MUSIC +
PL
ACE

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SPECIAL THANKS

CONTENTS

ABSTRACT:

This thesis delves into the intricate cultural fabric of live music, examining how live music venues of different types contribute to placemaking to varying degrees among participants. Placemaking refers to the transformation of public spaces to mirror the culture and identities of engaged communities. The bond between location and live music stems from necessity, as music, particularly from fringe or non-mainstream circles, embodies resistance to external controls, championing rebellious and anti-capitalist ideals. Nevertheless, the choice of venue for musical events generates cultural and social dynamics, creating positive shifts and preserving cultural heritage in communities. Focusing on the subset of live music venues, this research explores the vibrant underground music scene, a dynamic entity characterized by its transitory nature and reliance on community ideals for space definition. This underground network contributes to the broader concept of 'Music Cities,' enhancing urban landscapes internationally and offering substantial cultural and social benefits. This thesis aims to capture the purpose live music has in adopting and redefining place identity for cultural production within local scenes. Transportable environments can help assist in new place generation, especially in Detroit's blighted neighborhoods and industrial districts.
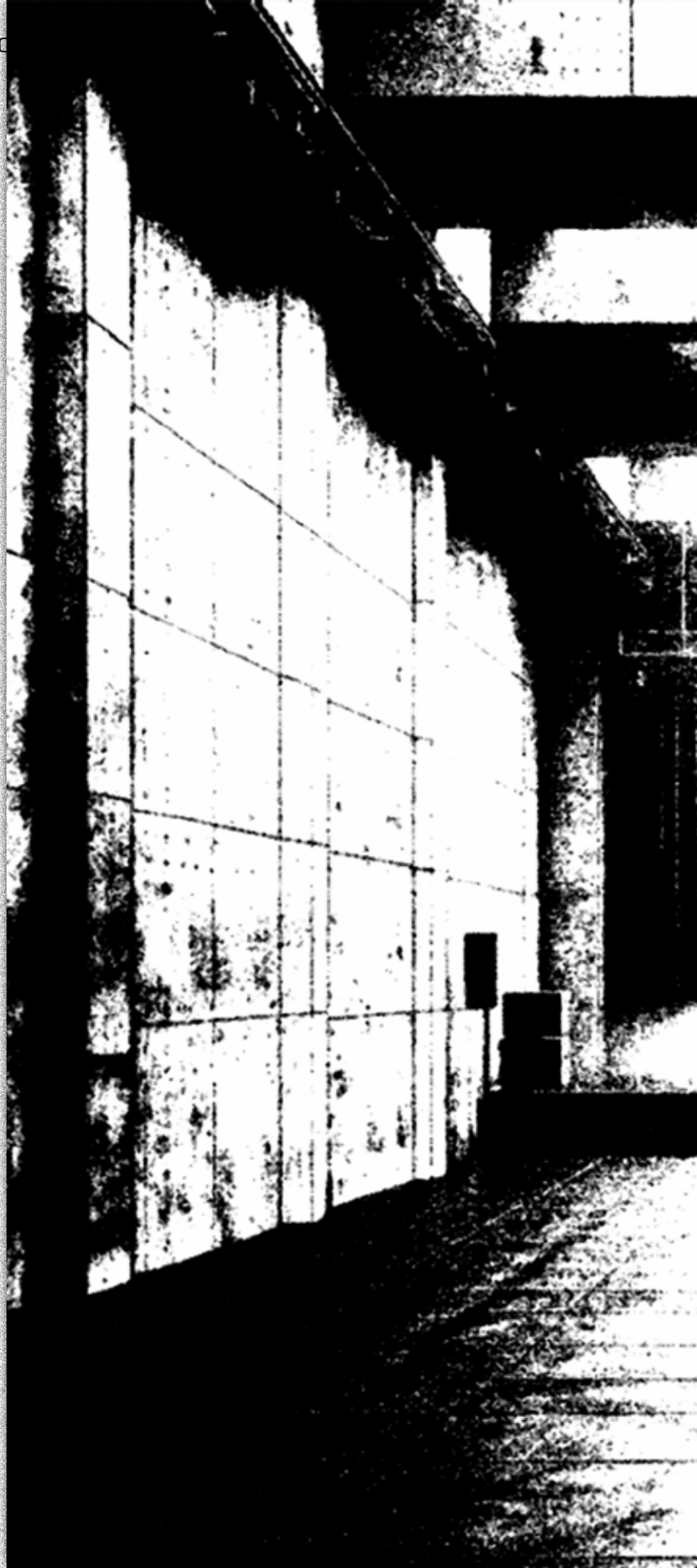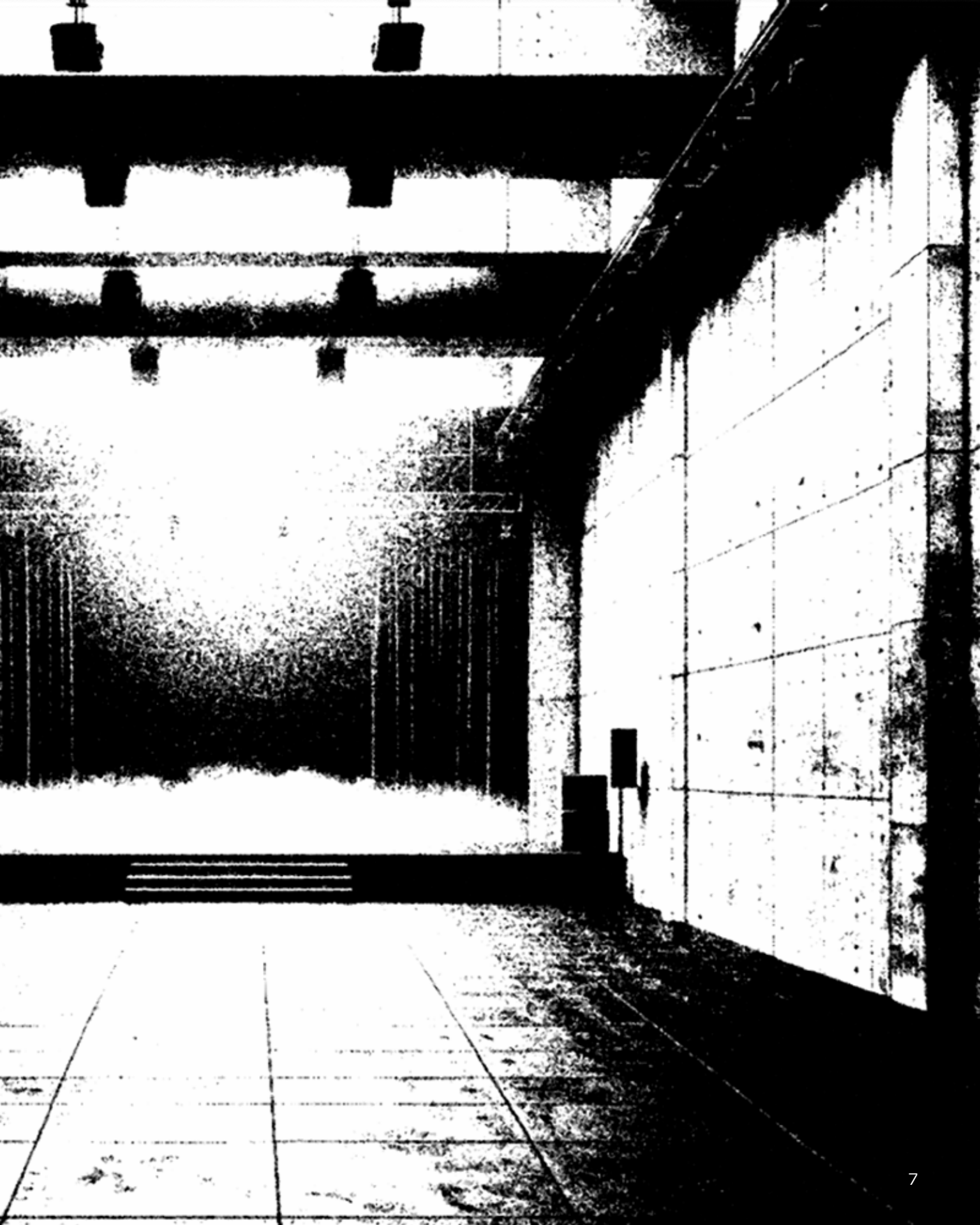
THESIS-STATEMENT
MUSIC+PLACE

Within the broad spectrum of Architecture there lies an inherent connection with music. Live music throughout history has been celebrated in physical spaces. Only recently, has music found the shift to a virtual front, disregarding the local scenes of today's cities. The local scenes, however, are where artists and audiences gather to form and express culture collectively, without physical space for social activation, there lies a disconnect between music and its people. Today, space is given to live-music venues to allow for artist and audience participation within scenes, allowing for spaces to become places for music consumption and cultural growth. Within the places for physical music consumption, local scenes are defined more fully, and cities eventually become branded by the music and social activities that are placed within. Music venues however are tasked with great challenges regarding maintaining safety, security, identity, and participation as all are challenges that contradict one another. How can the spatial values of venues be grown to provide social, capital, and cultural benefits for local music scenes within Detroit?

What is known on this topic regarding social aspects of place and place branding within cities can be referenced by key authors such as Bennett and Rogers, Van De Hoeven, Richards, Jacobs, and Gehl. These authors touch on the intersubjective and contextual frameworks of events and live music scenes in defining the identity of culture, place, event, and participation which varies from music scene to music scene. However, the most important aspect above all is the ability of music to define place rather than form, materiality, and design to define place. To understand why this is it is best to regard culture and identity, and the collective identity of music scenes shared by cultural memory of experience within place and time. The physical and tangible locations where music consumption occurs are pivotal in the formation of cultural memory. Cultural memory is the perceived memories shared by demographics of age and geographies. These cultural memories help individuals construct everyday social realities and form social-cultural narratives that relate to their shared cultural memories. These cultural memories are

often shaped and shared within youth ages and help shape the present through the perceived environment of today based on the participants of various music scenes who have grown up past youth, and allow the shared notions of culture, sociability, and politics of their formative scenes shape their worldviews today. "Popular music has long been understood as a cultural form that is closely intertwined with issues of identity, affect and belonging. Some of the earliest examples of academic writing on popular music map these qualities of popular music in terms of the spectacular youth cultures with which they have been associated" (Bennett, Rogers 2015). Music has been in what people consider a "Memory Boom" as of late, which is in response to the 21st century and how media and music are shared and discussed. In the past, music was seen as social-cultural, where artists and audiences participate in a "here

and now" sequence of events, this memory boom is attributed to the new sense of music memory which is the cultural legacy of music events. These cultural legacies shape attitudes, understandings, and socio-aesthetic sensibilities over time. These cultural legacies go on to form generational effects, which can be noted through scenes such as rockers, hippies, punks, and so on. These scenes primarily are of the youth demographic, however, these scenes become lifetime projects for people who acquire sensibilities at an early age which then go on to
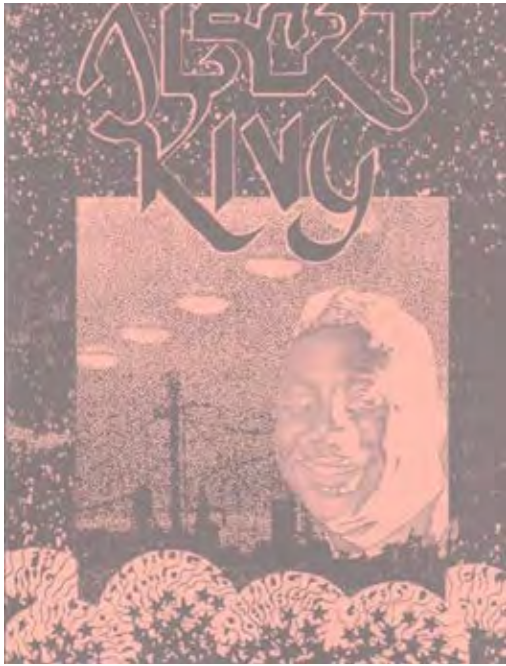
FIGURE 1.1 ALBERT KING POSTER

first question it addresses is: "How can venues be designed to ensure a positive reception by the scene (audience and artists)?" This inquiry seeks to determine if it is possible to establish design guidelines that maintain the authenticity and identity of music scene cultures. Additionally, the thesis will consider: "Can place be fostered through non-architectural tools, such as technological ones, which support participation and identity?" This question explores how designers can create non-intrusive yet supportive technological tools that enhance cultural identity and promote participation without controlling it. These research questions will guide the development of recommendations for practical interventions in venue design and technology use, aiming to positively impact hardcore music scenes. Within the spatial realm of live music, Design should be considered in an inter-subjective lens to provide growth within music-scenes culture and identity. Typical tools for venues should be altered to provide technology and participation amongst artists, audiences, and venue owners. For the niche hardcore music scene, control by place and by architect should be minimized to allow for a further representation of identity by the artist when performing live music, but help can be granted to foster new places for physical music consumption and improve scene culture and identity. The ability for events to happen temporally within places adds place-branding and place-making attributes to the city's unutilized spaces. Spurring growth within the local scene

"inform their lifestyles into middle age and beyond.". It is noted that items such as text, images, and objects are amongst the best tools and critical drivers for the production and articulation of cultural memory. Shared imagery, such as zines and promotions for live events, helps inform music scenes as to how to act, where to watch and gather, who is invited and who is not invited, etc. These images and objects invite and deter, inform, and communicate knowledge of others to amass whole. The same can be said about space and the space where music manifests itself. These spaces represent and embrace the music scenes within and conform to the necessary infrastructure of the crowds and demographics circling through. The notion of a culture space is effective when applied to live performance sites, as these rooms act as microcosms of cultural space, intersected as they are by varying desires, creativity, and career aspirations of musicians. Music has long been understood as a cultural form that is closely intertwined with issues of identity, affect, and belonging and the cultural spaces where music takes place often reflect these identities and the effects of belonging. The thesis aims to explore specific questions related to the design of venues and the integration of technology in enhancing the experience of hardcore music scenes. The
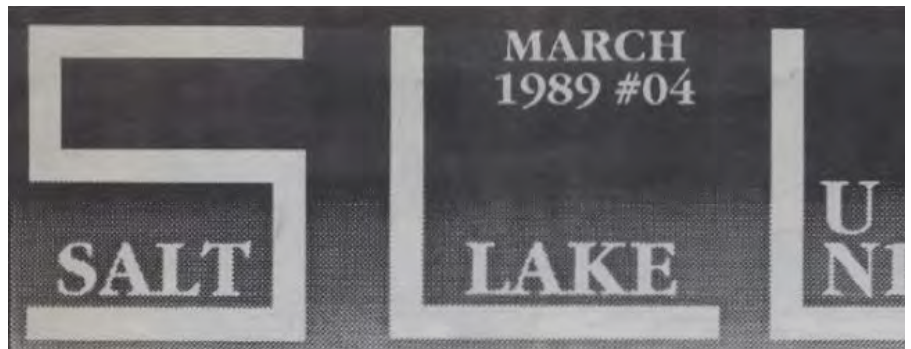

FIGURE 1.2 SLUG MAGAZINE

FIGURE 1.3 King Oliver's Creole Jazz Band

will help contribute to the city's overall branding. The overall methodology of this thesis will use is obtaining multiple precedents of music cities to understand how space can be fostered to generate a place. Observations of place and these abilities of place to foster new genres will also be used. Interviews with owners, artists, and audiences will be gathered to better understand spatial, temporal, behavioral, and social aspects of music spaces and how varying typologies generate differing levels of achievement for all these categories. With this, an approach to designing this research will be in the form of visuals, such as how zines in the past made use of culturally rich imagery, coinciding font types, and lingo/slang to demarcate their scene's identities from others, this thesis will aim at providing similar approaches in providing information to an audience of architects, city planners, and current venue owners. This thesis will not argue that there is anything

inherently wrong with Detroit's music scene, instead, this thesis will aim to try and find an approach that an architect can take in the realms of design to help foster new space and potentially help generate new identities towards Detroit and its local scenes. However, this is all speculatory based on precedents made by previous places, and much goes into the flux of music and space which weigh heavy such as ownership, funding, policy, etc. Music is also an inter-subjective lens defined by scenes, so my thesis argues that what will benefit hardcore music culture will not benefit the music culture scene of Jazz or Techno. Many people have opinions on this matter and mine will be derived from personal as well as external influences but will be guided primarily based on culture, identity, participation, and eventualization. The main limitation of this study is that the design proposal that will be introduced has not been implemented in a physical form nor has seen if designating scene-specific tools which support temporary activation of place for live music will create growth within music scenes. The tools I design for specific genres should also be influenced by the needs of the scene, so an interview/ survey should be completed to determine what are the needs of owners, as I can determine the needs of the audience and have a testimony for the needs of the artist.
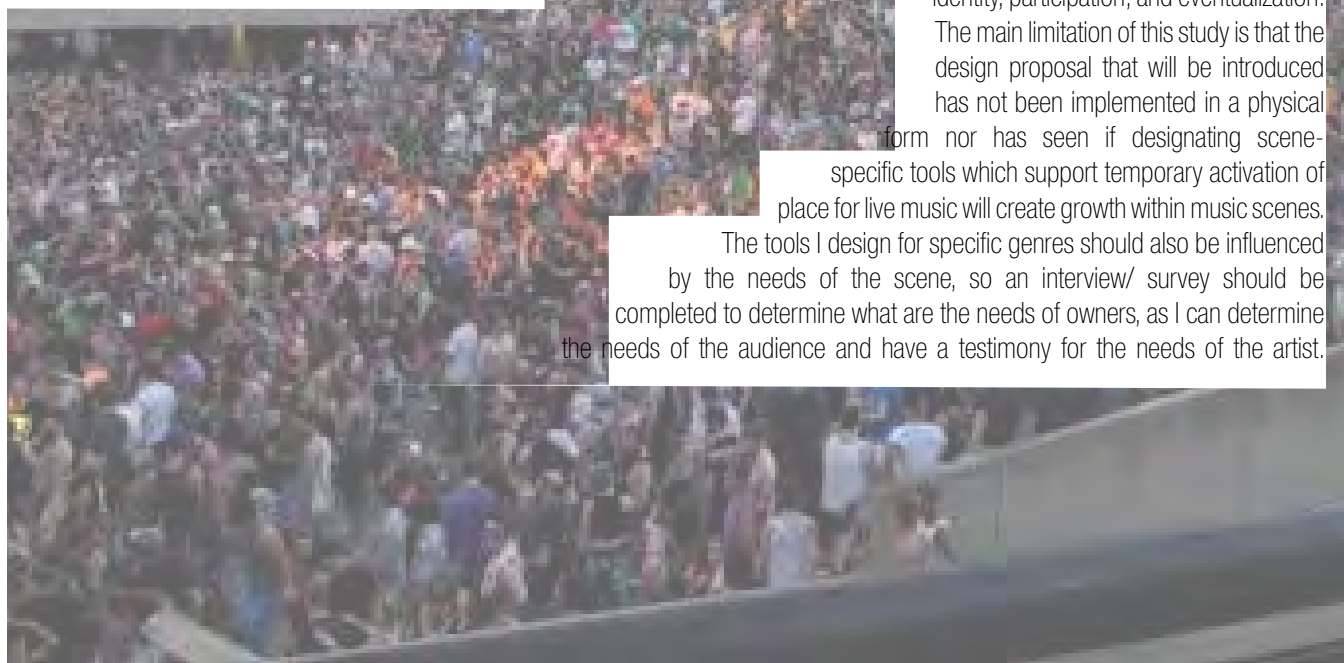
FIGURE 1.4 Hart PLaza Movement Festival

01.3 DIAGRAM

The conceptual diagram my
thesis focuses on is interpretive,
and designed to discuss the ever-changing nature
of live music concepts within local scenes. The
local scene is perpetually in flux, influenced by numerous variables
including place, culture, participation, eventuation, and identity,
each contributed by a variety of differing constructs. This thesis is
best represented as a wheel, where the central concept
of identity is influenced by sub-concepts that flow through
and generate new identities for places, communities, and
cities. The constructs considered for these concepts can
be interchangeable and affect all aspects of each concept. All these
elements are used to address the main questions regarding spaces
that best benefit artists within Detroit's local scene.
The following chapters will delve deeper
into defining these concepts and illustrating
the constructs involved in determining the
efficiency of these concepts regarding today's live venues and those
of the past.

VISUAL ETHNOGRAPHY - SURVEYS - INTERVIEWS - OBSERVATIONS - TESTIMONY - PRECEDENTS - MAPPINGS - VISUAL ETHNOGRAPHY - MAPPINGS - PRECEDENTS - TESTIMONY - OBSERVATIONS - INTERVIEWS - SURVEYS -

IDENTITY / QUALITIES OF PLACE

CULTURAL PRODUCTION

CULTURAL MEMORY

PLACE MAKING AS A RESULT OF SOCIAL ACTIVATION

VIRTUAL SCENE

LOCAL SCENE

IMPROVED ARTIST TO AUDIENCE PROXEMICS

TECHNOLOGY AS AN ASSET FOR PARTICIPATION

URBAN REGENERATION AS A RESULT OF FESTIVALIZATION

EVENTS AS A GENERATOR OF SOCIAL ACTIVITY

TEMPORALITY OF PHYSICAL EVENTS SPACE IN TIME

SPATIAL ASPECTS OF IDENTITY

REDEVELOPING URBAN SPACE

PERFORMING URBAN SPACE

ADOPTING URBAN SPACE

CULTURE

PLACE

EVENT

PARTICIPATION

IDENTITY

figure 2.1 - spotlite detroit

PLACE DEFINES PHYSICAL SPACE THROUGH SOCIAL ACTIVITES IN THE SCOPE OF LIVE-MUSIC: PLACE REFERS TO SPACES OF PHYSICAL MUSIC CONSUMPTION OF THE LOCAL SCENE

PLACE IS THE RESULT OF ACTIVATING UN-USED SPACES. THIS OCCURS FUNDAMENTALIY WITHIN LIVE-MUSIC.

van der Hoeven A, Hitters E. The spatial value of live music: Performing, (re)developing and narrating urban spaces.

NETWORKS OF LIVE-MUSIC PLACES DEVELOP NEW IDENTITIES FOR URBAN CITIES.

Whiting, S. (2021). The Value of Small Live Music Venues: Alternative Forms of Capital and Niche Spaces of Cultural Production. Cultural Sociology.

PLACE CAN GAIN NEW-IDENTITIES WITH THE INTRODUCTION OF MUSIC AS A SOCIAL ACTIVATOR.

MVT 2017

PLACES WHERE LIVE-MUSIC OCCURS WITHIN LOCAL VENUES ARE TYPICALLY SMALL-VENUES, BARS, URBAN SPACE (PARKS, STREETS, UN-USED PROPERTY, RESIDENTIAL SPACES), COMMUNITY VENUES, CONVENTIONAL VENUES. THIS THESIS WILL CONCERN THESE TYPOLOGIES

Whiting, S. (2021). The Value of Small Live Music Venues: Alternative Forms of Capital and Niche Spaces of Cultural Production. Cultural Sociology.

02
PLACE

02.1 PLACE DEFINITION

The first concept described in this thesis regards "place" as it relates to living music scenes. Place is multifaceted and dynamically interwoven with social activities that occur within these spaces. This thesis defines place as the ability to re-adopt and re-create unused physical spaces through the use of social activities, in the scope of this thesis, being live music, place specifically refers to the spaces of physical music consumption of local scenes. This definition dictates that a place is not just a static location but an area where social and cultural exchanges are fostered by the social activities that occur within. Before place, space is the absence of activity and social integration which many of Detroit's abandoned buildings and sites can be defined in this notion. Music integration into unused urban space helps create the physical place that is live music venues. Live music venues are more than settings for entertainment but are pivotal in shaping urban cultural landscapes as well.

Van der Hoeven and Hitters illuminate this concept further by articulating that place is the result of activating unused spaces that occur fundamentally within live music (Van Der Hoeven, Hitters 2020). This observation by Hitters and Van Der Hoeven underscores the transformation potential of live music that can repurpose underutilized urban spaces,

transforming these spaces into cultural places and hubs for cultural consumption. The capacity of live music to not only occupy but also activate space highlights its role in redeveloping urban areas. These spaces within Detroit are overlooked and undervalued by the city, resulting in the complete demolition of unused and blighted spaces around the city. Specifically, Detroit has torn down around 20 abandoned schools within Detroit without finding reasons to reuse these spaces (wxyz.com).

In detailing the typologies of live music places that typically host live music, Whiting illustrates our understanding by noting that live music events take place within small venues, bars, urban spaces (parks, streets, unused property), Residential spaces, community venues, and conventional venues (Whiting 2021). This variety of venues details the breadth of live music in integrating new nodes of music consumption into diverse urban settings, with each offering unique interactions between the music, audience, and urban landscapes. Through the use of these varied locations, live music scenes contribute to a richer and more diversified urban culture and social life. The network of live music places according to Whiting's "The Value of Small Live Music Venues: Alternative Forms of Capital and Niche Spaces of Cultural Production" helps to develop new identities for urban cities, suggesting a broader and more interconnected impact that will transcend any individual venue. The introduction of multiple venues to service particular local scenes helps add to the cultural contributions of said music scenes and venues and can foster a district's

urban cultural identity. Overall music enhances a city's social and cultural landscape. This network not only amplifies the cultural identity of a city but strengthens community bonds and enhances the city's appeal, which can contribute to improved tourism, population, and income for Detroit and its residents. (Whiting) The following literature studies will delve into further detail about the live-music scene and the places in which the scene is supported. This thesis will explore how these places that are activated by live music play a crucial role in defining and redefining urban places as well as music scenes. Music history is deeply intertwined with its physical spaces of consumption, particularly in relation to specific events and performances that mark pivotal moments in music history. The necessity of space for live music is indisputable, as performances occur where artists choose to gather and perform for an audience. Physical music venues and events have either created, destroyed, or rebirthed artists worldwide. It is evident that a strong spatial dynamic plays a crucial role in the formation and evolution of music scenes. The spaces used reinforce the cultural memories shaped by these scenes and their demographics. The Apple Corp Rooftop, utilized by The Beatles in 1967 to project music throughut a city neighborhood, broke barriers in both music and economy. Similarly, Pink Floyd's performance in Pompeii, although without an audience, used the backdrop of death and destruction to accentuate the dramatic tones of their albums. These examples illustrate how space reflects an artist's capabilities, ambitions, aesthetics, and ideals, all of which contribute to driving cultural memory through scenes. This thesis will discuss the interplay between scenes, cultural memory, location, and context, emphasizing the significance of chosen spaces.

Figure 2.2 Alton Miller

02.3 CASE STUDY: TECHNO BOULEVARD

The case study focuses on Techno Boulevard, situated along Gratiot Avenue in Detroit's Eastern Market. In the late 1980s, this space witnessed collaborative efforts among some of the founding fathers of Detroit techno, fostering ease of access and connections among influential artists. Pioneers like Juan Atkins, Kevin Sanderson (KMS), and Derek May housed their labels Within 1494 Gratiot Ave.

Techno Boulevard cultivated a distinct sense of place and provided these artists with opportunities for genuine collaboration, free from restrictions or barriers. This environment triggered a significant boom in Detroit's techno scene, with an abundance of new music and innovative ideas emerging through collaborative efforts within the space (Sicko 55).

02.3 GENRE MONIKERS

To start, my thesis will give notice to the physical and perceptual influences that space has on music scenes. First, analyze the naming conventions and monikers given to music genres that coincide with the naming conventions of space. After a short study, this thesis chose 4 space-named genres to study further, these being: House, Industrial, Garage-Rock, and Chamber Jazz. After analyzing and researching the 4 scenes, this thesis was able to determine that the name was gained by either formation or relation to space. The first is formation, where the name of a music genre was gained by the place in which it was played/formed. House, Garage Rock, and Chamber Jazz fall under this category of names. The second naming convention choice is the relation of space with the music being played. This can be most visually and audibly perceived within the discussion of Industrial, where music was never always played within industrial spaces, but was rather a moniker given to suit the visual aspects of the music that the audible sounds failed to provide fully (Bret 2007). The spatial relationship to music is apparent when looking at the naming conventions of music genres; however this is a broad investigation to prove there is a relationship, there are further aspects to space and music that vary not only on space but on users and participants.

figure 2.3 - MC5 Poster Remix

GARAGE ROCK

Garage-Rock: The naming moniker for the genre "Garage Rock" refers to the era when amateur musicians had little access to professional studios and would sometimes rehearse and record in literal garages. This was due to the non-mainstream nature of rock-and-roll at its formative years, and in turn, the spaces where music was often created and consumed were the garages of residential homes. Garage Rock is a raw form of rock music that gets its name from the stereotype of amateur and oftentimes teenage/ youth musicians playing in garage bands. The first and earliest known garage rock bands formed within Detroit, later, this genre would be known as "proto-punk" or "frat rock" during the 1980s. It was known to have tones of crude and unrefined style, which reflected the youthful nature of the artists.

figure 24 - house poster

HOUSE

The naming convention of the genre "House" is derived from its place of birth, The Warehouse, which was originally located at 206 South Jefferson Street in Chicago. The Warehouse was a nightclub established in Chicago during the late 70's and is credited to being the birthplace of the house. The Warehouse was patronized by a majority of black and gay crowds within Chicago, acting as a safe space for members of the community to engage in active participation with one another. The space offered music as varied as its users, with R&B-based black dance music and disco sprinkled with other genre artists such as The Clash. This space was a breeding ground for new genres, which eventually gained a name for itself based on The Warehouse, the space that offered the music to be consumed. (Music Origins Project 2016)

CHAMBER JAZZ

Chamber music traditionally refers to a form of classical music composed for a small group of instruments, typically in an intimate setting such as a chamber or small room. It emphasizes close interaction between the musicians and intricate, often complex compositions.

figure 2.4 – Chamber Jazz Poster

CHAMBER JAZZ

The moniker for the genre Chamber Jazz is derived from the place its played within, such as Garage-Rock and House, the name was chosen based on the spatial and restrictive covenants. The term Chamber Jazz is a combination of "Chamber Music" and "Jazz". Chamber Music is a form of classical music that is composed within small spaces, often residences of wealthy families and restaurants. The intimate nature of chamber music reflects the space in which the music is being performed. These bands will have smaller ensembles that are intricately performing songs that are meant to be played by larger and more verbose jazz orchestras. The space evokes a response from the musician to be more intimate and react to the participants of the space.

INDUST RI AL

GENRE: INDUSTRIAL

WHILE INDUSTRIAL MUSIC HAS BEEN ASSOCIATED WITH PERFORMANCES IN 'INDUSTRIAL' SPACES, THE TERM IS USED TO CAPTURE THE ESSENCE OF ATMOSPHERE AND IMAGERY THAT TYPICAL GENRE-NAMING CONVENTIONS FAIL TO CONVEY.

SPEAKING THE WORD "INDUSTRIAL" BRINGS TO THE CONVERSATION NO CLEAR SENSE OF INSTRUMENTATION, FORM, CONTENT, OR OVERALL STYLE. RATHER, THE WORD ITSELF IS ONLY ABLE TO EVOKE A VISUAL AND AURAL PERCEPTUAL SPACE.

figure 2.6 - Industrial Poster

INDUSTRIAL

While industrial music has been associated with performances in industrial spaces, the term is often used to capture the essence of atmosphere and imagery that typical genre-naming conventions fail to convey. Speaking the word "Industrial" brings to the conversation no clear sense of instrumentation, form, content, or overall style. Rather, the word itself is only able to evoke a visual and aural perceptual space. This moniker given to the genre is used to solely add to the genre's already experimental, it provides greater characteristics and mood to the soundscape provided. Genre classification can be hindering to artists, especially in underground scenes, where individuality is challenged by distinctions of genre, Industrial however allows for freedom of individuality with a moniker that gives distinct added feel and benefit back to the artist. The moniker evokes imagery of machinery and electronics which are relentless and pounding, just like the music being played evokes jackhammer-like beats and machinery soundscapes. The term industrial was given to the scene as a way to demarcate its aesthetics and community ideals through the use of a visual moniker. (Bret 2007)
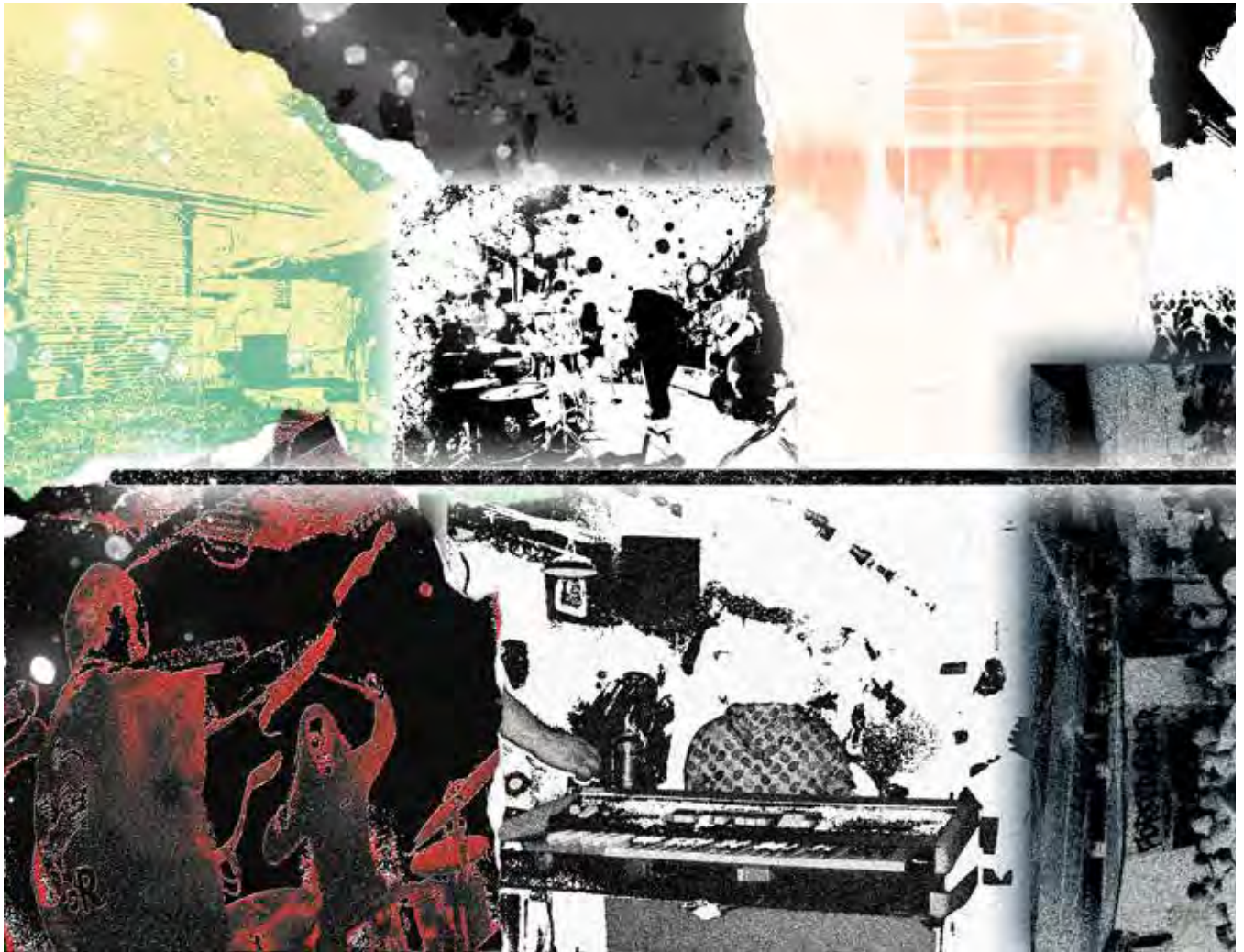
04 *VENUE TYPOLOGY*

04.1 TYPOLOGIES

Venue typologies differ, but the one commonplace which all venues have is that they are nodes for music consumption. These nodes vary on a linear level, with those unsanctioned and unregulated grassroots venues remaining at the farthest left of music venue typologies. On the farthest right remains arenas and stadiums, where entertainment is one of many functions to space, but ultimately allows for the largest gatherings of people for specified events. These spaces act as nodes within localities for music consumption/ cultural spaces. The following sections will go into greater detail as to what typologies offer artists in relation to capabilities as well as audience participation.

Unregulated Diy Venue: These spaces are non-licensed and not recognized by the city as an acting establishment - these spaces remain unseen/hidden so they can provide actions that are non-permitting such as gatherings and sales of alcohol and other goods (MVT). These spaces however allow for the greatest participation between artist and audience, with no physical barrier between artist and audience, the user can reach a level of 1.5-7 meters from the artist, which allows for the most clear vision and communication between artist and audience. (Gehl 2010) When the artist is this close to the user, the user can experience other senses past the visual and audible, the user "can smell the sweat or perfume, the user can sense temperature differences on the skin, an important means of communication. Blushing, affectionate glances and white-hot anger are exchanged close up. Touching is also regarded within this physical sphere" (Gehl 35). The ability of artists within this space is exciting and invokes the strongest bonds with its adjoining music scene. Cultural memories formed here are relayed beyond through the ultimate meta of music-scenes, as the most experimentation and discovery occurs within this level (FoxGlove Interview). These spaces can vary in location, size, form, and function. The cases I have observed within my thesis study are adaptive reuse of space, public parks, bars/ restaurants, residential homes, and abandoned warehouses/garages. It is noted that the DIY and Unreg Grassroots scene will ultimately find use of all aspects of space in order to benefit performance and performers (MVT). Unreg grassroots spaces use volunteerism at its core as all unreg spaces are unprofitable unless serious efforts are made to cut costs. (MVT 2017). These spaces often break policy as necessary means of production and ability to use non-conforming space for live-music consumption. The live-music scene gains from the rebellious nature of policy breaking, but in turn the longevity of these venues are hindered by the underground nature of space used.

Regulated Grassroots Venue: These spaces follow city regulations and ordinances. These spaces will supplement typically around 0-600 people. The space will include a bare minimum of an artist backstage, artist stage, outdoor space for audience, bar (for venue profit), and merch table area (For artist profit). These spaces supplement the same level of connection between artist and user within the 1-7 meter range, but however due to regulations and code, the artist cannot fully participate with the audience and barriers between the two are set for safety reasons and liability to space (Gehl 35) (MVT). These spaces are often unprofitable like unregulated venues and rely on community involvement for profitability. Due to alcohol being a major profit margin for these venues, they often do not service the youth crowds.(MVT)
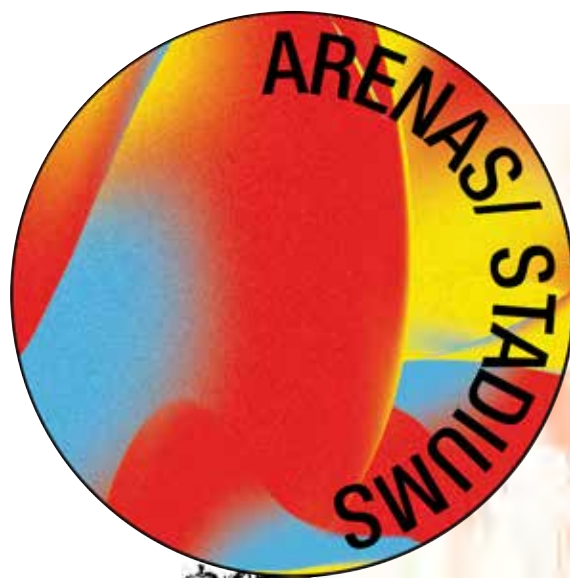
Arenas/ Stadiums: The spaces are multi-functional and stand at the highest level of mainstream live-music venue spaces. These shows support the iterative form of entertainment which benefits the social-quo. These spaces will generally have occupancies of over 10,000 people (MVT). The main focus is on entertainment over the art of performance, where the artist has profitability at its center. These venues support a mix of paid and volunteer staff. Seating orientation allows for the least participation and observation of the audience to the artist (Gehl 36).

Festivals allow for cities to make use of "Third Spaces" that are created for social and cultural aspects within urban city centers but are often never activated unless through a bargained need (Jacobs 1964). These spaces have a high opportunity for discovery, as artists will demonstrate individuality with profitability for induced success (MVT). Festivals can be categorized into two sections, pulsar, which are events which are cataclysmic and nature, and provide changes to perceived cultural memory and cultural legacy; and iterative festivals, which are repetitive and focus solely on the social-quo of event and the "here and now" mentality of being at live shows. These venues have the highest chance of changing the perceptions of public environments, such as public parks and downtown streets/ neighborhoods.

