

# Portfolio of Architectural Works

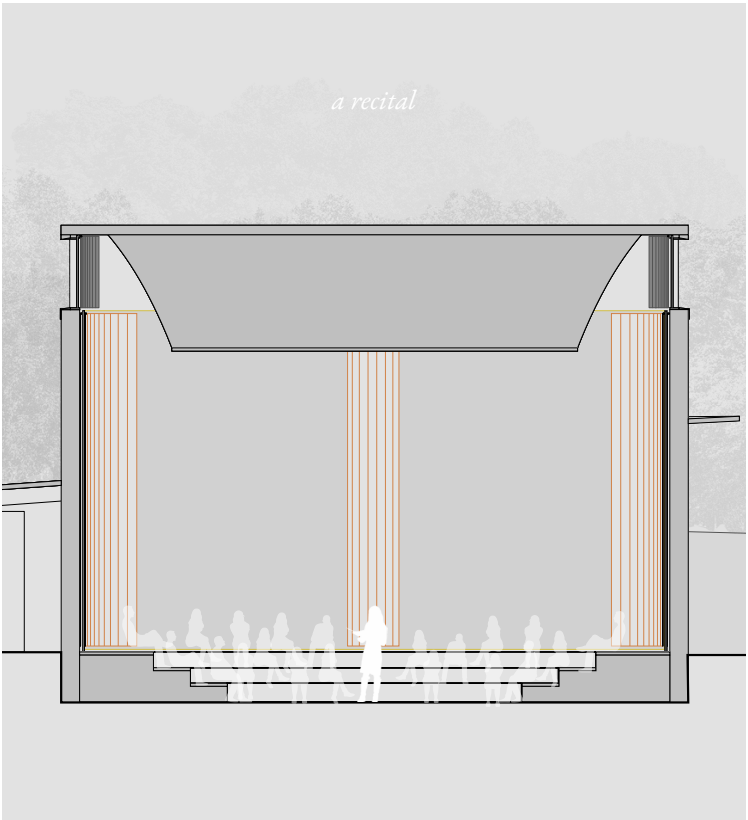
