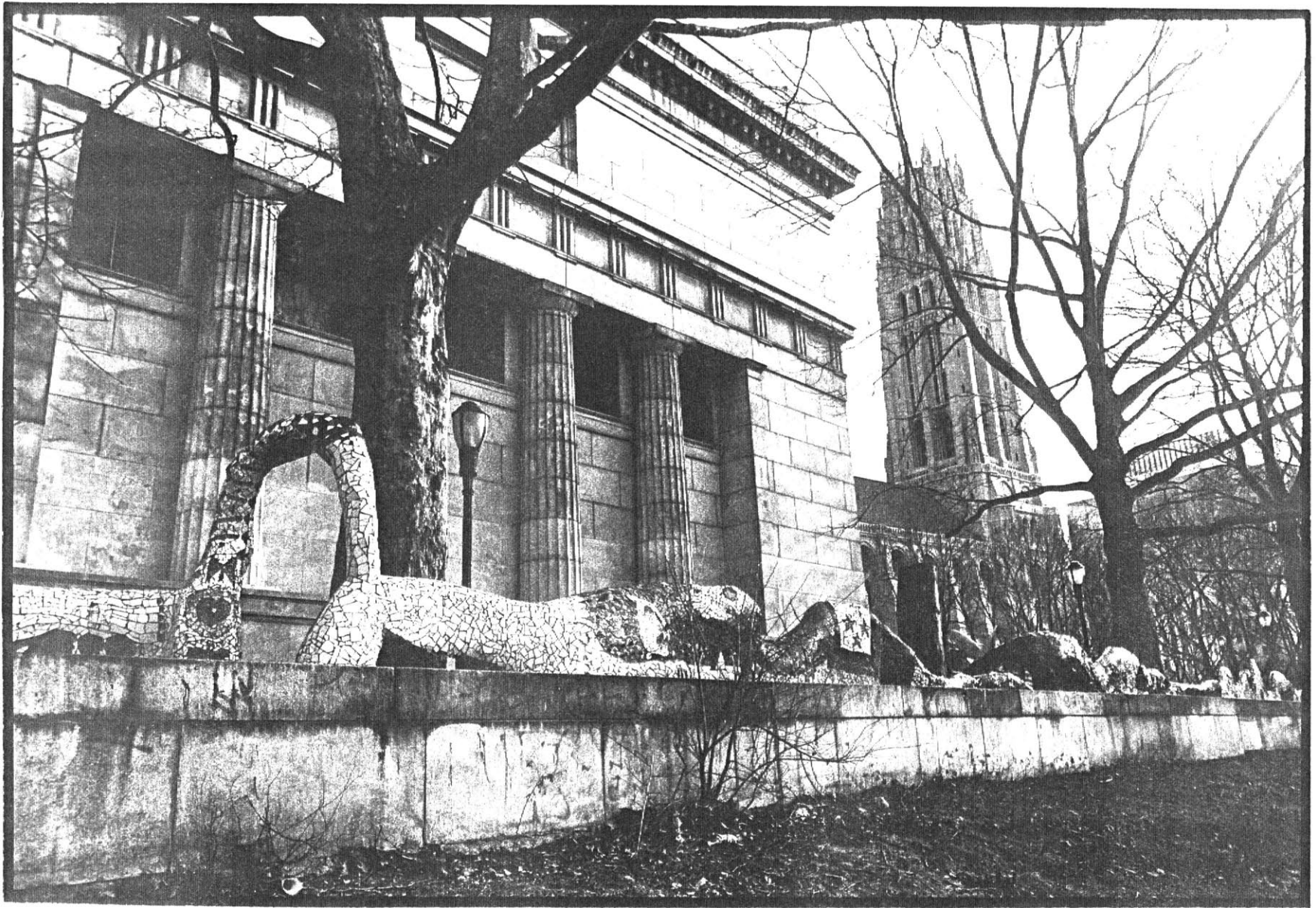
scene. Emerging from that base association came the idea of a jazz village. Jazz as city music has symbolically fused many of the contradictions of modern society within itself. Jazz was created by an disenfranchised minority, yet its appeal is universal.² Jazz embodies the dynamic tension at the very core of modern life, the tension between the individual and the group, with its need for discipline and coordination. Moreover, jazz shares with the modern city an important characteristic: both are based on exchange. Jazz encompasses an enormous range of musical traditions; it transforms their diversity into a commonality of form and emotion.

Frank Tiro, in Jazz, a History, and Martin Williams, in The Jazz Tradition, both talk at length about jazz being rooted, by tradition and history, in New York. New York

represented a coming-together of several streams that had flowed out of New Orleans and other points South and West. Harlem synonymous with jazz was the spiritual home for dozen of black artists and intellectuals. The "Harlem Renaissance" encouraged black artists and intellectuals to express themselves. People like Willie "The Lion" Smith, James P. Johnson, Thomas "Fats" Waller made piano playing a vital and separate tradition in New York. During the depression "rent parties" were popular social events. Battles between piano players would last for hours. Each player would embroider the melodies with his own original ideas and try to develop patterns that had more originality than those played before him. It was pure improvisation. The rent party was the place to go to pick up on all the latest jokes, jive and uptown news. All kinds of people would make

the party scene: formally dressed society folks from downtown, policemen, painters, carpenters, mechanics, truckmen and entertainers of all kinds. Uptown, amateur night at the Apollo Theatre. Downtown there was Swing Street, an entire city block: Fifty-second Street from Fifth to Sixth Avenues. At its peak, the "Street" had music behind every doorway, and one could hear dozens of the greatest jazz musicians in the world playing side by side nightly.³ And further downtown, Greenwich Village, on Bleeker Street, the Village Vanguard a living museum where the jazz sounds animate the artifacts lining the walls.

Jazz is the predominant music one hears on the streets of New York. Walking through the streets of New York during the summer one is treated to a smorgasbord of music. Street corners occupied with

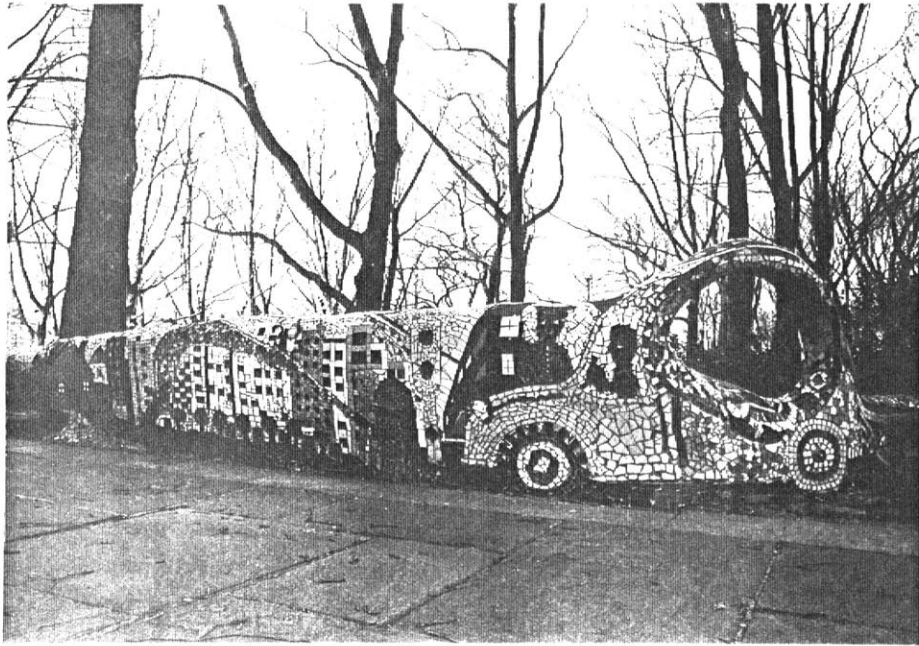


strategically placed musicians taking advantage of the acoustics and the passing crowds. Each block a new tune a new rhythm. Perhaps at mid-block a soloist bridging the gap. From fashionable Fifth ave to Columbus Avenue on Manhattan's upper west side jazz musicians play against the rhythm of the city scene.

Images of the New York scene. The heat and humidity of New York's hot and humid summer nights keeping people and music on the streets. An entrance to a bank, a band shell, the music, the rhythms, drawing hundreds of listeners from their late night stroll. And the jazz-mobile making the rounds of New York's neighborhoods comes around to our neighborhood, every Wednesday night. People gather early in the plaza in front of Grant's tomb, staking out a good spot and catching up on news with old friends.

And these images connected with the scene in Siena, Italy last summer. As part of the ILAUD Program in Siena. our group proposed an urban design scheme that took these various images to help us create a music village. The village was conceived as a series of mediating spaces that would connect the various places adjacent to our site. In many ways this project is an extension of that experience. Siena is filled with music: classical as well as Jazz. Almost every evening there was more than one small concert being performed in various spaces which offered opportunities for performances around the city. These spaces ranged from the informal gatherings around one of the city's cisterns to the more formal courtyard of one of the palazzi.

One of the strongest images I have from that time comes from an early



evening stroll around the fortress. As I walked around the top of the ramparts musical sounds seemed to follow me. First, a saxophone, then clarinet, then trumpet, and another saxophone. I walked to the inside edge of the ramparts, looking down into the interior court of the fortress I saw individual musicians playing against the wall. One, the saxophonist, beneath me, the trumpeter was across the way and the clarinetist down to my left against the other wall. Other musicians paused in front of a potential spot, with some understanding of proper neighborly relations. That image of the individual, his back on the world, playing against the wall, his sounds, deflecting, coming back at him, playing for himself, for others to enjoy.

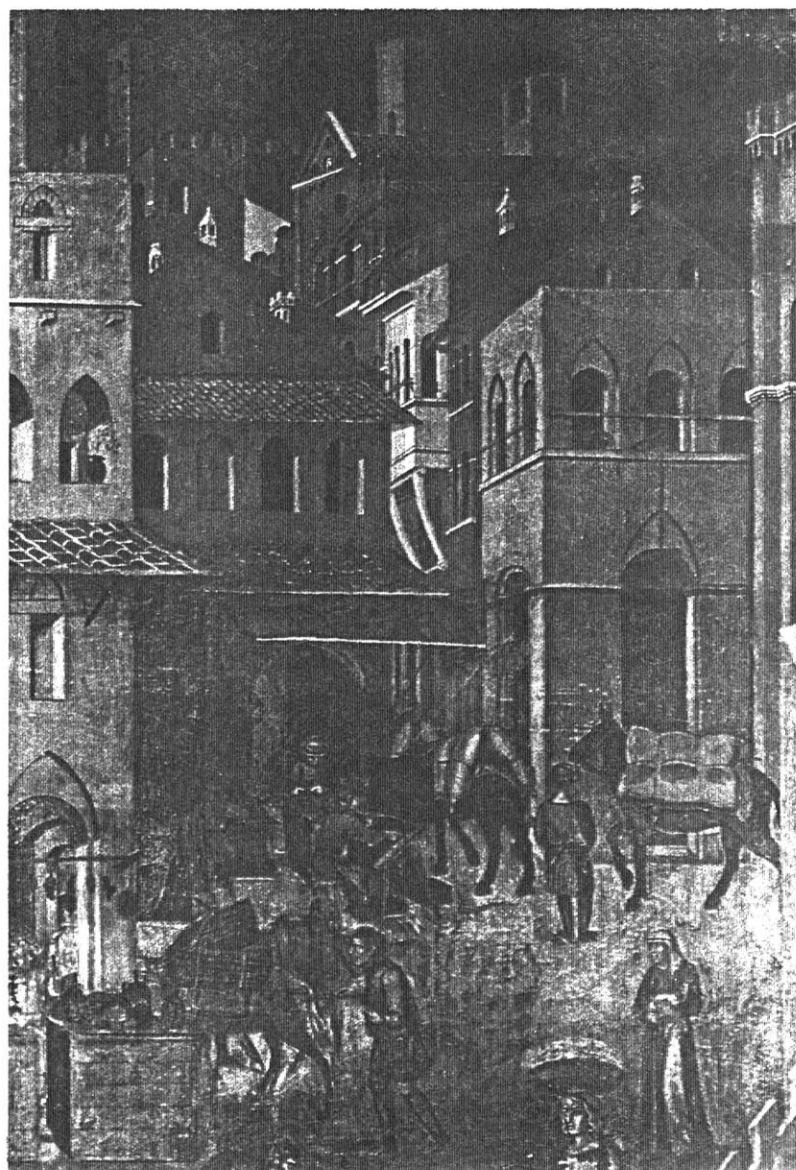
And music was a large part of my experience in San Gimignano and Cortona. For example in San

Gimignano, occupying the courtyards and porticoes were musicians of many varieties. Sounds would fill the larger open piazzas as the music deflected out of the hidden places. As I moved through the piazzas, I was able to pick out a harp, then a saxophone, a guitar, or a harpsichord. Much later, on a return trip through the piazzas, they all shifted, like a game of musical spaces. In addition, there was a chorale and a mime. A regular three ring circus.

In Jazz I feel that the music is never static, it is always undergoing change. In the act of making music, the musicians push against their own limits as well as the limits of the music traditions. The making of the music becomes an act of both self-discovery and of musical discovery. This act of discovery requires not only an individual interpretation of melody,

it demands spontaneous individual invention of new melody, individual articulation of emotion and individual interpretation of musical sound. It is the process by which the musicians' acquire their instrumental voice; it is their speaking voice.

Collective ensemble improvisation reflects this process. It is the ultimate expression of the individual and group dynamic. The ensemble best demonstrates how individual expression and the larger group structure can be mutually beneficial. In addition, within the structure of the music, improvisation serves to keep the music current; of the time. Each day brings a new way of performing a piece, bringing with it new interpretations, new sounds and new meanings.





Paterson lies in the valley under the Passaic Falls
its spent waters forming the outline of his back. He
lies on his right side, head near the thunder
of the waters filling his dreams! Eternally asleep,
his dreams walk about the city where he persists
incognito. Butterflies seele on his stone ear.

- William Carlos Williams, Paterson, p. 6.

And there, against him, stretches the low mountain.
The Park's her head, carved, above the Falls, by the quiet
river; Colored crystals the secret of those rocks;
farms and ponds, laurel and the temperate wild cactus,
yellow flowered . . . facing him, his
arm supporting her, by the Valley of the Rocks, asleep.

- William Carlos Williams, Paterson, p. 8.

WHAT MAKES THIS PLACE ?

Paterson is a " creative city" (Grace George). It is here, below the great waterfall, that the first planned industrial city was established in the United States. In 1791 Alexander Hamilton help found the Society for the Establishment for Useful Manufacturers (S.U.M.). It is in Paterson that American industry has its roots.

It is Paterson that William Carlos Williams' took on as his "case" to work up in his poem PATERSON. Williams works from the particular to the universal. The universal is to be discovered in Paterson. For Williams, the poet, ideas resided "in things,"⁴ the thought, the meaning is contained in the object. The poem is an attempt by Williams to gain some understanding of American life by means of a thorough examination of a specific place.⁵

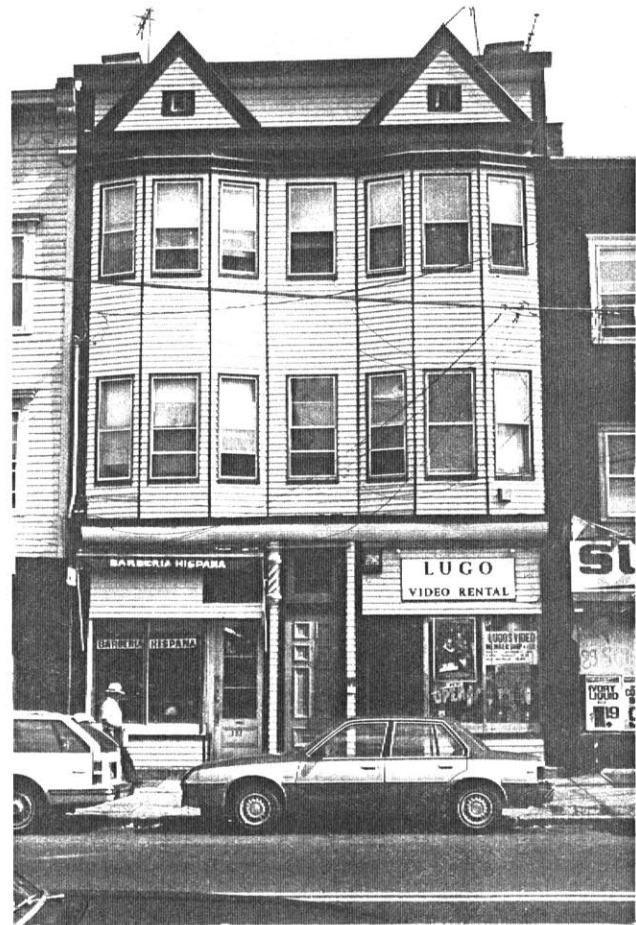
Using the city as a microcosm of the United States , Williams attempts to discover, in specific American terms, the nature of the American experience. For Williams home is where man has his experience, thereby shaping his life and thus contributing to the source of any creative act. Consequently, place can be understood as the only source for the universal. The idea of place offers opportunities for discoveries of a larger order.

The poem is in four parts. Part One introduces the elemental character of the place. The Second Part comprises the modern replicas. Three seeks a language to make the replicas vocal, and Four, the river below the falls, is reminiscent of episodes - "all that any one man may achieve in a life time."

Similarly, the Great Falls Historic District in Paterson served as my

object to work up. The historic district is situated just south, below the fracture of the Passaic River. Flanking the district on the east is Dublin, a working class neighborhood; and on the east is main street and the central business district; to the south and west Garrett Mountain, Interstate 80 and a amalgam of North Jersey suburbs.

Dublin is Paterson's oldest neighborhood. It spread out from the mills and took its name from the heavily Irish population. As silk manufacturing expanded in the later part of the nineteenth century, new immigrants, many skilled in the textile trade from Italy and other southern and eastern European countries, found homes in the neighborhood. In the last twenty years, Dublin has developed a predominately Hispanic population. As in the past, this neighborhood is still the home for immigrant,





migrant and ethnic people. The new Dubliners, mostly Latin's and Blacks, continue the tradition of bringing new customs and institutions to the neighborhood.

Unlike the pattern in many other industrial cities, almost all the housing in Dublin developed independently of the mill owners. Streetscapes reflect the individual style and period of their development rather than rows of standardized "workers housing." Lots, generally 25' wide x 100' long, were sold by S.U.M. to individuals who then contracted with a carpenter or built on it themselves. The only exception to this was the tenement style housing built by Barbour Flax Spinning Company on Slater Street in the 1880's. The neighborhood's population doubled and tripled at the end of the 19th and early 20th century i.e. reaching 9,000 at its

height. The dwellings originally built for single or extended families were expanded to accommodate multiple tenant families. Gabled roofs were raised to add a third story, creating the flat roof line that is characteristic today, and back sheds were added on. In some cases, entire houses were added in the front or rear of lots.⁶

The jazz village was to inhabit the block bounded on the north by McBride Avenue, on the south by Market Street, on the east by Mill Street, and on the west by Spruce Street. This site seem to me to be the city's elbow, leaning against the falls. A joint, once strong and solid, now fractured and fragmented. This is where I wanted to make this new place. Transversing the block is the middle raceway, the backbone of what was once a large canal system which provided hydro-power to the

mills. A system originally designed by Pierre L'Enfant, the designer of Washington , D.C.⁷. The entire system consists of a three-tiered raceway which zigzags from above the falls, down and around the hill, through the historic district, and then back out to the river below the falls.

This block, which was once the heart of the industrial complex, now has only four buildings remaining. Of these four buildings, only two are occupied. Situated on the corner of Spruce and Market Streets is the Union Works/Rosen Mill (1891), now an elementary school; and along side the bend of the middle raceway, sits the Hamill Mill (1857), still bold and strong, housing light manufacturing. The other two buildings, the Cooke Administration Building (1881) on Market Street and the Hamilton Mill (1877-1898) on Mill Street, lie abandoned.



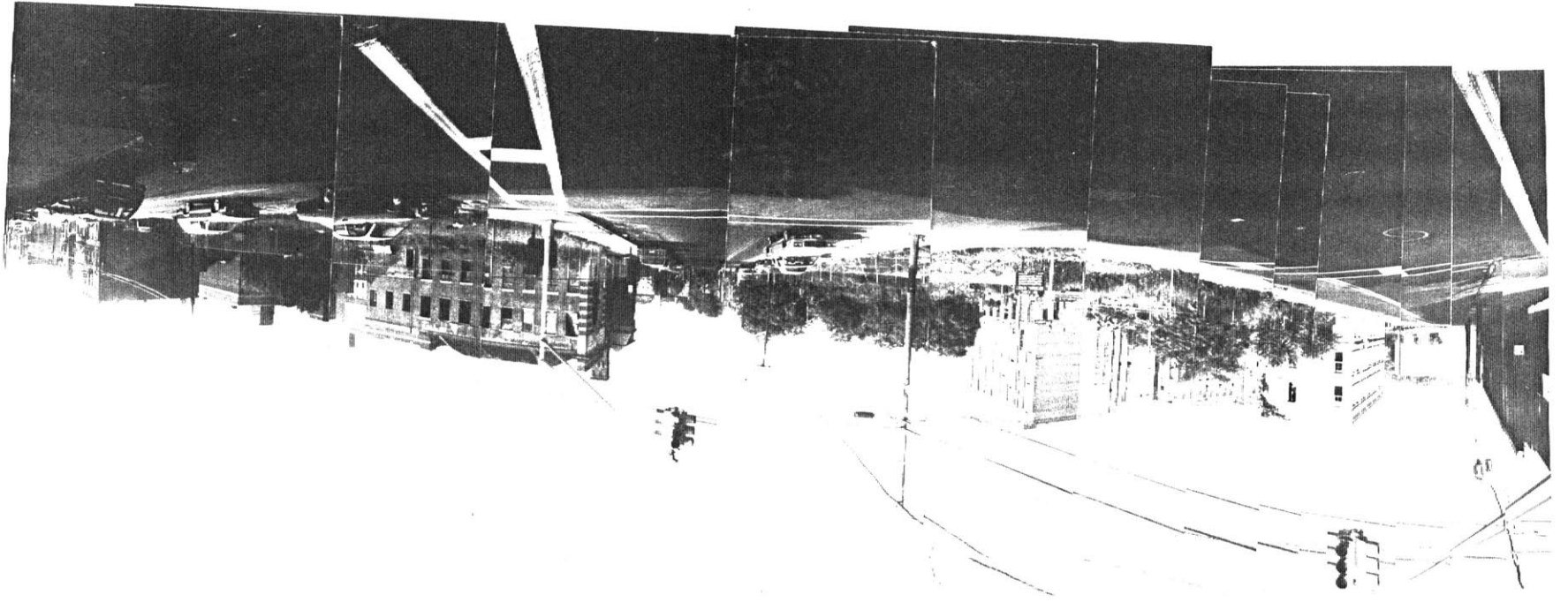
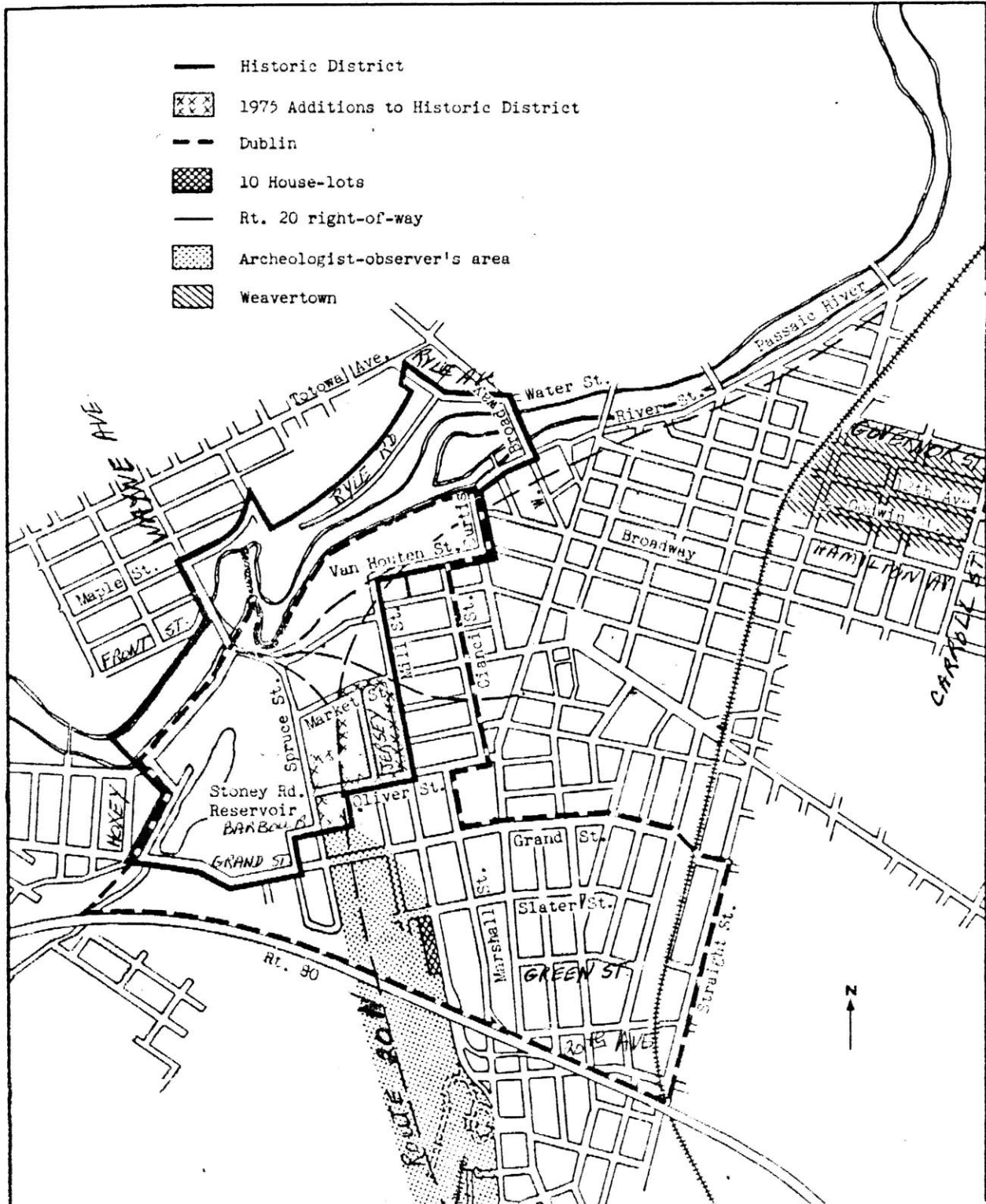
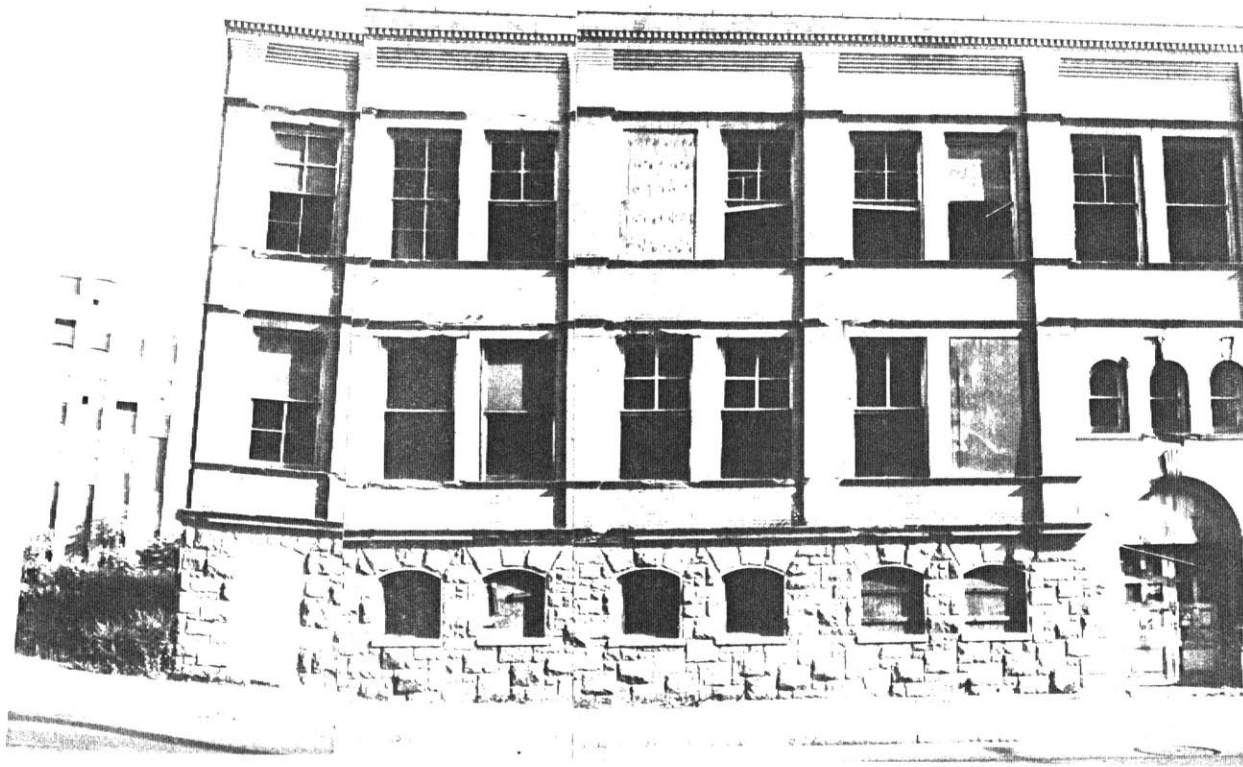


Figure 1-1. Map of Paterson's S.U.M./Great Falls National Historic District, including the area threatened by the N.J. Route 20 Extension. [Adapted from (1) N.J. State Highway Department Route 20 Design P-3 Development Plan and Profile, Sheets 3-4, July 1966; and (2) Map of Paterson, N.J., Paterson Chamber of Commerce, n.d.]

