

An artistic illustration in a sketchy, painterly style. The background features a large stone bridge with arched openings, possibly a suspension bridge. In the foreground, a small boat named 'SNARK' is on the water. A person in a dark coat and hat stands on the shore, looking towards the boat. The scene is set in the rain, with numerous diagonal lines representing falling raindrops across the entire image. The color palette is muted, with browns, greys, and a touch of yellow from the rain effect.

# The Bridge between Music, Art and Architecture

Owen Waldschlagel

E. L. Foster Publishing



# The Bridge Between Music, Art and Architecture

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E. L. Foster Publishing

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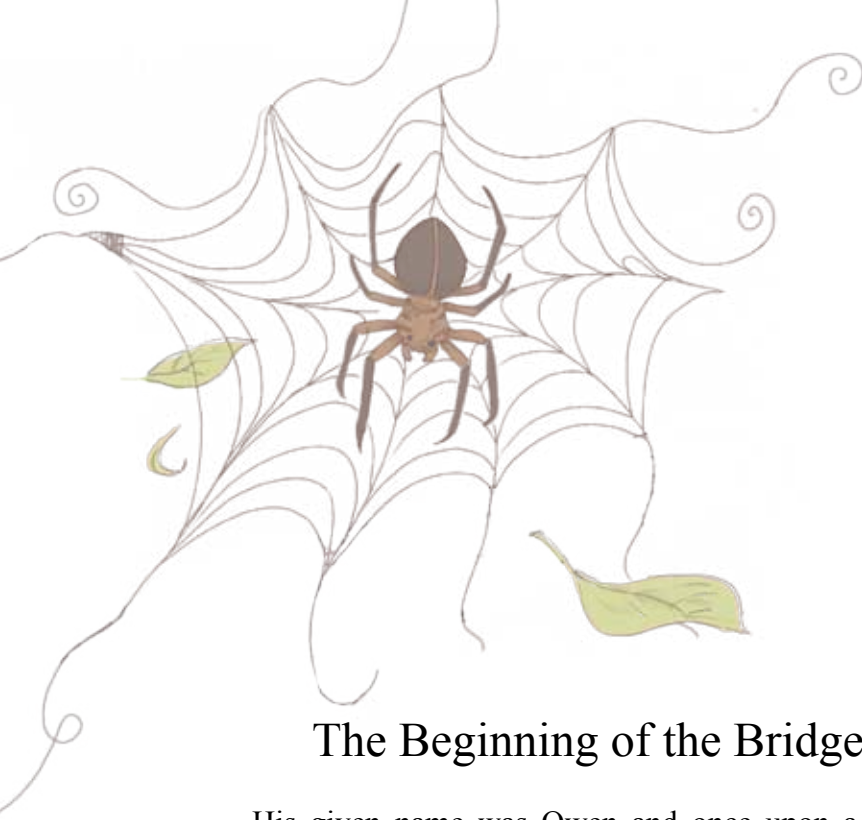
## Aspirations

Intact Structures methods and designs aspire to develop human resources. By vocational training Intact Structures raises education standards. By innovative designs, water collection and management it raises health standards. Intact Structures creates private sector involvement in all aspects of the socio-economical development.

A portion of the proceeds of this book will be directed towards the development of the training programs and the construction of the Intact Structures Designs and self sustaining villages.

# Index

- 2 The Beginning of the Bridge
- 5 Music and the Morning
- 7 Nature, Sounds, Creation, Music Equal Hands on Creation
- 8 St Peter's
- 11 Motors and Motion
- 11 The Destiny Forms
- 16 New Purpose a Turning Point Momentum & Direction
- 26 Reflection and Cognizance
- 30 The Origin of the Apparition
- 41 Reconstructing, Learning through Osmosis
- 62 Life Ashore Musically Enhanced
- 64 The Reconstruction Years of Transitions
- 70 Intact Structures Enters the World
- 82 The Origin of the Pyramid Collection
- 86 Flourishing Expansion of Sounds, Stories and Creations
- 90 The Creation of a Vital Tapestry
- 93 Arrival Steps in Mexico
- 93 Oaxaca City to La Luz Tenexcalco
- 94 Onward to La Luz Tenexcalco
- 96 The Land
- 97 Orientation – Excavation
- 99 The Sun and the Points
- 100 Prototype in Oaxaca, Mexico 2007
- 102 Intact Structures Inc. Mission Statement