Music Hall: Music halls are designed solely for the presentation and performance of music within a space. These spaces are reliant on the live-events and per-formances played to generate income for owners and artists. Within locality, these venues service both local but a majority of trans-local scenes, allowing for mainstream touring artists to play for crowds that cannot service a large arena show. However these still gain a major profit boost over the unreg/ regulated grassroot venues (MVT). In terms of connection, these spaces have perma-nent barriers between artist and user, separating artist and audience at a level of 6-35 meters. Where 35 meters is the farthest point in any music hall where a person can purchase a ticket (Gehl 36). Here, the audience can interpret facial expressions, well articulated singing and conversation can be experienced. Faces are visible for ultimate expression and connection through those meth-ods between artist and audience (Gehl 36). Many people can gain closer seats within these spaces, but that brings into question the aspects of accessibility and price within these spaces, oftentimes the seats closest to the stage are more expensive and could be inaccessible by non-fully bodied participants (Gahl 37). Artists within these spaces plan for profit, as the majority of those playing are touring artists with labels and adjoining contracts. This is the physical entrance point into the mainstream for artists and music-scenes (MVT).

MUSIC HALL
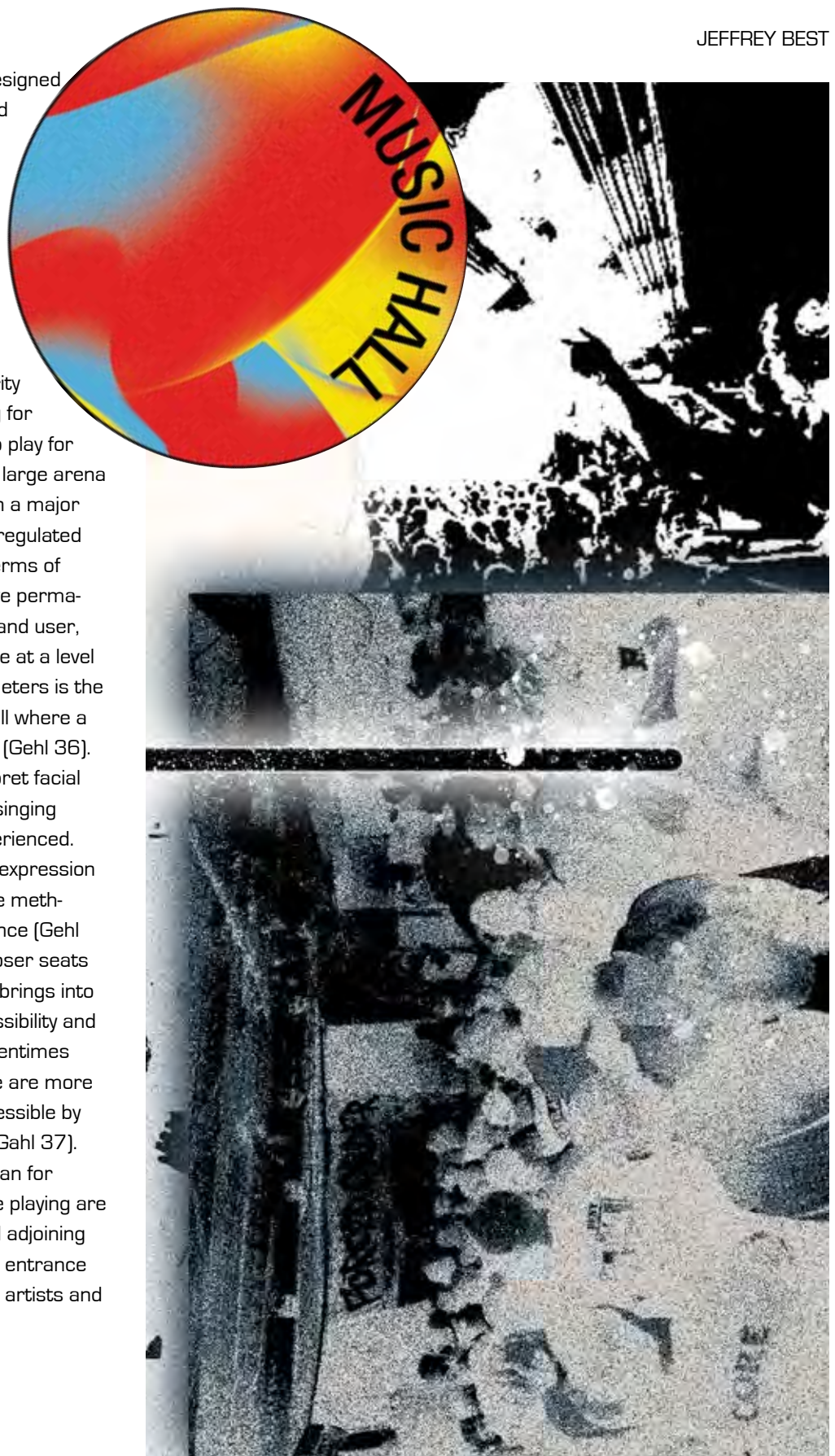
CULTURE

figure 3.1 - New Way - Colalge

THE ARTS, SOCIAL INSTITUTIONS,AND OTHER MANIFESTATIONS OF HUMAN IDENTITY REGARDED AND EXPRESSED COLLECTIVELY.

THE CULTURAL PLACES WHERE MUSIC TAKES PLACE OFTEN REFLECT THESE IDENTITIES AND EFFECTS OF BELONGING.

van der Hoeven A, Hitters E. The spatial value of live music: Performing, (re)developing and narrating urban spaces.

CULTURES OF MUSIC CAN BE DETERMINED FURTHER BY SCENE. THESE SCALE AND PHYSICALLITY OF SCENES VARY, THIS THESIS WILL FOCUS ON THE CULTURAL IMPACT OF LOCAL-SCENES WITHIN DETROIT.

CULTURE IS DEEPLY INTERTWOVEN WITH ASPECTS OF IDENTITY. CULTURE REFLECTS THE SHARED IDENTITY OF MUSIC SCENES

(Andy Bennett, Ian Rogers. Popular Music Scenes and Cultural Memory. Palgrave Macmillan)

CULTURAL MEMORY IS THE PERCEIVED MEMORIES THAT ARE SHARED BY DEMOGRAPHICS OF AGE AND GEOGRAPHIES. THESE CULTURAL MEMORIES HELP INDIVIDUALS CONSTRUCT EVERYDAY SOCIAL REALITIES AND FORM SOCIAL-CULTURAL NARRATIVES THAT RELATE TO THEIR SHARED CULTURAL MEMORIES.

(Andy Bennett, Ian Rogers. Popular Music Scenes and Cultural Memory. Palgrave Macmillan)

CULTURE WILL GENERATE IDENTITY NOT SOLELY TO PLACE BUT TO URBAN CONTEXTS WHICH SUPPORTS LIVE-MUSIC. MUSIC IS A DRIVER OF CULTURAL PRODUCTION

Whiting, S. (2021). The Value of Small Live Music Venues: Alternative Forms of Capital and Niche Spaces of Cultural Production. Cultural Sociology,

03
CULTURE

03.1 CULTURE DEFINITION

Culture can be defined as the arts, social institutions, and other manifestations of human identity regarded and expressed collectively. This definition will serve as a foundation for this thesis in how to explore the cultural expressions within music scenes, and how scenes will adopt shared cultures to shape community identities. This thesis will focus on how music scenes will shape new cultures and produce new identities on a personal and also urban scale.

Music venues are more than entertainment spaces, as they are cultural hubs where community identities are performed. Vans der Hoeven and Hitters note that "The cultural places where the music takes place often reflect these identities and effects of belonging" which highlights the role of music in fostering a sense of community and belonging, which is heavily attributed to the creation of shared cultural ideals. This relationship between music and cultural identity is further echoed by Bennett and Rogers, who observe that culture is deeply interwoven with aspects of identity, reflecting the shared identity of music scenes.

Whiting discusses his dissertation further about music's broader impact. He suggests that culture will generate identity not solely to place but to urban contexts that support live music (Whiting). Music venues contribute to urban cultural production,

influencing the whole of culture context for cities. Bennet and Rogers also introduce the concept of cultural memory within their book Popular Music Scenes and Cultural Memory, explaining that cultural memory is the perceived memories that are shared by demographics of age and geographies that help form sociocultural narratives (Bennett, Rogers). This shared cultural memory ties communities together while reinforcing their collective identity through music.

In Detroit, the scale and physicality of music scenes vary but each plays a crucial role in the city's cultural impact. This thesis will uncover how these local scenes contribute not only to Detroit's cultural identity but also to its ongoing narrative as a vibrant urban center.

Throughout this thesis, we will uncover the intricate ways in which music venues act as nodes for cultural consumption, expression, production, and formation, underscoring the significant role they play in the urban landscape of cities like Detroit.

figure 3.2 - Eidetics Collage

SEX PISTOLS AT RANDYS RODEO
JANUARY 8TH, 1978

SEX PISTOLS

EMIX
EMIX
EMIX

remix

MIXED, MASTERED, ENGI-
NEERED, PERFORMED, PRO-
DUCED BY HANI SHAHID.
BLAME HIM

PERSONS UNDER 16
WILL NOT BE ADMITTED

HANI SHAHID

COVER OF HANI SHAHID'S "2 ASH" (REMIX)

...and THE VAMPS
SUNDAY JANUARY 8 19
RANDY'S RODEO TEXAS LXI

HELVETICA NEUE

BLOODY LA
BEETROOTS

EUROSTILE

The   Bloody   Beetroots   DJ   Set

1720 WAREHOUSE   THE OCT 29

1720   E.16th   St.,   Los   Angeles,   CA   90021
Tuesday   October   29   2019 / Doors   8pm   Show   9pm   21+

03.2 CULTURAL MEMORY

The physical and tangible locations where music consumption occurs are pivotal in the formation of cultural memory. Cultural memory, being the perceived memories which are shared by demographics of age and geographies. THese cultural memories help individuals construct everyday social realities and form social-cultural narratives which relate to their shared cultural memories. These cultural memories are often shaped and shared within youth ages, and help shape the present through the perceived environment of today based on the participants of various music scenes who have grown up past youth, and allow the shared notions of culture, sociability, and politics of their formative scenes shape their worldviews today. "Popular music has long been understood as a cultural form that is closely intertwined with issues of identity, affect and belonging. Some of the earliest examples of academic writing on popular music map these qualities of popular music in terms of the spectacular youth cultures with which they have been associated" (Bennett, Rogers 2015). Music has been in what people consider a "Memory Boom" as of late, which is in response to the 21st century and how media and music is shared and discussed. In the past, music was seen as social-cultural, where artists and audiences participate in a "here and now" sequence of events, this memory boom attributes to the new sense of music memory which is the cultural legacy of music events. These cultural legacies shape particular attitudes, understandings and socio-aesthetic sensibilities over time. These cultural legacies go on to form generational effects, which can be noted through the scenes such as rockers, hippies, punks, and so on. These scenes primarily are of the youth demographic, however, these scenes become lifetime projects for people who acquire sensibilities at a young age which then go on to "inform their lifestyles into middle age and beyond".

3.3 CULTURAL MEMORY COLLAGE

PUNK IN AUSTIN

PRE-PUNK

THE AUSTIN PUNK SCENE DEVELOPED THROUGH OPPOSITION TO THE CULTURAL AESTHETICS AND VALUES OF CONSERVATIVE TEXAN IDEOLOGY. THE PUNKS WITHIN AUSTIN CRITICALLY OPPOSED THE CONSERVATIVE VALUSE OF THE DOMINANT TEXAN SOCIETY AND THE CULTURAL AND POLITICAL OCNSERVATISM IN THE USA TO BE MORE BROAD.

PUNK IN AUSTIN

HOSTILE AUDIENCE

CULTURAL MEMORY

CALL TO ARMS

GROUND ZERO

Randy's

DURING THEIR LEGENDARY TOUR OF THE SOUTHERN UNITED STATES, THE SEX PISTOLS, AIMED TO PLAY AT LIVE PERFORMANCE SPACES THAT WERE MEANT TO BE PROVIDING HOSTILE ENVIRONMENTS. THE PUNKS IN AUSTIN RESPONDED VISOUSLY TO THE LONDON PUNK-SCENE ENTERING THEIR LOCAL SCENE. THE OVERALL HATRED RESONATED WITH THE SCENE AND CREATED A CULTURAL MEMORY THAT SUPPLEMENTED THE CREATION AND FORMATION OF AUSTINS LOCAL PUINK SCENE TODAY.

3.4 Punk in Austin Poster

SENSE OF BELONGING

It is noted that items such as text, images, and objects are amongst the best tools and critical drivers for the production and articulation of cultural memory. Shared imagery, such as zines and promotions for live-events, help inform music-scenes as to how to act, where to watch and gather, who's invited and who's not invited, etc. These images and objects invite and deter, inform and communicate knowledge of others to a mass whole. The same can be said about space, and the space where music manifests itself. These spaces represent and embrace the music-scenes within, and conform to the necessary infrastructure of the crowds and demographics circling through. The notion of a culture space is effective when applied to live performance sites, as these rooms act as microcosms of cultural space, intersected as they are by varying desires, creativity, and career aspirations of musicians. Music has long been understood as a cultural form that is closely intertwined with issues of identity, affect and belonging, and the cultural spaces where music takes place is often reflecting of these identities and effects of belonging.

LOCAL MUSIC SCENES

LIVE-PERFORMANCE SPACE

ARTIST
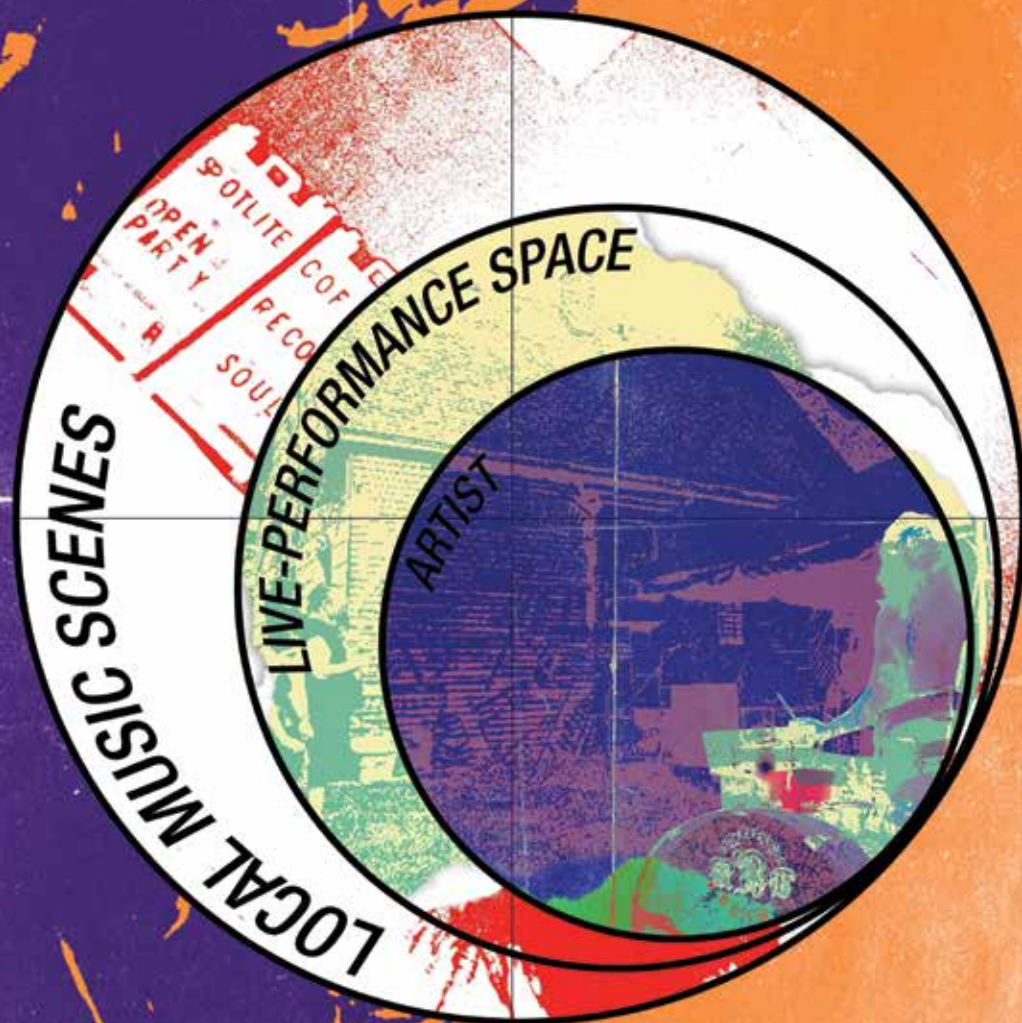
INFORMS CULTURAL MEMORY

CULTURAL MEMORY

- Memory shared by demographics of age and geographies.
- "The term cultural memory signifies the way that memory can be understood as a cultural phenomenon as well as an individual or social one" (Huyssen 2000)

CULTURAL MEMORY OF THE PAST HELPS SHAPE THE PRESENT.

- Critical aspects of locality - space, place, dialect and associated forms of local knowledge - remain integral to the collective forms of cultural practice. (BENNET, ROGER 2014)

MUSIC+ MEMORY+PLACE

When talking about cultural space and cultural memory, it is important to note among whom these memories are shared. The term "music scene" is used to demarcate the users of particular genres, with these users following similar patterns of thought based on the cultural memory of their respective music scenes. These scenes move through and activate similar areas in relation to shared ideas, politics, and moods. Music scenes function as cultural spaces for collective participation and belonging, where physical music consumption manifests in forms of live performance or individual music-consumption spaces such as record shops, residential spaces (bedrooms, living rooms, etc). These spaces reflect the ideals of these scenes, whether through the reproduction of existing spaces that reflect or juxtapose new use, or through the branding of necessary infrastructure from scene to scene. These scenes provide coinciding imagery, text, atmosphere, and accommodations based on desired crowds and scenes. A major example is the exclusion of alcohol at venues and live shows to enable youth generations to participate in cultural legacy events. These diverse practices are unified by an affective sense of being part of a dynamic, culturally woven entity, with this sense of belonging clustering individual musical tastes around music scenes.

PARTICIPATION

PARTICIPATION IS INTENDED AS THE ACTIVITIES AND PROCESSES THROUGH WHICH INTERACTION AND CONNECTION IS FOSTERED BETWEEN AUDIENCE AND ARTIST WITHIN A LOCAL MUSIC-VENUE DURING PERFORMANCE.

PARTICIPATION REFERS TO SCENES AND THE ABILITY TO PROMOTE LIVE-MUSIC EVENTS THROUGH ACTIVE TECHNOLOGY SUCH AS PRINT OR SOCIAL MEDIA.
(Andy Bennett, Ian Rogers. Popular Music Scenes and Cultural Memory. Palgrave Macmillan)

THIS THESIS WILL BE CONCERNED WITH THE PARTICIPATION AT DIY AND SMALL-VENUES.

Figure 4.3 Participation Poster

PARTICIPATION CAN BE MEASURED THROUGH THE PROXEMICS OF ARTIST TO AUDIENCE, WHERE CLOSER PROXEMICS FOSTERS TRUE P A R T I C I P A T I O N AMONGST CULTURES

Gehl, Jan. Cities for People. Island Press, 2010

PARTICIPATION IS GENERATED BY THE VENUES ABILITY TO SUPPORT MULTIPLE-DEMOGRAPHICS WITH SHARED CULTURAL IDENTIES.

Walker. C., & Sherwood. K. (2003). Participation in arts and culture: The importance of community venues.

PARTICIPATION CAN BE GENERATED THROUGH THE ACCESSIBILITY OF TECHNOLOGY WITHIN LIVE-MUSIC PLACES.

Sikarskie, Matthew J. (2011) "Scaling the Barricade: DIY and Technology in the West German Punk Movement,"

04
PARTICIPATION

04.1 PARTICIPATION DEFINITION

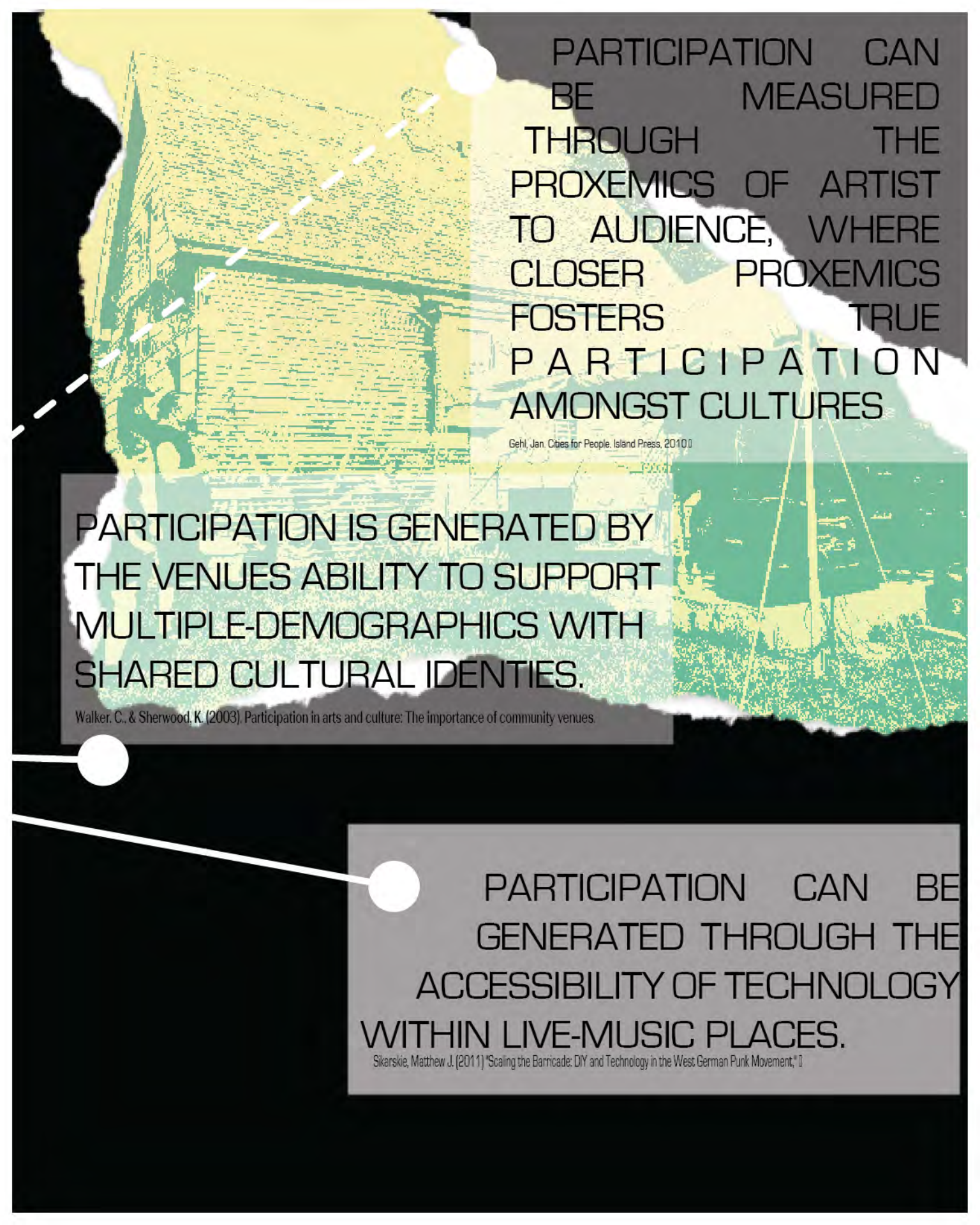The concept of participation will be discussed and analyzed through this thesis, this concept being defined as the activities and processes through which interaction and connection are fostered between audience and artist within a local music venue during performance, which plays a pivotal role in the functionality of local music scenes. This thesis will explore the many faces of participation within local scenes, and how it extends beyond attendance to encompass a spectrum of engagement.

Technology significantly enhances participation. It facilitates not only the promotion of live events via print and social media but also fosters ongoing engagement through digital platforms. This enables a dynamic interaction where fans can influence and become part of the live music experience, thus keeping the music scenes vibrant and interactive.

The inclusivity of venues also crucially supports participation. Walker and Sherwood emphasize that venues boost engagement by "supporting multiple demographics with shared cultural identities." This inclusivity enriches the live music experience, enhancing the cultural connectivity within the community. Additionally, technology within these venues, such as live streaming and interactive apps, plays a critical role by making participation more accessible to a wider audience, as noted by Sikarskie.

The spatial arrangement between the audience and artists, or proxemics, further influences participation. Gehl suggests that "closer proxemics fosters true participation amongst cultures," enhancing the sense of community and shared experience at live events.

Focusing on Detroit's local music scene, this thesis will delve into how these elements of participation—technology, venue inclusivity, and proxemics—contribute to a vibrant cultural environment. This exploration aims to uncover the intricate ways in which participation not only supports but also drives the cultural richness of local music scenes.

03.1 TECHNOLOGY AS A GENERATOR OF CULTURE

To understand fully what technology as an asset of participation means to this thesis its important to note what literature has been written about this topic, one piece this thesis refers to is the thesis written by Sikarskie titled "Scaling the Barricade: DIY and Technology in the West

German Punk Movement" from the graduate journal for german and Scandinavian studies. This thesis uncovers the role of tech as an asset for participation in the punk movement within west Germany. His research underscores how technological democratization significantly enabled cultural production and expression amongst West German punks during the 1970s. Punk in West Germany emerged at a time when access to technology, specifically photocopiers and recording equipment, started to become more attainable and producible. This changed who could participate in music rather than the prior notion of technology as an unattainable and expensive commodity. This thesis outlines that the availability of technology allowed punks to amplify their noise within society, challenging conventional societal norms. The spread of photocopiers helped in the generation of west-berlin Zines, allowing for cultural memory to flow. (Sikarskie). The use of technology such as cassettes for the production of media helped to destroy the notion of the cult superstar, allowing for a true unmediated mass culture defined by individualistic participation (Sikarskie 16).

The production of zines, which was a vital element of the punk subculture, exemplifies the use of technology to foster community engagement. The low costs of zine production compared to traditional printing methods significantly democratized cultural production. This democratisation of technology within the punk movement enabled live performances to transcend past contexts and into a community that
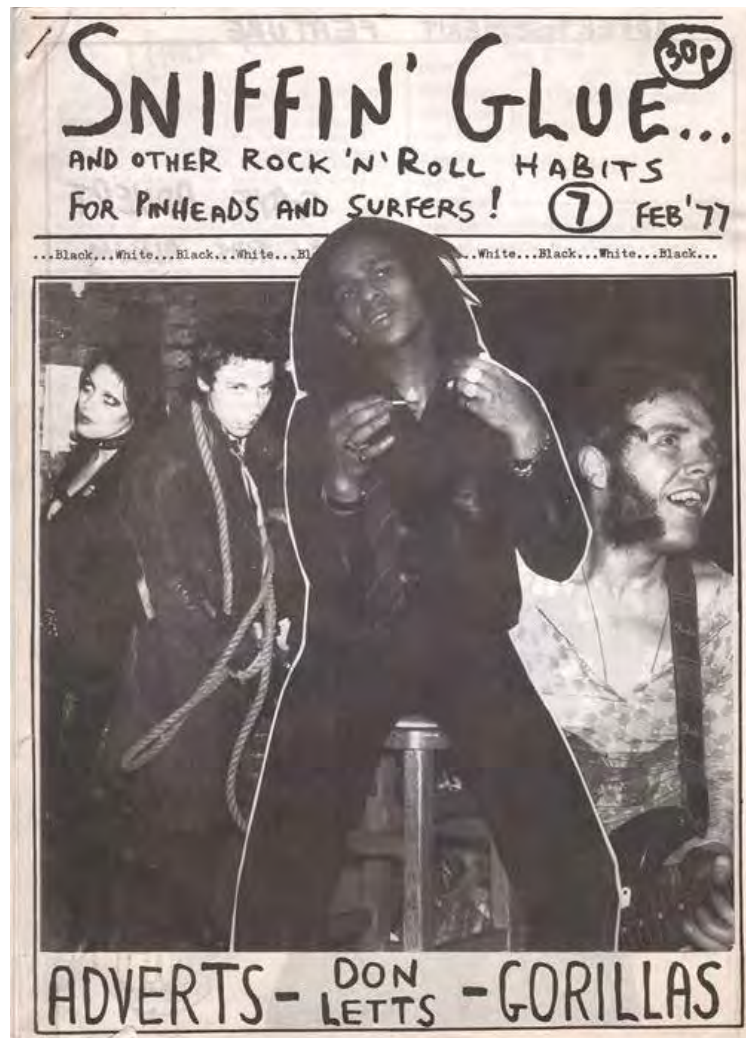

Figure 4.1 Sniffin Glue Zine

Figure 4.2 Cassette tape and recorder

04.3 VARYING SCENE PARTICIPATION

Scenes can be categorized into three distinct sectors: local, reflecting local geographies and communities; trans-local scenes, linking different geographies through music and shared cultural memory; and virtual scenes, characterized by the formats of promoting, consuming, and participating with music online, or through the radio. One example is the Seattle grunge scene, which started within the geographies of Seattle's suburbs and reflected the cultural view of the time. This scene was local and gained enough traction to start merging with other geographies, notably New York and Detroit, which had two growing rock music scenes sharing in similar tones to grunge. Once grunge broke into the mainstream through the support of local and trans-local scenes, it was transformed into a majority of virtual participants, those who observe through pre-recorded live sets on MTV or purchase digital albums and LPs.

- Local: Dedicated to local geographies. Transfixed and cultural spaces which appeal and reflect communities within the locality of the performance space. To date, the study of scenes has been primarily within local scenes. Local scenes is where the majority of the thesis will focus on, as the local scenes indirectly and directly influence the actions of Trans-local and Virtual scenes. Local scenes make up the majority of cultural spaces, and are defined by the cultural spaces within its geographical jurisdiction.

- Trans-Local: The ability of differing geographies to be linked through meaning making, Identity-making revolved around music scenes. This can be attributed to the virtual scenes connecting geographies and allowing for differing contexts to draw imagery, aesthetics, and cultures from each other to generate further genre growth within music-scenes. This can be seen in Detroit with its heavy influence on Berlin's Dance/ Electronic scenes where Berlin drew inspiration of text, imagery, and overall eidetics from Detroit. Its important for communities to interact and draw knowledge from each other in order to form new diversity within set microcosms of culture.

- Virtual: Dictated by social media. Over the past years, especially during corona, the virtual scenes have taken precedence over the use of live-venues. And as a result, even with live-venues operating fully past the quaran-

tine, there has been a steady decline of users within space observing music and a large number of participants gathering online through social media devices like Spotify, Tik Tok, Instagram, BandCamp, etc. The virtual sphere of music reflects the artist in the worst ways, being a formulated and crafted representation of true self, where actions are represented visually but not physically. There is a lack of true participation with artist and enjoyers as all happens virtually. However, the virtual realm is the main step from underground to mainstream for local scenes. The virtual scene allows for connection with a larger community that was prior barred by geography and location. (Bennett, Roger 2015)

Within these sections/distinctions of scenes are notions of cultural spaces, which are crucial in the formation of music scenes, as they provide the microcosms of desires and aspirations accommodating differing cultural contexts. These spaces are dynamic and respond to the coinciding scenes and contextual locations.

Overall, music scenes are often complex and interwoven with identity, a sense of belonging, aesthetics, and cultural memory. This thesis will aim at recognizing the positive attributes of space that contribute to the cultural legacy of music scenes within the cultural spaces where music is consumed and played. It's important to note the difference between cultural spaces used by popular music scenes and underground music scenes, where popular music scenes aim to focus on the "social-cultural here and now" rather than the pulsar effect that live music has on the surrounding geography, which includes people and built space. Underground scenes use the reuse of space to their advantage, noticeably within the tracts of punk and techno, where the reuse of religious spaces and abandoned warehouses reinforced the cultural memory of shared scenes who saw the reuse of space for the benefit of their music consumption. Today, there is a heavy emphasis on building new in relation to music venues and entertainment spaces. The Sphere in Vegas is an engineering feat, providing state-of-the-art technology for performers to fully immerse and bring the audience into the visual aspects of music. However, this approach is unattainable for the majority of artists, who cannot afford the luxury to play within these cutting-edge spaces. How can this be fixed? It's better to take the next steps to understand venue typologies in relation to artist capabilities, and how these spaces affect artists at varying positive levels.

MUSIC-SCENE

MUSIC HAS LONG BEEN UNDERSTOOD AS A CULTURAL FORM THAT IS CLOSELY INTERTWINED WITH ISSUES OF IDENTITY, AFFECT AND BELONGING.

URBAN INSTITUTE: 1988 CULTURAL PARTICIPATION SURVEY
N OF 4,038
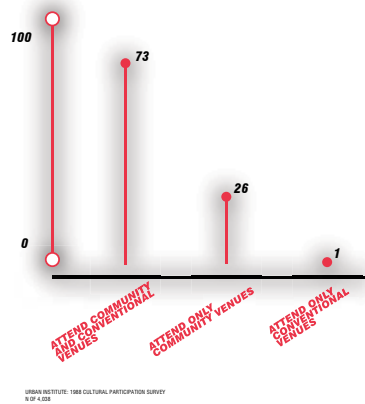
COMMUNITY VS CONVENTIONAL ARTS

There are two distinctions to unregulated and regulated venues, this being the Community Venue vs the Conventional art venues. Community venues are defined as places made through municipal means, these can be schools, community centers, open-air parks/streets, places of worship, or any other community venue. These spaces attract a demographic seeking mainly social and family interests. Conventional Arts Venues are characterized as any place fit to serve the artistic and cultural expression of live events. These spaces are traditional music venues, restaurants/bars, museums/galleries, and privately owned Commercial/industrial spaces. These audiences seek more artistic quality and cultural learning.

The Urban Institute conducted surveys to analyze the role of conventional vs community venues which host arts and cultural events. This survey found overlaps between the two with most participants engaging in both venue types for the same gains, however community venues are preferred. Notably, 99% of those surveyed attended events at community venues, while only 1% attended exclusively conventional arts venues. It is implied through the research that conventional arts venues do more to limit community involvement compared to community venues, who had the percentage of people who only attended these venues being at 26% (Sherwood 2003). The community venue therefore creates more for culture memory and legacy as more attendees are present at these shows compared to that of solely conventional art spaces (Bennett, Rogers 2015). The survey included 4,038 individuals and spanned 5 communities across three states: Kansas City, Humboldt County, Mayfair, Milpitas, and Gilroy.

Figure 4.3-6 Participation Community vs Convential arts - Sourced from Urban Institute

CONV. ARTS

DEFINITION:

The conventional art venue is any place fit to serve the artistic and cultural expression of live events. These spaces are traditional music venues, restaurants/ bars, museums/galleries, and privately owned Commercial/industrial spaces. These audiences seek more artistic quality and cultural learning.

Figure 4.8 Conv. Arts Venue Poster
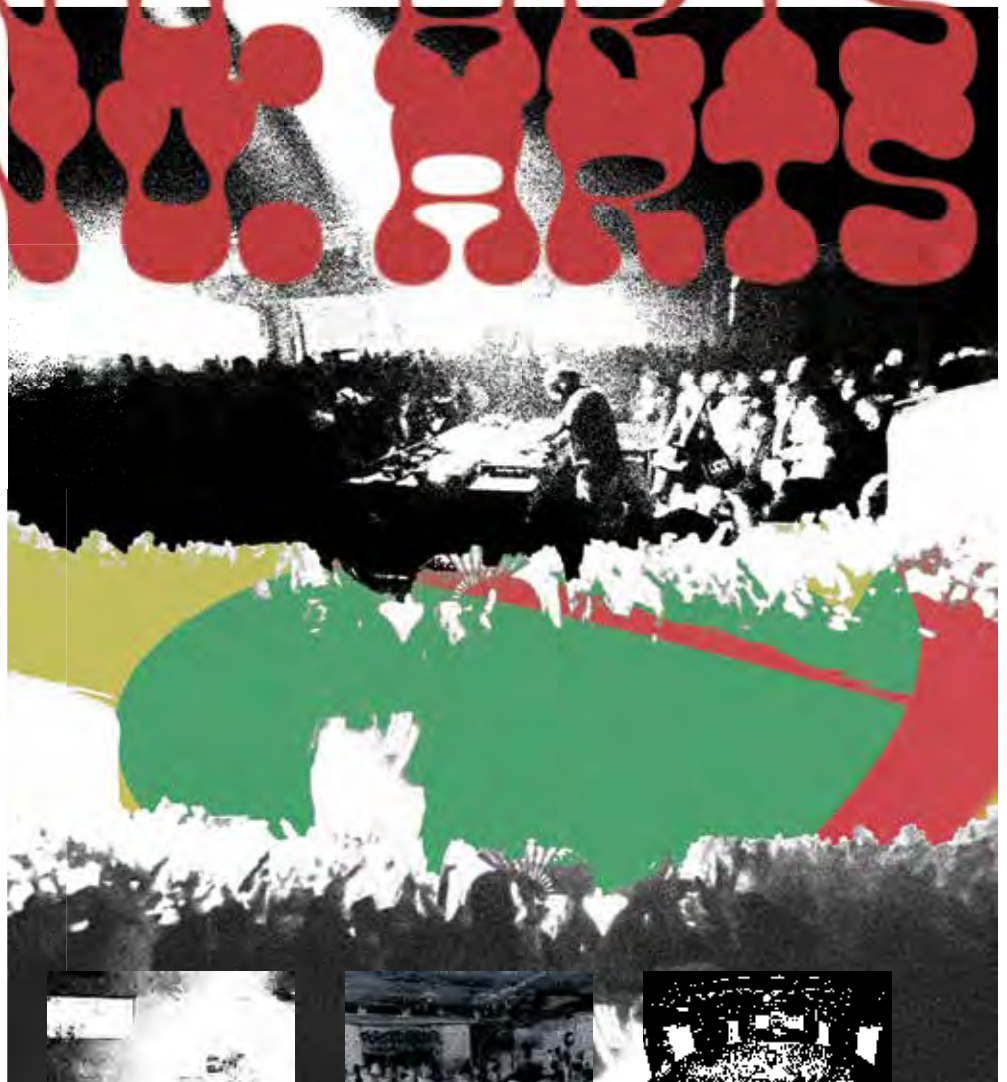
SPOTLITE
ARTIST SPACE/ ART GALLERY
DANCE/ TECHNO

SANCTUARY
MUSIC HALL/ ART GALLERY
GARAGE ROCK/ HARDCORE

ST. ANDREWS HALL
MUSIC HALL/ PERFORMANCE
MULTIPLE ECOLOGIES

THE CONVENTIONAL ARTS VENUE SUPPLEMENTS CARE FOR CULTURE AND ART OVER THE ASPECTS OF SOCIALBILITY, HOWEVER THIS IS NOT SAYING THAT CONVENTIONAL ARTS VENUES DO NOT HAVE AN ABILITY TO CREATE SOCIAL SPACES, IT IS NOTED THAT CONVENTIONAL ARTS VENUES FALLS SHORT OF THE ABILITY THAT COMMUNITY VENUES PROVIDE IN CATERING SOCIALBILITY.

COMMUNITY
COMMUNITY
COMMUNITY
COMMUNITY

DEFINITION:

Community venues are defined as places made through municipal means, these can be schools, community centers, open-air parks/streets, places of worship, or any other community venue. These spaces attract a demographic seeking mainly social and family interests.

DETROIT MERCY
RATHSKELLAR
AVAILABLE SPACE FOR STUDENTS

CHURCH GYM
SUPPLEMENT COMMUNITY NEEDS
CONCERTS/ FUNDRAISERS/ ETC.

HART PLAZA
PUBLIC "THIRDSPACES"
MUSIC AS ACTIVATION

Figure 4.9 Community Venue Poster

THE CONVENTIONAL ARTS VENUE SUPPLEMENTS CARE FOR CULTURE AND ART OVER THE ASPECTS OF SOCIABILITY, HOWEVER THIS IS NOT SAYING THAT CONVENTIONAL ARTS VENUES DO NOT HAVE AN ABILITY TO CREATE SOCIAL SPACES, IT IS NOTED THAT CONVENTIONAL ARTS VENUES FALLS SHORT OF THE ABILITY THAT COMMUNITY VENUES PROVIDE IN CATERING SOCIALBEITY.