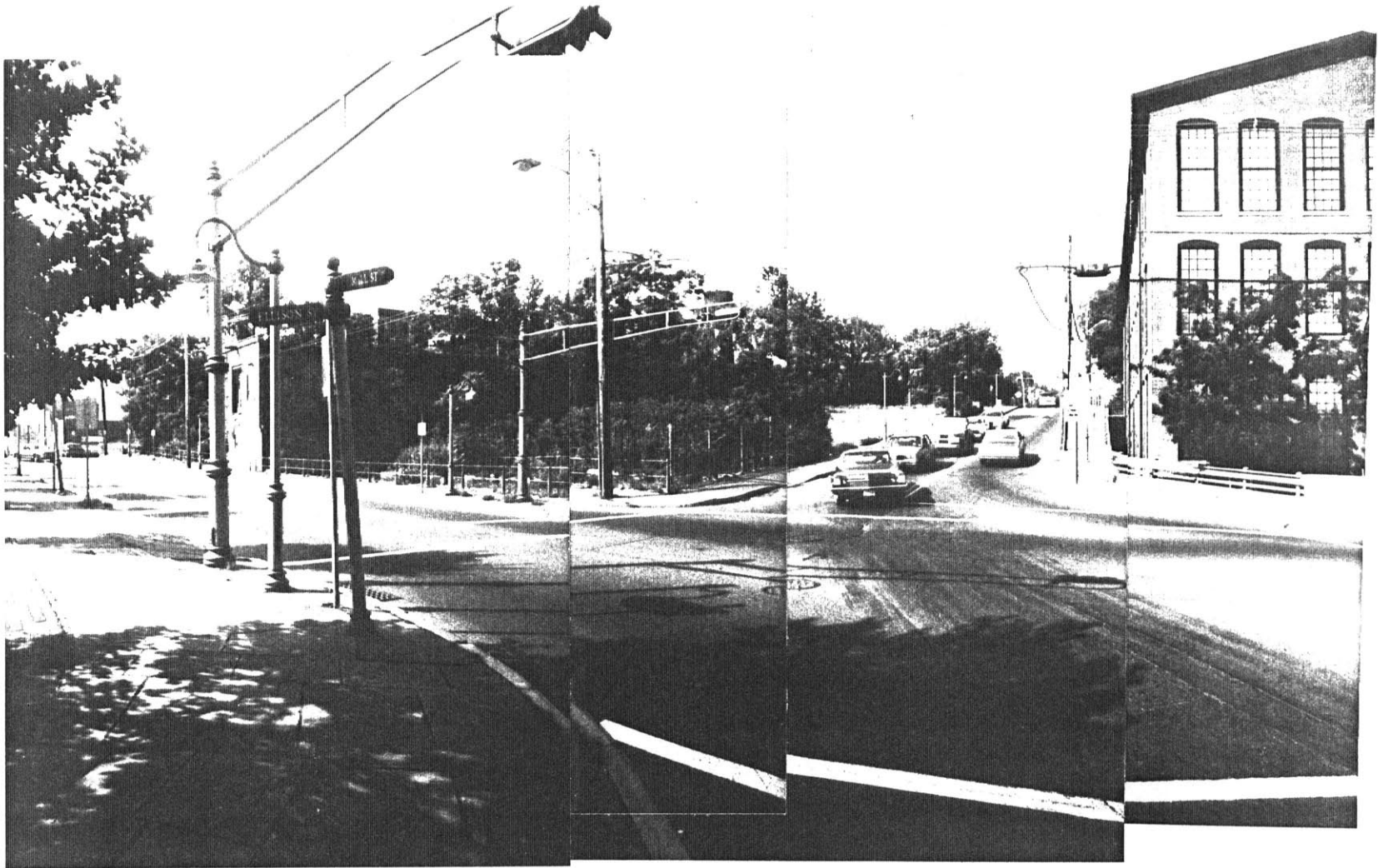


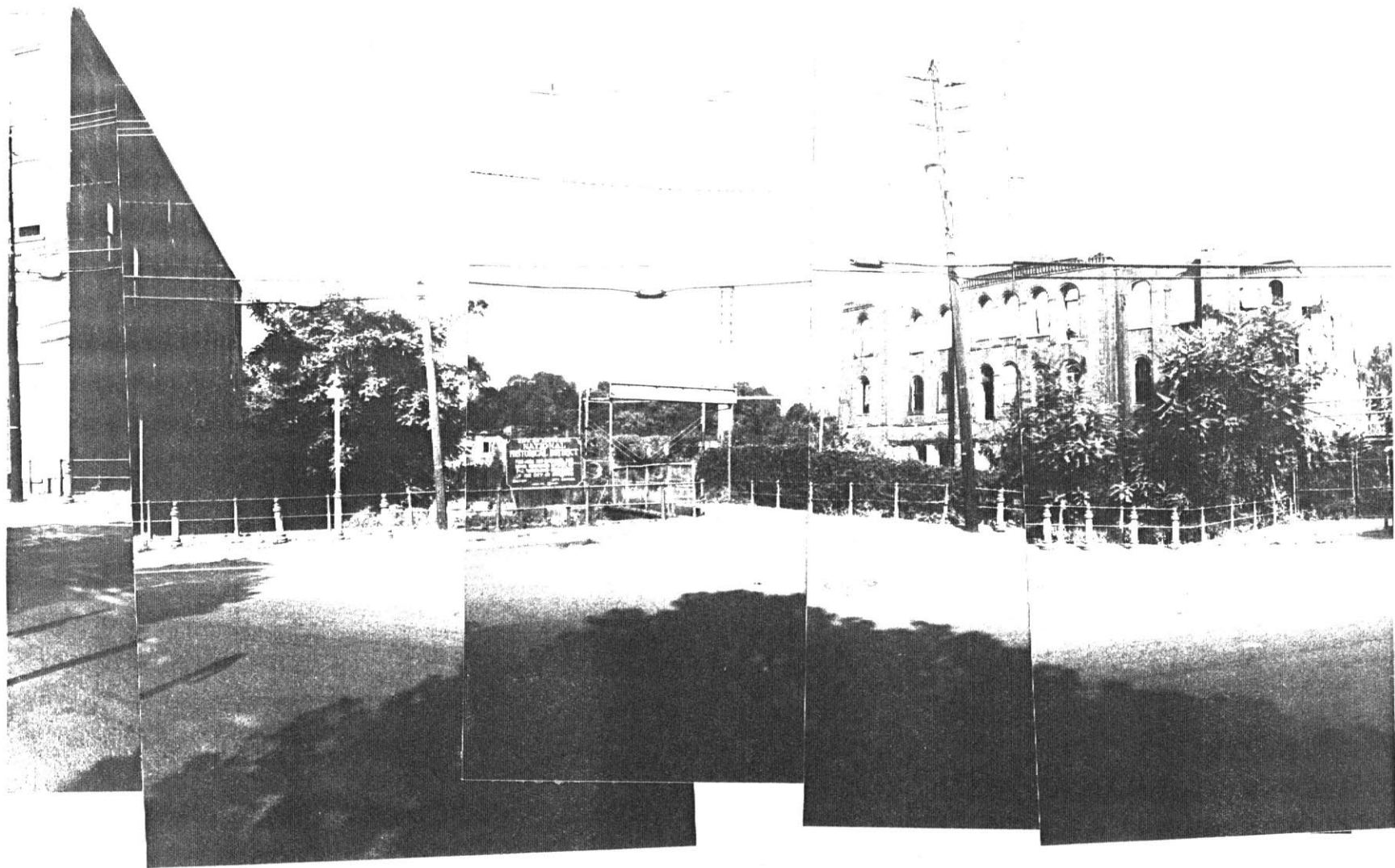


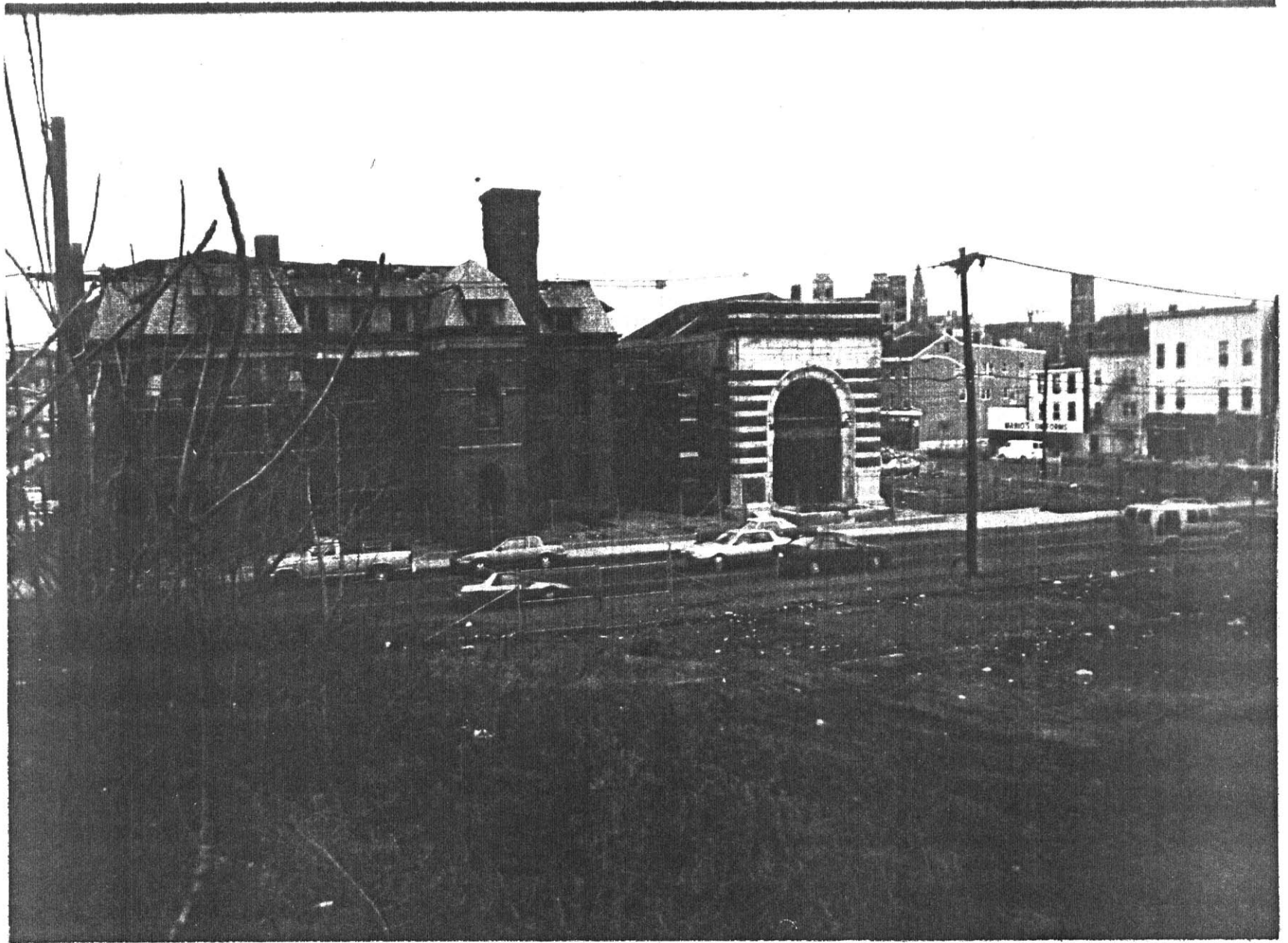
I tell people, this has all been in place for 117 years. Then they begin looking at the way it is put together ... the floor ... was an earth floor, and tracks ran through each of those sets of double doors, and then they appreciate much more - my job is an interpreter - by interpret I mean, if people want a sense of history, they got somehow to be made to feel it. And these old buildings are so much a part of everything, and they are made of natural things. You go over when the raceway is empty and you get

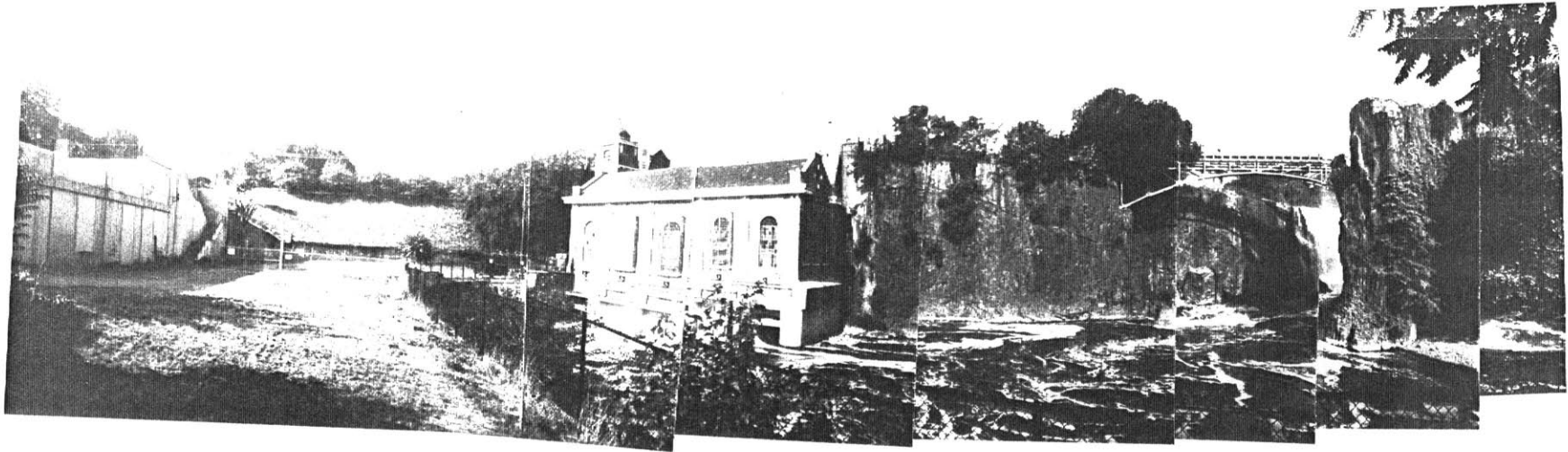
down on the empty raceway and you can see the hand-cut chisel marks, or down by the Cook Administration Building on Market Street, or the Brownstone foundation here on the Union Works, right behind this building, and you can see the chisel marks ... in the brownstone. I can picture men doing that. This is a creative city ... the house that Grandpa built.

-Grace George.

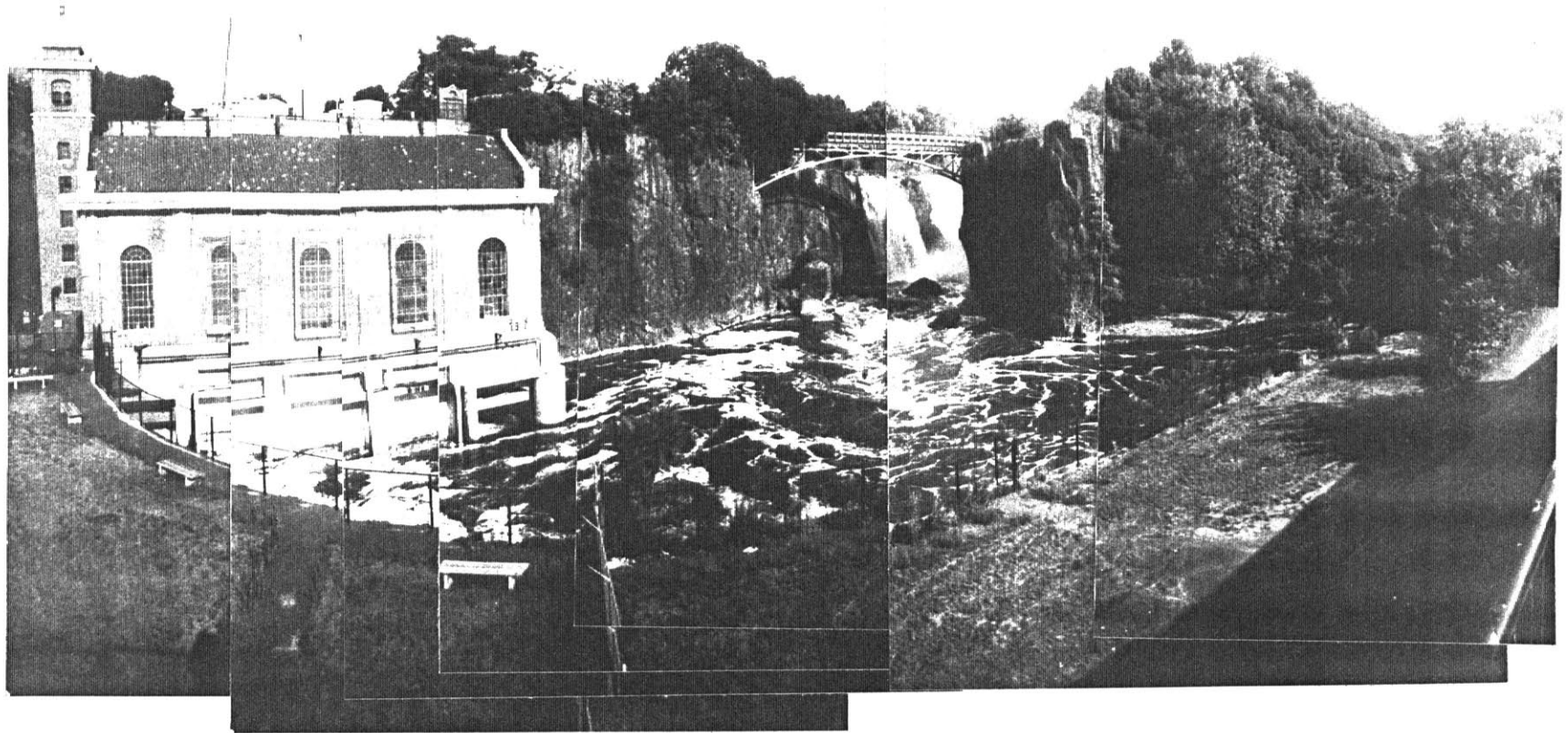


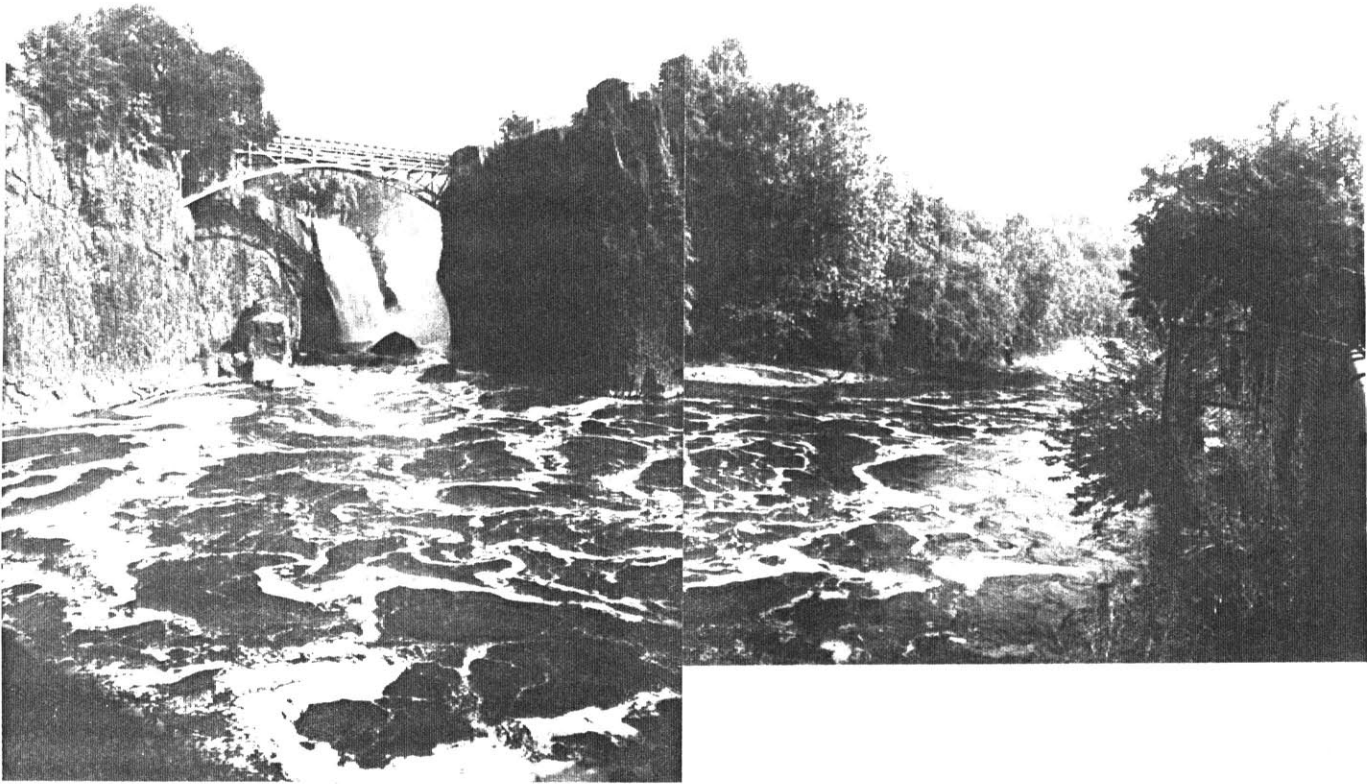






We could have a lot more positive things going for us...We have a natural wonder here. Have you seen it in the last few weeks? You could actually see from Route 20, when you could see the mist coming up, that's the best sight...I walked uptown, it had to be 100, 102 [degrees] and one of the working mills behind and along the Cooke Administration Building - the lower raceway, you could hear the sound, it had to be the sound, what you would hear when the mills were all in operation. It was such a soothing sound, I never heard before -it's like the smell of honeysuckle when I was a kid... It was just a soothing sound of the mill working...just imagine all the mills going at the same time, very comforting - it was a pleasant sound of history.
-Peggy. Robertson.





In our society, in our culture, if a music doesn't exist physically so that you can buy it, put it in a library, have it studied, it doesn't exist. There is a deep rooted prejudice, that something that doesn't exist on paper, is in fact non-existent and probably not worth considering. That applies, of course, almost to the rest of the worlds's music. Because the European music is the only one major musical tradition written down - almost all other kinds of music are handed down or improvised. Until jazz has an existing 52 weeks a year repertory, and modern new repertory orchestra, like the New York Philharmonic, ... until these two things happen, that you can hold in your hand, look at and study, until you have this kind of an orchestra, jazz will always (have) neglect from the foundations, from the institutions, from the classical work particularly, and the people who run the music business, it will always have a secondary or tertiary position. -Gunther Schuller.

WHAT MAKES THE NEW PLACE ?

As I draw together the images, I keep asking myself what is this new place I am making. Designing the Jazz Village will be an act of pulling these and other images together into an cohesive architectural statement. Other sources that come to mind that I can draw upon are music colonies such as Marborough and McDowell. Then there are the schools of music like Berkeley and Julliard; theatres like Carnegie Hall which have a variety of spaces, large auditoriums, recital halls and the Carnegie studios and apartments. A mix of the institutional and the common place.

Over and over again, I have stopped to ask myself what constitutes this music colony. I began by listing spaces that I thought would be appropriate: Library/research center, rehearsal halls, museum,

nightclubs, school, auditorium, artisan's shops, stores, office space, rehearsal studios, residences for musicians, residences for the neighboring area and on and on, hoping that I can go beyond the list making and come to some better idea of what this place could be like.

Perhaps a list of the images. The Italian images: the courtyards and porticoes, the music academy in Siena and the fortress. The New York images: the street scenes, Grant's Tomb, the Apollo Theatre, Swing Street and the Village Vanguard. Perhaps Swing Street is a place to begin.

Perhaps one place to begin to look for clues are places where jazz has its own roots, to African village architecture and the Dogon villages. Another place, more abstract, is the paintings of Paul Klee. For me Klee holds out a promise of

possibilities, of merging forms and ideas, and wedding imagination with reality. As in "Dream City", Klee applies the principle of imitation and polyphony. "Dream City" (1921) is a dreamlike improvisation, a free play of the imagination open to external stimulus which may bring the dream closer to reality. And the utopian city in "City Picture with Red and Green Accents" (1921) built from predominately small squares. The larger squares, anchors, in a sea of red, green and blue objects. One other one, "Chosen Site" (1927) is a synthesis between urban and pictorial architecture.

Then again the village has to perform some tasks within the specific context of Paterson, another list. It has to revitalize a neglected part of the city. It has to provide connections between main street, the Dublin neighborhood and the park around the waterfalls. It

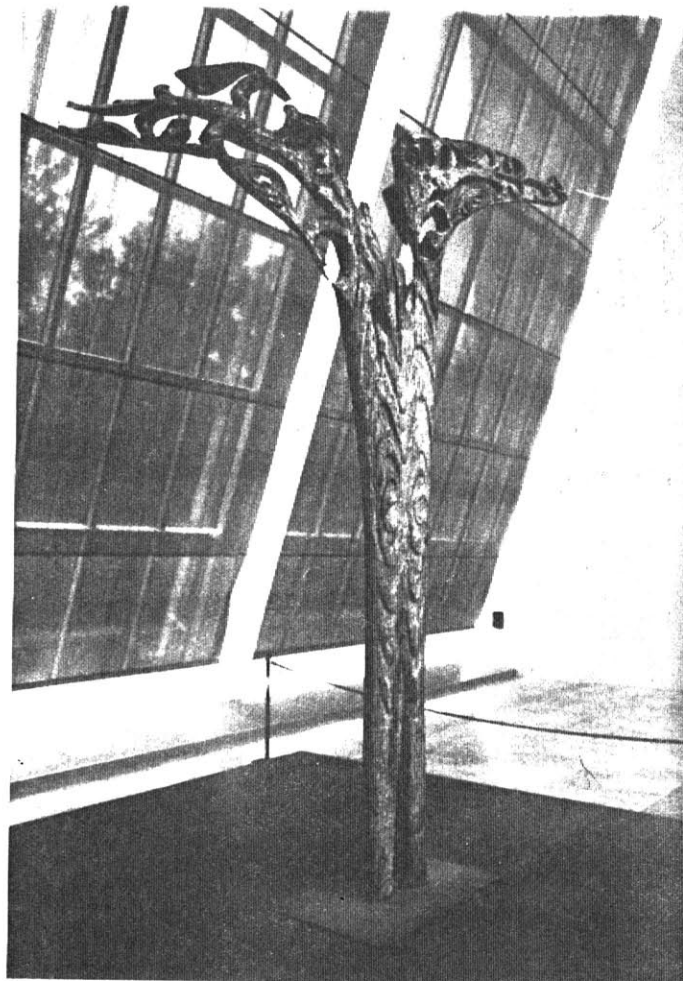
has to take advantage of the strong character of the site, both natural and built. Ultimately, the dynamics expressed in the music between the individual and the group should find expression in the architectural form.

Perhaps something like an urban campus. Like the Thelonious Monk Institute of Jazz that will be located in Durham, North Carolina, and affiliated with Duke University. A \$12 million facility is planned with a projected endowment of \$50 million. Not a bad thing to have happen in Durham. Perhaps its possible to create in Paterson an urban village primarily dedicated to the playing and studying of jazz. I could take what already exists in bits and pieces around New Jersey, the Institute for Jazz Studies from Newark, the Jazz Hall of Fame from New Brunswick with additional educational facilities and make a

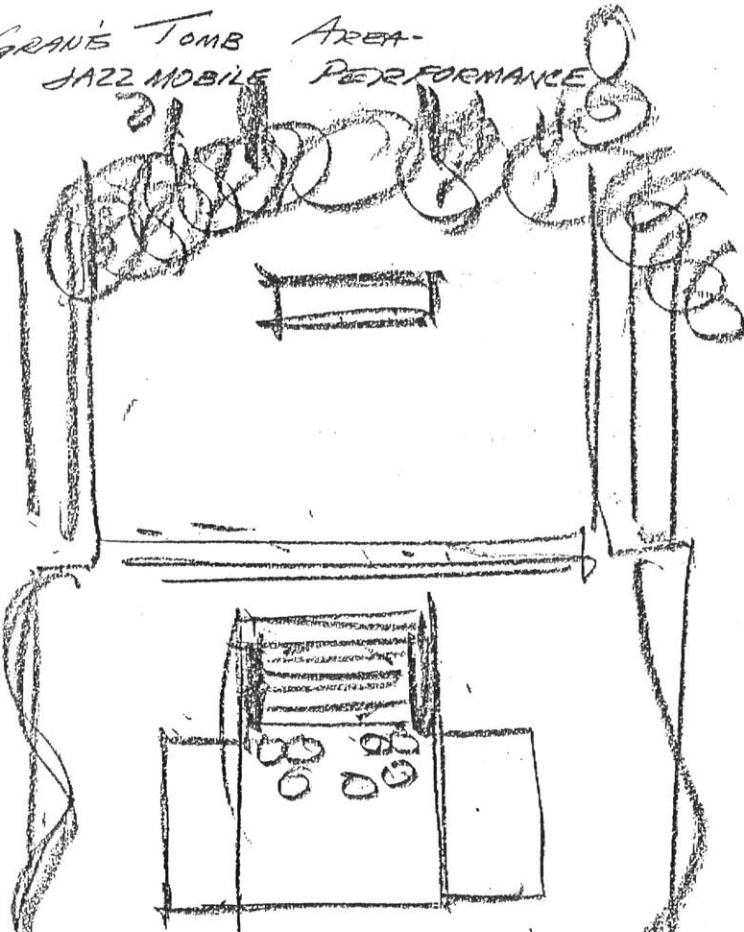
place in Paterson for them. However, I feel that this is not enough.

Perhaps something like what the Massachusetts Department of Environmental Management is planning for some of their nineteenth century industrial towns. To help preserve Massachusetts past and set community goals for the future, " a series of urban heritage parks is being built by the state with guidance from the communities."⁸ The plan encourages private development, attracting people into urban downtown areas and preserving open spaces for community use. "In most of the parks, visitor centers use oral histories, photographs, machinery and other memorabilia of that era to demonstrate the innovation and achievement of these communities."⁹ The parks have become a symbol of progressive thinking, many have become concert and cultural centers.

The image that I have is something of a cross between an urban campus and a urban heritage park..... something poetic.



GRAVE'S TOMB AREA-
JAZZ MOBILE PERFORMANCE



EDGES: HARD/SOFT
HARD/SOFT IN TERMS OF
MATERIALS & PERMEABILITY

You don't have a whole bunch of people so that when you walk down a block you could find one guy sitting there with a tom-tom playing, and another guy with a flute. And somebody else playing on the street, in the neighborhood, because they live there. And the people are all sitting around listening to it, and they all know George, Jake, and Jim, and they are playing their thing. A kid might walk up with a saxophone and jump in there one day, a kid nine years old, trying to blow, all because it is an activity on the block, or in a little playground. It is a medicinal part of a community and the growth of the community. It doesn't happen anymore. It's organized now, you don't find it on the street - there is no connection between the music and the community. Because the community is not participating.
-Gil Riley.

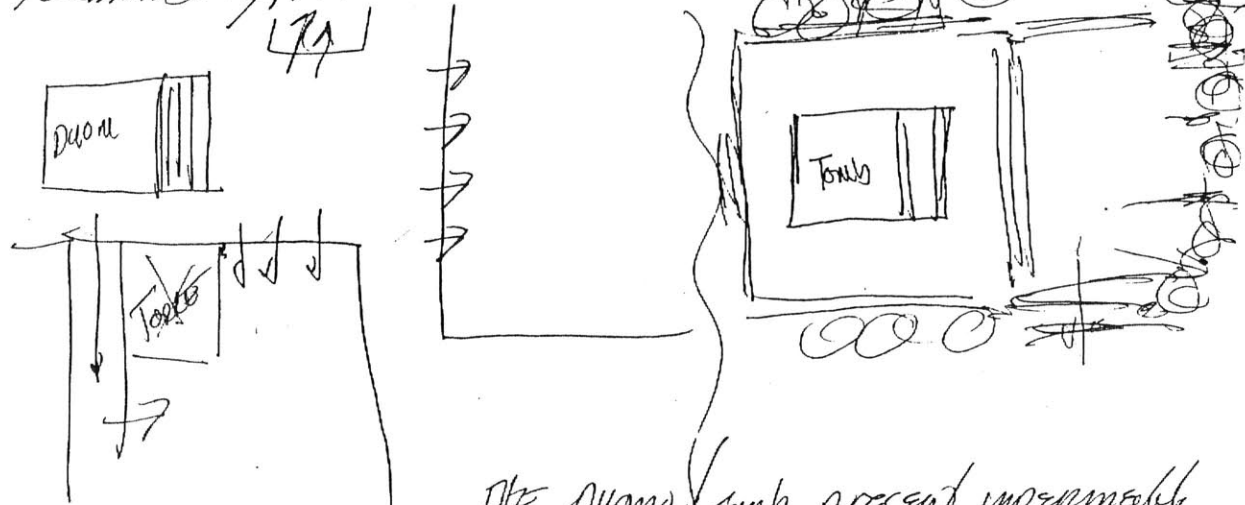




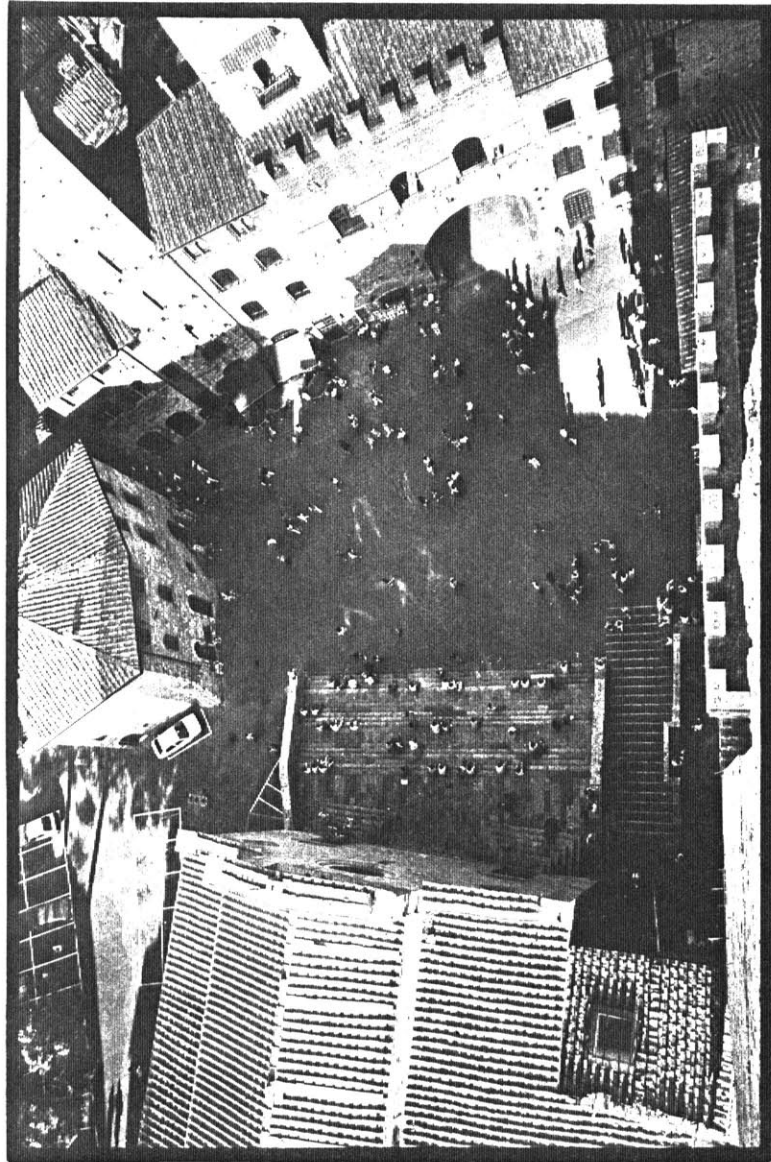
of the edges that contain a space - for example,
 Comparing the piazza in Cortona, San G & G
 are more around Grants tomb -

- Grants Tomb itself is similar to the Church
 in C & SG. The Streets around the site
 SIMILARITY LIES IN ~~THE~~ EDGES.
 "EDGES ARE AS CONSEQUENCE OF THE OBJECT."

I THINK OF THE EDGES IN THESE PLACES ~~AS~~ IN TERMS OF
 DEGREES OF PERMEABILITY: THE EDGES OF THE
 IN SAN G. I THINK PIAZZA DE CORTONA IS LESS
 PERMEABLE THAN THOSE IN THE PIAZZA DE PUBLIET. ATTRIBUTING
 TO THE DIFFERENT CHARACTER OF EACH. WITH REGARD TO
 "PERMEABILITY", PIAZZA PUBLIET ~~IS~~ ARE ~~EDGES~~ SIMILAR



THE DUOMO Tomb present impermeable
 edges while in P P in the P P in the other



In San Gimignano the Piazza de Cisterna is less permeable than those in the Piazza de Publica. The quality of the edges in each contribute the different character in each piazza. The Piazza Publica has three sides which are easily moved through, two of which are inhabitable. While the edges of Piazza de Cisterna are more one-dimensional. Use contributes to this: Piazza de cisterna is bounded by mostly what were once private entrances. The Piazza Publica ,is just that, a public square. What makes this space dynamic is the juxtaposition of the two plazas of different character.

The piazza in Cortona is a liittle more complex. There the topography plays a more active role in forming one edge. There also two plazas are juxtaposed, each with a distinctive character.

...and at Grant's Tomb a space roughly the same dimensions as the Italian piazzas the edges work as those in the Piazza Publico. The three edges that allow for easier movement are natural forms, rather than built. As in San gimignano the range of sizes adjacent to the central open space is conducive to a variety of uses and types of gaterings.



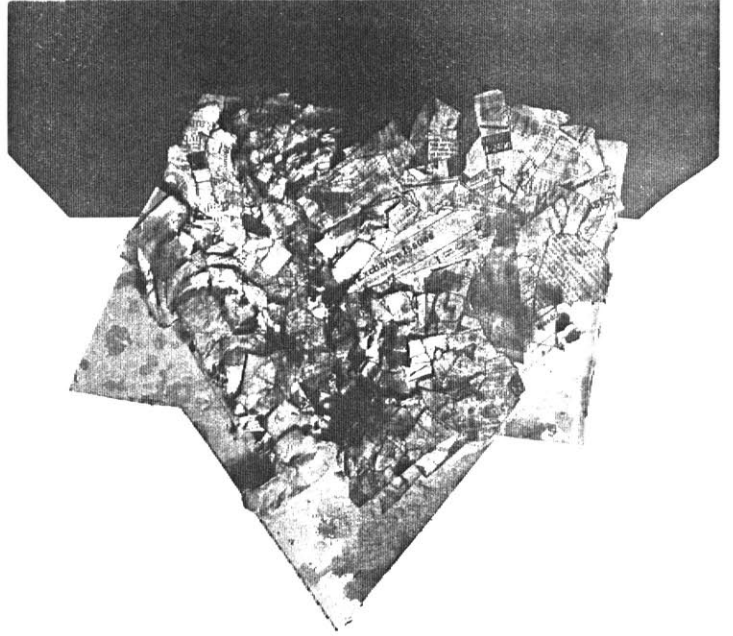
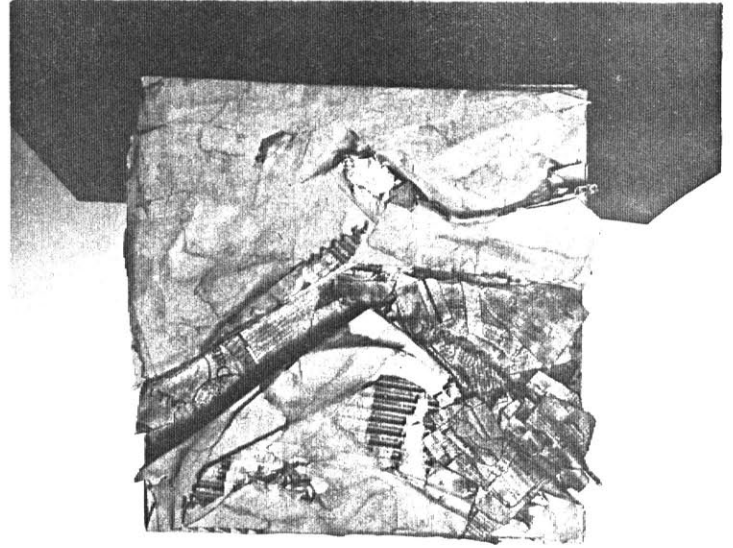
One place that I played, that I enjoyed ...the Bar Center on the Lower East Side, on East 4th Street. It's an old German parochial school. This is a theater, but no fixed seating, and the floor is flat. There is a little balcony ... it's a very nice place because you can make it into either a theater for performing a play or a concert, for a dance.