## The Beginning of the Bridge

His given name was Owen and once upon a time, early, usually at dawn in the summer, as a boy, he would walk and think. His thoughts were about nature and the way it was constructed. He felt, he knew, he was part of nature. He saw with his mind constantly changing connections always affecting the earth, plants, water and air. He especially was fascinated with spider webs, bird nests and wasp nests. Ant colonies activities were high on the list. Owen built houses in the earth, on the earth and in the trees.









Many afternoons while heading home on the ferry, he listened to and made friends with the musicians playing aboard the ferry. Mostly they were classically trained students from the music schools of NYC. The musicians used the ferry as a place to jam, they seemed to be inspired by the harbor, the water and the movement of the boat. They composed and conducted their music in the finite time left to the dock. When they arrived on board they would in almost simultaneous orchestrated movements unpack their instruments, take their positions, tune up and play their compositions. The sound, the energy and the transient force of the ferry toward the setting





sun made the moment unforgettable. Often it was a mesmeric performance of harmonic melodies in concert with their nautical surroundings. During these counterpoint sea journeys the friends all had the muse like quality of the young, trained and gifted. Owen had a collection of original songs and some of the musicians listened to his acapella rendition and agreed to work on his songs. He was a bit older than them and untrained, still his lyrics and melodies created a sound moment. Fortunately the saxophone, flute and clarinet player helped create Owen's first original music.

## New Purpose a Turning Point Momentum & Direction

Essentially converging simultaneously with the skyscrapers vocation and the advent of the original music in his life, Owen was made aware of an abandoned sailing vessel. For a year or so one of the bohemian mentors had advocated and discussed the attributes of life at sea detached from the land, living aboard a wooden sailboat. Being an adventurous freedom loving young fellow, the image of that life on the water inspired and intrigued Owen. He read sea chronicles of actual voyages and the maritime experience. He researched the design and construction methods of wooden sailboats by obtaining and studying shipwright draftings and periodicals, ergo although a nautical neophyte, Owen became knowledgeable about wooden sailboats and the sea. To augment his book knowledge he spent many days roaming the Staten Island shipyards often boarding abandoned wooden vessels to inspect their rigging and construction styles.

One night, while working the overtime shift on a skyscraper in downtown Manhattan a trade journeymen, colleague named Marcus, noticed the wooden boat periodical Owen had been reading during a food break. Off handedly he described a canoe stern sailboat with a broken mast he had seen and that it appeared to be abandoned. With vague directions from Marcus, Owen searched for and located the yacht lashed haphazardly to a concrete pier on the East River near the Fulton Fish Market more or less beneath the Brooklyn Bridge. The year was 1970 and the area was derelict and desolate. After work early that dark rainy Saturday morning in late October he had walked to the piers and momentarily discovered the sailing yacht “Snark”.

“Snark” a 6 ½ ton, 34’ cutter rig canoe stern teak sailing yacht built in Amsterdam, Holland in 1939 according to its shipyard plate located on the combing of the aft hatch, was in dire straits. Time and providence were essential to save her. The tide and currents of New York’s East River were causing her finely designed teak hull to crash into the deteriorating concrete pier. Some sea salt Samaritan



Owen discovering the Snark at South Street, Manhattan Oct. 1970



Nico's Jeep with Anathama's Cocoon at the Compound.

