

**A MUSIC CAMPUS  
AT FORT LAWTON IN DISCOVERY PARK**

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**This thesis is dedicated to the memory of  
Toby Saks (1942 – 2013)**

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## Introduction

**The Seattle Chamber Music Scene** is composed of many local groups as well as visiting chamber groups during performance seasons and summer and winter festivals, such as the 'Seattle Chamber Music' festivals.

Those groups perform all around the city in spaces of various qualities and sizes. There is no real space of adequate size and acoustics to support this art form.

The visiting musicians and the organizations that bring the musicians face two main challenges: finding accommodations for the musicians and providing rehearsal spaces, preferably in proximity to the each other.

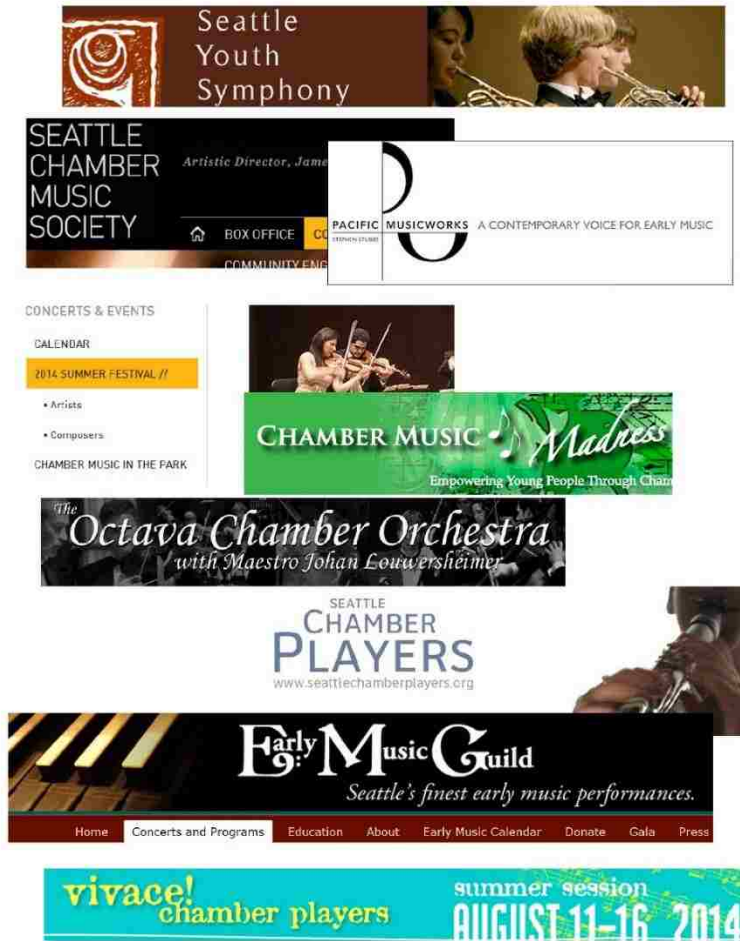


Figure 1. Seattle Chamber Music Scene

One example is the **Seattle Chamber Music Society**. It was founded 30 years ago by the late Toby Saks<sup>1</sup>, and has become one of Seattle's main classical music organizations. It has created a unique character to support its primary events – summer and winter festivals. Toby Saks transformed her home into a “club house” for the musicians. It became the hub for those musicians to meet for rehearsals, dining, lodging and socializing. Since the space could not support the volume of musicians, a support net of patrons to supplement that was established and gradually built a community.

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<sup>1</sup> **Toby Saks** (January 8, 1942 – August 1, 2013): Founder and Artistic Director of Seattle Chamber Music Society.

The passing away of Toby Saks in August of 2013 puts the organization on a search for a new “hub” that will continue in the same spirit.

Many music groups and organizations throughout the city have to face similar challenges. For example, **Pacific MusicWorks<sup>2</sup>**, a baroque opera music organization, constantly deals with the challenges of lodging and rehearsal spaces. **Seattle Youth Symphony Orchestras<sup>3</sup>** are running four different levels of orchestras and have to deal with scattered rehearsal spaces for their various functions. The **Early Music Guild<sup>4</sup>** could use rehearsal

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<sup>2</sup> <http://www.pacificmusicworks.org/>

<sup>3</sup> <http://www.syso.org/>

<sup>4</sup> <http://www.earlymusicguild.org/>



Figure 2. Chamber Music

spaces during the weeks throughout their performance seasons, as well as office spaces.

Many of the music groups and organizations participate in education programs that take place either in schools or in other community spaces. Having a variety of spaces and resources in close proximity would also be desirable.

**Chamber Music** is a form of art that has two faces. It is the art of intimacy and of spectacle; the private and the public. And it is a mirror to its time. Changes in society and in music technology at the turn of the 19<sup>th</sup> century affected the way chamber music was played and composed. Collapse of aristocratic system, changes in the structure of stringed instruments and the invention of the pianoforte are among the main factors that contributed to the

evolution of that genre and the spaces that served for chamber music; a form of art practiced in the private homes of the aristocracy, and gradually finding its place in concert halls.

Democratization of societies lead to democratization of music; it became accessible to everybody.

A chamber music hall is a gathering place. A place for intimate conversation among musicians and with their audience in an intimate space. The state of chamber music has changed profoundly in the last 50 years. The place of classical music in our lives, development in the design of performing centers, growing popularity of alternative listening places, advanced technologies that promote streaming and live high-definition broadcasts – all take part in the process of defining spaces for sound.



*Figure 3. Seattle and its Landscape*

### **Seattle and its Landscape** - The beauty of the Pacific

Northwest and the unique setting of Seattle within its landscape is inseparable from our everyday experience; the city and the landscape are one. We are constantly connected to the water, the mountains, the land and the changing seasons.

The arts here are experienced and inspired by the setting of Seattle and its landscape, and the harmony between the various elements is one of the main attractions for visiting artists.

Examining the needs of the Seattle music community, and the ways in which this community can thrive and in return enrich the city's art scene, I have decided to develop a program for a music campus to be shared by organizations and groups, both local and visiting.





Figure 4. The meeting of landscape, architecture and the elements in Discovery Park

I chose **Fort Lawton in Discovery Park** as a potential site for a music campus.

**Discovery Park** is a 534 acres of natural beauty on the shores of the Puget Sound in the Magnolia neighborhood. It is the city's largest public park; a place for retreat and tranquility; a place where the earth meets the sky, the water meets the mountains, and the seasons are exhibiting their beauty.

It was the former Fort Lawton military base, founded in the 1900's, and most of it was transferred back to the city in the 70's when the army no longer needed the site.

It was established as Discovery Park; primarily a nature park.

Within the boundaries of the park there is also the Daybreak Star

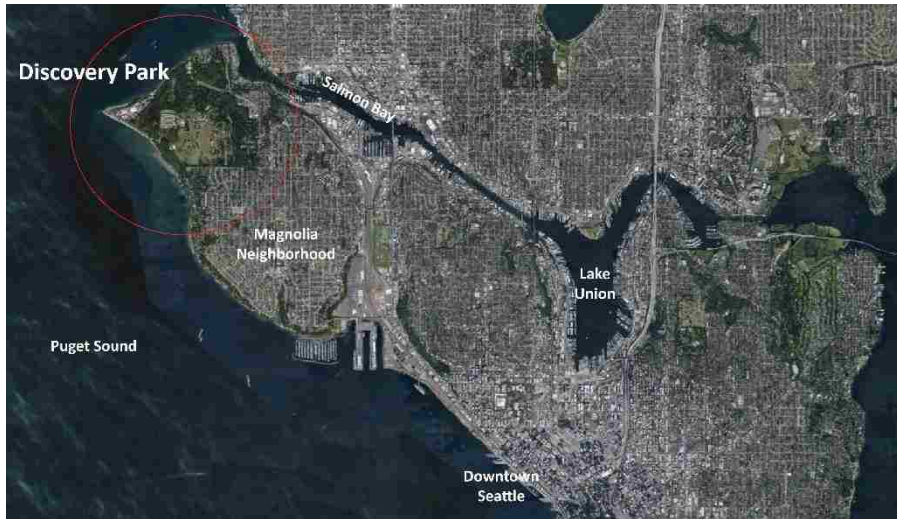


Figure 5. Discovery Park

Indian Cultural Center, the West Point Lighthouse, the West Point Treatment Plant, and an Environmental Learning Center.



*Figure 6. Officers Houses*

There has been a long struggle to decide about the fate of the former military buildings on site. During this process it has been decided to preserve eight non-residential buildings around the parade ground. (Figure 11)

The officers' houses on the east side of the parade ground and the Montana Circle houses on the north side were sold by the army as one property to a private corporation.



*Figure 7. Montana Circle Houses*

The site of the parade ground and the buildings were listed in the National Register of Historic Buildings and was established as "Fort Lawton Historic District".

The residential houses are currently leased to U.S Navy personnel and are now planned to be sold as separate properties.

As for the eight non-residential buildings, it has been decided to restore the exterior of the buildings to their original state, but to restrict the re-use of them.



Figure 10. View of the stables and the Civilian Quarters building from the Montana Circle residential area



Figure 9. View of parade ground with historic buildings and the Puget Sound at the background



Figure 8. View towards east of the Parade Ground, the Officers houses and the Administration buildings on the left

**This thesis** recognizes the importance of Discovery Park as a nature park and sees an opportunity for an adaptive re-use of the existing buildings around the Parade ground and the construction of a concert hall carved underground; an orchestration of all the pieces that will enrich the park's experience, promote the arts and education, and contribute to the preservation of the historic buildings in a way that serves life. After all, it is not only about the architectural character of each building, but the historic value and the story they tell as a group; like chamber music.

I propose to develop a music campus that would include the eight historic buildings for education programs, visiting artists lodging and rehearsal spaces, and the construction of a 600 seat chamber music concert hall. The campus would comply with the general approach developed throughout the years, especially with ideas expressed in the

Development Plan for Discovery Park from 1986<sup>5</sup>. The plan emphasizes the importance of the park as a nature park and calls for sensitivity to the Magnolia neighborhood concerns regarding the development and use of the park, but also recognizes the fact that it is a regional park that would attract more people from throughout the region and that the park must be planned to accommodate the growing numbers of visitors.

My work will use the conservative approach as a guiding tool, and would propose a scheme that would both contribute to the nature of the park and enrich its uses. A careful planning that would respect the need of the surrounding neighborhood and invite the participation of the larger community.

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<sup>5</sup> Discovery Park Development Plan- department of Parks and Recreation (Seattle, 1986)

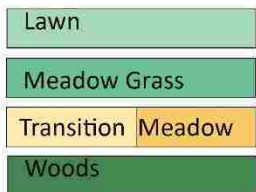
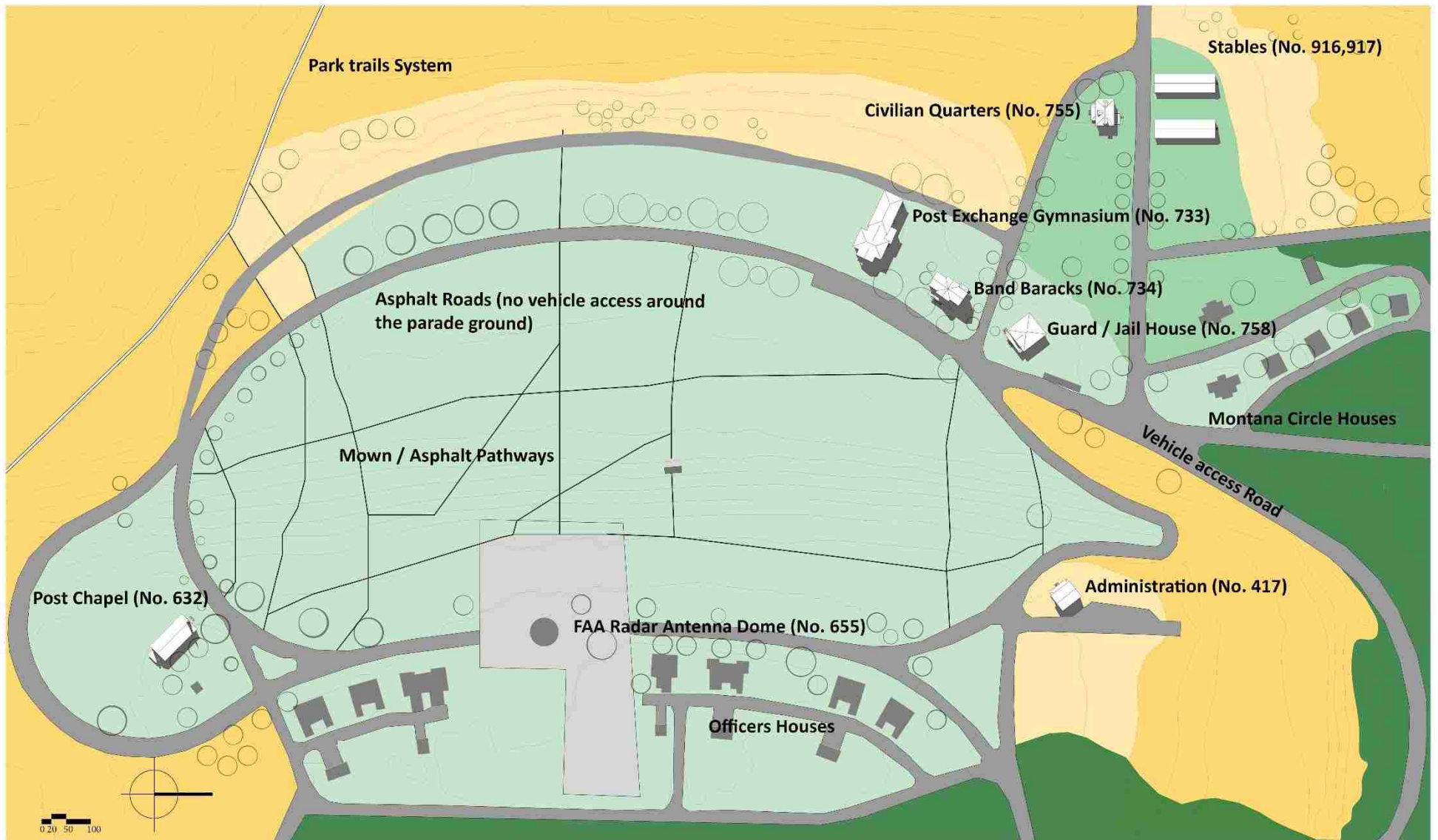


Figure 11. Existing Site Plan of Parade Ground

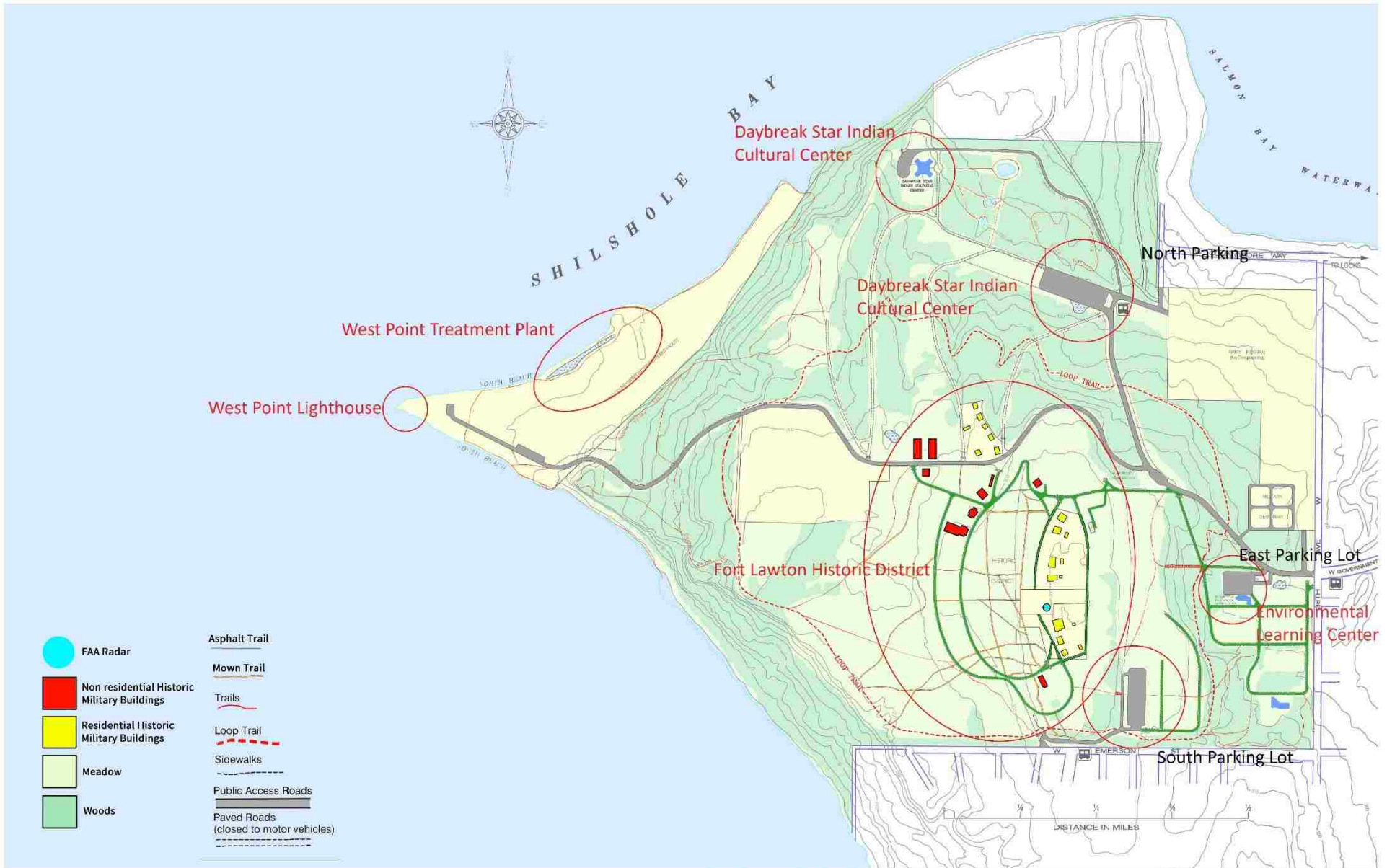


Figure 12. Fort Lawton Historic District - Discovery Park





Figure 13. Aerial view of Fort Lawton in Discovery Park (1940)



Figure 14. Oregon Avenue and the Parade Ground - with Gymnasium (right) and Double Barracks (demolished) (1914)

Property of Museum of History and Industry, Seattle

## Fort Lawton and Discovery Park - Historical Background

Fort Lawton's buildings were constructed by the U.S. Army Quartermaster Corps according to standardized plans used on military bases throughout the country. Most exhibit a military interpretation of the Colonial Revival style. The fort also has the standardized layout typical of military installations in the western United States, with clusters of administrative and service buildings and officers' quarters facing a parade ground.