To me what jazz is coming from, what it comes from, is the music of the people, it comes from folk music. Music, song and dance all together, especially African music. The dance is totally integral to the music...to me jazz ... was dance music originally. I like to maintain that connection....Many of the great bands would be playing for dancing but so many people would stop dancing and just go up to the stage...behind them there would be people dancing and then there would be also tables to the side.

Grants tomb - there they set up the stage, people bring their own chairs and the audience seeks its own space. People come early, they want to sit in the front, they set up their chairs, that's the people they want to be there to listen to. The people on the side want to be hanging out. They want to be moving around, meeting their friends, checking out the thing, then buy a beer. -Barry Olsen .

At CU [Colorado University] they put percussionists in a different building - along with ceramics, sculpture - we were put in the basement, very old - in terms of the architecture and the setup, it was advantageous - there was one big room adjacent to another big room, with a hallway and a bunch of little rooms, with big doors so that with instruments, it was easy to get around. There was a lawn outside. You see a tree would hang in front of the window, you could open up the window and feel like getting a sense of fresh air and sunshine. Yet it was isolated, which is kind of nice, it wasn't in the big music building - where you went down the hall under the stairs, into dark and turn on a light. It really felt like it was out closer to the air - close to the open air. And a lot of what I like about that space, I remember a lot of times where I'd walk in, I want to go to this place to have a small ensemble rehearsal and I hear someone practicing. Then I go in to practice and I wouldn't hear the person, but when I go back out in the hall I hear everybody - and so I get a sense of everybody's business. It makes me feel connected to them as a community. - Valerie Naranja.





MAKING THE NEW PLACE.....

First thoughts were to merge cartesian geometry with the natural forms....
First image was to make an architecture that echoes the powerful juxtaposition of horizontality and verticality that is part of the natural forms in this area....

What are these rocks?

What is the water?

The design process moved to define and clarify the rocks....
their relationship to each other and to the water in architectural terms....
scale, use and dimensions.

To build the journey to the falls...
To draw people into the site yet not lose the connections to the street...
To allow a range of experiences...
To build the experience of the falls gradually....
Always looking at the movement - the edge...

I began with this strong image of the roof as water, expressing a vast array of internal activity. The first examples: the folk architecture of Northern Europe.

Yet looking for something more: more connected to culture, to nature.....

First thoughts: Rocks and Water

Standing in the falls....

the power of the falls

the gentile mist

Water: the falls, the river

Rocks: the outcroppings, the palisades

Water: rushing... gathering

Rocks: contained ... containing

Water: the spillways, the raceways

Rocks: the mill buildings

Water: Movement

Rocks: gathering places

Shearing....

Displacement...

Along line of displacement:

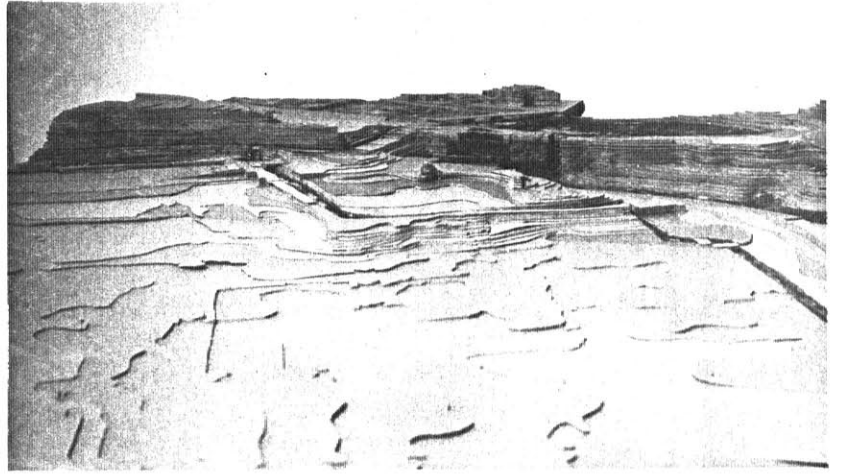
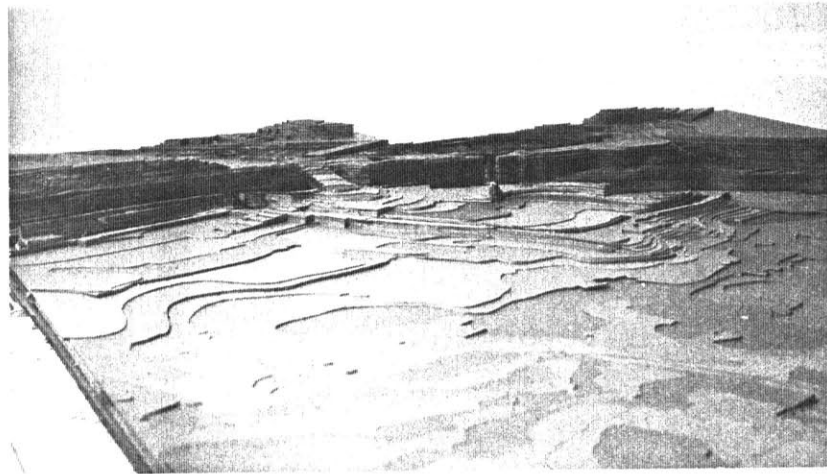
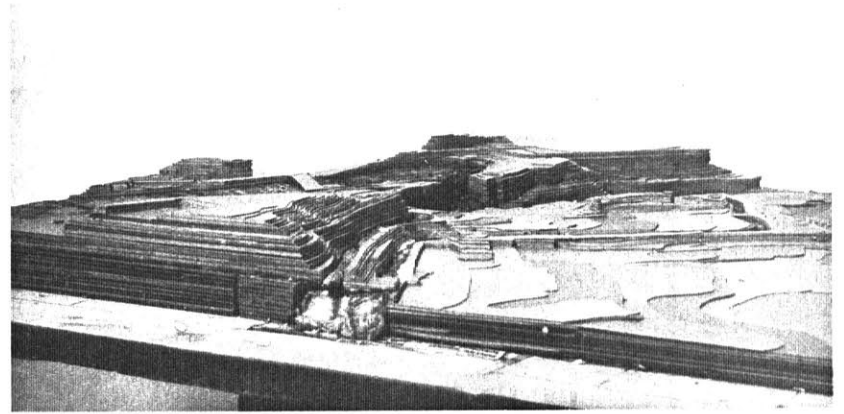
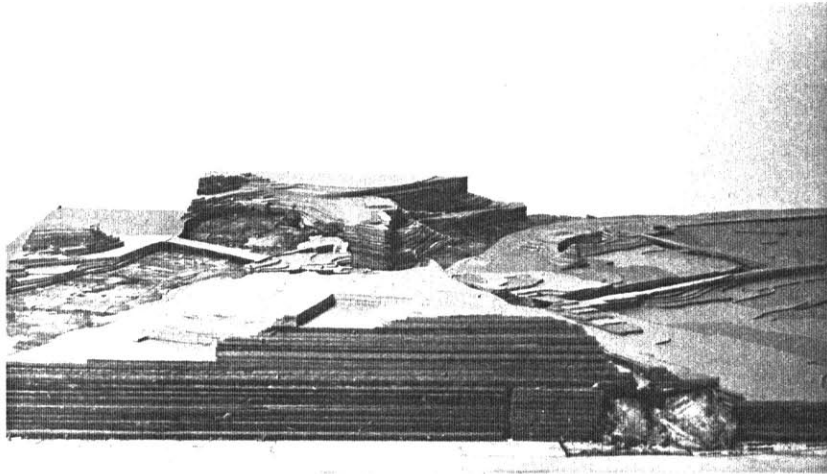
The Falls.

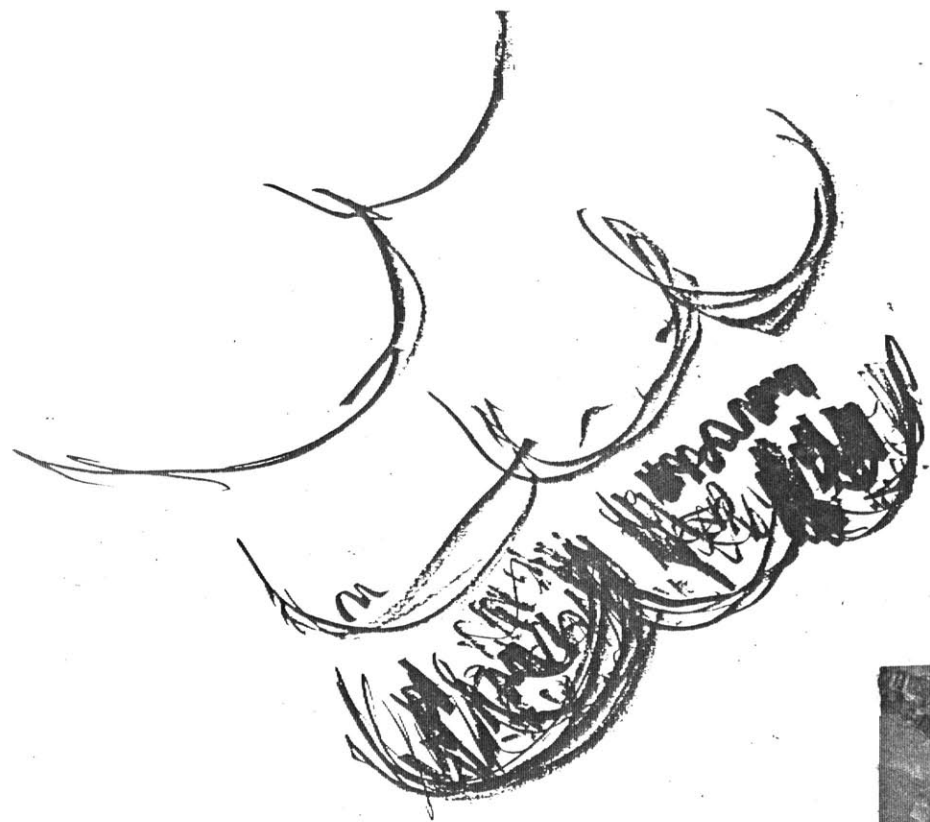
Two geometries:

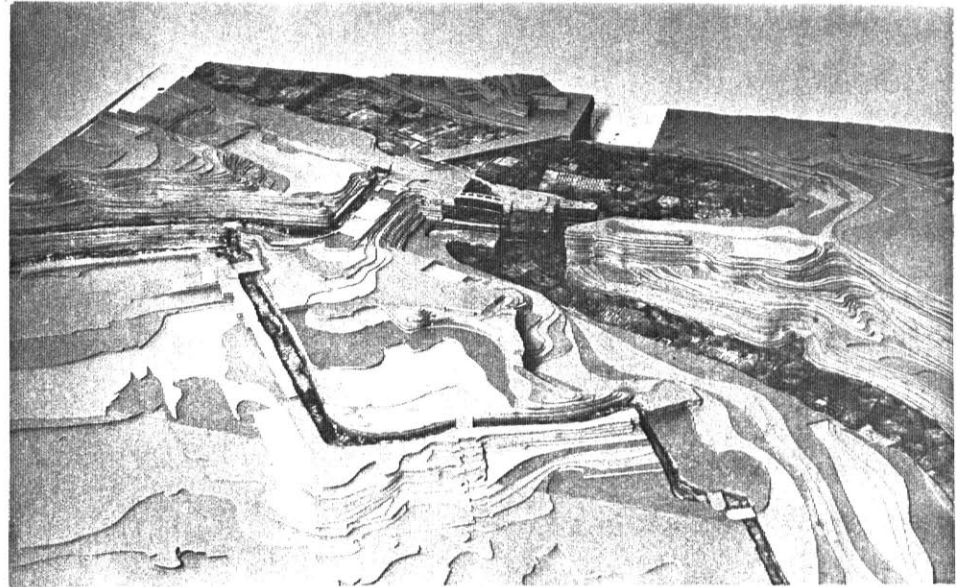
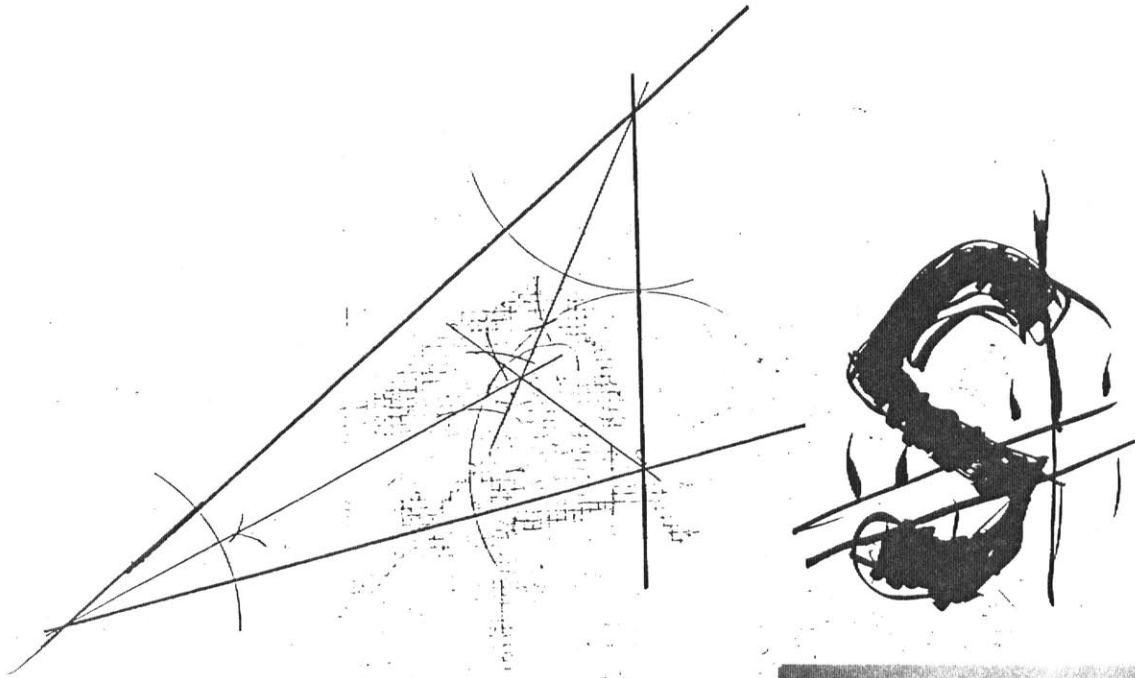
The natural form - curvilinear, the
land, the river

The built form - rectilinear, the
grid, the mill buildings

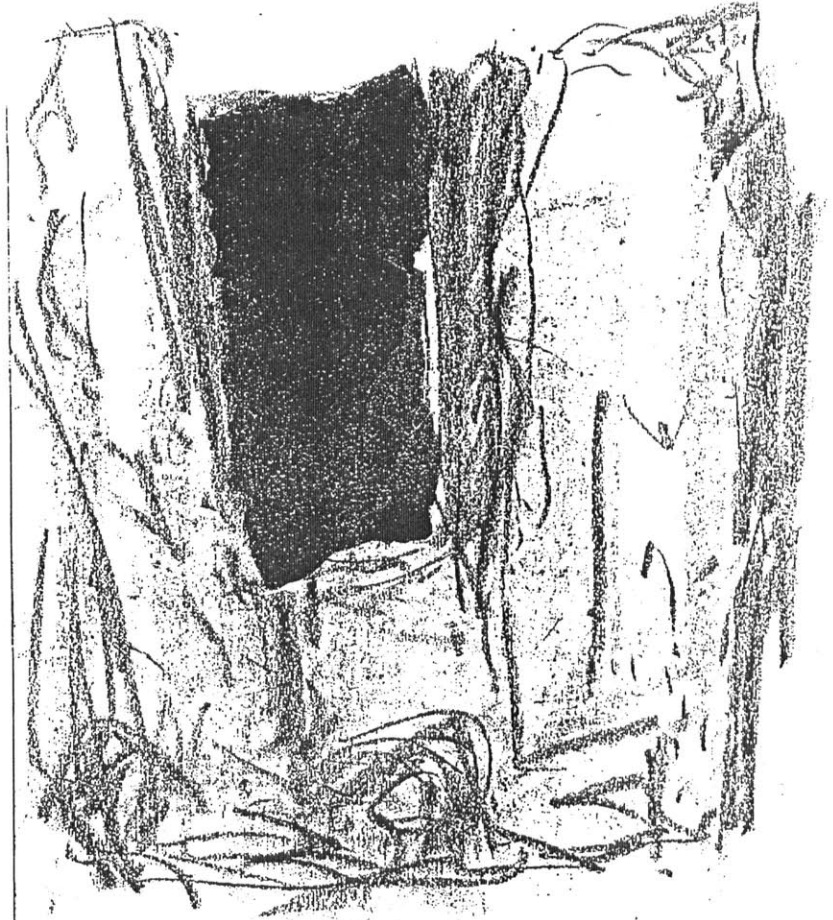
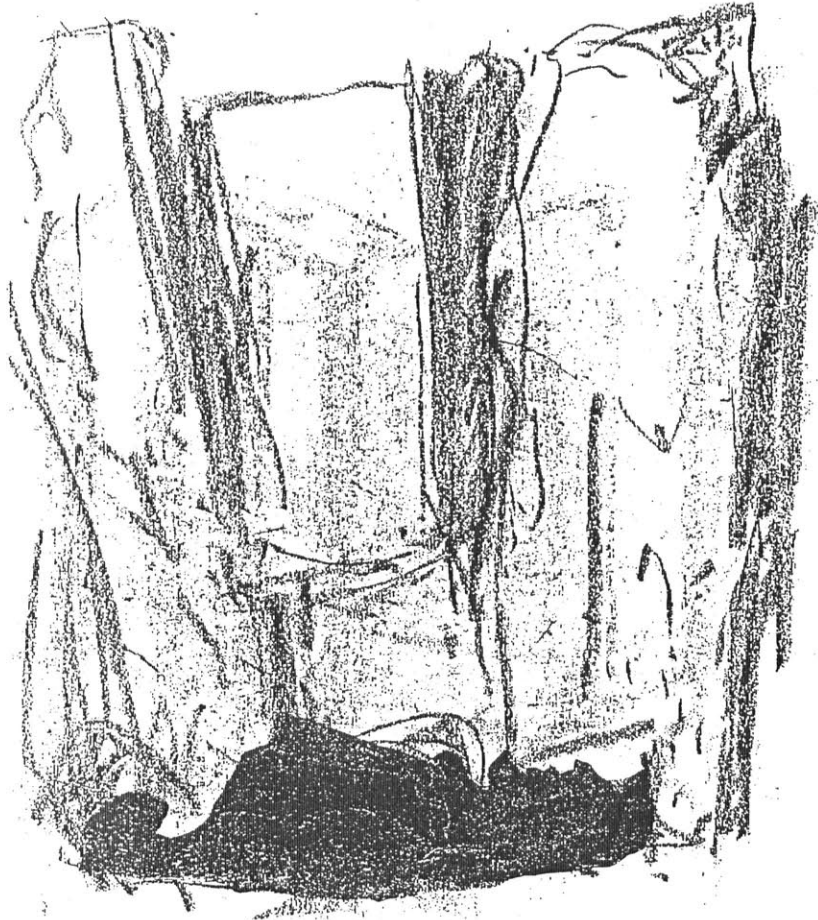
At this point in the city the grid
conforms to the falls. The shearing of
the land mass displaces the grid.

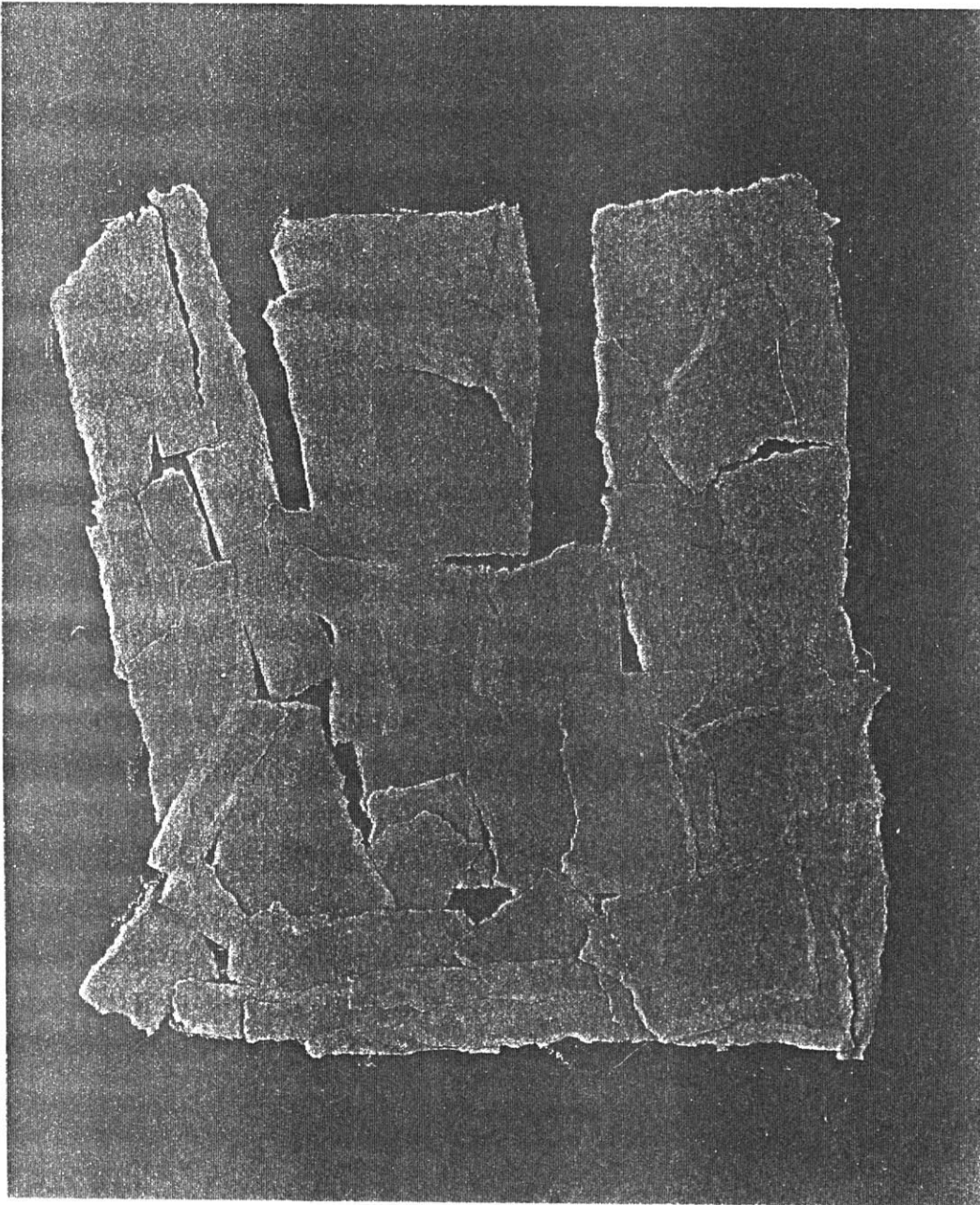


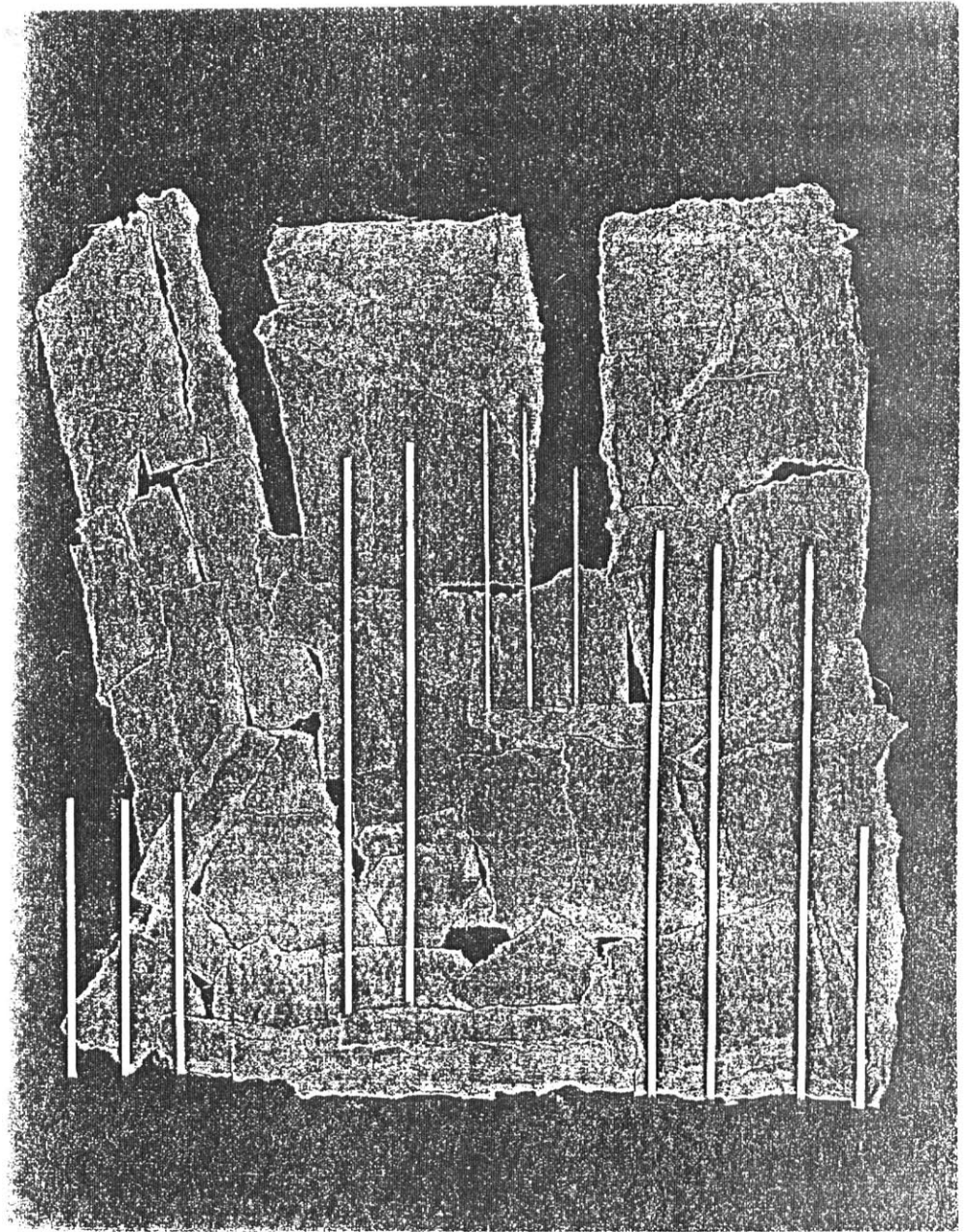


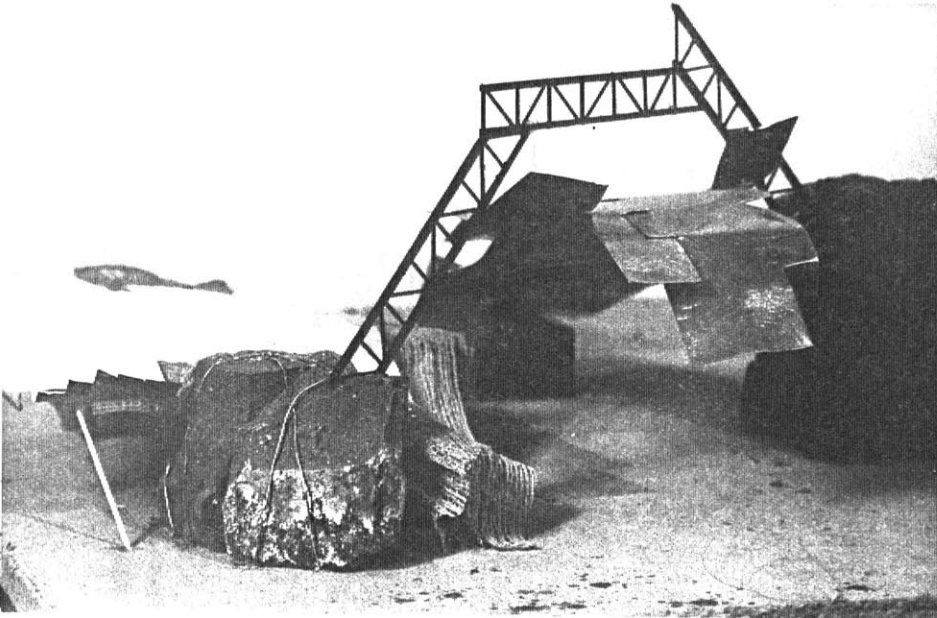
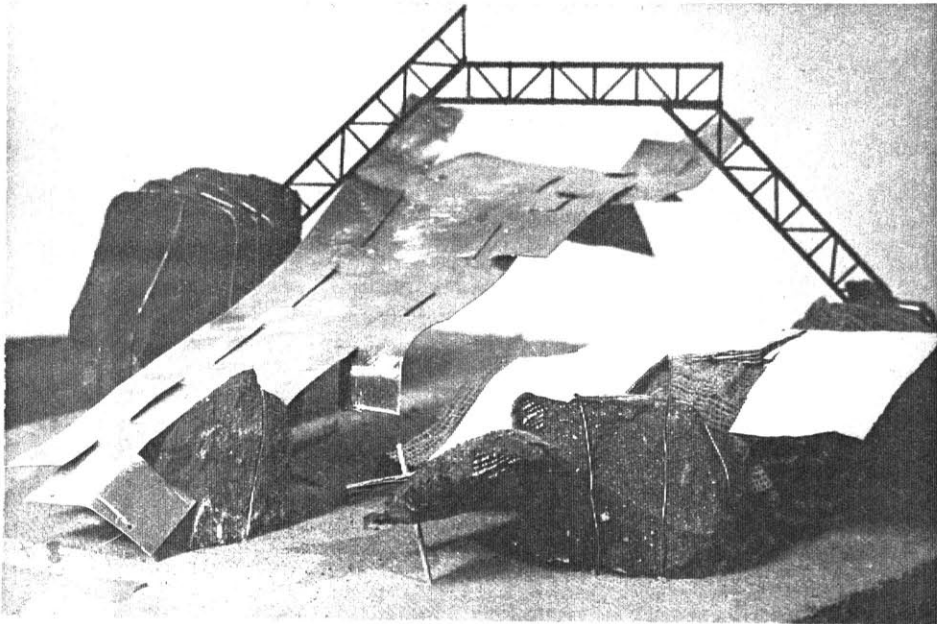


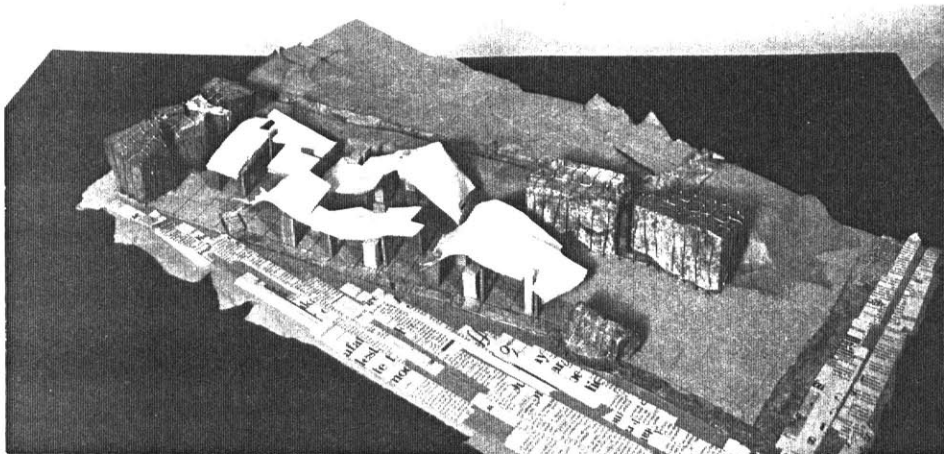










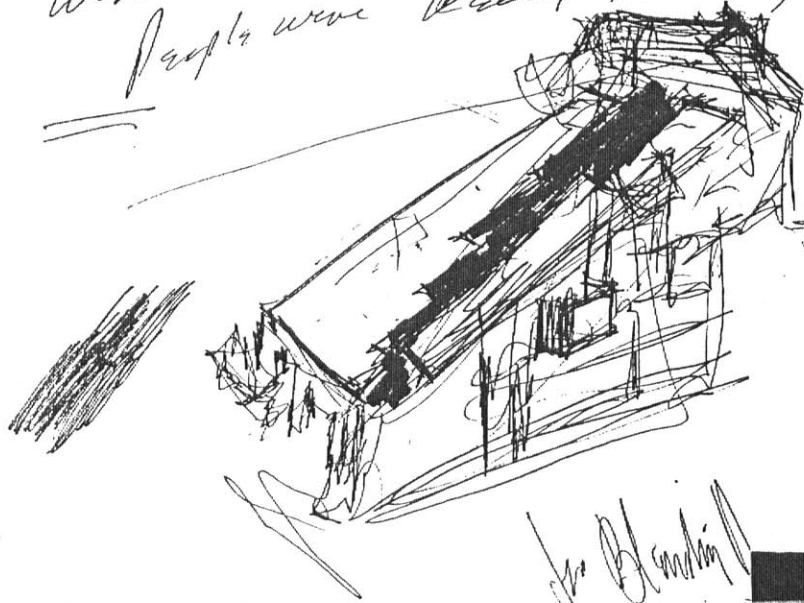


to give
 if all uncomfortable

each feed
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 - people
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 were

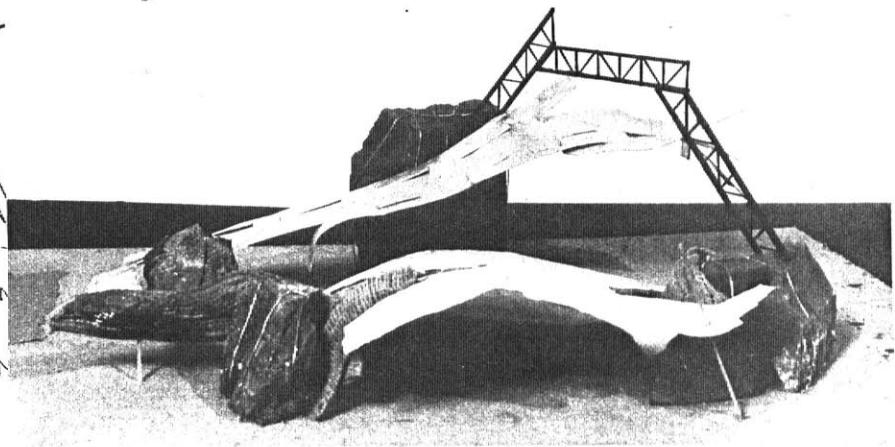
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 people were really not w

