How can a collaboration between people, music, and healthy living be addressed through architecture and the piano?

Adagio offers a variety of different environments for people to practice and perform. There are 34 practice rooms containing either an upright or baby grand piano. Six of them are free to the public and the remaining require a membership to Adagio. Access to the practice rooms is then granted via member key card access.

Ten piano studios occupy the southwest corner of the building on three floors. These are available for professionals, educators, and others to lease and use for a private studio or piano lessons.

There are a number of spaces for performance throughout the building. The second floor houses a lounge for dueling pianos, the fourth floor contains a 100-seat auditorium, the fifth & sixth floors hold the 658-seat recital hall, and the rooftop offers entertainment during the warmer months of the year before and after performances.

The first floor of the building houses a reception center for managing memberships and facilitating events throughout the building. Adjacent to the reception is a sheet music library, where members can borrow copies of music for use in the practice rooms.

The building's location was determined by several different factors: filling a hole in the historic Michigan Avenue streetwall, proximity to existing music education buildings, cultural centers, several bus stops, "L" stops, and bike rentals, residential neighborhoods, and commercial businesses.
The objective of the acoustic analysis was to optimize a space in such a way that the piano could sit in the very center of everything. To maintain the classic and dynamic look of an open piano on the stage, I objected to removing the piano’s lid, which would have easily allowed sound to travel symmetrically throughout the space.

Instead, the piano kept its lid and the space around it became acoustically optimized for its performance. Before Iteration 1, the recital hall was entirely symmetrical, but to spread the acoustics from the 45° angle introduced by the piano lid, one side was modified to bounce the sound to all spaces more equally.

The massframe of the recital hall could continue to be refined even further to allow for very specific reverberation times and the piano lid may be lowered or removed altogether to give the space different acoustical properties.