Owen on the Snark during the reconstruction  
at Shoals Boatyard 1970

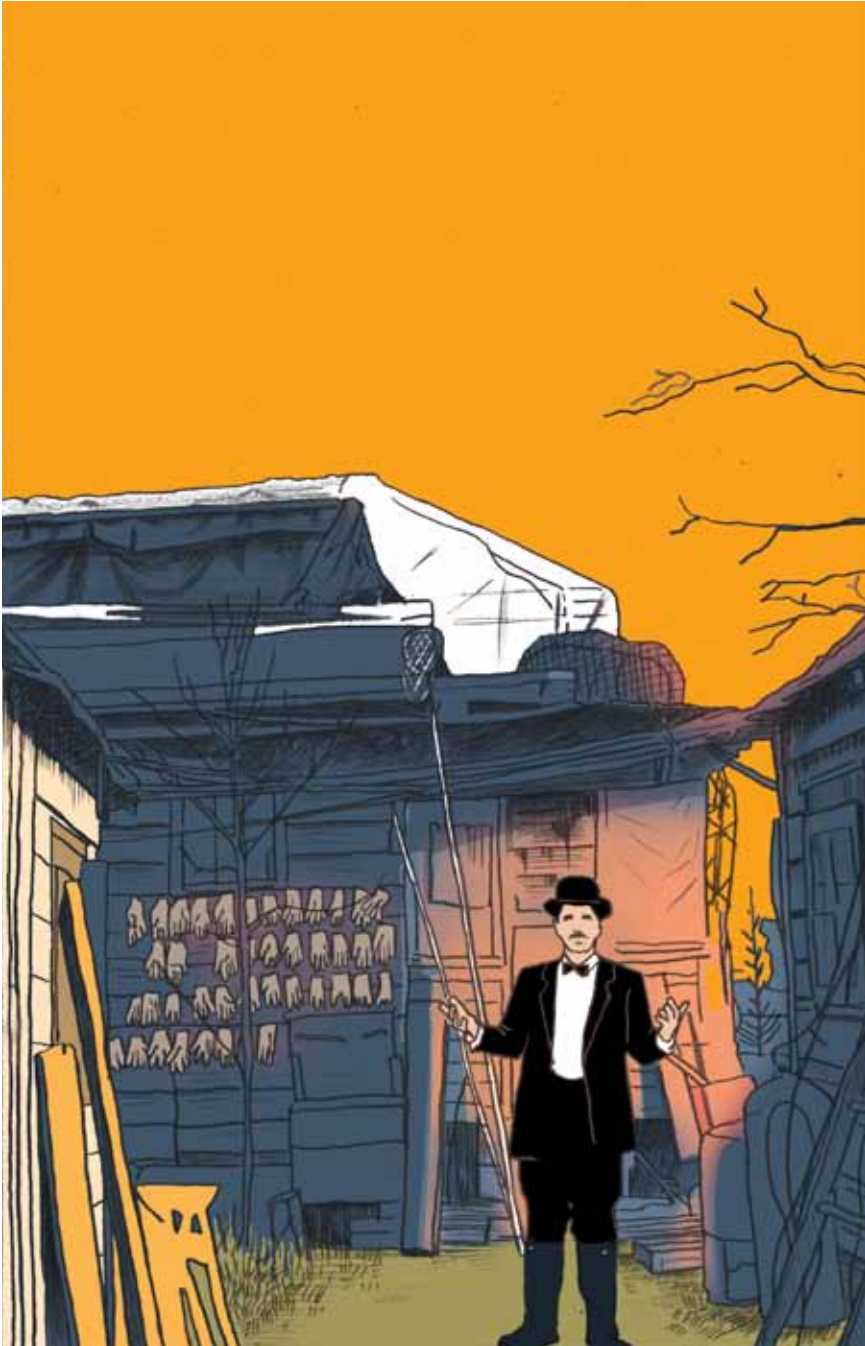


The Snark at a Great Kills Harbor dock in the winter ice.

