The building itself is part of that harmony. Some songs are designed for stadiums, others for the bedroom. But the connections between architecture and music run deeper than the venue. Look at terminology used by the creators and you’ll see overlap: words like rhythm, accents, theme variation. Architects and musicians often speak the same language. View the two art forms through the lens of modernism, and you’ll observe more common DNA. Both embraced new materials, questioned assumptions, and stripped down structures to their cores. “Before the modernist period, a cutting-edge musician tried to make melody and harmony even more expressive,” said Jack Sheinbaum, a professor of musicology at the University of Denver. “But then, the questions change to: ‘Wait a minute, why do I even need melody and harmony?’”

Architects asked similar questions and rewrote the rules over the last 65 years. Why not break down the barrier between indoor and outdoor space? Why not put a kitchen in a living room? For example, look to the Denver Art Museum (DAM) with its jutting triangles and deviant geometry. “The museum is very abstract and jarring,” said Michael Knorr, an architect based in Denver and Las Vegas. “It reminds me of electronic composers at midcentury who used atonality and didn’t follow formal structure.” Daniel Libeskind, architect of the DAM extension, was once an accomplished pianist and accordion player. And so he often invokes musical analogies when describing his projects, calling them precise and emotional compositions where one wrong note can ruin the mood.

Of course, music and architecture do not always run on parallel rails. A saxophone solo requires a very different skill set than designing a high-rise, but their growth comes from the same petri dish of culture and technology. Pioneers in both fields became modern by pushing boundaries. Dip into musical history from modal Jazz to Hip-Hop and you’ll see that creativity evolves faster than we do.
So, don’t consider these pioneering musicians and their work: BeBop shifting to Cool Jazz and a younger generation along for the ride. Let’s start with the Jazz album that everybody knows, “Kind of Blue” by Miles Davis. And let’s start at the beginning of that record. The first track “So What” lives up to its defiant title by subverting traditional Tin Pan Alley song structure. Normally, horns lead the melody, but Davis teasing them in a two-note loop, while the bass lines are thrust to center stage. Skip to track two, “Freddie Freeloader,” and you’ll hear an abstraction that breaks Blues conventions; chord progressions are thrown out the window. “It’s an intellectual modernist exercise,” said Sheinbaum, “but it’s still beautiful and enjoyable.”

Why did Cool Jazz musicians want to be different? Partially because for the first time, musicians in the 20th century acutely felt their place in history, argued Sheinbaum. “Before the 1950s, most music you would hear in your life was only the music of your generation, but now we have all of music history at our fingertips,” he said. In other words, postwar musicians carved out a distinction between popularity and quality that survives today—a new ambition beyond concert and album sales.

That unconventional streak led to natural allies with architecture. Miles Davis met Bruce Goff, a largely self-taught chair of the School of Architecture at the U of Oklahoma. Far from smoky clubs on the coasts, Jazz icons performed private concerts for Goff and his students. Goff called the Philadelphia suburbs his place in history, argued Sheinbaum. “Before the 1950s, most music thrived under the pressure, transforming cattle country to a modernist laboratory with bleached structures that seem to levitate.”

Ludwig mies van der rohe
There are many modernist pioneers. But few have had an influence on the creation of modern American architecture Ludwig Mies van der Rohe. His abandonment of Federalist architecture of his native Germany and, eventually, modernism in 1929. With efficiency as his mantra, he aesthetic hold back down into every detail, like the Barcelona chair designed with Lilly Reich. His pared-down “less and less” concepts dot the international landscape, with a heavy concentration in Chicago.

Dwight eisenhower // jazz at dallas (1951)
The live album of Jazz standards was recorded years before Dallas blossomed with significance. But it’s here from a point by numbers album. Listen to the vast sales and you can see the great forces of work. Babydoll veiling to Cool Jazz and a younger generation story for the ride.

Charles rivers // pritzker/.getObject (1988)
In the title track, Allgood and his adventurous musicians explode the story of the violinist. But this time, the violins and bass change the story. As Davis met Bruce Goff, his aesthetic trickles down into every detail, like the Barcelona chair designed with Lilly Reich. His pared-down “less and less” concepts dot the international landscape, with a heavy concentration in Chicago.

David Brubeck // jazz at dallas (1951)
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“break” even further—whole songs with only percussion and rhythm, vocals stripped off like an unwanted distraction. Originally dubbed “hard disc” by Rock journalists, Chicago House hammers out repetition with no time for melody or subtlety. Like any new genre, House had a mothership: a record store called Import Eric. Just south of downtown Chicago, traveling DJs could return there to flip up and hold onto vinyl. They mixed the tracks for gigs and brought them to the rest of the American landscape. “Much of Electronic Dance Music is fascinating and avant-garde and noisy on purpose,” said Shanahan. “It’s as much a modernist approach making art as anything that happened in Jazz.”