### 1898-1908

In 1894 the War Department identified Magnolia Bluff as one of several sites to be fortified for the defense of Puget Sound.

Seattleites envisioned a major regimental post that would

enhance the city's status and the local economy. Lands were traded or sold by locals through the Chamber of Commerce who then gave the land (703 acres) to the Army. Construction began in 1898. Within the next ten years the post grew to 25 buildings

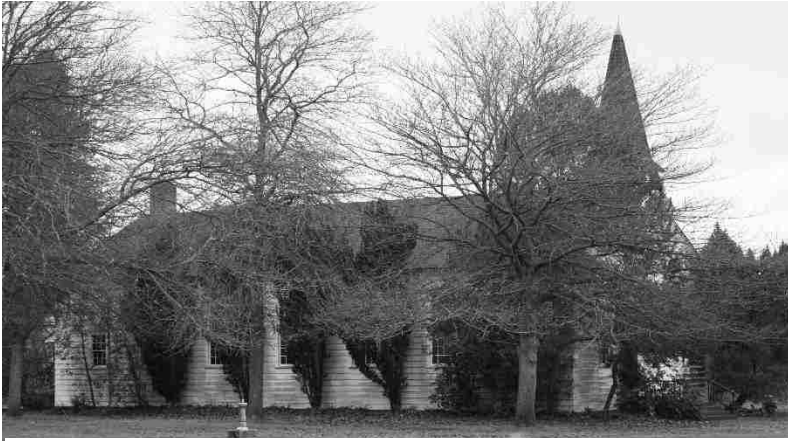
1909-1940

After the initial development, the fort saw minimal change over the next thirty years. It was occupied by two to four infantry companies at a time and was used for training during World War I. During the 1930s, several new buildings were constructed, including two non-commissioned officers' dwellings on Montana Circle and five detached garages behind Officers' Row. In 1933-

1934, laborers with the Washington Emergency Works Administration made improvements including grading, tree



Figure 15. Aerial view of Fort Lawton (1934)  
Property of Museum of History and Industry, Seattle



*Figure 16. Post Chapel*



*Figure 17. Bus Stop*

pruning, building of pathways, staircases and roads, and clearing the forested areas east of Officers' Row.

### The World War II Era

During World War II, Fort Lawton became the second-largest Point of Embarkation for troops on the West Coast, and the fourth-largest in the country in terms of civilian employees and cargo tonnage.

During the war, more than 450 buildings were constructed, mostly temporary, designed for quick construction and minimal use of materials. The parade ground and the original buildings continued to form the core of the fort, although some of them suffered insensitive alterations. The only World War II-era



*Figure 18. World War II Aerial View of Fort Lawton*

buildings remaining are a bus shelter and a chapel above the parade ground.

### Post World War II Era

Activity declined again after the war, although the post was once again an embarkation station for the Korean War.

In the mid-1950s activity slowed again, and most of the wartime buildings were removed. However, 66 units of new housing were built on a 23-acre site west of (and out of sight of) the parade ground. At the same time, the fort prepared for a different type of war, with the construction in 1959-60 of an Air Defense Command radar array and support building in the middle of Officers Row above the parade ground as well as a missile master center to the east.

1964

The Department of Defense announced its intention to transfer 85 percent of the base to the city.

1972

The City of Seattle obtained ownership of the majority of the property and subsequently established it as Discovery Park. It began an extensive process to develop plans for the site. The master plan, eventually adopted for the park, outlined the site's primary reuse as a natural open space, a wilderness in the city.

1975

The army announced that another 151 acres at Fort Lawton were not needed for its purposes, which sparked controversy about the relevance of the site's historic buildings. The newly-surplused

portion of the site included 25 buildings around the historic parade ground. Given the fort's historic significance, a Memorandum of Agreement (MOA) between the City of Seattle, the Washington State Preservation Officer and the federal government was signed in conjunction with this transfer.

The historic core area, with 25 buildings and the parade ground, was surplus by the Army following deactivation of the missile system in the 1970s. Much of this core area was added to Discovery Park in 1978.

At that time most of the buildings were removed by the City, leaving the eight non-residential buildings now in the historic area. The Fort Lawton Historic District (including the historic

residences used by the military) was listed in the National Register of Historic Places in 1978.

1988

The City of Seattle designated the portion of the district that was in its ownership as a local historic district. That year, Seattle's City Council also voted in favor of an ordinance that restricted the reuse of six buildings included within the district. The ordinance (114013) stated:

"Whereas, the historic character of Fort Lawton will be better enhanced by the exterior preservation of six buildings than by the adaptive reuse of the two buildings designated in Resolutions 273229 and 27399; now, therefore ... be it ordained by the City of Seattle ... subject to the availability of funding from the State



Figure 19. Parade Ground with Gymnasium, Band barracks, Administration Building (1909)

Endangered Landmarks Fund ... the Superintendent of Parks and Recreation shall preserve and maintain the exteriors of the following buildings and structures in the Fort Lawton Historic District: the Administration Building (Building 417), the Post Exchange Gymnasium (Building 733), the Band Barracks (Building 734), the Civilian Employees Quarters (Building 755), the Guardhouse/Jail (Building 759), and the Stables (Building 916). Only the exteriors of the above building (sic) shall be preserved. There shall be no interior use or finish of any of the buildings listed other than that required to protect the structure from deterioration and decay, fire, vandalism, and similar hazards ..."





Figure 20. Officers house



Figure 21. Officers Quarters (1899)

## 2006-Present

The Department of Defense conveyed the historic residences to a private corporation and the city incorporated them into the local historic district.

## Current status of Officer's Row and Montana Circles houses

The US Navy formed a partnership with a private corporation, Forest City Military Communities, LLC to own and manage the housing in Discovery Park, and to develop new military housing near their Everett Home Base. The Everett housing is now complete, and the Navy personnel who wish to, have moved from Seattle to Everett.

The homes in Discovery Park are still owned by Forest City, and are now under lease to a variety of occupants, no longer all Navy personnel.

In September 2012, Forest City did put the properties on the market for purchase as a single package for all the units.

The property was sold to [Jones Lang LaSalle<sup>6</sup>](#); the buildings can now be sold as separate properties to private owners.

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<sup>6</sup> <http://www.bizjournals.com/seattle/blog/2012/09/fort-lawton-officers-quarters-to-be.html>

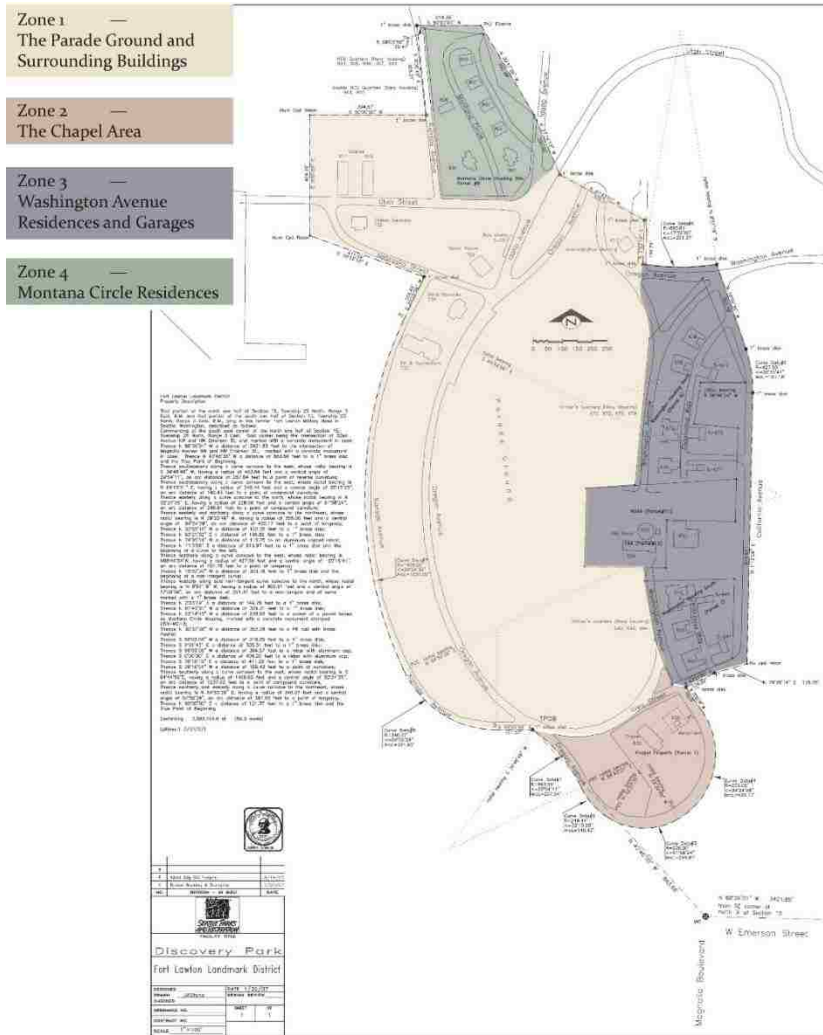


Figure 22. Fort Lawton Historic District Zoning

## Fort Lawton Historic District

The District is divided into four zones, each of which has a similar history and physical characteristics (According to latest guidelines of Fort Lawton Landmark District: dated 6/20/2012):

**Zone 1** — the Parade Ground and Surrounding Buildings

**Zone 2** — the Chapel Area

**Zone 3** — Washington Avenue Residences and Garages

**Zone 4** — Montana Circle Residences

## Zone 1

This is the heart of the District, containing the Parade Ground and seven buildings built between 1902 and 1908. An additional structure, the Bus Shelter, dates from the World War II era.

- Administration Building (1902, Building 417)
- Quartermaster Stables (1902, Building 917)
- Guard House (1902, Building 759)
- Band Barracks (1904, Building 734)
- Post Exchange/Gymnasium (1905, Building 733)
- Civilian Employees Housing (1908, Building 755)
- Quartermaster Stables (1908, Building 916)

The buildings are of frame construction with sandstone and brick foundations, clad with cedar siding painted yellow with white trim. Although the original color appears to have been barn red, a lighter palette has been used since 1907. Most have gabled or cross-gabled roofs with composition shingles; the administration building has a hipped roof. Porches, some with columns, are found on most of the

buildings; the Post Exchange / Gymnasium is the most striking, with a gabled portico with columns. Windows are divided light, double-hung wood sash, with Palladian windows in the gable ends of some buildings.

#### Zone 2

Fort Lawton's Post Chapel (Building 632) was constructed in 1942 from standardized U.S. Army Quartermaster Corps plans in a traditional religious vernacular style. It is the only building (other than the bus shelter) within the District that remains from the World War II era.

The military used the chapel until 1974, and it was acquired by the City in 1978. It was designated a City of Seattle landmark in 2005

because of its historical association with the fort during World War II.

### Zone 3

This residential zone is characterized by the views toward the west and toward the buildings themselves, the elegance and harmonious nature of the buildings and the mature trees in the open landscape.

- Double officers' quarters (1899, buildings 672, 676, 678)
- Double officers' quarters (1904, buildings 640, 642, 644)
- Single officers' quarters (1904, building 670)
- Three four (4)-car garages (1930s, buildings 641, 673, 677)
- Two (2)-car garages (1930s, buildings 645, 671)

Three garages accommodate four cars each and two accommodate two cars each.

The siting of officers' quarters above the parade ground was typical of military installations of the period, representative of the hierarchy and command structure of the institution.

The houses were constructed from standard Quartermaster General Plans and are military interpretations of the architectural style of the turn of the 20th century, with Colonial Revival influence.

This area of the District incorporates some open spaces, particularly in the northern portion of Officers' Row and also to the east of Oklahoma Avenue, the semi-private access street.

All are two-and-a-half stories, of frame construction on a sandstone and brick foundation with lapped cedar siding. The cross-gabled roof, originally slate-shingled, is finished with composition shingles.

Three corbelled chimneys serve three fireplaces. The main mass of the house measures 34' by 32', with a rear wing of 24' by 22'.

Temporary structures are allowed only behind the houses in the open space between Oklahoma and California streets.

Children's play structures, gazebos or garden sheds are allowed in this area. Structures must have a total footprint of no more than 50 square feet. Gazebos and sheds must be less than 8 feet in height and of wood construction and require a Certificate of Approval from the Landmarks Preservation Board.

#### Zone 4

Montana Circle is a U-shaped street located at the north end of the District. The area is surrounded by forest on the north and east and is considerably more secluded than Officers' Row on Washington



Avenue. The sloping topography, forested surroundings and the mature maples, Lombardy poplars, and flowering trees in front of and between the dwellings give it a distinctive character.

Particularly notable is a grove of mature Giant Sequoia at the south end near Utah Street.

The area has six duplexes constructed for non-commissioned officers plus a single-family house moved from elsewhere in the district.

- Double NCO quarters (1899, buildings 905, 907)
- Double NCO quarters (1904, buildings 903, 909)
- Double NCO quarters (1930s, buildings 901, 902)
- Hospital Steward's Quarters (1902, building 906)

The four earlier buildings are similar in style. They are two-story side-by-side duplexes with side-gabled roofs, sandstone and brick foundations, lapped cedar siding and six-over-six wood sash

windows. Each unit has a full-width front porch with Tuscan columns and an enclosed rear porch. The two buildings at the south end, built in the 1930s, and are distinctly different. Both are two-story Colonial Revival duplexes of brick construction on a sandstone foundation, each have an enclosed entry porch and a brick chimney and a sun porch at each end. They are unique in that each one has two one-car garages at the basement level. Trim includes fanlights at the entry, six-over-six wood sash windows and stone window sills.

A seventh building, at the northwest section, is the original Hospital Stewards Quarters, which was built in 1902 west of the hospital (now demolished) and moved to this site sometime after 1938. It is a simple one-and one-half story gable-front building with a full-width front porch and six-over-six double-hung wood sash.

## Music Campus

In order to provide the needed spaces for music education, rehearsal and performance spaces, as well as visiting artists lodging, the campus would include:

- The design of a chamber music concert hall.
- An adaptive re-use plan for eight of the existing military buildings: the chapel, gymnasium, band barracks, guard house, two stables and administration building.
- Redefinition of various open spaces within the parade ground area.

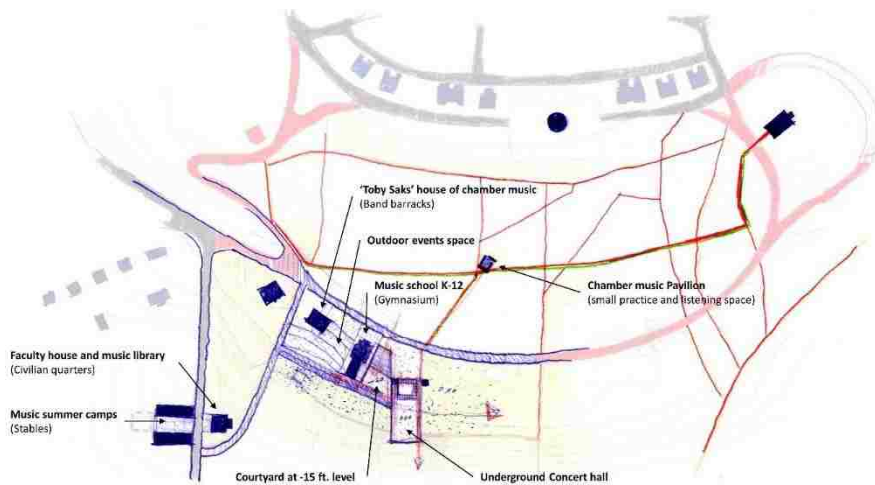


Figure 23. Site plan study

The development of the music campus will be in harmony with the primary function of the park; a harmony that will be achieved through a careful orchestration of the operation of buildings and their programs throughout the year, with an emphasis on the contribution of such programs to the Magnolia neighborhood and

to the Seattle community as a whole. The campus would promote the flourishing of the arts community, provide the resources for artists and students, promote music education and enrich Seattle's art scene by attracting world class artists.

**Access to the campus:** The unique character of leaving the vehicle behind and walking to the park through paths in the meadows or the woods should be preserved. The most common access to the parade ground today is through a path that starts at the South parking lot. In order to accommodate the increased number of visitors to the campus both for education programs and for performances (especially during summer music festivals), an expansion of the South parking lot would be desirable. The same path through the meadows will be used to access the campus. Another way to access the campus would be by parking

at either the East or the North parking lots and using shuttles that would reach the north part of the parade ground. The shuttle system will be used both for education programs throughout the year, and during performance seasons. There will be a restricted vehicle access in front of the Gymnasium building for load and unload of equipment.

The campus program will include:

- New 600 seat chamber music concert hall.
- (Chapel)=> 300 seat recital hall.
- (Gymnasium)=> K-12 music school.
- (Band Barracks)=> *'Toby Saks'* House of Chamber Music – the Seattle Chamber Music Society club house.
- (Stables)=> Advanced students chamber music summer camp.
- (Guard House)=> Visitor information, exhibit space and public restrooms.
- (Administration Building)=> Visiting artists lodging.
- (Civilian Quarters)=> Faculty house and music library.