FIRST UNITARIAN CHURCH OF PHILA DEL PHIA

Figure 4.10 Re-Adopted Space Poster
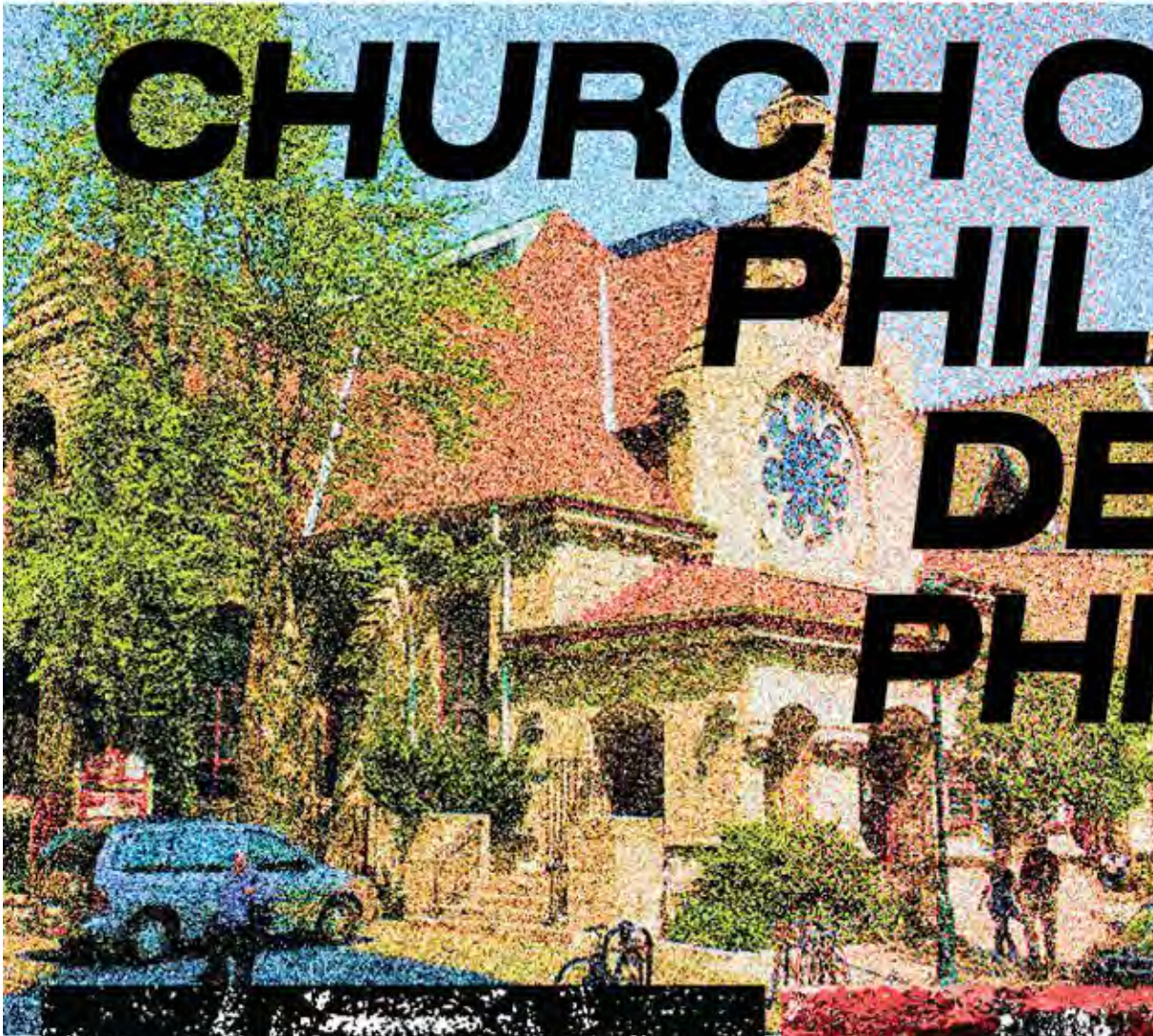
MAIN CATHEDRAL -
USED AS PLACE OF WORSHIP & NON-PROFIT
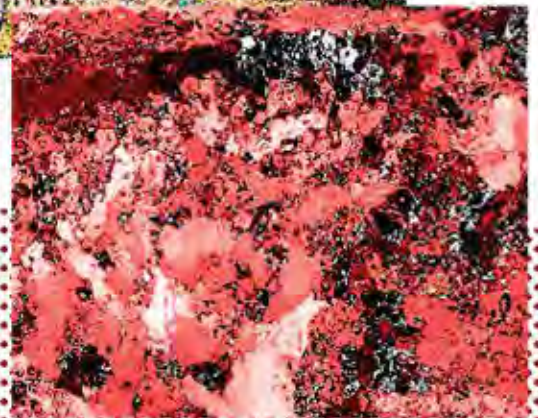
BASEMENT VENUE -
RENTABLE BASEMENT FOR PROMOTING/ HOSTING SHOWS

"SEEING A LIVE SHOW AT THE FIRST UNITARIAN CHURCH IN PHILADELPHIA CAN BE A PERIL AND AN ADVENTURE ALL WRAPPED IN ONE PACKAGE. THE INTREPID DESCENT BEGINS WITH TWISTS DOWN A FLIGHT OF NARROW, SHEER STONE STEPS, PAST THE TICKET CHECKER, AND THROUGH TO THE DARK, DISMAL BASEMENT NOT FOR THE FAINT OF HEART. THE VENUE'S STAGE IS LOCATED IN A CHURCH BASEMENT, HENCE THE NAME. IT IS DINGY, DIRTY, HOT, AND THICK WITH PERSPIRATION, MUCH LIKE THOSE WHO DWELL THERE. GRUNGY HIPSTERS WITH PURPOSELESS BACKPACKS, PABST BLUE RIBBON POUNDERS, AND DISTINCT HAIR CONFIGURATIONS MEANDER ABOUT THE OPEN FLOOR AND PERUSE THE MERCHANDISE TABLE LINING THE BACK WALL. DESPITE, OR MAYBE DUE TO, ALL THESE ATMOSPHERIC CONDITIONS OF THE VENUE, IT MAKES FOR A GREAT PUNK SHOW SCENE." (DILLON SWEIGART - LIBERALSTUDIES)

EVENT

EVENTS WHICH USE URBAN SPACE AS A STAGING GROUND CREATES NEW IDENTITES TO URBAN LOCALES THAN WHAT COULD BE PROVOKED THROUGH DESIGN.

Mason, Andrew, and Rebecca Scollen. "Grassroots Festival Keeps City Alive during Severe Drought." Journal of Place Management and Development,

Richards, Greg. "From Place Branding to Placemaking: the Role of Events."

EVENTS ARE THE PRODUCT OF SOCIAL ACTIVATION ON A SPACE, THIS ACTION CAN BE REFERED TO AS ADOPTING SPACE OR PLACE-MAKING WHERE SOCIAL ACTIVATION CREATES NEW IDENTITIES OF SPACE

THE HAPPENING OF MUSIC-EVENTS TO OCCUR WITHIN NON-DESIGNATED SPACES

THE SCALE OF HAPPENINGS VARY FROM SCENE-TO-SCENE BASED ON NECESSITY. IN THIS CONTEXT, THIS THESIS AIMS TO INVESTIGATE HOW EVENTS OCCUR WITHIN LOCAL SCENES.

THERE ARE MANY VARIABLES WHICH PREVENT HAPPENINGS SUCH AS POLICY, ACCESS TO TECHNOLOGY, AND AVAILABILITY OF SPACE.

Sikarskie, Matthew J. (2011) "Scaling the Barricade: DIY and Technology in the West German Punk Movement;"

05
EVENTUALIZATION

05.1 EVENTUALIZATION DEFINITION

The fourth concept to be researched through this thesis involves the ideologies of events and the happening of events. This thesis will create a new word to be used, this being Eventualization, which is defined as the happening of musical events to occur within non-designated spaces. This eventualization is highly credited to the creation of a place from unused space. Examples of precedents that have used events to spur new music consumption places include the majority of all DIY spaces which disregard policy and organization to create sectors for music consumption. What can be noted by authors such as Scolien detail the importance of grassroots festivals to create new identities for urban locals. Her article titled "Grassroots Festival Keeps City Alive during Severe Drought" from the Journal of Place Management and Development details how events that use urban space as a staging ground create new identities for urban locals than what could be provoked solely through design. Generally speaking, this details the importance of social activities in generating identities for cities rather than designing public spaces, surrounding architecture, and others for defining city branding. One example of this involves S'Hertogenbosh in the Netherlands, where the city faced challenges related to place attachment and permanence, which prompted local authorities and cultural leaders to leverage the legacy of the famed artist Hieronymus Bosch who was originally born in this city. To enhance global recognition and boost local identity, the city initiated the "bosch research and conservation project." this innovative project aimed at immortalizing Bosh, particularly focusing on his absent paintings which had been lost or existed only n fragmented conditions. The strategy included hosting a major exhibition complemented by an evocative light show, which successfully drew widespread attention to the faltering city. Den Bosh adopted a comprehensive placemaking strategy that intertwined the use of materials, creativity, and social cohesion to revitalize and redefine the urban space of the city. These elements collectively contributed to transforming the city into a cultural hub that celebrated its historical heritage and fostered a strong sense of community and place identity. This event is the product of social activation on a space, in this case, an urban city, where this action can be referred to as place-making where social activation creates new identities of space.

However, there is a lot that gets in the way of events from happening, mainly including policy and availability of spaces. Cities that disallow the production of events happening naturally will decline with their sub-cultures in favor of mainstream and contemporary scenes.

IDENTITY

[Andy Bennett, Ian Rogers. Popular Music Scenes and Cultural Memory. Palgrave Macmillan]

OVERALL, MUSIC SCENES ARE OFTEN COMPLEX AND INTERWOVEN WITH IDENTITY, A SENSE OF BELONGING, AESTHETICS, AND CULTURAL MEMORY

SCENE IS NEVER NEAT, BUT IT DOES MAP OVER GREAT DEAL OF THE MEANING-MAKING IDENTITY-MAKING CREATIVE PRACTICE COLLABORATIVE CULTURES, AND VARIED COMMUNITIES COMMONLY FOUND IN CLOSE ASSOCIATION WITH, OR DIRECTLY FORMS ALONGSIDE, POPULAR MUSIC.

[Andy Bennett, Ian Rogers. Popular Music Scenes and Cultural Memory. Palgrave Macmillan]

Figure 6.1 Identity Poster

IDENTITY CAN BE DEFINED AS THE FACT OF BEING WHO OR WHAT A PERSON IS

IDENTITY IS AN OVERARCHING CONCEPT WITHIN THE SCOPE OF LOCAL-DIY MUSIC SCENES, WHERE PLACE-IDENTITY SHOULD MIRROR SOCIAL-IDENTITY IN REFERENCE TO USER. (IE, HARDCORE, TECHNO/DANCE, ETC.)

Whiting, S. (2021). The Value of Small Live Music Venues: Alternative Forms of Capital and Niche Spaces of Cultural Production. Cultural Sociology,

IDENTITY DETERMINES PERSONAL ECONOMIC, POLITICAL, SOCIAL, AND CULTURAL EXPRESSIONS. PEOPLE, SPACE, ACTIONS WILL ALL SPEAK IN RELATION TO IDENTITY.

(Van der Hoeven, Arno, and Erik Hitters. "The Social and Cultural Values of Live Music: Sustaining Urban Live Music Ecologies." Cities, vol. 90, 2019, pp. 263-271.)

IDENTITY IS DEEPLY INTERTWINED WITH SPATIAL CONCEPTS OF LIVE-MUSIC AS ALL ACTIONS WHICH ARE EXPRESSIVE ARE TO PORTRAY SUCCENT IDENTITYS.

Whiting, S. (2021). The Value of Small Live Music Venues: Alternative Forms of Capital and Niche Spaces of Cultural Production. Cultural Sociology,

06
IDENTITY

06.1 IDENTITY DEFINITION

Identity can be defined in the context of this thesis as the fact of being who or what a person is, and serves as the main theme in understanding the dynamics of local music scenes. This thesis will explore how identity not only influences participation but also shapes overall cultural and social framework of music venues, scenes, and events. Drawing from various authors, it informs this thesis that identity is intricately woven into the fabric of music scenes, affecting everything from aesthetic choices to social interaction and community belonging.

Bennet and Rogers speak on identity throughout their article describing music scenes and cultural memory, saying that "music scenes are often complex and interwoven with identity, a sense of belonging, aesthetics, and cultural memory." this complexity adds to the fact that music scenes do not solely reflect existing identities but are actively creating and developing new identities through every social interaction. The culture behind the scenes creates precedents for how identity should be formed, contributing to a shared sense of community and belonging. This shared cultural memory is crucial for sustaining the vibrance and relevance of music scenes.

Van der Hoeven and Hitters discuss how identity influences broader personal and communal interactions, stating that identity determines personal economic, political, social, and cultural expressions

(Bennett Rogers 2015). Furthering the idea that music venues contribute to the added space for identity creation. However, it is important to note all other concepts of this thesis that are attributed as necessary in developing and creating spaces for which identity can be created. This aspect of place and identity formation will be discussed throughout the continuation of this thesis.

To understand how identity can be rooted within place and interactions within place, its

06.2 FRANKENSTEIN SCENES

important to observe the genres which are created in a virtual scene, and how these differ from the typical scene production of identity and culture. To start, this thesis will reference an observation made by the youtube channel NEOPUNKFM, who discusses a new trend in music scenes which are formed on the internet. The phenomenon of 'ZoomerGaze,' as discussed in the YouTube documentary titled "What Is ZoomerGaze?" addresses the state of the post-internet music Anthropocene covered throughout multiple journals. This includes the issue of "The Death of The Scene," where cross-contamination of local scenes creates Frankenstein genres and identities that are not rooted in contextual response ("What Is ZoomerGaze?").

The term "Frankenstein Genres" aptly describes

the alarming mutations that arise when traditional music genres intermingle unrestrictedly through social media and streaming services. Unlike traditional genre evolutions, which were geographically and culturally confined, these new genres form in a digital sphere where geographical confines are irrelevant. This shift, driven by the internet's global reach, allows for instantaneous sharing of music styles and scenes from around the world ("What Is ZoomerGaze?").

Hybrid genres like this can lead to identity confusion, where the cultural and historical roots of music genres are blurred and often lost. For instance, as the tweet by user @somewheresy details, hardcore aesthetics and alternative fashion, "which were once potent symbols of specific subcultures," have become mere aesthetic choices stripped of their original culture and identity (@somewheresy).

The pendulum swing mentioned in the tweet discusses a possible backlash, where there was a return to crafting a unique and personal style. Now, people are picking pre-packaged identities off a "digital shelf" (@somewheresy).

In conclusion, the internet has created global access to diverse music genres and fostered collaboration between these styles. However, this has also created music genres detached from the original zeitgeist of the scene, concerning where and for whom the show is played. Local scenes will have to strive to keep current music genres integrated with their geographical influence and holistically use the virtual scene connection.
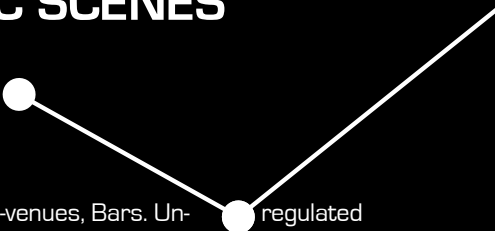
Figure 6.2 Internet Music Collage

07
TOPIC
+SCOPE

After researching the necessary background on space and music, my thesis will aim to narrow the focus down to the unregulated & regulated grassroots venues of locality within Detroit to understand better what space is attainable for artists, owners, and audiences, and permitted by the city. This space will follow guidelines I will establish in future studies through public-interest-focused methodology meant to provide space that provides the highest levels of participation, place, culture, event and identity within Detroit underground venues. This thesis will aim to create a how-to through various studies and methodologies for Detroit's underground music scenes. This thesis will look at other localities through virtual and physical means to use their tactics for reclamation and formation of music spaces to see if there are opportunities in Detroit that coincide. Here, we assume that these spaces, which fall on the farthest left of the music-venue scale, are the

QUESTIO

CAN PLACE BE FOSTERED THROUGH ARCHITECTURAL DESIGN FOR MUSIC SCENES WITHIN DETROIT?

QUESTION NY THESIS ASKED THE PRIOR SEMESTER

For scenes with DIY identies (small-venues, Bars. Un-Venues) it is observed that space is a commodity and   used to benefit place-making activities like live-music, however, these spaces are adopted rather than created, and the adoption of place reflects identities of DIY and Counter-Culture. Many local-scenes take advantage of the urban staging of cities where under-used and unoccupied spaces are presented as new places for culture production. This makes the architects job difficult i have noted as the need to design new place is improper towards the identity and culture of current music scenes in Detroit like Hardcore Rock and Roll.

regulated

PARTICIPAT

HOW
TECHN
TOOLS
PARTI

ONS:

QUESTION BASED ON FINDINGS OF BENCHMARK ii

CAN PLACE BE FOSTERED THROUGH NON-ARCHITECTURAL TOOLS, SUCH AS TECHNOLOGICAL ONES, WHICH SUPPORT TION WITHIN LOCAL SCENES?

DO NOLOGICAL S SUPPORT CIPATION?

HOW DO DESIGNERS USE TECHNOLOGICAL TOOLS TO ENGAGE AUDIENCE?

WHAT DO KNOW ABOUT THE RELATIONSHIP BETWEEN TECHNOLOGICAL TOOLS AND PLACE?

generators and formators of music genres and music-scenes. These spaces reinforce and generate aspects of cultural memory and cultural legacy, and further development of these spaces paves the way for trans-local and virtual connections to the physical localities of Detroit. The generated music scenes project branding back to a city, which promotes profitability and diversity within urban sectors, which can generate population back to Detroit's downtown. The theoretical frameworks for this study will be primarily intersubjective, to understand the context from the perspective of local scenes within Detroit. The methodology for the formation of this how-to will be comprised of case studies of municipalities that have generated music-scenes; Interviews with owners, artists, and audience members of local Detroit music-scenes varying Garage Rock and Techno; Mappings and diagrams to understand contextual relationships of venues and coinciding scenes; all to formulate an equation for the spaces which best benefit artist growth.

INTENT: HOW CAN A DESIGNER OF A SCENE CREATE NON-CONTROLLING AND HELPFUL TECHNOLOGICAL TOOLS, WHICH DO NOT INHIBIT CULTURE AND IDENTITY, BUT PROMOTE IT THROUGH THE PARTICIPATION

QUESTION BASED ON FINDINGS OF BENCHMARK ii

HOW CAN VENUES DESIGNED TO ENS POSITIVE RECEPTI BY THE SCENE (AUDIENCE AND ARTISTS)

WHAT IS THE SCALE THAT VENUES OPERATE AT?

WHAT EL ARE PART SPAC VENU

QUESTIONS:

BE
SURE A
ION

WHAT IS THE BEST APPROACH TO VENUE DESIGN?

WITHIN THIS ⬤ STUDY AND THESIS, ITS NOTED THAT PLACE FOR MUSIC IS AIMED TO TARGET THE ARTIST AND AUDIENCE AS ITS MAIN PROGRAM, THESE SPACES ARE CULTURAL RICH AND FORM SOCIAL ACTIVITIES WHICH SPUR GROWTH IN ACTIVE CULTURES AND SCENES. THE SCENES IN DETROIT CONSIST CURRENTLY OF LARGE HARDCORE, JAZZ, TECH-NO/DANCE, AND TOURING ARTISTS. THE LOCAL SCENES OF DETROIT HAVE NO NECESSARY NEED TO GROW FURTHER OTHER THAN PERSONAL ARTIST OR AUDIENCE SUBJECTIVE LENSES. THIS THESIS AIMS NOT TO CONTROL THE GROWTH OF CULTURE BUT TO HELP BENEFIT IT IN SPATIAL WAYS

EMENTS
OF THE
E OF
ES?

WHAT ACTIVITES HAPPEN IN VENUES AND ARE ENABLED BY DESIGN?

Figure 7.1 Methodology Poster

08
FOXGLOVE INTERVIEW

This interview was between Erika, owner of Foxglove; Dru, artist and co-owner at Foxglove; and myself. This interview revolved around the origins and further production of the venue "Foxglove" which is a space that has supported various music scenes, from garden parties, and rock, and rap shows, to being a venue for Dance and Techno. The venue in its nature is unregulated and supports crowds of 1-150 with all paid volunteers. They have around 2 shows per month during warm months as it is an outdoor venue and is dependent on seasons. The venue started this mid-summer and has had 4 shows total since its conception. The venue started with a successful movement day party last May, which was attended by a large crowd, which included guests from Toronto, further supporting the trans-local identity of Detroit. (Bennett Rogers 2015). This party was important for Erika and Dru, it emphasized the inclusive and safe nature of the venue for being a place to experiment and connect with the surrounding community.

Erika and Dru emphasize the importance of creating a space that caters to the essence of dance music culture, where people can enjoy the music and feel a sense of community, rather than the typical dance venue which focuses on artist and promotion of artist rather than the combination of artist and audience. The space facilitates various hangout areas, allowing attendees to experience the venue beyond just the dance floor.

The duo's journey to Montreal was noted, where they explored vinyl record stores and experienced vinyl nights at bars and clubs, which inspired them to incorporate a high-fidelity sound and commitment to vinyl culture at Foxglove. The inspiration was also influenced by Japanese listening bars which are known for their dedication to vinyl and high-quality sound. Their love and attention to these niche aspects of techno is what drew them to the creation and formation of this club.

The duo chose the name Foxglove after a visit to Olympic National Park and discovered that Erika had foxglove prior in her garden. This moniker choice adds to the eidetic nature of text and imagery adding to the cultural memory and zeitgeist of the time.

Erika and Dru's approach to venue design is community-focused, with the garden being its primary focus. Erika is an urban gardener and uses the space to study and observe native species within Detroit and allow for participation in the garden and the community.

Additionally, the duo discusses the logistics of owning and operating the space in unregulated formats, implying that regulating the venue is near impossible and would take large sums of money as well as lobbying within city code and regulations. They argue that there is inherently something gained with the rebellion of policy, and even if policy was enacted that favored unregulated venues, these spaces would still often disregard the help and work within their own formats.

Overall, the conversation paints a picture of "Foxlove" as a venue deeply rooted in community, culture, and history. It highlights the challenges, considerations, and joys of running a space that seeks to offer more than just music, aiming to create a meaningful and inclusive cultural experience.

8.1 FoxGlove Sitting Area
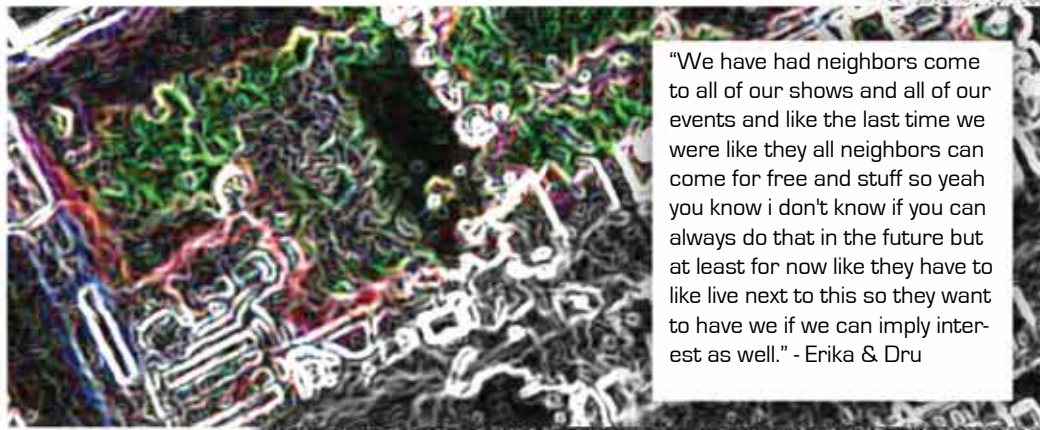
"We have had neighbors come to all of our shows and all of our events and like the last time we were like they all neighbors can come for free and stuff so yeah you know i don't know if you can always do that in the future but at least for now like they have to like live next to this so they want to have we if we can imply interest as well." - Erika & Dru

CULTURAL
CULTURAL
CULTURAL
CULTURAL
CULTURAL
CULTURAL

FOXGLOVE UNREGULATED DIY/ GRASSROOTS VENUE

COMMUNITY ENGAGEMENT - RELATION TO NEIGHBORS

Erika and Dru emphasize the importance of maintaining a good relationship with their neighbors. This involves being open and communicative about their events and ensuring that these events are not disruptive. By inviting neighbors to participate and enjoy the events, they foster a sense of community and mitigate potential issues like noise complaints.

CULTURAL SPACE - NURTURING GENERATIONAL MEMORY

"We want artists here to... challenge themselves and play a set that's diverse or brave or different that maybe they've been hankering to kind of explore but haven't had the right venue to do it" - Erika & Dru

"And so I think between our like shared like love and appreciation of vinyl and vinyl culture... it kind of coalesce into the idea of Foxlove." - Erika & Dru

""I think that's part of why the concept of Foxlove because I was someone who doesn't like going to traditional clubs very often... to create a different kind of space that we didn't really see was available in Detroit." - Erika & Dru

Figure 8.2 FoxGlove Poster

09 PROXEMICS INVESTIGATION

Jahn Gehl details within his book Cities For People how proxemics during music events can be attributed to overall engagement from venue to venue. This diag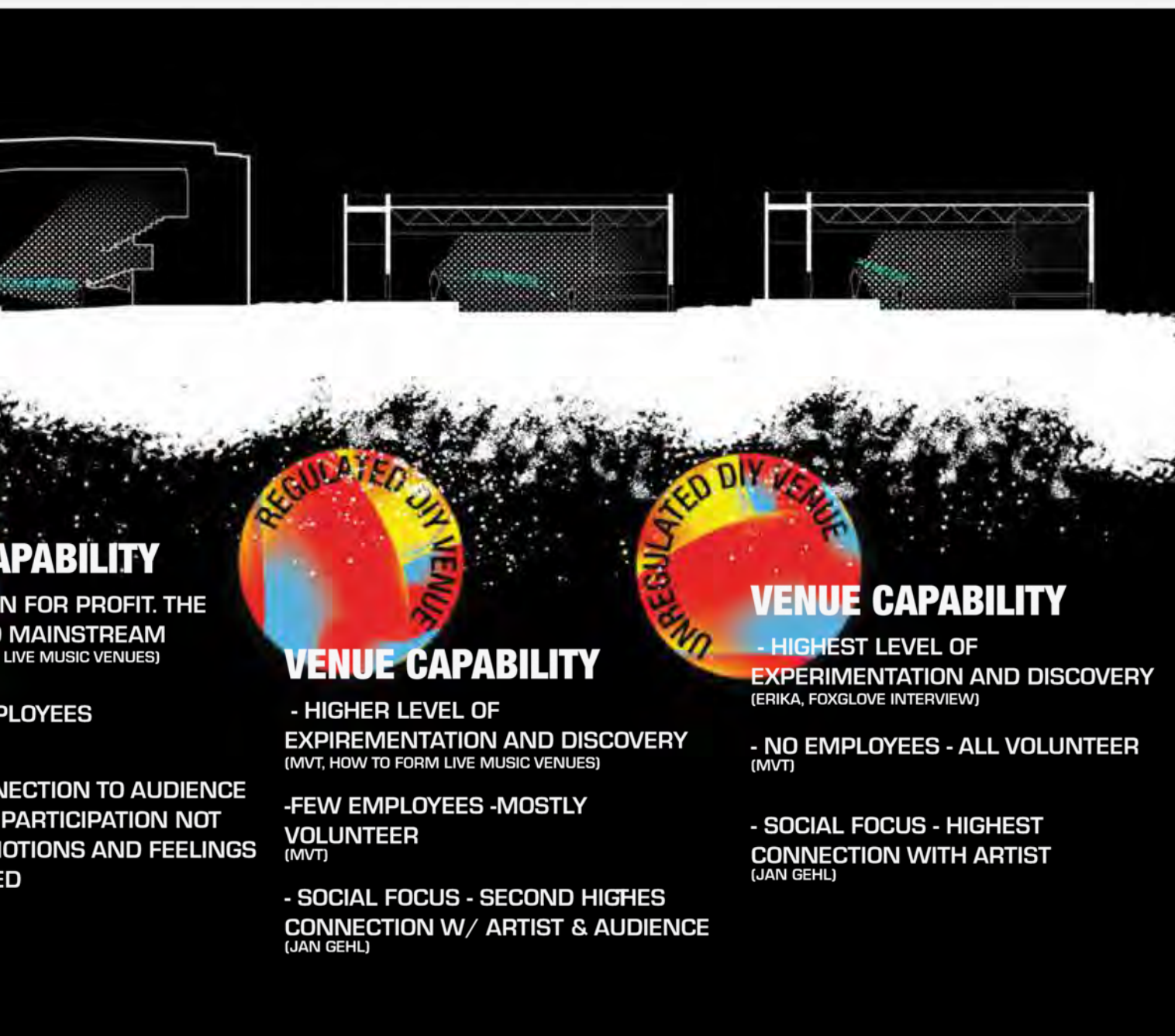ram shows how these levels vary from the arena and stadium show, all the way to the convention DIY and shoebox orientation of live music venues. (Gehl 2010 pg.36-38)

ARENAS/ STADIUMS

ARTIST CAPABILITY

- ARTIST MAIN FOCUS ON ENTERTAINMENT OVER PERFORMANCE. PROFITABILITY AT THE CENTER. (MVT, HOW TO FORM LIVE MUSIC VENUES)

-MAJORITY PAID-EMPLOYEES, SOME VOLUNTEERS.
(MVT)

- SEATING ORIENTATION ALLOWS FOR MINIMAL ARTIST/AUDIENCE CONNECTION. (JAN GEHL)

MUSIC HALL

VENUE CAPABILITY

- HIGH OPPORTUNITY FOR DISCOVERY, ARTISTS WILL DEMONSTRATE INDIVIDUALITY W/ PROFITABILITY FOR INDUED SUCCESS.
(MVT, HOW TO FORM LIVE MUSIC VENUES)

- PULSAR vs. ITTERATIVE
(Richards, Placebranding to Placemaking: The role of events)

- HIGHEST CAPACITY OF ANY VENUE.
(Richards, Placebranding to Placemaking: The role of events)

MUSIC HALL

VENUE CA

- ARTISTS PLA ENTRANCE TO
(MVT, HOW TO FORM

-ALL PAID EMP
(MVT)

- ARTIST CONN IS HINDERED. ALLOWED. EM ARE PERCIEVE
(JAN GEHL)

Figure 9.1 Proxemics Diagram

APABILITY

N FOR PROFIT. THE
O MAINSTREAM
(— LIVE MUSIC VENUES)

PLOYEES

NECTION TO AUDIENCE
PARTICIPATION NOT
OTIONS AND FEELINGS
ED

REGULATED DIY VENUE

VENUE CAPABILITY

 - HIGHER LEVEL OF
EXPIREMENTATION AND DISCOVERY
(MVT, HOW TO FORM LIVE MUSIC VENUES)

-FEW EMPLOYEES -MOSTLY
VOLUNTEER
(MVT)

- SOCIAL FOCUS - SECOND HIGHES
CONNECTION W/ ARTIST & AUDIENCE
(JAN GEHL)

UNREGULATED DIY VENUE

VENUE CAPABILITY

 - HIGHEST LEVEL OF
EXPERIMENTATION AND DISCOVERY
(ERIKA, FOXGLOVE INTERVIEW)

- NO EMPLOYEES - ALL VOLUNTEER
(MVT)

- SOCIAL FOCUS - HIGHEST
CONNECTION WITH ARTIST
(JAN GEHL)

10

THE ANTHROPOCENE OF THE DIGITAL MUSIC AGE

This thesis will choose to understand the current state of the music world through the lens of the holocene of pre-internet music vs the anthropocene of post-internet music consumption and how it's affecting current local scenes. To start, this thesis looked towards "The Anthropocene: a new epoch of geological time" to base its further mapping methodologies. The Anthropocene, a term coined very recently, defines the significant impact human activity has on Earth's Geology and Ecosystems (Cruzen). This thesis observed while reading, the parallels between the domains of Live-Music Scenes and the ecosystem of today's Anthropocene, especially when contrasting the

virtual landscapes of today with the underground scenes of the past. The Anthropocene, as discussed in the text by Cruzen, Details the era of human dominance of the environment, leading to irreversible changes regarding climate, economy, and sociability (Cruzen). This era of the Anthropocene can be mirrored by the transformation within music cultures, where production, participation, and music consumption have shifted from physical, localized scenes to the digital front, marking a new age/ era in music cultures. In the past, underground scenes were generated through physical proxy and participation through the use of live performances, vinyl/ Zine exchanges, and word of mouth. The physicality of scenes fostered subcultures and communities with identity. The physicality of the past music culture defined the Anthropocene and was curated by the cultural impact that people had on Earth's physical world.

Today's Music scene has been altered due to the introduction of digital technology, specifically the internet, which details a transition within today's Anthropocene concerning sociability and culture. The virtual scenes have created a deterritorialization, similar to the text by Cruzen

Figure 10.1 Collage
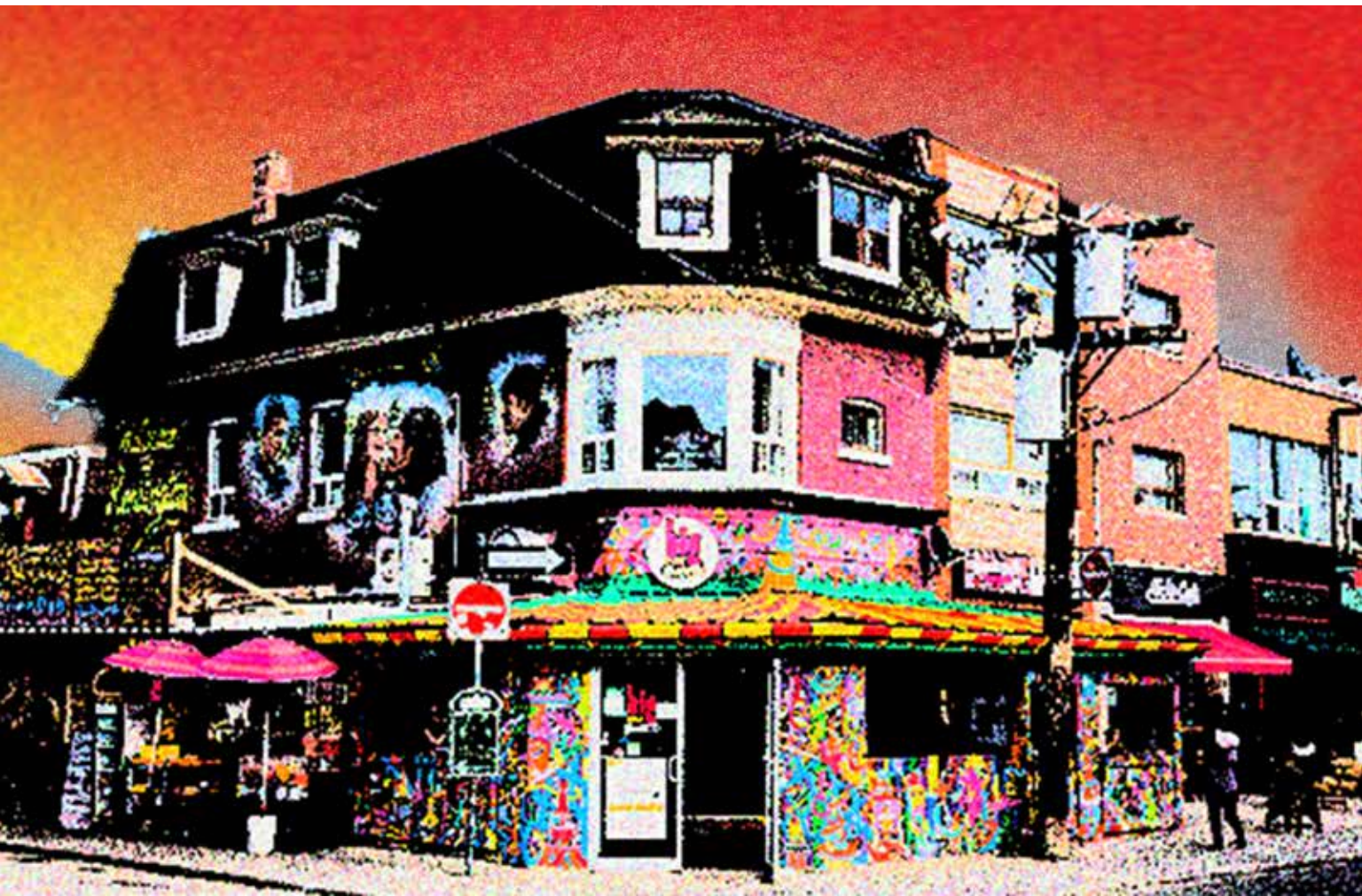
which details environmental shifts due to the introduction of technology. The shift is most evident in the way that music is shared, created, and experienced through a majority of online streaming services such as Spotify, Apple Music, TikTok, etc. The virtual scene may create more democratic freedom within music scenes, allowing global access to all music genres and cultures, but has detached the music from the physical music consumption nodes that once defined local underground scenes. The virtual scene lacks the physical sense of community and cultural identity. The transition of the music scene reflects the critical view of today's Anthropocene, which levies affordable and easy environments to suit human needs and challenges the needs of space, identity, and cultural production.

Despite the current state of today's music scene in the Anthropocene, the essence of what makes music a form of cultural expression remains within its ability to convey identity and produce cultures and subcultures. The challenge within the Anthropocene era is to navigate the balance between the virtual and physical; while maintaining the notion that music continues to foster meaningful connections and cultures. Just as the Anthropocene detailed by Cruzen prompts us to reevaluate our relationship with the natural world, the evolution of music scenes allows us to reconsider how we participate with music scenes in a changing landscape (Cruzen). By embracing the advantages of the virtual scene, while preserving the zeitgeist of live-performance and music-venues, it will be possible to preserve identity and culture related to music. Which is crucial to sustaining current and emerging music-scenes and cultures.

10.2 PRE-INTERNET HOLOCENE

This thesis chose to understand the state of the music world through the lens of the holocene of pre-internet music vs the anthropocene of post-internet music consumption and how it affected local scenes. To start, this thesis looked towards "The Anthropocene: a new epoch of geological time" to base my further mapping methodologies. The Anthropocene, a term coined very recently, defined the significant impact human activity had on Earth's Geology and Ecosystems (Cruzen). This thesis observed while reading, the parallels between the domains of Live-Music Scenes and the ecosystem of yesterday's Anthropocene, especially when contrasting the virtual landscapes of yesterday with the underground scenes of the past. The Anthropocene, as discussed in the text by Cruzen, detailed the era of human dominance of the environment, leading to irreversible changes regarding climate, economy, and sociability (Cruzen). This era of the Anthropocene was mirrored by the transformation within music cultures, where production, participation, and music consumption had shifted from physical, localized scenes to the digital front, marking a new age/ era in music cultures. In the past, underground scenes were generated through physical proxy and participation through the use of live performances, vinyl/ Zine exchanges, and word of mouth. The physicality of scenes fostered subcultures and communities with identity. The physicality of the past music culture defined the Anthropocene and was curated by the cultural impact that people had on Earth's physical world.

Yesterday's Music scene had been altered due to the introduction of digital technology, specifically the internet, which detailed a transition within yesterday's Anthropocene concerning sociability and culture. The virtual scenes had created a deterritorialization, similar to the text by Cruzen which detailed environmental shifts due to the introduction of technology. The shift was most evident in the way that music was shared, created, and experienced through a majority of online streaming services such as Spotify, Apple Music, TikTok, etc. The virtual scene may have created more democratic freedom within music scenes, allowing global access to all music genres and cultures, but had detached the music from the physical music consumption nodes that once defined local underground scenes. The virtual scene lacked the physical sense of community and cultural identity. The transition of the music scene reflected the critical view of yesterday's Anthropocene, which levied affordable and easy environments to suit human needs and challenged the needs of space, identity, and cultural production.