**SANTIAGO CALATRAVA**
Aanche’s language, then Santiago Calatrava has since his big break. The Spanish-born architect and structural engineer has taken the color white as a beacon to new heights with gleaming bridges and glassy skyscrapers. The first American, the Milwaukee Art Museum, appears to float above the lakefront like a sinuous beacon. The building’s “wings” open during the day and close at night, proving that this is a geographical landscape. “Much of downtown Chicago. Traveling DJs could return there to flip up and hold onto vinyl. They mixed the tracks for gigs and brought them to the rest of the American landscape. “Much of Electronic Dance Music is fascinating and avant-garde and noisy on purpose,” said Shanahan. “It’s as much a modernist approach making art as anything that happened in Jazz.”

**EMILIO ESTEFÁN**
When the Cuban exile turned Miami-based record producer, his music was to leap ahead. The Latin pop superstar and mastermind of Miami Sound Machine was a major player in the Latin music scene for decades. His work with artists like Gloria Estefán, Ricky Martin, and Marc Anthony helped define the sound of Latin pop in the 1980s and 1990s. He was known for his energetic stage presence and his ability to bridge cultural divides. Estefán was also an active philanthropist, supporting education and health initiatives in Latin America.

**MUSIC ARCHITECTURE IN CONTEMPORARY CITIES**

**REM KOUWAARS**
Dutch architect and city planner Rem Koolhaas was born in September 1951. He is best known for his innovative approach to urbanism and architecture, which has been described as “a mixture of politics and poetry.” His work often explores the relationship between people and their environments, and he has been a vocal critic of the current state of the urban landscape. Koolhaas has been involved in a number of high-profile projects, including the renovation of the Geodesic Dome in Bilbao, Spain, and the extension of the United States Library of Congress in Washington, D.C.

**FRANK GEHRY**
To envision a building by Canadian-American architect Frank Gehry. Just look for towers taking pictures of him. With his penchant for unusual materials and postmodern architectural shapes, Gehry stands out from the crowd. The one-time proponent of organic architecture, Gehry turned out to be a major figure in a new wave of postmodern composers. His first major commission was the Diaspora Performing Arts Center in Los Angeles. The museum he designed was never built, and it is a geographical landscape in the world of Electronic Dance Music. “Much of downtown Chicago. Traveling DJs could return there to flip up and hold onto vinyl. They mixed the tracks for gigs and brought them to the rest of the American landscape. “Much of Electronic Dance Music is fascinating and avant-garde and noisy on purpose,” said Shanahan. “It’s as much a modernist approach making art as anything that happened in Jazz.”

**SILK FROM THE SKY**
Electronic Music can stretch out like a geographical landscape. “Much of downtown Chicago. Traveling DJs could return there to flip up and hold onto vinyl. They mixed the tracks for gigs and brought them to the rest of the American landscape. “Much of Electronic Dance Music is fascinating and avant-garde and noisy on purpose,” said Shanahan. “It’s as much a modernist approach making art as anything that happened in Jazz.”

**THE ART OF NOISE // INTO BATTLE WITH THE ART OF NOISE**
These folks like to make art. The London-based band, known for their experimental soundscapes, digital manipulation, and avant-garde production, have been pushing the boundaries of music for decades. Their work often combines elements from various genres, resulting in a unique and innovative sound. They are known for their detailed and intricate soundscapes, often inspired by the natural world or other artistic influences. Their music is experimental, often pushing the limits of what is considered “music.”

**PUBLIC ENEMY // IT TAKES A NATION OF MILLIONS TO HOLD US BACK**
As a hip-hop group, Public Enemy’s message is clear and powerful. They use their music to address social and political issues, from police brutality to economic inequality. They are known for their strong lyrics and their ability to connect with their audience. Their music is an important part of the ongoing conversation about race, justice, and equality in the United States.

**DE LA SOUL // 3 FEET HIGH AND RISING (1989)**
De La Soul’s debut album was a landmark in the history of hip-hop. It was one of the first albums to feature a mix of heady, thought-provoking lyrics and catchy beats, setting a new standard for what hip-hop could be. The album was a critical and commercial success, and it helped establish De La Soul as one of the most important and influential groups in hip-hop history.

**BRAZILIAN ATTACK // BREAK LIKE BRICKS (1980)**
This album by the Brazilian band Glass House was a major influence on the development of Brazilian electronic music. It was one of the first major albums to feature a mix of traditional Brazilian instruments and electronic production techniques, setting a new standard for the genre.

**THE MUSICAL JOURNEY CONTINUES**
As the 20th century drew to a close, Electronic Dance Music continued to evolve and expand. New genres and subgenres emerged, and the technological innovations of the era allowed for even more experimentation and creativity. The impact of Electronic Dance Music on the world of music and culture was truly significant, shaping the sound and style of much of the 21st century.
minds the hypnosis. But there are brains behind the beats. Look at Daft Punk’s carefully crafted image—it’s a fully synthesized vision for music that also happens to sell out arenas. While their faces hidden by helmets, the French duo removes the human element to sound and transports their audience into an alien future. An architectural equivalent could be Paolo Soleri, with his massive hypercycles that seem ripped from a science fiction movie set. His floating pyramids ooze charisma, along with the heady steam of Soul and kung-fu samples. It’s like crafting this instrumental Hip-Hop record. But never had an ingredient—overwhelming and exciting at the same time.