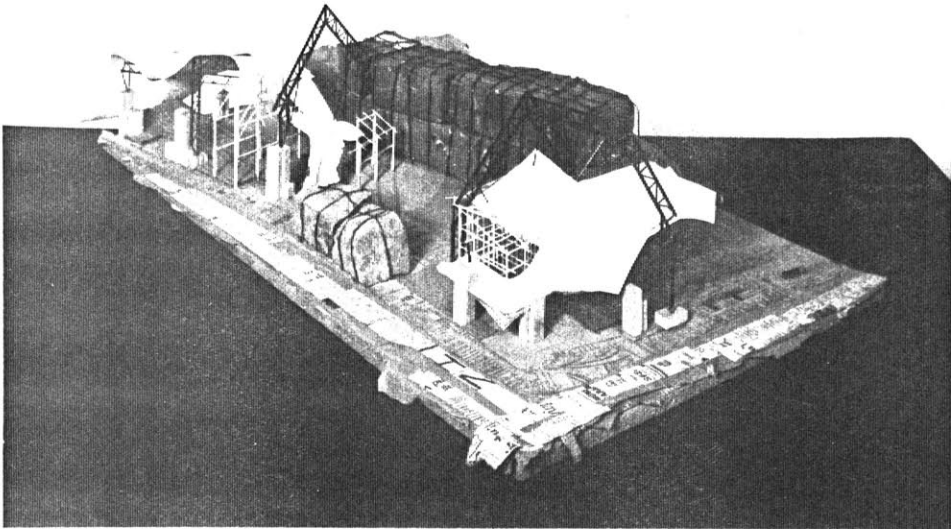
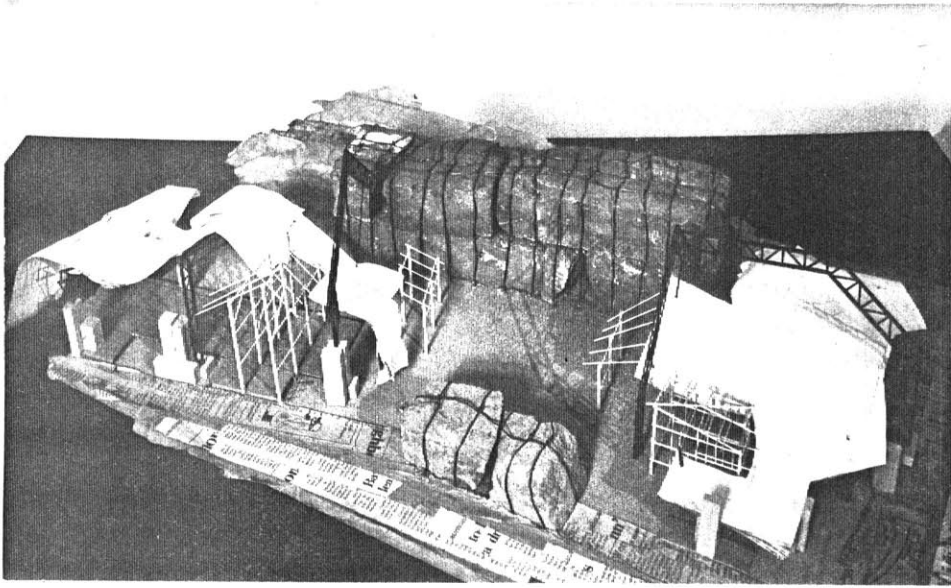
- any other pts -
 - from young ones -
 AS KID
 Education
 people on affected

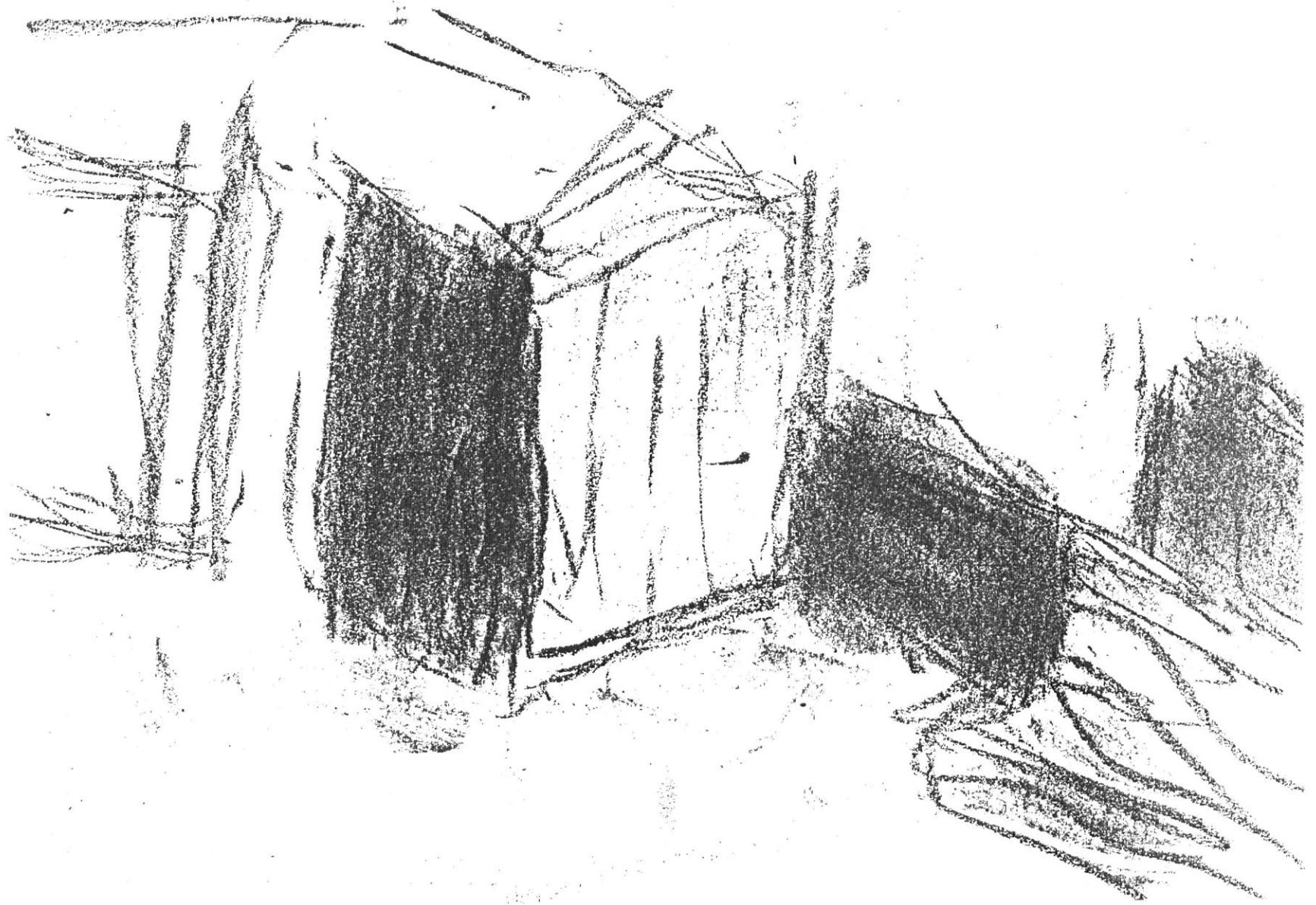


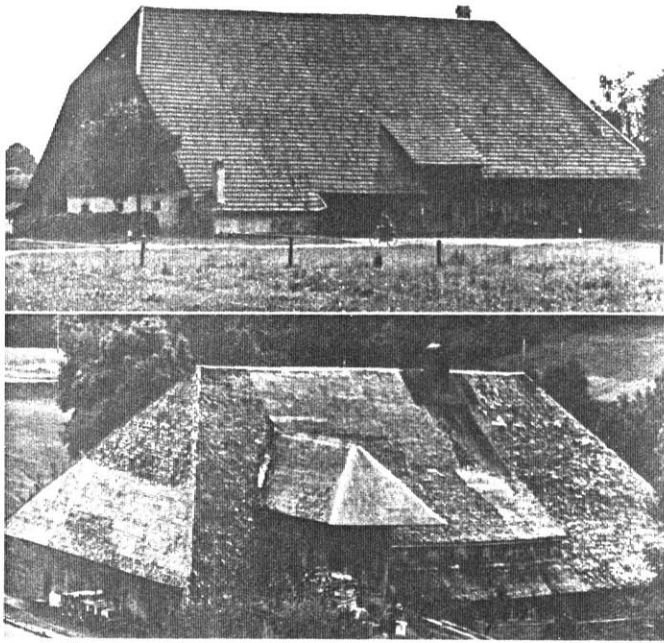
- last entrance -
 Now on music
 hand base

for blending
 program









TEAM 20



GETTING THE
GROUND UP
IN THE BUILDING



R. NEER
CORBU
OLIVETTI
CAMPANELLA

GAUDI

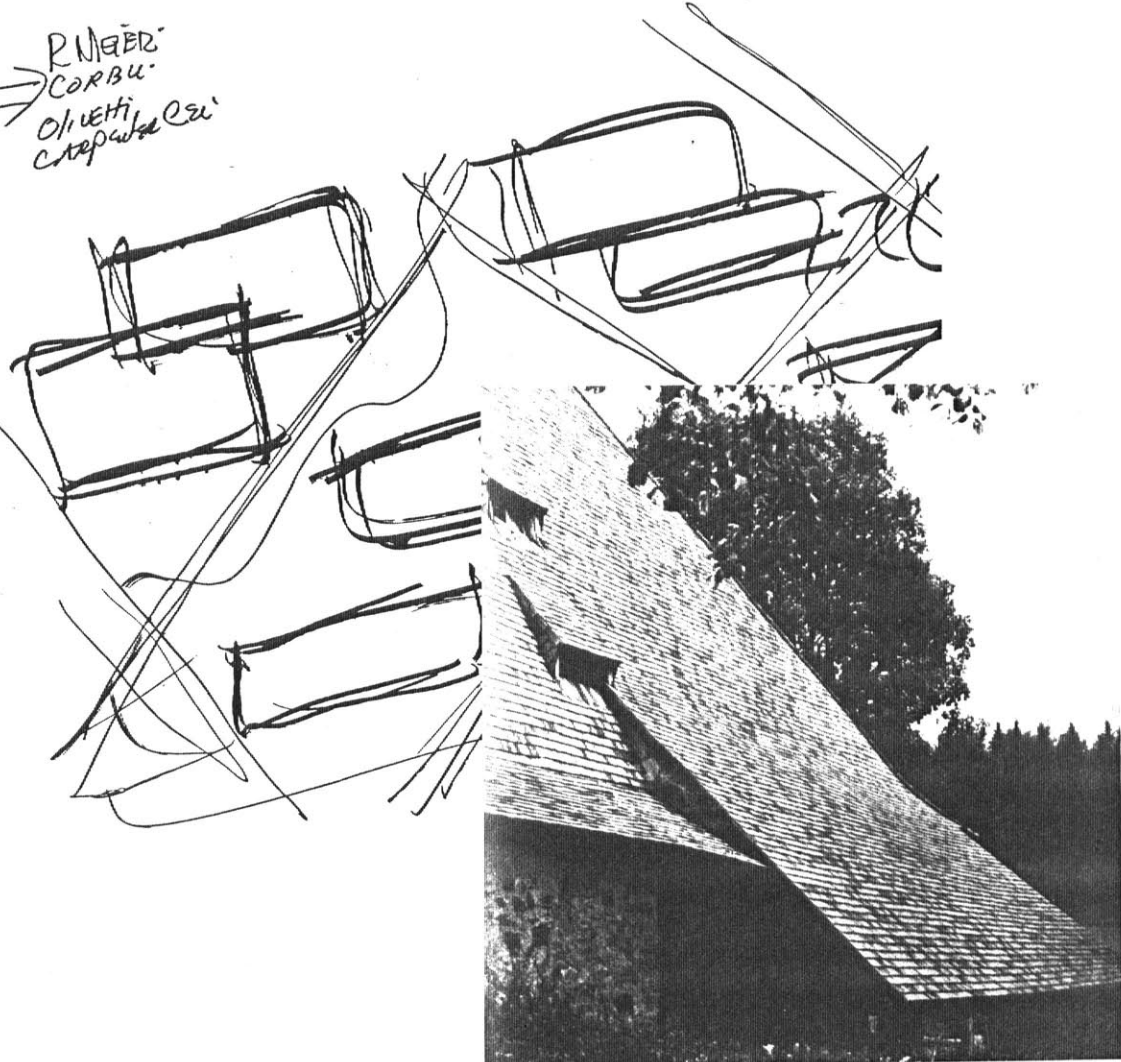


GAUDI
MILIA
BATELLO
Colonia Guàrdia
Cal van Gaudí

SOLER



Back to Gaudí
to push the
original idea



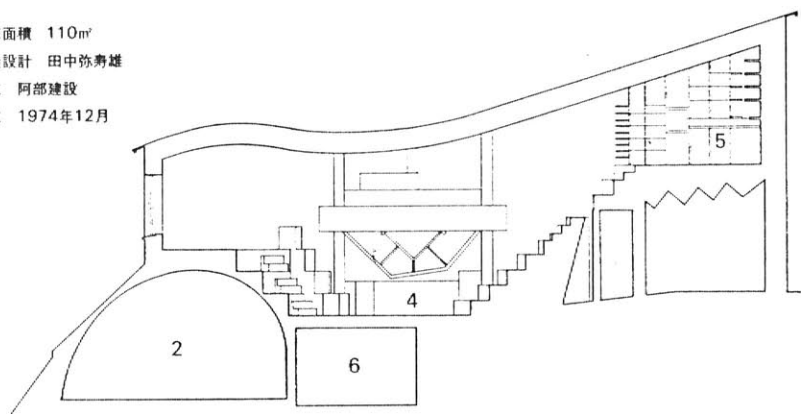




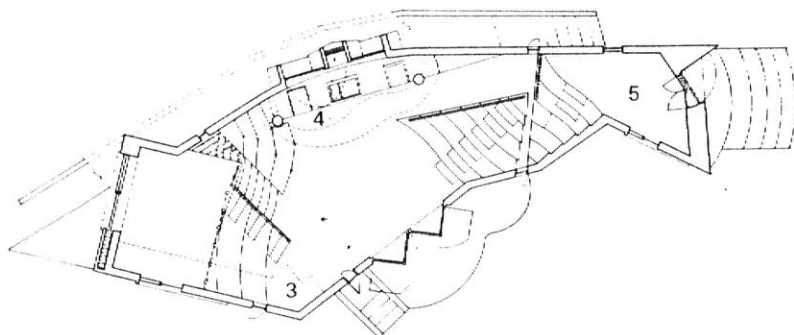
Team Zo.....

What drew me to them was the dialogue they created between culture and nature. Their architecture draws from the positive aspects of culture: those that strengthen the human spirit. Their architecture is an integral part of nature. Denying neither their place. They provide a connection to a way of making that was both personal and universal, rational and emotional. They are the architectural version of the jazz collective ensemble. They move between free and intuitive expression and a rigorous architectural discipline.

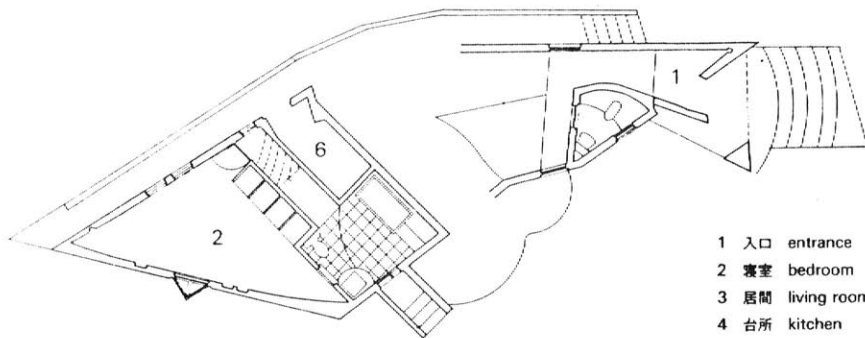
延床面積 110m²
 構造設計 田中弥寿雄
 施工 阿部建設
 竣工 1974年12月



●断面図 section



●2階平面図 second floor plan

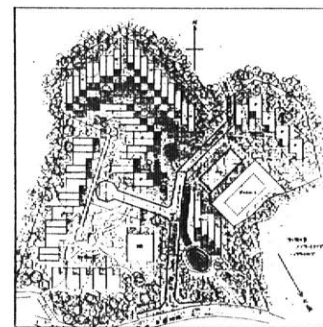


●1階平面図 first floor plan S=1:200

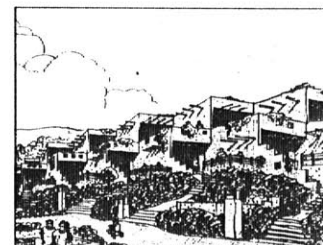
- 1 入口 entrance
- 2 寝室 bedroom
- 3 居間 living room
- 4 台所 kitchen
- 5 書斎 study room
- 6 ボイラー室 boiler

.... the Hirose Residence:¹⁰
 a fish dreaming about architecture, an
 architecture dreaming about fish. I
 dream of rocks and water.....

.... and the Izu Highlands Village¹¹



●配置図 site plan

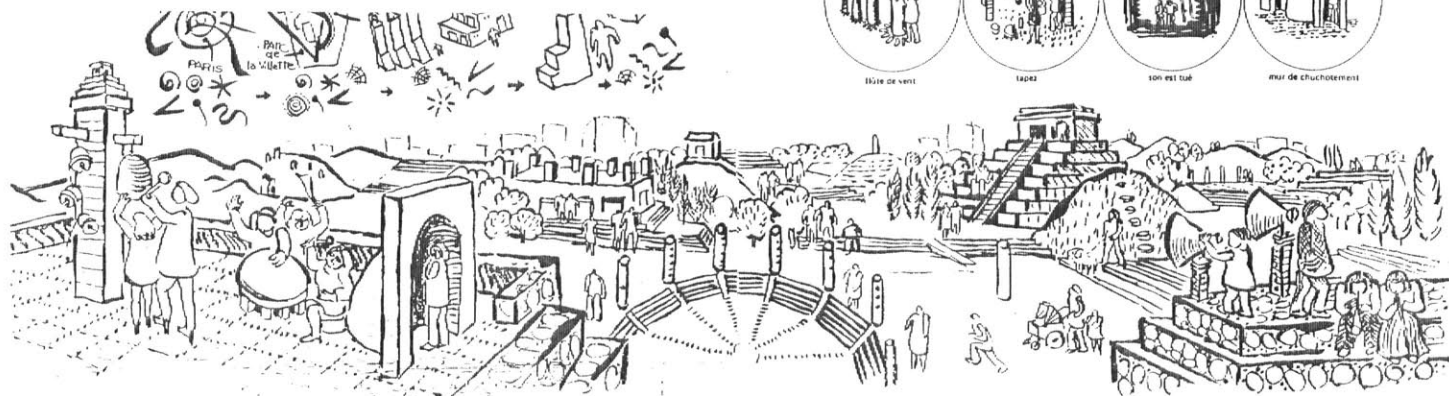
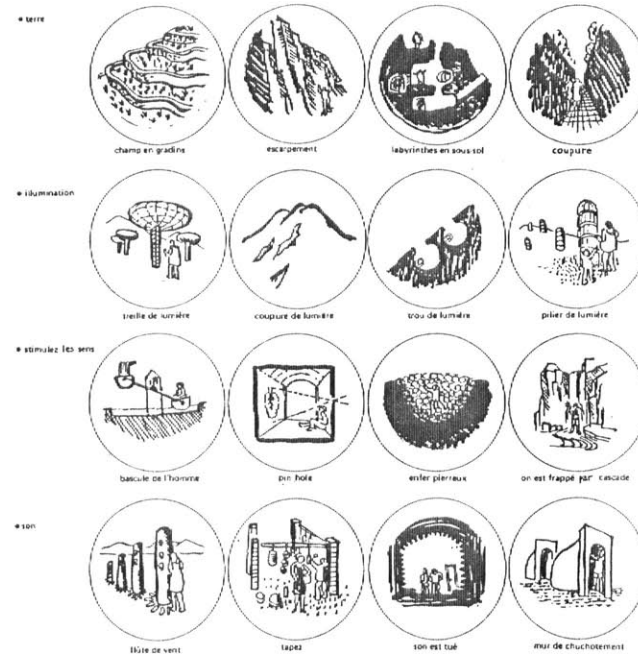


... and Zo's urbanism:

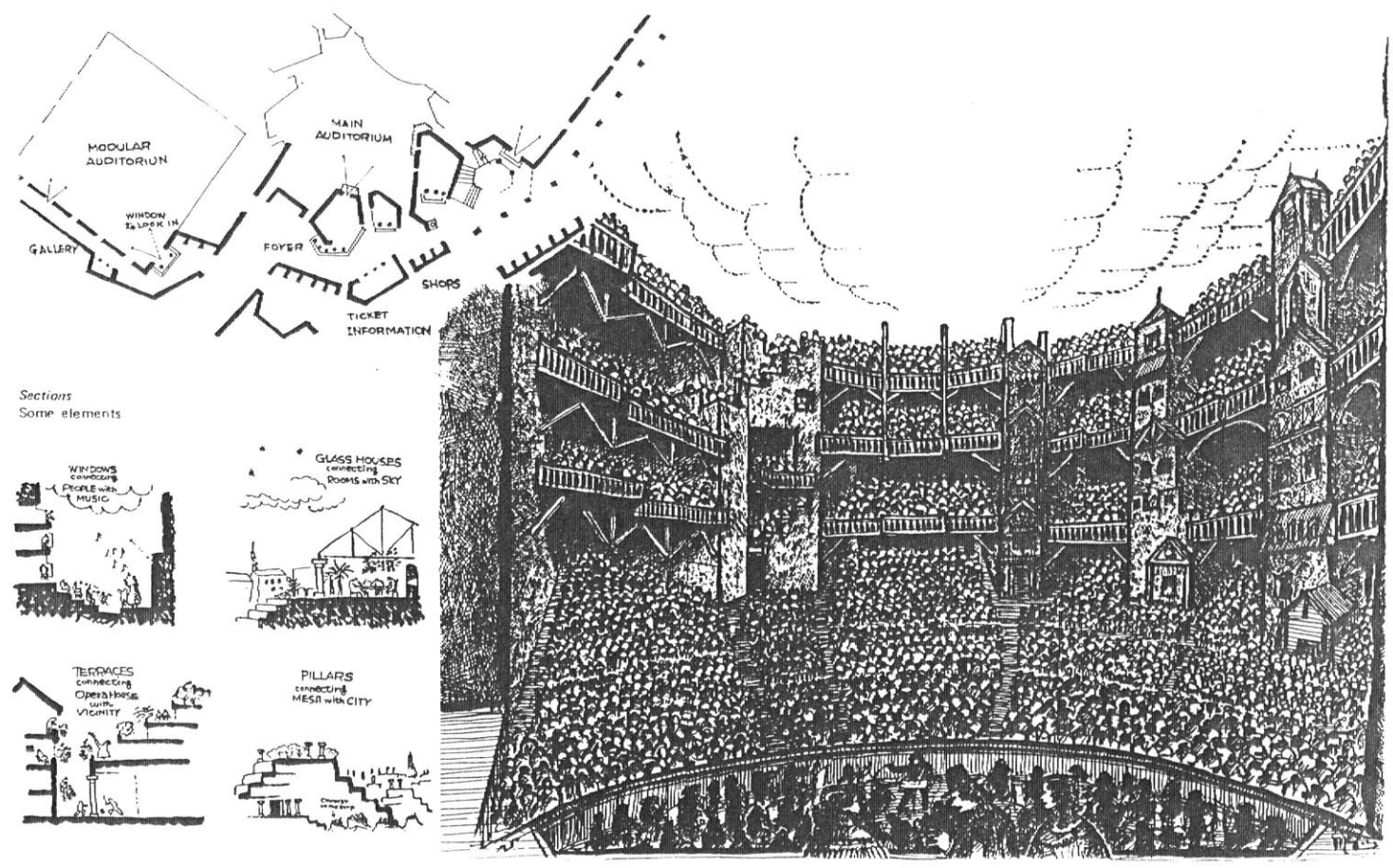
Their proposal in the International Design Competition for the Parc de la Villette, Paris: from discovery to construction: the creation of ground, the duplication of the environment, the triangle of Villette and other axes connect the park and Paris and make it into one unit... making of seven villages within the park - one of which is the village of sound, Diversity and Unification, unique atmosphere, demand for something to do...

Breaking the ground,
Letting the light in

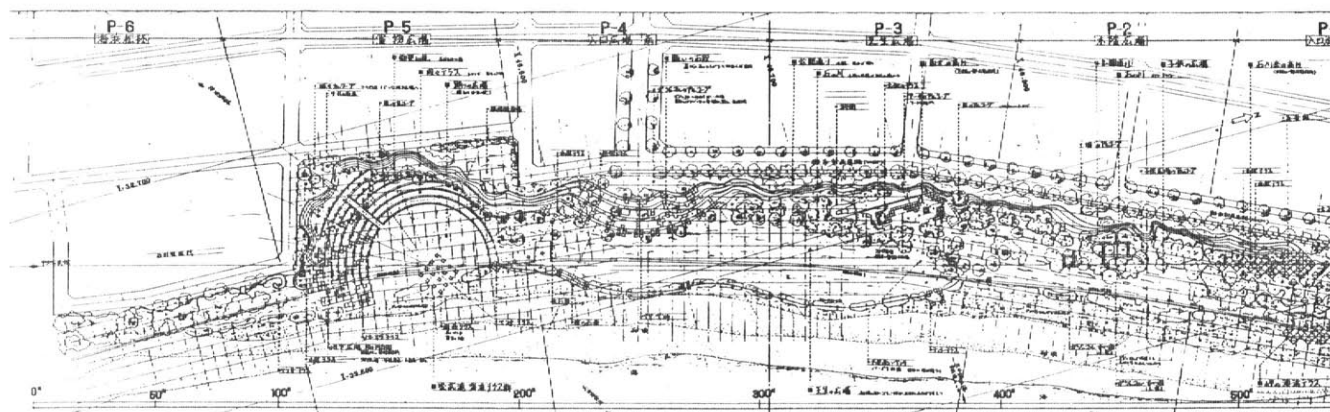
Ideas to carry with me into this project. Break up the rocks, let in the light.¹²



... and the International Design Competition proposal for the New Opera House, Paris: integration of nature and the city.¹³

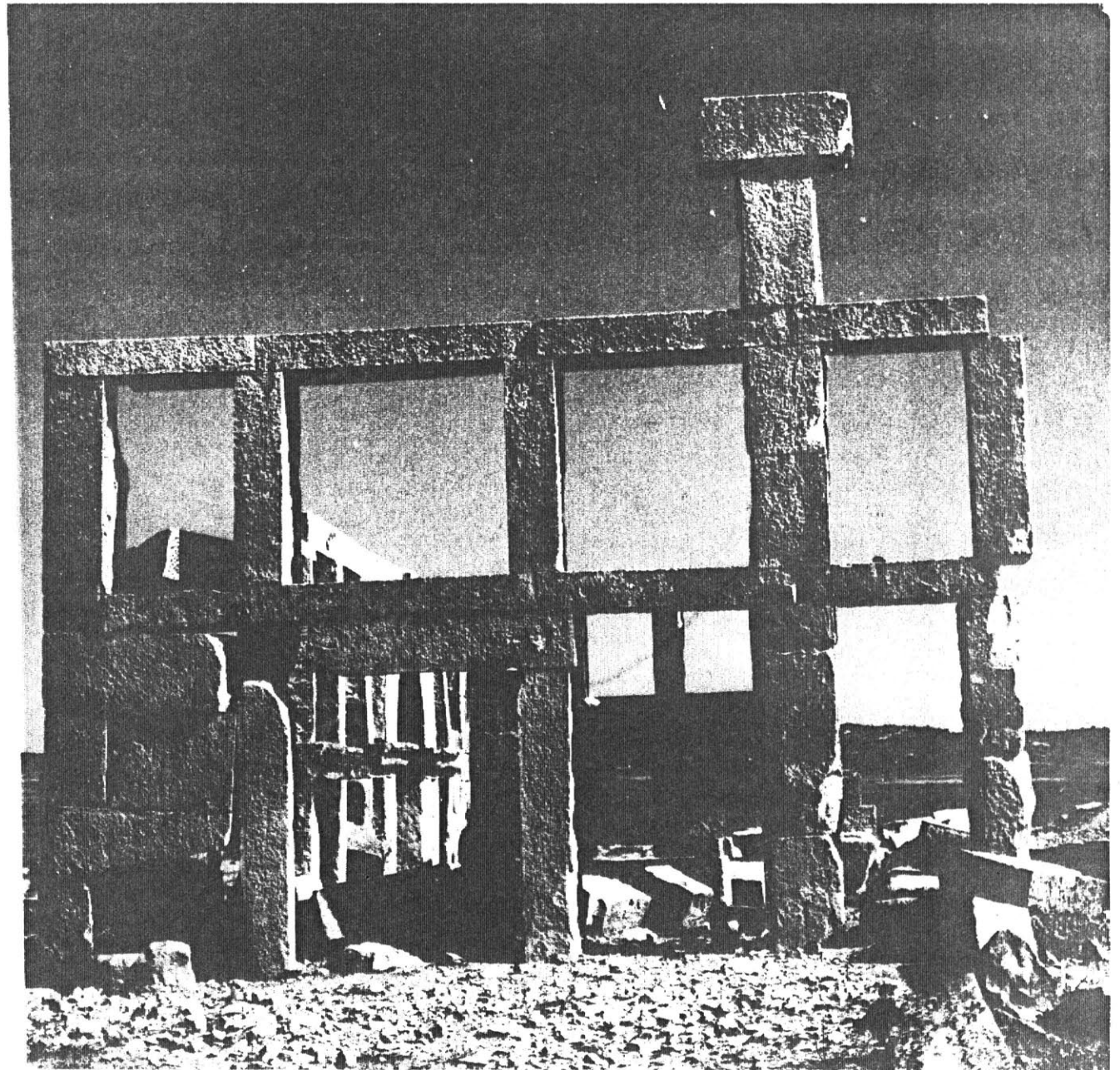


... and the Ishikawa Municipal Park,
 Shriahamahara:¹⁴ the wall, undulating,
 emerging from the land, rising to
 contain the formal geometry at the other
 end.



●配置図 site plan

所在地 沖縄県石川市
 規模 約2ha
 構造設計 田中弥寿雄(第1期), 鈴木正一(第2期)
 設備設計 岡本章(第1期), 設備研究所(第2期)
 施工 高橋建設(第1期), 林政建設(第2期)
 竣工 1980年10月



MAKING REAL THE IDEA

A New piece:

Section vs "Section-al"¹⁵

passive

active

single

multiple

(progressive)

Big Bite

Lots of small

bites

Panoramic view

Snap

shots, glimpses,

candid

impressionistic,

Experiential,

Explorative

Inquisitive

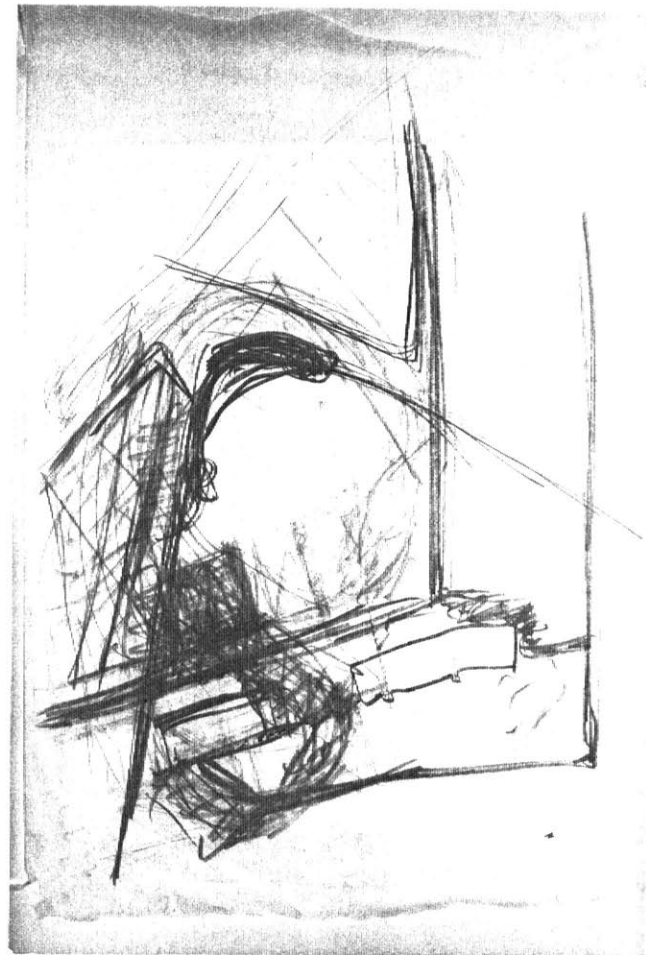
The plan is the statement of intent;
describing the level of decisions.

The sectional reflects the process:
describes the types of questions being
asked. It tests the statement of the
plan.

The drawings should ask questions:

What is the relationship between
interior/exterior ?

(.....exploring the characteristics
of the edge conditions; visual and
physical connections)

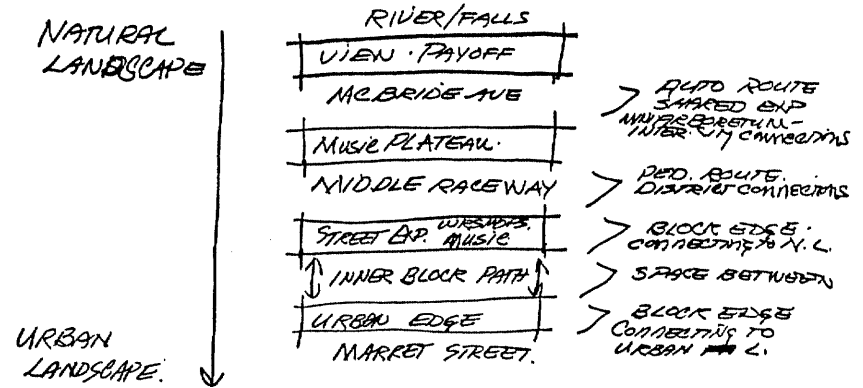


JOURNEY TO THE FALLS

ACT OF DISCOVERY

"POCKETS" TO EXPLORE.
(ROCKS)

LAYERS OF EXPERIENCE

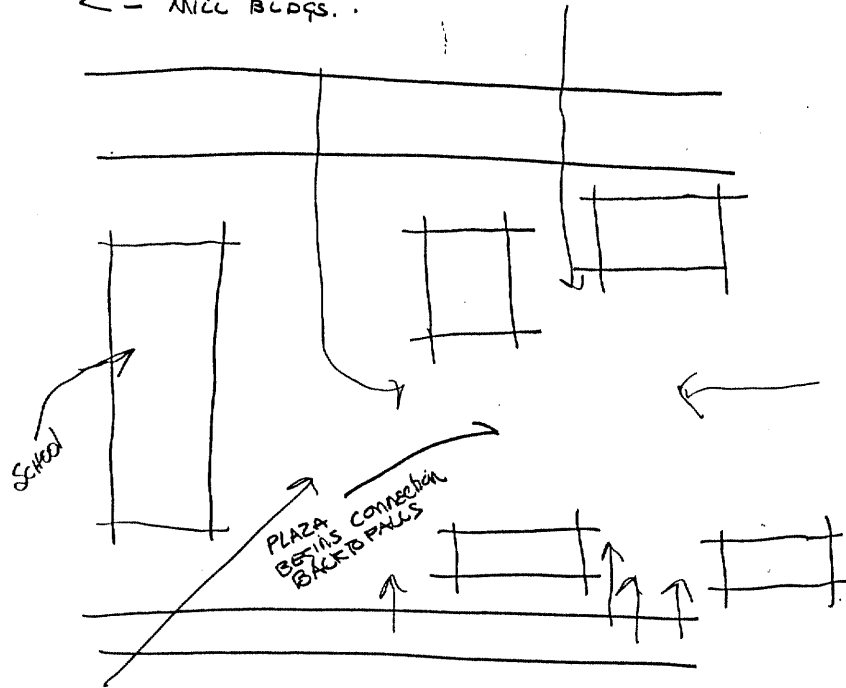


"PROGRESSIVE DISCOVERY"

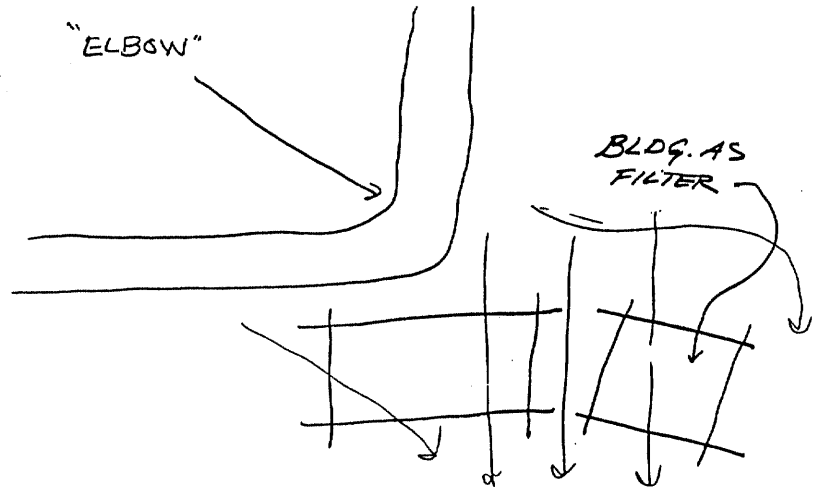
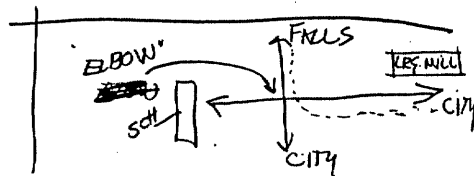
- EDGES.
- VARIED EXPERIENCES (I.E PATHS)
- CONNECTIONS, BOTH PHYSICAL VISUAL.
- SERIAL EXPERIENCE.