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10.3 SHIFT TO THE NEW ANTHROPOCENE: POSITIVES OF INTRODUCING INTERNET

The introduction of the internet onto the music scene created a new era in today's music climate, creating a new anthropocene which is fueled by the ease of access and the ability of music to now travel far beyond the geographical reach of music genres. One example of the internet's role in aiding to assist the artist in discovery is that of Sixto Rodriguez, as detailed in the documentary Searching for Sugar Man. Where initially, Rodriguez did not achieve significant commercial success

in the US, Specifically in Detroit, MI. Rodriguez quit making music in the 1970s and started construction. During this period, Rodriguez's music blew up in areas outside of the US, most notably in South Africa as a calling song for those who protested apartheid Rodriguez played and curated specifically protest rock songs during the same age as the Rolling Stones. The Beatles, and Bob Dylan. Rodriguez never knew of this fame, and lived 40 years without having the thought that he was famous somewhere else outside of America. He learned in 1997 through two south african record store owners and DJs, who traveled to the US after investigating online of the record label that posted his first album, "Sugarman". They found resources through the internet and used the current tools of technology to discover that Rodriguez was alive, which was a rumor which was spread around the South African populace. Once discovering that Sugarman was alive. (Searching for Sugarman)

This story can help aid in the importance of the internet in today's current musical anthropocene as this narrative illustrates the impact that the internet has on the global access of music distribution and discovery, enabling artists like sugarman to gain success and fame within differing geological destinations without needing to get really lucky like in Sugarman's case. The internet has democratized music consumption, making it easier for artists from multiple backgrounds to gain international attention. One other aspect of the internet similar to this geographical outreach includes the cross pollination that has facilitated multiple new genres that would not typically be discovered through solely physical means. One example of a genre with this cross pollination is Japanese Jazz-Fusion. Music of this style would not have been able to be developed if it wasn't for help from the internet and digital recordings.

The internet has also redefined the organization of touring artists, now enabling musicians to build a career as unsigned artists, no longer being controlled by major record labels. Some examples of artists who found

Figure 10.2 Virtual Mileage Map

loopholes through this system include artists such as Chance the Rapper and Frank ocean. These two leveraged online platforms to release music, engage with fans, and market themselves amongst the competition. These artists primarily used Soundcloud, which is a free streaming service with a larger access to DIY musicians than other streaming services.

10.4 THE TRAVELING NATURE OF THE HOLOCENE AND HOLOCENE PRECEDENTS WHICH REMAIN TODAY.

One aspect of the physical Holocene of live music that differs from today's Anthropocene of live music in the internet landscape is the ability of artists to transition from band to band within strictly defined geographical regions. Many bands within the garage rock scene can be traced like a family tree, illustrating how one band can create a large, branched web of connections between bands. For instance, a drummer from a high school band may play for multiple other bands throughout their musical career (Jack White/ Music groups).

Take Jack White as an example. He started his first band in the early '90s, The Goober and The Peas, and then played in The Upholsterers, which included a new drummer, Jack Muldoon, different

from his previous drummer, Jim Currie. After this stint, Jack White joined the group Two-Star Tabernacle, where he reunited with his original soloist, Dan John Miller. Before finally reaching prominence with The White Stripes, Jack White joined The GO, an American rock band from Detroit, in 1996. At this point, Jack had played with a total of 13 different musicians, who each went on to collaborate with other bands, creating a social web interwoven with the physical web of live music venues (Jack White/Music groups).

In 1997, Jack White and Meg White formed The White Stripes. Following their split due to a messy divorce and allegations made by Jack White, he hired a new drummer for The White Stripes and started to support bands outside the local Detroit scene, including The Raconteurs and The Dead Weather. Transitioning between multiple bands helped Jack further branch out beyond the confines of the local scene, fostering strong recognition between local scenes and merging into trans-local influences (Stars Insider).

10.5 DEATH OF THE INTERVIEW, AMBIGUITY AS A MEANS TO PROMOTE IS NO LONGER VALID.

Within the music anthropocene, digital platforms significantly influence how artists are able to connect with their audiences and control their own identities. While online media allows artists to engage directly with fans, and maintain a deeper connection with them, it also creates issues in regards to how artists shape and control their on/off-stage identity. ("Have Rockstars Stopped Being Cool", 2024)

The transition to a digital industry has led to a condition where artists can interact with their audiences more frequently than ever before. This same accessibility can also dilute their ability to curate their stage personals and brand identities as in history, artists were able to curate the amount their audiences interacted with them through pre-set interviews or recorded performances for television. Musicians controlled when and how their stage personas were experienced by the public, created a calculated and deliberate approach to the portrayal of their identities, which enabled a strong market of individuality between artists. ("Have Rockstars Stopped Being Cool", 2024)

However, in the current anthropocene, the constant demand for content and the voyeuristic nature of social media platforms such as TMZ and Tik Tok makes the ability to curate a brand much more difficult. The visibility can make it difficult for artists to separate their personal lives from their stage personas, leading to a potential misalignment between the artists' perception. ("Have Rockstars Stopped Being Cool", 2024)

This dynamic is unhealthy for the artists of today, as personas now have to be established and continued in order to generate an individualistic identity, which is to be set apart from other competition. This creates artists who aim to specifically standout amongst the crowd, these artists are often missing true portions of the scene's physical contexts and instead combine multiple genres in order to create new forms of identities not seen before. ("Have Rockstars Stopped Being Cool", 2024)

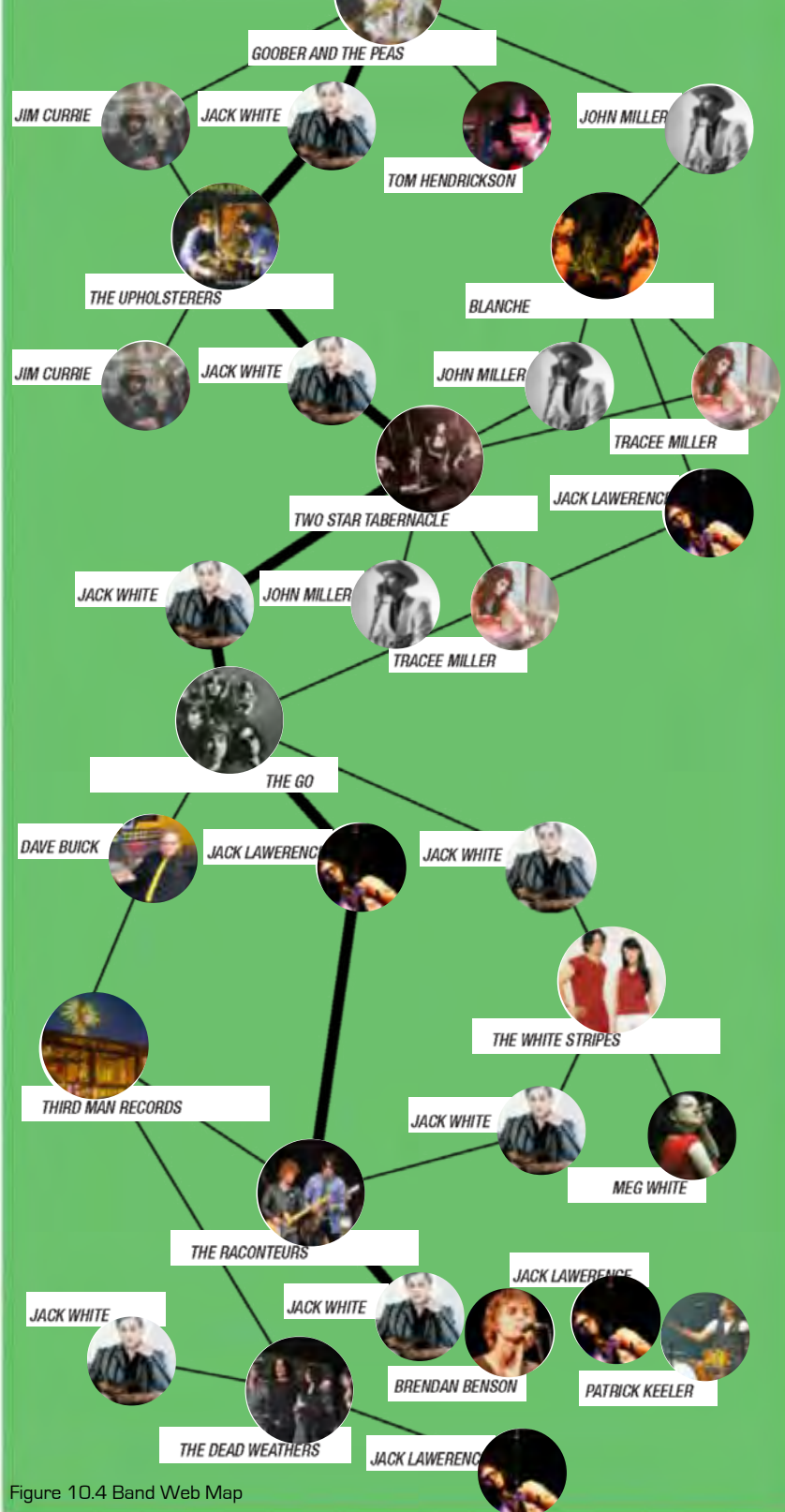Figure 10.3 Touring Mileage Map

BAND NETWORK

GOOBER AND THE PEAS

JIM CURRIE

JACK WHITE

TOM HENDRICKSON

JOHN MILLER

THE UPHOLSTERERS

BLANCHE

JIM CURRIE

JACK WHITE

JOHN MILLER

TRACEE MILLER

TWO STAR TABERNACLE

JACK LAWERENCE

JACK WHITE

JOHN MILLER

TRACEE MILLER

THE GO

DAVE BUICK

JACK LAWERENCE

JACK WHITE

THE WHITE STRIPES

THIRD MAN RECORDS

JACK WHITE

MEG WHITE

THE RACONTEURS

JACK LAWERENCE

JACK WHITE

JACK WHITE

BRENDAN BENSON

PATRICK KEELER

THE DEAD WEATHERS

JACK LAWERENCE

Figure 10.4 Band Web Map

Figure 11.1 Salt Lake City Map of Venues

11
SALT LAKE CITY

07.1 CASE STUDY: SALT LAKE CITY

The city of Salt Lake had furthered the development of Punk scenes within the city through its active efforts to stop the scene from participating. The scene gained notoriety and distinction through the many hoops and loopholes necessary to jump through to gain access to space for performance within the heavily Mormonized city of Salt Lake. With severe liquor laws, and intense regulations against assembly, these scenes were targeted by law enforcement personnel. However, this did more to spur animosity and larger gatherings throughout Salt Lake in the early 90's. Today, there is a thriving punk community with distinct foundation areas for performance within a city that is still a majority Mormon. (SLUG 1991)(SLC PUNK 1998)

Figure 11.2 SLC Collage

Figure 11.2 SLC Collage

PUNKS RESPONSE TO MUNICIPALITY:

CITY DISRUPTING DIVERSITYS

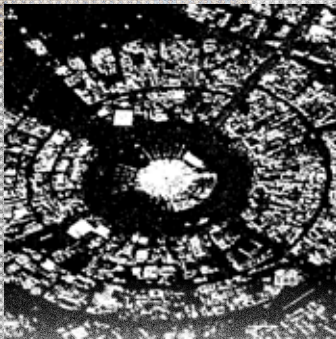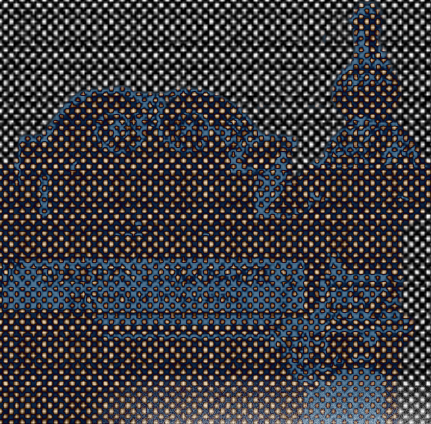*LIVE-PERFORMANCE SPACE*

IDETICS

SACD UNDERGROUND
SACD UNDERGROUND
SACD UNDERGROUND
SACD UNDERGROUND

SACD UNDERGROUND

Figure 12.1 Sketch Problem Poster

12
SKETCH PROBLEM 1

The sketch problem centered around the singular concept of the music/ venue response to the municipality, particularly within the narrower context of underground/ DIY music venues. This exercise aimed to comprehend, on a scaled-down level, the spaces that municipalities provide for live music in today's current landscape and how these spaces influence the culture and music played with them. Matching the vibrancy and diversity of the urban environment.

The understanding of place-branding in relation to place attachment and placemaking is attributed to how a grassroots show will embellish its own personality of music and space within its surrounding building, as granted by city code. This will help me better understand the urban policy surrounding live shows at the foundational level, particularly those grassroots and DIY shows. I aim to use what I gain from the relationship between space and music to better understand how a music ecology may be formed by its physical surroundings, whether through the municipality or the form and shape of a singular building.

The thesis sketch study one aimed to create a stage within a juxtaposed setting to those that ecologies such as Dance/ Techno and Garage Rock have adapted to in the underground realm of live music venues. What wasn't expected was the help needed from community members to support this show. The sketch problem ultimately answered a secondary question in regard to infrastructure, ownership, and connections. Ultimately, the sketch problem would have yielded far greater difficulties if it had no help from fellow community members. These community members in the scaled-down sense were my classmates and external advisors.

As a decision on behalf of the live event hosted in this space, I left it open until authorized to shut it down. I hope the idol of this stage within this closet creates similar place-permanence in regard to the similar aspects of live-music spaces where music and memory occur to create permanence of places past their closure. The sketch problem will be brought back at a later date in hopes that the initial test run provided enough permanence in the minds of the architecture students of UDM SACD to draw more activity and relevancy with the second iteration in the future.
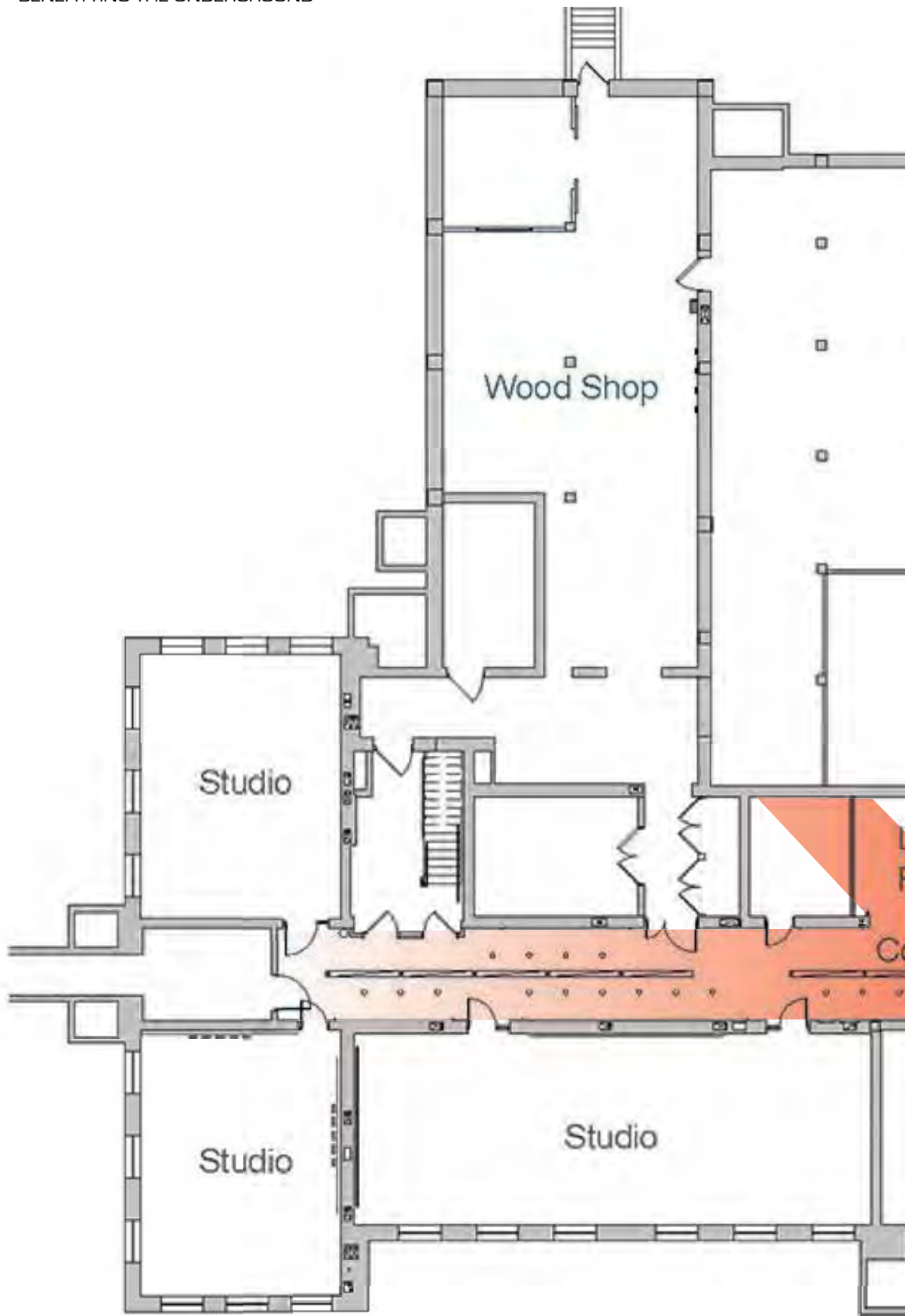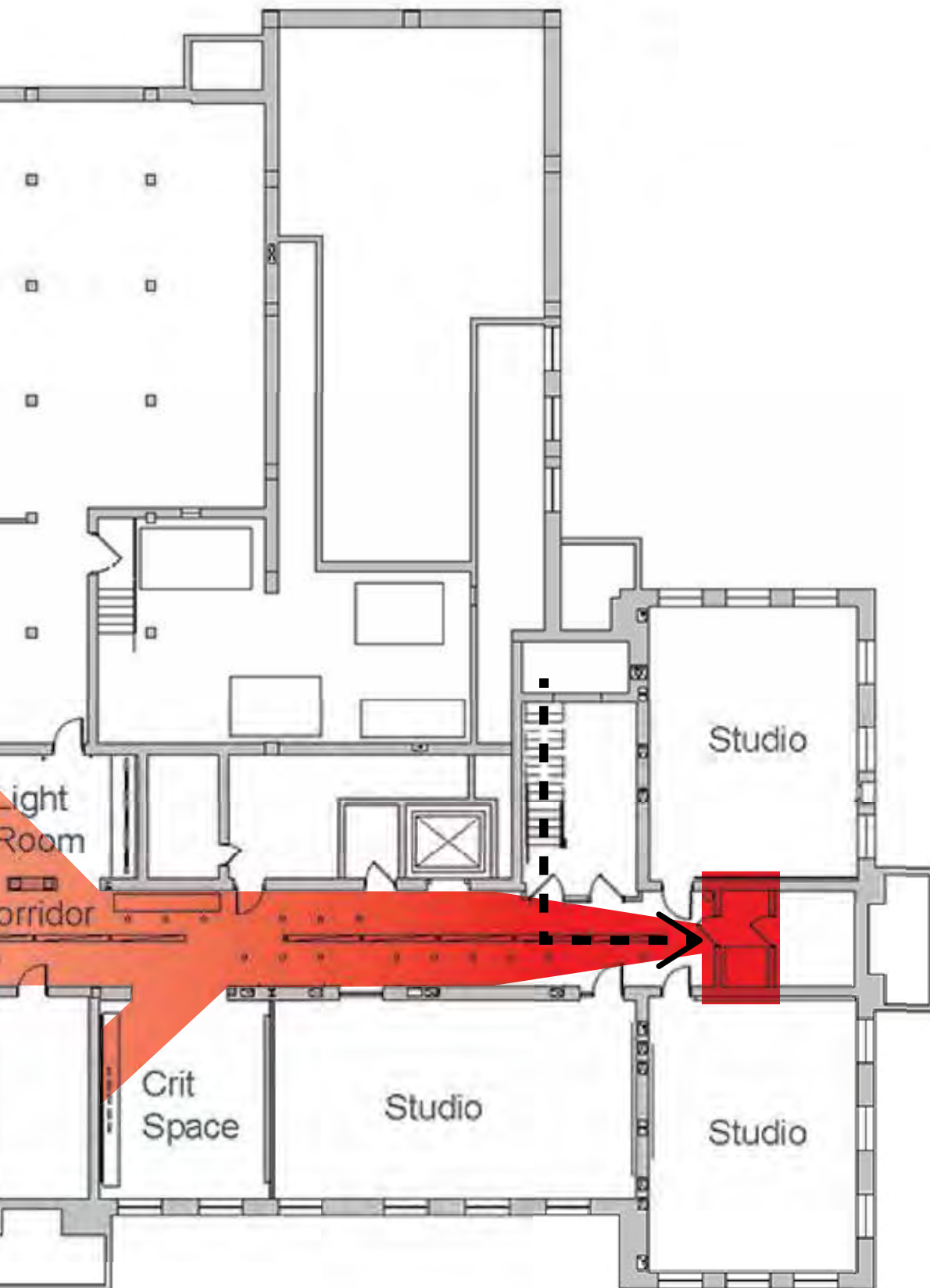
Wood Shop

Studio

Studio

Studio

Figure 12.1 Sketch Problem Activation Map

Light
Room
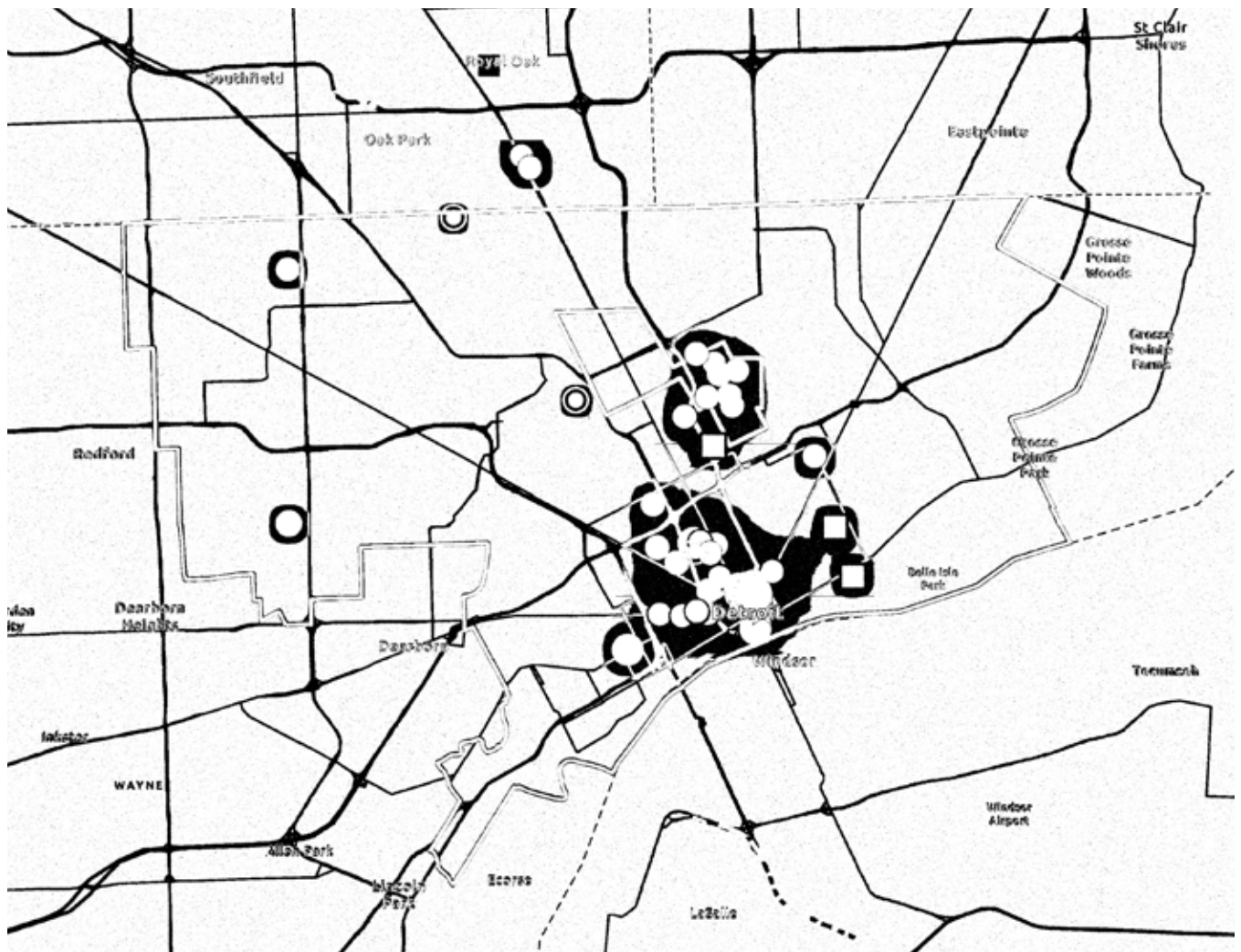
Corridor

Crit
Space

Studio

Studio

Studio

Figure 13.1 Current Venues

13
MAPPINGS

09.1 MAPPINGS OF DETROIT MUSIC-SCENES

This thesis spent a long time analyzing current venues and categorizing them between scenes. I compiled these lists mapped them in accordance and laid them over economic, social, and ethnic tracts recorded throughout the city. I have yet to find a correlation but believe these will help understand the nature of venue formation primarily close to the Downtown. As seen in the comprehensive venue list, there are vast differing typologies of venues located in Detroit. Over the course of this semester, this list changed every week with a new venue being created or an old venue dying. This excersize helped my thesis understand the true transitory properties of these places. The following studies emphasize this and the true nature of what is gained and lost when venues are created and destroyed

VENUE LIST

- 7023 E Kirby Ave. Detroit, mi
- PORTAGE GARAGE
- THE SHOP
- DREAMTROIT
- URBAN GARDEN VENUE
- The Detroit Eagle
- PACKARD ART COLLECTIVE
- TRUMBELLPLEX
- Pleasant underground
- SPKRBOX
- MOTOR CITY WINE
- BOSCO FERNDALE
- UFO FACTORY
- TEMPLE BAR
- Trinosophes
- Menjos
- Movement
- Hamtramck Labor Day Festival
- Jazz Fest
- Dally in the Alley
- The Farm in South Lyon
- Leland City Club
- MARBLE BAR
- TV LOUNGE
- SPOTLITE
- BIG PINK
- RUSSELL INDUSTRIAL CENTER -
- The Magic Stick
- The Raven Lounge
- Royal Oak Music Venue
- Majestic Theater
- Fox Theater
- St Andrews Hall
- Kellys Bar
- Trixies
- The new dodge
- Loving Touch
- The High Dive
- [PJ's] Lager House
- The Painted Lady (Lili's 21 Club)
- Paycheck's Lounge (The Sanctuary)
- Jumbos Bar
- Tied down Detroit - Edgemen & Russell
- Third Man Records
- UFO Factory
- Loving Touch
- 4140 Woodward Ave. Detroit, MI 48201
- Smalls - Detroit
- Harpos
- Tangent Gallery
- El Club

- Willis Show Bar
- Cliff Bell's
- Tympanum
- Artists Village
- BAKERS LOUNGE
- Edgemen Printing
- The Fillmore
- Gem Theater

DEAD VENUES

- The Grande Ballroom
- Vanity Ballroom
- Bluebird Inn
- Apex Bar
- Soup Kitchen Saloon
- Remick Band Shell
- Bohemia National Home
- The Gold Dollar
- Elijah's Detroit
- Bookie's Club (Frank Gagen's)
- Joe Louis Arena
- Cobo Hall
- The Michigan Palace
- Aruba Palace
- Clutch Cargo
- Lilis
- New Miami
- Nunzios
- Paychecks Lounge
- Red Carpet Lounge
- Second Chance
- Agave
- Rhinoceros club
- Bastille
- Franklin Street brewing co
- Sardine Bar
- Rivertown Saloon
- Rouge Park - 21860 Joy Road

- Rathskellar
- Silver Bird Saloon
- Todds
- Tympanum
- The Hip Hop Shop
- Zoots Coffee
- The 20 Grand
- 5631 Michigan Ave, Detroit
- Freezer Theater
- 9219 Mason Place, Detroit
- Hello Records
- Music Institute

	MUSIC HALL/ FESTIVAL	REGULATED	UN-REG	
★ (blue)	☆	◯	---	DANCE/ ELECTRONIC
★ (yellow)	☆	◯	-------	JAZZ
★ (red)	☆	◯	-------	GARAGE ROCK

Figure 13.1 Venue List

DIY/ GRASSROOT VENUES AS NODES: CURRENT VENUES

THESE VENEUES ACT AS NODES FOR THE CITY, INFORMING BOTH PAST AND PRESENT
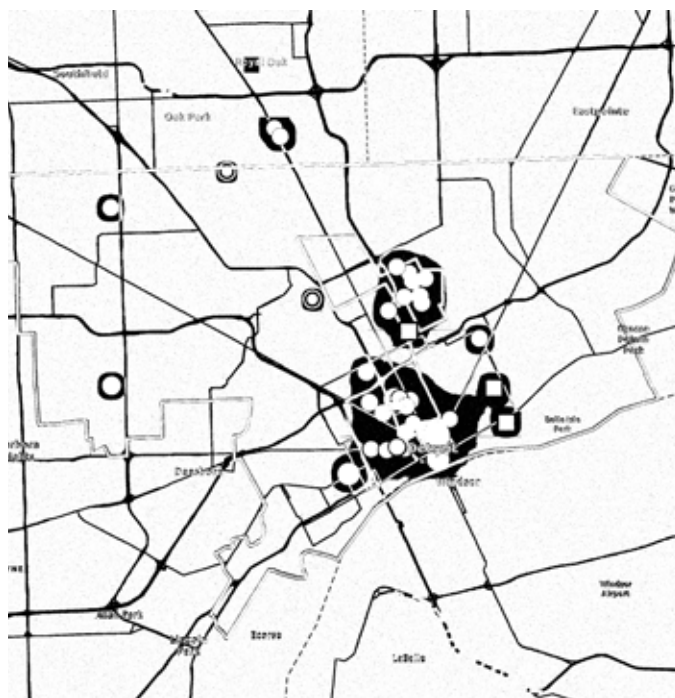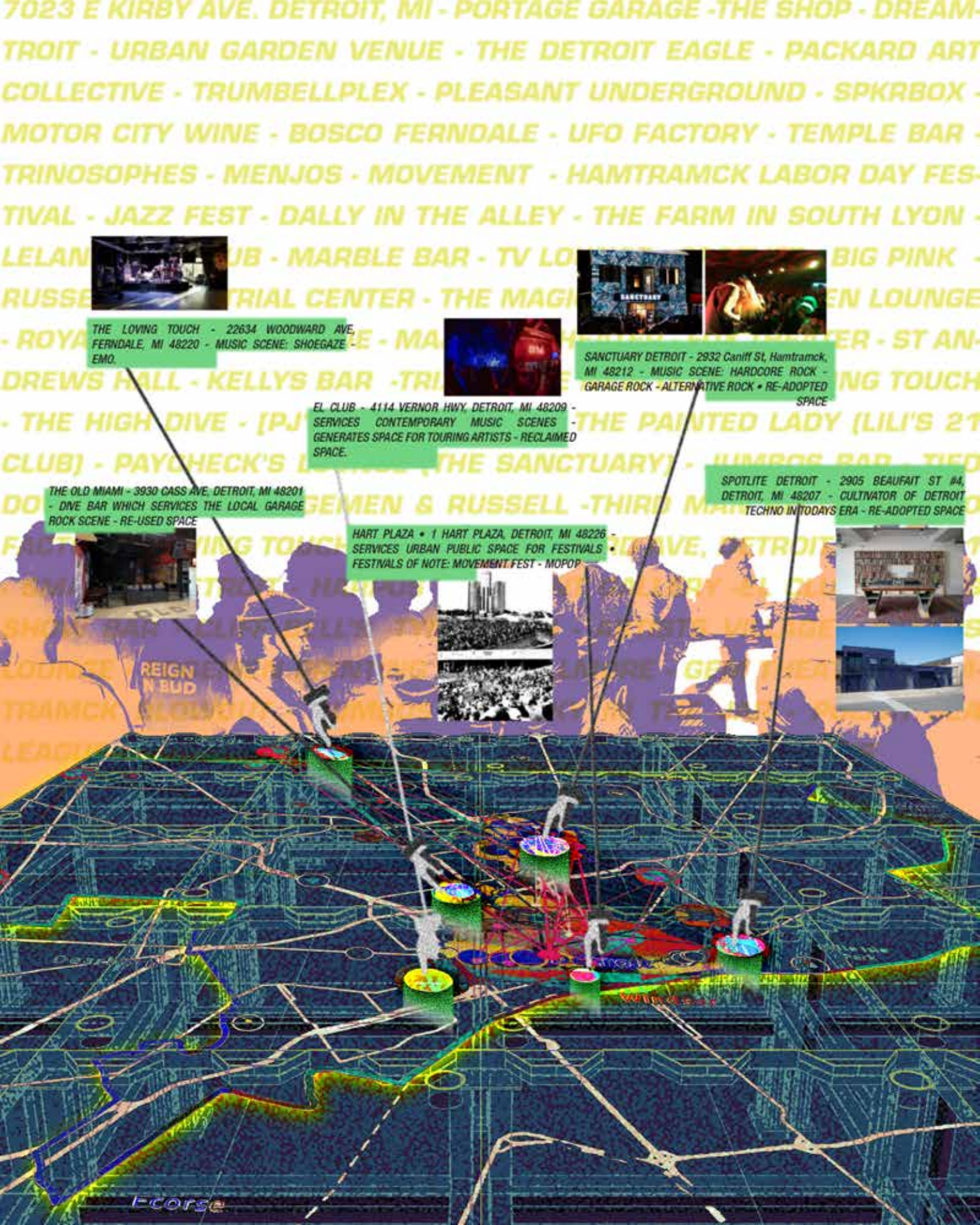
MAPPING OF CURRENT VENUES

Figure 13.3 Live Venues

7023 E KIRBY AVE. DETROIT, MI - PORTAGE GARAGE -THE SHOP - DREAM-
TROIT - URBAN GARDEN VENUE - THE DETROIT EAGLE - PACKARD ART
COLLECTIVE - TRUMBELLPLEX - PLEASANT UNDERGROUND - SPKRBOX -
MOTOR CITY WINE - BOSCO FERNDALE - UFO FACTORY - TEMPLE BAR -
TRINOSOPHES - MENJOS - MOVEMENT - HAMTRAMCK LABOR DAY FES-
TIVAL - JAZZ FEST - DALLY IN THE ALLEY - THE FARM IN SOUTH LYON -
LELAN   UB - MARBLE BAR - TV LO   BIG PINK -
RUSSE   TRIAL CENTER - THE MAGI   EN LOUNGE
- ROYA   E - MA   ER - ST AN-
DREWS HALL - KELLYS BAR -TRI   NG TOUCH
- THE HIGH DIVE - [PJ   THE PAINTED LADY (LILI'S 21
CLUB) - PAYCHECK'S   THE SANCTUARY)   TIED
DO   GEMEN & RUSSELL -THIRD MA
F   ING TOUC   AVE, DETROIT

THE LOVING TOUCH - 22634 WOODWARD AVE,
FERNDALE, MI 48220 - MUSIC SCENE: SHOEGAZE -
EMO.

SANCTUARY DETROIT - 2932 Caniff St, Hamtramck,
MI 48212 - MUSIC SCENE: HARDCORE ROCK -
GARAGE ROCK - ALTERNATIVE ROCK • RE-ADOPTED
SPACE

EL CLUB - 4114 VERNOR HWY, DETROIT, MI 48209 -
SERVICES CONTEMPORARY MUSIC SCENES -
GENERATES SPACE FOR TOURING ARTISTS - RECLAIMED
SPACE.