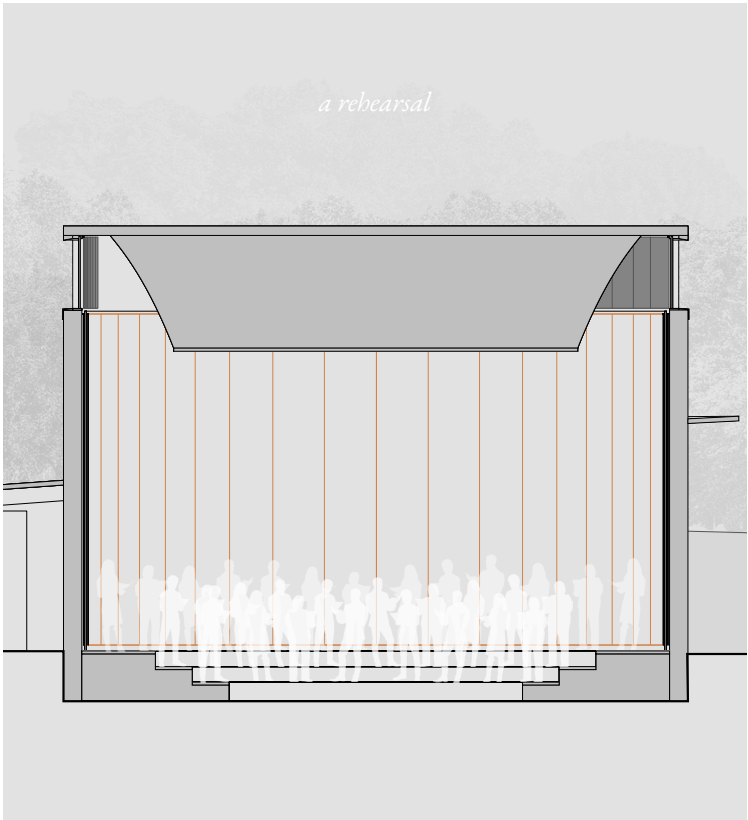
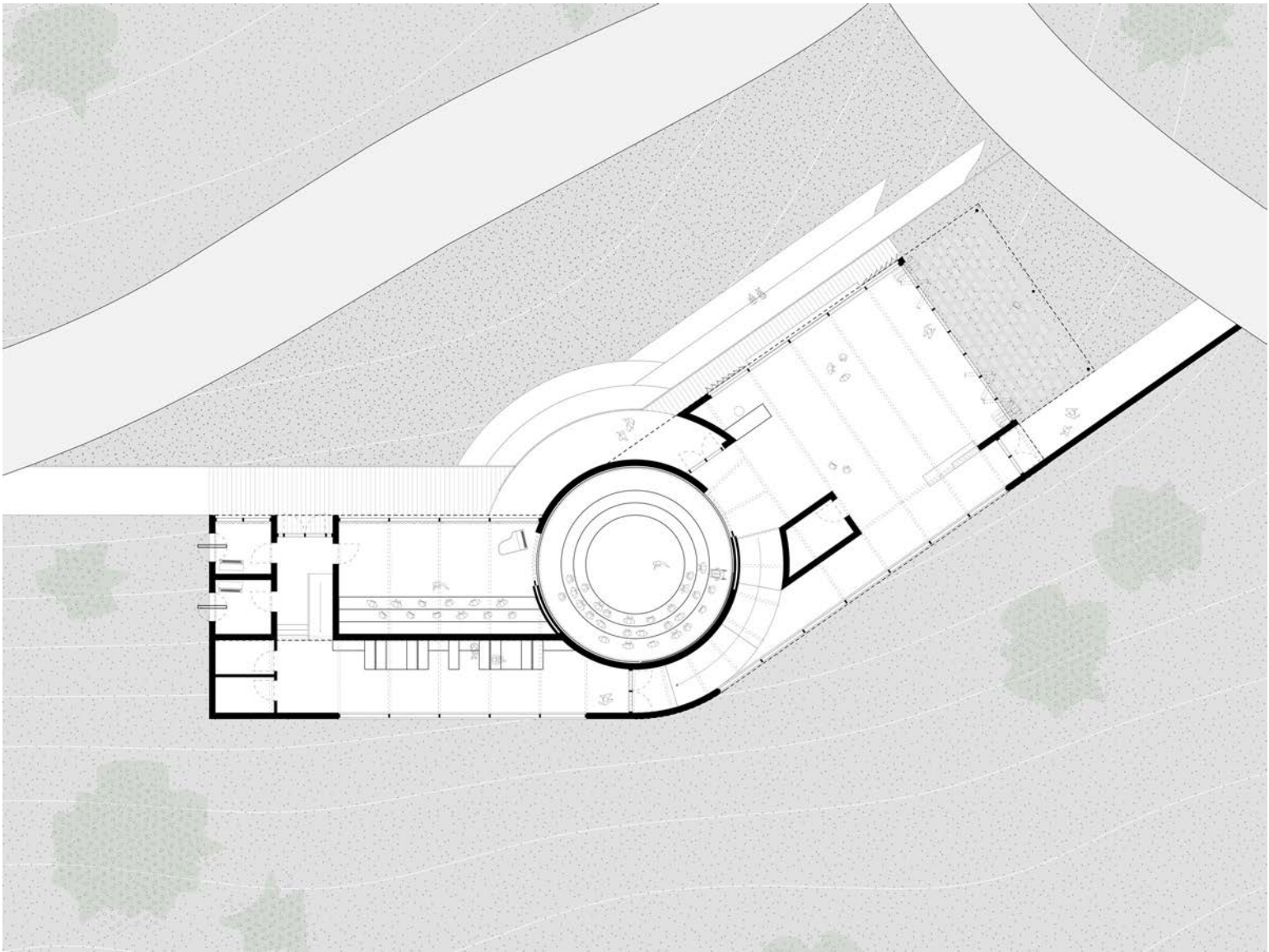