THEMATIC NOTES: ROCKS & WATER

- <- FALLS, RIVER, N.L FORMS. (I.E ROCK OUTFROPPINGS)
- <- ROCKS, N.L FORMS. (I.E ROCK OUTFROPPINGS)
- <- RACEWAYS, SPILLWAYS
- <- MILL BLDGS.



PLAZA: Joint connecting N.L & U.L.



BEGINNING OF JOURNEY
PLAZA: CITY PIECE
• CONNECTS TO CITY
• RELATES BACK TO CITY

MARKET ST
• CITY COMMERCIAL ST.

"GATEWAY"

- LARGER NOTION, REGIONAL, I-80.
- ARRIVING AT A "SPECIAL PLACE."
- URBAN HERITAGE PARK

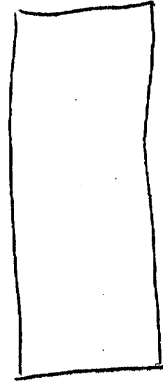
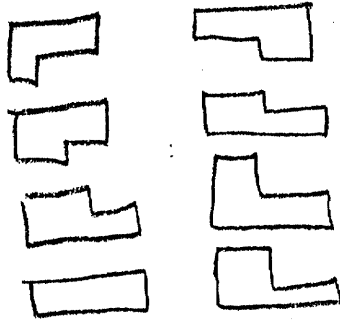
How to bring the small & large
together?

the small being the residential sizes,
the large being the mill structures &
the institutional sizes!

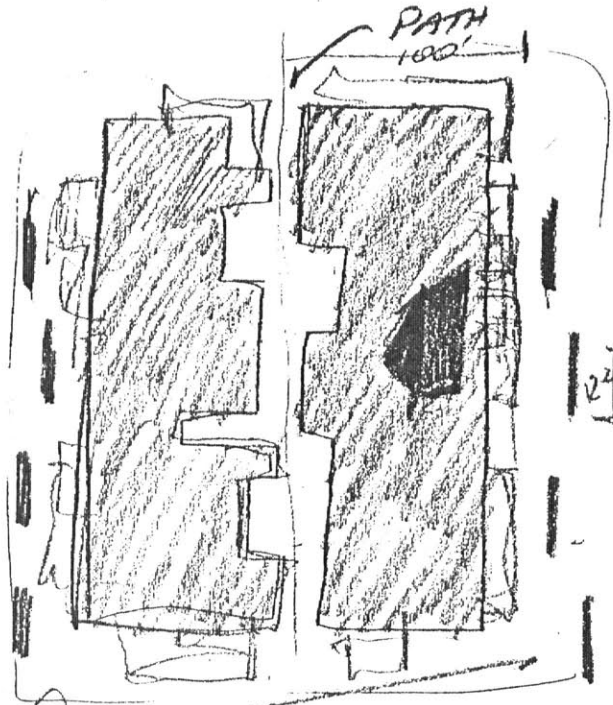
THE ROOF!

Mill Roof

Residential Roofs

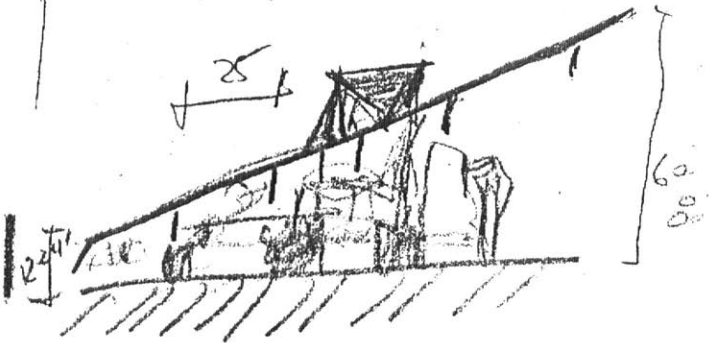


NEW STRUCTURE



NBL FACADE

NOTE: PHOTOS OF STREET
IN SIENA LOOKING UP
"SKYLINE"



WITH SPECIFIC SPACES
PENETRATING ROOF
LINE

Roof Contouring Stepping Plan
Dull & apart to view of the



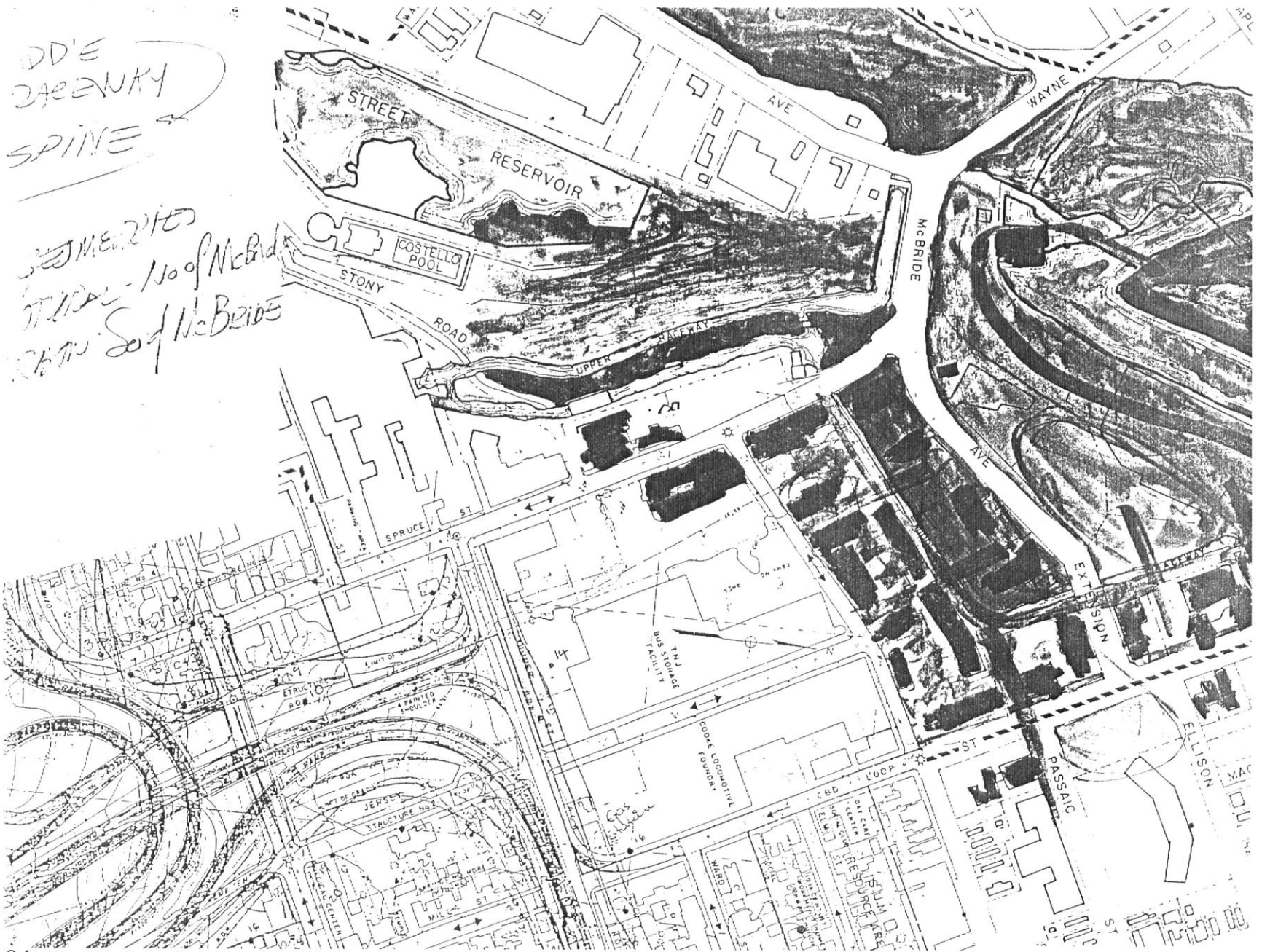
1 layer
2 layers
water
2 layers
rocks

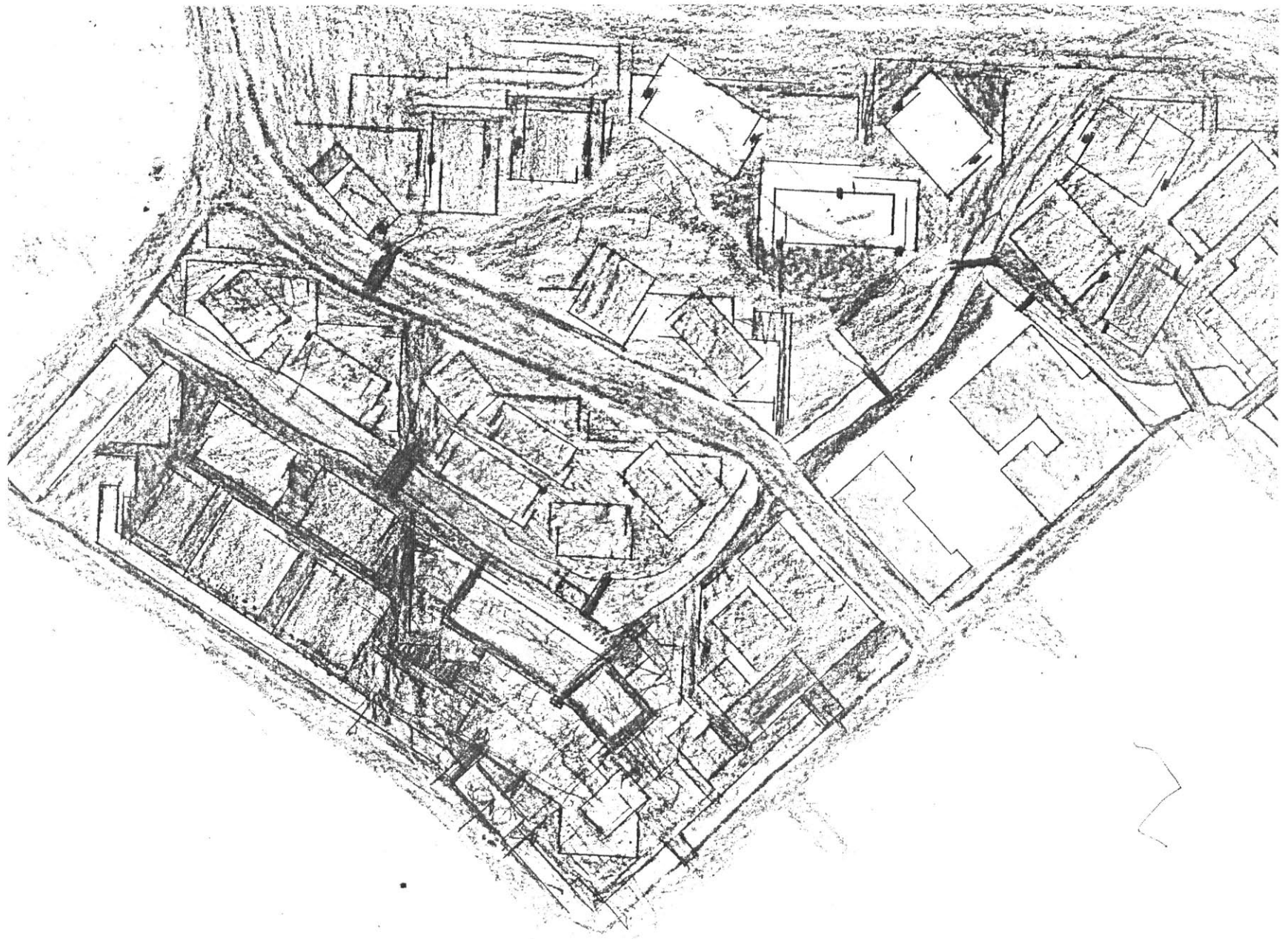
3 layers
MEMBERS =
no placement
they used - the
up the falls

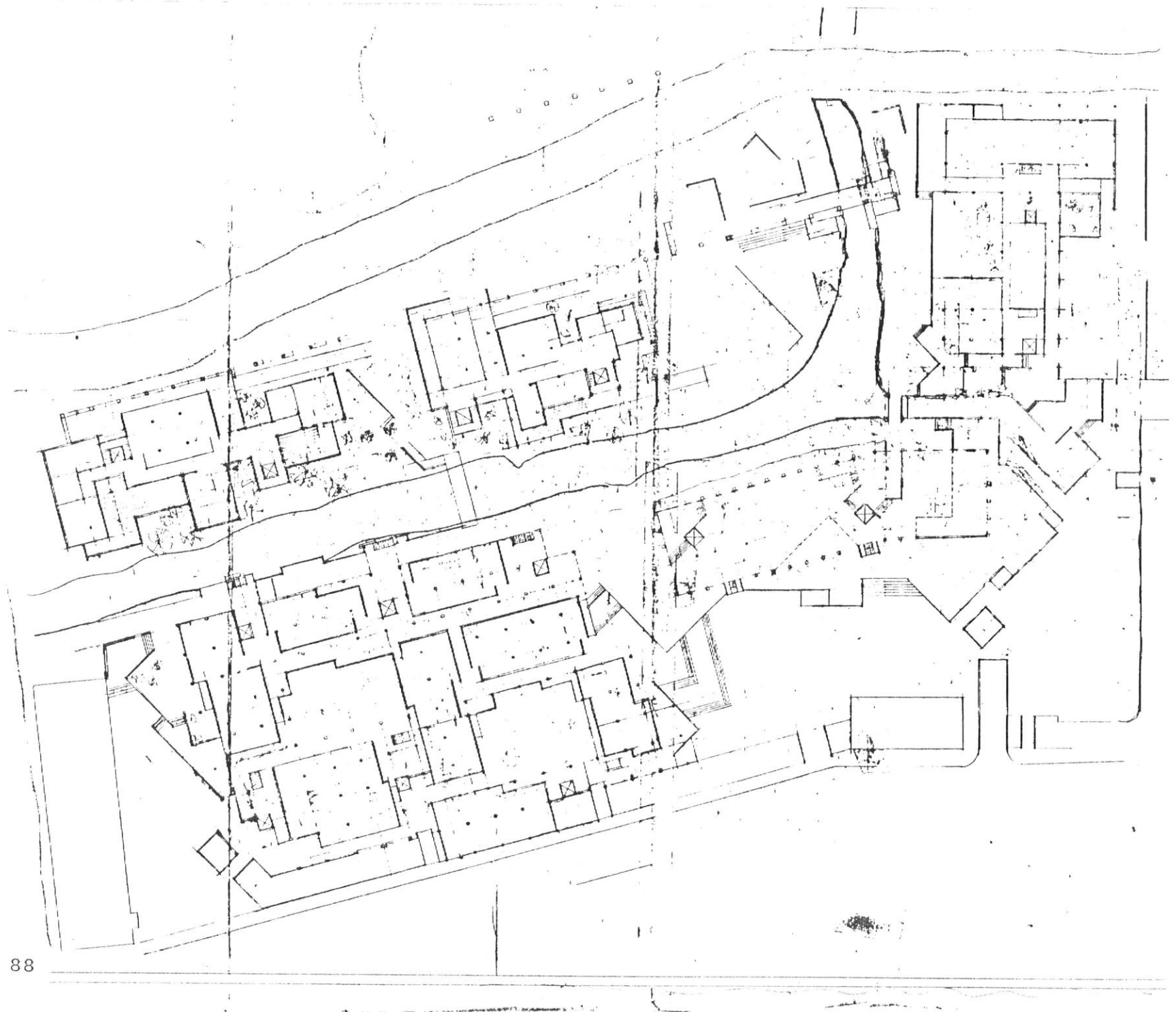


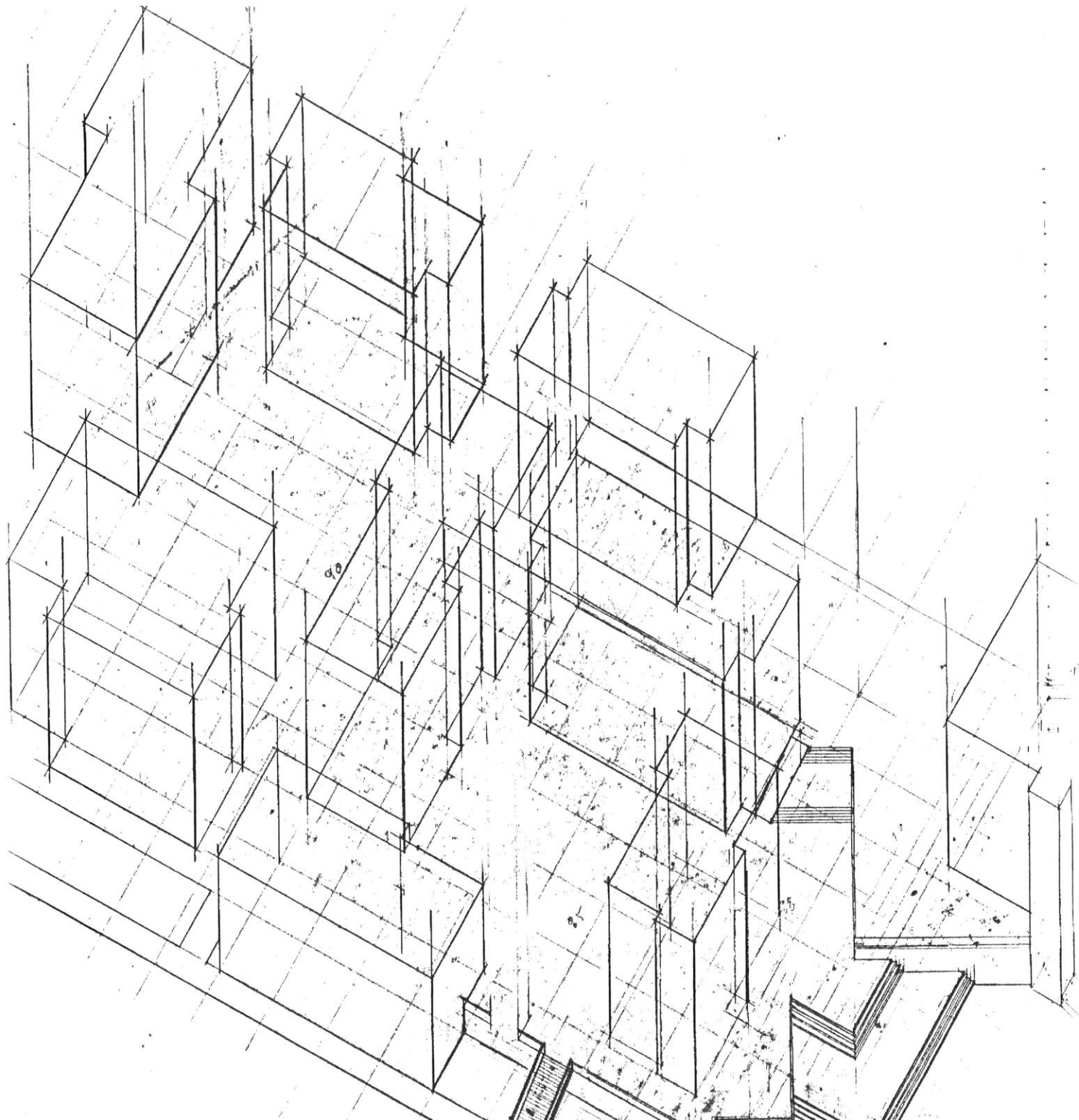
ADD'E
DARENWAY
SPINE

CEMENTITE
STRADE - No of McBride
STRADE - So of McBride



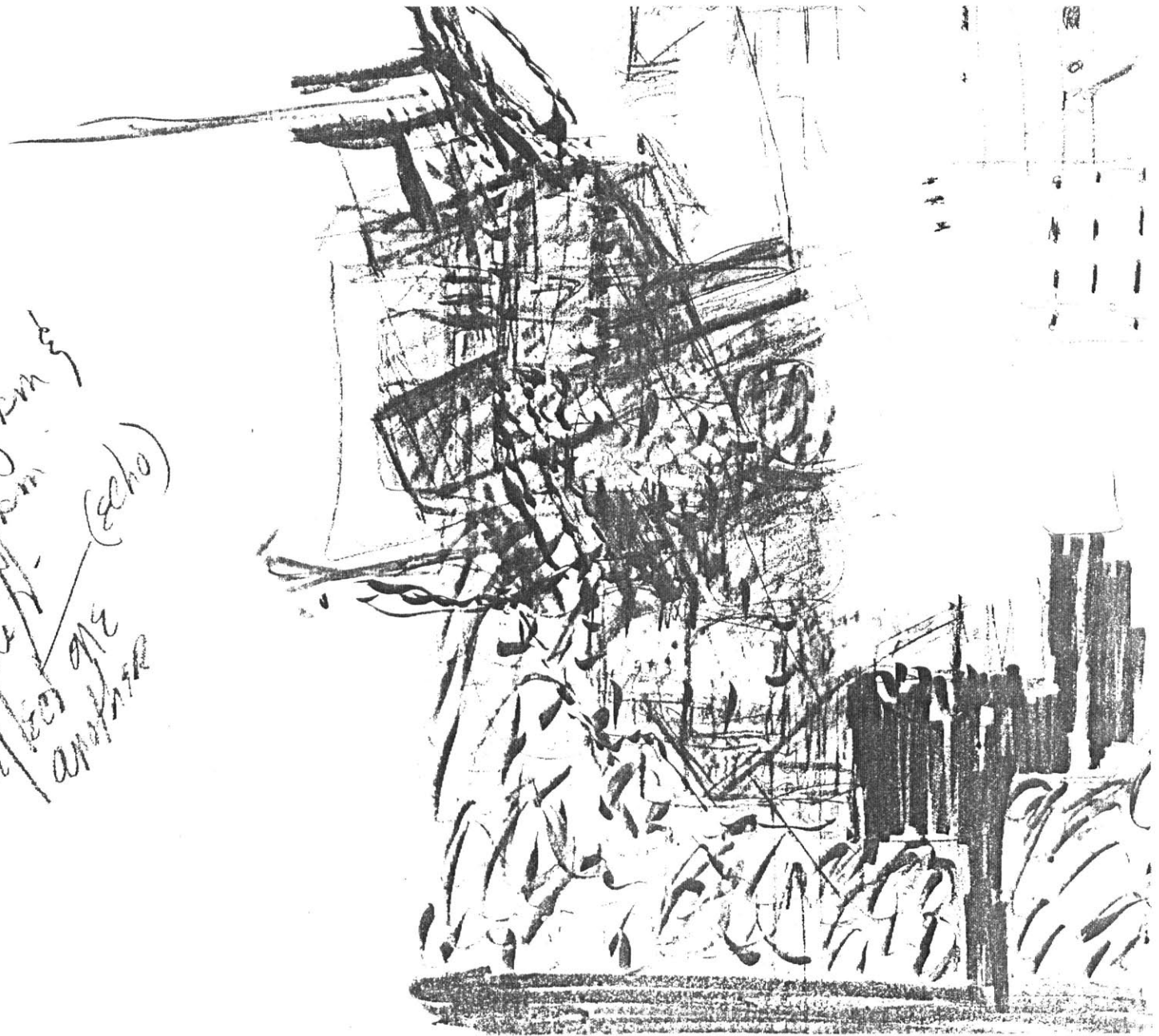


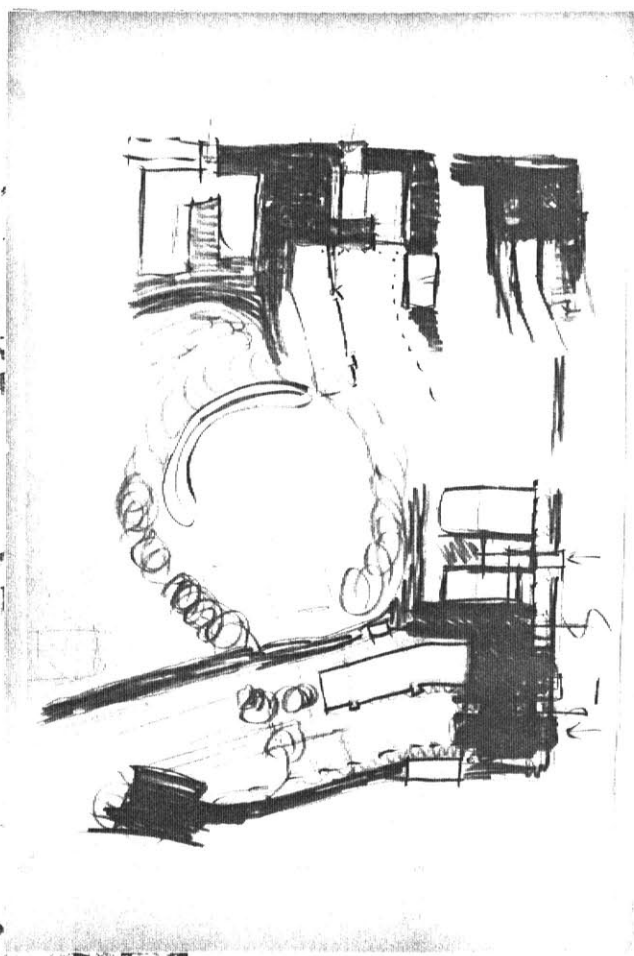
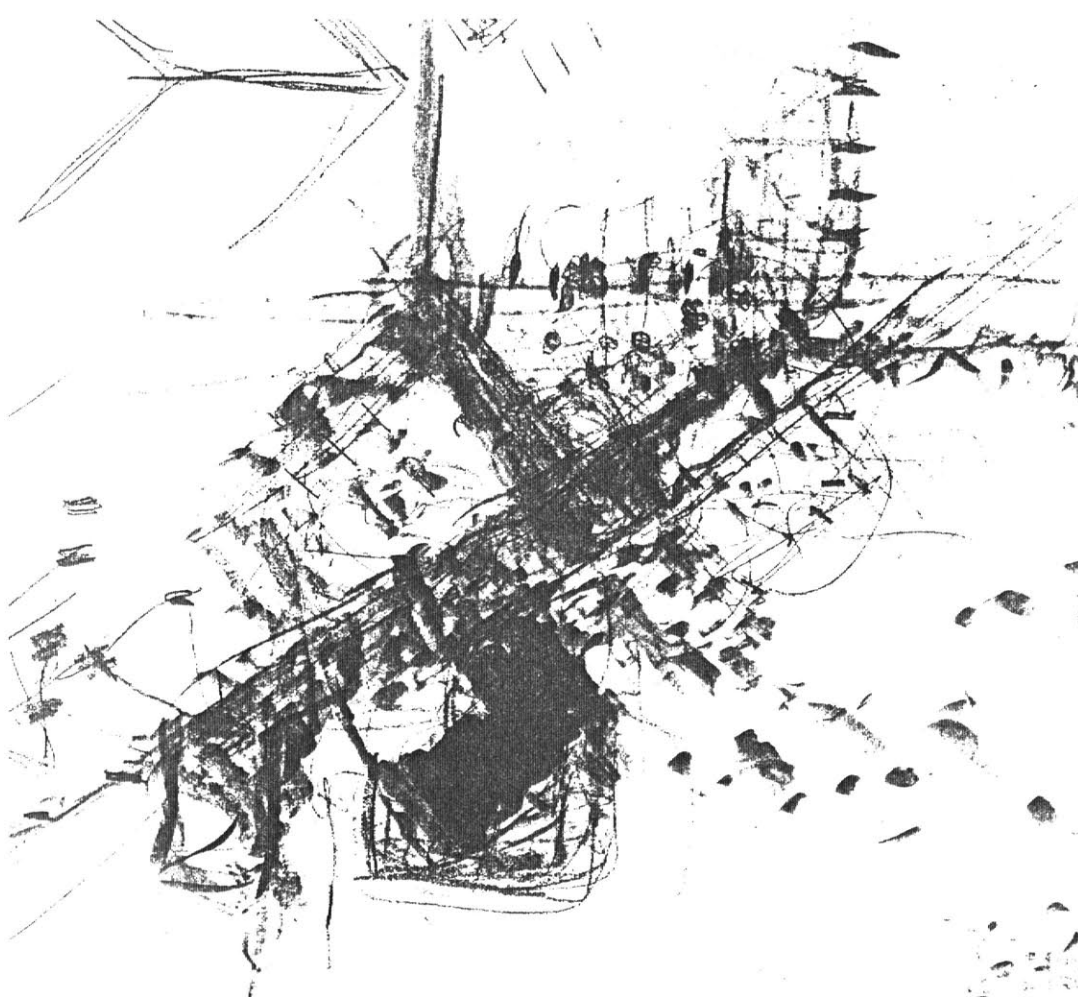




#

Land
Water
Ship
Reflection (echo)



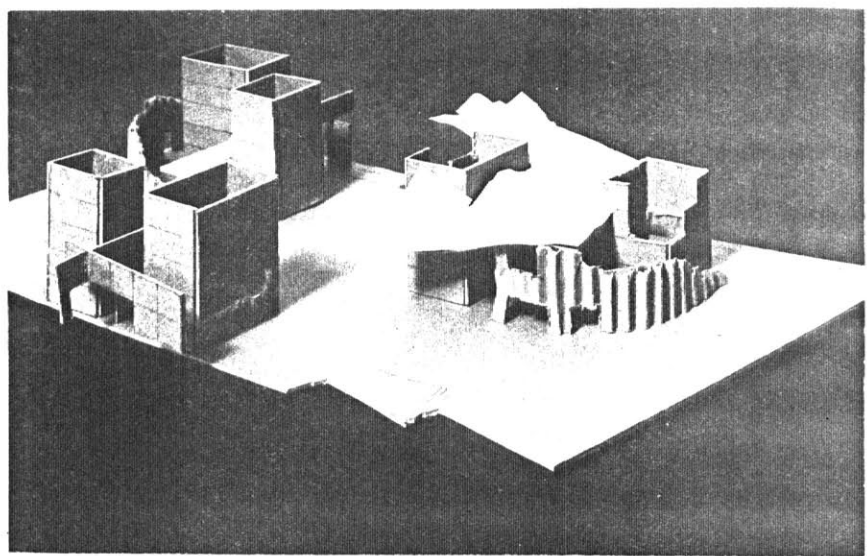
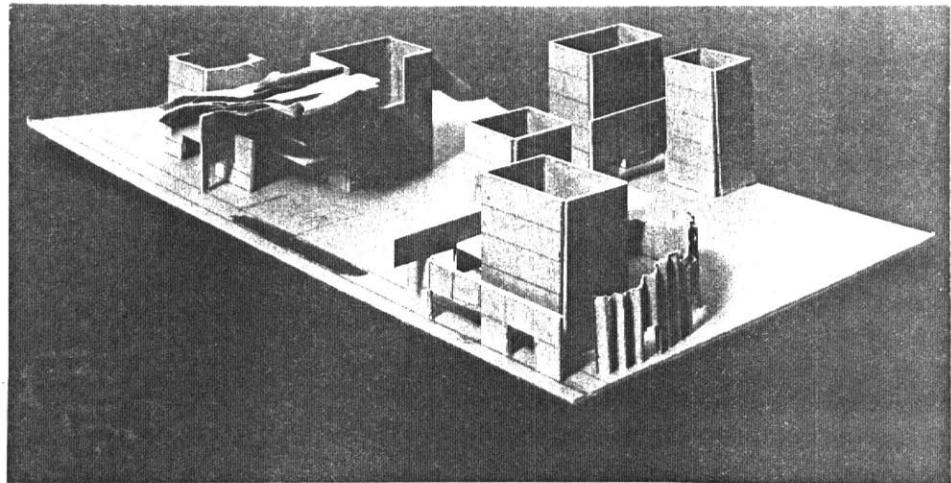
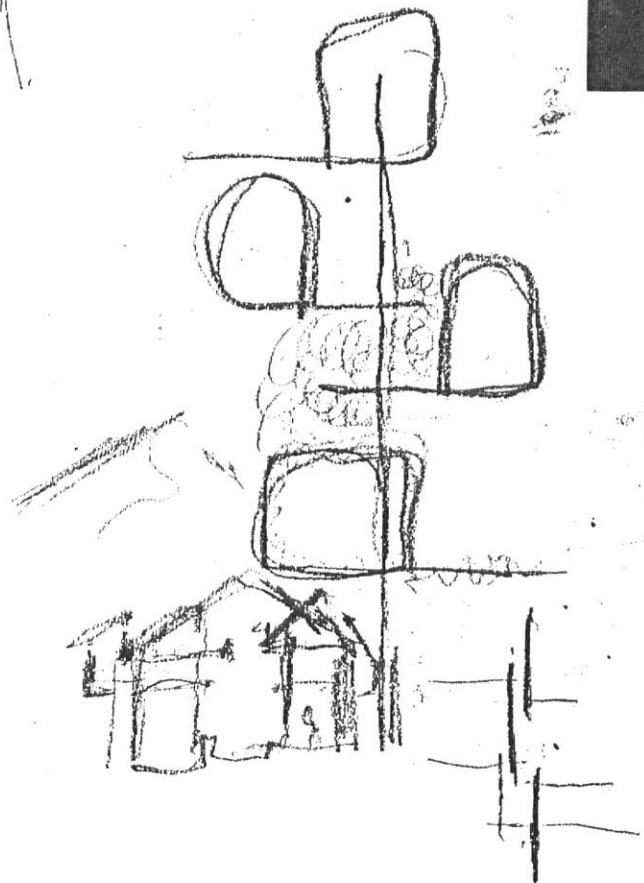