SPOTLITE DETROIT - 2905 BEAUFAIT ST #4,
DETROIT, MI 48207 - CULTIVATOR OF DETROIT
TECHNO IN TODAYS ERA - RE-ADOPTED SPACE

THE OLD MIAMI - 3930 CASS AVE, DETROIT, MI 48201
- DIVE BAR WHICH SERVICES THE LOCAL GARAGE
ROCK SCENE - RE-USED SPACE

HART PLAZA • 1 HART PLAZA, DETROIT, MI 48226 -
SERVICES URBAN PUBLIC SPACE FOR FESTIVALS •
FESTIVALS OF NOTE: MOVEMENT FEST - MOPOP

DIY/ GRASSROOT VENUES AS NODES: DEAD VENUES

THESE VENEUES ACT AS NODES FOR THE CITY, INFORMING BOTH PAST AND PRESENT

MAPPING OF DEAD VENUES

Figure 13.4 Dead Venues

THE GRANDE BALLROOM- VANITY BALLROOM - BLUEBIRD INN - APEX BAR - SOUP KITCHEN SALOON - REMICK BAND SHELL - BOHEMIA NA- TIONAL HOME - THE GOLD DOLLAR - ELIJAH'S DETROIT - BOOKIE'S CLUB (FRANK GAGEN'S) - JOE LOUIS ARENA - COBO HALL - THE MICHIGAN PALACE - ARUBA PALACE - CLUTCH CARGO - LILIS - NEW MIAMI - NUN- ZIOS - PAYCHECKS LOUNGE - RED CARPET LOUNGE - SECOND CHANCE - AGAVE - BASTILLE - FRANKLIN STREET BREWING CO - SARDINE BAR - RIVERTOWN - JOY ROAD - SILVER BIRD SALOON - TODDS - TYMPA - THE HIP HOP SHO COFF 5631 MIC AVE, DE- TROIT - FREEZER THEATER 9219 PLACE DETROIT HELLO RE- CORDS - MUSIC INSTITUTE

OLD EL CLUB - FORMERLY KNOWN AS THE MEXICANTOWN FIESTA CENTER - THE NEW CLUB INHIBITS NONE OF THE PRIOR TRADITIONS OR MUSIC CULTURES

ELIJAHS LITTLE HOUSE OF DIRT - 173 EAST GRAND BLV - SEP 2014, -SERVICING HOUSE SHOWS FOR THE GARAGE ROCK SCENE - MULTIPLE LOCATIONS

BOOKIES CLUB 870 - 16117 MACK AVE, DETROIT, MI 48224 - 1930-1988 - PUNK ROCK STAPLE IN LATE 70S AND EARLY 90S

FREEZER THEATER - 3958 CASS AVE, DETROIT, MI 48201 - HOME TO DETROITS FIRST WAVE OF HARDCORE - CLOSED 1983

ELIJAHS DETROIT - 13215 MOENART ST DETROIT MI 48212 SEPTEMBER 2015- SECOND LOCATION OF ELIJAHS DETROIT
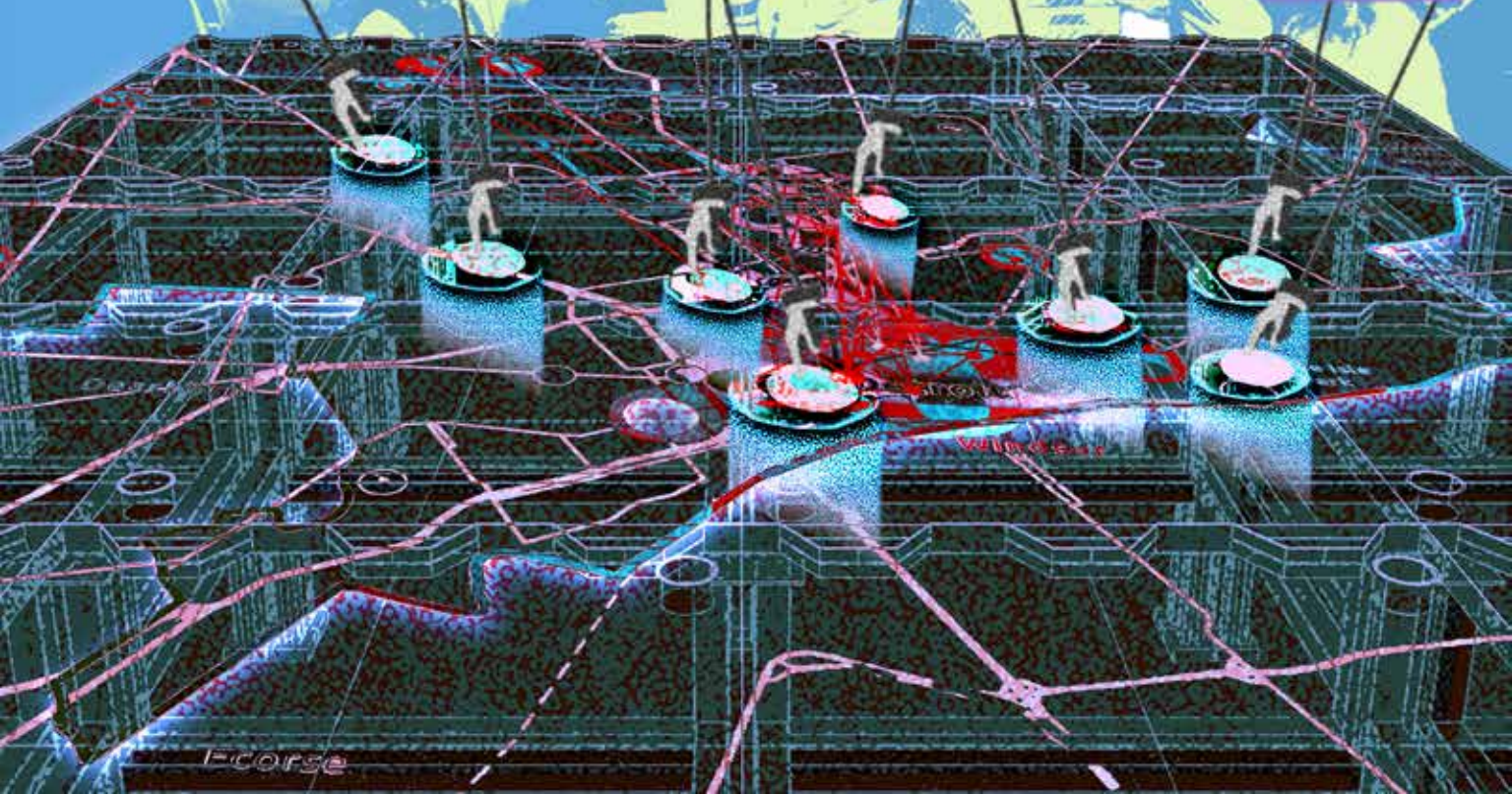
GRANDE BALLROOM - 8952 GRAND RIVER AVE, DETROIT, MI 48204 - HISTORIC LIVE VENUE IN DETROIT - OPENED 1928 - CLOSED 1972

MOPOP FESTIVAL - 3958 CASS AVE, DETROIT, MI 48201 - 1 HART PLAZA, DETROIT, MI 48226 - SERVICED INDIE ROCK SCENE - CANCELLED IN 2019

REMICK BAND SHELL - LOITER WAY, DETROIT, MI 48207 - 1950'S-1980'S - CONCERT SHELL ON BELLE ISLE - DETROIT SYMPHONY ORCHESTRAS HOME
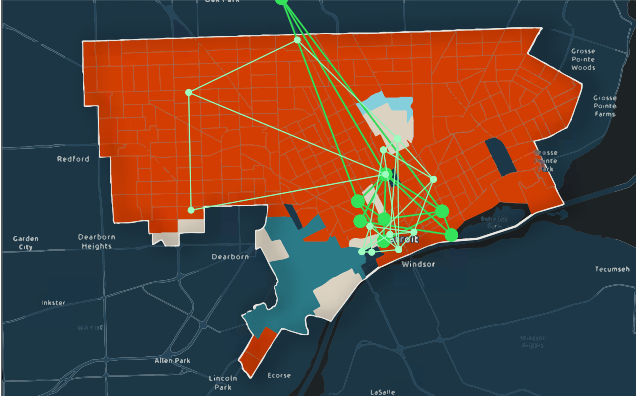
To continue this thesis' mapping study, this thesis looked at observing these networks of venue nodes in relation to particular genres. In this case, these genres were garage rock/ hardcore punk, electronic/ techno, and jazz. it is important to note where these venues occur in relation to three seperate catagories, being ethnicity, household income + youth population, and zoning. Through this study my thesis was able to observe that the these genres physical locations are set in place in relation to the demographics who service these scenes. In the case of garage rock, it is noted that a majority of the scenes venues are placed within white dominated neighborhoods, most specifically being Hamtramck. While Techno and Jazz are more prominetly located in areas of black populus. What was suprising through this study that was observed is the lack of venues within areas with higher concentrations of youth, as the DIY scene is mainly used to support and generate identitys for youth (MVT 2017). finally, it is noted that these venues are sporatic and do not follow the typically zoning tracts and laws, with the majority being unregulated, it is understandable as to why these diy spaces occur in zoning areas that mainly consist of residential and B1 commercial districts.
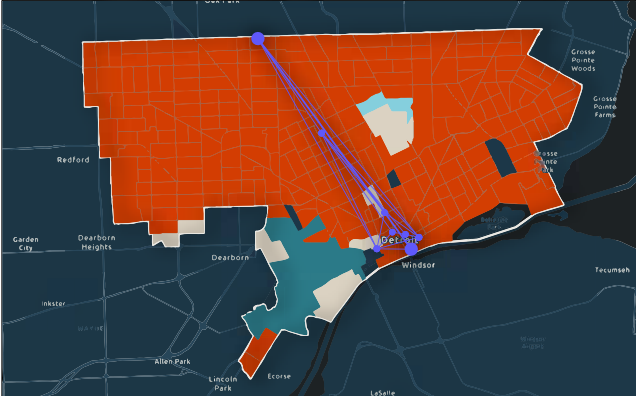
Figure 13.5 Mapping Fluidity
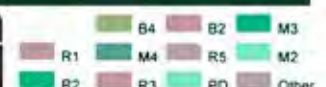
CURRENT VENUE PRECEDENT: SPOTLITE
GENRE: TECHNO

SPOTLITE (DETROIT):

TO UNDERSTAND HOW LIVE-MUSIC FACILITATES PLACEMAKING, I KNEW ONE OF MY FIRST STEPS WAS TO MAP AND DOCUMENT THE DIFFERENT MUSIC ECOLOGIES WITHIN DETROIT. MUSIC ECOLOGY IS A WORD I USE IN LEW OF THE WORD GENRE, AS ONE ARTIST WHO IVE RECENTLY INTERVIEWED MADE IT AWARE TO ME THE WORD "GENRE" IS CONSTRICTING . MUSIC ECOLOGY ALLOWS FOR GENRE TO REPRESENT MORE THAN THE ARTIST AND MUSIC AND FURTHER INCORPORATE LISTENER, SPACE & LOCATION, ETC. MY FIRST OF THE TECHNO SCENES I VISITED WAS SPOTLITE DETROIT, OWNED AND OPERATED BY ROULA DAVID. ROULA DAVID IS A COMMUNITY LEADER WITHIN HER NEIGHBORHOOD OF DETROIT. THIS VENUE, WHICH I HAVE DETERMINED WILL BE CALLED "FLAGSHIP" VENUES AS THEY BEST INCORPORATE THE MAIN MUSIC ECOLOGIES, IDENTITY, AND COMMUNITY MEMBERS. HER SPACE IS LOCATED IN A PRIOR LUMBER YARD AND STORAGE HOUSE.

OBSERVATION:

THE VENUE WAS ORIENTED IN A WAY TO FORCE ALL PATRONS TO ENTER FIRST THROUGH THE ADJOINING LIVE MUSIC SPACE. THIS MOVE ALLOWS FOR GREATER PARTICIPATION WITH THE PERFORMERS, AND ALSO INITIATES CONNECTION AND PROXIMITY WITH THOSE ON THE DANCE FLOOR. ROULA DURING OUR CHAT INFORMED ME THAT IT WAS ALL INTENTIONAL. THE SPACE WAS BEING USED THAT NIGHT FOR THE DJ'S: SOMETHING BLUE, JAVONNTTE, MONA BLACK, DONNA GARDNER. THE MUSIC WAS GREAT AND THE SPACE WAS THE PERFECT EMBODIEMENT OF THE TECHNO IDENTITY. SPOTLITE, LIKE MANY OTHER CLUBS AND BARS, HAVE HAD SUCCESFUL LIVES DUE TO THE COMMUNITY SUCCESS OF THESE SPACES.THIS COMMUNITY SUCCESS COULD BE PARTIALLY CONTRIBUTED TO TECHNO'S RELEVANCY. IT IS IMPORTANT TO RETAIN A BRAND IDENTITY TO INCREASE THE CHANCES OF SURVIVING PAST HARDSHIPS. SPOTLITE WAS ABLE TO RETAIN THEIR SPACE AMIDST CORONAVIRUS THANKS TO COMMUNITY SUPPORT.

OBSERVATION:

MANY PEOPLE APPEARED TO BE THERE FOR THE LIVE MUSIC AND DANCE. HOWEVER MANY OTHERS WERE THERE NOT TO DANCE, THE CLUB HAS MANY FUNCTIONS APART FROM JUST A LIVE-MUSIC VENUE. THESE INCLUDE A RECORD SHOP, COFFEE SHOP, ART GALLERY, AND BAR. THE COMMUNITY FUNCTION OF THE SPACE ALLOWED FOR MORE THAN TECHNO FANS TO ENJOY AND EMBRACE THE SPACE. ASKING PEOPLE HOW THEY FELT ABOUT THE SPACE... MANY EXPRESSED THEIR FEELINGS OF COMFORT AND SAFETY WITHIN SPOTLITE. THE MAJORITY OF PEOPLE I WAS ABLE TO SPEAK WITH WERE NEIGHBORS OF SPOTLITE, FELLOW MUSICIANS AND ARTISTS, AND EMPLOYEES OF SPOTLITE.

OBSERVATIONS

SPOTLITE:

ROULA'S SPOTLITE LOCATED JUST NORTHEAST OF DETROITS DOWNTOWN IS THE PERFECT EXAMPLE OF HOW LIVE MUSIC CREATES GROWTH WITHIN A COMMUNITY WITHOUT DIMINISHING THE NEIGHBOR/ ARTIST. ROULA WORKS PRIVATELY WITH ARTISTS, MEANING NO PROMOTER CAN SCHEDULE SETS, WHICH IN TURN CREATES A MORE CULTURED ENVIRONMENT WITHIN THE MICRO-COMMUNITY WITHIN SPOTLITE. SPOTLITE CREATES A SENSE OF BELONGING WHEN YOU WALK IN THE SPACE. THERE ARE NO STIGMAS WITHIN SPOTLITE, AND EVERYONE WAS VERY INCLUSIVE TO MYSELF AND MY FRIENDS. THIS COMMUNITY ORIENTED SPACE HAS FURTHERD THE TECHNO COMMUNITY WITHIN ITS REGION, AND FURTHER ADDED TO THE EXTENDED NETWORK OF PERMANENT AND TEMPORARY VENUES WITHIN DETROIT.

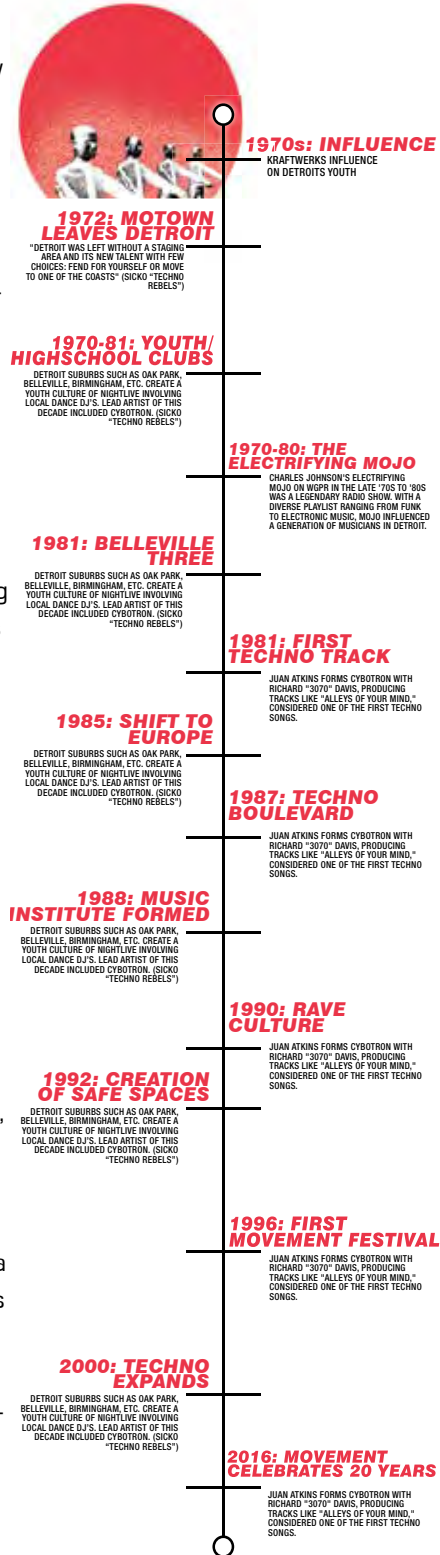ANALYSIS

14

TECHNO REBELS LITERATURE REVIEW

14.1 SUBJECTIVE HISTORY OF TECHNO IN DETROIT

The formation of techno and the creation of Detroit's techno undergrounds, an in-depth study explores the origins of techno in Detroit. The roots of techno can be traced through some of the strangest urban locales, from night raves in abandoned buildings to the establishment of safe spaces for artists and audiences. There was a pressing need for space to facilitate the growth of the industry.

The formation of techno in Detroit began with urban youth rebelling against the conservative mindset influenced by figures like Bill Clinton and Berry Gordy. Around 10 years after Berry Gordy moved Motown to the coast in 1972, Detroit underwent significant changes. Once a city known for its vibrant music industry, it faced dwindling numbers of studios and producers, with many leaving for the East Coast. "Detroit was left without a staging area and its new talent with few choices: fend for yourself or move to one of the coasts" (Sicko 33). Techno emerged to fill this void, driven by the rebellious nature of youth in Detroit suburbs who found a connection through suburban locales like malls and parks, though this didn't foster a strong sense of civic pride. Many techno artists aimed to rebel against the dominant R&B genre and industry of Detroit at the time. They

viewed techno not just as a rebellion but as a way to experience American soul music through unfamiliar filters (Sicko 11). The roots of techno are also intertwined with Detroit's long-lasting gay community, the largest segment of the techno audience. Techno-music created a safe space that fostered a strong sense of place attachment for both the audience and the artists. In these venues, like-minded individuals created an uninhibited culture. During the late '80s, Detroit's techno scene was all-inclusive, extending the city's already diverse music scene. It later intersected with subcultures and subgenres, attracting larger followings for Detroit techno DJs. These DJs showcased their art from club to club, drawing audiences that followed them regardless of location or specific club. Juan Atkins, one of the founding fathers of techno in Detroit, found inspiration in the city's beauty and juxtapositions for his future work and art. "These artists found hope in a decaying infrastructure where none apparently existed" (Sicko 37).

The parallels between space and the formation of Techno are evident. The Detroit techno scene remained grassroots for much of a decade before gaining mainstream recognition, thanks to outside cities like Berlin. In the early '90s, with the rave scene in full swing, techno artists, initially rebellious against posh high school kids, now found them as the majority of their audience, mixed in with a crazed drug scene. Seeking safer spaces and moving away from the rave scene defined more by Chicago's house, artists ensured that techno remained within Detroit. It became a safe space for artists, distinct from the music and drug scene found elsewhere. This, in turn, helped create more place attachment through socio-cultural means and shared values.

1970s: INFLUENCE
KRAFTWERKS INFLUENCE ON DETROITS YOUTH

1972: MOTOWN LEAVES DETROIT
"DETROIT WAS LEFT WITHOUT A STAGING AREA AND ITS NEW TALENT WITH FEW CHOICES: FEND FOR YOURSELF OR MOVE TO ONE OF THE COASTS" (SICKO "TECHNO REBELS")

1970-81: YOUTH/ HIGHSCHOOL CLUBS
DETROIT SUBURBS SUCH AS OAK PARK, BELLEVILLE, BIRMINGHAM, ETC. CREATE A YOUTH CULTURE OF NIGHTLIVE INVOLVING LOCAL DANCE DJ'S. LEAD ARTIST OF THIS DECADE INCLUDED CYBOTRON. (SICKO "TECHNO REBELS")

1970-80: THE ELECTRIFYING MOJO
CHARLES JOHNSON'S ELECTRIFYING MOJO ON WGPR IN THE LATE '70S TO '80S WAS A LEGENDARY RADIO SHOW. WITH A DIVERSE PLAYLIST RANGING FROM FUNK TO ELECTRONIC MUSIC, MOJO INFLUENCED A GENERATION OF MUSICIANS IN DETROIT.

1981: BELLEVILLE THREE
DETROIT SUBURBS SUCH AS OAK PARK, BELLEVILLE, BIRMINGHAM, ETC. CREATE A YOUTH CULTURE OF NIGHTLIVE INVOLVING LOCAL DANCE DJ'S. LEAD ARTIST OF THIS DECADE INCLUDED CYBOTRON. (SICKO "TECHNO REBELS")

1981: FIRST TECHNO TRACK
JUAN ATKINS FORMS CYBOTRON WITH RICHARD "3070" DAVIS, PRODUCING TRACKS LIKE "ALLEYS OF YOUR MIND," CONSIDERED ONE OF THE FIRST TECHNO SONGS.

1985: SHIFT TO EUROPE
DETROIT SUBURBS SUCH AS OAK PARK, BELLEVILLE, BIRMINGHAM, ETC. CREATE A YOUTH CULTURE OF NIGHTLIVE INVOLVING LOCAL DANCE DJ'S. LEAD ARTIST OF THIS DECADE INCLUDED CYBOTRON. (SICKO "TECHNO REBELS")

1987: TECHNO BOULEVARD
JUAN ATKINS FORMS CYBOTRON WITH RICHARD "3070" DAVIS, PRODUCING TRACKS LIKE "ALLEYS OF YOUR MIND," CONSIDERED ONE OF THE FIRST TECHNO SONGS.

1988: MUSIC INSTITUTE FORMED
DETROIT SUBURBS SUCH AS OAK PARK, BELLEVILLE, BIRMINGHAM, ETC. CREATE A YOUTH CULTURE OF NIGHTLIVE INVOLVING LOCAL DANCE DJ'S. LEAD ARTIST OF THIS DECADE INCLUDED CYBOTRON. (SICKO "TECHNO REBELS")

1990: RAVE CULTURE
JUAN ATKINS FORMS CYBOTRON WITH RICHARD "3070" DAVIS, PRODUCING TRACKS LIKE "ALLEYS OF YOUR MIND," CONSIDERED ONE OF THE FIRST TECHNO SONGS.

1992: CREATION OF SAFE SPACES
DETROIT SUBURBS SUCH AS OAK PARK, BELLEVILLE, BIRMINGHAM, ETC. CREATE A YOUTH CULTURE OF NIGHTLIVE INVOLVING LOCAL DANCE DJ'S. LEAD ARTIST OF THIS DECADE INCLUDED CYBOTRON. (SICKO "TECHNO REBELS")

1996: FIRST MOVEMENT FESTIVAL
JUAN ATKINS FORMS CYBOTRON WITH RICHARD "3070" DAVIS, PRODUCING TRACKS LIKE "ALLEYS OF YOUR MIND," CONSIDERED ONE OF THE FIRST TECHNO SONGS.

2000: TECHNO EXPANDS
DETROIT SUBURBS SUCH AS OAK PARK, BELLEVILLE, BIRMINGHAM, ETC. CREATE A YOUTH CULTURE OF NIGHTLIVE INVOLVING LOCAL DANCE DJ'S. LEAD ARTIST OF THIS DECADE INCLUDED CYBOTRON. (SICKO "TECHNO REBELS")

2016: MOVEMENT CELEBRATES 20 YEARS
JUAN ATKINS FORMS CYBOTRON WITH RICHARD "3070" DAVIS, PRODUCING TRACKS LIKE "ALLEYS OF YOUR MIND," CONSIDERED ONE OF THE FIRST TECHNO SONGS.

14.1 Techno Timeline - Credit: Author, Based on Dan Sickos Techno Rebels

Today, many permanent and historical techno spots stand, such as the Leland Club and Downtown Big Pink. One venue, however, the Music Institute (MI), was a legendary club that created Grand achievements for Detroit's techno scene. the club Architects where George Baker and Alton Miller were largely responsible for solidifying the Detroit techno scene at the time and giving artists a free space to exercise their skills and play records without having to cross the Atlantic to the United Kingdom or Berlin (Sicko 62). However, the life of the music institute was young and died fast. With the death of MI, there is an obvious memory permanence of the space that lives indefinitely throughout the heart of techno in Detroit as one of the strong foundations for dignifying technos relevancy in Detroit.

This thesis aims to address the spaces in which music consumption occurs, primarily at the underground level. The rise of Techno in Detroit is rooted in its underground spaces of consumption, and the unregulated world of music and music consumption. Detroit's techno genesis was a rebellious response to a city in a strange zeitgeist with the removal of motown and many of its cities populus. The underground movement sprouted in urban voids, from mall gatherings to raves within abandoned warehouses and industrial zoned buildings, which fostered a unique and inclusive culture to those youth within Detroit. Techno became a defiance against the dominant R&B culture of the youth African American Detroit demographics, and created a new lens in which to view american soul. This view resonated deeply with the city's youth and gay community as well. Despite it remaining within the underground and grassroot stages for far too long, techno eventually broke past the local-scene and gained trans-local and virtual qualities. Venues such as MI have become techno bastions, though short-lived, their cultural impact remains ingrained within cultural memory. These thriving success factors, a strong and active community, as well as benefiting and relevant spaces, helped garnish a global view which brought back to Detroit cultural success.

14.2 Techno Collage - Credit: Author

Figure 14.3 Techno As Rebellion - Author

TECHNO AS REBELLION

THE SHIFT FROM SUBURBIA
AND
CHOSEN TO STAY IN DETROIT

TECHNO'S REBELLIOUS NATURE EMERGED AS A RESPONSE TO THE CONSERVATIVE ATMOSPHERE IN DETROIT DURING THE 1980S.
FUELED BY URBAN YOUTH IN SUBURBAN AREAS, THE GENRE BECAME A FORM OF MUSICAL DEFIANCE AGAINST THE DOMINANT R&B GENRE.

Figure 14.3 - Techno Inclusivity Poster

THE ORIGINS OF TECHNO:
HISTORICAL ANALYSIS OF SPACE & MUSIC

THE INVISIBLE INDUSTRY

TECHNO'S ROOTS TRACED THROUGH UNIQUE URBAN LOCALES, SUCH AS NIGHT RAVES IN ABANDONED BUILDINGS.

MEETING ARTIST AND COMMUNITY NEEDS

THE ESTABLISHMENT OF SAFE SPACES FOR ARTISTS AND AUDIENCES WAS CRUCIAL FOR THE GENRE'S DEVELOPMENT.

DETROIT MUSIC-CITY EVOLUTION

A PRESSING NEED FOR SPACE TO FACILITATE THE GROWTH OF THE INDUSTRY, PARTICULARLY IN RESPONSE TO THE CHANGING LANDSCAPE OF DETROIT.

Figure 14.4 Origins of Techno Poster

15
SKETCH PROBLEM 2

STAGE

DEFINITION: Built flooring, typically raised, to host and support live-musicians and performers. Stages situate artist to audience

SCALE

↑ - ARENA TOURS - TECHNOLOGICAL + COSTLY

| - FESTIVALS - CONTEMPORARY + FUNCTIONING

| - SMALL-VENUES - 1' STAGE - DEMARCATES ARTIST PLACE

↓ - BASEMENT SHOW - NO STAGE - FLOOR SET

NEEDS:

- AREA FOR BAND EQUIPMENT - MONITORS - PA SYSTEM - ARTISTS - MOVEMENT.
- PROJECT ARTIST TO AUDIENCE
- FRAME ARTIST TO AUDIENCE

Figure 15.1 Venue Tool Poster: Stage

MIXER

DEFINITION: Built tool which control technological processes of live music production.

SCALE

↑ - SOUND BOOTH - LARGE TENTS CENTER OF CROWD

Ⅰ

Ⅰ

Ⅰ

↓ FOLDING TABLE + MIXING CONSOLE
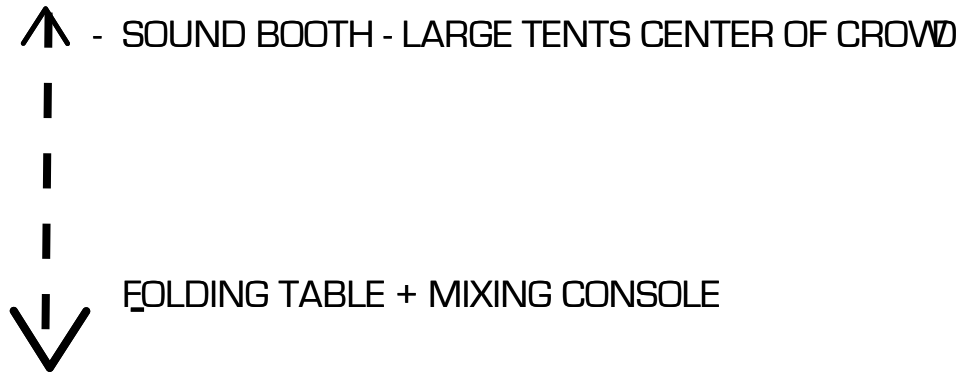
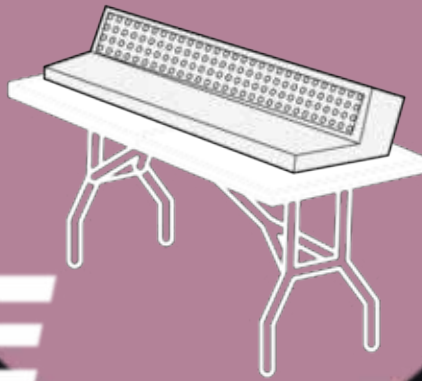## *NEEDS:*

- NEEDS TO BE INTERTWINED WITH STAGE.
- NEEDS TO BE MANAGED BY A VALID SOUND ENGINEER.
- EQUIPMENT PROTECTION FROM AUDIENCE (BUDOINGAN)

Figure 15.2 Venue Tool Poster: Mixer

MIXER

VENUE TOOLS:

BUILT TOOL USED TO OCCUPY SPACE AND PROVIDE LIVE-MIXING; MANAGING AUDIO LEVELS DURING LIVE EVENTS. THIS EQUIPMENT PROVIDES SPACE FOR SOUND ENGINEERS. THE MIXING-CONSOLE CAN TYPICALLY BE FOUND WITHIN THE SOUND BOOTH.

ONE OF THE MOST PIVOTAL OF EQUIPMENTS FOR ARTISTS AND VENUES IS ITS MIXING-CONSOLE/MIXER-TABLE. THE TABLE ALLOWS FOR A SET SPACE FOR SOUND-BOOTH FUNCTIONS SUCH AS LEVELING AND EQUALIZING VOLUME AND PITCH WITHIN LIVE SHOWS. THE PLACEMENT OF MIXER TABLE IS IMPORTANT AS THE SOUND ENGINEER IS REQUIRED TO HEAR THE AUDIO AS AN AUDIENCE MEMBER WOULD, MEANING THAT THESE TABLES ARE OFTEN ELEVATED, SAT CENTER OF CROWDS AND ROOMS, AND EASILY ACCESSIBLE IN CASE OF EMERGENCY. THE SCALE OF MIXING TABLES VARY ON THE VENUE OR ARTISTS DESIRED NEEDS.(www.prosoundweb.com)

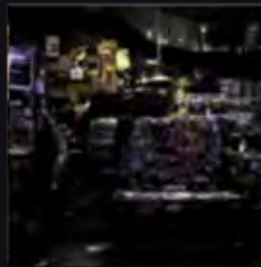1.METALLICA - FESTIVAL. 2 CBGB. 3. B CLUB - DETROIT 4. METALLICA - ARENA. 5. WEDDING VENUE

MERCH

SCALE

DEFINITION: Area within venues that services artist to audience connection as well as personal artist revenue.

↑ - TENT/ TRUCK - EMPLOYEES INTERACT WITH AUDIENCE

NEEDS:

- SERVICING ARTIST CAPITAL NEEDS
- FOSTERING ARTIST TO AUDIENCE CONNECTION.

↓ - FOLDING TABLE - ARTIST SELLS ITEMS

MERCH

VENUE TOOLS:

BUILT TOOL WITHIN VENUES WHICH GENERATES INCOME + REVENUE FOR ARTISTS AND BANDS SOLELY. NO VENUE WILL TYPICALLY MAKE MONEY OFF OF MERCHANDISE OF TOURING ARTISTS. THE MERCH TABLE ALLOW FOR PARTICIPATION WITH ARTISTS AND AUDIENCE.

A MAJOR MOTIVATOR FOR ARTISTS WHEN TOURING AND PERFORMING IS THE MERCH TABLE. THE MERCHANDISE TABLE ALLOWS FOR SALE BY ARTIST OF THEIR BAND/ ARTIST MERCHANDISE. THE MERCHANDISE AREA IS WHERE THE MAJORITYOF PROFIT IS MADE FOR UNDERGROUND/ NON-MAINSTREAM TOURING ARTISTS. THE MERCH TABLE ALLOWS FOR CONNECTION AND PARTICIPATION WITH ARTIST WHEN AT THE UNDERGROUND AND SMALL-VENUE SCALE. (MVT 2017). THE MERCH TABLE HOWEVER HAS BEEN MONOPOLIZED IN REGARD TO THE MAINSTREAM PERFORMER, WHERE ARTIST WILL NOT PERSONALLY SELL CLOTHING ARTICLES BUT INSTEAD HIRE CREWS SET WITHIN TEMPORARY TENTS TO SELL MERCHANDISE FOR ARTIST PROFIT. THE NEEDS OF THE MERCH TABLE VARY FROM GENRE TO GENRE.

Figure 15.3 Venue Tooll: Merch

1. TAYLOR SWIFT 2. LOLLAPALOOZA 3. KANYE'S SUNDAY SERVICE 4. EL CLUB DETROIT. 5. MERCH TABLE (CDS)

BARRICADE

DEFINITION: Percieved or non-percieved measures of life-safety within venues.

SCALE

↑ - HEAVY FORTIFICATION - DIMINISHES AUDIENCE PROXEMICS
- RAISED STAGES
- INDUSTRIAL BARRICADES
- METAL DETECTORS + DOOR SECURITY PERSONNEL
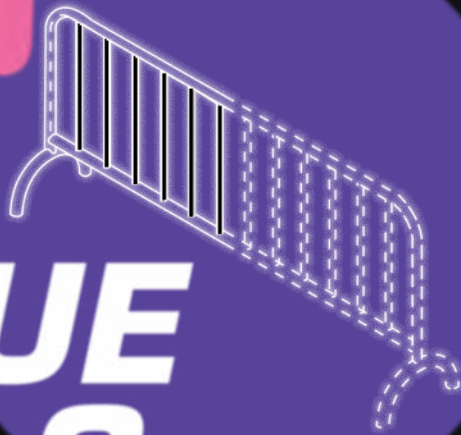
- LIGHT FORTIFICATION
↓ - DOOR SECURITY PERSONNEL

NEEDS:

- PROTECT ARTIST (WHEN NECESSARY)
- PROTECT AUDIENCE (WHEN NECESSARY)
- PROVIDE EGRESS (LIFE SAFETY)

BARRICADE

VENUE TOOLS:

BARRICADES AND BARRIERS ARE A RESULT OF SAFETY CONCERNS DUE TO LARGE CROWDS OR ARTIST SAFETY. REGULATIONS REGARDING LIFE-SAFETY ENACT LAWS WHICH ENFORCE THE USE OF BARRICADES. THESE BARRICADES CAN DO 4 THINGS EFFECTIVELY; BARRICADES CONTROL CROWDS, PROVIDES ZONES FOR SECURITY AND MEDICS, PROVIDING SAFETY OF PERFORMERS AND ATTENDEES, AND EMERGENCY ACCESS ROUTES. THE SCALE OF BARRICADES VARY FROM DESIRED VENUE FUNCTION, WHERE SMALL VENUES MAY NOT NEED PHYSICAL BARRICADES, BUT MAY INSTEAD EMPLOY A TEAM OF SECURITY TO DO SMALL FRISKS AT THE DOOR. HOWEVER, DUE TO UNAVOIDABLE LOCAL REGULATIONS AND SAFETY PROTOCOLS, THE ARTIST DOES NOT HAVE A SAY FOR PREFERENCE AND THIS DUTY WOULD ON THE EVENT ORGANIZER OR OWNER.

BUILT TOO WITHIN VENUE SPACE WITH THE MAIN FUNCTION BEING FOR SAFETY. THESE BARRICADES ARE CONTROLLING BARRIERS WHICH PREVENTS ARTIST TO AUDIENCE INTERACTION. THE SCALE OF BARRIERS DEPENDS ON THE VENUE / ARTIST NEEDS.

RELY VENUE

SUBVERT

RAISED STAGE

SECURITY

OVERT

BARRICADE

Figure 15.4 Venue Tooll: Barricade

BAR

DEFINITION: Area within venues that services owner revenue, this contributes to overall venue success in capital terms.

SCALE

↑ - HEAVY FORTIFICATION - DIMINISHES AUDIENCE PROXEMICS

    - RAISED STAGES

    - INDUSTRIAL BARRICADES

    - METAL DETECTORS + DOOR SECURITY PERSONNEL

- LIGHT FORTIFICATION

    - DOOR SECURITY PERSONNEL
↓

NEEDS:

- PROVIDE INCOME AND CAPITAL TO VENUE AND VENUE OWNERS.
- MAIN SOURCE OF INCOME FOR VENUES.

BAR

VENUE TOOLS:

BUILT TOOL WHICH SERVICES THE NEEDS OF VENUE OWNERS. BARS ARE THE HIGHEST POINT OF PROFIT FOR LIVE-MUSIC VENUES. THE BAR DOESN'T NECESSARILY NEED TO SELL ONLY ALCHOHOL. AS THE SIZES AND SCALES OF RETAIL POINTS WITHIN LIVE-MUSIC VENUES VARIES. FOR MY TOOL-KIT; I WILL NOWCONCERN ALL ASPECTS OF RETAIL WITHIN A LIVE-MUSIC VENUE AS A BAR

THE BAR IS THE CENTRAL AREA WITHIN THE LIVE-MUSIC VENUE WHICH SERVICES THE NEEDS OF THE VENUE OWNER/ EVENT ORGANIZER. THE BAR BECOMES THE PLACE WHERE PROFIT CAN BE MADE AND IDENTITY OF THE SPACE CAN BE FORMED AND MORFED. THE CENTRAL ASPECTS OF SMALLER LIVE-VENUE MUSIC HALLS FOCUS ON THE SALE OF ALCOHOL. HOWEVER, THROUGHOUT PAST YEARS IT HAS PROVED THAT DIFFERENT SCENES OBJECT THE NEED TO DRINK AT LIVE-MUSIC VENUES. THIS BEING SAID, THE SCALE, SHAPE, AND SIZE OF THE BAR DIFFER FROM VENUE TO VENUE WHERE DIFFERING GENRES ARE PLAYED. FOR INSTANCE, AT SPOTLITE, DETROIT, MORE EMPHASIS IS PUT ON THE RECORDS AND COFFEE SHOP THAN ON THE BAR, AS MANY OF THE PATRONS DO NOT DRINK. AT ALL AGE SHOWS THE BAR IS REMOVED ENTIRERLY WHERE THE CONSUMPTION AND SALE ARE NOT LEGAL AROUND THE PRESENCE OF MINORS. THE BAR IS THE MAIN CONNECTIONPOINT BETWEEN INCOMING ARTISTS AND LIVE-MUSIC VENUES. (MVT 2017)

Figure 15.5 Venue Tooll: Bar

1.SANCTUARY BAR 2.FESTIVAL TENT. 3. UFO FACTORY BAR 4. COFFE SHOP / VENUE. 5. MARBLE BAR- BAR

16
RESULTS

After conducting this thesis research regarding local music scenes and venue design specifically within Detroit, my thesis has concluded that the spaces that support and benefit artists within a local scene the most are those spaces that reflect scene identity, culture, event, participation, and place. These spaces of music consumption between local scenes in Detroit would benefit greatly from re-using existing space to generate new places through the by-product of music as a social activator of space. The venues that are created new for music scenes, especially within Detroit, provide platforms for non-local artists, as seen in my research an example is El Club, which supports contemporary touring artists rather than the niche scenes located in Detroit today. This club runs very well for the profit of the owner but does not add to the

cultural identity of the city compared to the traditional DIY venues which encapsulate the zeitgeist of live performance and music history in Detroit. Drawing from my theoretical frameworks and empirical studies, it concludes that the most effective approach to fostering local music scenes involves using architectural design and knowledge in a way that is minimally intruded while maximally supporting existing cultural and social frameworks.

The primary result of my methodology is the introduction of a toolkit that is designed to aid artists, audiences, venue owners, and city leaders in creating a place for music from pre-existing spaces rather than constructing new ones. This is supported by the thesis of various precedent studies which observe the effectiveness of re-claiming space for the production of live music events, more specifically the Foxglove interview, and the study on The First Presbyterian Church of Philadelphia, which uses pre-existing space to create space for Philly's hardcore scene. Creating a basement space that encapsulates the aesthetic qualities of the hardcore scene's identity. This approach is also supported by the data which

Figure 16.1 Collage
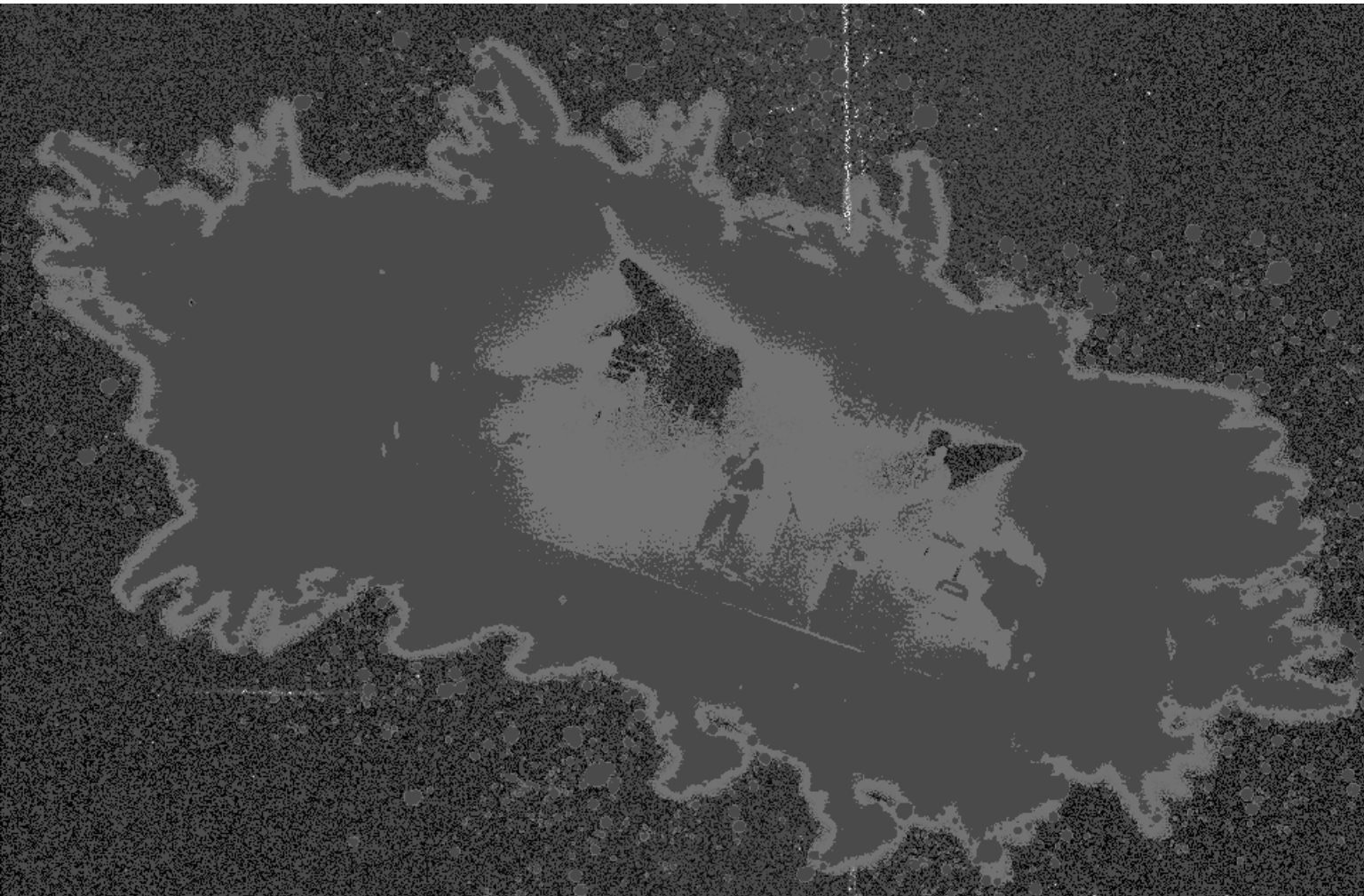
shows that local scenes thrive in environments that retain a sense of authenticity and heritage, both aspects that are diminished by new venue construction. Many other key factors are essential for the successful creation of music venue places such as the respect for existing cultural dynamics. Successful venues respect and amplify the existing cultural dynamics of their neighborhoods, meaning that designing spaces that can adapt to the cultural memory of scenes will be most beneficial, rather than the other option that overwrites the culture of space.