## Music Campus Program

### Performance Spaces

- New 600 seat Concert hall **14,800 sf**
  - Hall (7,700 sf)
  - Supporting spaces: (7,100 sf)
    - Courtyard level: Lobby with bar / coffee shop, box office, coat check, restrooms.
    - Main hall level: Lobby with music store, restrooms, backstage lounge, dressing rooms, instruments depot, and backstage storage.
    - 4 Studio / recording rooms above dressing rooms
- Courtyard **8,550 sf**
- 300 seat Recital hall (Post Chapel building) **3,401 sf**
- Auditorium (additional level below the existing gymnasium building) **2,070 sf**

### Instruction and practice spaces

- School of music K-12 (Gymnasium building) **10,899 sf**
- Advances Students Summer Camps (Stables buildings) **14,692 sf**
  - Stables I: (7,392 sf)
  - Stables II: (7,300 sf)
- New “Music Chamber” Pavilion:
  - Playing chamber **225 sf**
  - Listening chamber **440 sf**

## Visiting artists' residence

- 'Toby Saks' Chamber Music House (Band barracks building): **5,808 sf**
  - 6 Bedrooms
  - Dining / living room
  - Practice rooms
- Visiting Artists Lodging (Administration building): **3,040 sf**
  - 8 Bedrooms

## Offices and Support Spaces

- Faculty House (Civilian quarters): **4,776 sf**
  - Faculty offices (1,400 sf)
  - 3 bedrooms (700 sf)
  - Music Library (1,400 sf)

## Visitor Information Center (Guard house)

- Visitor information and restrooms **3,500 sf**
  - Exhibit Space (1,200 sf)
  - Storage space (1,100 sf)

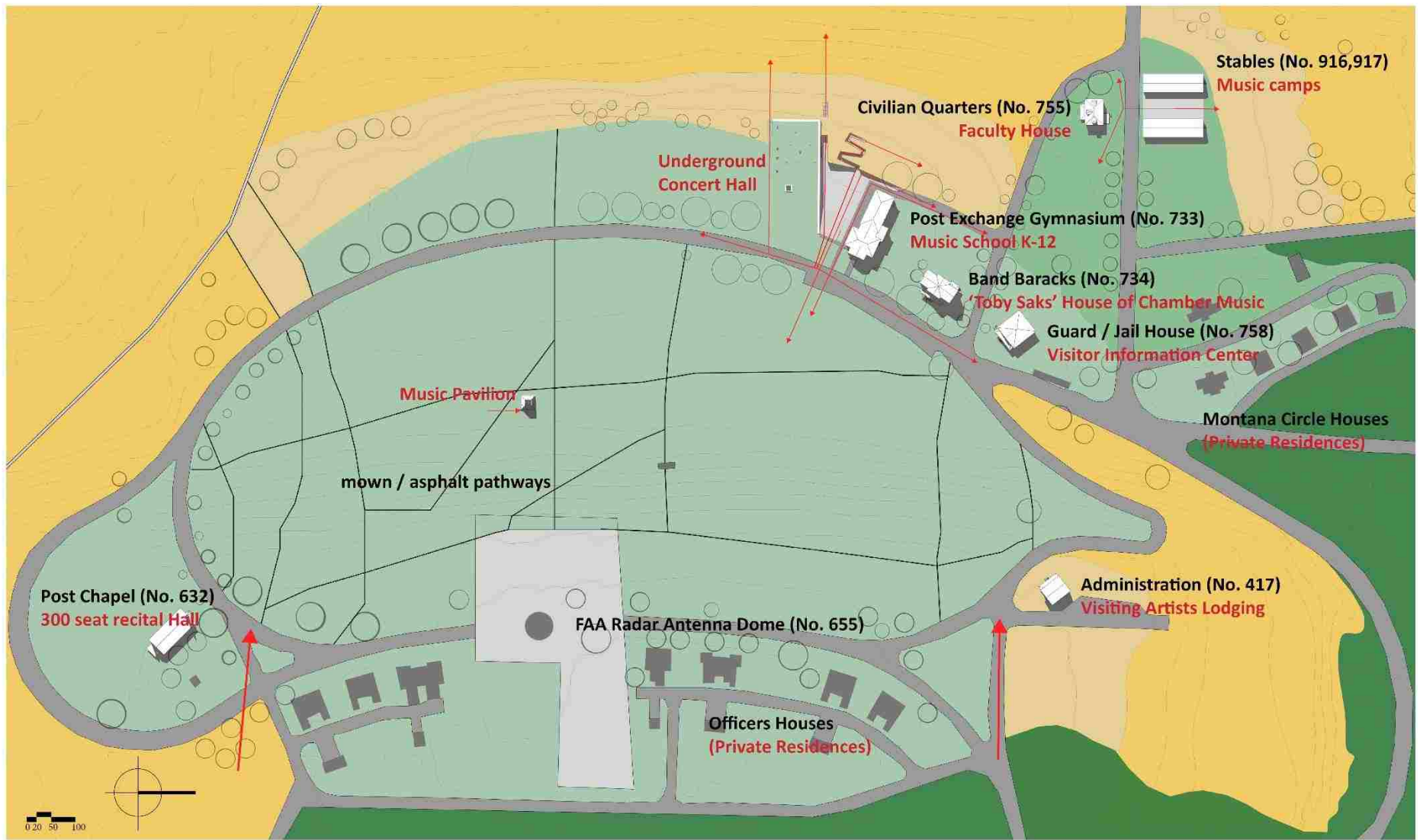


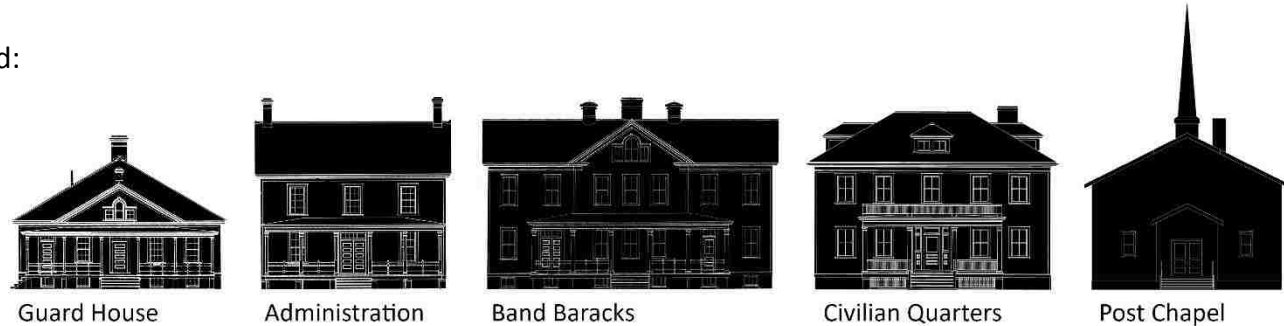
Figure 24. Site Plan of Music Campus

Lawn
Meadow Grass
Transition Meadow
Woods



## Adaptive Re-use and Preservation Strategies

Three strategies for the preservation of the existing buildings, and their relationship to the landscape and the proposed new structures were developed:



### Type 1:

Adapting interior spaces to new program with no modifications of the exterior and the site around the buildings.

### Type 2:

Connecting two existing buildings with a new outdoor surface. Slight modification of the exterior.



### Type 3:

Connecting old and new - adding to an existing structure and connecting to a new underground structure through an open space.

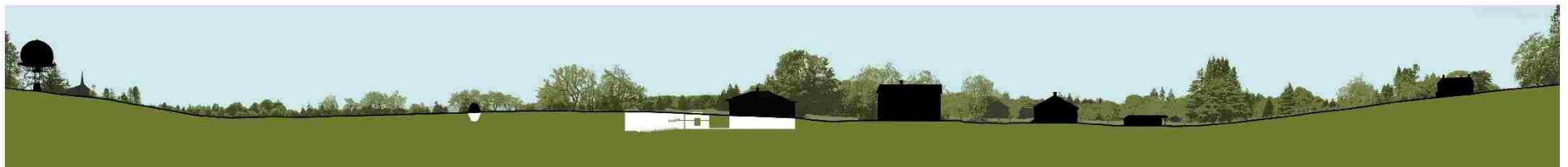
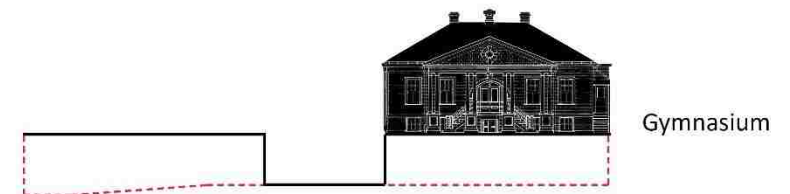


Figure 25. Adaptive Re-use and Preservation Strategies

# Type 1



**Guard House**  
1902



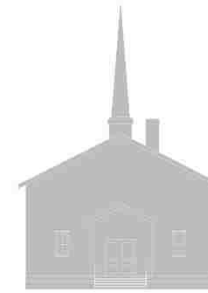
Administration



Band Baracks



Civilian Quarters



Post Chapel



Floor Plan

Scale: 1/32" = 1'-0"



**Visitor Information Center**  
Exhibit Space  
Public Restrooms

To be operated yearround both for the use of park visitors and during performances and education programs on campus.

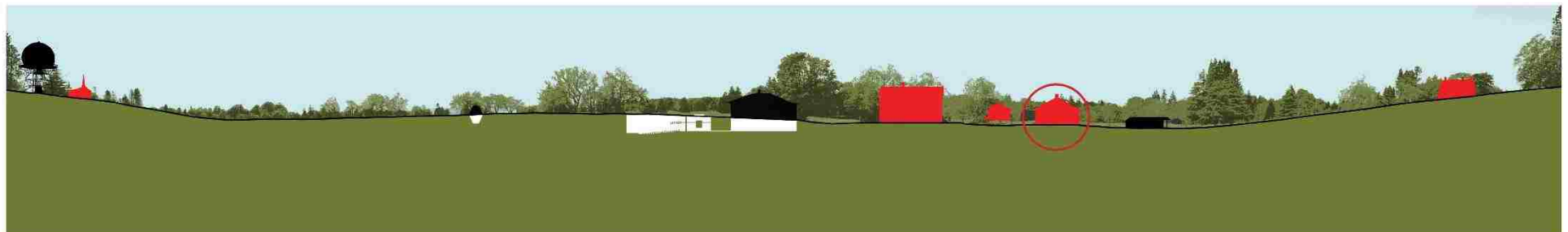
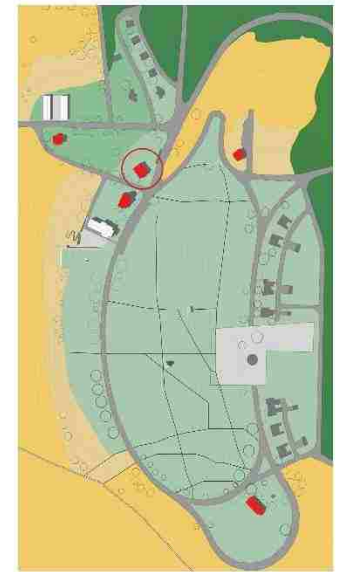


Figure 27. Adaptive Re-use: Visitor Information Center

# Type 1



Guard House



Administration  
1902



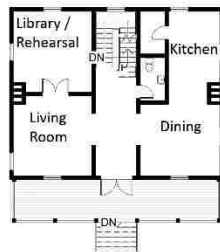
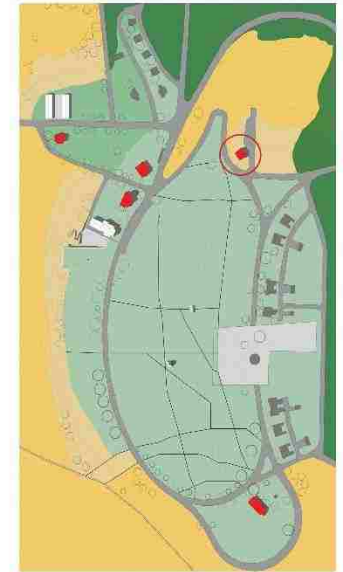
Band Baracks



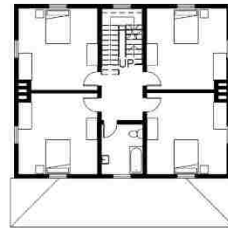
Civilian Quarters



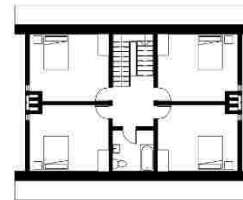
Post Chapel



1st Floor Plan



2nd Floor Plan



3rd Floor Plan

Scale: 1/32" = 1'-0"



## Visiting Artists Lodging Residence for up to eight people

Library could be used as a rehearsal space for soloists or groups.  
Artists could use other rehearsal spaces on site if needed.

More on campus: Instruction rooms, rehearsal spaces, performance spaces.

Artists in residence could engage in education programs like master classes, talks, recitals...

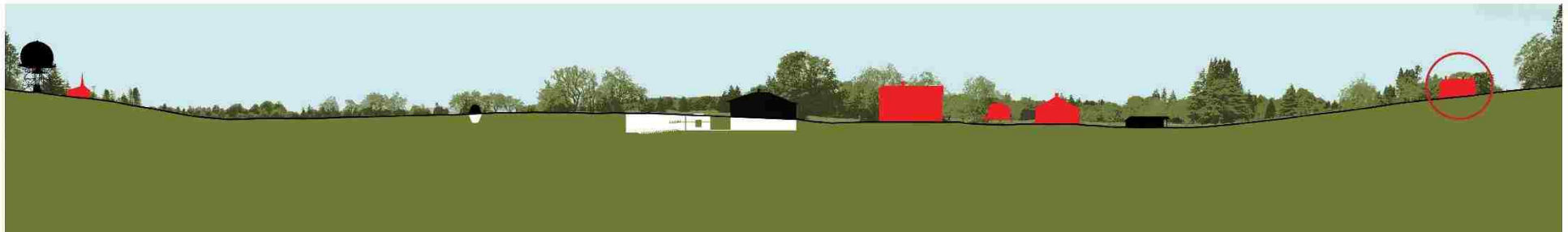
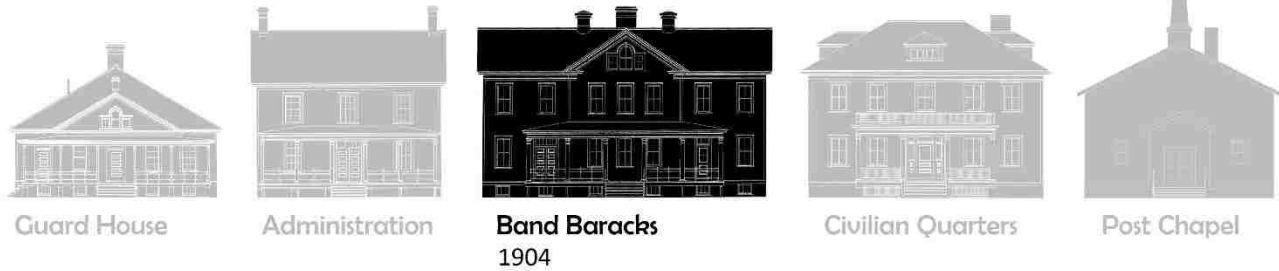


Figure 28. Adaptive Re-use: Visiting Artists Lodging

# Type 1



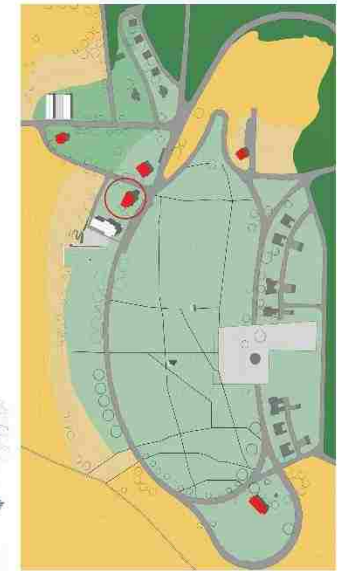
## 'Toby Saks' House of Chamber Music

Residence for up to seven visiting artists - Rehearsal Spaces - Music Library

The main 'hub' for the Seattle chamber Music Society during their summer and winter festivals, and in collaboration with other organizations throughout the year.

A variety of rehearsal spaces. Some could also be used as recording studios.

Artists could engage in a variety of music education activities on campus throughout the year.