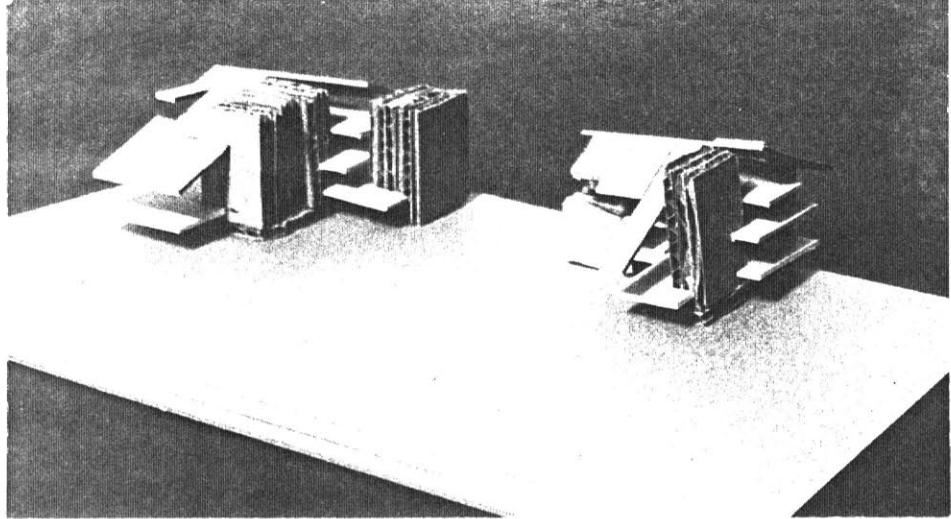
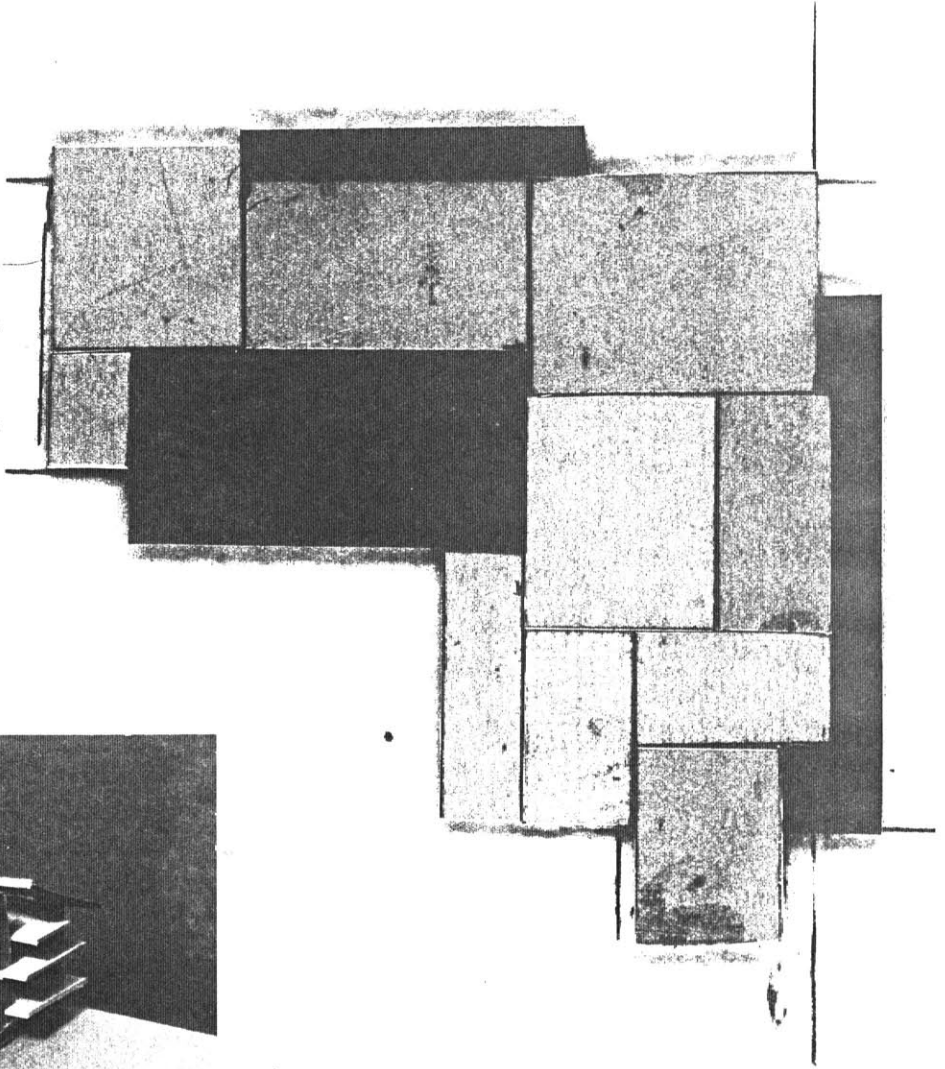
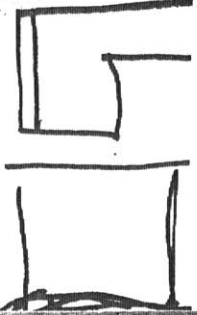
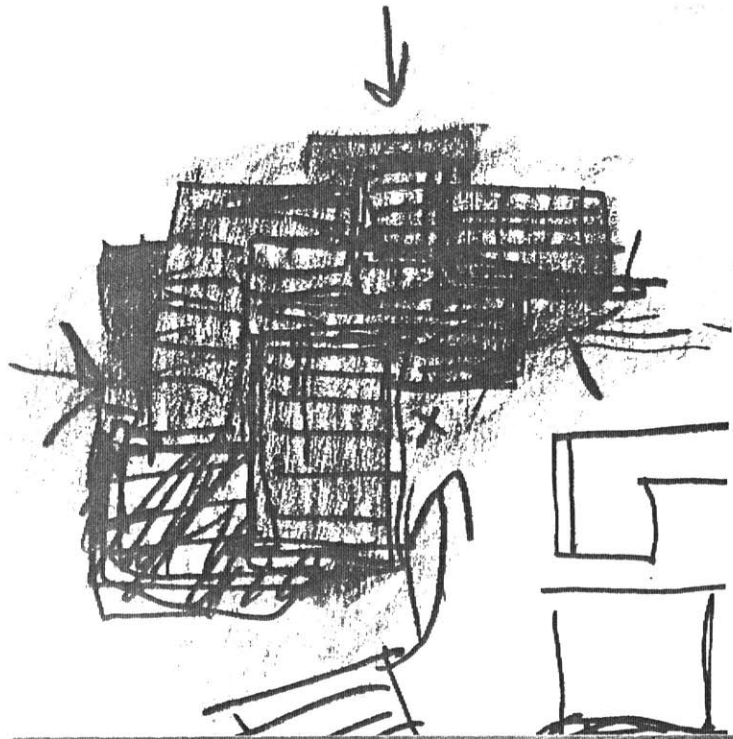
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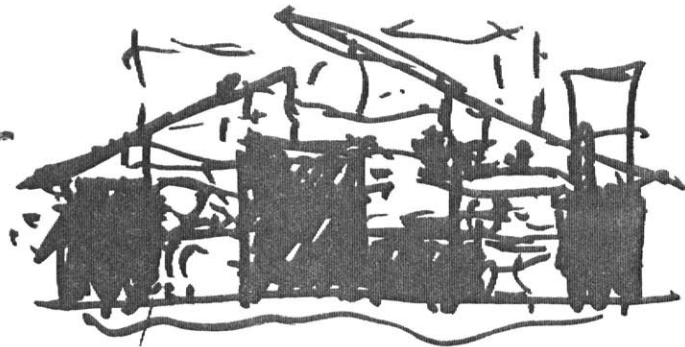
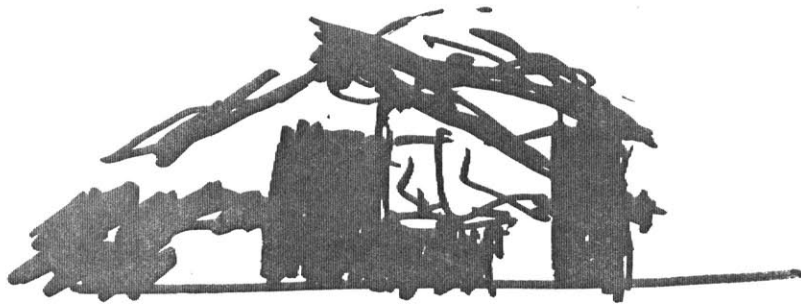
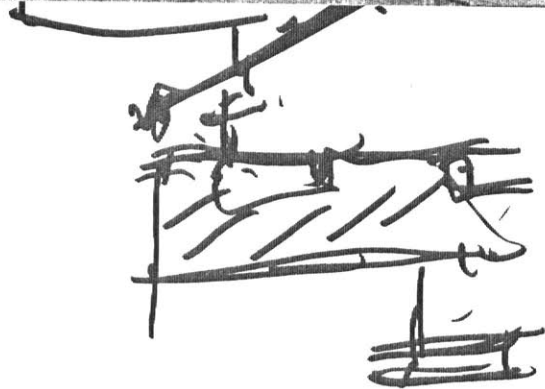
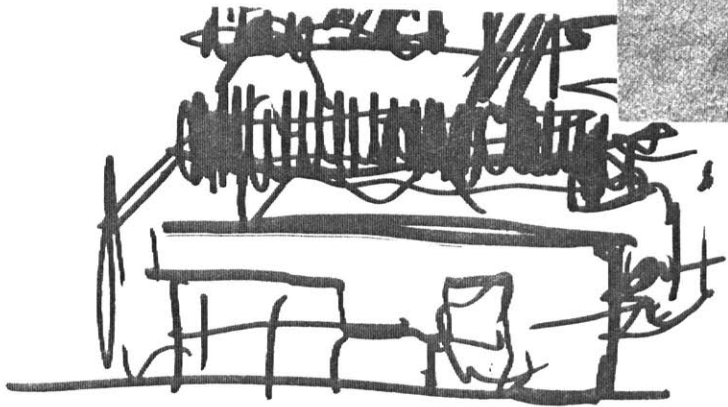
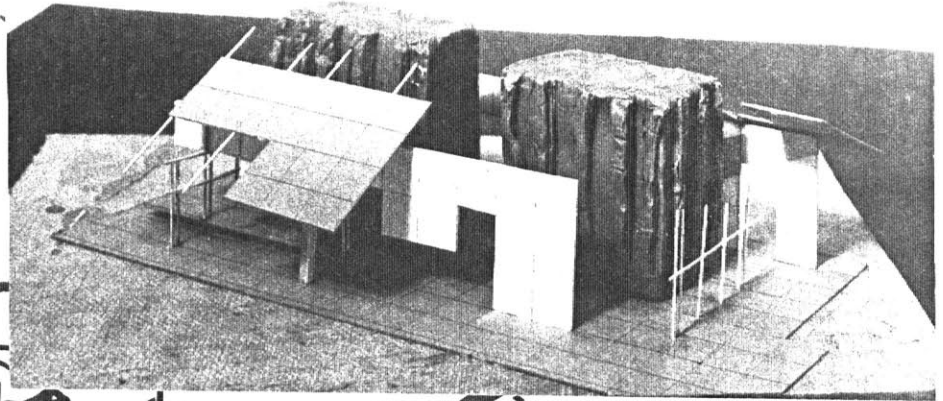
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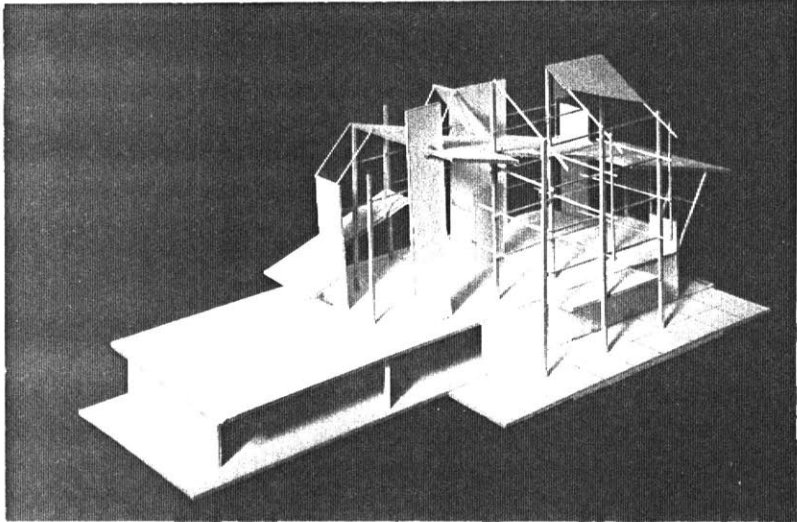


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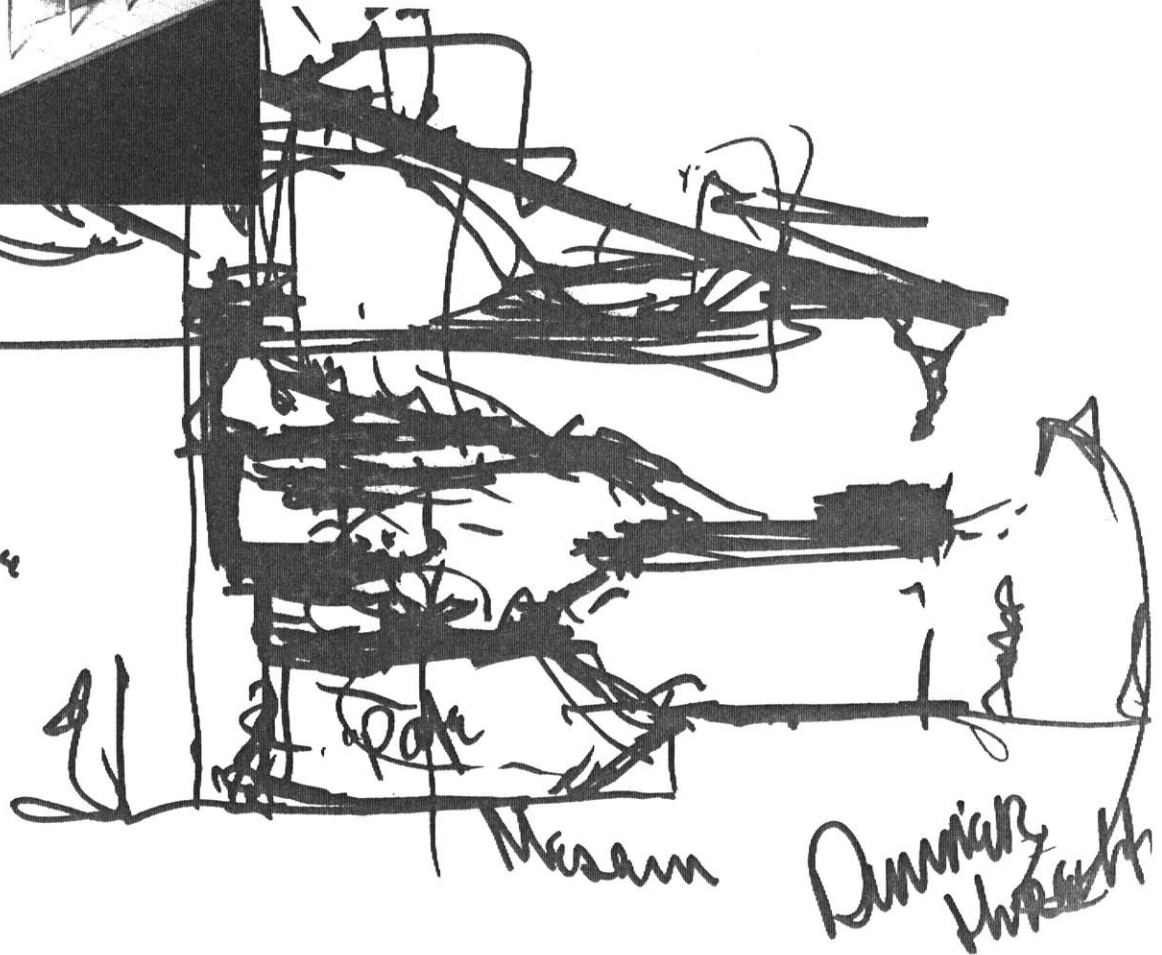


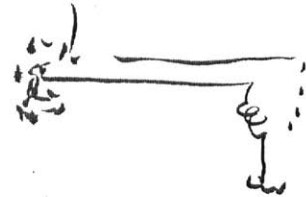
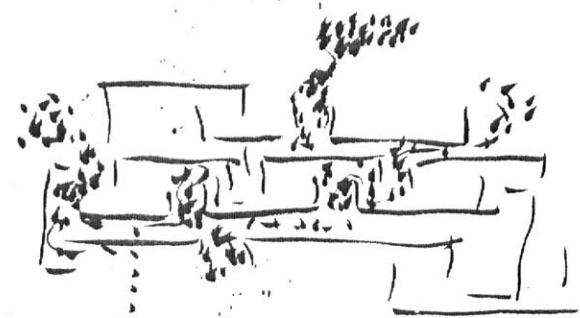
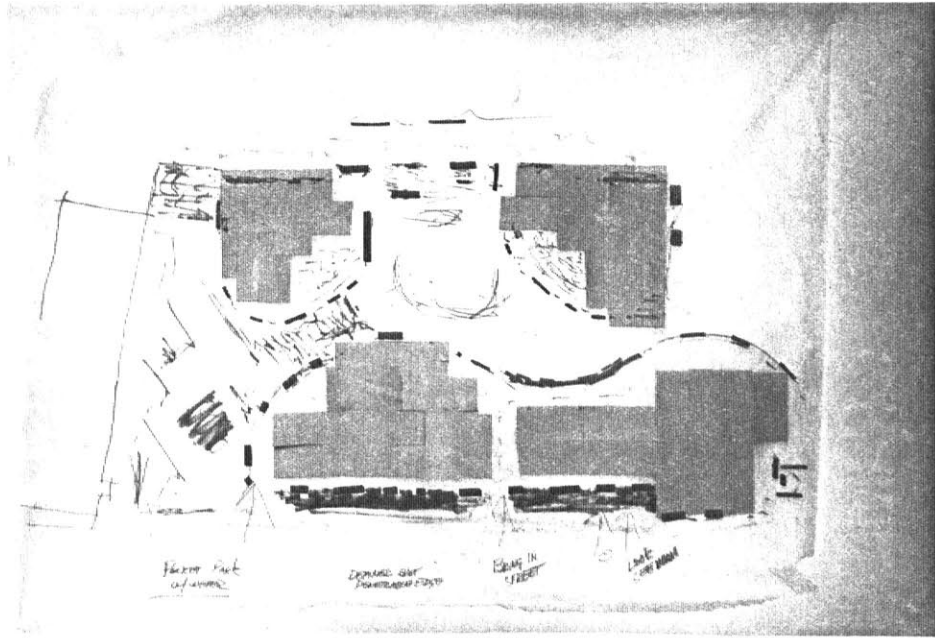


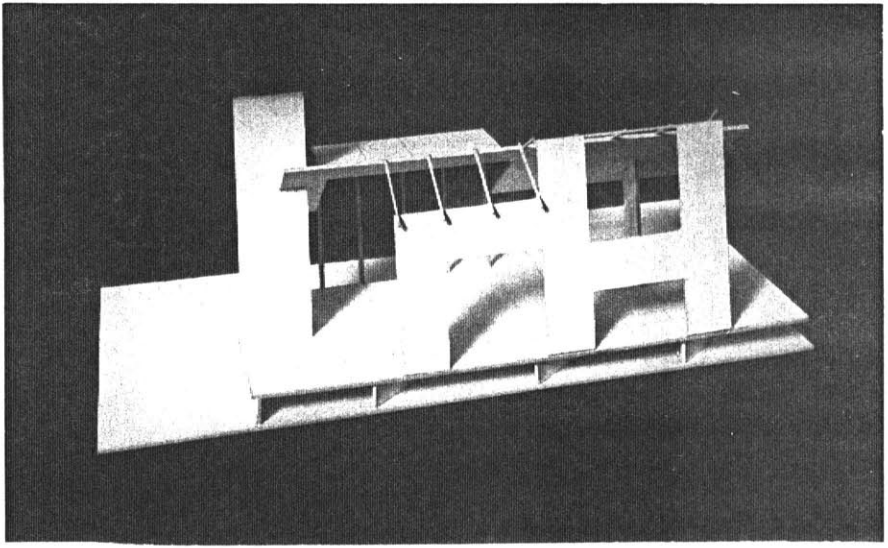
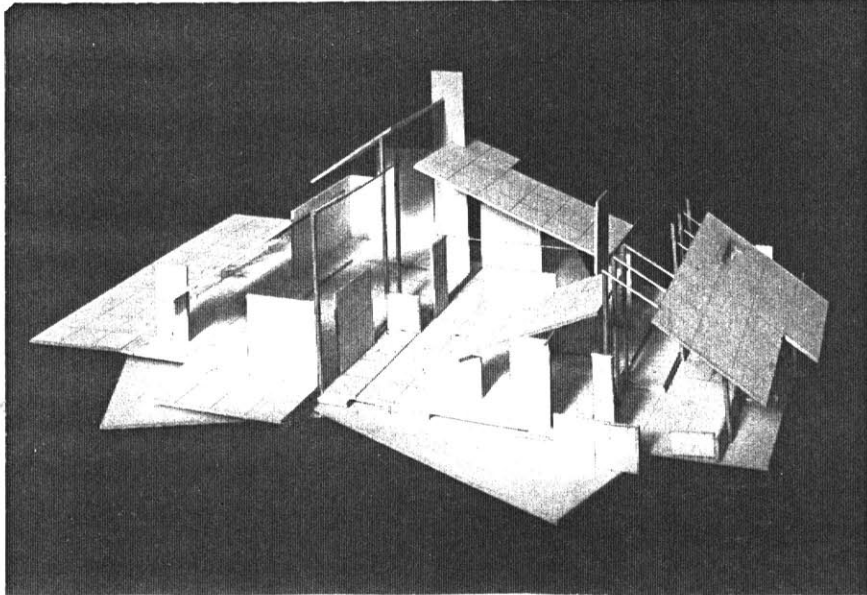


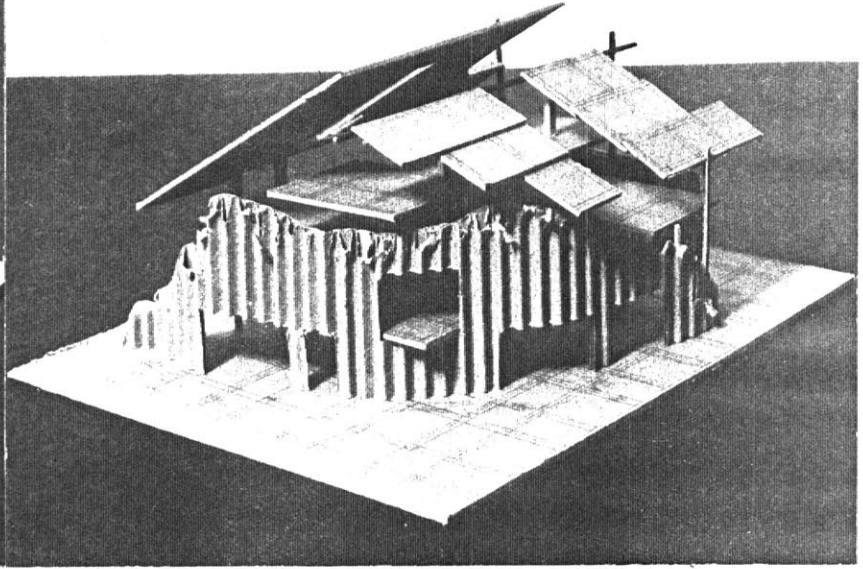
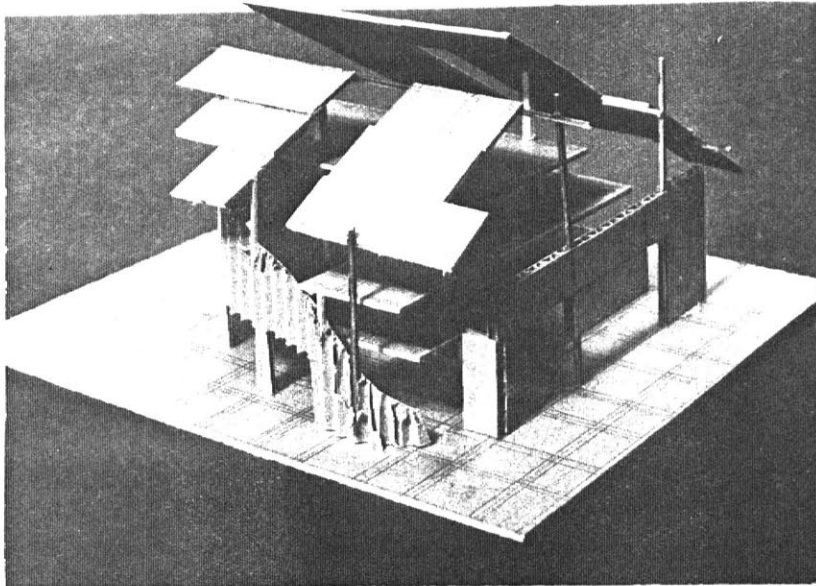


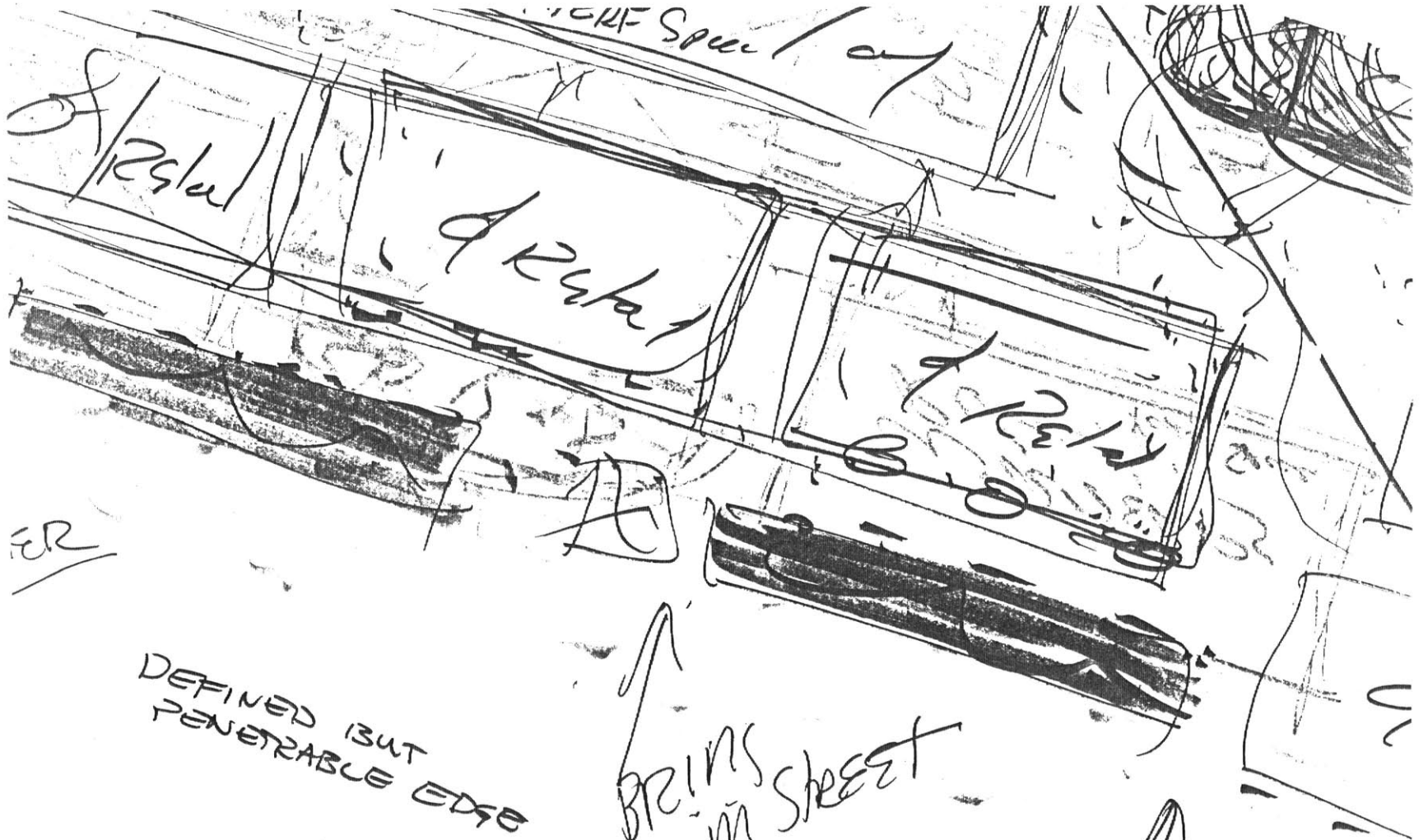
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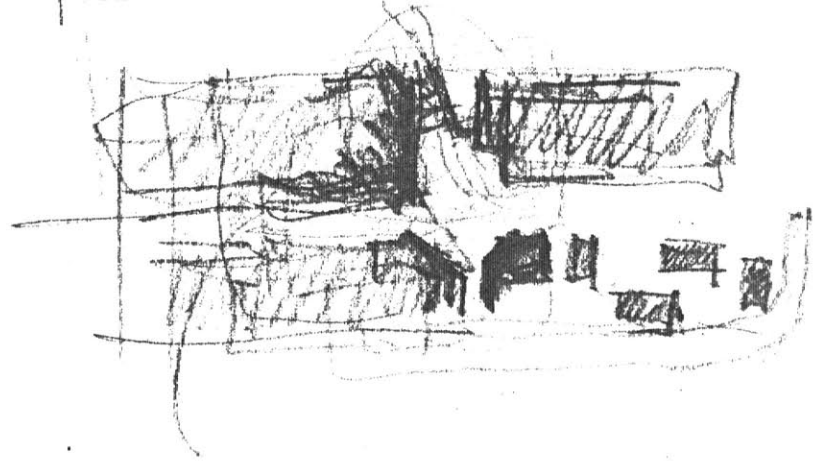
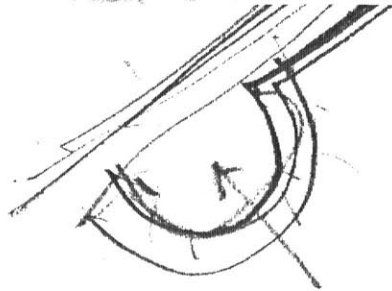
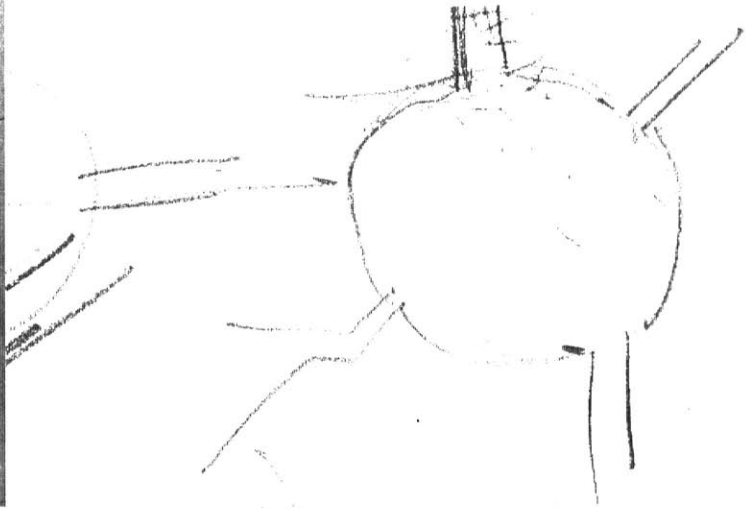
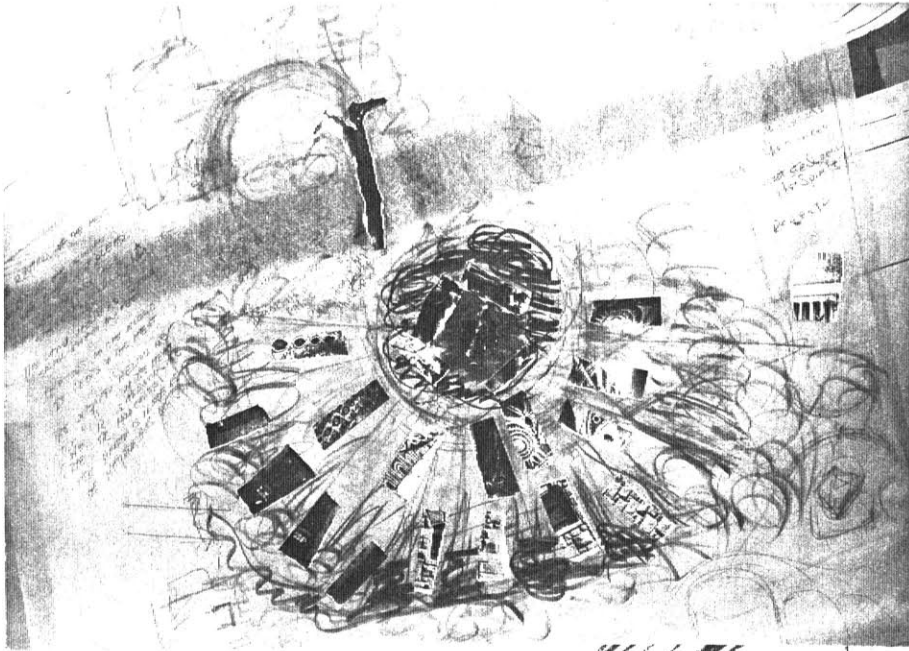
ER