A secondary key factor that this thesis was able to conclude was the fact that minimalistic design intervention is necessary for venue creation that encapsulates culture and scene identity. In a sense, the architect should be invisible in the design and be there to support the transformation of spaces into places. This aligns with the study that cultural placemaking happens through the participatory use of space from coinciding music scenes.

Avoiding overcontrolling design choices made by city planners and architects will help venues generate identities that can be more fluid than if a venue was made to support a single scene. The results prove that this tool kite should promote an approach that allows spaces to evolve naturally according to the changing needs and identities of current and future local music scenes.

The next sections within the results will provide this thesis's attempt at promoting participation and place adoption through the use of technological tools meant to transform places chosen by artists and scenes to generate new nodes within the ever-growing list of music venues in Detroit. This approach preserves the authenticity of the nomadic tradition of live music, where artists move from venue to venue to spread cultural memory and develop new cultures through shared memories.
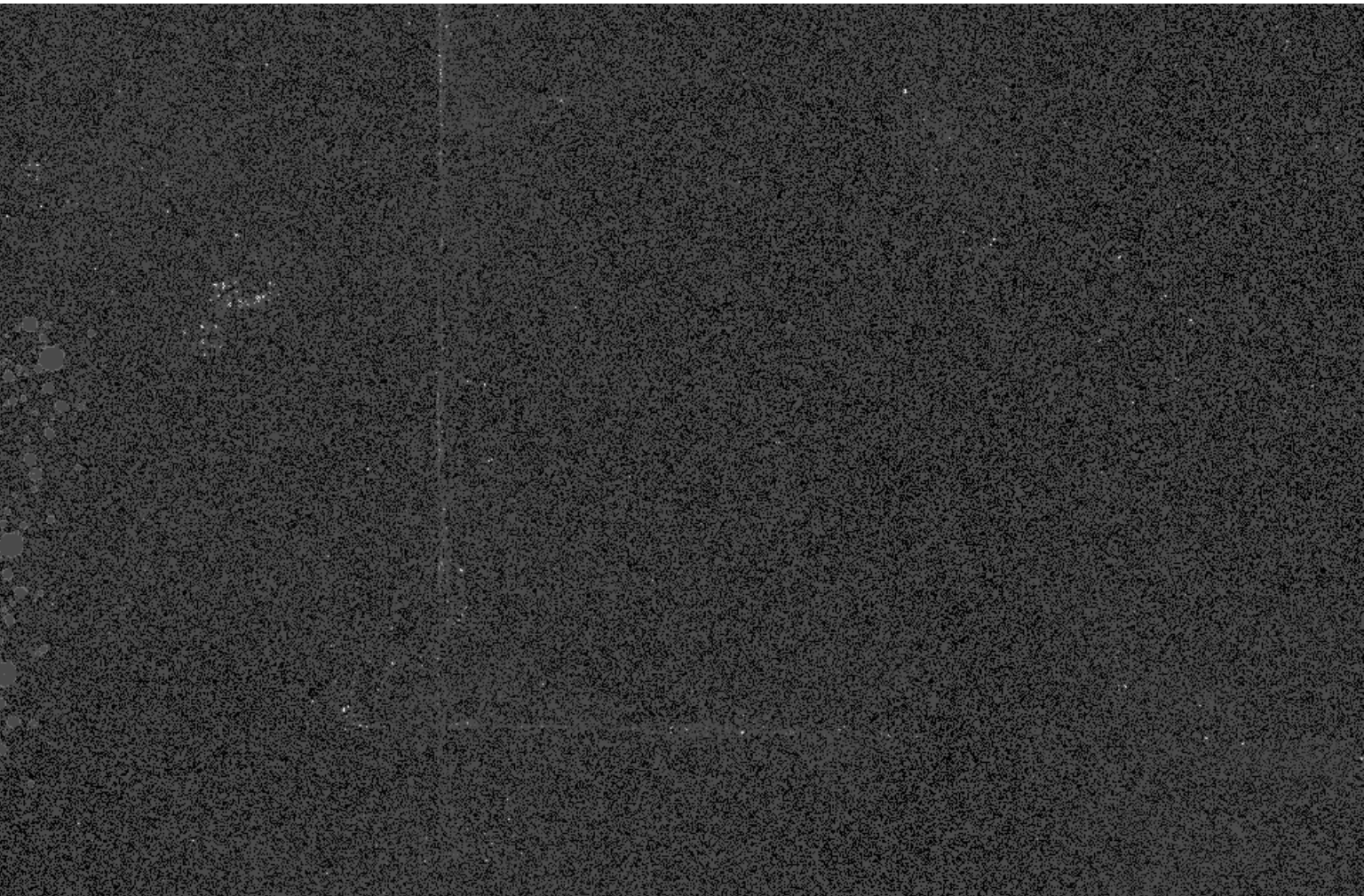
VENUE TOOL-KIT

STANCE: TO FOSTER PLACE FOR LOCAL-SCENES IN DETROIT THROUGH DESIGN, THE BEST APPROACH IS THE LEAST CONTROLLING. IN TERMS OF ARCHITECTURE, THE ARCHITECT SHOULD BE INVISIBLE IN THEIR PERCIEVED ACTIONS, BUT CONTRIBUTE TO OVERALL PLACE THROUGH DESIGN.

The tool-kit aims to PROVIDE:

COUNTER-CONTROL
PLACE-MAKING
PERFORMING PLACE
ADOPTING PLACE
PLACE BRANDING
PARTICIPATION

The tool-kit should AVOID:

DESIGN DOMINANCE
OBJECTIVE CULTURAL DESIGN CHOICES
OWNERSHIP
GATEKEEPING

CURRENT LIVE-VENUES IN DETROIT THAT RE-ADOPTED SPACE:

RUSSELL INDUSTRIAL
ARTIST SPACE/ EVENT SPACE
HARDCORE/ TECHNO

SPOTLITE
ARTIST SPACE/ ART GALLERY
TECHNO
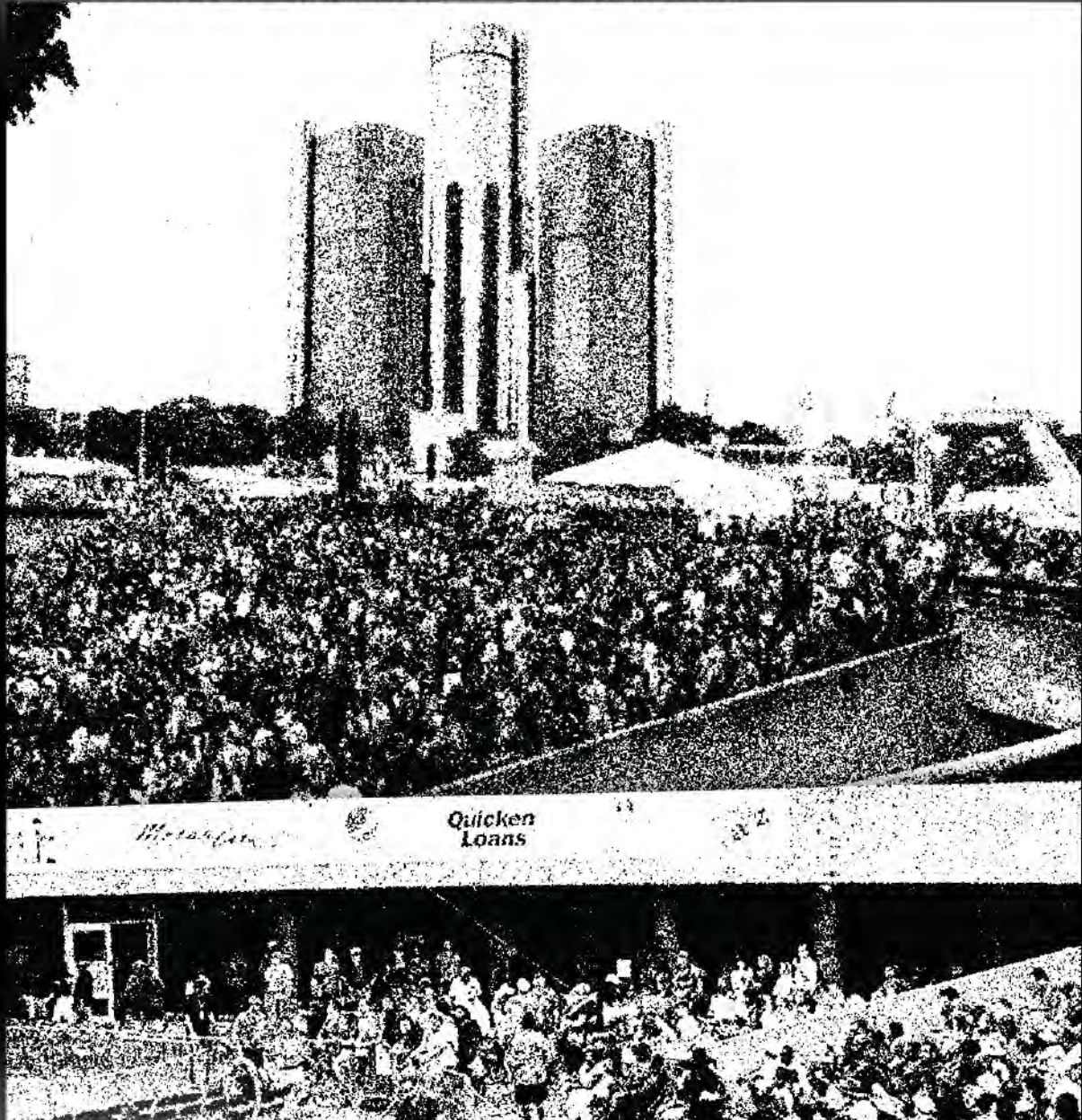
SANCTUARY
LIVE-MUSIC VENUE
HARDCORE

EDGEMEN
PRINT WAREHOUSE / EVENT SPACE
HARDCORE

CURRENT EVENTS IN DETROIT THAT PERFORM URBAN SPACE

HART PLAZA
PUBLIC "THIRDSPACES"
MUSIC AS ACTIVATION

Figure 16.2 Adopted Space Collage

TOOL-KIT DESIGN PRINCIPALS

1. MODULARITY

INTERLOCKING PLATFORM UNITS @ 2'-2" x 2'-2". SECURED FASTENERS WITH SIMPLE LOCKING MECHANISM

ADJUSTABLE LEGS TO ALLOW FOR HEIGHT VARIATION AND ACCOMODATE FOR UNEVEN GROUND.

LIGHTWEIGHT MATERIALS SUCH AS ALUMINUM FRAMES AND HIGH DENSITY PLYWOOD.

2. EASE OF ASSEMBLY

TOOL FREE CONNECTORS THAT ENABLE EASY ASSEMBLY OF STAGE

MARKINGS FOR ALIGNMENT OF STAGE WITH CONNECTOR

3. VERSATILITY

MULTI-LEVEL OPTION FOR DYNAMIC VISUAL INTEREST AND FUNCTIONALITY.

ACCESSORIES SUCH AS MONITOR MOUNTS AND SPEAKER MOUNTS THAT SHOULD BE MODULAR AND EASY TO ATTACH AND DETACH

INTEGRATED AUDIOVISUAL SOLUTIONS TO REDUCE SETUP TIME AND IMPROVE STAGE APPEARANCE

4. DURABILITY

NON-SLIP SURFGACE TO ENSURE SAFETY OF ARTISTS AND AUDIENCE

LOAD CAPACITY ENOUGH TO SUPPORT PERFORMERS, EQUIPMENT, AND DYNAMIC LOADS (IE DANCING)

WEATHER RESISTANCE TO ENSURE PRODUCTS CAN BE RE-USED AND RECYCLED BY OTHER ARTISTS AND AUDIENCE MEMBERS.

5. STORAGE AND TRANSPORT

COMPACT STORAGE ALLOWING FOR FULLY NESTED ARRANGEMENT OF STAGE AND STORAGE FROM MOVING BETWEEN GIGS.

TRANSPORT SOLTIONS DESIGNED TO FIT AND SECURE MODULAR UNITS FOR EASY MOVEMENT
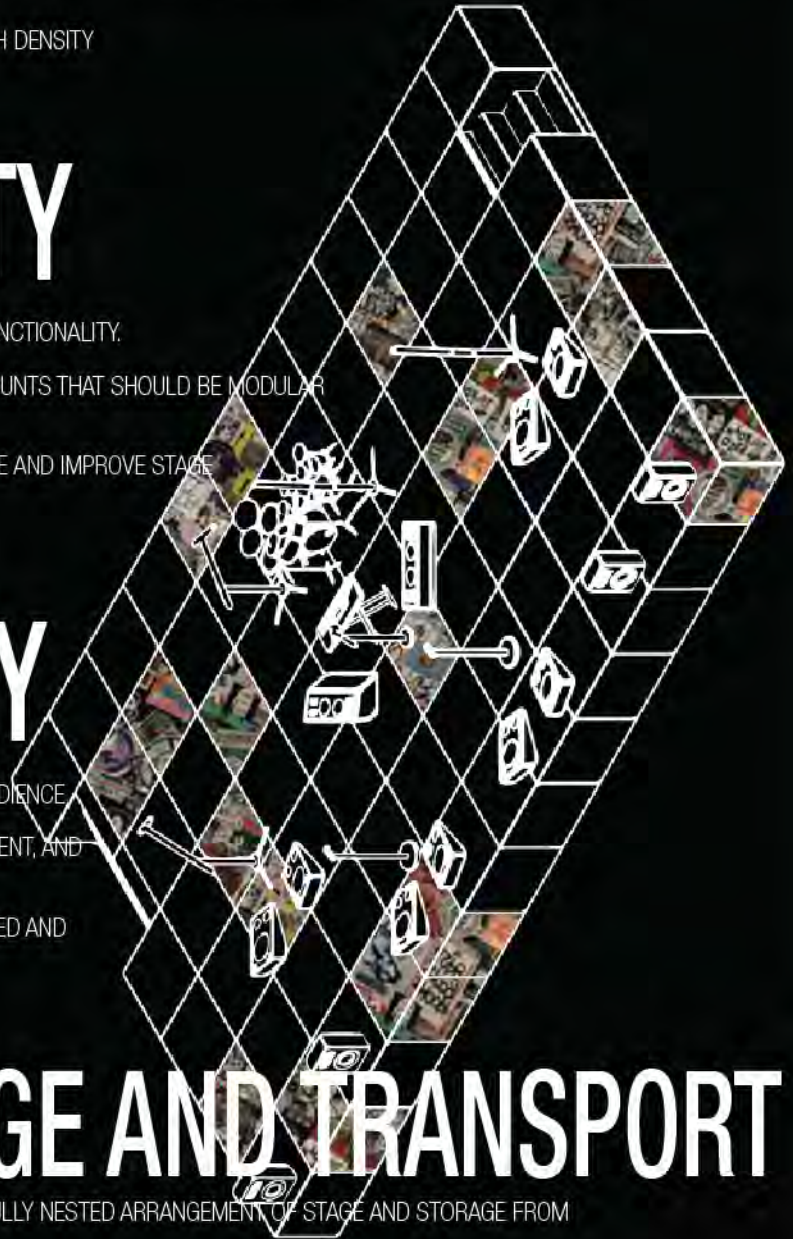
OWNERSHIP

CITY OF DETROIT

CITY OF DETROIT WILL SERVICE AND HOLD THIS TOOLKIT FOR AVAILABILITY OF ARTISTS WHO WISH TO USE SAID TOOL-KIT TO PLAY WITHIN ANY REGION OF DETROIT.

PROS:

- CITY OF DETROIT WOULD BE IN A POSITION TO RECOGNIZE THE SUB-CULTURES OF THE CITY, THESE CULTURES WHICH REFLECT LARGE PORTIONS OF THE COMMUNITY WITHIN THE DOWNTOWN AND SUBURBS OF DETROIT.
- EXPEDITED EVENT PERMITTING, MAKING THE CITY TAKE AN ADVANCED APPROACH SPECIFICALY TOWARDS THE DIY AND GRASSROOTS VENUES WHICH SERVICE LESS THAN 200 PEOPLE IN ATTENDANCE.
    - THIS TYPE OF EVENT WILL BE ALLOWED BY THE CITY AND OTHER ITEMS SUCH AS SITE MAPS, TRAFFIC PLANS, TENT REQUIREMENTS, AND OTHER PERMITS WILL BE OVERLOOKED.
    - THE CITY TOOL KIT WILL INVOLVE A SECURITY COORDINATOR WHO WILL HELP ASSIST IN CHOSEN LOCATION AND EMERGENCY EGRESS IF AN EMERGENCY WAS TO TAKE PLACE TO CREATE A SAFER ENVIRONMENT.

CONS:

- THE ZEITGEIST OF LIVE MUSIC IN REGARD TO DIY SCENES WILL BE ALTERED WHEN ORDER IS INACTED.
    - THE CITY SHOULD ALLOW FOR ALL MUSICAL SCENES AND ARTISTS TO PLAY WITH THE TOOL KIT REGARDLESS OF BIAS.
    - THE TOOL KIT SHOULD HELP ADD MULTITUDES OF DIFFERING TYPOLOGIES FOR THE ENJOYMENT OF LIVE MUSIC, RATHER THAN WHAT TODAYS EVENT PERMITS WHICH PERMIT (PARKS, HABITABLE COMMERCIAL SPACES)

NEW ORLEANS SECOND LINE

THE CITY OF NEW ORLEANS HAS WITHIN ITS GOVERNING BODY A SUBSECTION WHICH IS FULLY DEDICATED TO THE EXPEDITED PROCESS OF SECOND LINES. THESE BANDS OCCUPY STREETS AND CREATES MOMENTS OF EVENTS WITHIN URBAN LOCATIONS. THESE ACTIONS LEND TO THE RE-ADOPTION OF SPACE IN A HOLISTIC MANNER. MANY TIMES THESE EVENTS SEEM NON-ORGANIZED AND SPONTANIOUS, BUT THE CITY BOARD DOES REQUIRE A NOTICE TO PARTICIPATE, AND ARE VERY GENEROUS TOWARDS LENDING CITY STREETS TO ALLOW FOR THIS CULTURAL PHENOMENON.

Figure 16.4 Second Line Photo

DETROIT HAS THE OPPORTUNITY TO USE NOT ONLY THE STREETS, BUT THE MANY PIECES OF BLIGHTED LAND TO SUPPORT ARTISTS IIN SIMILAR WAYS BY CREATING USE FOR UN-USED URBAN SPACE, TRANSFORMING SPACE INTO LIVE-MUSIC PLACE.

Figure 16.3 Second Line Photo

MATERIALS

WOOD

PROS	CONS
WORKABILITY	WEIGHT CHALLENEGES
AFFORDABILITY	
DURABILITY	DIRTY - HARD TO CLEAN
STRUCTURAL	
ACOUSTIC	
UNIVERSAL	

STEEL

PROS	CONS
STRUCTURAL	WEIGHT CHALLENEGES SPECIALIZED KNOWLEDGE NEEDED TO WORK WITH MATERIAL
CLEAN	
DURABILE	
	EXPENSIVE
	NON-ACOUSTIC

MOLDED PLASTIC

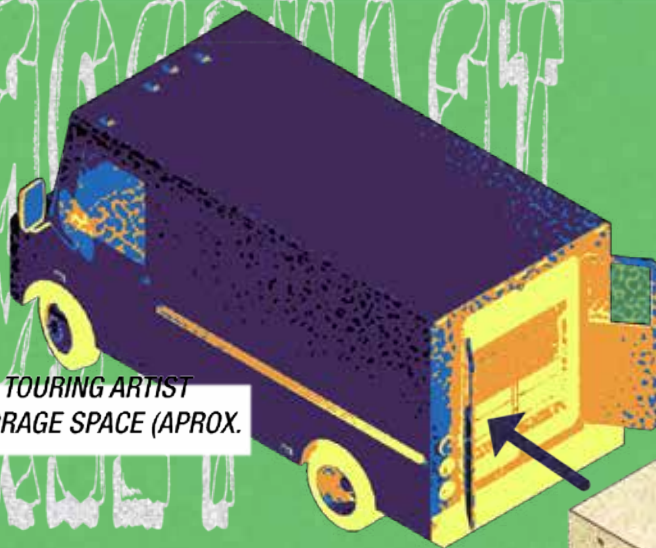| PROS	CONS
CLEAN	NON-STRUCTURAL
LIGHT-WEIGHT	EXPENSIVE
DURABLE	DIFFICULT TO REPAIR & REPLACE
	NON-ACOUSTIC - HIGH REVERB

CONCLUSION

THE TOOLKIT WILL WANT TO INHIBIT ALL ASPECTS OF TRANSPORTABILITY, MEANING THAT THE TOOLS SHOULD OFFER AN EASE TO THE TRADITIONAL TRANSPORTABLE ENVIRONMENT. WOOD HAS THE MOST UP-SIDE FOR WEIGHT, AFFORDABILITY, REPAIR AND REPLACEMENT, AND ACCESSIBILITY. STEEL OFFERS STRUCTURAL CAPABILITYIES BUT ADDS TO THE CHALLENGES OF ON-SITE ADJUSTABILITY. THE BEST APPROACH WOULD BE A MIX OF WOOD AND STEEL TO GENERATE A LIGHT-WEIGHT, STRUCTURAL, AFFORDABLE, AND ACOUSTIC SET-UP FOR TOURING ARTISTS.

MIXER TABLE

MERCH TABLE

TABLE

COMBINED MODULAR SYSTEM

INSTRUMENT STORAGE

PA SYSTEM STORAGE

PA SYSTEM STORAGE

THE TOOL KIT

MODULAR STAGE CUBE *with storage*
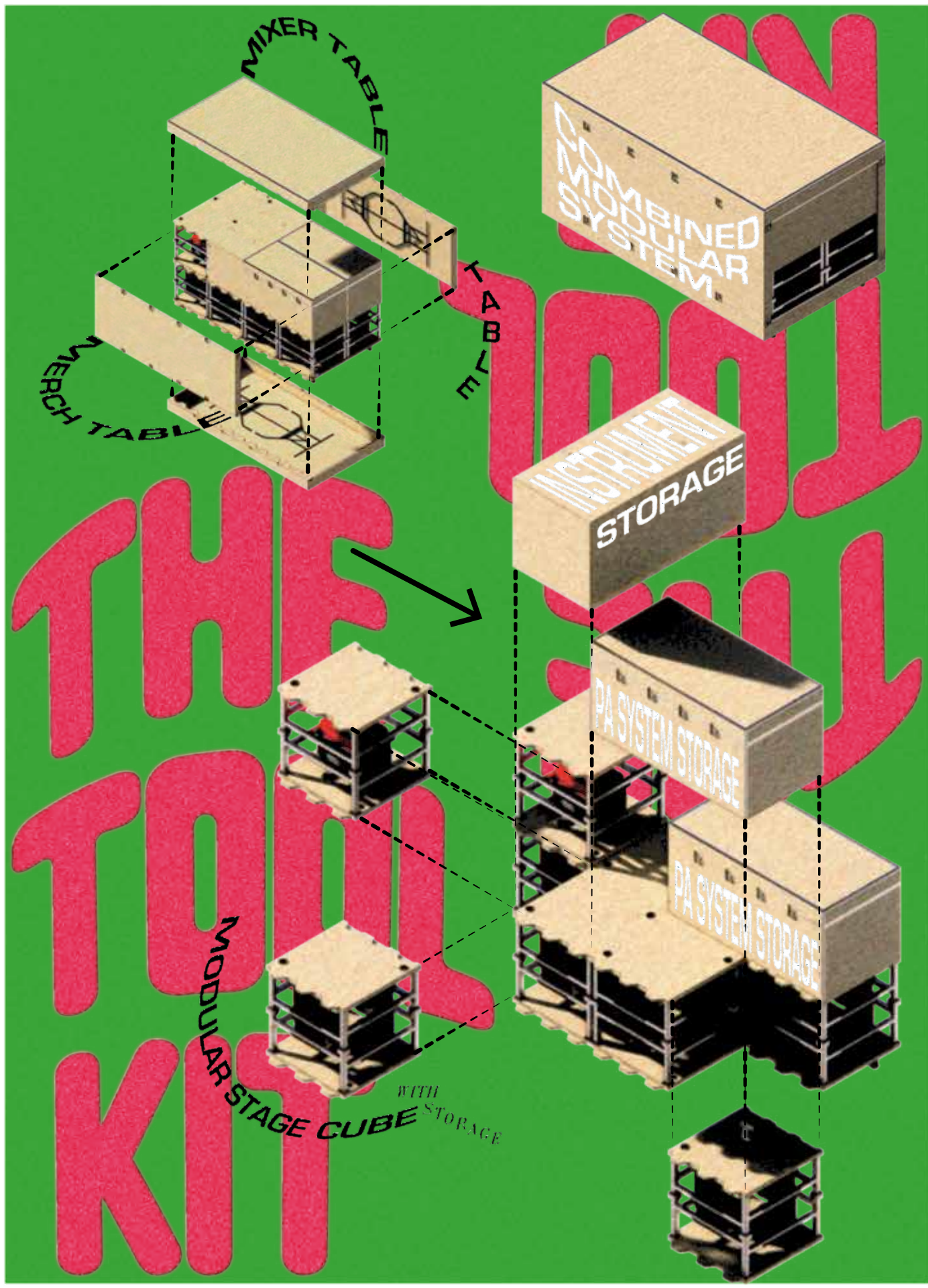
STEP VAN. LEAST COMMON DIY TOURING ARTIST VEHICLE - PROVIDES MOST STORAGE SPACE (APROX. 600 SF[3]
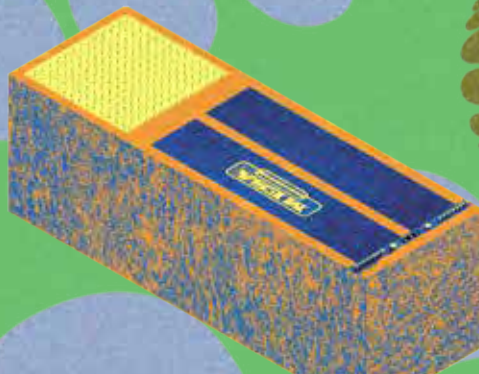
PASSENGER VAN. SECOND MOST COMMON DIY TOURING ARTIST VEHICLE - PROVIDES AMPLE STORAGE SPACE (APROX. 200 SF[3])
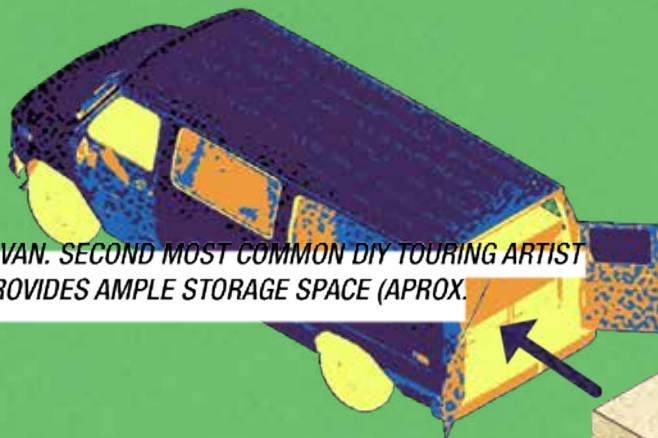
MINIVAN. MOST COMMON DIY TOURING ARTIST VEHICLE - PROVIDES LEAST AMOUNT OF STORAGE SPACE (APROX. 200 SF[3])
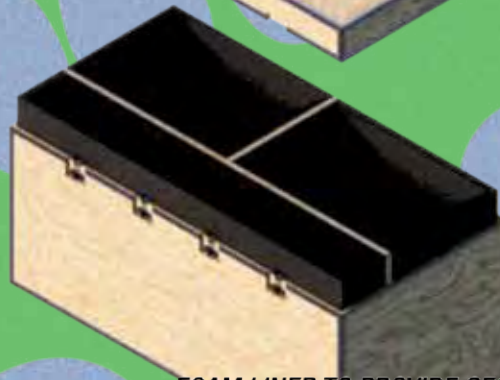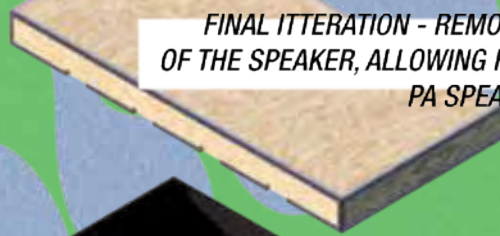
TRANSPORTATION

FLEXIBILITY

ORIGINAL ADAPTATION OF MODULAR SPEAKER SYSTEM
W/ BUILT IN HI-AMP AND SUB-AMP - PLYWOOD AND
SCRAP SPEAKERS USED.

FINAL ITTERATION - REMOVE BESPOKE CHARACTERISTICS
OF THE SPEAKER, ALLOWING FOR SHARED USE OF STANDARD
PA SPEAKERS TO SERVICE D.I.Y. VENUES

FOAM LINER TO PROVIDE SECURITY OF SPEAKER
COMPONENTS. SPEAKER TO BE PROVIDED BY TOOL-KIT
MATERIALS, PLYWOOD CONSTRUCTION W/ RECESSED
METAL LATCHES.

ABILITY TO STORE UPWARDS OF 2
PA SPEAKERS -ENOUGH
TO PROVIDE AMPLE HEADROOM TO
SHOWS W/ LESS THAN
200 PEOPLE. STORAGE INCLUDES
SPACE FOR MICROPHONE
+ SPEAKER STANDS

SPEAKER STORAGE MODULE

INSTRUMENT STORAGE

GUITAR STORAGE

BASS STORAGE

FACTORY GRADE
LATCH MECHANISM (RECESSED)

TOM STORAGE

CYMBAL STORAGE

BASS DRUM STORAGE

MODIFIED 4'-4"x 2'-2" STORAGE CONTAINER FOR DRUMS,
GUITAR. AND BASS

REMOVABLE PANEL

TABLE DESIGN

TABLE DESIGN TO BE USED TO SEAT MODULAR COMPONENTS
AND CREATE RIGIDITY WITHIN THE STRUCTURE
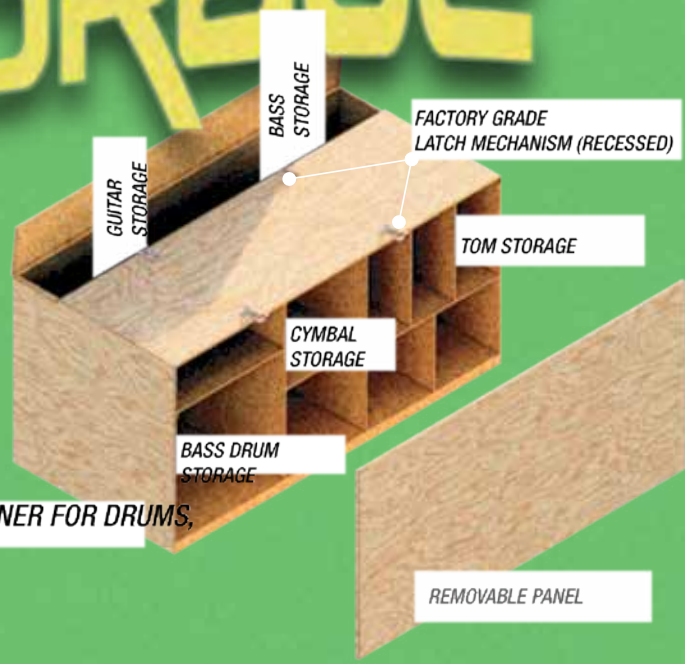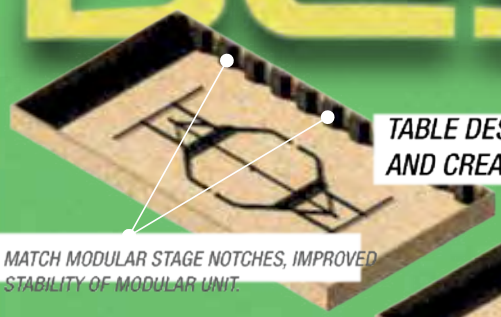
MATCH MODULAR STAGE NOTCHES, IMPROVED
STABILITY OF MODULAR UNIT.

STANDARD TABLE - WITH EXTRUDED
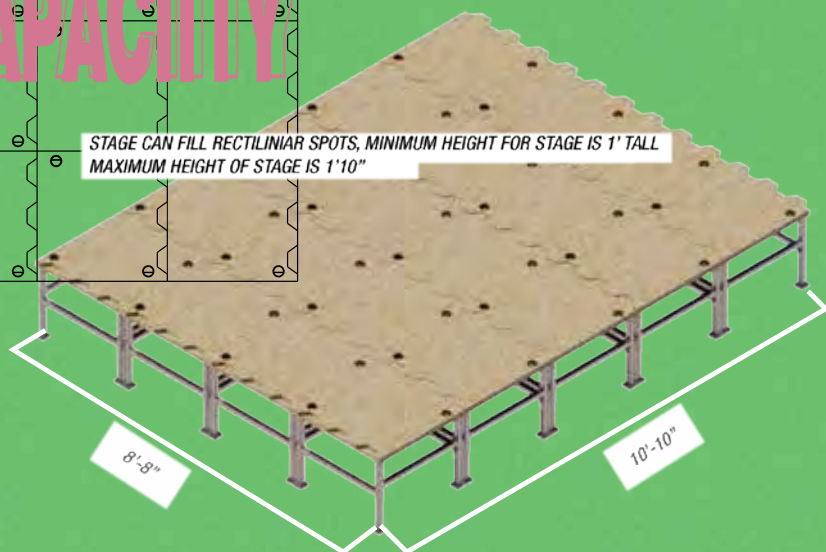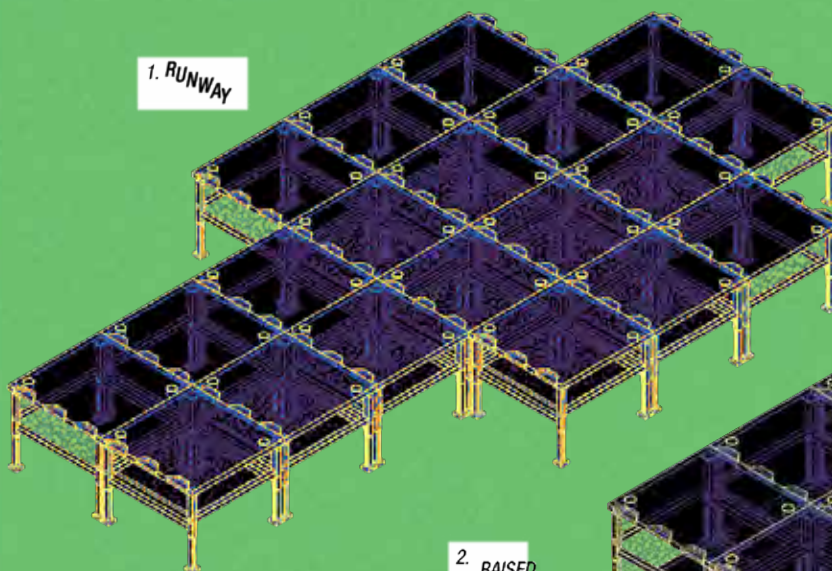EDGE TO SEAT MODULAR UNITS WITHIN
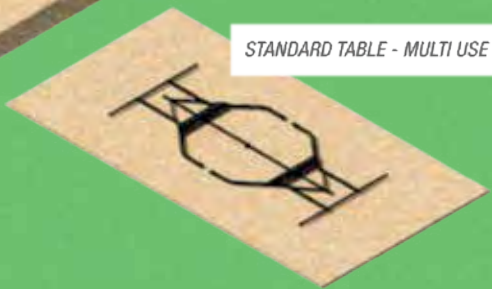
STANDARD TABLE - MULTI USE
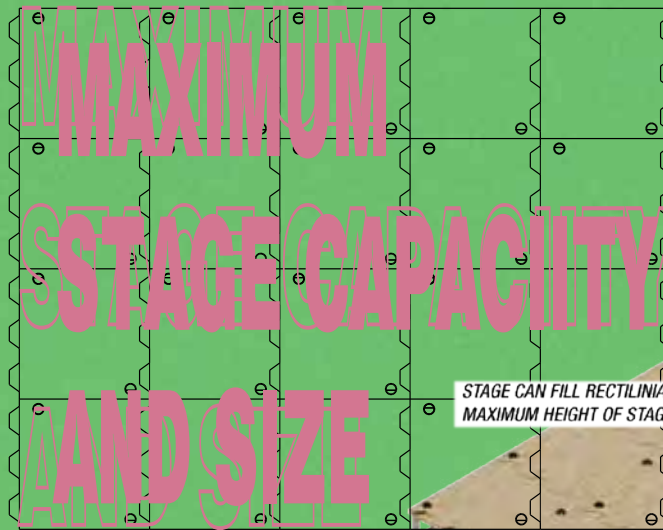
MAXIMUM STAGE CAPACITY AND SIZE

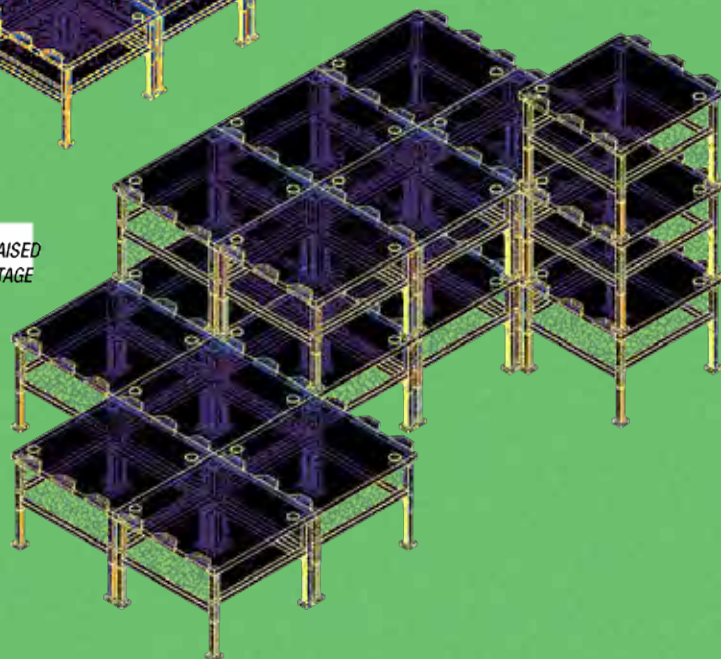STAGE CAN FILL RECTILINIAR SPOTS, MINIMUM HEIGHT FOR STAGE IS 1' TALL
MAXIMUM HEIGHT OF STAGE IS 1'10"

8'-8"

10'-10"

1. RUNWAY

2. RAISED STAGE

SQUARE SHAPE

SQUARE MODULAR - EASIEST AND MOST SIMPLE SHAPE FOR CONSTRUCTION OF LARGE ELEMENTS. SQUARE TO BE SHAPED AT 2'-2" ON ALL 6 SIDES, ALLOWING FOR AMPLE STORAGE SPACE WITHIN THE CUBE WHICH IS NOT ADHERED BY NON-STANDARD SHAPES. LARGE FLAT FACES CAN CREATE MULTI-USE FUNCTIONS FOR STAGE-CUBE.