Scale: 1/32" = 1'-0"

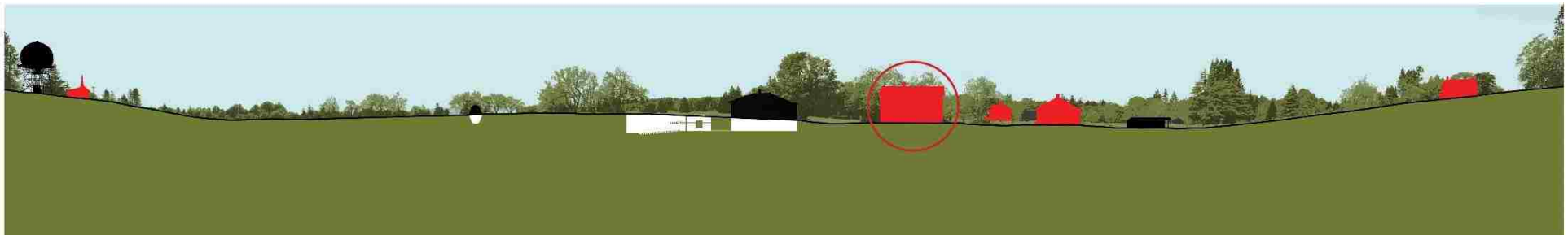
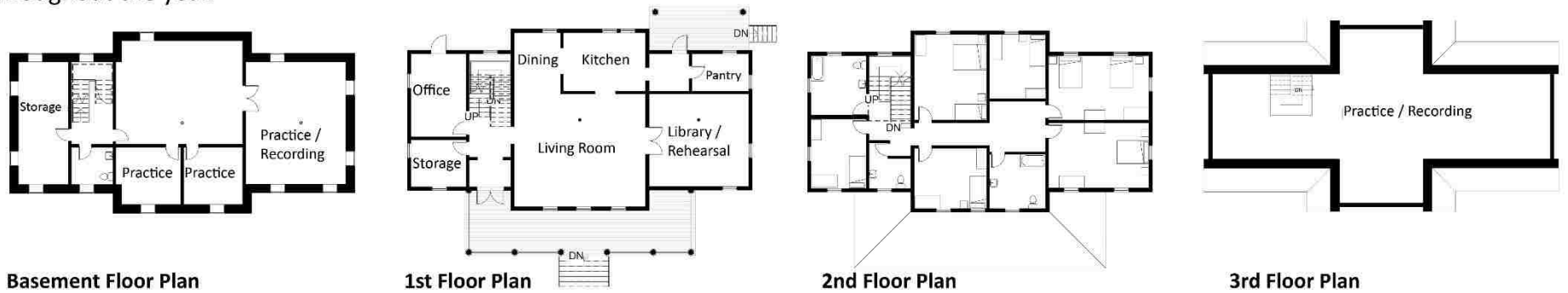
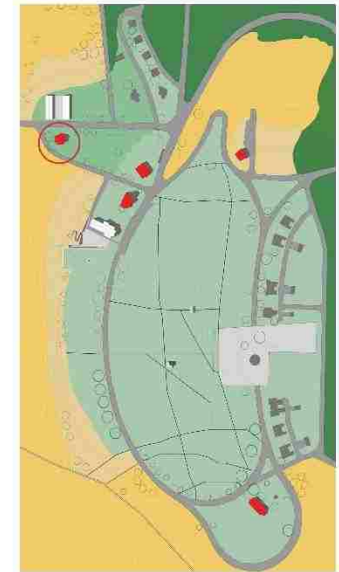
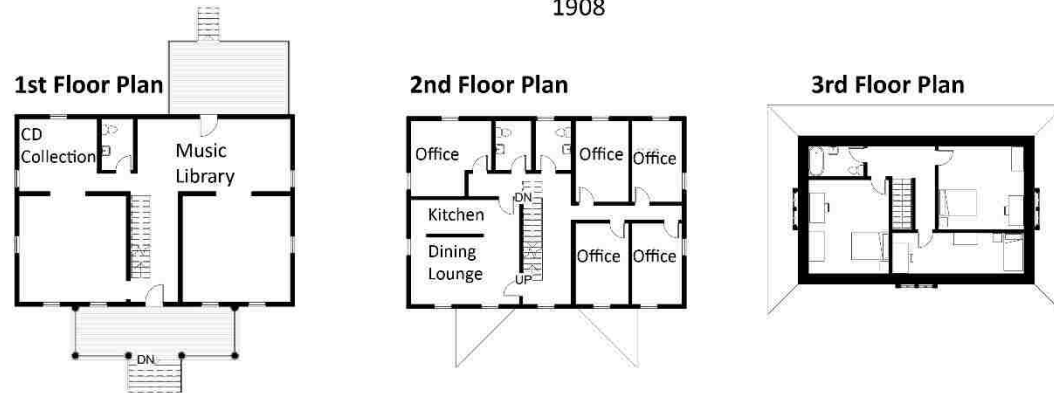
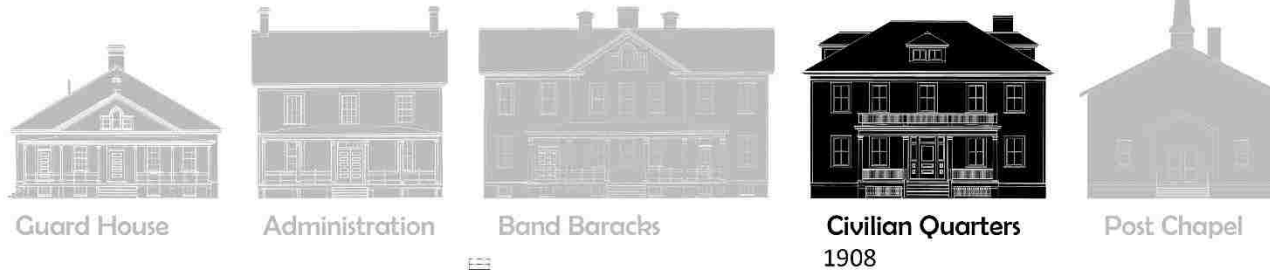


Figure 29. Adaptive Re-use: 'Toby Saks' House of Chamber Music

# Type 1



Scale: 1/32" = 1'-0"

## Faculty House Offices - Music Library - Lodging

office spaces and lodging (for up to 3 people) to be used during advanced students summer camps that take place at the stables across the street. Could also be used throughout the year by various organizations.

A music library to be used both by the general public and by students, faculty and visiting artist on campus.

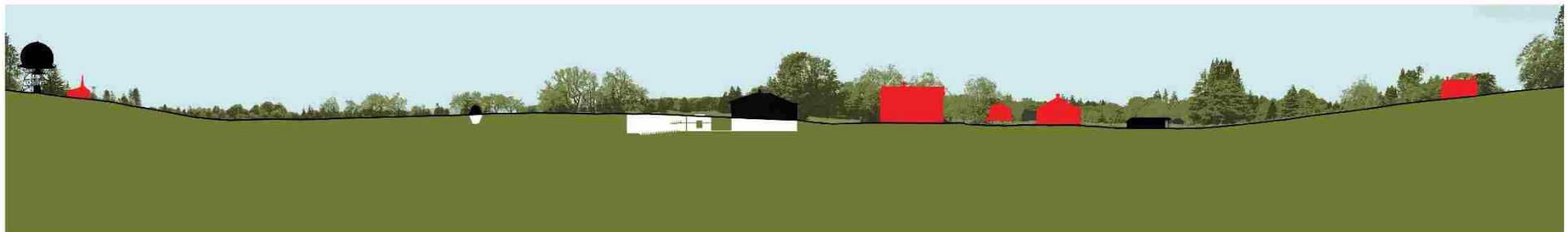
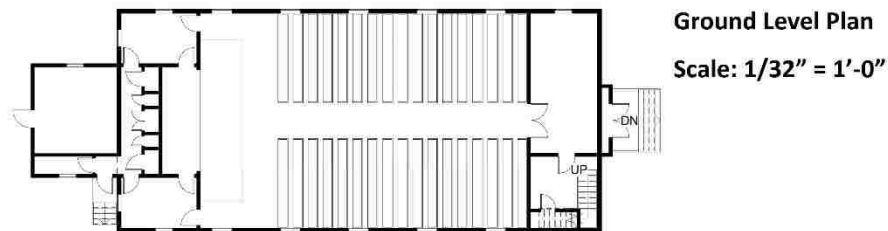
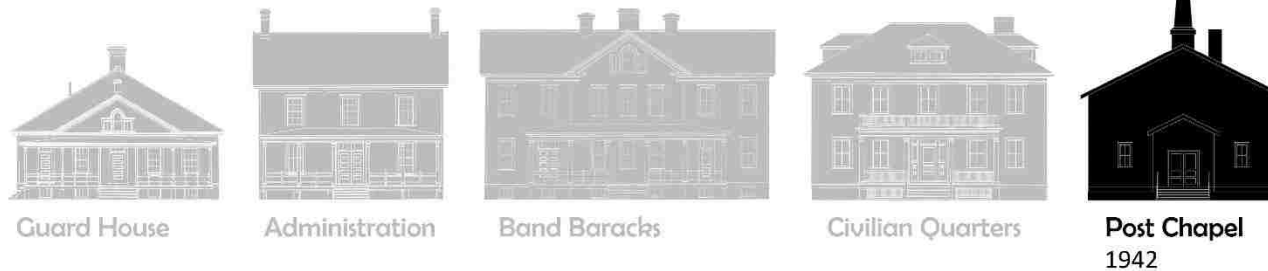


Figure 30. Adaptive Re-use: Faculty House

# Type 1



## 300 seat Recital Hall

Recitals - Master classes - Lectures / Talks

Space could be used by the neighborhood and the community for recitals that are part of the music education program that is taking place on campus.

Space could also be used during summer and winter music festivals as a recital hall, and for master classes and talks by visiting and local musicians.

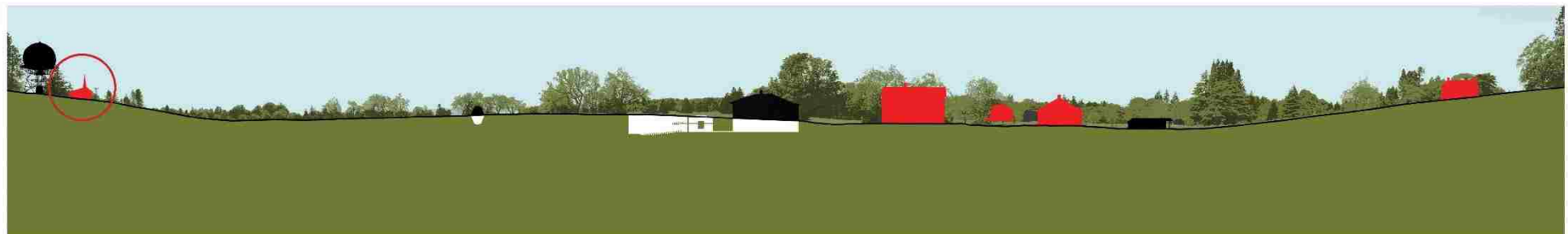
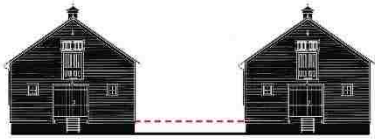


Figure 31. Adaptive Re-use: 300 seat Recital Hall

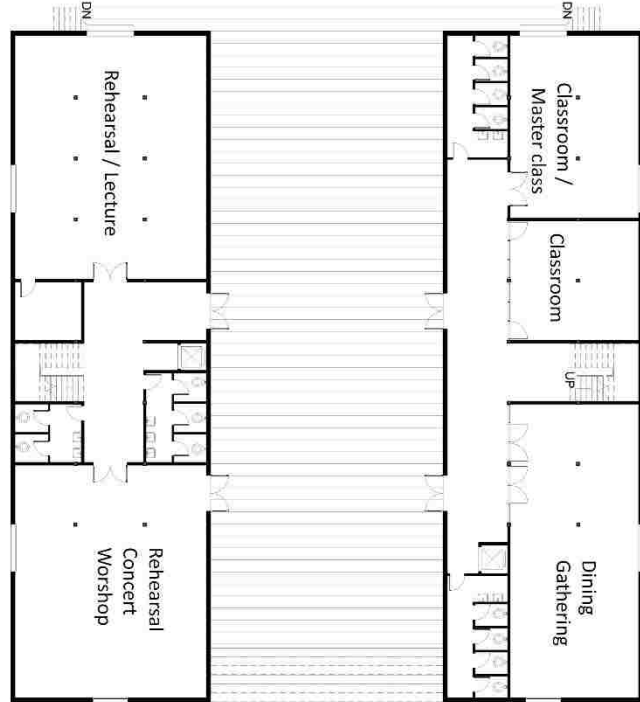
## Type 2



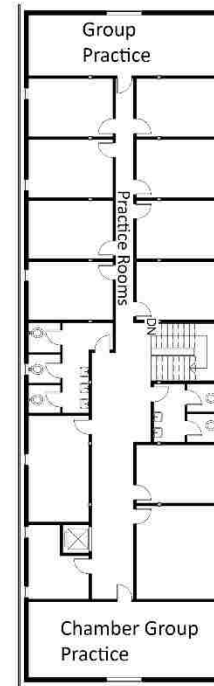
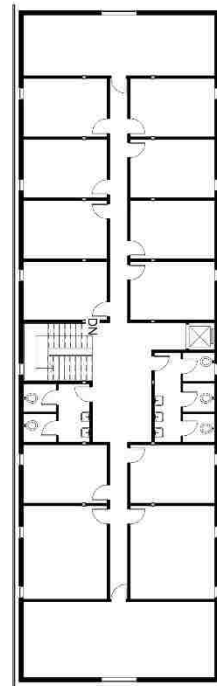
Stables  
1902, 1908



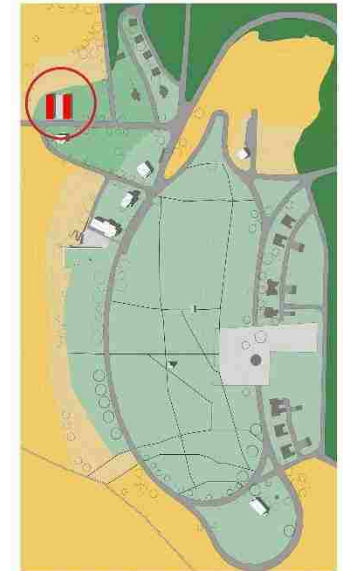
Ground Level Plan



Upper level Plan



Scale: 1/32" = 1'-0"



### Advanced Students Music Camps

Instruction - Practice rooms - Rehearsal Spaces - Master classes - Lectures - Concerts

The ground level larger spaces would be used for master classes, lectures, group rehearsals, students concerts, dining and gathering. those spaces open to a courtyard with a wooden deck (see illustration on next page) and could be used during the summertime to extend programs to the outdoors.

The upper floor would be used as practice rooms for students and for individual instructions.

Spaces could be used throughout the year by various organizations as additional rehearsal spaces.



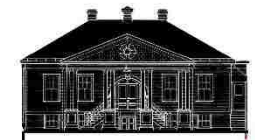
Figure 32. Adaptive Re-use: Advanced Students Music Camps



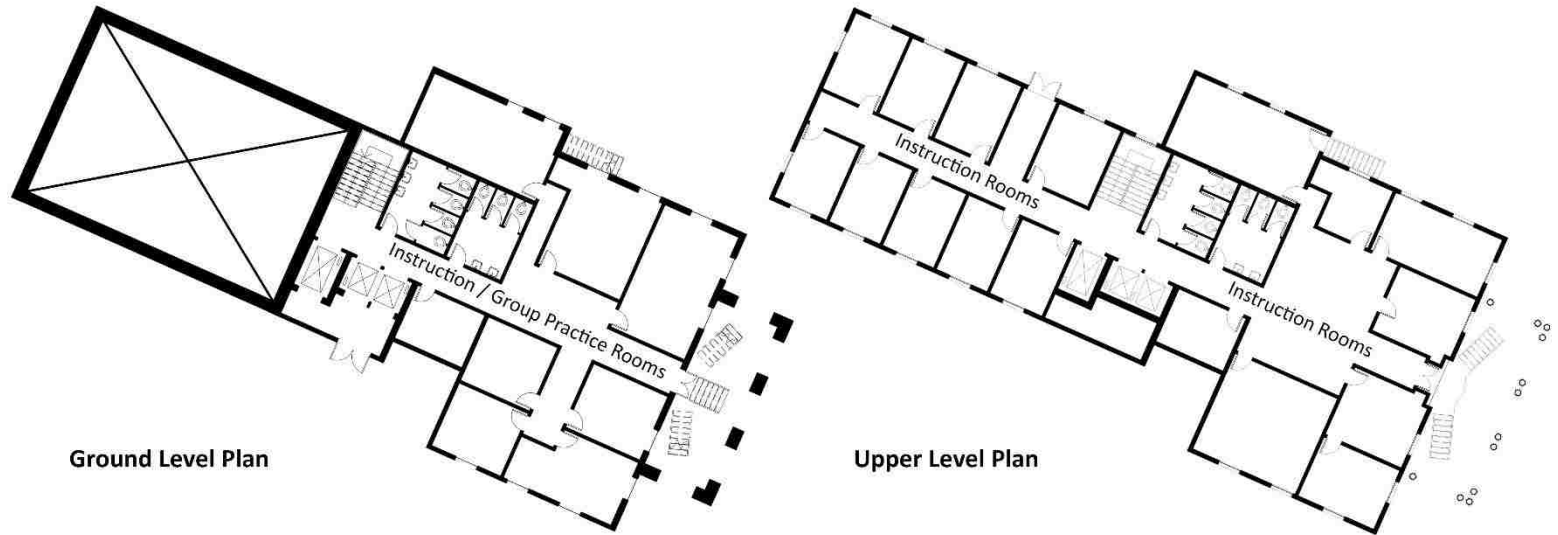
*Figure 33. The Space In-Between - A view of the courtyard between the stables towards the northern meadows*



# Type 3



Gymnasium 1905



Ground Level Plan

Upper Level Plan

## Music School K-12

### Auditorium (Lower Level Addition): Rehearsal Space for Orchestra / Vocal / Dance



Enrichment after school music programs for the Magnolia Neighborhood and the Seattle community. Spaces could also be used by local schools for their music programs, and could be operated by a collaboration between schools and local artists and organizations.

Lower level space could be used for rehearsals and as a performance space that opens to the courtyard (see illustration on next page) during the summer. Elevators will be added to the existing building, and will serve both the concert hall and the music school. Access to elevators will be both from the building and from the outside.

