

Creative, Innovative, Teamwork;

The Creativity Project:

The creative process behind a building of post postmodern architecture, of modern influence;

The Rock and Roll Hall of Fame, designed by I. M. Pei.



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“The interior architect appreciates that the creative process is the product of a defined process,” which in this case is in relation to a building of post postmodern architecture, of modern influence, The Rock and Roll Hall of Fame, located in Cleveland, Ohio, USA.

The Architectural Designer:

I.M. Pei, (1917 – 2019)

"These are the things I tried to imbue in the building's design—a sense of tremendous youthful energy, rebellion, flailing about. Part of the museum is a glass tent leaning on a column in the back. All the other forms—wings—burst out of the tent. Their thrusting out has to do with the rebellion. This, for me, is an expression of the musical form of rock and roll." - I. M. Pei



“Be the best, not necessarily the original.”

Evolution:

Although the Rock and Roll Hall of Fame, located in Cleveland, Ohio (also known as the “Rock Hall”), is now an internationally known tourist spot for Rock and Roll fans, debate surrounded its location when the suggestion for a homeplace for Rock and Roll first arose in 1985.

The music world argued profusely for over a year, debating over whether rock and roll belonged to New York, Memphis, San Francisco, New Orleans, Philadelphia or Cleveland. However with the support of over 50 renowned musicians, the city that first coined the term “rock and roll” won the bid. It was decided that Cleveland would be the home of rock and roll. What they didn’t argue over was who would be the brain behind the design. That brain was none other than that of I. M. Pei’s.

Although several sites were investigated, Pei’s first vision for the home of rock and roll was that of an eighteen story, glass tower which was to overlook the Cuyahoga River and connect to the tower city centre complex. However after the opening of a record shop on the suggested site, a new home was chosen on city owned piece of land near the North Coast Harbour. With a new location came a reduction in height of the tower, which leads us to the build we see today.



Synthesis:

When one looks at the characteristics of the Rock Hall they might find themselves confused as to what category of architecture it fits. This is because although due to the timeframe of its construction and the materials and sustainable aims, which all fits that of a post postmodern building, it does very much resemble a modernist design.

It is also quite possible to assume, considering who the designer behind this concept was, that the inspiration for the arrangement of the geometric shapes and use of crystalline glass materials stemmed from another of I. M. Pei's creations, the Louvre Pyramid façade in Paris, France, judging by the slope, shape and steel trusses that support the glass.



Please see the Rock Hall Plaza to the left and the Louvre Pyramid façade to the right.

Revolution:

Although I. M. Pei firmly believed in evolution over revolution, “*Modern architecture needed to be part of an evolutionary, not a revolutionary, process*”, the Rock Hall's commitment to being eco-friendly can be justified as being a revolutionary element in its creation when one considers it began construction in 1987 just the post postmodern era began.

“At the Rock Hall, being kind to the planet is built into our DNA.”

Since its construction began the remnants from old or unused materials from exhibitions and fittings have been sent to a reclamation facility to be reused and recycled. The Rock Hall also has a longstanding partnership with the Baldwin Wallace University's Sustainability Programme.

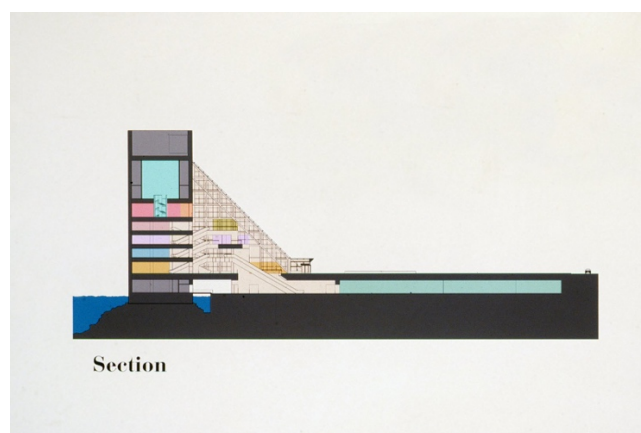
In recent years the Rock Hall has continued to apply sustainable aspects to the building which range from efforts as little as "drinking fair trade coffee from stoneware mugs" to adding a library and archive building constructed entirely using sustainable sources on both the interior and exterior and having the water, cooling and heating systems meet or exceed standards set by the U.S. Green Building Council. This led to the building being awarded the LEED Silver Certification status.

Application:

The Rock Hall itself faces the city and consists of a 162ft tower that rises six stories high above Lake Erie and is supported by a 65,000 square foot plaza. The glass façade that's directed towards the city. The dual pyramid like shape trails out almost like a cape but has often been described as a "tent".

This "tent" is moored by the tower at the top and by the two wings that project from the base of the building. All of which, bar the "tent" is sheathed in metal.

The building's interior was "colourfully designed" by Bruce and Susan Burdick. It boasts a 30 square foot exhibition space, a 200 auditorium, multiple smaller exhibition spaces, a third floor floating café, an administrative building and the most notable, 'black box', the Hall of Fame, situated at the top of the tower.



Directional Change:

The biggest change to be found within this building in comparison to that of others, is its subjectivity. It is the product of an interpretation of 'rock and roll' of a man who admitted to knowing nothing about such before entering this project and how it should be portrayed architecturally.

If one looks close enough to examine the building they'll find that the odd arrangement of geometric shapes serves a purpose. From the footprint of the building to the drum like wing and its circular plaza. All elements indicate that the building does in fact resemble a record player. Therefore showcasing its unique originality as a piece of post postmodern architecture.



"In designing this building it was my intention to echo the energy of rock and roll. I have consciously used an architectural vocabulary that is bold and new, and I hope the building will become a dramatic landmark for the city of Cleveland and for fans of rock and roll around the world." ~ I.M. Pei.

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