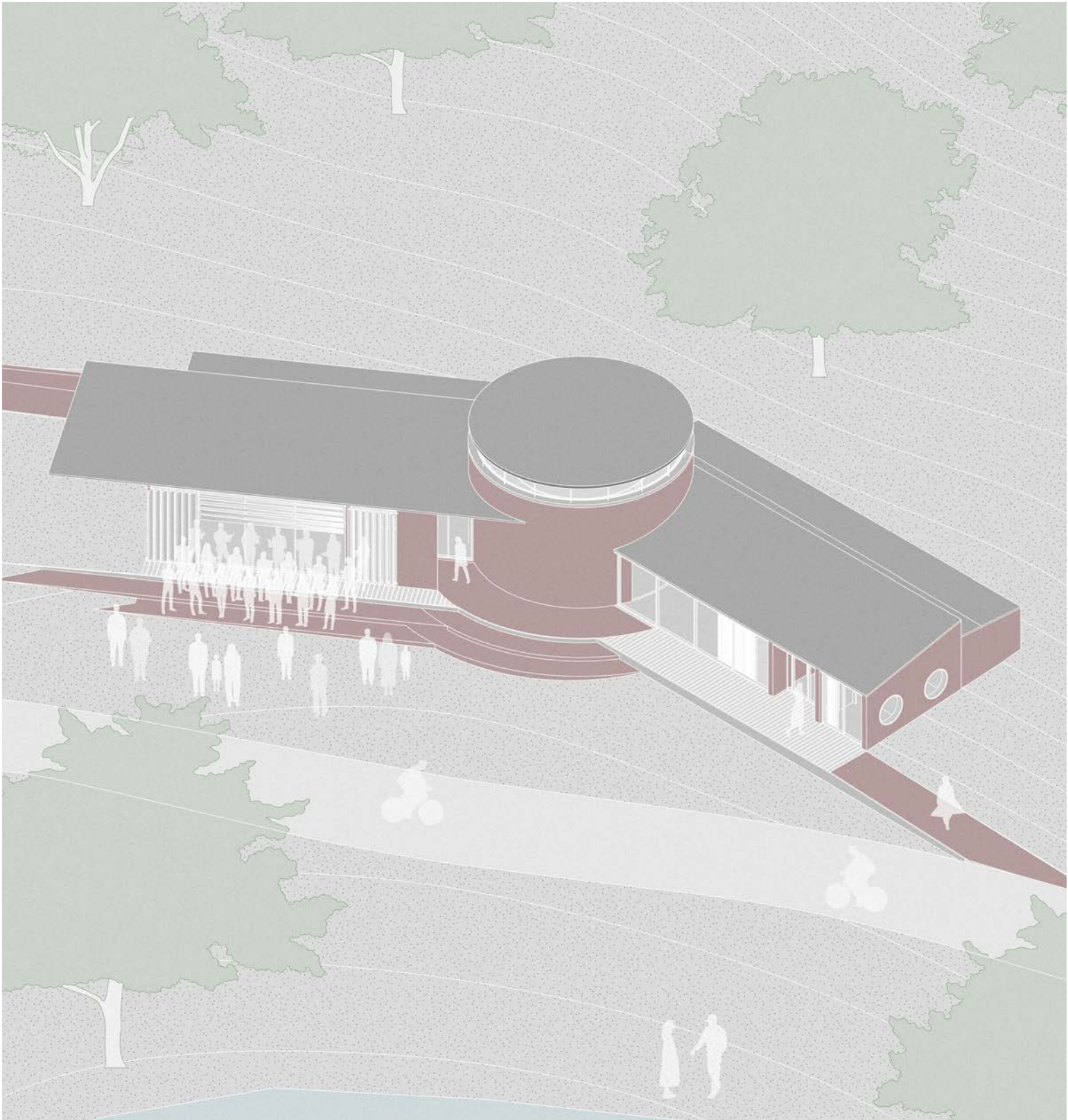
*by* Ryan Loudenback