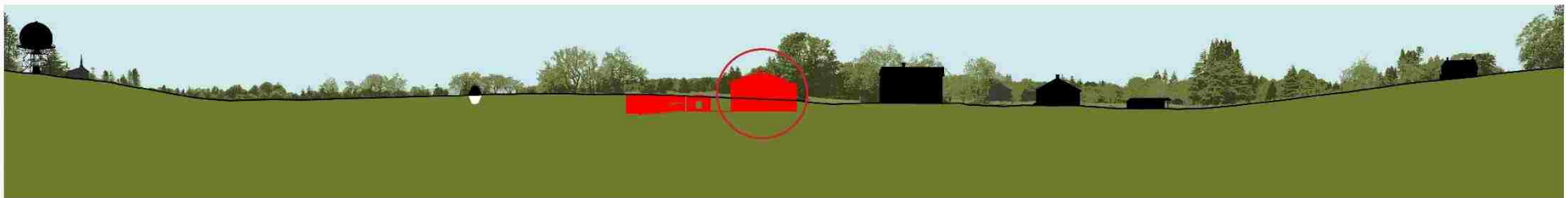


Figure 34. Adaptive Re-use: Music School K-12

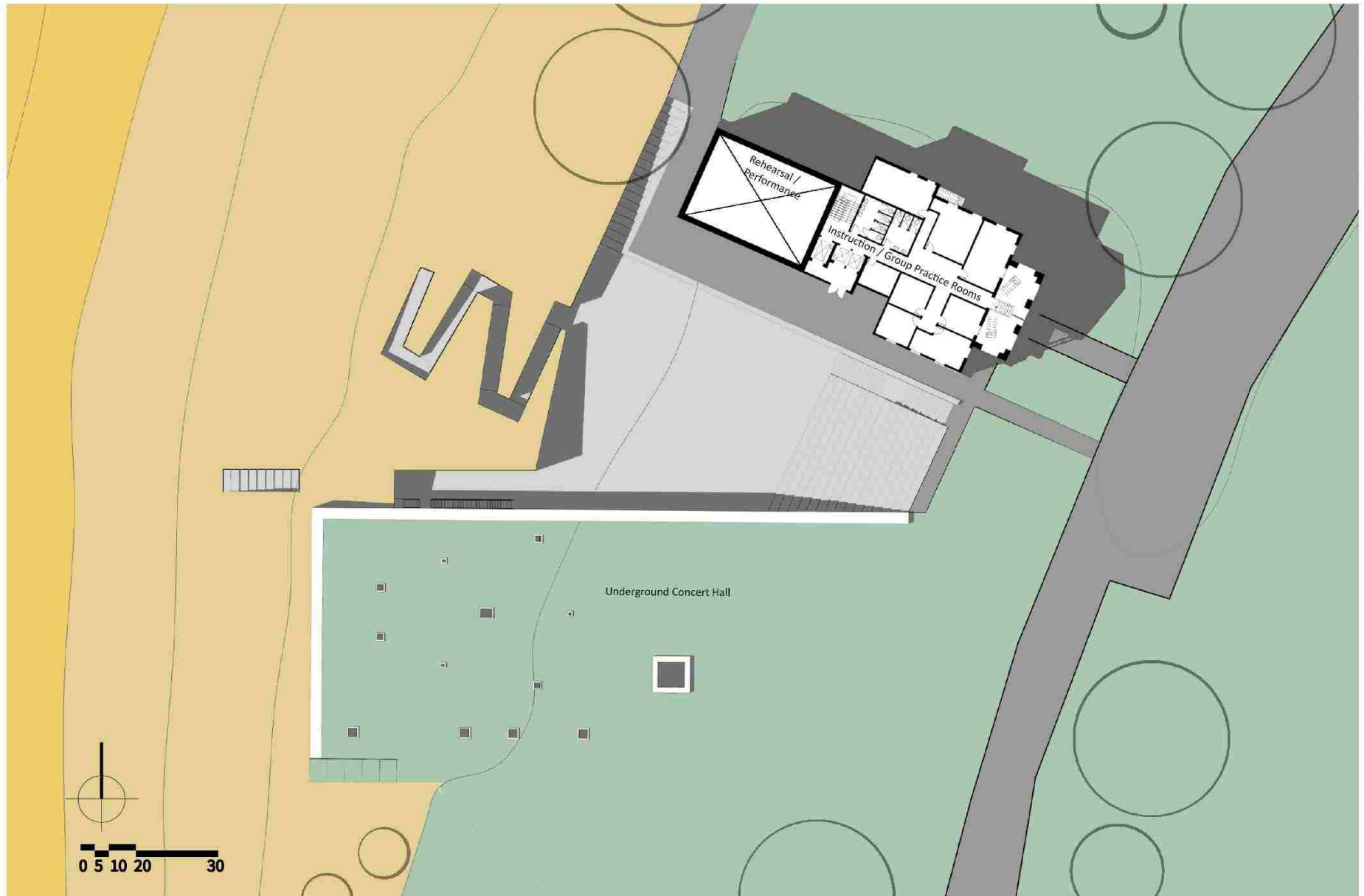


Figure 35. Ground level plan of Gymnasium with Courtyard and Concert Hall Roof Plan



*Figure 36. Connecting old and new – a view of the courtyard between the Gymnasium and the Concert Hall towards the Parade Ground*

## The Concert Hall

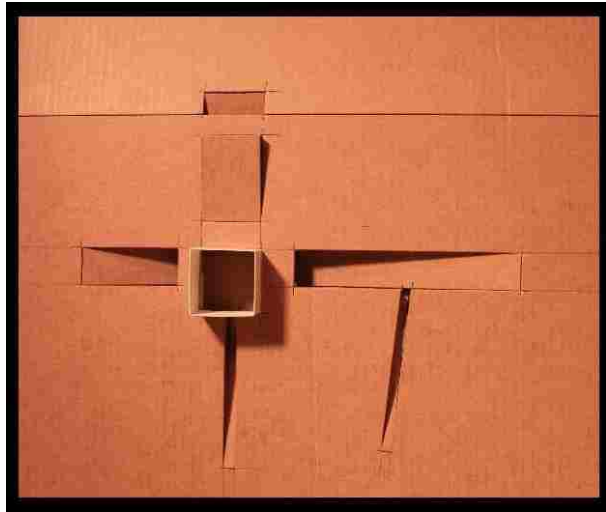


Figure 37. The Concert Hall (conceptual model)

“The beginning of the music has no memory. In the recapitulation<sup>7</sup> the same theme returns but this theme now carries the memory of the whole piece. One only has a past and the other only a future.” (Daniel Barenboim)<sup>8</sup>

To provide a much needed mid-size concert hall, I designed a 600 seat performance space; a space that will hold within it the essence of the site and its history.

---

<sup>7</sup> Recapitulation: an act or instance of summarizing and restating the main points of something. In music: a part of a movement (especially one in sonata form) in which themes from the exposition are restated.

<sup>8</sup> Jonathan Biss in a Master class on Beethoven by Daniel Barenboim: <https://www.youtube.com/watch?v=GeJoyCn6cGc>

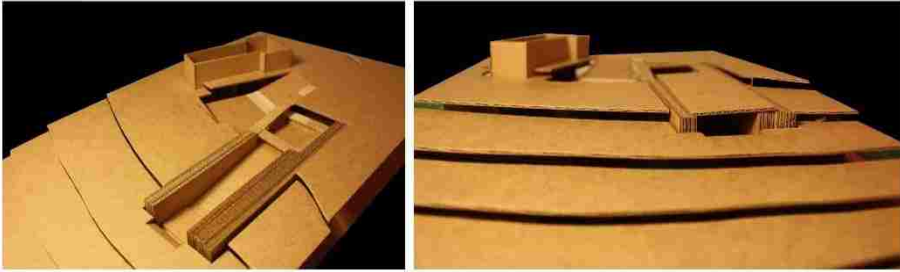


Figure 38. Study Model

One of the most attractive characteristics of the site for me is the serene and isolated nature of the individual buildings and how they sit in their landscape. I made a decision to build the new structure underground in order to preserve that character.

Playing music underground was my way to achieve isolation from the surroundings; the process of leaving the landscape behind, submerging into the experience of music, surrounded by the layers of history, and coming back up onto the site when the music ends.

The wide stairs on the south side of the gymnasium begin the descent into a sunken courtyard right off Oregon Avenue (located on the west side of the parade ground.) The courtyard is leading to the entrance lobby of the concert hall, to the auditorium below the gymnasium, or back into the meadows above (towards West)

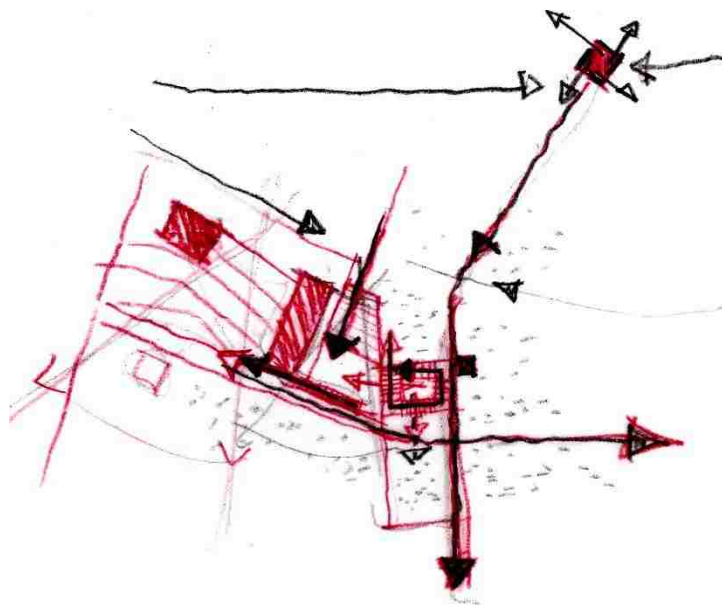


Figure 39. Navigating the Site



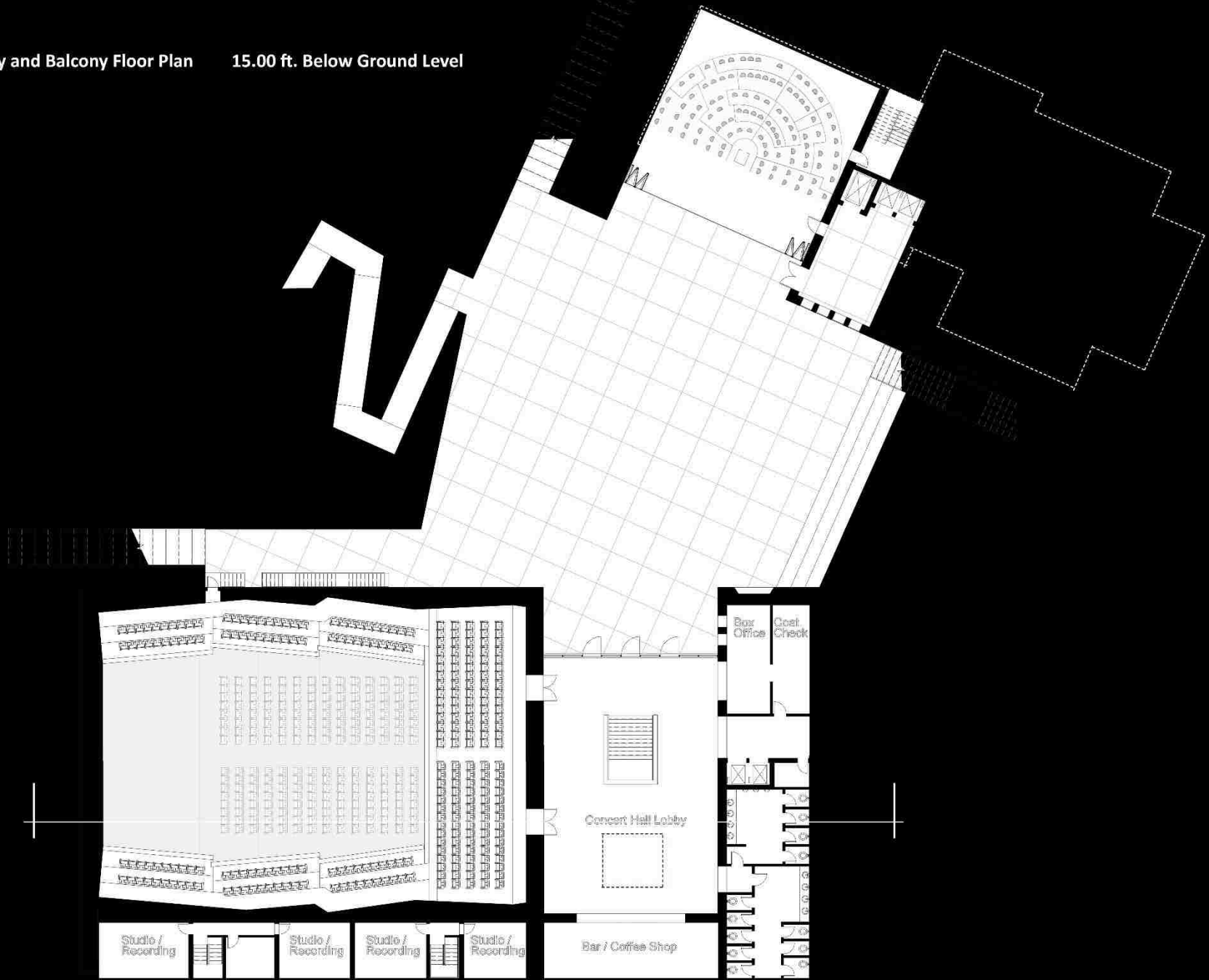
Figure 40. View of courtyard looking west towards ramp and meadows

through a ramp that gradually merges into those meadows; it is both a gathering place and another path from the parade ground into the meadows. As a gathering place during the summertime, it could be used as an outdoor performance space, or allow for activities in the auditorium and the lobby of the concert hall to open up to it; like chamber music, it is the intimate and the spectacle.



Figure 41. Concert hall lobby

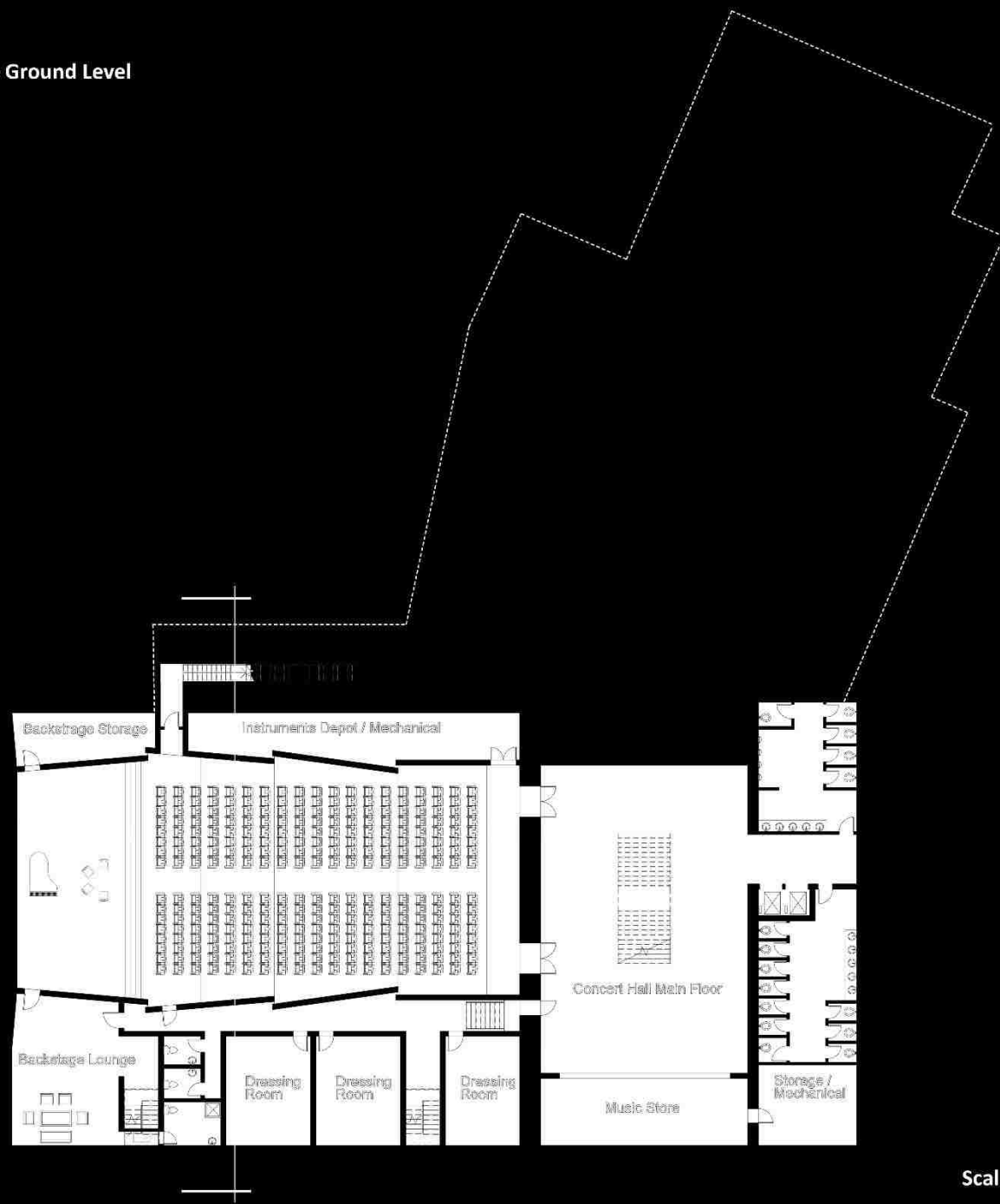
Entrance Lobby and Balcony Floor Plan 15.00 ft. Below Ground Level



Scale: 1/32" = 1'-0"

Figure 42. Entrance Lobby and Balcony Floor Plan

Main Level Floor Plan 30.00 ft. Below Ground Level



Scale: 1/32" = 1'-0"