At this time, now and then, the edge of Paradise would change course to a transforming dimension of the vivid style of life that formed and created integral components of “The Bridge between Music, Art and Architecture.” Nicholas as a performance artist possessed the ability to generate demonstrative humor to inspire the next wave of thought. By creating impetus type energies he positively overcame the labors and indubitable difficulties of the mundane and complex minutiae involved in the endless tasks of designing and fabricating the objects required to build his ship “Anathama”. The vivacity of his entertaining performances, voguish clothing and virtuoso pantomime utilized both his human self and found physical objects. All those around who viewed his visions and dramatic productions were conveyed to another memorably distinctive place, often as not provoking their unopened creative noetic envelopes of eccentricities to open. Nicholas founded multiple enclaves of intellectual stimuli with apropos stepping stones of names giving reason for their being. Such as; “The School of Stress” – a stoic workshop location existing to align and blend thought process and design application. “The Barge of Envy” – available for those of us without a floating boat to view the desired other side of boating while at least floating. “The New Hope” – a small clamming work boat used to procure seafood and assist in floating projects completions. “The Outer Circle of Boating Yacht Club” – for those of us who have commenced to yacht without a club. All holidays were celebrated at the edge of paradise, including the archaic and obscure as well as the newly created such as: The Biannual Touch the Solstice Sky Holiday, Minus One usually celebrated with a sail on Nick’s iceboat, The “Red Menace” and “Assassins Day” on the Ides of March 21st. The photos are a record of these aspects of life at the edge of paradise.



## The School of Stress



a stoic workshop location existing to align and blend thought  
process and design application.

The Anathama under full sail and regale with a party of friends  
in her home waters of New York Harbor.



This photo captures the spirit of Nicholas Schneider's vivid visions  
verve and his affinity for his home town NYC and America on the  
Fourth of July, 1986.

## The New Hope



a small clamming work boat used to procure seafood and assist in floating projects completions.

## The Barge of Envy



available for those of us without a floating boat to view the desired other side of boating while at least floating.

## Life Ashore Musically Enhanced

The night winds and extremely high tides had caused the anchors to drag and plow deeply into the harbor's bottom. Everyone worked to break the anchors free using the windlass, leverage and even raising the sails to use the wind's force to cantilever. Finally after an hour or so "Snark" was free and underway. A fine crystal day after a storm it was and a memorable sail. Owen and Karlus Trapp had become compadres. Karlus, a wonderful musician, noticed Owen's guitar in the forward cabin and asked about it. Owen spoke with Karl of his songs and experience. The conversation between the three sailing along turned to music and they sang some songs. All their voices blended well over the sea. Returning to the harbor and anchoring the sun was setting. Karlus had a gig that night and Owen went to listen and experience Karl's music. It was a mesmeric performance and fortunately for Owen, Karl agreed to work and collaborate with him musically. They did and created numerous musical pieces for years and years. The results of the collaboration are in the pyramid collection. Now one might ask "What is the pyramid collection?" Read on, you will know and see.



Karlus Trapp



Steve Merola, a consummate musician, prodigious drummer and performer extraordinaire, befriended Owen both musically and philosophically. Steve's intelligence and humorous wit assisted Owen in the difficult transition from life as a loner on a sailboat in the ocean to the land and city life, guiding his assimilation into the music world of Staten Island and New York City. Almost at once upon their meeting, Steve and Owen began communicating as if they were picking up the conversation where it had been left off the day before. Steve viewed the world intrinsically as did Owen. Their conversations and creations related symbiotically to all and everything that occurred towards the development of the bridge between Music, Art and Architecture. Steve and Owen worked together in the construction trades, often creating and developing songs while working or riding around in the truck. A few that come to mind are "Nova", "Aquarian Women", and "Life". The list is long. Anyway, soon after their meeting, Steve introduced Owen to a prolific melodious bass man by the name of Jim Gregory. Jim became a wonderful friend and possessed the patience and intuitive skills to realize where a song could go musically. The maestro and multitalented Jan Melany, a friend of Steve and Jim appeared at recording sessions in New York City to play the keyboards, always upbeat and supportive of the songwriter. Some of the songs recorded at the time were "Gemini", "Real Love" and "Hold On".



## The Reconstruction Years of Transitions

It was a good life for all during this time sailing the “Snark” in the waters around New York Harbor and making a living in the reconstruction trades. The two contemporaries, Nick and Steve Merola, were essential collaborators of thought and future developments. The following photos are of a reconstruction project from that time.





It is worth while to note for continuity that there was always a flow of energy involving music, art and architecture in the conversations between Steve, Nicholas and Owen. As life moved on we all began to age. The obvious effects of the transition from music to architectural reconstruction are reflected in the still time photos.