- 2-6* a thesis project (acoustics, adaptability, music)
- 7-11* a landscape/urbanism prototype (native plants, water, parks)
- 12-13* an early childhood learning center (flexibility, in/outdoor)
- 14-15* a coffee pop-up (hospitality, entertainment, temporary use)
- 16-17* an art installation (design for disassembly, theater, photo/art)

# Room(s) for Voice: a Space for Collective Music Creation

date  
course  
advisor

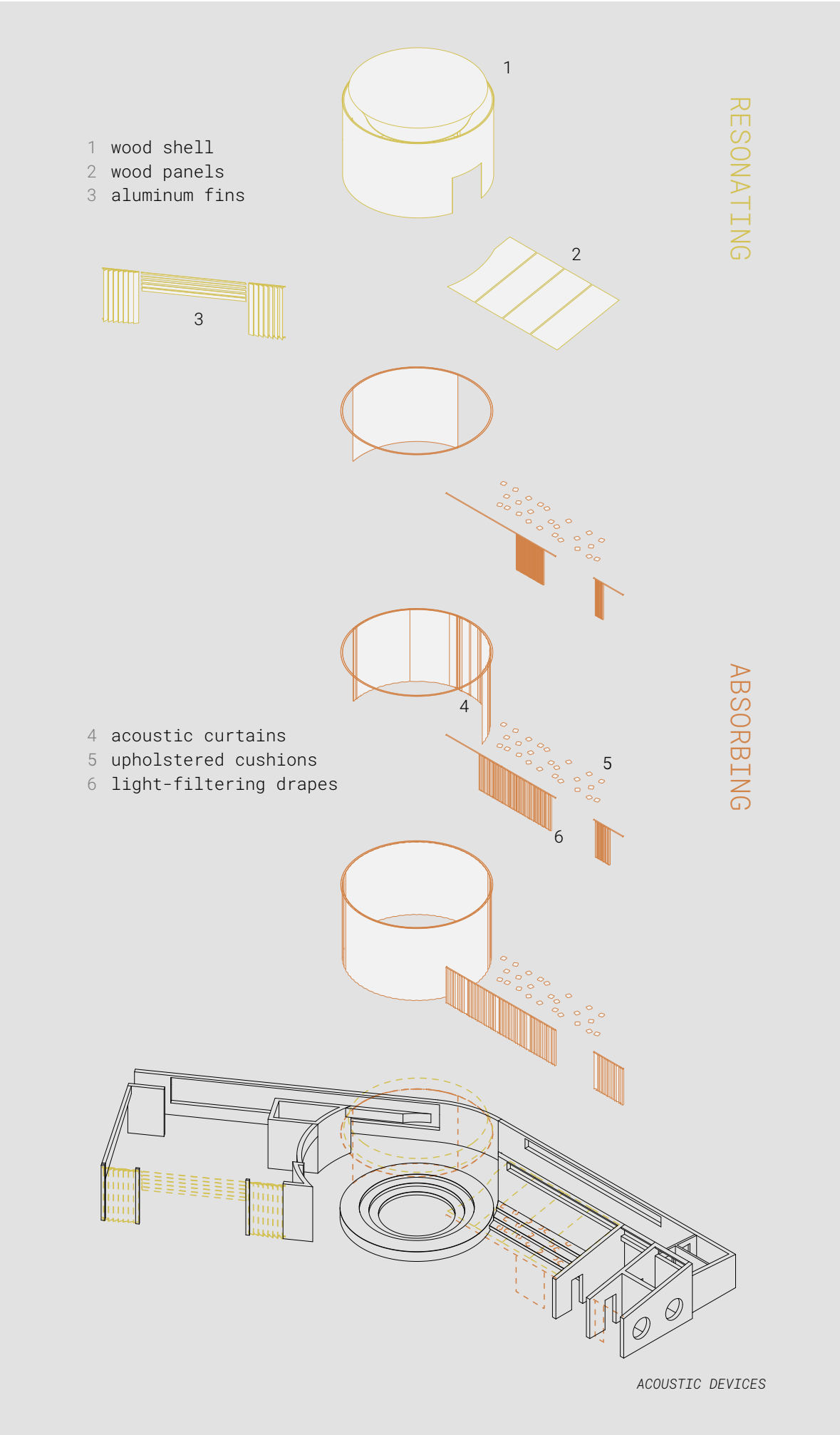
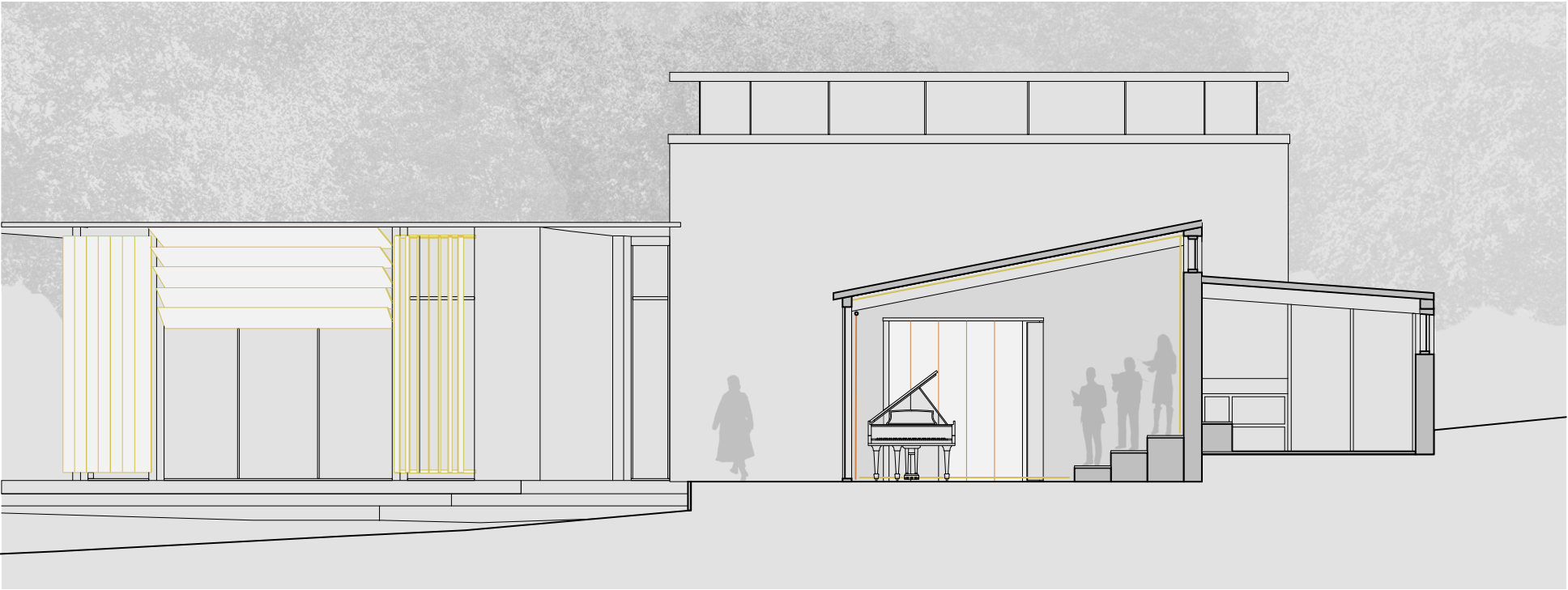
Spring 2025  
Master's Final Project  
Jody McGuire