Figure 43. Main Level Floor Plan



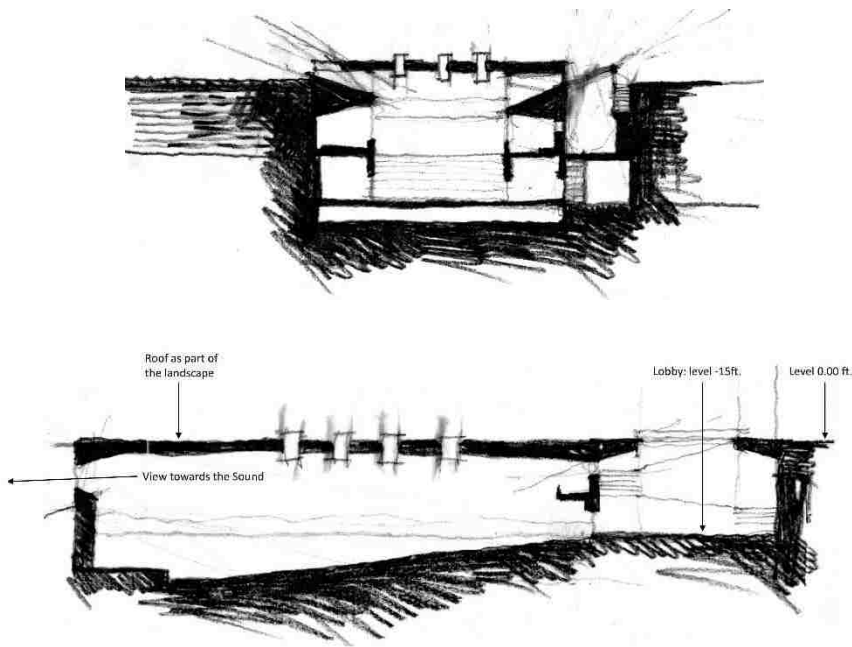
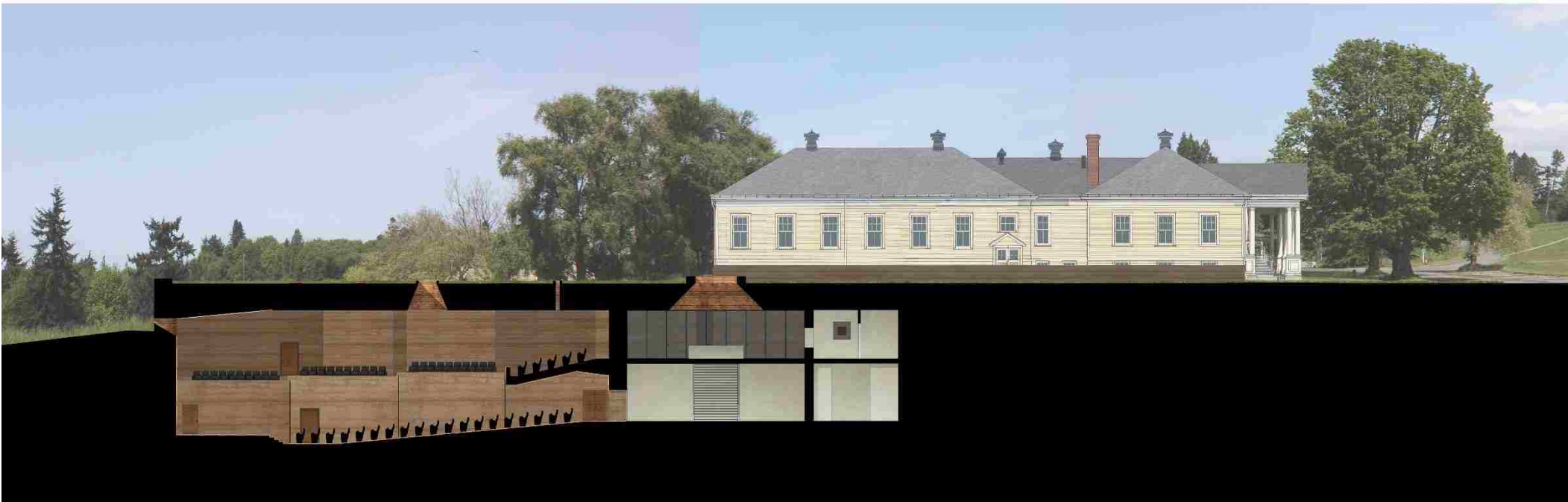


Figure 44. Light into space sketches

The space of the concert hall is on one hand a way to isolate the listeners from the outside, but on the other hand it is a connector between all the elements of the site. It is designed in a way that lets music come out into the landscape (through speakers located in openings through the ceiling) and lets light in through small openings; so that when on the outside one can be aware of music playing, and from the inside one can experience the passage of time by the moving light.

A wooden lining runs from the bottom of the balcony (marking the entrance to the main hall level), covering the floor all the way to the stage's ceiling (to act as a shell). It enhances the acoustics of the space; an "instrument" for the instruments.



Section Through the Concert Hall and Lobby Looking North with the Gymnasium Building at the Background



Cross Section Through the Concert Hall and Courtyard Looking West into the Meadows and the Puget Sound

Scale: 1/32" = 1'-0"

Figure 45. Sections

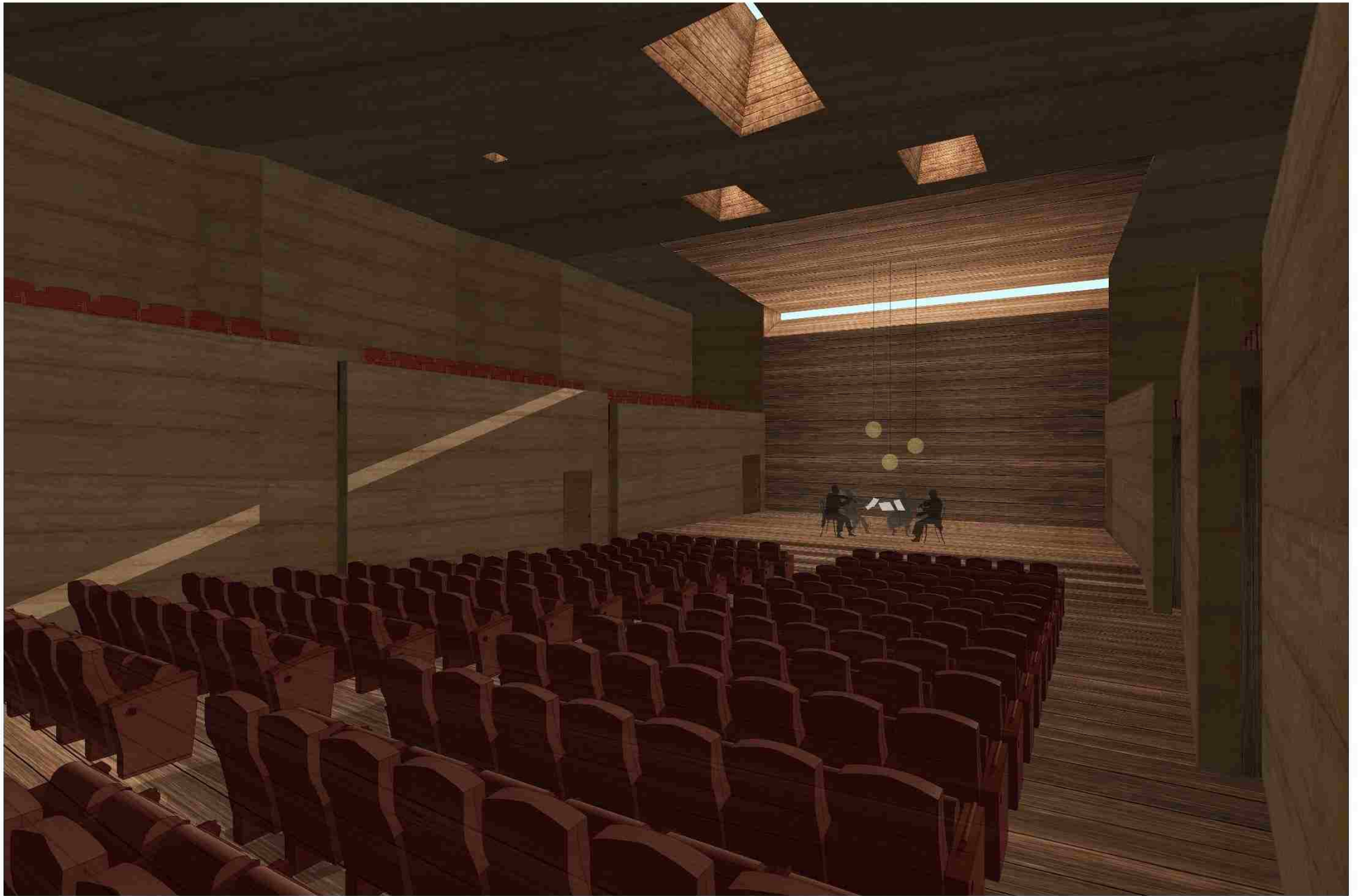


Figure 46. Underground 600 Seat Chamber Music Concert Hall

## Rammed Earth

The walls of the concert hall building and of the courtyard are constructed from rammed earth. It is built from the earth that is excavated. It surrounds us with the history of the site that is embedded into the layers of the soil.

Rammed earth is a structural wall built by compression of a damp mixture of earth with suitable proportions of sand, gravel and clay into a formwork or mold. The mass of the wall provides superior thermal and acoustic properties.

Rammed earth with combination with wood lining of the floors, from the entrance to the stage, would provide optimal acoustics,

will have a positive impact on indoor temperature and humidity<sup>9</sup>, and would act as excellent sound insulator for warm up and practice in the dressing rooms and studio adjacent to the hall.

In chamber music halls, clarity, the intimacy of the sound and the intelligibility of individual voices or instruments are very important factors. In order to achieve the desired clarity but also have a good sound mix, shorter reverberation times (in the range of 1.3-1.6 sec.) would be best. Rammed earth (with its high weight per unit area) combined with wood lining would provide reverberation time in that range<sup>10</sup>.

---

<sup>9</sup> Well-balanced room temperature and humidity are crucial for musical instruments, both for use during performance and backstage warm-up, and for storage of instruments in the building.

<sup>10</sup> Similar in that aspect to fair-face concrete

## “Music Chamber” Pavilion – Spontaneous Rehearsal Space



70

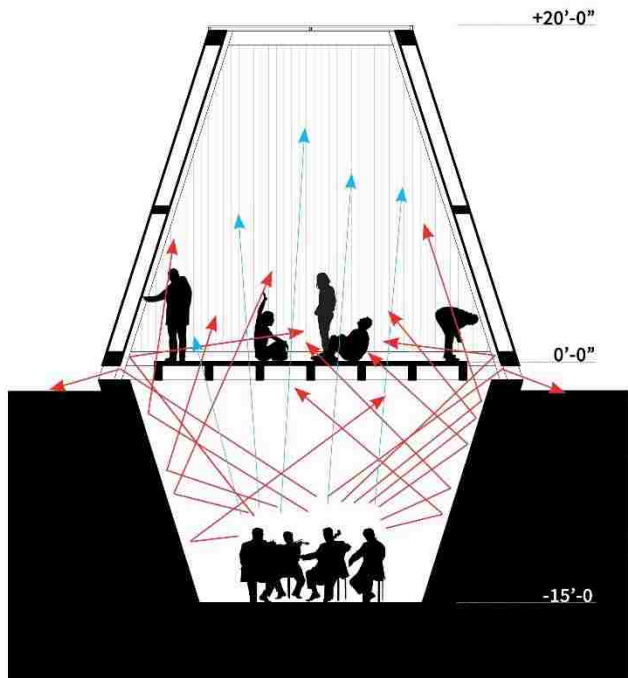
Figure 47. View of Music Pavilion Rehearsal / Listening Space on the Parade Ground with the Gymnasium Building in the Background



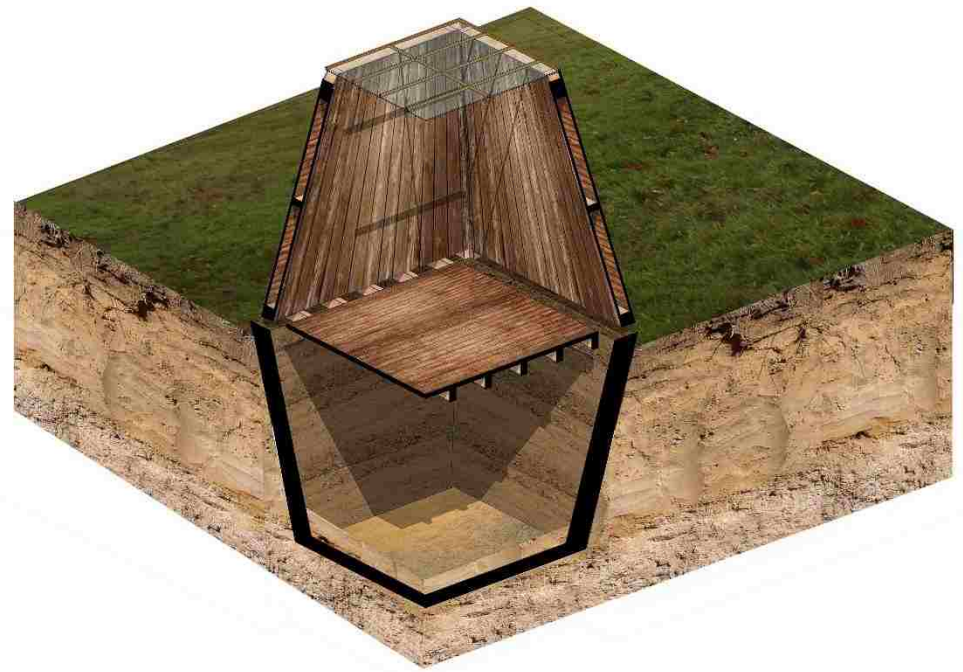
Figure 48. Pavilion Site

The pavilion was designed as part of my investigation of rammed-earth construction methods in a seminar I took on that subject. It is a spontaneous practice space underground with a listening chamber above ground; it is located approximately in the center of the parade ground (off a narrow asphalt path that is left from the military time) and it is the first sign above ground for something new.

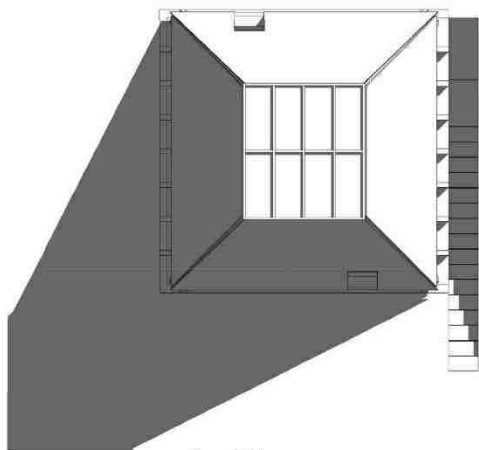
Narrow stairs lead the musicians down into a rammed-earth music chamber, while park visitors can pass through a wooden listening space above the music chamber and listen to the music that is filtrating through the gaps in the wooden floor; like the courtyard that leads to the concert hall, it is both a gathering place and a place to pass through.



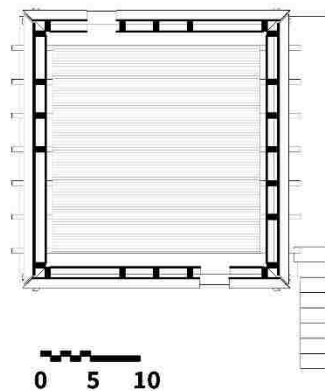
Section A-A:  
Direct and Reflective Sound Diagram



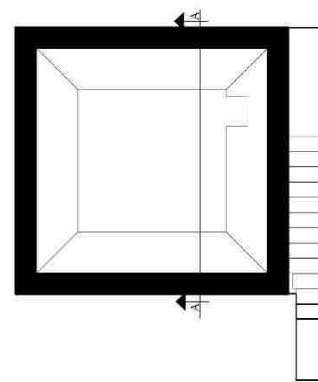
Section Axon. View of the Playing and Listening Chambers



Roof Plan:  
Level +20.00 ft



Listening Chamber:  
Wood cladding and Floor  
Level 0.00 ft



Music Playing Chamber:  
rammed-Earth construction  
Level -15.00 ft

**Lower chamber:**  
Rammed earth- Kitsap Silt Loam (a gravelly-clay loam underlaid with stratified layers of sand, clay and gravel)

**Upper chamber:**  
Wood structure, cladding and wood flooring, Glass skylight

Figure 49. Pavilion details



## The Changing of Seasons



Figure 50. The Changing of Seasons

The activities of the music campus that will take place in the various buildings and outdoor spaces will be another indicator in the park for the changing seasons. Different seasons and programs will activate different buildings.

The following diagrams demonstrate some possible scenarios for the operation of the campus. The participation of a variety of organizations and their collaboration will be an important aspect in the planning of the operation of the campus. The careful planning of using the campus will support the serene character of the site both by letting some buildings remain “silent” and by controlling the number of visitors on site during various times.



**Visitors Information**



**Lodging**



**'Toby Saks'  
House of  
Chamber Music**



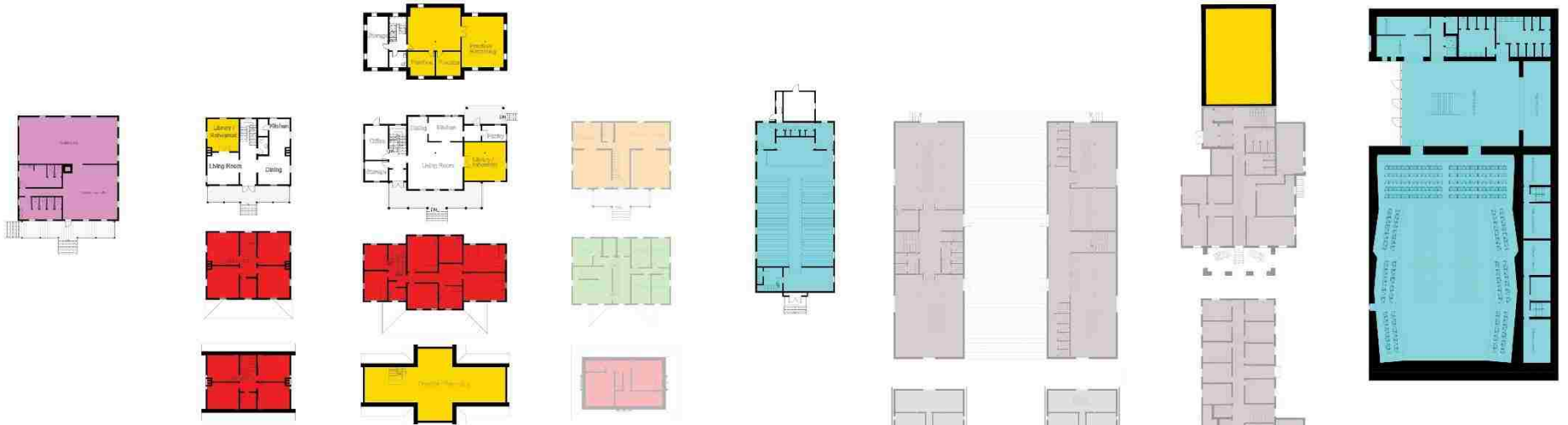
**300 seat  
Recital Hall**



**Auditorium  
(Music School  
K-12)**



**600 seat Concert Hall**



The **Seattle Chamber Music festival (SCMS)** is a 5 weeks event. During this time a group of musicians from all around the country will gather at the 'Toby Saks' house of chamber music where they will stay. They will have their practice spaces at the house and will have a chef that will take care of their meals during their stay. If more than seven musicians arrive at a time, additional lodging at the Administration building will be available.