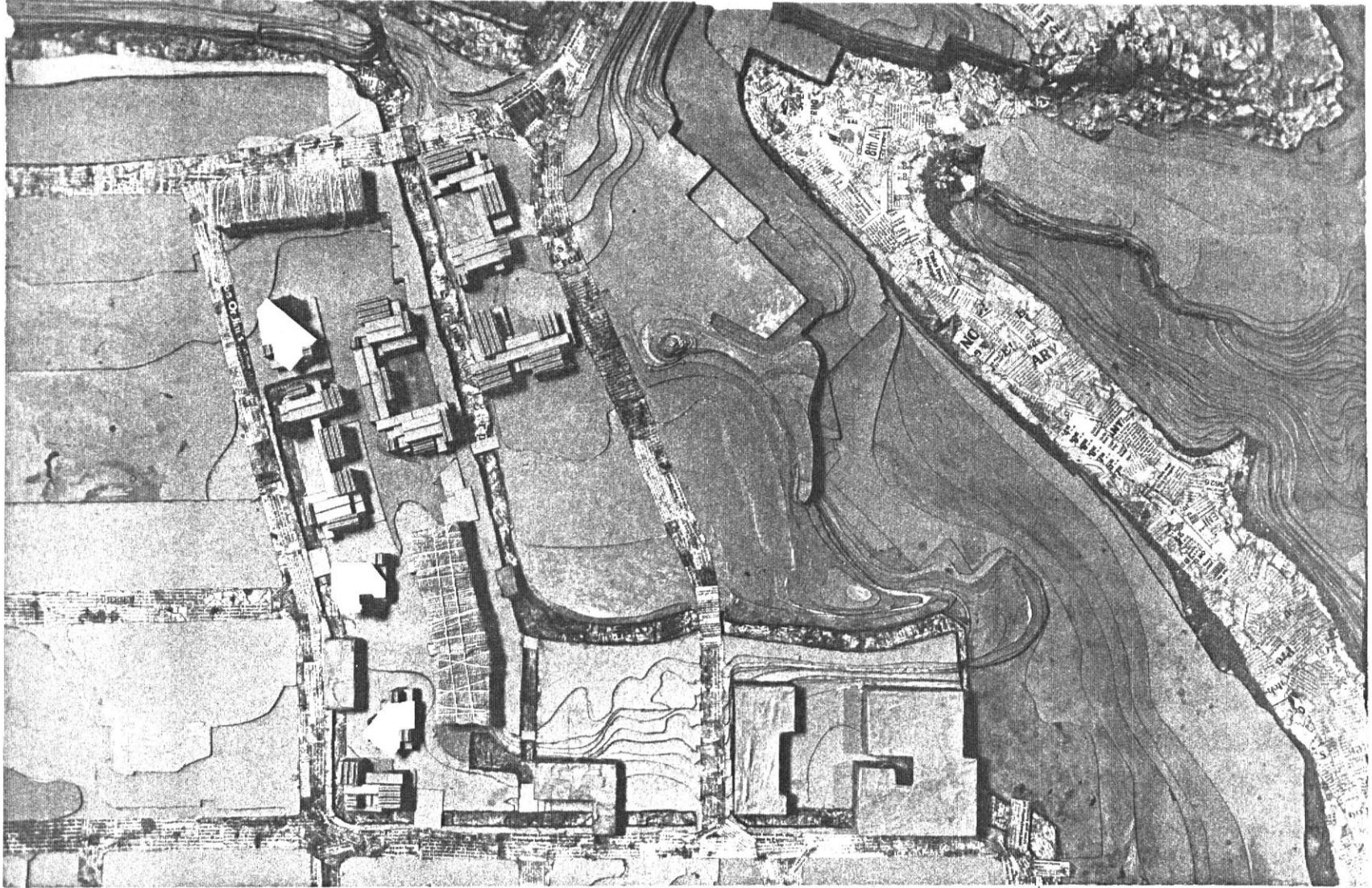
DEFINED BUT
PENETRABLE EDGE

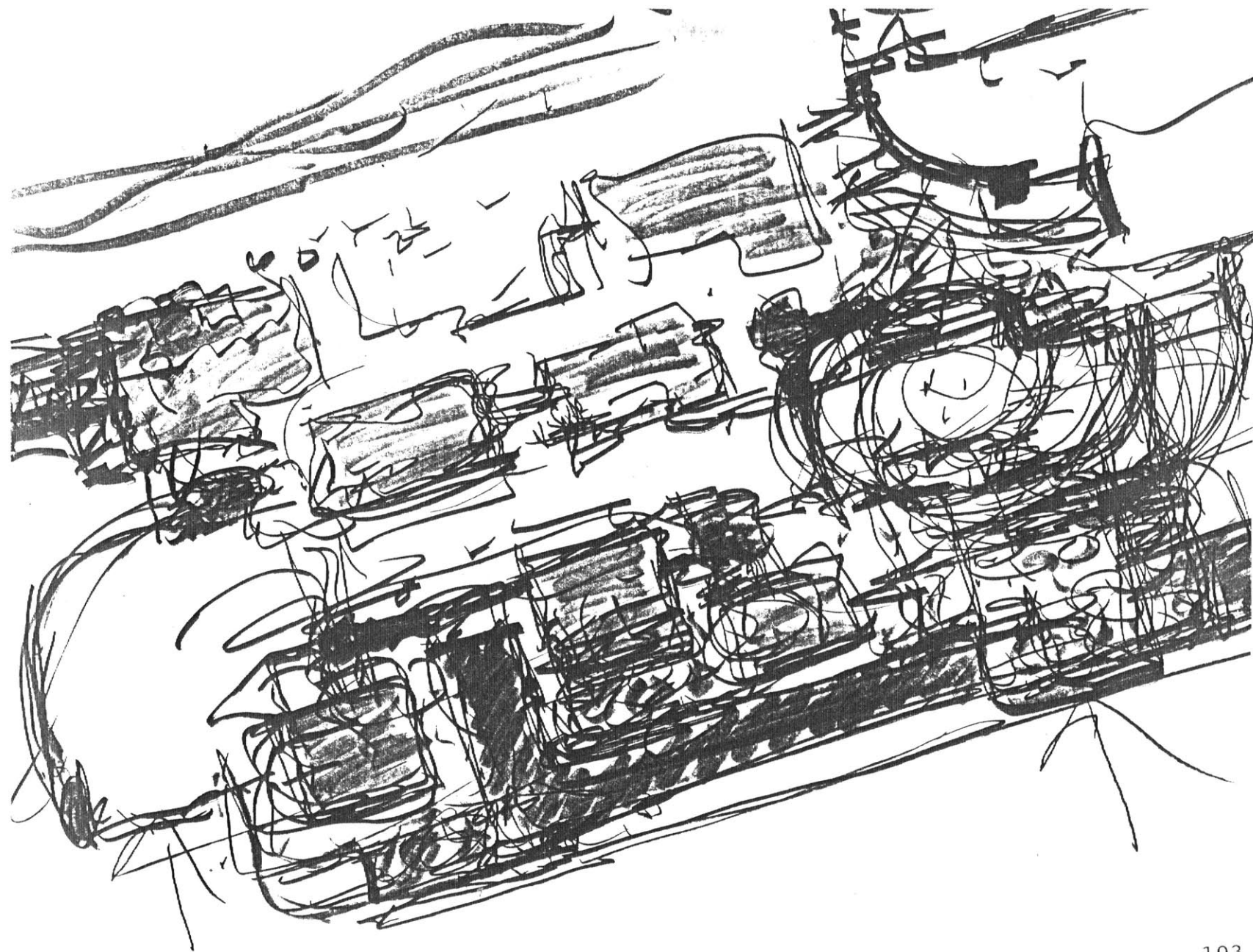
BRIMS
IN STREET

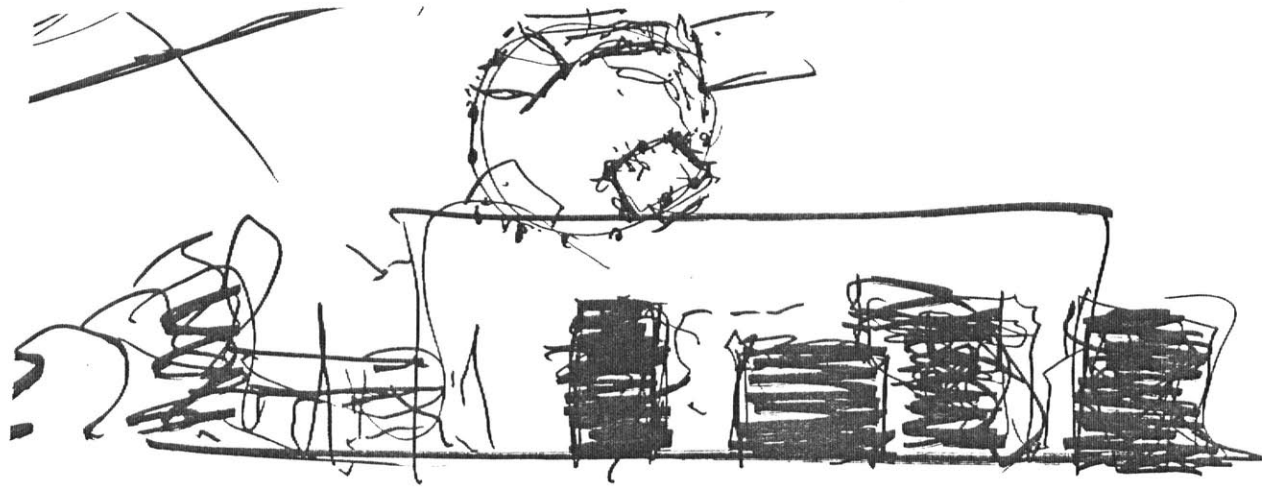
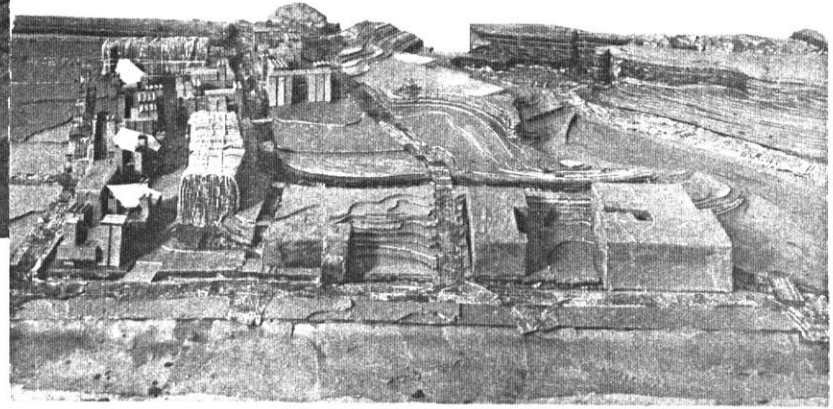
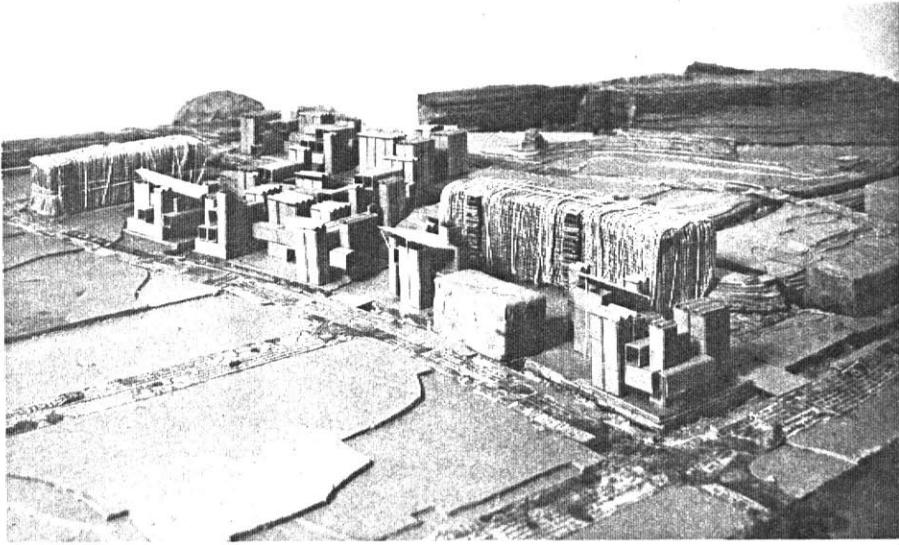
Look
~~SEE~~
MUSIC



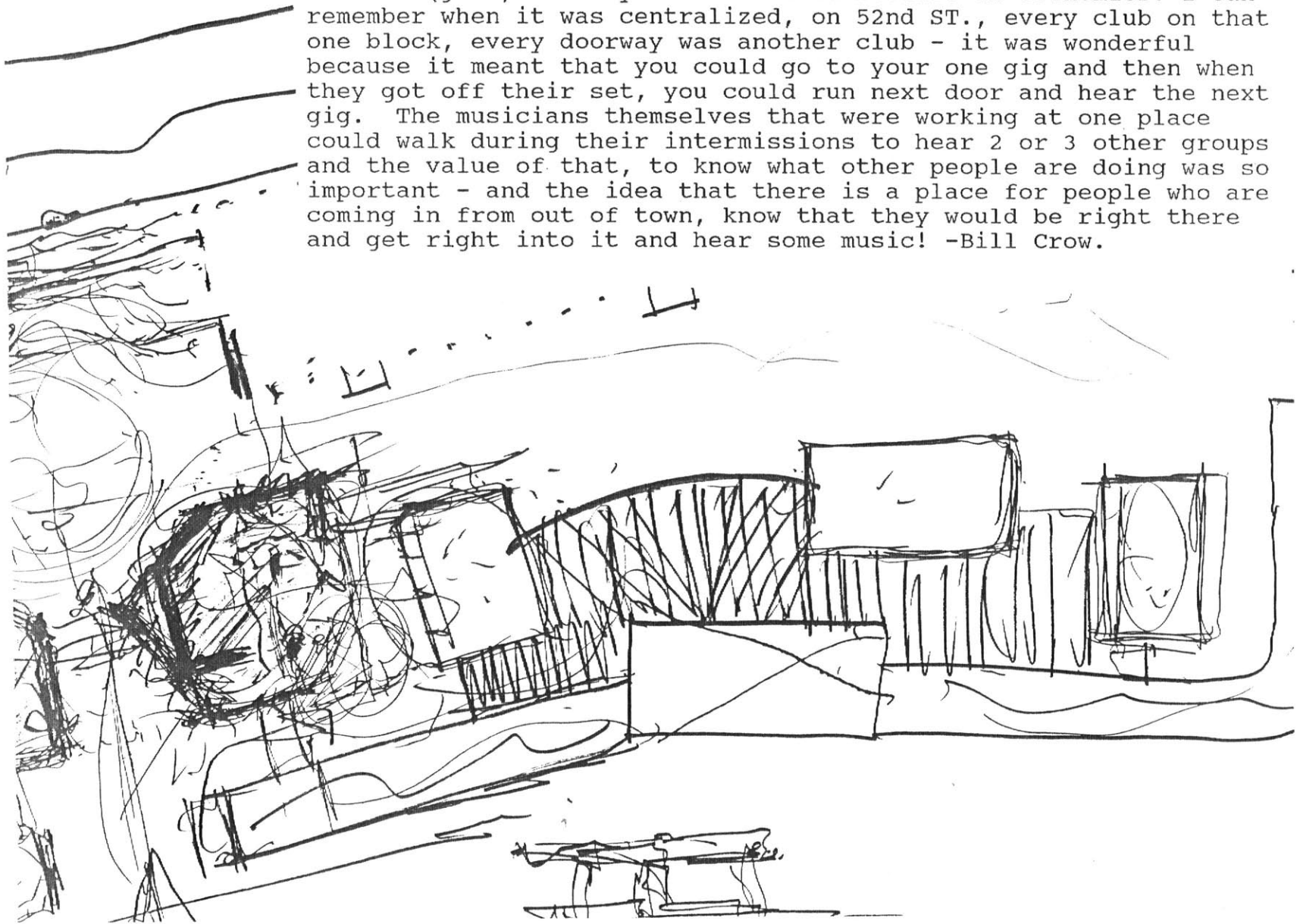




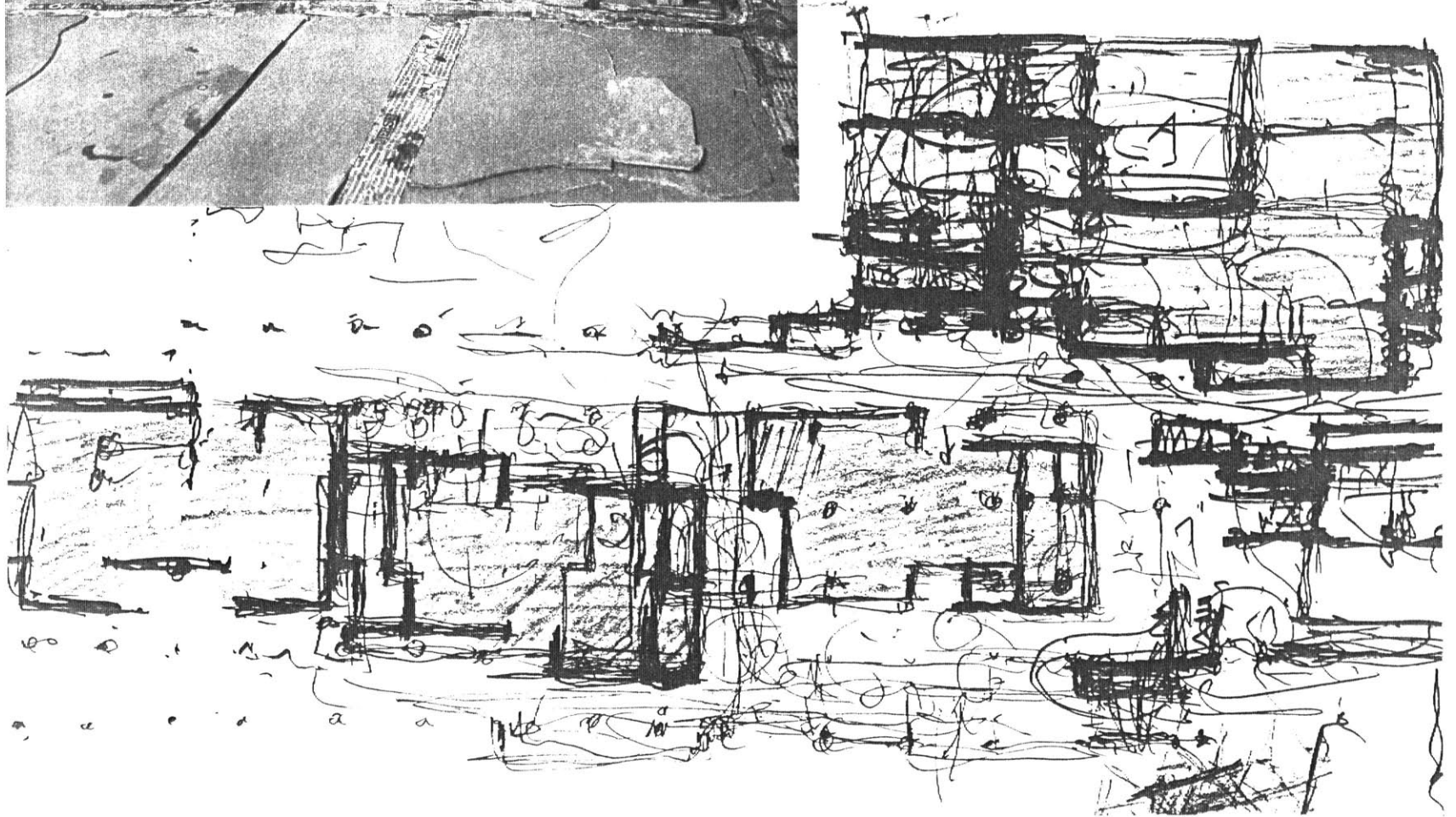
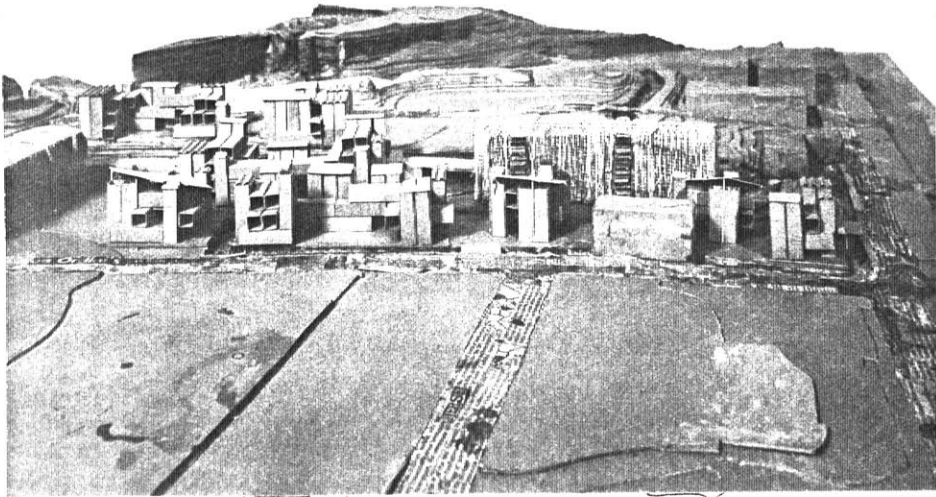




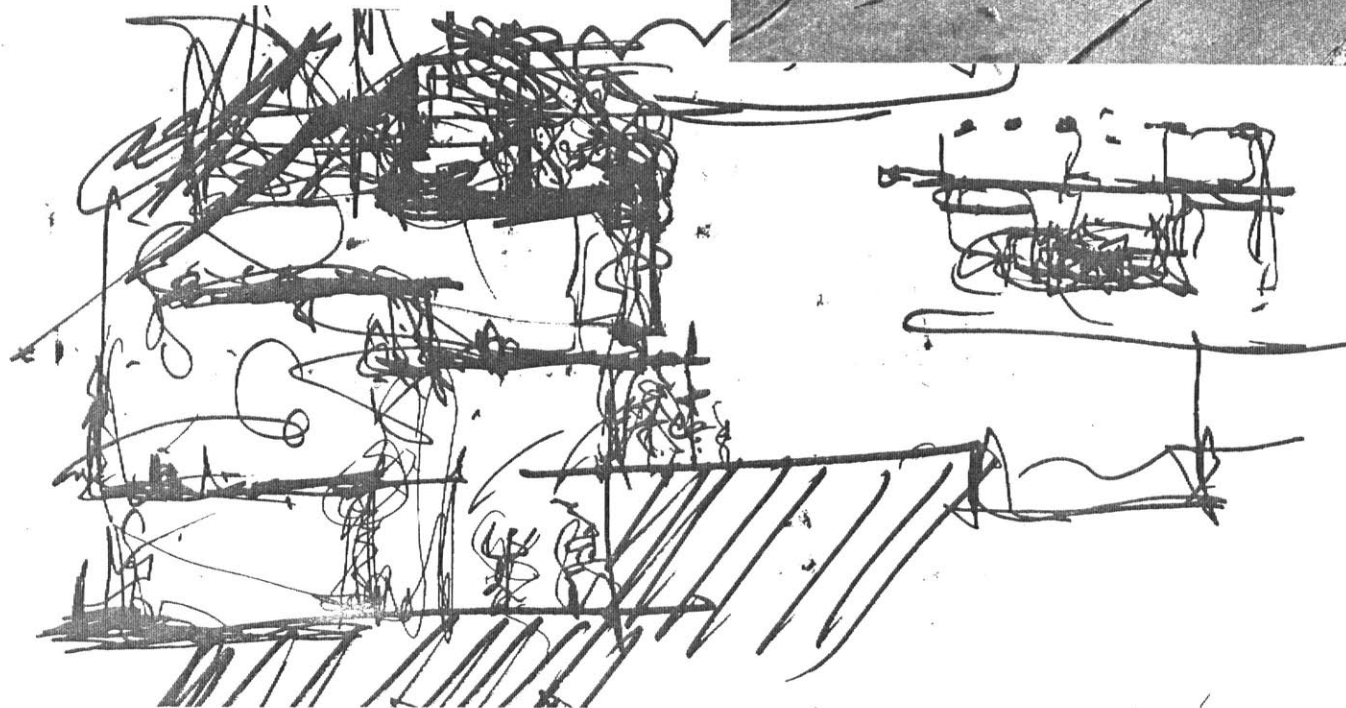
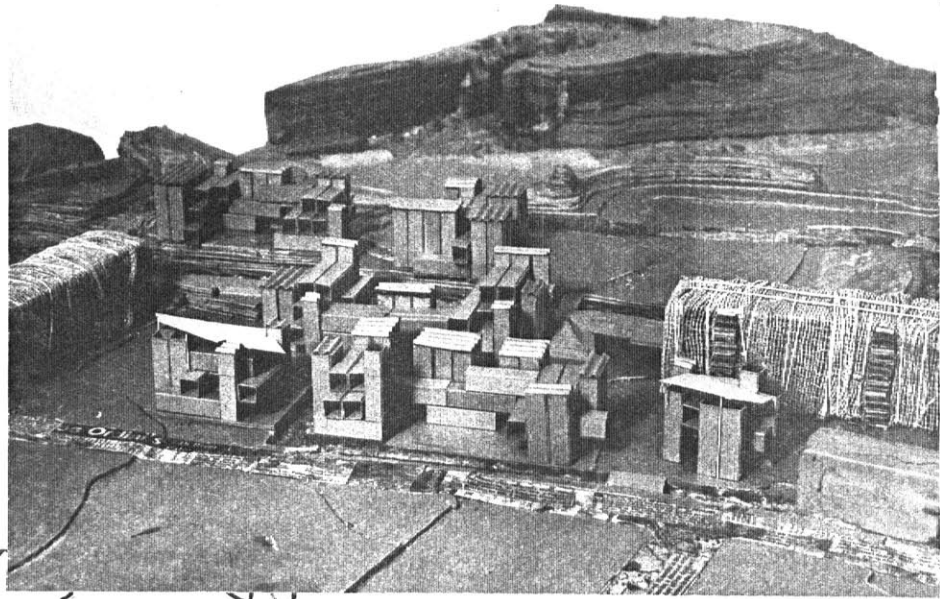
It (jazz) is only decentralized because of economics. I can remember when it was centralized, on 52nd ST., every club on that one block, every doorway was another club - it was wonderful because it meant that you could go to your one gig and then when they got off their set, you could run next door and hear the next gig. The musicians themselves that were working at one place could walk during their intermissions to hear 2 or 3 other groups and the value of that, to know what other people are doing was so important - and the idea that there is a place for people who are coming in from out of town, know that they would be right there and get right into it and hear some music! -Bill Crow.

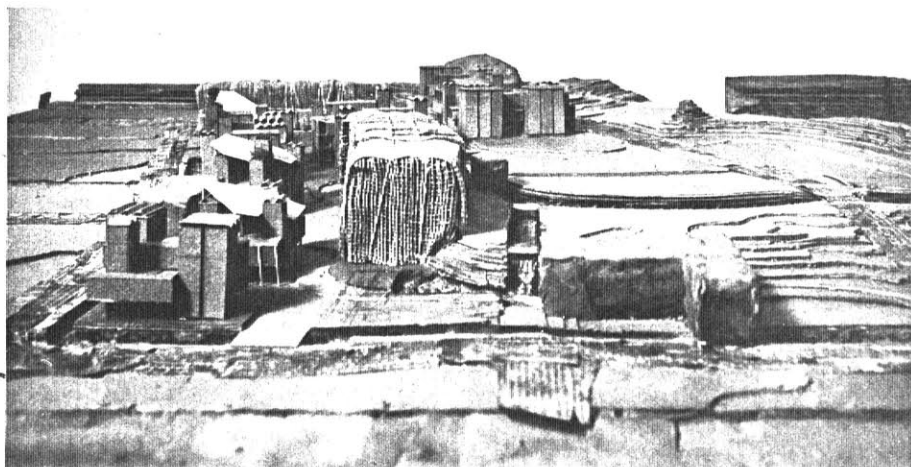
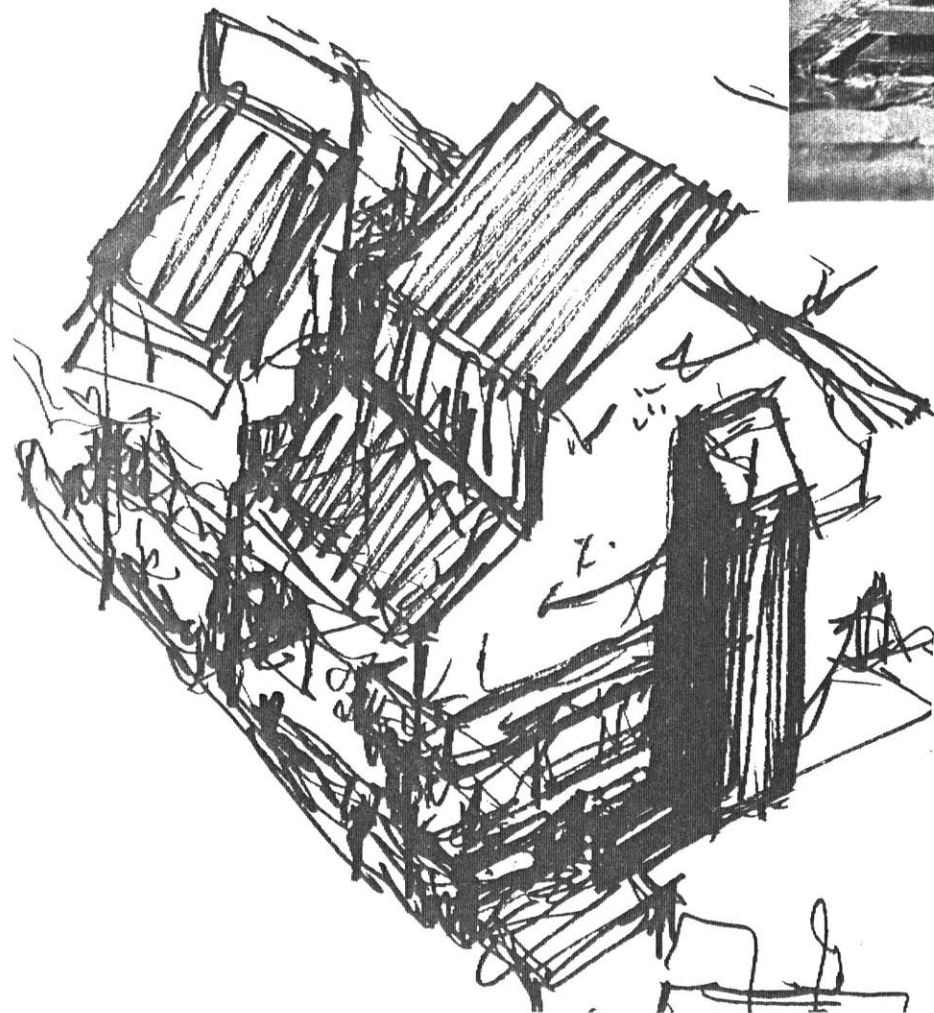






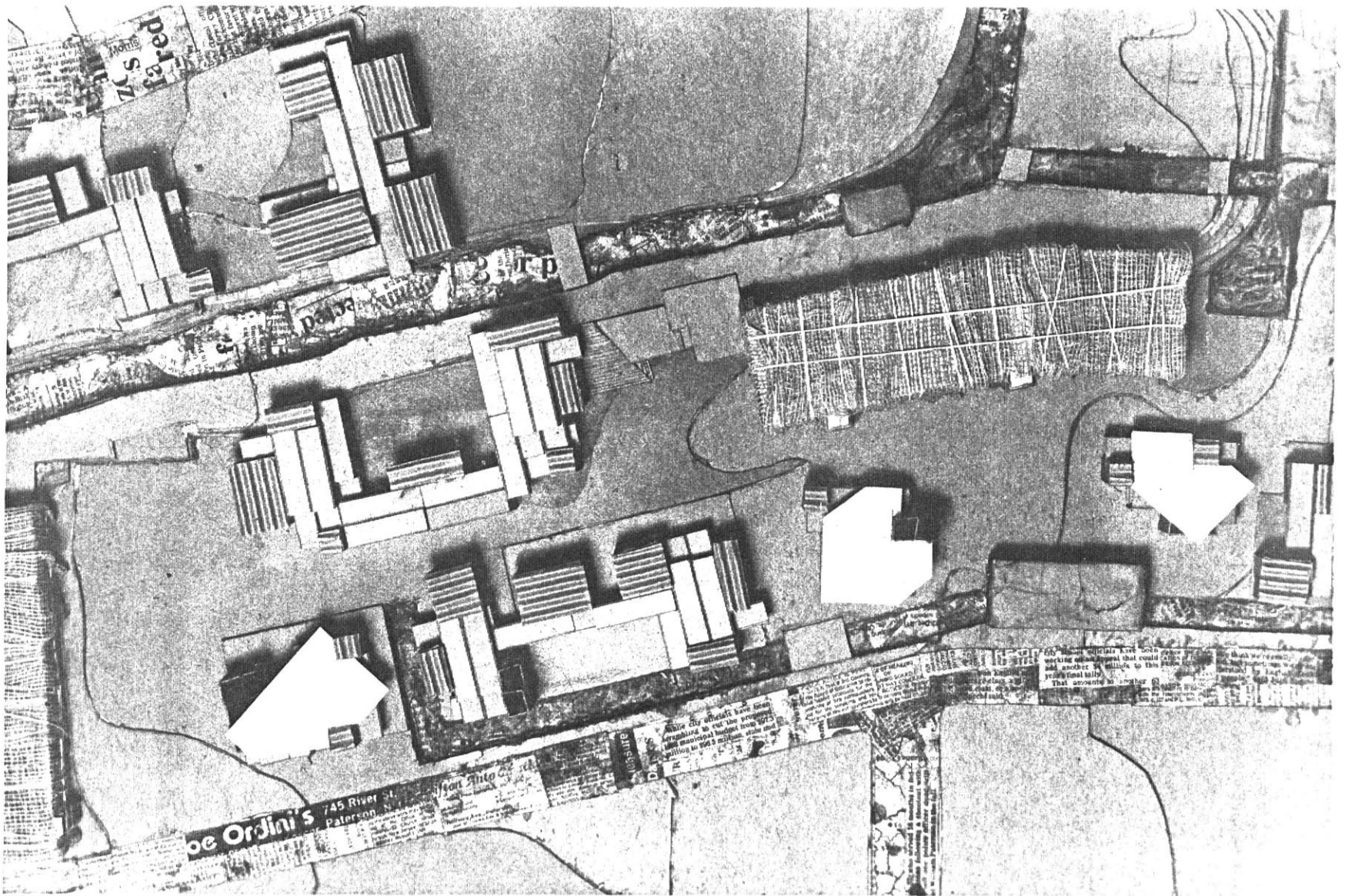
"'52nd St. was total friendship,' says noted composer-arranger Alec Wilder. 'It was the last time that an American street gave you a feeling of security and warmth and the excitement of musical friendship.'" -Arnold Shaw, 52nd Street: The Street of Jazz, p. xii.