# WORLD HOUSING TECHNOLOGY CENTER



## At the AEGEAN FREE ZONE

- An all-weather, permanent exhibit for affordable housing and related infrastructure systems.
- An ideal place to view, explore and compare actual examples of all building systems and sub-systems.
- A place to develop and experiment with new approaches to human shelter and habitat, using actual building systems and computer-aided design to create cost-effective solutions toward a better human habitat.
- Conveniently located near the Izmir International Airport in Turkey's desirable Aegean region with its many historic, touristic and recreational sites.

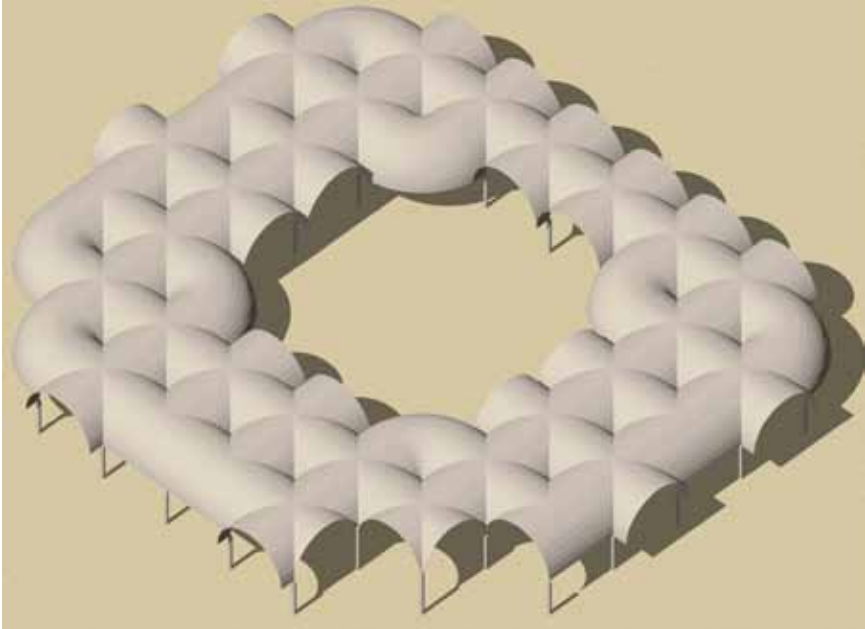
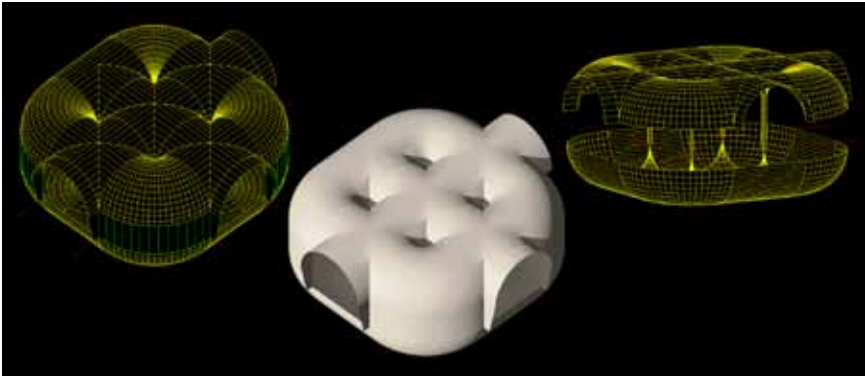


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After attending a housing symposium at the U.N. Owen Waldschlagel travels to Turkey to collect information on world housing requirements. The current barrel vault design of Intact Structures is discussed and it is decided that it is too difficult to construct. Owen Waldschlagel begins the degreed ellipse design.

Owen Waldschlagel is introduced to Stephen A. Bohlen, a computer engineer and artist. Owen develops models and sketches of the degreed ellipse design. Steve produces computer renderings of both designs for a paper written by Owen presented at the Ferro 6 Symposium.