The performances and pre-concert recitals will take place at the concert hall. Some recitals could also take place at the chapel. If the weather permits, the auditorium of the music school will be opened to the courtyard for an outdoor concert.

The musicians will enjoy both the serenity of the park and the proximity to the city center. Their staying on campus would allow them to take part in other music activities like giving master classes, open rehearsals, talks... without the challenges of commute, and would allow visitors to enjoy the beauty of music in a beautiful setting.

- Rehearsal Spaces
- Visiting Artists Lodging
- Music Library
- Offices
- Visitors Info / Restrooms
- Performance Space
- Education

**Summer Festivals**

Sep      Oct      Nov      Dec      Jan      Feb      Mar      Apr      May      Jun      Jul      Aug

Figure 51. Summer Festivals



**Visitors Information**



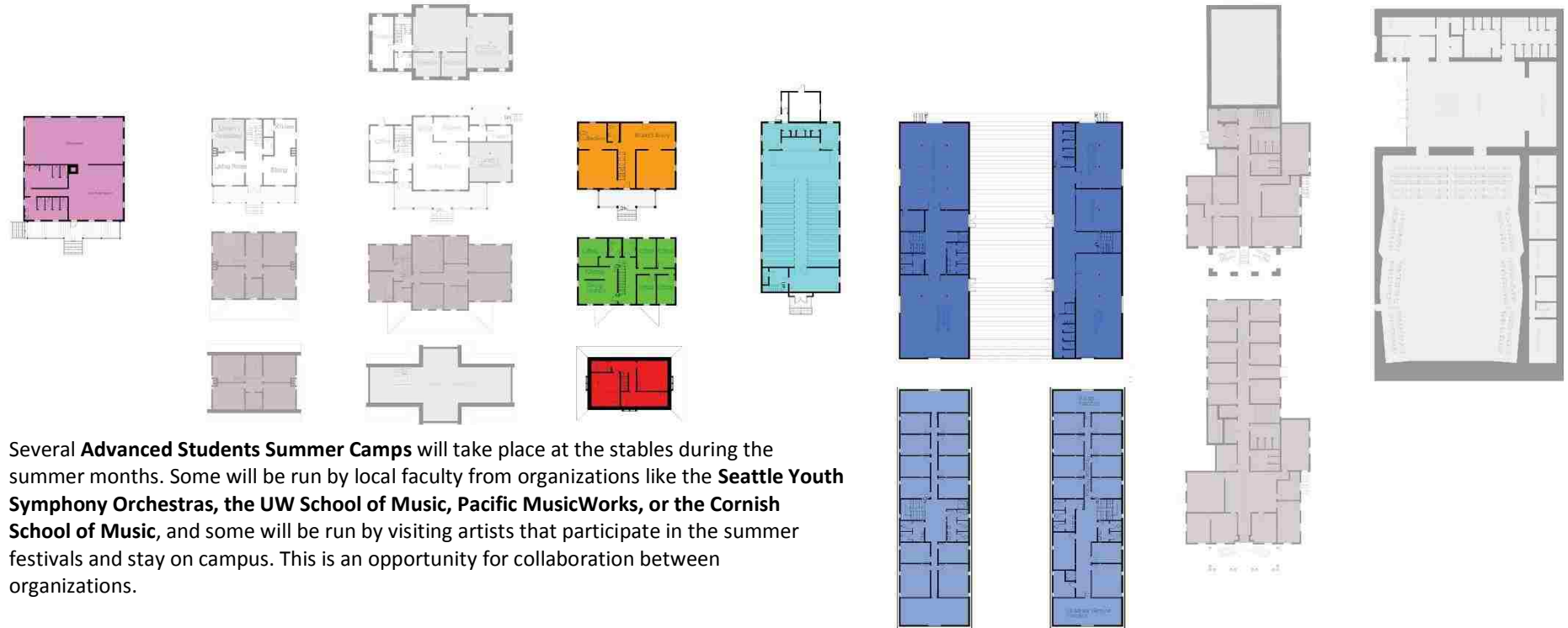
**Faculty House**



**300 seat Recital Hall**



**Advanced Students Music Camps**



Several **Advanced Students Summer Camps** will take place at the stables during the summer months. Some will be run by local faculty from organizations like the **Seattle Youth Symphony Orchestras, the UW School of Music, Pacific MusicWorks, or the Cornish School of Music**, and some will be run by visiting artists that participate in the summer festivals and stay on campus. This is an opportunity for collaboration between organizations.

The program of the camps will include private instruction (that will take place at the upper levels of the stables), and master classes, workshops and lectures (that will take place in rooms on the ground level of the stables). Students will also get their own practice space. Students and faculty concerts during that time will take place at the stables, chapel and outdoors either on the deck between the stables or at the courtyard of the concert hall.

The faculty House will be used by the faculty and the music library will be open to be used during this time by students, artists and visitors.

**Summer Education Programs**

Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
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Figure 52. Summer Education Programs



**Visitors Information**



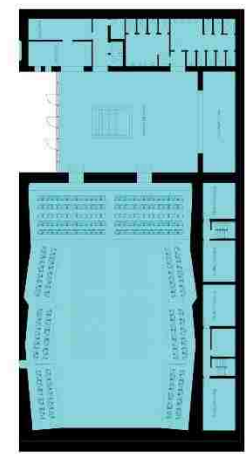
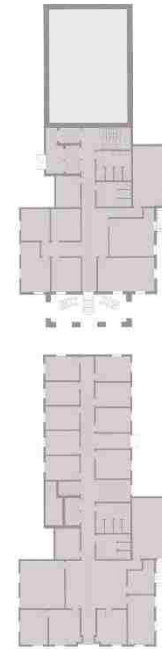
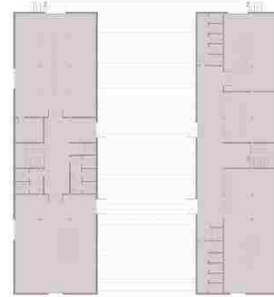
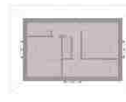
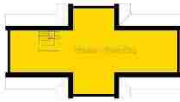
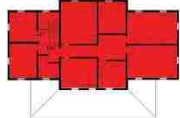
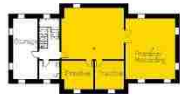
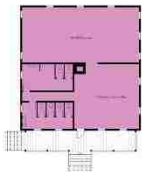
**'Toby Saks' House of Chamber Music**



**300 seat Recital Hall**



**600 seat Concert Hall**



Winter activities will be low key. The **SCMS** will run its one week festival with performances in the concert hall and some open rehearsals both at the concert halls and the chapel. **Local organizations and educational institutions** could run similar festivals during winter break.

The visiting artists will stay at the 'Toby Saks' House of Chamber Music where they will have their practice rooms, dining and gathering.

A shuttle from one of the parking lots will bring visitors to the campus, or one could choose a nice walk in the rain to experience the season.

Music will be inside.

### Winter Festivals

Sep    Oct    Nov    Dec    **Jan**    **Feb**    Mar    Apr    May    Jun    Jul    Aug

Figure 53. Winter Festivals



**Visitors Information**



**Lodging**



**'Toby Saks'  
House of  
Chamber Music**



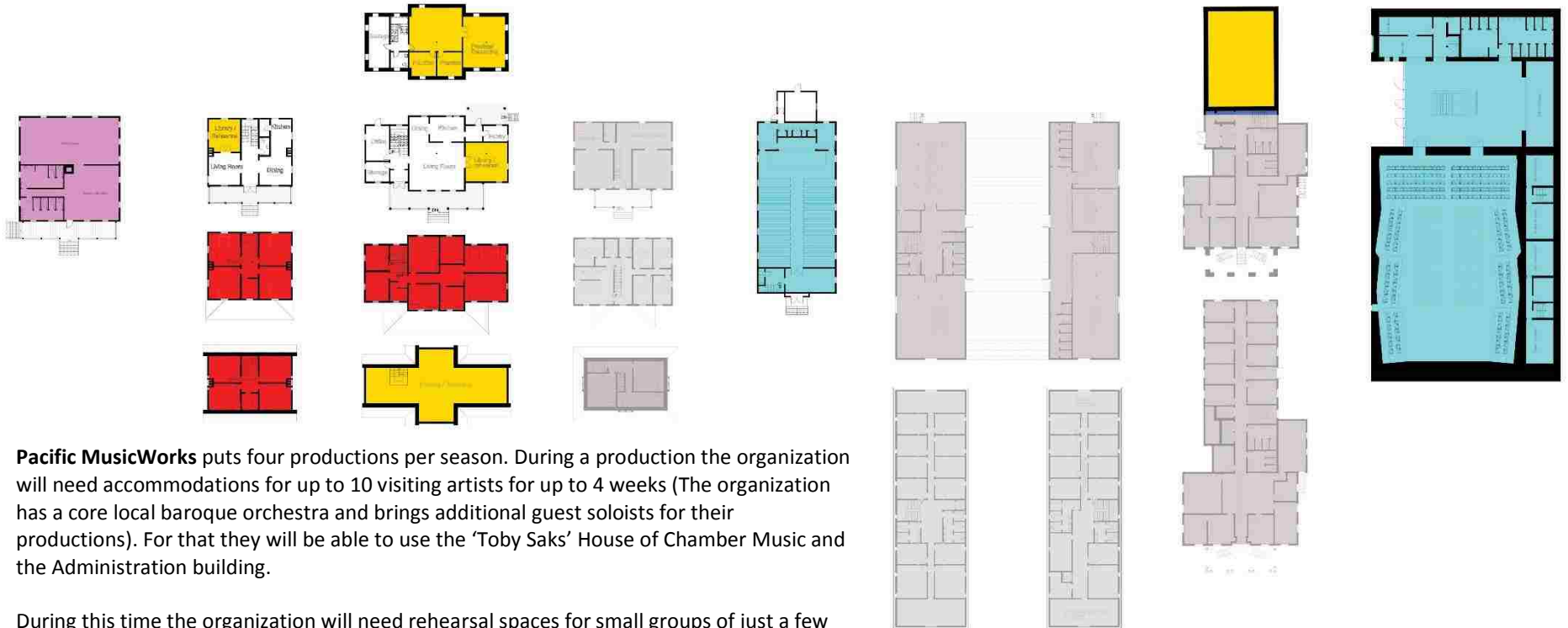
**300 seat  
Recital Hall**



**Music School  
K-12**



**600 seat Concert Hall**



**Pacific MusicWorks** puts four productions per season. During a production the organization will need accommodations for up to 10 visiting artists for up to 4 weeks (The organization has a core local baroque orchestra and brings additional guest soloists for their productions). For that they will be able to use the 'Toby Saks' House of Chamber Music and the Administration building.

During this time the organization will need rehearsal spaces for small groups of just a few singers (for that they will use the rehearsal spaces in the houses), and for a larger group, like a baroque orchestra, of 20-30 musicians (for that they will use the auditorium on the lower level of the music school. The chapel is also an option).

Performances of small groups could take place at the concert hall, and transportation from the campus to various performance halls in the city will be managed by the organization.

**Performance Season**

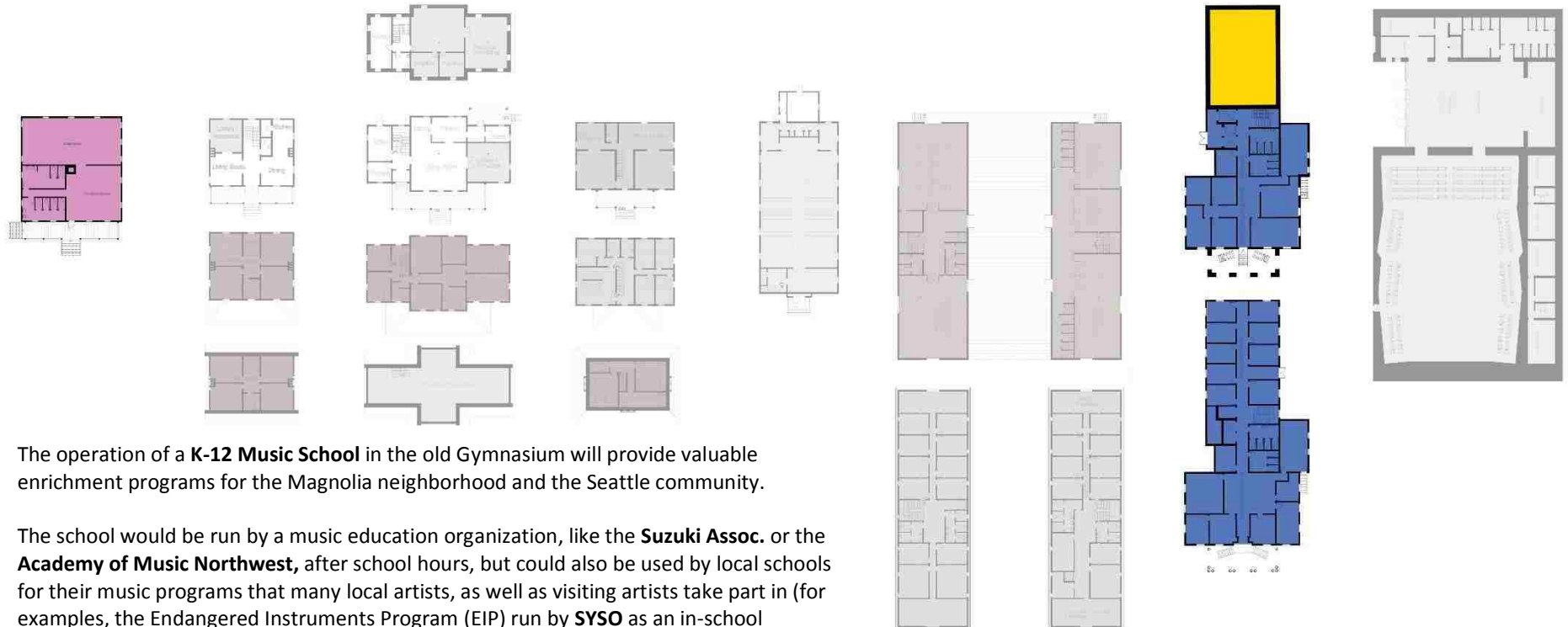


Figure 54. Performance Season



### Visitors Information

### Music School K-12



The operation of a **K-12 Music School** in the old Gymnasium will provide valuable enrichment programs for the Magnolia neighborhood and the Seattle community.

The school would be run by a music education organization, like the **Suzuki Assoc.** or the **Academy of Music Northwest**, after school hours, but could also be used by local schools for their music programs that many local artists, as well as visiting artists take part in (for examples, the Endangered Instruments Program (EIP) run by **SYSO** as an in-school program.)

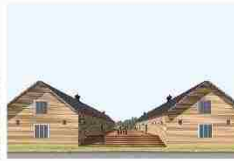
The beautiful parade ground open space will be enjoyed by kids before and after their music lessons and by parents waiting for their kids.

The south parking lot will be the most convenient access to the campus.

### Year-round Education Programs

Mon	Tue	Wed	Thu	Fri	Sat	Sun
-----	-----	-----	-----	-----	-----	-----

Figure 55. Year-round Education Programs



**Visitors Information**

**Advanced Students Music Camps**

**Music School K-12**



The Seattle Youth Symphony Orchestras (YSO) is running four different levels of orchestras. Their practices usually take place during the weekends.

The practice requires a variety of spaces. They need a large space for a whole orchestra and some smaller spaces for broken down groups of different sections of the orchestra. The auditorium on the lower level of the Music School will be used as a practice space for the whole orchestra, and the rooms on the ground level of the stables will be used for smaller groups' practice.

Students that participate in the orchestras come from all around the greater Seattle area. The organization will provide a shuttle that brings all the students to the campus and back.