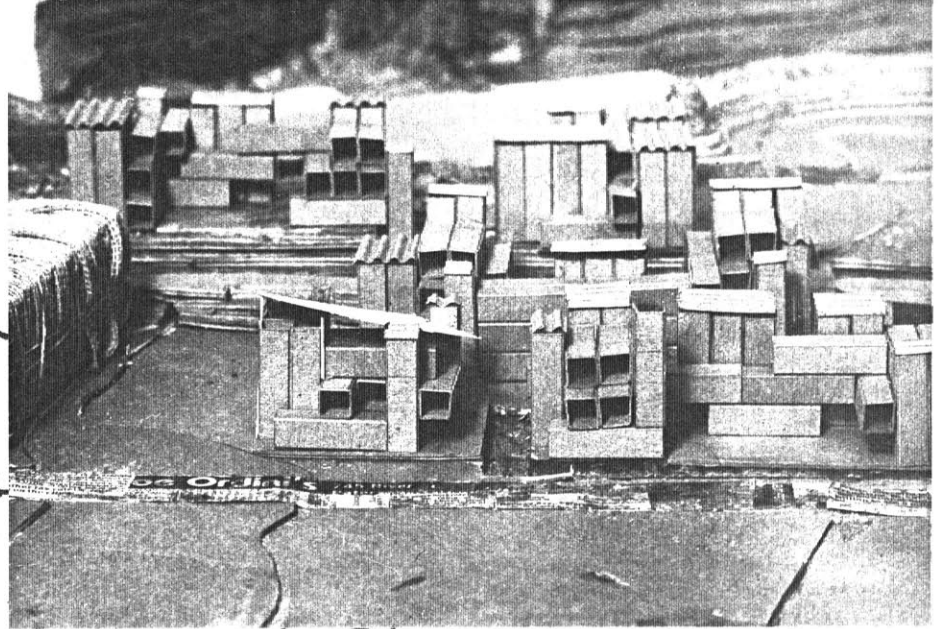
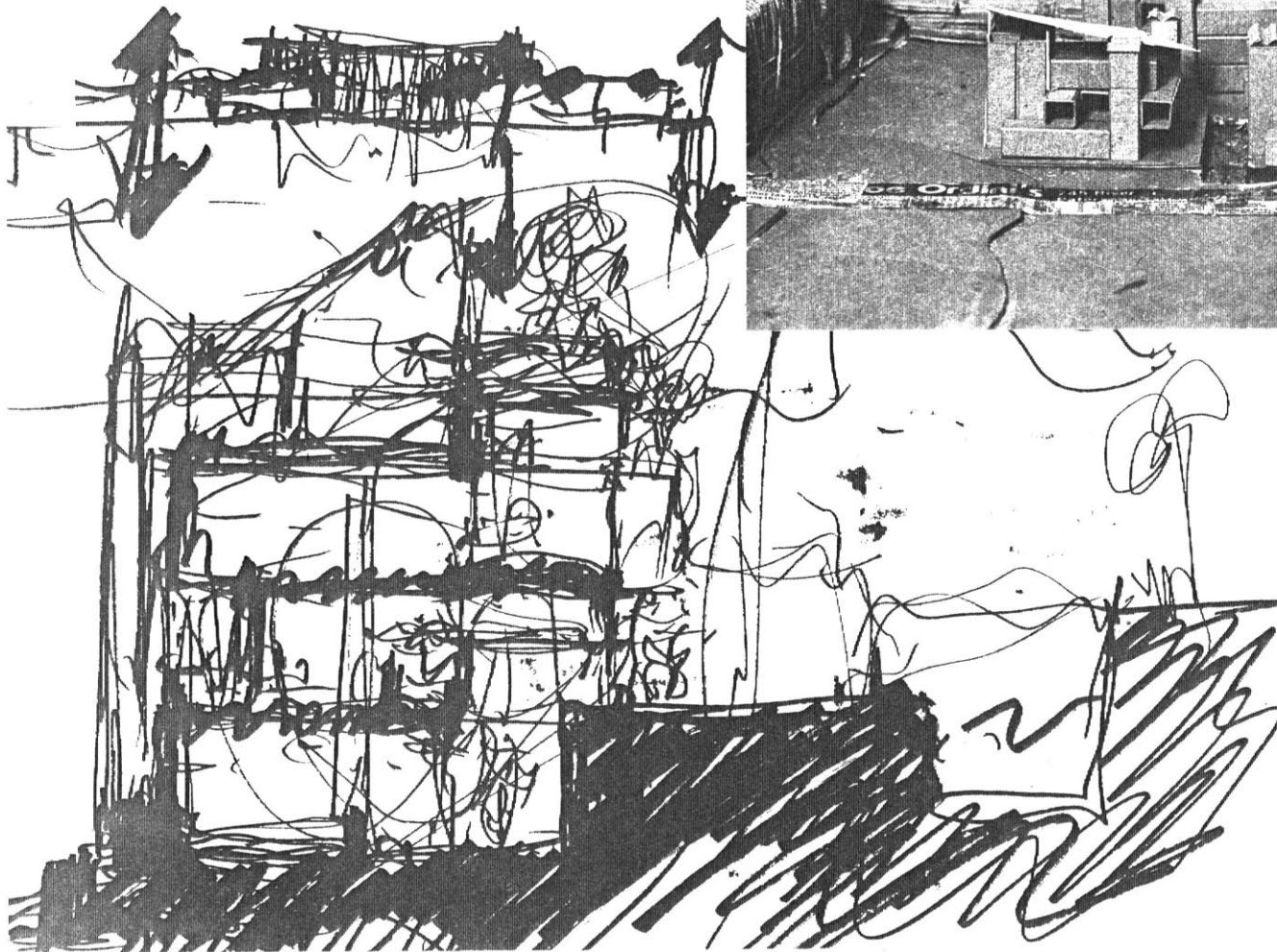


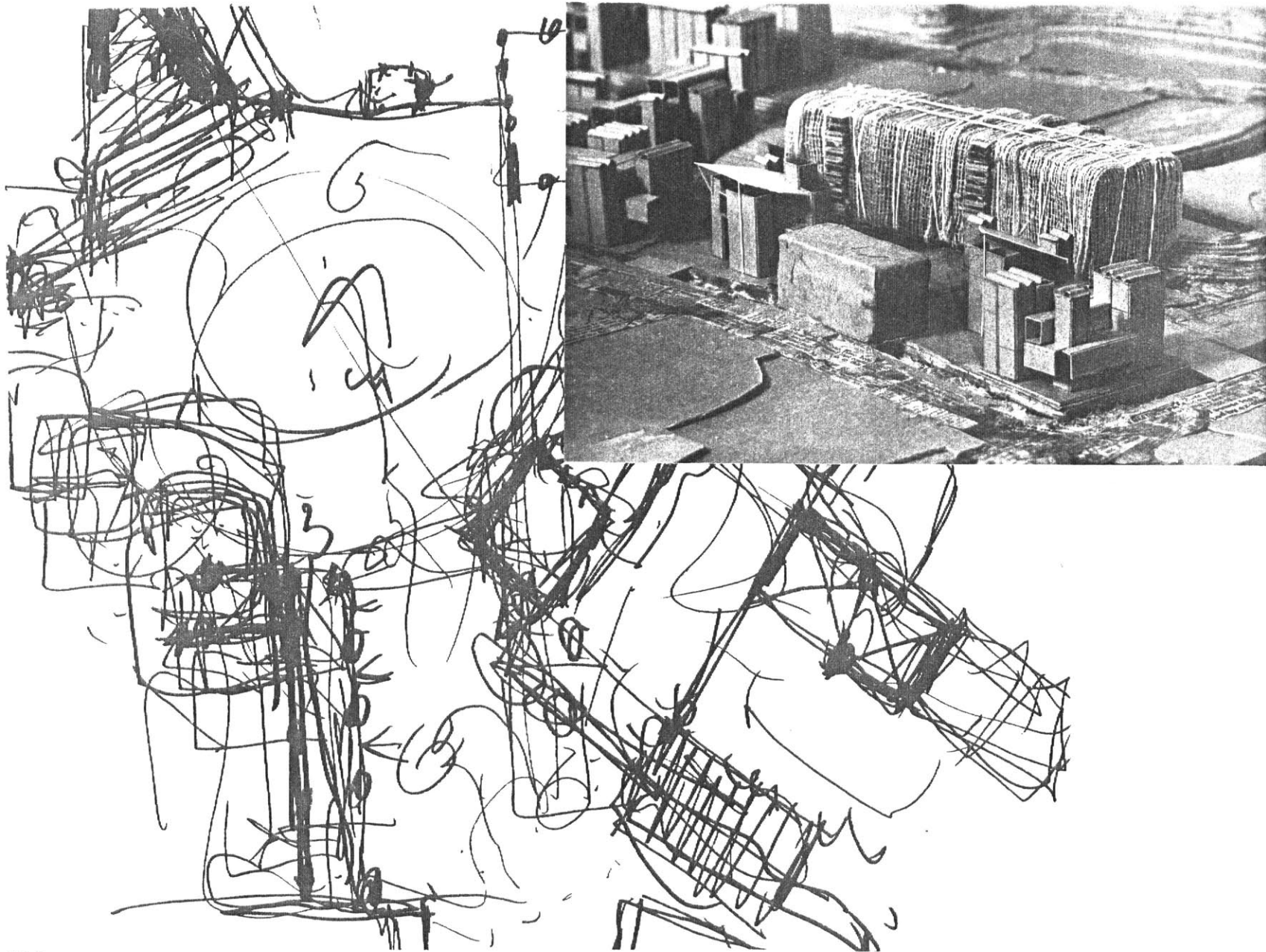


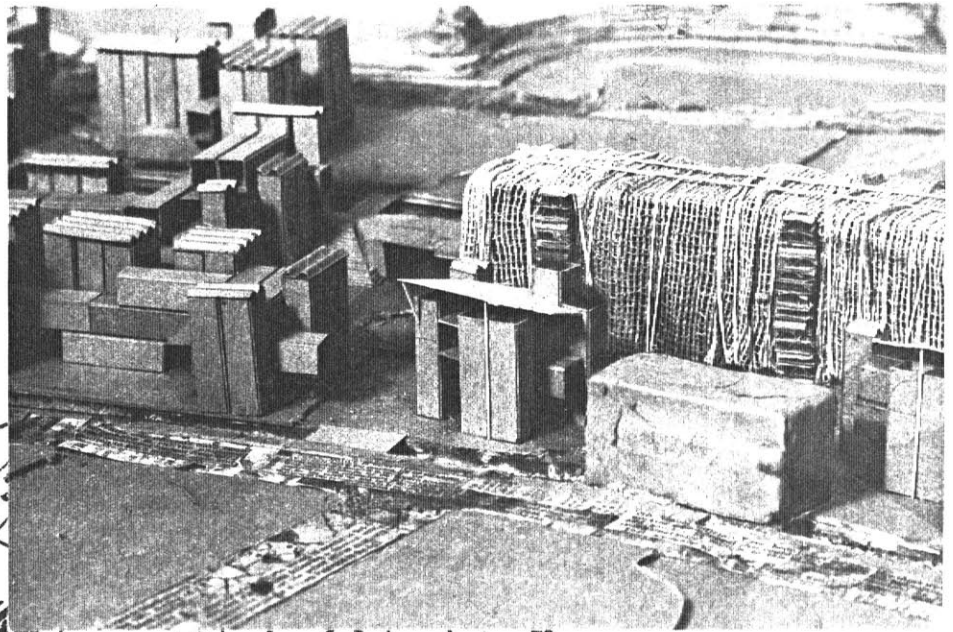
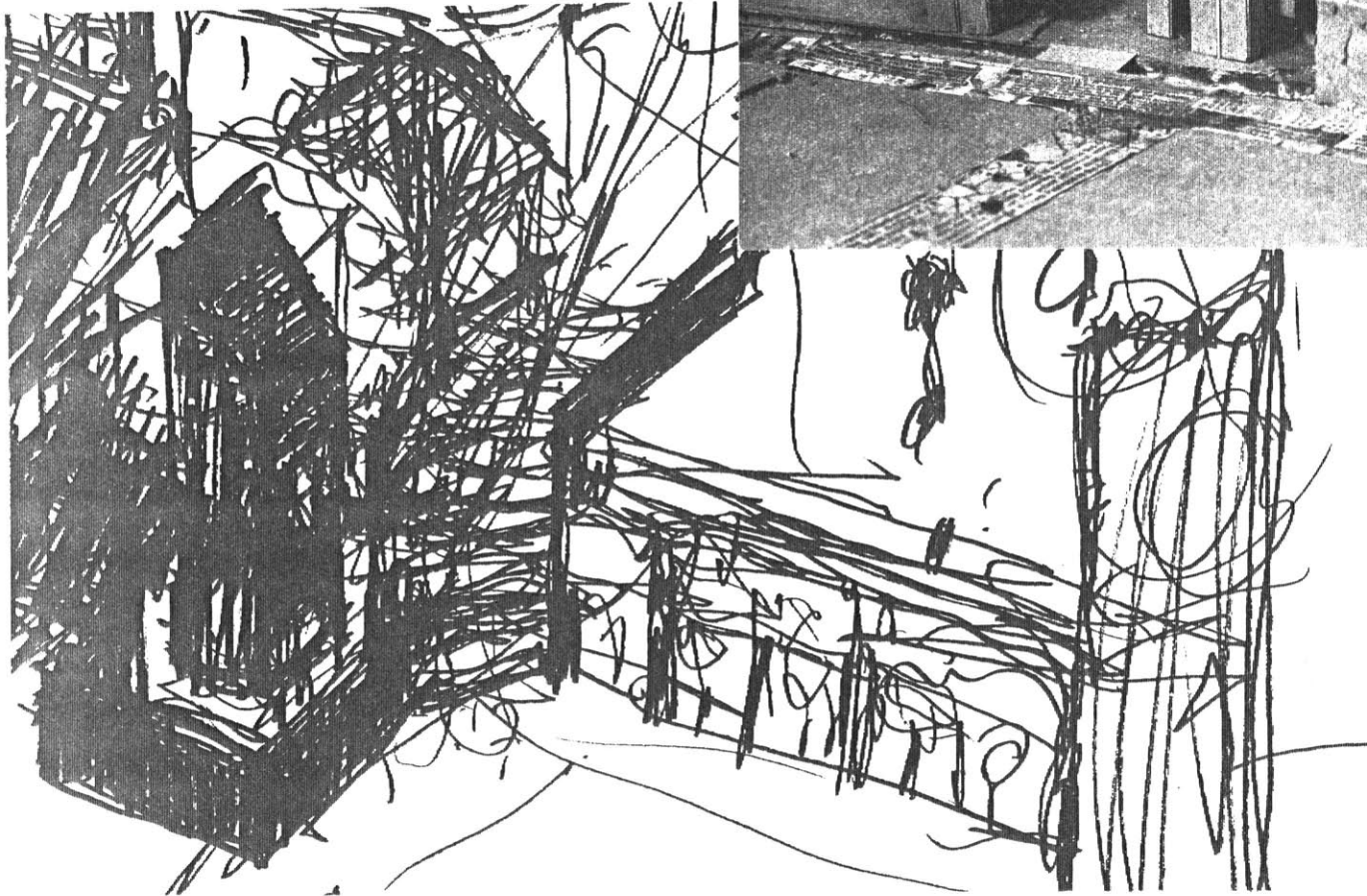
"But in an important sense, 52nd St. is the street of Art Tatum, Billie Holiday, Coleman Hawkins, "Hot Lips" Page, Roy "Little Jazz" Eldridge, Teddy Wilson, Fats Waller, Erroll Garner, Eddie Heywood, Billy Daniels, slim & Slam, "Stuff" Smith, Leo Watson, Mary Lou Williams, Dizzy Gillespie, Charlie "Bird" Parker, Mabel Mercer, Maxine Sullivan, Sarah Vaughan, Count Basie and a host of other inspired black performers." - Arnold Shaw, 52nd Street: The Street of Jazz, p. x.

"'Fifty Second Street was a mother,'" says Dizzy Gillespie, the noted bop trumpeter. "I say mother- -and I don't mean motherfucker, though it was that, too.'" -Arnold Shaw, 52nd Street: The Street of Jazz, p. xi.









....Being on the edge is everything to an improviser. Precariously balanced somewhere between form and spontaneity, we make a way of life out of musical sounds that surprise our own ears. On this album (Slalom) I tried to create a setting where the line between the composed material and improvisation would disappear, so that simply the playing would come through. At the sessions, part of the challenge for a player was finding a creative edge on a number of pieces that weave in and out of the jazz tradition. Part of the challenge for our group was making it all flow.

Jane Ira Bloom
off Slalom record jacket

Jazz and freedom go hand in hand. -
Thelonius Monk

POSTSCRIPT

A beginning...

Bits and pieces drawn together.

The task : to gain a focus, to define and clarify, to test and to
take something along for the trip ahead.

To realize a sense of closure

No defeat is made up entirely of defeat-since
the world it opens is always a place

formerly

unsuspected. A

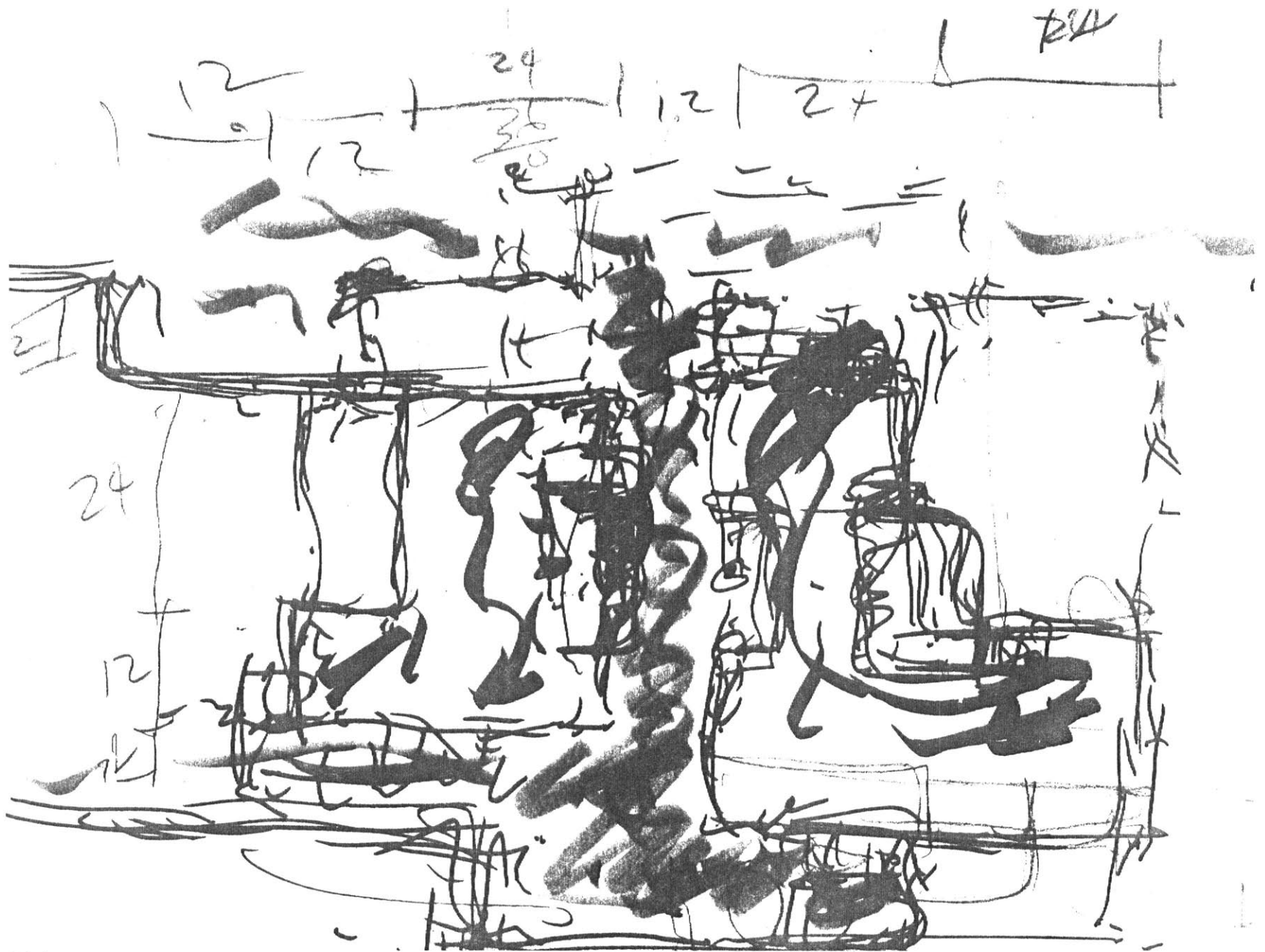
world lost,

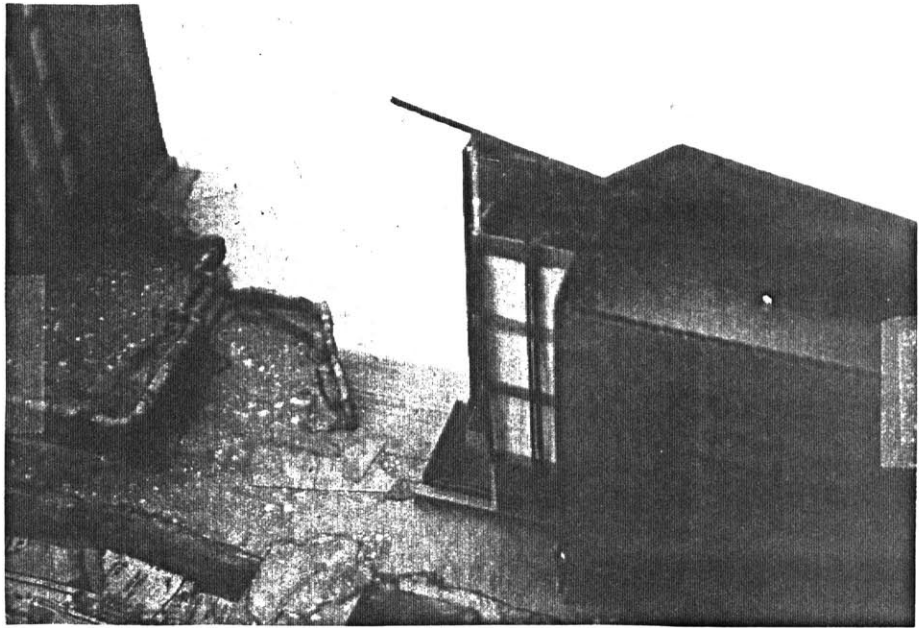
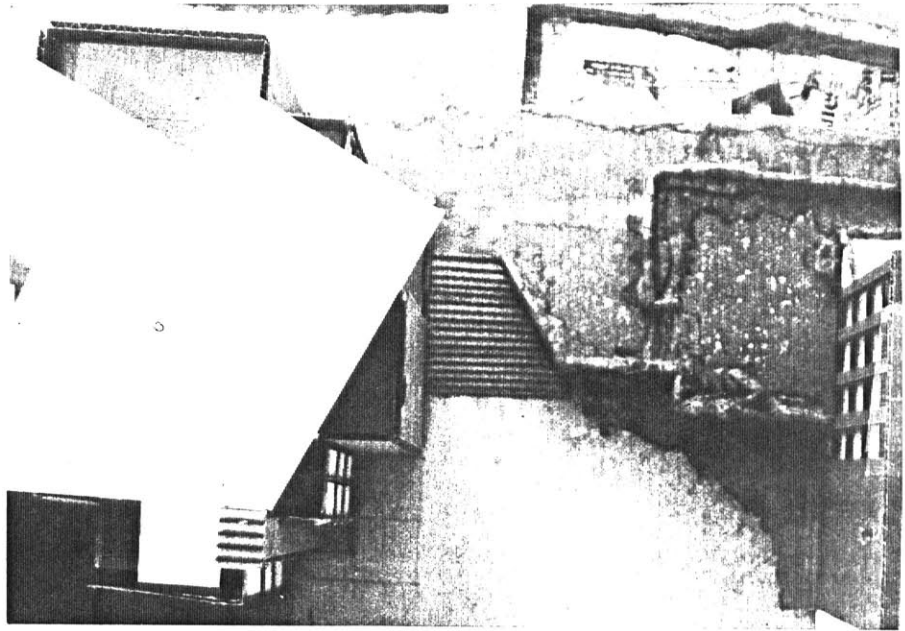
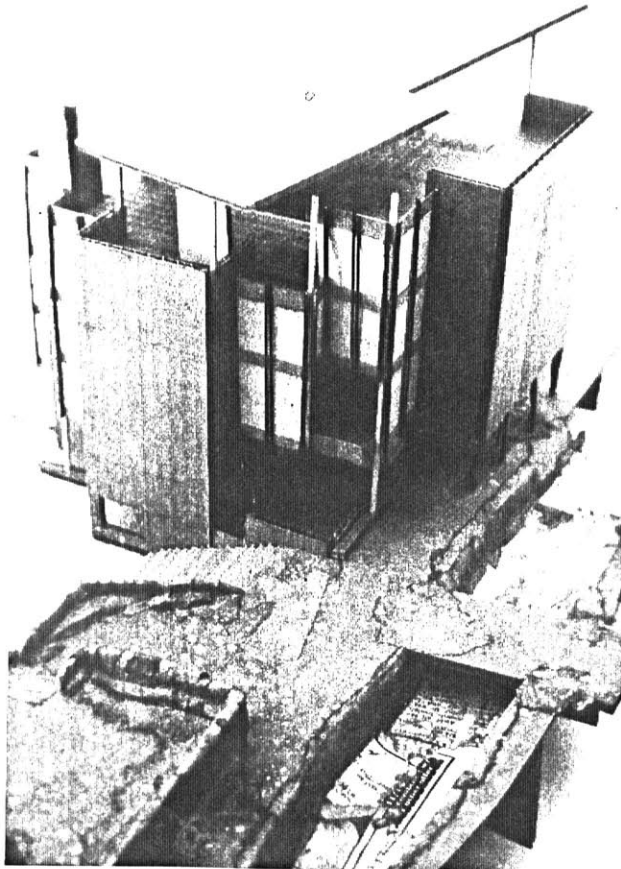
a world unsuspected

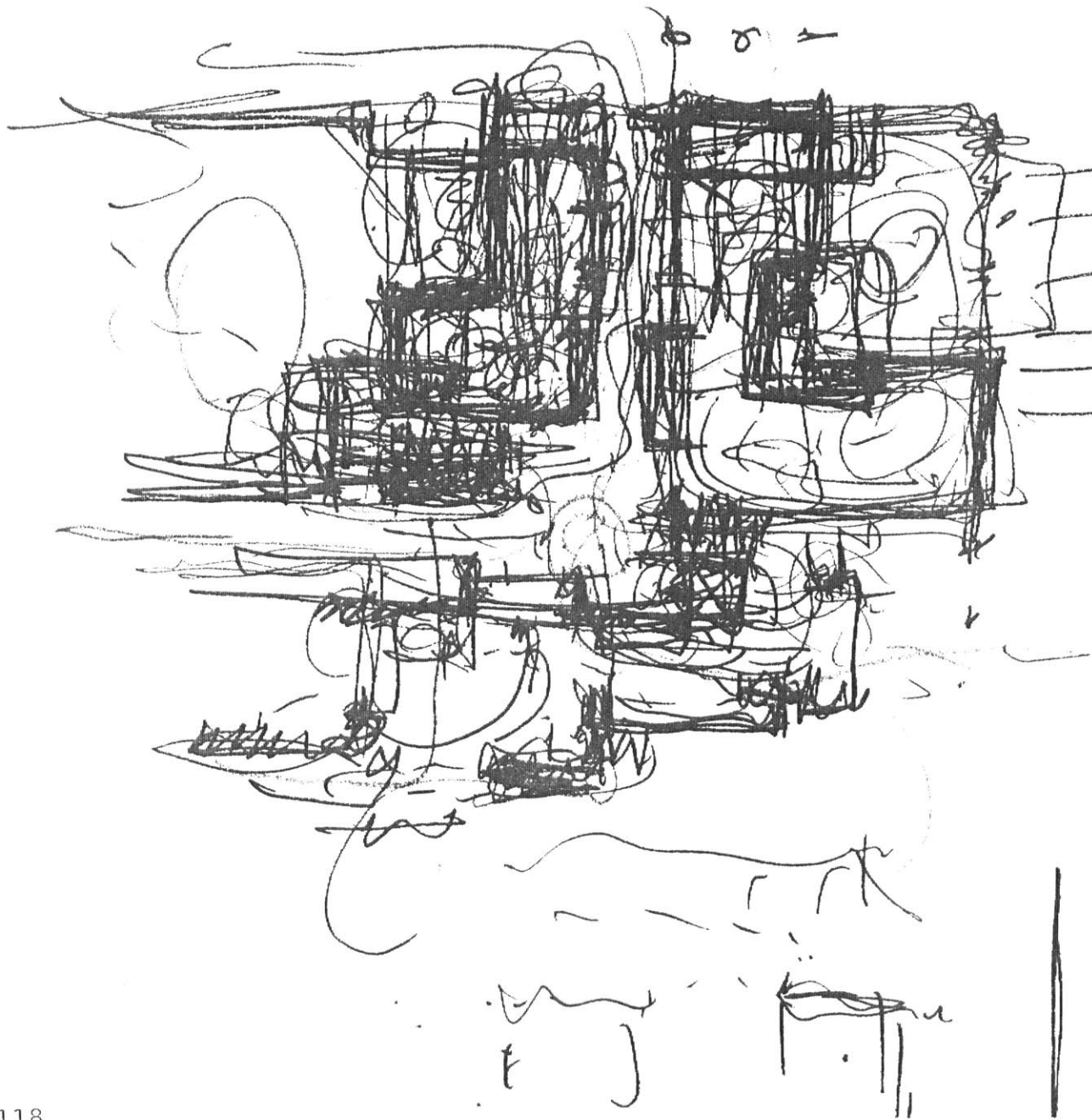
beckons to new places

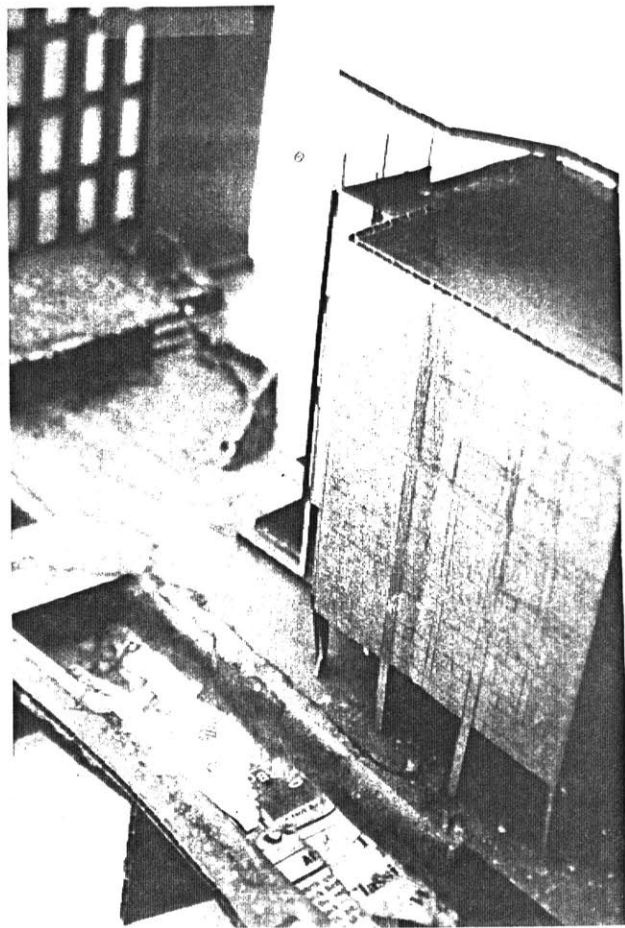
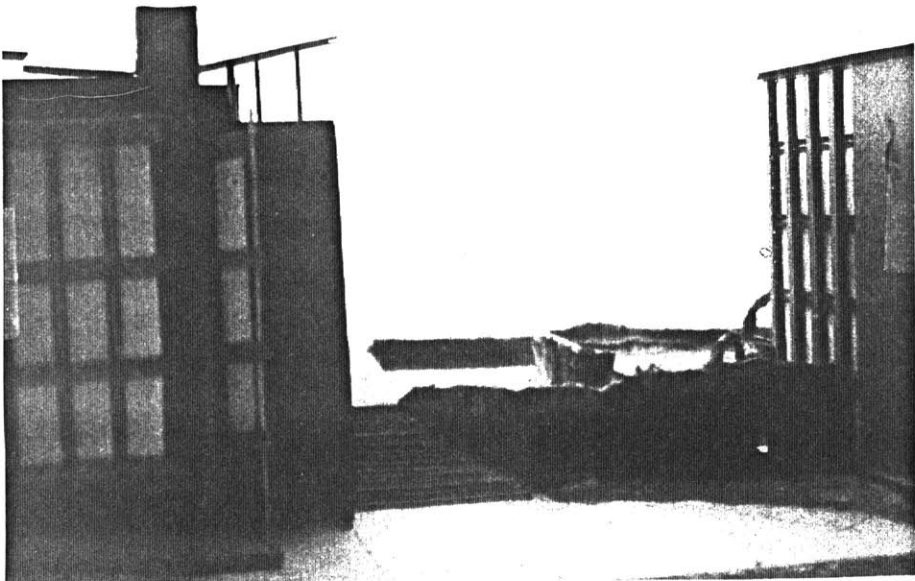
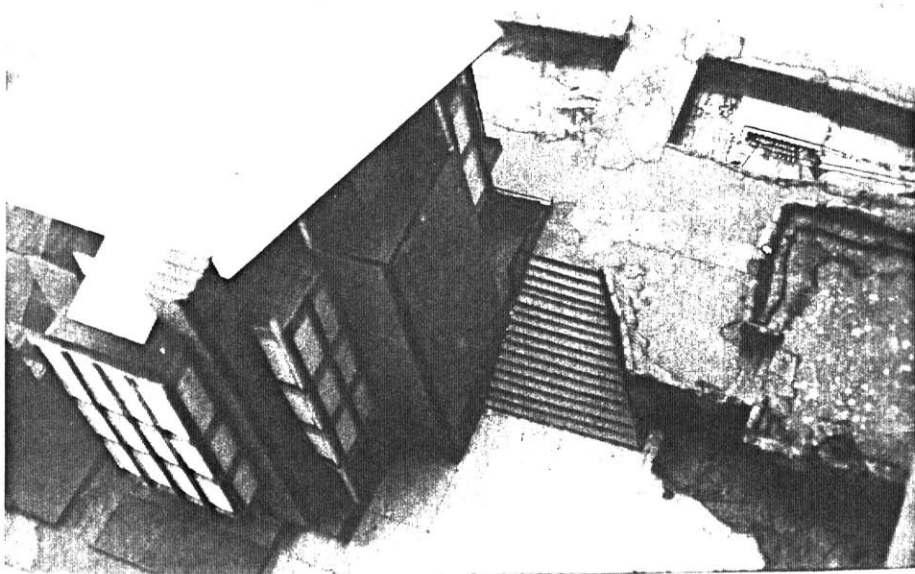
and no whiteness (lost) is so white as the memory
of whiteness.

- "Paterson", p.96









Endnotes

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2. LeRoi Jones, Blues People: Black Music in White America, (New York: Morrow, 1963), p. ix.
3. Dan Morgenstern, "Jazz as an Urban Music.", Music in American Society 1776-1976: From Puritan Hymn to Synthesizer (New Brunswick, N.J.: Transaction Press, 1977), p.143.
4. William Carlos Williams, Paterson (New York: New Directions, 1974), introduction.
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6. "Paterson's Dublin: Change and Continuity in an Ethnic Community", an exhibit by the Passaic County Historical Society, February-November, 1988.
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8. Ray Richard, "Urban Heritage Parks Preserve Past, Point to Future" Boston Globe, Monday, October 3, 1988, p.21.
9. Ibid., p. 23.
10. Modern Architecture Series, "Atelier Zo", Space Design editorial (Tokyo: Kajima Publishing, 1987), p. 151.

11. Ibid., p.161.
12. Ibid., pp. 124-126.
13. Ibid., pp. 120-121.
14. Ibid., p. 68.
15. from conversations with Shun Kanda.

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CONVERSTATIONS

Bill Crow	- bassist
Lou Caimano	- saxaphonist
Grace George	- Tour Director, Great Falls Historic District
Milt Hinton	- Bassist
Ron Luck	- historian
Dan Morganstern	- Director, Institute for Jazz Studies, Rutgers University
Valerie Naranja	- percussionist
Barry Olsen	- trombonist
Dr. Lewis Porter	- Educator
Gil Riley	- musicologist
Peggy Robertson	- Program Director, Great Falls Development Corporation
Chuck Sastre	- Bassist
Gunther Schuller	- historian

Photos of models by David Anderson