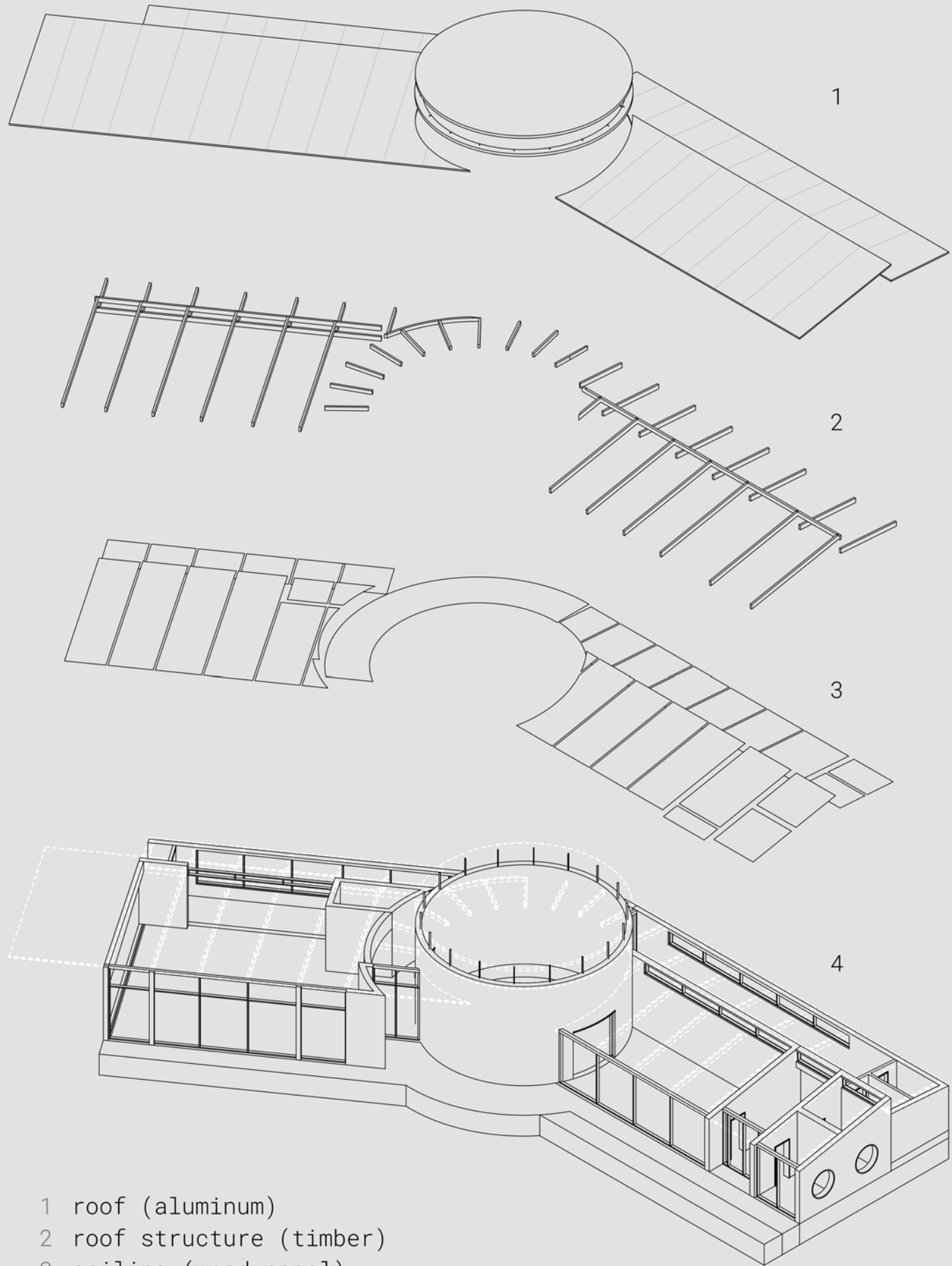
The essential question of this thesis project was this: “in what ways might a community space designed for music making bring people together that might be different from existing public spaces?”. Designed as a contrapuntal response to multi-functional community spaces across, this space in Loring Park offers the city a place to gather around music made