**Weekend Education Programs**

Mon

Tue

Wed

Thu

Fri

Sat

Sun

Figure 56. Weekend Education Programs



**“Immobility makes me think of vast spaces that contain movements that do not stop, movements that have no end. As [the philosopher Emanuel] Kant said, ‘it is a sudden irruption of the infinite into the finite.’ A pebble which is a finite and immobile object, suggests not only movement to me but movement that has no end.**

**What I look for, in fact, is an immobile movement, something that would be the equivalent of what we call the eloquence of silence – or what Saint John of the Cross called, I believe, soundless music.” – Juan Miro, 1959**

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*Seattle Department of Neighborhoods, Fort Lawton Landmark District:*

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History Link.org: [http://www.historylink.org/index.cfm?displaypage=output.cfm&file\\_id=1757](http://www.historylink.org/index.cfm?displaypage=output.cfm&file_id=1757)

Magnolia Historical Society: <http://www.magnoliahistoricalsociety.org/blog/2012/06/snapshot-in-time-summing-up-fort-lawton/>

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## Appendix A: Sketches and Models

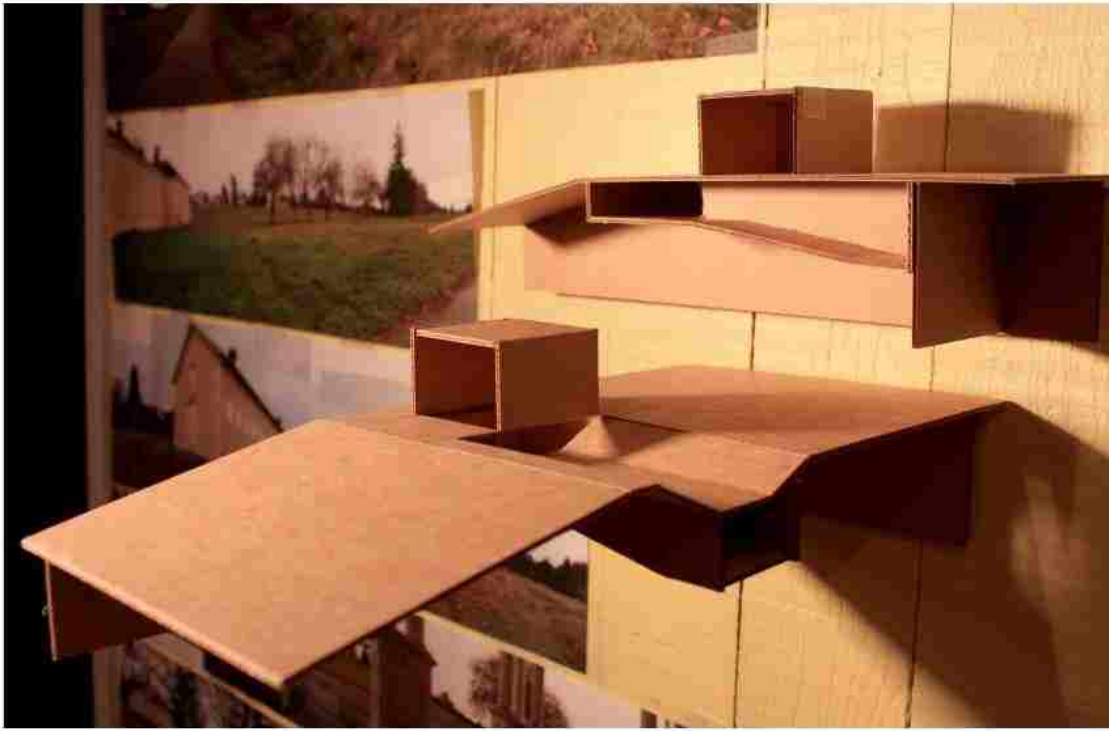


Figure 57. Study model

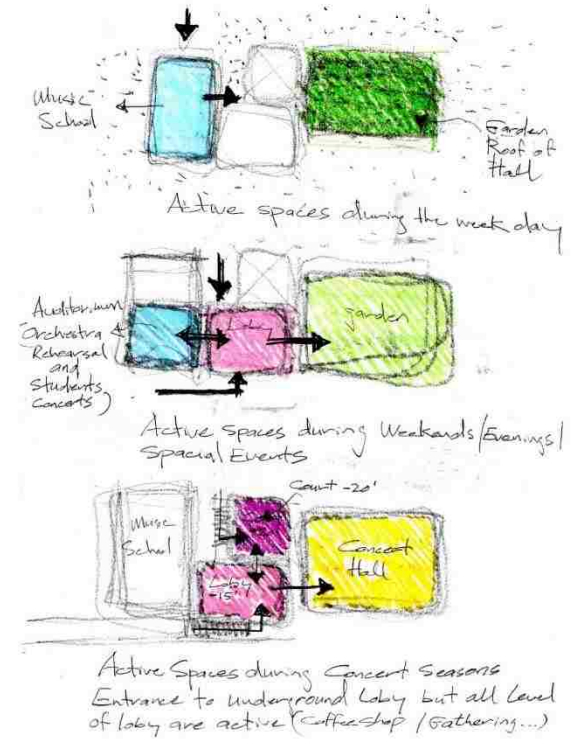
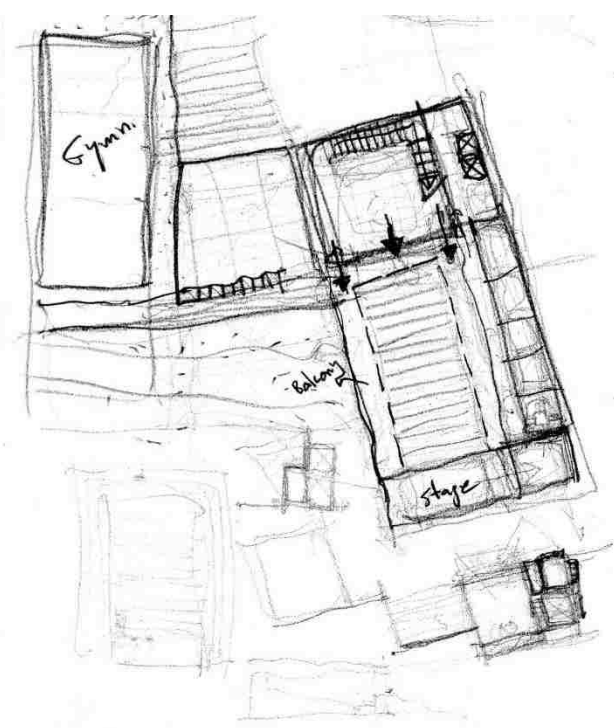
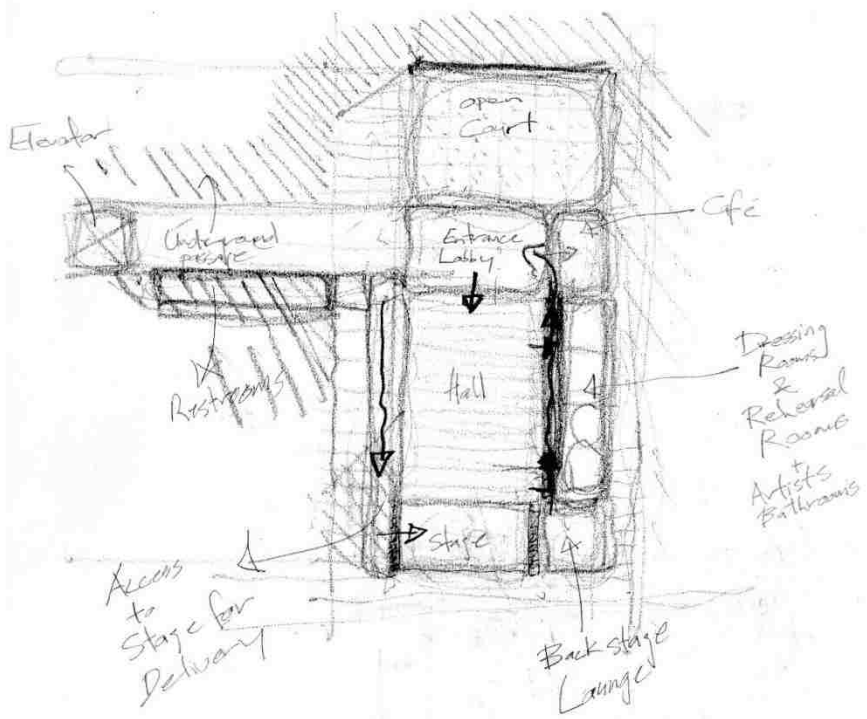
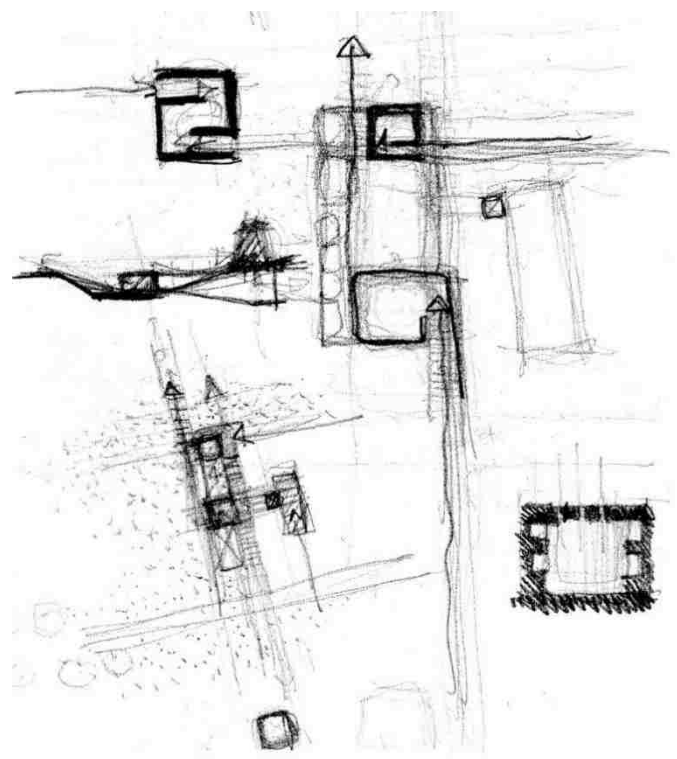
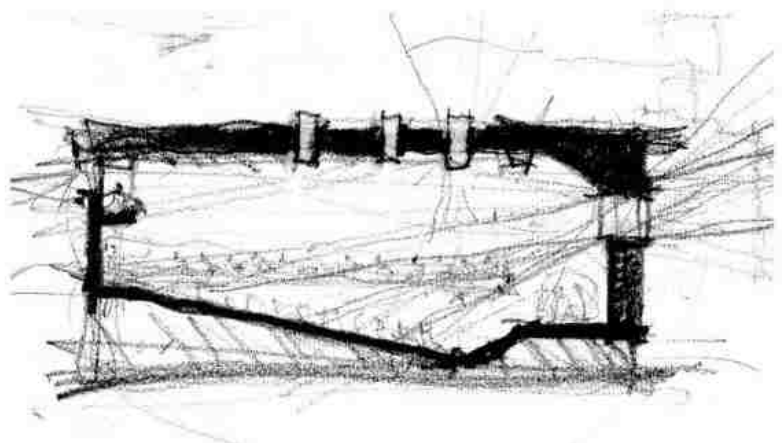


Figure 58. Activated spaces variations diagram

Figure 59. Studies of floor plan and sections



## Appendix B: Music Organizations and Venues

### Seattle Music Organizations

<b>Seattle Chamber Music Society</b>	
Founder / Directors	Founder: Toby Saks. Artistic director: James Ehnes Executive Director: Connie Cooper
Schedule	Summer Festival (July-August: 5 weeks) Winter Festival (Jan 24-Feb 2)
Venue Location	Nordstrom Recital Hall at Benaroya Hall
Rehearsal	Toby Saks residence / Patrons' private residences
Events & Programs	Summer Festival Winter Festival Family Concert Free Pre-concert recital Discussions with festival musicians hosted by Dave Beck at Soundbridge Post-concert conversations led by Jeremy Jolley Concert in the park at Volunteer Park Open Rehearsals Broadcast of concerts in Seattle parks Chamber Music in the Classroom Masterclasses
Lodging	Toby Saks residence and a network of hosting patrons

<b>UW Seattle Piano Institute</b>	
Founder / Directors	Robin McCabe and Craig Sheppard
Faculty	UW School of Music faculty and Guest Musicians
Schedule	Session I: July 6-16 (ages 16 and up) Session II: July 16-19 (up to age 15)
Venue Location	UW Campus
Rehearsal	School of Music rooms at the UW Campus
Events & Programs	Private lessons, Master classes, Seminars, Guided group discussions
<b>UW School of Music</b>	
Schedule	Year-round
Venue Location	UW Campus: MST (Meany Theater Studio), MT (Meany Theater), BA (Brechemin Auditorium), JPH (Jones Playhouse)
Rehearsal	UW School of Music
Events & Programs	Guest Artists residencies Recitals and master classes Collaboration between the school and UW World Series Music of Today Organ Events (concerts and master classes) Piano Events (master classes, recitals and lectures) Circle of Friends (Pre-concert lecture and concert) Guitar Series (Seattle Classic Guitar Society International Master Class Series) Faculty Concerts



	University Symphony Jazz Series (in collaboration with guest artists and the Earshot Jazz festival artists) Percussion Events Voice and Opera Choral Ensembles Student Chamber Groups Concert Bands
<b>UW World Series</b>	
When	Year-round
Venue Location	UW Meany Theater
Events & Programs	World dance President's Piano International chamber Music World Music and Theater Masterclasses and workshops for students by the guest artists Community outreach
<b>Seattle Youth Symphony Orchestras</b>	
Directors	Music Director: Stephen Radcliffe Executive Director: Dan Peterson
Schedule	Orchestras: year-round Marrowstone festival in Bellingham: July 27-Aug 10 Marrowstone-in-the-City : Session I: July 14-25: the Overlake School in Redmond

	Session II: July 21-Aug 1: Shorecrest High School, Shoreline
Venue Location	Orchestras concerts: Meany Hall at UW, Benaroya Hall / Nordstrom Recital Hall Summer festivals: Bellingham- Western Washington University Campus (concert hall, large auditorium, ample practice and teaching spaces, and large rehearsal areas. Orchestral and chamber music performances take place in the 700-seat PAC Concert Hall, while many master classes and workshops occur in the Music Studio Theater.) Marrowstone-in-the-City- Overlake School (Redmond), Shorecrest High School (Shoreline)
Rehearsal	Saturday mornings at Shorecrest High School and UW School of Music
Events & Programs	4 different levels of orchestras Scholarship chamber music ensemble SYSO in the Schools: <ul style="list-style-type: none"> <li>- The Endangered Instruments Program (EIP)</li> <li>- The Southwest Seattle Strings Project</li> </ul> Marrowstone Music festivals: Orchestra and chamber music rehearsals Piano Program Orchestra Study & Performance Master classes Professional performances

<b>Early Music Guild</b>	
Executive Director	August Denhard
Schedule	Year-round
Venue Location	Seattle Town Hall (most venues) S. James Cathedral Downstairs at Town Hall (Early Music discovery concerts) Trinity Parish Church (first Tuesday concerts) Chapel at Northlake Unitarian Universalist Church in Kirkland (Friday performances)
Lodging	Downtown hotels or homestays.
Events & Programs	International Series Early Music Discovery Seattle Baroque Orchestra Community Baroque Orchestra Sine Nomine: Community renaissance Ave Renaissance Women's Choir School Programs
<b>Pacific MusicWorks</b>	
Artistic director	Stephen Stubbs
Schedule	Year-round
Venue Location	Recital Hall at Benaroya UW Meany Theater First Baptist Church
Rehearsal	Stubbs Residence

Events & Programs	Performances Masterclasses Early Opera- Music in School
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## Music Festivals

<b>Icicle Creek Festival</b>	
Artistic director	
When	Year-round
Venue Location	Icicle Creek Arts Center campus: Snowy Owl Theater Canyon Wren Recital Hall Outdoor Meadow Stage
Rehearsal	On campus
Events & Programs	performances Live in HD from the MET year-round Winter piano festival: master classes, faculty concert, young artist concert Fiddle festival Film festival Chamber concerts year-round Summer chamber music festival (3 weeks) Icicle creek youth symphony Adult piano retreat

	Summer symphony camp Young artists theater camp Young pianist summer camp
Housing	Cabins: total beds 33-35
<b>Olympic Music Festival</b>	
Founder & Artistic director	Alan Iglitzin
When	11 weeks summer festival: concerts take place on the weekends at 2 pm
Venue Location	Barn and lawn on the farm
Rehearsal	On campus
Events & Programs	Chamber music concerts Recitals
Housing	On campus
<b>Marlboro festival</b>	
Artistic director	Mitsuku Uchida
When	July 19-Aug 17
Venue Location	Persons Auditorium at Marlboro College
Rehearsal	On campus
Events & Programs	Around 85 artists arrive to work and live together for seven weeks Three weeks of rehearsal and then performances on the weekends Off-season Musicians from Marlboro Touring Program radio broadcasts, recordings and streaming form the website

<b>Meadowmount School of Music</b>	
Artistic director	Eric Larsen
When	June 21-Aug 9
Venue Location	Westport, NY Concerts: 500-seat Ed Lee and Jean Campe Memorial Concert Hall
Rehearsal	On campus
Events & Programs	Summer school for young musicians ages 9-30 who are training to become professional musicians. Capacity- around 200 students Concerts by students, faculty and distinguished guest artists Piano program (6 pianists every year One on one instruction on a solo repertoire Participation in weekly master classes Involvement in a chamber group
<b>Aspen Music Festival and School</b>	
When	Summer festival (June 26-Aug 17) Year-round: Community music education
Venue Location	Harris Concert Hall (seats 500) Wheeler Opera House (seats 450) Benedict Music Tent (seats 2050) Other venues for performances: churches, schools, private homes
Rehearsal	On campus
Events & Programs	More than 600 students (ages 9-35) Instrumental/orchestral

	Brass quintet Finckel/Wu Han chamber music studio solo piano collaborative piano opera coaching conducting composition studies Aspen contemporary ensemble advanced quartet studies Classical guitar. Community music education programs
<b>Chamber Music Northwest in Portland</b>	
Artistic director	David Shifrin
When	Summer Festival: 5 weeks: June – July Winter festival: January 22-26
Venue Location	Reed College (Performing Arts Building Recital Room, Kaul Auditorium) Portland State University (Lincoln Recital Hall) Catlin Gabel School St. Mary’s Academy
Events & Programs	Collaboration between dance and chamber music Protégé Project Previews Conversations Master Classes Broadcast nationally on “Performance today” and “America’s Music Festivals” CMNW Radio

## Appendix C: Typical Festival Day Schedule

### Seattle Youth Symphony Orchestras: Marrowstone Music festival in Bellingham, WA (summer orchestra training program):

- 7:00-8:15- - -Breakfast
- 9:30-10:30 Sectionals—**Festival** Orchestra
- 9:30-10:30 Full Rehearsal—**Concert** Orchestra
- 11:00-12:00 Full Rehearsal—**Festival** Orchestra
- 11:00-12:00 Full Rehearsal—**Concert** Orchestra
- 12:00-1:00 Lunch
- 1:15-2:50 Fellowship Chamber Orchestra Rehearsal
- 1:00-3:50 Chamber Music and/or free time
- 3:00-5:20 Practice Time or Activity Period
  
- 4:00-5:20 Master Class
- 5:30-6:30 Dinner
- 7:30-9:00 Faculty Chamber Music Concert
  
- 9:15-10:45 Activity—Capture the Flag/Movie
- 11:00 - - - - - Curfew (students under 18) and Quiet Hours (all students)

### Meadowmount School of Music (Westport, NY):

7:30 to 8:30 am Breakfast  
8:30 am-12:30 pm Practice

12:00 to 1:15 pm Lunch  
1:00-5:00 pm Individual Schedule  
5:00 - 6:00 pm Practice  
5:30 - 6:40 pm Dinner

7:00-9:30 pm Individual schedule or concerts  
10:00 pm curfew for minors  
11:00 pm Quiet hours for all others