**Jean Nouvel**

Bizarre and imaginative, Jean Nouvel is one of the most experimental architects alive today. The unconventional fusion of dramatic, drum and flute, and soundscapes of the work has resulted in a number of awards—and he’s got the 2008 Pritzker Prize to prove it. His ground-breaking festival on the Lumen Culture and Congress Centre, in his white-speckled Tower 25 in Cyprus, is the rainbow notoriety in Barcelona. His wonderful work speaks loud and clear.

**I.M. Pei**

The breakthrough career of I.M. Pei took root in Colorado with his design of the National Center for Atmospheric Research in Boulder. He established his lofty reputation by combining inspiration from natural surroundings with the singular spirit of the project at hand. His modernist constructions launched an era, the zenith being his famous pyramid addition to the Louvre. Still contributing his presence to the world of design in his 90s, Pei is an inspiration inside and outside the drafting room.

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NOCS YOUR AVERAGE EARBUD

Fresh out of the factory (June 15 release date), the Nocs NS500 touts a tangle-free cable and a three-button remote for seamless iPod, iPhone, and iPad control. Its aluminum housing has been refined, and the silicon microphone removes burst noise and picks up speech 360 degrees. The sounds is pretty swell, too, with impeccable balance, rich detail, and a deep base in equal measure.

LON LITTLE SPEAKER

The petite Little Speaker from Boulder’s LON Little Shop is a mere 2-by-2 inches. But don’t judge it by its size. For such a pint-sized system, the sound is impressive, especially for the small price of $38. The best part: It’s capable of streaming music for up to 5 hours on one charge.

SCULPTURAL CASE

Encased in white porcelain, the UnMonday Model 4.3 speaker is sculptural, elegant, and audiophile-worthy. And if you pair it with up to five others at home, you can set up a five-channel surround sound system in your living room. There’s a motion sensor inside each speaker so, depending on which of the six sides you tilt it, Model 4.3 turns itself into a front, rear right, center, or other surround option. Tilt it upside down to mute. Everything is linked wirelessly via AirPlay (WiFi). Just set up and enjoy.

SMARTER SOUND

When Justin Kaufmann put Glowdeck on Kickstarter, he hit a nerve with people who realized they needed this “smartphone companion.” Glowdeck raised 700 percent more than it asked—and no wonder! Glowdeck is a sleek box with a real-wood finish that charges your smartphone by touch using Qi wireless technology. No cable needed! Plus, it has Bluetooth to stream music out of its built-in speakers or broadcast phone calls. The crowdfunding project enlisted supporters as beta testers so now the wait is on to see when Glowdeck hits the market.

SOUND WAVES

For those who like to mix their audio technology with water, the sporty lichten speaker by Boom comes equipped with its own silicone wet suit to resist splashes (though it only promises to be water-resistant). Lichten is also built to be shockproof and dropproof so it’ll be as active as you want to be.

ULTIMATE SOUND

Audio-technicians at Devialet mixed analog and digital into a high-end system to create a hybrid amplifier that is winning praises from audiophiles. The systems start with the Devialet 120 and go up to the Devialet 800—the numbers represent the wattage. It has phone and smart wine inputs plus USB, Ethernet, and digital coaxed, not to mention a few boasts like, “Distortion is no longer even measurable.”

MINIMALISTIC MUSIC

The first true home sound system is often one you don’t see. And Bang & Olufsen has hidden the new Beosound Essence quite nicely. The only hint is the round controller attached to a wall. It looks like a thermostat, only simpler. Attached wirelessly to a hidden component box and linked wirelessly if using a special BeoLab transmitter to the company’s speakers, the spherical controller simply responds to touch. Or use the free app to control your music on a smartphone.

ALARMINGLY SUBTLE

Soundfreaq’s update to its minimalist Sound Rise alarm clock now has a smaller footprint—about one-third smaller from the original. There’s no more changing clock, but a USB port to plug in a smartphone at night. The limited Nova freqs pictured is part of the Rejuvenate Collection for Soundfreaq. Black and wood/taupie options are part of the permanent collection, which features an alarm that increases its volume as you wake.

NOCS SE

LON LITTLE SHOP

(ABOVE LEFT)

SCULPTURAL CASE

(CENTER LEFT)

SMARTER SOUND

(LEFT)

ALARMINGLY SUBTLE

(ABOVE)

MINIMALISTIC MUSIC

(LEFT)

SOUND WAVES

(ABOVE LEFT)

ULTIMATE SOUND

(ABOVE)

MINIMALISTIC MUSIC

(LEFT)