WEIGHT REDUCTION

WEIGHT REDUCTION TO ALLOW FOR EASE OF TRANSPORTATION. ORIGINAL WEIGHT OF 6 SIDED PLYWOOD BOX IS 70-90 LBS. WEIGHT REDUCTION MADE 66% TO NEW TOTAL OF 25 LBS. CONS INCLUDE LOSS OF RIGIDITY AND LOSS OF FACES FOR MULTI-USE.

MATERIALITY

IMPROVED RIGIDITY AS NEEDED AT LEG BASE. 16"X16"X2" SQUARE STAGE SEAT TO SECURE AND BOND STAGE CUBES TOGETHER. INCREASED SURFACE AREA HELPS DECREASE SWAY AND MOVEMENT BETWEEN CONNECTED CUBES

NOTCHED CONNECTION

STAGE SEAT

NOTCHED CONNECTION BETWEEN STAGES ALOOWS FOR INTERLOCKING OF STAGE AND OTHER TOOL KIT COMPONENTS WHICH SHARE THE SAME TECHNOLOGY FOR CONNECTION. NOTCHES ARE AT STANDARD 2" INCREMENTS AND CENTERED IN THE BLOCK TO ALLOW CONGRANCY.

ADJUSTABLE STAGE-LEGS

NEW STAGE LEGS ALLOW FOR ADJUSTABILITY WITHIN DIFFERING VENUES WHERE FINISHED FLOORS MAY BE UNEVEN OR UNFINISHED. ADJUSTABILITY WILL ADD TO RIGIDITY OF THE STAGE PLANE AND ALLOW FOR EVENTUALIZATION WITHOUT FAILURE.

ADDED RIGIDITY

LATERAL CONNECTIONS BETWEEN STAGE LEGS RESISTS FORCES WITHIN THE X DIRECTION. CREATES MOMENT CONNECTIONS BETWEEN LEGS AND STAGE PLATFORMS

CABLE MANAGEMENT

IMPLEMENTING WIRE LOCATIONS FOR EASE OF SET UP AND ASSEMBLY FOR LIVE SHOWS - HIDEN WIRES HELPS CREATE SAFER CONDITIONS FOR ARTIST AND AUDIENCE, ALLOWING A MORE EFFICIENT EVENT/ CONCERT

RIGIDITY 2.0

CONNECTION CLAMPS TO BE ADHERED TO EACH INDIVIDUAL FOOT TO CONNECT TO THE UNDERSIDE OF THE BOX MODULE. IMPROVES STORAGE WEIGHT AND CAPACITY AS WELL BY RESTRICTING THE Y VALUE OF FORCES ACTING ON THE TWO CONJOINED STAGES.

RIGIDITY 3.0

STAGE SEAT 2.0

ADJUSTED STAGE SEAT TO ADHERE TO NEW ADJUSTABLE STAGE LEG FORM. INTERIOR BLOCK TO FIT THE 4 BLOCK LEG FOOTINGS WITHIN IN A TIGHT FASHION TO RESIST FORCES IN THE X DIRECTION.

RIGIDITY 4.0

PLASTIC INTERLOCKING PANES, WHICH CAN BE MANUFACTURED OR PRINTED WILL CREATE EXTRA SUPPORT IN THE Y DIRECTION. RESISTING MOVEMENT BETWEEN THE TWO STACKED STAGES AND CREATING MORE OPPORTUNITIES FOR STORAGE

UPGRADED STORAGE

ITTERATION OF THE PLASTIC ADJUSTABBLE PLANES HELPS SUPPORT MICROPHONE AND WIRE STORAGE FOR ADDED MULTI-USE OF THE STAGE MODULAR.

POWER STORAGE

ONE STAGE MODULAR UNIT WILL SERVICE A SMALL 3000 KWL GENERATOR, THAT WILL POWER ALL STAGE EQUIPEMENT. AMPS, MONITORS, SOUND MIXERS, LIGHTS, ETC.

NARRATIVE 1:

SMALL LOCAL HARDCORE BAND AIMS TO PLAY A BASEMENT HOUSE SHOW WITH SEVERAL OTHER FRIENDS. THE EVENT IS PROMOTED VIRTUALLY AND BY WORD OF MOUTH

HARDCORE BAND REACHES OUT TO CITY OF DETROIT MUSIC TOOL-KIT GROUP AND REQUESTS USE OF THE TOOL KIT GIVING TIME AND LOCATION OF EVENT.

EVENT TOOL-KIT DEPARTMENT SECURITY REPRESENTATIVE DETERMINES IF THE SITE PASSES MINIMUM STANDARDS OF LIFE SAFETY AND DETERMINES CROWD SIZE BEING UNDER THE REQUIRED 300 PERSON LIMIT.

CITY AGREES TO TOOL KIT USE AND TOOL KIT IS AVAILABLE TO BE PICKED UP FROM LOCATION BY BAND MATES,THE TOOL KIT IS THEN ASSEMBLED ON SITE IN THE BASEMENT AND THE SHOW CAN NOW BEGIN. CITYS JOB IS NOW DONE AND NO MORE SUPERVISION NEEDED.

REIGN N BUD
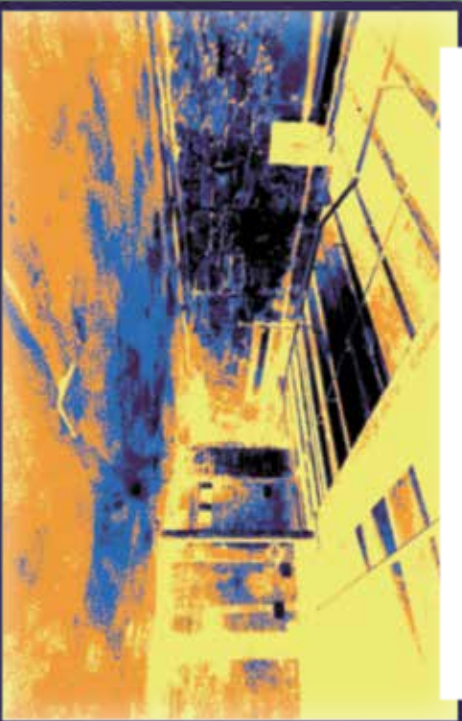
NARRATIVE 2:

HARDCORE BAND HAS BEEN GRANTED ACCESS BY LOCAL COMMUNITY CHURCH TO USE THEIR GYM SPACE TO PLAY A SHOW.

HARDCORE BAND REACHES OUT TO CITY OF DETROIT MUSIC TOOL-KIT GROUP AND REQUESTS USE OF THE TOOL KIT GIVING TIME AND LOCATION OF EVENT.

EVENT TOOL-KIT DEPARTMENT SECURITY REPRESENTATIVE DETERMINES IF THE SITE PASSES MINIMUM STANDARDS OF LIFE SAFETY AND DETERMINES CROWD SIZE BEING UNDER THE REQUIRED 300 PERSON LIMIT. RECOGNIZES THE VENUE AS HAVING PROPER SERVICES REQUIRED FOR 300 PERSON OR UNDER LIMIT.

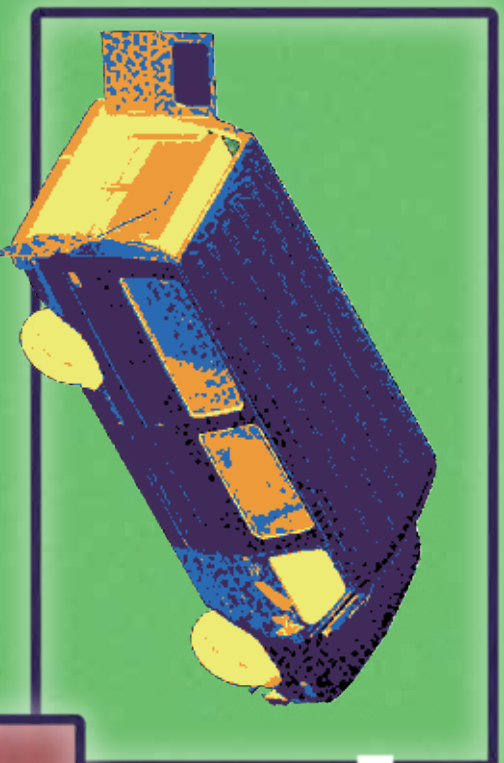CITY AGREES TO TOOL KIT USE AND TOOL KIT IS AVAILABLE TO BE PICKED UP FROM LOCATION BY BAND MATES,THE TOOL KIT IS THEN ASSEMBLED ON SITE IN THE CHURCH AND THE SHOW CAN NOW BEGIN. CITYS JOB IS NOW DONE AND NO MORE SUPERVISION NEEDED.
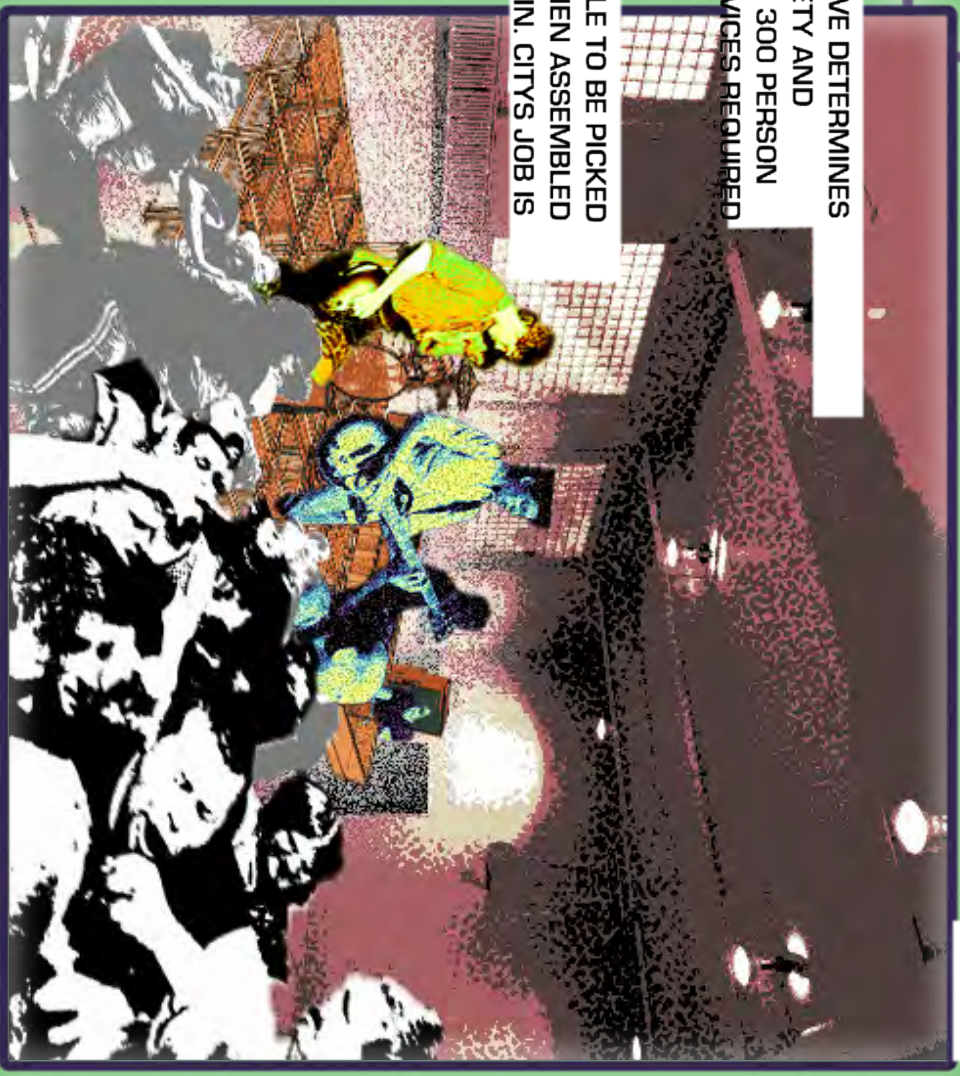
NARRATIVE 3:

GARAGE ROCK BAND HAS AN UPCOMING ALBUM RELEASE PARTY THAT IS SET TO TAKE PLACE IN A FRIENDS WAREHOUSE. THE WAREHOUSE IS TYPICALLY UNOCCUPIED AND IS IN ROUGH SHAPE

GARAGE ROCK BAND APPROACHES THE CITIES TOOL-KIT DEPARTMENT AND INFORMS THEM OF THE LOCATION. THE DEPARTMENT WORKS HARD TO ENSURE MIN. SECURITY STANDARDS ARE MET, INCLUDING EGRESS, FIRE HAZARDS,STRUCTURAL HAZARDS,ETC. ITS DEEMED THE SITE IS NOT SAFE FOR AN EVENT,BUT THE AUTHORITY AUTHORIZES USE OF THE EXTERIOR PLAZA. A TEMPORARY PERMIT FOR GATHERING IS GIVEN AND THE TOOL KIT IS HANDED OFF

THE BAND DECIDES THEY WISH TO PLAY INDOORS STILL, AS THE SPACES IDENTITY IS JUXTAPOSED TO THE MUSIC THE BAND PLAYS, AND SECRETLY USES THE TOOLKIT INDOORS. THE CITY IS NOT MONITORING THE EVENT PAST THE POINT OF TOOL-KIT DELIVERANCE SO THE BAND CAN EASILY PERFORM INSIDE.

THE STAGE AND PA SYSTEM ARE REMOVED FROM THE TOOL-KIT.THE 4 TABLES ARE USED TO SUPPORT THE SOUNDSYSTEM, A MERCH TABLE,A SMALL CONCESSION AREA, AND DOOR SECURITY NODE. AS THE EVENT IS SMALL AND ONLY SERVICED BY WORD OF MOUTH,THE CITY HAS NO CLUE OF THE EVENT CHANGE AND THE BAND PLAYS A GIG WITHOUT A HITCH.
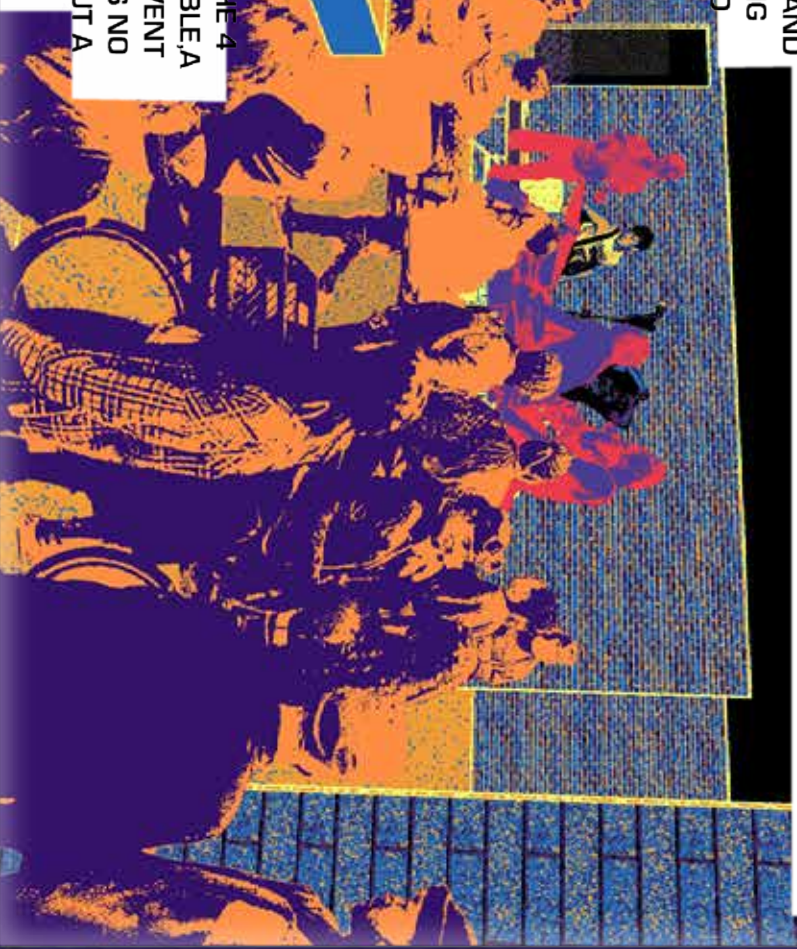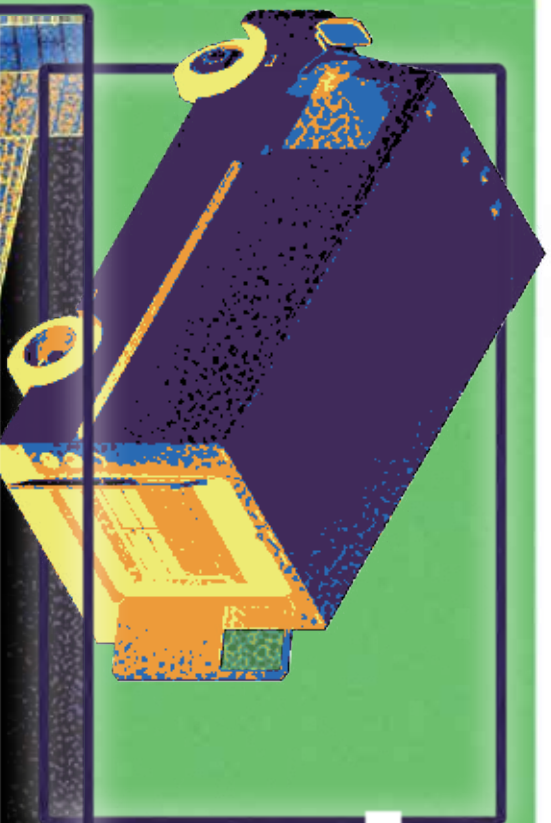
17
DISCUSSION

SUMMARY OF KEY FINDINGS:

This thesis research was centered on the formation and sustainability of music scenes within Detroit. This research was intended to answer the initial questions of "How can venues be designed to ensure positive reception by scene?" and "Can venues be created and formed through non-architectural design such as the design of tools that service the adoption of space?". The primary finding from this research and studies proves that music venues that are integrated thoughtfully within existing urban spaces can act as catalysts for the production of culture and identity for music scenes, but also for city identities. this is evident in spaces that have re-adopted existing structures to serve new functions as cultural hubs for music scenes. Another key finding is that cities that support

and allow for the ease of musical activation within urban space will benefit in the formation of city identities. This can mainly be seen in cities such as New Orleans and the production of their second lines for use within public streets.

However, it is important to note that culture can be created and generated without the expressed permission of the city, and this rebellious nature against the municipality helps develop stronger identities for music scenes than the cities that work with artists and venue owners. As seen in Salt Lake City, the Mormon government heavily advised against the formation of punk scenes during the late 80s, however, this spurred more efforts to create and develop spaces that incapsulated the identity of the rebellious scene. Help from the government can help scenes grow but with that, items of excitement and zeitgeist of the culture and identity are lost. One example of this is a prior precedent of second lines, where the city offers a permitting option for center lines, but this has diminished the true value of the spontaneity of the events happening as they are scheduled rather than just done. For my toolkit to be owned by the city helps and allows all to participate with the necessary tools to create a venue, but it disregards the values of culture and

THE GHOST SHIP TRAGEDY

ON DECEMBER 2ND, 2016, 36 PEOPLE LOST THEIR LIVES IN THE GHOST-SHIP FIRE. THE RE-USED 10,000 SF WAREHOUSE LOCATED IN OAKLAND CALIF, CAUGHT FIRE DUE TO IMPROPER ELECTRICAL WORK.

WHAT SUBSEQUENTLY FOLLOWED WAS A MASS-CLOSURE ON UN-PERMITTED GRASSROOT VENUES ACROSS THE UNITED STATES. THE OWNERS AND OPERATORS OF THE VENUE WERE PROSECUTED.

identity of scenes such as Garage Rock and Hardcore rock.

Some limitations to this study include the ownership of the toolkit, and what culturally is lost when implementing an item that creates place. Cultural authenticity is lost in this scenario. However, I argue that the city creating opportunity for its urban sector to be re-used with minimal intervention helps grow a scene, when a scene is respected and not ignored by a city, and the city doesn't influence artists' decisions with the tool-kit but instead guides artists in multiple differing directions to provide safety and permitting options, these scenes become more cemented within urban fabrics and newer cultures can be generated through these actions.

Another limitation regards participation physically vs virtually, as was touched on during this thesis' study on the current Anthropocene of music consumption and participation, as the virtual sphere holds the majority of music consumers as it provides true ease of access to all genres which is not hindered by location.

A final limitation is the notion of security within unorganized venues, which can be seen with the ghost ship precedent study, showing that a venue that is granted access to DIY artists and musical scenes can still become a major hazard to life safety.

It would be best that this tool kit within another iteration would be less controlling than what it does right now, meaning that the owner wouldn't be the city but the artists who use it. The tool kit would instead of using the government to expedite permits should instead create a brochure to understand the complexity and importance of permitting for live events, helping artists ensure that minimum life safety measures are met and legality is attained, both of these will contribute to overall venue and music scene longevity within Detroit.

THE AFTERMATH:

POLICE ENFORCEMENT:

ON DECEMBER 2ND, 2016, 36 PEOPLE LOST THEIR LIVES IN THE GHOST=SHIP FIRE. THE RE-USED 10,000 SF WAREHOUSE LOCATED IN OAKLAND CALIF, CAUGHT FIRE DUE TO IMPROPER ELECTRICAL WORK.

CLOSURE OF DIY-SPACES:

ON DECEMBER 2ND, 2016, 36 PEOPLE LOST THEIR LIVES IN THE GHOST=SHIP FIRE. THE RE-USED 10,000 SF WAREHOUSE LOCATED IN OAKLAND CALIF, CAUGHT FIRE DUE TO IMPROPER ELECTRICAL WORK.

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CONCLUSION

This thesis has explored the power that music venues have in generating identity and culture within urban landscapes, especially in Detroit. The research done through this thesis helps architects, urban planners, artists, and venue owners to understand the complexity of music place formation by underscoring the crucial role these places play in generating culture and producing new identities for cities. With added layers of community engagement through participation, urban renewal, and cultural sustainability will be attainable. The development of the toolkit designed to help artists convert existing spaces into music venues is one example of how architects can assist in a nontraditional architectural means to help benefit urban contexts and generate new centers of culture and identity for urban locations.

The findings from this thesis are highly relevant to other post-industrial cities fighting to generate new identities and garnish population increases that would benefit a city economy, for example, cities like Baltimore, Cleveland, and Pittsburgh can benefit from this approach through using un-used urban space to generate new cultures, specifically to the youthful demographics of America. The model of using the toolkit to adapt existing structures for new uses ensures that these urban locations retain their identity and generate new and fresher identities that the cities can levy.

The toolkit developed through this research creates a blueprint for artists, owners, urban planners, and community leaders not solely in Detroit. This provides a strategic approach to urban development that values culture over commercial gain, ensuring the longevity of cities that have a steady loss in population.

This thesis provides insights into the role of music venues in urban development and the development of music scenes, there are still several areas that require further research, one such is an economic model that can support and sustain the operation of these venues. Future research could include funding and business models that ensure these places attain longevity, which is necessary for the formation of new cultures and identities. Additionally, the impact of the internet on live music would suggest further research on how to manage the disparity between live shows and their online counterparts. As digital platforms grow, these reshape the current actions of local artists who do not rely on online forms of income but rather the physical and tangible sectors of income that are received through live shows.

issues related to this thesis also include the gentrification and displacement of local communities as a result of urban redevelopment. I argue that this thesis does not create gentrification as the majority of space that will be used with this tool kit will shift and change from location to location, not necessarily creating a focus on one sole neighborhood or district, but on Detroit as a whole. However, it should be noted that the introduction of entertainment to cities does contribute to overall property rates, raising surrounding locations prices higher than they previously were (MVT 2017). Further research is needed to ensure that strategies to create live music places have a strong balance with the existing community, ensuring that revitalization efforts do not result in the cultural homogenization or economic displacement of its existing residents.

The role of policy in facilitating the development of music scenes is critically important to the success. Studies should be furthered into how policy can help support music scenes rather than hinder, and how government can help assist rather than control the formation of these events.

In conclusion, this thesis illuminates the significant role of music venues in enhancing urban life, as well as enhancing current music scenes through providing physicality for participation. The applicability of this research to similar urban cities like Detroit will offer a way forward for cities to revitalize their cultural landscapes while honoring pre-existing communities and cultures. This work calls upon all to advocate for the continued investment into cultural infrastructures that promote diverse and dynamic music scenes.
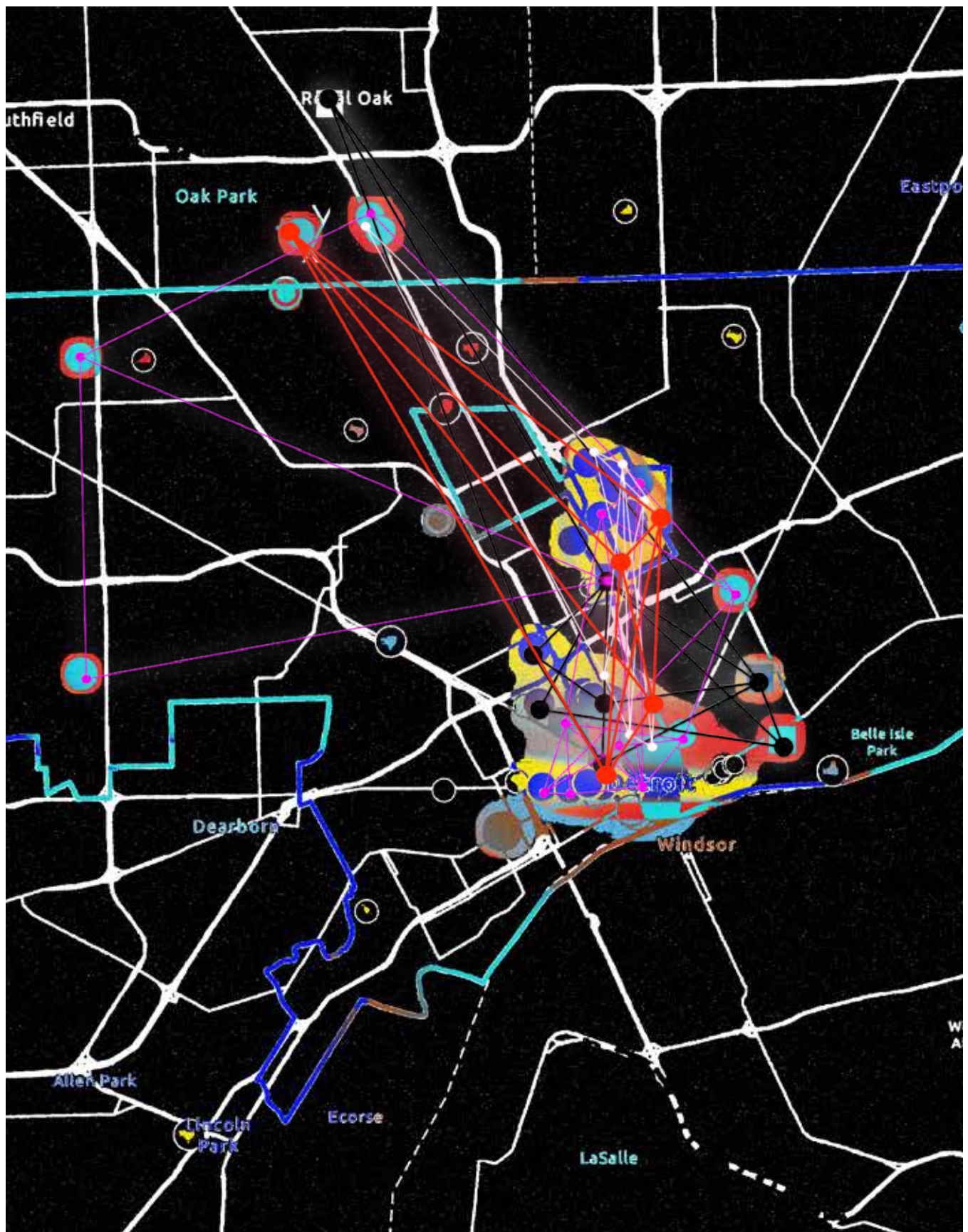
Figures 18.1 Dead and Live Venues Map

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INTERVIEWS/ DISCUSSIONS WITH:

● ERIKA AND DRU - Foxglove (11-11-23)

● Gordon Russ & Michael W. - Artists/ Musicians - "Tigra" (09/13/23)

● Logan Kaiser - Thesis Student - Thesis: Micro-Communities (09/08-16)

● Josh Budoingan - B.Arch Prof. (09/12/23)

FIGURES:

APPENDIX A. FOXGLOVE INTERVIEW

I guess if we want to start with anything, just give me the year you guys were like
opened or founded.

Or maybe the first time you thought two months ago.

Do you want it?

Well, so I somehow convinced Erica to do a movement day party here back in May, which
she had been using the space for other shows and garden parties, rock shows and rap, etc.

And so we hosted a movement day party, which was quite successful.

All of our friends and accepted friends really enjoyed it.

We had some folks that were staying in Airbnb.

I think visiting from Toronto, like maybe a couple blocks away.

We just heard the floor and came over and that was probably my favorite story from the
day party.

And I mean it was evidence of just the whole aesthetic of techno, I think, which I think
well I'm not much of a beer off the no tangent.

Okay, let me answer the question.

I'm going to answer the question, but after that a lot of our friends and folks that attended
a day party were like, when are you guys going to do another event?

We love the garden, we love the space because I think it facilitates all the things you
want in a space for dance music, which is the dance music of course, but also just all
the little kind of like hang out areas and all the little spaces where you can be at
the venue but not standing and facing the DJ, right?

There's obviously the space for that to dance and get down, but I think a lot of what a
lot of people are looking for in dance music is not necessarily to go and stand in front
of the DJ and dance, but to be amongst the culture that they feel like community within
and to be a part of that like surrounded by the music.

So I think we were on our way back to Montreal, right?

And we were staying in a neighborhood that had a bunch of like vinyl record stores and
so we had also gone to a like some vinyl only nights in Montreal.

And so kind of on our way back, I have been familiar with like Japanese listening bars
where they are usually vinyl only like a really commitment to high fidelity sound.

And that those listening bars are now everywhere across the world in Europe, the United States
and elsewhere.

So I think between our like shared like love and appreciation of vinyl and vinyl culture,
like her space around her main gardening and then obviously our appreciation for dance
music in Detroit from house to techno to jazz and all the other like music that Detroiters
enjoy.

It kind of coalesce into the idea of Fox love.

And so I don't know where I forget what names we were thinking about beforehand, but I have
this I visited like Olympic National Park and like I remember the Fox love and I actually
didn't even know that she had some inner garden, but I don't know we were like Fox love
that kind of sounds cool.

There's a lot of like artistic directions you can go with that.

And so yeah, Erica had her friend who lives here just dropped some art around it and then
Erica kind of like digitized it and we kind of branded under that with our logo and had

JEFFREY BEST

our first party in August.
Yeah.
And then had a second one in September.
So,
Oh, sweet.
Yeah.
That was a great get together.
And yeah, we experienced me and my pals.
Yeah, intermittent.
Like, I don't know how to say it second spaces for sociability.
Yeah.
And that was great.
Chatted with some folks are thinking that RV space right now.
Yeah.
But no, yeah, do you want to share about like when how when you moved in this place and
bought in everything just this through the space itself?
Yeah, that's all in it's it's about the history of a space most of these venues, then venues
of cultural importance, they aren't being built to replicate.
They are like already formed in a way with structure and then like is through an iterative
process of like, I guess for you being in venues before you subconsciously recognize
what you personally as part of the community want.
And then you build off of that and then someone down the line might come to this venue.
Yeah.
Might see what's offered.
And then secondary spaces and then incorporate that further.
So it's like that iterative process of a community, like the people's place making within that
the use of it projects outward.
Yeah.
Things really excited.
So yeah, no, it's it's important to learn like maybe how long you lived here before you
decided to make it that social hub or like that turn of the like you're saying you're
doing concerts before like turning into Fox glove.
So yeah.
Mm hmm.
Yes.
I bought the house in 2018 and it took a while to close on it as a land bank house and it
was vacant and it took a while to like fix it up and renovate it and then yeah, it was
very iterative in the sense that like the house like we did one floor then the second
floor then the third floor and then we filled it with people and then I was able to buy
this land and do the garden to the gardens only been like evolving in the last three
years.
And I bought the house without even seeing it.
It's a big chance.
I was with an architect at the time.
We were like, it doesn't look like it has structural issues and it has a good roof.

So that's all you need.

Looks pretty good.

And so this space was like I didn't even know it came with the house and the garage.

Yeah, the garage.

And I don't know if it just like has evolved into its own thing over time and we've used it for a number of things over the years based on who lives in the house.

I wouldn't say we're like a communal house.

Except the end of the day I'm still the landlord and you can't get around that.

But as best as you can, we've had a lot of creative people live in the house and so we've kind of like we've helped poetry readings and rock shows and live radio shows.

And people approached me to use the face.

But it wasn't until this like past summer when we started dating that we like I was like open to the idea of doing something more structured.

Yeah.

So that's that.

Cool.

Yeah.

And I've seen a lot of these artists co-ops take the realm of the craft fruit venue, Packard Art Collective.

Second name leaves my mind.

But they're on that list of art collective in Hamtramic.

Yeah.

Mm hmm.

You're not sure about the woofing too?

I mean we do have woofers.

You know what that is?

No.

People stay in the camper and like help with the garden.

Oh it's sweet.

Yeah.

So they stay for free and they have some kind of commitment you know based on how long they're staying.

Okay.

And they have to help and they get some form of food.

What does it stand for though?

Well they have to take a lot of time and I'm not sure if I can get it to the end.

I'm not sure if I can get it to the end.

I'm not sure.

It's not a big tech tech tech tech tech tech.

You are now.

This is kind of my life now.

You're the fate you're a face of the Detroit type of community.

Every guy, that's an owner.

So I think that's part of why the concept of all though because I was someone who doesn't like going to traditional clubs very often.

Mm hmm.

It takes a lot.

Once in a while, removement, I'll like, you know, go out at night and stuff but it's
generally not a space that I like to be in that often.

So I think that's why both of us came together and tried to create a different kind of space
that we didn't really see was available in Detroit.

Yeah.

Regarding some.

No 100%.

I think you're hitting some merits there, especially with servicing for something that's
not needed.

That's aspect.

Are your shows all ages or is this something that you can not get around because that's
like a little bit of part of the grassroots nature is like allowing for those of the
next generation to experience and inform.

But a lot of the policy with liquor licensing.

Yeah.

And the ability for venues to make profit in that sense, which is inherently a lot of
times around the bar.

Yeah.

Because that's how they make profit off of the artist.

They make the revenue.

So the aspect of all age shows are diminished and I feel like that's another area of merit
to sort of open a venue.

I know if you all considered that.

So I mean, technically we don't have like a we don't post like 21 or up or anything like
that.

So it although like 18 to young 20 year olds, it's probably not like a culture or style
or genre that many are going to be attracted to in the first place.

Much of the Detroit underground community and like the attendees of TV lounge and spotlight
and marble are going to be your at least mid 20s to older.

And so not that we're not that we're against any anybody younger than that coming.

It's just not as attractive as the other places that 18 to like 24 year olds are going to.

And so but we have.

We also don't have a lot of connection.

Like most of our friends are older.

Right.

We have had friends ask if they're like younger siblings could come that were 18.

And we said yes.

So try to get my niece out here.

She's 19 at Michigan State.

And so yeah, it wasn't it's not something like we're avoiding it.

Just the it's just a consequence of what we are in our social circle and like the dance
community music community in Detroit being a little bit older that that's, you know,
the demographic that naturally gets catered to.

So yeah, now understandable.

Yeah, 100% yeah, we do we are trying we are obviously as it evolves, it's it will grow its own like character, but we value like diversity, not just from a like ethnic racial gender, etc. perspective, but we're trying to be as intentional as we can about from an age perspective to and that's part of why like like who that had lined our last show who is a Detroit house like older had I don't know what I'm not going to try to guess where her age is, but we want to make sure even in the DJ lineup, that's a little bit easier to control like making sure that we have a diversity from the age spectrum and the detail of because we've literally put the DJs right from the crowd perspective.

We have less control for that, right?

Because the people that see are just going to come see it, right?

So, but at least from the DJ perspective, I think we're trying to be intentional about that too.

Yeah, no, no doubt.

That's a whole driving factor beyond what, you know, space and regulation can determine which is what the youth these days want to do.

Yeah.

Is more or less like the downtown clubs that incorporate that nightlife identity of, you know, drugs and dancing.

Yeah, exactly.

But that's okay.

That's like what it is.

Right.

Can't avoid that.

Yeah.

But I feel, you know, it's it's it's sort of.

It's sort of detrimental that the liquor laws.

Yeah.

Can cause that action.

And I guess that goes into my next case in point.

You were selling alcohol here.

I'll keep this off.

Yeah.

Are you guys regulated or unregulated when you host these events?

That's awesome.

I think that's yeah.

It's sweet.

And so I use work for the city.

I have no problem like getting mad.

So we get in trouble.

Yeah.

It would be so hard to regulate something like this and it's going to take a long time.

We're looking into like a private club model to get around it.

So we're also in the middle of a residential neighborhood.

It's going to be really hard.

Yeah, it doesn't sound like bad.

But a private club model, we might be able to get away with it and then you can sell alcohol to your members.

So and I think that in Ann Arbor, the state theater has a model like this where you become a member and it's like on the spot and you get a beer that way at the theater.

So I think there are ways around if we get creative.

But I don't see us being able to go down a traditional path of regulation.

And that's I guess sort of one place I want to examine.

It's why is it so difficult for these music venues.

And I know in the past there has been like tragedy with the ghost ship in Los Angeles, which is a co-op that held venues was unregulated.

Claim the lives of 30 some odd people.

But in response, it was a building fire and a regulated artist co-op.

It was like the Russell.

That's why we tried to crack down the Russell.

Mm hmm.

Yeah.

It was across the nation.

It was cracked down inside grassroots venues.

But it's like that's because there is that stigma towards grassroots and the music culture.

Like you don't see those regulations happening when there's a massive shooting.

Like just be honest.

So it's like why maybe in your guys' opinion do you see like such a challenge obstacle to achieve that actual regulated grassroots recognized by the city?

Uh huh.

The history of the perception of alcohol consumption is when we get into the roots.

Like think about like prohibition, right?

I don't know.

But I think it's a lot of it's zoning.

We would have to, you know, use work in the planning department and then DPW and just like the amount of hoops you'd have to jump in.

I mean we're like illegally using the alleyway as someone pointed out the other day and like you know all these lots of knock on by and they probably worry about like the noise affecting the neighbors and like amplified sound outside is already going to be a challenge to get approved and like like it said we're in the middle of a block.

We're not on a corner.

So just knowing like my history of being in the bureaucracy, it would be easier to get a building somewhere else to do it.

And so that's why I think we've taken the stance of like we're going to keep doing this as a can you service in a lot of ways until we get told not to.

Yeah, because if I mean I'm thinking of this like a block party in a way.

The first our first show a neighbor called it I won't call it a complaint because I guess what they just like turn it down.

Yeah, the cops literally came in here and they were really they were just really you could tell they were being intentionally like we don't want to scare these people at this

party because we're just here to like take down the information and you know the class
that it gets turned out a little bit and they're standing we make sure to take the menus down
but they're standing right here in the garage and they're not dumb like they got to figure
it out over.