## The Origin of the Pyramid Collection

Over the years, the hard physical work of construction had taken its toll on the body. Prolifically, Owen had been creating musical connections to Art and Architecture, more or less to entertain and hopefully overcome society's obstacles. He decided to try to produce connected products to create awareness and solutions utilizing music, art and architecture.

In 1998, Steve Merola and Owen decided now is the time to create a website. Steve had multifarious abilities. He applied his thoughts and energies to assist Owen in the development of the original "Intact Structures - Architectures" and Rufus Gooch "Sailor of Cyber Space – Music and Art" websites, thus creating the footings for the bridge between Music, Art and Architecture. A wise and strong collaboration of new creations appeared. The songs and recordings of "Sol-Ra" and "Mysterious Star" as odes to the sun and



“Returning Origin” a folk song to water, the origin of life’s rainbows were recorded by Owen, Steve and Karlus, all along with artistically inspiring stories often dovetailing with the occurrences of the real world and hopefully solutions to the problems. Then Owen realized the need for a unique vessel to carry the muses of music, art and architecture to and around the world. He imagined the characters and images, but alas he could not illustrate them artistically.

In the spring of 1999 the providential meeting of the artist Innseon Yoo changes Owen’s direction and life. Together they create the square to round pyramid book. Owen then wrote the “Returning Origin Narrative” and recorded it with Karlus Trapp, creating the bridge between Music, Art and Architecture. The songs and lyrics inspired Innseon to create scenes and illustrated characters about a water culture utilizing Intact Structures computer models in an artistic sense within and without the Returning Origin’s pyramid book. The framework of the bridge of Music, Art and Architecture was created.





## Prototype in Oaxaca, Mexico 2007



The rebar armature grid front view



Front of the building with cement coating





The rebar armature grid rear view



Rear of the building with cement coating

# Intact Structures Inc.

## Mission Statement

Civilization begins in the home:

Intact Structures' goal is to assist in the creation of this circumstance in places where there is little hope. Intact Structures will add intrinsic value to the lives of both those who build them and those who live in them.

Intact Structures designs and method's of construction produce a Ferrocement building system that modulates through 4 components to adapt to various, topographical, socio economical and educational circumstances. Intact Structures knows how to develop a multi-faceted template to produce a self-sustaining building complex or self-sustaining villages.

Intact Structures Designs will produce low cost durable ferrocement housing systems with multiple design configurations. Intact Structures goal is to utilize water collection and water management to create the circumstance of self sustaining housing and village complexes by enabling the people to collect and store rainwater and runoff. This will give them the ability to manage and develop their own water resource. The cantilevered ferrocement retaining wall will add to the development of the food and water sustainability of the people's independent healthy life style. Water is the origin of life.

## Technical Information

A list of design facts and objectives:

I. Intact Structures building designs collect and store rainwater.

1. This enables people to manage water for mechanical or non-mechanical waste water treatment.
2. This enables people to have thousands of gallons of water stored for use in times of drought.
3. This enables people to practice bio-dynamic farming methods.

II. Intact Structures cantilevered retaining wall design is a solution to hillside drainage and erosion problems that include loss of rain and ground water because of uncontrolled runoff. This construction creates a wall design that achieves the following goals.

1. It increases cultivatable land area by extending the horizontal plane of the hillside as in step farming.
2. It controls the ground water that would otherwise continue down the slope eroding, flooding and lost forever. It accomplishes this by providing a subterranean slab of geo textile over a substrate base changing the circumstance by directing the water to a system of perforated pipes connected to a ferrocement tank underground away from the erosion cleave.
3. Because the water is in the tank it can be managed. That is, it could be used for gravity feed drip irrigation farming, conventional irrigation or other uses, possibly home or factory water pressure.
4. It could be directed immediately to catch basins or depleted aquifers' to replenish the water table where needed, possibly miles away.

**Design Features of Intact Structures** The component designs and method's of fabrication have the multifaceted attributes that create the ability to be massed produced robotically in a factory, fabricated on site from an Intact Structures designed factory truck and made on site utilizing the templates and the point to point Intact Structures construction process. The design and flexibility of the components allow for multiple design configurations of different dimensions and elevation graduations.