So the alcohol but they didn't say anything and it reminds me of like when I was 19 I
moved in you know after being in the dorms at U of M moved in with a bunch of my buddies
sophomore year of college and we had a house party and there were people drinking on the
lawn and we're you know and the cops were like rolled by just made sure nothing was like
dangerous or no week right and they just drove away right so I don't know there's yeah obviously
sometimes they have better things like crackdown on them like stuff like that mm-hmm now I get
that yeah cool sweet sweet let's go through some more of these fun questions I have prepared
in terms of like infrastructure for supporting techno bands what do you provide for the artist
when they come in and play yeah well they just need to bring their records it's fine
alone me so I luckily inherited from my older brother to I mean they're like the gold standard
in the like hip-hop community and techno and house community turntables and so we use those
and the rest of my equipment and the other pieces we partner with a friend of ours in
the city Alex who also runs down throughout some of the techno and house clubs in Detroit
and he brings in some high fidelity speakers and so really yeah they just all you need
to do is bring your their records we do encourage artists to be we want it to be a space where
artists can play a style or a set that they're not like you know there's a certain expectation
for instance when who that gets booked at you know marble or somewhere else you know to
play like kind of techno and stuff like that and so we want artists here to you know challenge
themselves and play a set that's diverse or brave or different that maybe they've been
hankering to kind of explore but haven't had the right venue to do it and so yeah who that
played did you say to toward the end for who that I left I think around 11 something a little
bit before yeah she played a set different than anything I've ever heard it was not very
foreign the floor how a lot of soul a lot of like bombs and jazzy stuff and things like
that that's definitely what we encourage them to do so yeah because we don't necessarily
want it to be you mentioned like the the space around some of these other shows and like how
it's set up and like its relation to like how people orient themselves and and all that
and so we don't even though the DJ booth is here facing out and there will be people that
congregate around that like you know toward the more origins of like house and techno culture
it wasn't it's only a relatively relatively new phenomenon like post 2000 maybe or maybe
it's it's caught on more than it's like the DJ is the center of attention and we all should
be facing the DJ as the DJ is playing you know what I mean and so like we don't want people
to not do that if they would like to but also remember that you know the music and the sound
is complementary to your experience here and not necessarily the main focal point what
you're here to come and do so that's definitely an aspect that we communicate with artists
that you know this will still play whatever set you want to play but beyond like kind of
that guidance the artists and you know bring your records yeah oh sweet yeah I like that
yes I guess I'm gonna ask this now are you guys making like profit off of this or is this
more or less like the cultural profit well we make sure that anybody involved with organizing
the event from every single DJ to now we had the person a person working the door to the bartenders
that they all get compensated fairly for their work you know and you know it's a different there's
a right or wrong answer but there are models in underground Detroit community that are more

anarchistic that like none of the DJs get paid the party's free there's like donation stuff and
that's a fine model too but I think we went with the approach of being a little more business like
about it and just making sure that folks that are participating that we're not like carrying
back any money so sweet we do it is so we do we do make money like off of the shows and we feel
I was part of her her and I is it's almost like a part-time job running these shows you know and so
obviously we use that to reimburse like all the different things that we put into
the place first and then obviously we have hours and hours that we put into it as well so yeah oh
yeah because I've just heard a number um it was like 130 percent you put in for a venue so at 30
percent if you have like a regulated um actual space that's operated and recognize you're losing
profit so it's really like um like you're in it for the heritage and like providing growth like
you guys are saying and especially with like the music you're letting them play you're making sure
it's representative of the artist rather than I mean not like rather than the marble bars and
yep they still play the techno that's they consider true techno but it's yeah you're playing for a
crowd yeah it's a diversity there too but also we wanted to make sure that like hip hop and reggae
and jazz and all those different all those genres that Detroiters enjoy and all those genres that
have a lot of roots in Detroit also get certain you know um get play out here so yeah yeah I think
that's the most important aspect of these grassroots venues yeah because I'm looking at
few of these unregulated um a few regulated bars and such that supplement the live venue needs
um Trixies, down in Hamtramic, outer limits, you know, like UFO factory, yep, cork down just these
spaces that supplement live music secondary to their original business model which was so far
yeah that makes sense I guess yeah but then that creates or the people that enter these bars now
then create that place making and plays attachment yeah place branding especially in Trixies you can
see that with the Hamtramic crowd the more hardcore of the garage rock the punk's yeah I've been there
yeah how that reflects cool cool bar yeah same with outer limits yeah I haven't been out or limits
either there's places I need to get to in some place oh hello electric bar bar jacket do you want
a coffee I'm gonna yeah I would like a coffee yeah you got it right in there it was a nice coffee
before but you could pour the ice out okay put it on I have oat milk and regular milk you just do
a black you like yeah appreciate it
like to work so I didn't want it to be more than half an hour so very urban planning approach to
yeah a house actually being bought and being close to us and wasn't actually even a factor not even
okay it was like either southwest Detroit here or like island view was the only place that was
looking mm-hmm this one literally just popped up and I was like okay we're gonna go for it and
so I love the approach you guys took to the garage I mean you see the people who come in and
they do their DIYs on their one dollar houses in Detroit it just looks like a mire on the inside
with all of the vinyl longboard yeah foam marble peel-down sheets and it's I love that you guys
just left the brick bare on the exterior interior left the roof structure yeah and try to do anything
we're gonna it's we I want to leave the ceiling but you can tell it's like hard to insulate other
yeah so we're still trying to figure out a way around the heat like we have a wood stove and it
I don't know why we didn't turn on it it does work pretty well I mean we have another
gas stove that was new so I don't I'm not like super skilled at using it yet
but we're trying to figure out how to how to heat this space sweet space do you use it
more than you use the inside I guess oh yeah in the summer I like live out here yeah yeah yeah
cool yeah yeah yeah yeah I my architecture pal is made a point to say that this is a good DIY
not DIY but a good um refer above one of the Detroit yeah big house yeah and it was very much
uh like the way I roll is very much whatever I can find is what I'll use so

um like these windows fit perfectly I found them on the curb like oh wow a few like one
block away and then like these french doors like I got them for really cheap I got I think I got
both of them for like $200 both of the sets and like this is my grab his workbench so like I just
use whatever I have and like I've had a number people ask or like think that I have a lot of money
and I'm like no you just have to work really hard and like use what you have like this
laugh sighting is from the inside of my house or another house that I was working on um so it's
really just using what you have um yeah I know I love that it's corporate and I hope DIY nature
of those these venues so I guess this I mean this seems like it was a very much a conglomeration
effort was it necessary for you to have like very good donuts too thank you
awesome sweet sweet sweet um so yeah connections um because two
detroit artists to um other owners and operators like yeah I guess is what I'm saying is I did a
little sketch problem in my school where I'm looking at detroit as the municipality what spaces do
they offer the live music venues um typically in retrospect the grassroots venues it has been
those third spaces those junk spaces the abate and warehouses um the off nights at bars these non
I guess profitable spaces yeah yeah rather than like the underground spaces yeah the downtown
district yeah the vibrancy of the population and what spaces they give those for like the more
mainstream live music adventures uh so looking at that at a scaled down version took my school
said where are these third spaces that give the less attention or are not used functioning um
compared to where the architects in my class do present their work which is the main exhibition
space yeah main exhibition space would be the detroit downtown yep areas around that would be
the midtown um what spaces are detroit is detroit giving for my school giving me for a grassroots
venue that I originally asked for janitors closet on the second floor and they said no no no
okay that's used too much uh so they gave me the least used room which was a spray paint booth
in the basement okay um pro sketchroom he said okay yeah for like my sense was how do you form
a stage in a space based on the merits again into you from the authority so in that junk space
there's two door swings I matched the context of that door swing by taking negatives and positives
yeah in a room like but what I'm getting at is I couldn't have done that if I didn't have
the connections I had okay friends with instruments oh yeah with knowing the dean having his yeah
more personal connections sure knowing that I'm not going to screw up a basement yeah I'm
so winning that so it's like these connections I felt right vitals for me forming a venue on
every set I guess would have been what connections in such did you guys have to make this uh
vibes you want to talk about from maybe from your like how you ended up with the space itself and
I could talk more about the music standpoint all right I think my connections in the
I don't think I necessarily use them but having them in the back of our mind is kind of a safe
guard in the sense that like if something happens I might know the right person to call to like
help minimize damage in like a worst case scenario but I wouldn't say I'm like telling all my
former city of Detroit employees or colleagues that like we're doing this some of them know about it
um and you know aren't gonna do anything about it we're gonna like come down and crack
like tell the right the people to come and crack down on us but um yeah I would say that's how I'm
utilizing them um I don't know yeah I think um from a music standpoint uh well first of all like
if I came to Detroit last year and started DJing and through DJing um I met like a small
collective of DJs through um just some friends and each one of those different like little
collectives run their own parties in Detroit like underground parties and so as support for each
other not just as DJs but as promoters of the underground we attend each other shows and by
virtue of that we meet other folks in the underground community that are also DJs that are also

primarily own shows and all the people that like follow this like promotional circuit of underground like uh labels I guess and so if that network and those friendships hadn't been built like nobody would be at our shows right because it looks like a vast majority of the people especially the first one like the day party and the first box love the second box love we were like we were trying to like what's the ratio of people we know versus totally people that just found out about it through the Metro Times article and resident advisor I think by the second Fox love show I think we were like I think like 30-35 percent of people here we didn't know um and the first one the first box love was probably like 90 percent people we know and so um that's just purely the attendance I think to be successful in our first shows was I can definitely say as attributed to like the network that um I've been able to come into um as a as a new DJ in Detroit and a fan of dance music um sweet other than that from like I would the other way I would answer this question is from like a hardware perspective and so like between all the different like I have you know my other friends run like a monthly uh party um and they also do during the the summer months like a sunrise party on the same location and like I have attended those parties like the sun one of the last sunrises they were like one of our CDJs is down Yo Drew and like we can bar oh of course absolutely you know so there's also this um like cross-pollination in terms of just like attendance of these parties because we all know each other we're all doing our own thing but also together but also like barring equipment and like uh just helping each other here and there when it comes to like technical stuff is definitely a part of the um part of the exchange and part of the the support of each other for the community because we all we're doing is all pulling our resources together right in order to make our different parties thrive so mhm it's very much a conglomeration yeah because I mean I talking with artists and audience members yeah punk I have the other grounds garage rock scene it's like that same mentality if you go to a show and you know everybody there exactly they're all going to the other shows exactly yeah and with the exception of food at our last um our second Fox Club every DJ has been like someone that I've personally known to some degree our first headliner for the first Fox Love sub-etty um I had only met briefly at Open Decks and at Para Mita Sound on a Tuesday night uh but I've been following uh their like mixed releases and what they've been doing in the community and so um it was someone that I wanted to uh give a spotlight in Detroit because I think they deserve a bigger one for the quality of their their their music and also their uh like social justice like work that they're doing in the community so mhm oh sweet yeah no it's all the important qualities of like the grassroots but also um I don't know I've determined to venue or comment yeah sorry um the whole grass series because I was gonna about to go up on this tangent uh with the first question you asked because I'll pause on it but um Detroit Techno and Techno in general right means so many different things to so many different people right mhm obviously the like the most common understanding of Techno is purely through a musical genre description right but Detroit Techno can be traced back to maybe the like the like the 60s mhm with like um west side and I think maybe on the east side too um black teenagers high schoolers throwing parties like alternative non-commercial sounds so like like maybe like George Clinton and different things like that um and so like what techno means to a lot of people is just underground non-commercial self-organized do-it-yourself dance music um and so this is definitely an example of that um and obviously a lot of the cultural roots around Techno and dance music come from that style of like um party organizing or something or communal community I guess so yeah like experimentation yeah exactly um Dan Sicko's yeah no rebel okay soon exactly I'm talking about yeah so I've done a little literature review on yep analyzing what he said in relation to what

spaces yep where these spaces occur so it was a lot of the suburbia um in the pre-existing
beginnings and then there was that shift in suburbia to large drug use yep um but then there were
the artists who did entered into Techno not wanting that large drug use but wanted that
experimentation that then moved into the city is what I'm gathering is this correct me if I'm wrong
and to facilitate that safe space for music growth rather than the ray of identity and this is
more into the 90s now just jumped a whole lot of years yeah exactly but in the beginning I'm
gathering me as craft work in Belgium that inspired a lot of
musically yeah yeah yellow magic orchestra and um you know the George
Reed the entirety of that yeah good that's like thought if when everybody asked me like I was
learning like that's the book you read Dan Sicko's book you know it's funny because I was at
spotlight talking to I can't remember his name but he runs the record store in the spotlight I
think it's Vincent yeah we love Vincent and you said he hates Techno rebels by Dan
so really yeah and I'm gonna try to sit down with him and see why I would like to let me know if he
ever said that well I mean I think I'd be interested I'd be interested in what he has to say because
Vincent's been around for a long time he was here for all of that so yeah I mean
not historical account I mean every historical account you give on something like that there's
always gonna be fair criticism of it right and so I'm sure he's loaded with like fair criticism of
that I'd be eager to hear about from Vincent next time I see him around like hey what's the
reason you tell me about that what you said yeah he actually gave me the book for me and I'm like
oh yeah it's funny I love Vincent it's a good yeah good conversation yeah totally with him
I was gonna say something cleared my mind now
see what other questions I have I think we've
gotten some good responses from you all so far in terms of
like you're a venue
um
I guess you already said but like that one of the items I say with like longevity
and relevancy of a venue um not to diminish but it's like that sense of finding the regulations
to make sure that city can't close you down I guess if you were to be found out shut down I also
know of venues that take that iterative like I was saying earlier process um but retain the same
name Elijah's Detroit was one that was a you know happened in a random car garage yeah warehouse
every week but held retain the same name Elijah's yeah um so it's like that spatial quality of
place identifiers yeah but within different spaces but these communities that came through
created that same identity within a space even if it's like four CMU walls how does
that space become determined by the band that's playing inside and I'm sure most people will
have different perceptions of that space based on music as you can imagine right jazz being
playing the same space the hard core sets being played in the same set place that the techno sets
being played um I don't know where I'm getting with this but I think it's a I think that's a cool
like little item to ponder on I was saying that Elijah's was uh like an underground space that
it became like an actual well I guess no but it's it's the identity of Elijah's yeah names as a ghost
but it's like the ability once you're closed to then have that I like permanence in people's
brains yeah if you were to start again yep would it retain the same imagery yeah we've not we've
like we've approached it because we were and I think as a natural consequence maybe maybe as a
natural consequence of living in a capitalist society that when you run successful events like
this you you are trained to think like now we have to get bigger legitimize and like you know I mean
like stuff like that so we have definitely thought about we're like oh yeah what if like voxelove

did become like like a proper venue and you know we would want to make sure that venue was still centered around the vinyl culture and like high-fi sound around urban gardening so like for like yeah but you'd have to be a smaller place like maximum occupancy inside like 100 people there would need to be a big lot next to it that we could build an urban garden and maybe do like almost like a beer garden type thing too but like and so yeah we've definitely had that thought but we're also like well why would you want to go there if we can keep running keep it on our own place because like there's a lot of advantages in free like right we talk about like having you know we don't have the freedom to actually technically like sell like liquor and alcohol right but having it on a prime residence also affords its own freedoms that you're never going to have if you have an actual place and so yeah we have definitely talked about like legitimizing but making sure that you know when people come if we did when people come to the voxelove club the actual whatever we call it that it still felt the same as when they came to the voxelove car parties on Kenilworth you know what i mean you said a little bit there but what are like if you were at bullet point advantage is to the unregulated grassroots if you want to give me those because i know the advantages of regulated and the disadvantages of that but there's not much on pre-exam line specifications and regulations like i don't know right i'm sure we would have to fix a lot of stuff so the capital cost of front we would have to get a loan or something and then you are bound by having to make a profit i think like right now we kind of choose that we make a profit but like basically all the money the my share of profit basically just goes back into like buying more plants in the garden like literally it just is a way to ensure that it is sustainable because i don't think we could run these kinds of events if we weren't compensating ourselves as well so i think the capital cost would really dictate like how like you might have to increase our prices we might have to like the cost of overhead of you know we would have to run like every weekend programming friday night saturday night and figure out a way to run weekday programming too like and so like we're kind of able to do this our own time like when it fits our personal and schedules you know and so like there's a lot of freedom in that yeah makes sense um we have ellie sike right now have a full-time job and a second jobs too and then this is like on top of that and so and she has her properties and fixing up another home and stuff so it's like you know it was already like kind of borderline overwhelming to run two shows in two months actually when we when we did it because of how much effort it takes to really put everything together mm-hmm yeah i mean it's a full-time job yeah to do the regulated ownership is what i've gathered at least they're doing 200 plus shows yeah a year and 365 days you're four out of seven nights yeah yeah and it is in the dance music community for the the big uh clubs in detroit for dance music you know spotlight marvel tv and um in the same case in europe where it's becoming harder and harder to stay in the black because of i don't know like like djp's like all sort of rising cost inflation and so like we don't have that stress of being like how do we make money how do we make money like it's like yeah um i guess this is a tangent but the city of detroit offers funding and grants for other cultural services made community active led services in detroit but there doesn't seem to be the funding for these grassroots initiatives do you think if there was specific like specified funding in government grants for regulated business then you might be more inclined oh totally right mm-hmm yeah i mean i know like they do kind of motorcy match stuff so if there is like a branch of that like geared to mm-hmm then use like this i guess like transforming a place of like cultural significance into a regulated place you know the city wouldn't be necessarily too mad at you while you're in the process of like transitioning and like if they're supportive then sure yeah which i think should be like a point of my thesis at least is to inform like who's my

audience is the owners of venues crasstered unregulated to be regulated to the like musical
or is it the city policy makers and government workers who have a stigma preconceived stigma of
these music venues right and you want to hear at least say that this is a catalyst for culture
yeah within a community um don't believe nashville would be what it is if it didn't have the support
from its local government uh in that function so good analog um you probably do you know what
do you meet your hegamanas i do not so he's the founder of uh trazor in berlin which is probably
the most historic like techno club in berlin and um you know you go to berlin they worship
Detroit because we got this from you right um and so he has been uh an advocate in Detroit for like
um leveraging exactly what you said to the city's benefit because when places close at two
and alcohols then it becomes less financially it becomes non-fungentially viable for these
institutions to like stay open past two even though that they do um just stop serving alcohol too but
it's a model that obviously works if flourish is in berlin right and so he's been a big advocate for
trying what he can to influence like Detroit politics to open their arms to techno and like
later night um stuff like that so you may want to look into and they just started i think there's a
there's a group i i wasn't able to make one of their meetings because we were overseas but there's a
group there's a formalized group that's coming together to help promote those ideas and i think
they actually hired a consulting firm to like help crunch the numbers um as a way to pitch it
they're fundraising to the higher okay they're fundraising a higher consulting firm they're
consulting they're consulting that's been hired by a lot of cities um to prove to make a case of
like the economics around nighttime economies to push for the policy changes and regulations
that would make it easier yeah yeah no doubt yeah and Detroit is definitely um behind in this
regard i would say yeah i don't know if they the mayor really understands the cultural importance
or the potential for well they do even tourism around it yeah the nightmare which is something
yeah a lot of cities don't have so i'm surprised mayor still can't recognize this aspect of
detroit culture um detroit is the the music city has been labeled as you know a music city its whole
life in bowtown rock city um just recently i feel like that's from an international identity
standpoint it's becoming less of that compared to new york yeah compared to the los angeles compared
to even like the chicago uh where they look at population and the amounts of venues author and
what's being produced and cultivated um so i i i hope this thesis will inform um as well as
provide new tracks to um the activation of space or the study of the space relationship to providing
audience and artist connection um because it's also it's also important to know like the use of public
land uh use of public parks for especially hard plaza um detroit jazz festival movement festival
a mop bringing in large quantities but what happens to hard plaza when there is no activation of
music it's baring oh yeah baring part right underutilized so it's the ability to allow the city to
baby hold more of these concerts or to promote more of this space to artists as a way to play and
provide audience growth within new music ecology centers i mean the internets doing the great part
at helping new music in ecology's form and gather audience um but i do feel like there's something
inherently missing when it's not physical yeah and gather that through corona you have to attract
the next generation of detroiters and you know our generation we want to work jobs uh careers
that are in cities that offer the arts become the attractive cities and so many i mean i've
i'm remember one time i interviewed a job in like talahasim like i don't want to tell
and i'd say there's nothing for me here right and so like if detroit wants to ensure right it's a it's a
uh it's a mutually beneficial for um you know the employers that are looking at detroit right
they'll say this is a track of place for people in fertile because of the arts and for people looking
for a place to live and start a career it's a track of place because um because of the art so like

there's just there's so much to gain from it right yeah now a hundred percent how do you actually
i don't know that maybe that's part of what this consulting firm is has like expertise on how to
like put a dollar figure on that right but that's exactly it is like a lot of people are like i
don't want to go work in this city there's nothing here for me like culturally or artistically and so
so well i think that i mean my i'll give a full personal account a lot of my friends people i
went to school with they're all going to chicago to boston to all right and because that is where
it's publicly promoted these youthful organizations and these artistic movements and detroit i only
figured it out once i had started researching myself the uh what's the word activity excitement that
is provided within a city right um especially detroit how amazing detroit is that's something
that's not very much promoted um so it's a lot of hey detroit's a safe city now and that's right the
big right right i guess it's the first step i guess right like Maslow's like a hierarchy of
needs maybe think about it that way like make sure people feel like there's a foundation is i'm
going to be okay the perception of that first before they're worried about arts and culture yeah
well then oh here's a question that spurred when we were talking about funding from city
governments which is the rebellious nature of grassroots venues how many venues would actually
take funding from a government system if it was offered to them on the basis that they provide
like a life-safe to updated plan um give proper care to egress not like they have
i don't know i'm thinking of proper ways that you could serve us this yeah like how many
countries actually want to work with the government if like underground um well
it you know i think there's always going to be the uh because it's antithetical to the
total do yourself and like yeah you know we right right it's a matter of like
there's going to be just there's going to be initial distrust with that but that's why it's so
important to have policymakers or those within the local government to if they are interested in
offering these things to number one have somebody there like maybe the nightmare for that person
to be the conduit for that person to be the face because it's the face they know and trust because
this person is coming to our parties so that's key and because that person can also so you know
make sure it's the message is coming and the offer is coming from a non-threatening figure
right who can who can speak the cultural language right of the people you're trying to be interested
in these you know grants or whatever like financial opportunities to make their culture output make
sense and be safe so i think that is yeah there is just going to be if it's coming from the wrong
person the wrong right yeah you know it's like and it's here to be like well what strings are
attached right like actually is it actually a benefit to you know the party or the promoter
or is it just yeah yeah non-represented i think that's like one of those items i do have to address
with my music thesis yeah which is if i'm opting for all of this how much can i actually benefit
a space that is do it yourself right in nature so it's just respecting that there is a relationship
to space but it's mostly derived from the people and communities taking up that space right and
they're defining through actions and activities what's happening and like anything it just has to
be informed you know what i mean and so like just like any culture you just have to be informed
about the culture that you're about to approach with something and offer them something that
because if you offer something that's clearly culturally uninformed we can smell that out
immediately and just like you need to right yeah however well intended it might be you know i'm
trying to think of like what what could what would like voxvog if they were to offer something to
help us maybe it would just be as simple as like let us sell alcohol for you know but i don't know
if that's feasible so like what else could they offer to help us be viable that's outside of like
selling alcohol legally i'm not sure yeah because i was thinking it'd be like if you were to want

to become regulated and the capital needs to fund yeah the applicable fire safety code yeah
refurbished by it i guess too but yeah but like how much do you trust a government that right
exactly so we're exposing ourselves exactly yeah alcohol sales is not part of the deal yeah exactly
so no doubt that exactly so maybe all this stuff comes back to alcohol you know unfortunately you
know um are you guys uh know about elk club and the owner yeah okay which oh i um no we don't know
the story behind it no that's like yeah that because when you said owner i have other details
savory things i guess this is like one other item i'm addressing which is like the top down
approach to music venue of design i'm taking it as negative versus the ground up yeah i'm
seeing grassroots take uh the initiative of the ground up the top down is there's a perfect example
it's elk club in detroit it was originally for that southwest the hispanic district of
mexican town detroit and it serviced those artists yeah it was bought refurbished and the new owner
does not necessarily care for the implied heritage of that space before yep um so the spans i see
coming through this space are a lot of touring artists not of detroit and i was wondering why
perchance that this happening and i've talked to artists around the area and it's a lot of who the
owner is yeah what he turned that space into disrespecting and disregarding the cultural
heritage before but also he is more of like the social quo um party drugs aesthetic i know he has
some essay claims okay so it's like that aspect of the owner claims with all the such also okay
okay uh so it's very it's it's like a lot of detroit artists won't play yeah this venue and
it's very detrimental to that venue which had that historic potential for so it's like that aspect
of owner what do you guys do to avoid that i guess i know i know that gimperin answer would be like
not to be a complete douche band oh yeah yeah that's the easy burn that's the low bar to pass right
the low bar to pass but it's like that's the extreme example yeah the owners that don't do the inherently
negative stuff but also don't inherently care to the culture as well uh well i think part of it comes
back to the deejays that we book and being respectful of um the marginalized communities where dance
music came from um like here queer communities um and black communities and so that's something
that we're mindful of when we start putting together lineups um we have we have definitely
touched on like uh you know and this is where i need to where we need to learn more about like
the musical heritage of north end specifically um because you know our part of our stated kind of
purpose is to be broad about the music Detroiters enjoys so we definitely would like to learn more
about like the north end music community and see where we can like promote the history of that
here um but so far we just our minimal commitment is just making sure we have diversity and
uh selectors specifically when it comes to like the black roots of Detroit
yeah because i mean north end north center um you're the only venue i have placed in the north end
area so far more yeah you should add um you know brexitry you should add the garage
oh the red door okay red door to go yeah if you talk to brexit's our neighbor actually and
faces like uh further down in north end and he's been in the north end his entire life so
and he's more than the hip-hop kind of scene so my ads and diversity 100% of music um but yeah you
would be a great person to talk to about the music history in the north end is you reachable
just through instagram like i did to you guys yeah and i can connect you guys too but i feel like
another thing we do is like we have been intentional about trying to talk to all or most of the
neighbors and we we've had neighbors come to all of our shows and all of our events and like the
last time we were like they all neighbors can come for free and stuff so yeah you know i don't know
if you can always do that in the future but at least for now like they have to like live next to this
so they want to have we if we can imply interest as well yeah and i think that's important for
you guys as an owner because i was reading through uh music venue trust on their application for

formation of new grassroots regulated venues like number one importance is making sure your neighbors are in line with what's happening yeah because the first items like you guys already had one noise complaint that's one of the reoccurring items that will cause that sort of absolutely so it's making sure your neighbors are in line so those nose complaints don't occur and if they do like they can come to you first exactly yeah believe i think that's really key and i'm glad y'all touched on that let me see if i have any more questions i think y'all tackled i didn't even have to answer a lot of my questions because you guys just answered them for me yeah I guess when you think of tech now why did you choose some of these elements to brand this space personally like there's um with place making a place attachment there's this aspect this terminology place branding so it's how you're out really projecting this space to other people to relate and connect or how the people outwardly i guess the community creates the space around them as well so it's like you understanding the community um just like some of those little bullet points you don't have to go too much into depth but the camper outside i feel like is one element you've added for that sense of place branding camper was always there right thought it would be your thing oh but well i maybe okay well that wasn't uh that was just always on the you know property but between the first maybe a misunderstanding question well i mean no you're not mister it's a sort of confusing question yeah i just want to know like what you did to speak to techno only in the sense and you guys already answered all that but if you could just be like a friend very blind one sentence maybe two that something you can do uh phrase it one more time for us yeah i think i think i think we weren't necessarily very intentional because i had already designed the space in large part yeah um before we even have the idea of doing techno shows and we've like changed some stuff like we put the bar here and the DJ booth there uh i don't know he could probably talk about like how you designed the car and its space to yeah um the thing before i forget like i know like i'm saying this and we're all saying it we're saying like techno shows but i would just want to be conscious of like your publication and not say techno because they're because i think people get the wrong idea of that and we'll be very intentional about like we only mean techno as far as like the you know with Dan to go describe an underground like organized stuff like that by a lot people will say techno and think like the genre so um yeah and i guess i want i want thinking of not music genres but ecology is yeah so that's incorporating artist community space mm-hmm all that forms within like that ecology rather than a blanket genre because i also don't like the term yeah genres yeah exactly blanketed um but i think part of what i think going back like especially with the second show we were more intentional about like uh at least for a lot of us like some of the best venues have those spaces where like you know i came here with four of my friends and look there's a spot like that's perfect for like six people where we can get together and feel like we're our six group of people right or i just came here with one of my friends and look there's a spot kind of just for two people over here where we can sit together and interact or like i don't know how many people max were you know right beyond the camper between the pool like you can get like 10 people around that little right because i'm here with like nine other people um or even in this space so i think we were more intentional about creating different sized little little little spaces for people to um like interact with each other and just uh you know get away from the more like EDM driven concept of everyone's standard for the DJ's like holds up their phones and stuff like that and so i think from uh like people flow interaction and stuff like that we were intentional about that um there's a lot of my favorite clubs in Berlin are like that they have like multiple spaces they have outdoor areas you can hang out in like and i don't like there's not really any of these actions yeah i appreciate that i think

it goes with the safe space which is yeah like ecology if you have a better word for it yeah i
don't know if i have one but yeah i know um i know there's probably art so we're talking about kind
of the design and like how it is an homage yeah so i guess uh easier way to put it you go to a
punk show what identities of that space are branded for that music ecology you come to um
vinyl techno or yep what type of aspects of this space are branding and reinforcing that identity
yeah um so i i guess that's i'm trying to think if it's like not a stretch to talk about vinyl
maybe maybe a little bit but i mean that's the that's vinyl is the original format that you know
house and techno was played on so that's certainly an aspect um no doubt yeah spotlight with their
huge vinyl wall they're reinforcing that yeah and obviously it's timely because i don't think
we would have committed to vinyl if they're we weren't in the middle of a vinyl like resurgence you know
um yeah yeah yeah i think there's uh there's also an analog that i don't think we that i've only
thought of like in retrospect and that like you know the reason that there's at least for me i think
why there's part of a reason for the vinyl like renaissance is because like you know at the start
of like the digital internet age you know circa like 2000 there was this notion that like you know
the digitization of everything is gonna it's gonna be better it's gonna be better yeah right and uh
we've realized that a society is like it has made some things better but there are things about
pre-digitization that we definitely lost that are really really valuable so it's like
and you could argue like okay before the digitization of music like the organic way or like the more
nah i don't want to say more natural but uh was vinyl records and so there's also i think an analog
to like gardening right and that like oh this is our her garden that she planted the tomatoes and
the tummy and all these different things versus like going to get those things from the the
protein like the store you know i mean and so i like there's this i think a little bit of like
organic naturalness with vinyl and like urban gardening that's like kind of has a relationship
there yeah i get what you're saying i mean with i i think if i can relate this to anything else it
be the rise of ai art and like the could uh perception of the community around ai art which is like oh
we don't necessarily reject this because there isn't that process of right making right it's it's
your you're inherently missing something when you do the digital audio that is missed within
right press where there's that hands-on yep action of producing music for replication of the
interpretation yes no third man records yep um you know i've got an interview with dave uncle of
that third man so i'll help if they know anyone that works there anymore um said you already used
to work there yeah another guy so that's in our house it's like cool well well i think that sums
up a lot yeah i'm excited to know i'm excited to read about your we your thesis that i found out yeah
you have a nice part as a good case study yeah to provide the social factors of grassroots it's
really what i'm trying to uh inform yeah not educate but inform um people on and yeah no i think yeah
i've got some good photos from last time i was here if you guys i think i saw someone with a nice
DSLR camera walking around yeah if he took any professional photos he unfortunately didn't have
uh the lens or whatever yeah he only had like a weird wide lens so we don't have the best photos
i think the wide lens is due justice though because really what i am trying to capture with these
case studies more than the quantitative is the qualitative yeah perceived feelings so the
blurrier the photo yeah the better for me it's just trying to work if we might share them yeah um
absolutely give you credit or give oh yes yeah of course that's the gentleman that dropped off the
dog so all uh Dylan um and so yeah and i was looking at my phone i apologize earlier i'll share with you
the the Detroit collective that is raising funds to have a consulting company come in just make
the financial case to the city of Detroit um so there might be some good time to hunt in there
because that's really is not that is the if you talk about anybody about nightlife in Detroit and
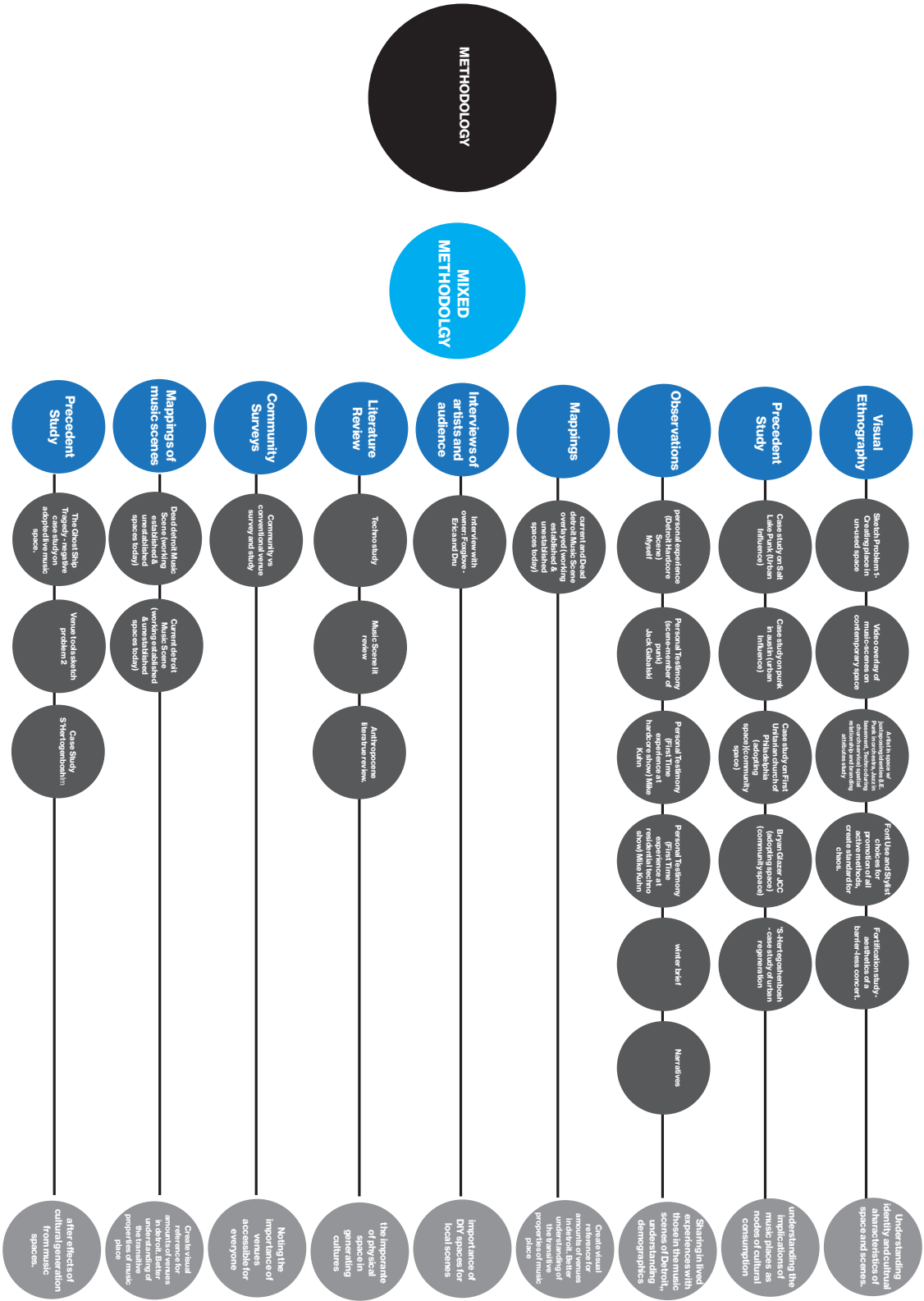
like making it like Berlin and like that financially like viable and profitable and makes sense like that's what everyone's going to talk about it it's like that whole effort yeah whatever yeah any context i i'm here to talk to whoever can give me better insight because i'm i'm not a i don't play instruments i've played string instruments in like orchestras oh yeah what was that i played bilelet of high school yeah so that's the only music in that but i've all i felt i thought yeah because there wasn't the excitement right i was feeling i just like the exactly just like to play the high yeah but yeah i'm trying to become more affiliated with these cultures past what i could or what i started with in karona right because all i had were were online archives yeah live music events and the ability to go do a few shows right based on the artists i was not spotify right so it's but it's much more it's it's it's deeper look when i'm actually going and researching these detrit artists yeah talking with bellow detrit garage rock i've been mostly in that realm of garage rock right i do love uh what techno uh that keeps saying techno but it's like the anacology what's yeah it's doing for that area of deferring what it's um providing as a safe space compared to what marpona is providing 100 for that entertainment aspect yeah the downtown h-channel where you guys are providing tertiary more inclined to what uh world of david's doing it's spot like yeah um which is that safe space the the dealing not with promoters but with artists to create music absolutely exciting i love it yeah thank you thank you for mentioning us in the same breath it's like spotlight and marvel we're very flattered

That is i think you should havesurprised i talked to um the guys behind the dream trite development do you know about that dreamtrite um yeah dream trite it's like an old it's by the recycling i'll look at them though i know one of them very well um and they to this day still throw free parties at the link and tree art park um and then they but they just went through the whole process of like they used to be very much in the underground anarchist like one of them goes burning man every year and they just went through this whole process of multi-year development process of like creating affordable housing for artists and they've also created three new venue spaces in the world development and so they're probably good people to talk to because they um have like gone through underground and they've gotten some slack on people but i think overwhelmingly the community's really supportive of all the work they went through so like both create some new venue spaces like one of their venues is probably the biggest venue space we have in the city you know you can fit like 3 000 people in there and and then they still are committed to doing the three parties on the full moon and yeah and i don't know they've done a job like for sure yeah no i love to do some research because i'm right now i'm really looking at the venue itself and how maybe these venues create a network yeah then urban scape that then defines like more of that nightlife but also that outward projection of identity to other cities yeah generate more tourism more population grown especially to Detroit with a lot of abandonment and a lot of uh neglect since it's bringing light to the positive factors so um i like the idea of looking at supporting the community outside the venue and getting affordable housing too yeah because i mean you see it happen a lot where music ecology starts at the rive and then housing rates and property rates around the area where that boom occur starts to also rise and that drives out the initial artists um right and then what follows is like a secondary space like that is defined by music but it's lacking yeah initial yeah catalyst of culture and yeah yeah yeah if you guys can send me any content you have um take sure of us of the space yeah it's an amazing space and they're just like filling it now with people so i'm actually really excited to see yeah over the next year too like all the community that's created in forums there like it's like creating a russell but people like live there you know too and like it's i'm really excited to see what it becomes yeah um it's definitely gonna be an

and like new anchor for the creative community so yeah yeah yeah
well hey just so i'll just leave you already just i'll like this dark i've got two
in return for myself so i use these guys in return just don't label five so i had to
technical state

APPENDIX B. METHODOLOGICAL DIAGRAM

APPENDIX C. CONCEPTUAL DIAGRAM

Live Music + Place: Benneffiting the underground of Detroits Music Scenes

Post-Positivist — Secondary Framework

Intersubjective — Primary Framework

Music-spaces have the ability to re-establish space, the inclusion of multiple live-music spaces within a localized district contributes to its music scene — Assumption

music scenes cultural influence creates differing city brandings such as "Music Cities"

Unregulation within venues adds to the interest of hardcore music scenes

DIY and Small venues add to overall identity of local scenes.

EVENT — Framing Concept

CULTURE — Framing Concept

PLACE — Framing Concept

PARTICIPATION — Framing Concept

IDENTITY — Framing Concept

Research Question: How can venues be designed to ensure a positive reception by the scene (audience and artists)

INTENT: To determine if there is a possibility to establish design recommendations for future venues while maintaining authenticity and identity of music scene culture for hardcore music

Research Question: Can place be fostered through non-architectural tools, such as technological ones, which support participation?

INTENT: how can a designer of a scene create non-controlling and helpful technological tools, which do not inhibit culture and identity, but promote it through the participation

Adopting space — Construct

Small Live-venue's temporality in urban space — Construct

artist/audience proxemics — Construct

Festivalization, — Construct

Technology as an asset for participation, — Construct

activation as a place branding tool — Construct

Place Making — Construct

Cultural Memory — Construct

Cultural Production — Construct

urban regeneration — Construct

performing urban spaces — Construct

redeveloping urban spaces — Construct