through the human voice. The space is comprised of three essential forms that contain flexible spaces which the community can use to facilitate human connection through music making. The project involved deep exploration into acoustic devices which individuals are able to alter in order to accommodate a range of performance types and group sizes.





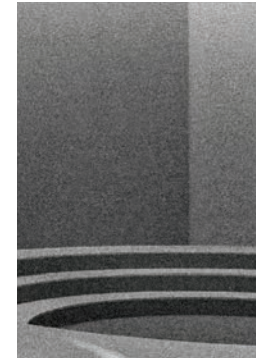




- 1 roof (aluminum)
- 2 roof structure (timber)
- 3 ceiling (wood panel)
- 4 enclosure (masonry)

STRUCTURAL/ENCLOSURE SYSTEMS

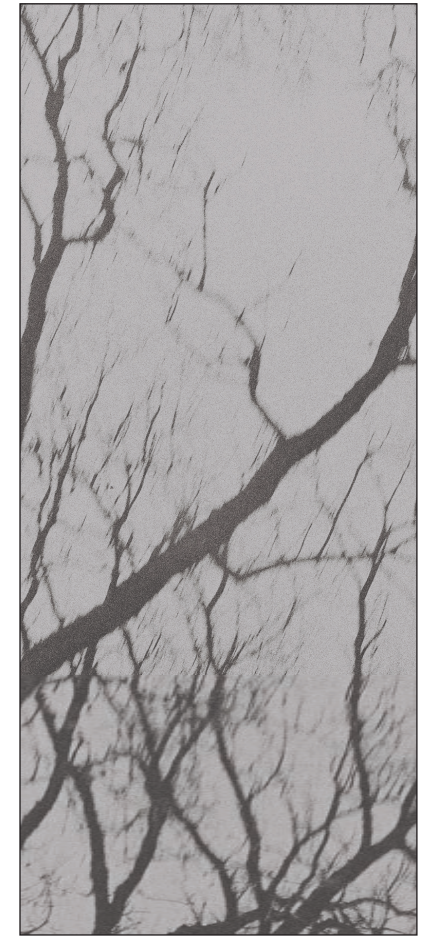
## Room(s) for Voice Ryan Loudenback



University of Minnesota  
Rapson Hall 05.07.25 0945

presentation pamphlet (front)

presentation pamphlet (back)



<sup>1</sup>what is it? <sup>2</sup>where is it?  
<sup>3</sup>what does it do?  
<sup>4</sup>who is it for? <sup>5</sup>what is it like?  
<sup>6</sup>what is it not like?  
<sup>7</sup>why are there so many circles?  
<sup>8</sup>how do people move in and around and out of it?  
<sup>9</sup>what is it made of?  
<sup>10</sup>how many people can it hold?  
<sup>11</sup>why is it in a park?  
<sup>12</sup>do those windows swivel?  
<sup>13</sup>and does that wall of doors open up, too? <sup>14</sup>why brick?  
<sup>15</sup>is it accessible? inclusive?  
<sup>16</sup>how does light get in?  
<sup>17</sup>why is so much of the structure exposed?

1 of 28 photographs taken at Loring Park on this particular -18 February day before a temperature-related shutter malfunction

<sup>1</sup>a public building for engagement with the music of the human voice

<sup>2</sup>at the edge of Loring Park in Minneapolis, just <sup>N</sup> of Uptown and just <sup>W</sup> of Downtown

<sup>3</sup>it brings people from every demographic into shared space to sing with one another; facilitating the strengthening of established connections amongst community members and stimulating new ones

<sup>4</sup>all people of any age who wish to engage with singing (through listening, performing, rehearsing, watching, learning, etc.)

<sup>5</sup>some community centers. <sup>6</sup>most others.

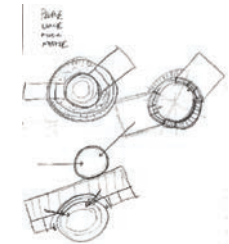
<sup>7</sup>for many practical, philosophical, and symbolic reasons related to equity, acoustics, adaptability, tradition, whimsy, ...

<sup>8</sup>there are 3 entrances <sup>E/N/W</sup>. there is a ramp which orbits the large ensemble space and connects the three primary spaces

<sup>9</sup>brick, mostly, but also wood. and aluminum and fabric

<sup>10</sup>up to 5 in ea. *small ensemble*. up to 49 in *medium ensemble*. up to 141 in *large ensemble*. up to <sup>412</sup> 1000? <sup>1000?</sup> 10,000? 425,115? in *outdoor assembly*

<sup>11</sup>because every park could use another building <sup>(wink)</sup>



<sup>12</sup>they do! and yes, they are also circles. and I know, maybe a bee, or a bird perhaps, could sneak in if left open. but would that be so bad?

<sup>13</sup>yes, and they might even be left open for much of the day during the spring and summer

<sup>14</sup>perhaps no other material demonstrates the collective strength, beauty, and solidity of the *whole* through the binding together of unique *parts*

<sup>15</sup>it's meant to be. the ramp at the center of the building is a very low slope and is used by all. spaces are neutral in palette in order to limit associations with any particular traditional form of singing space

<sup>16</sup>lots of clerestory windows on the south side, and full-height windows on the north side

<sup>17</sup>rhythm, repetition, tension, stress, harmony; the metaphorical overlaps of the construction of music and of space are perhaps best expressed through exposed structure



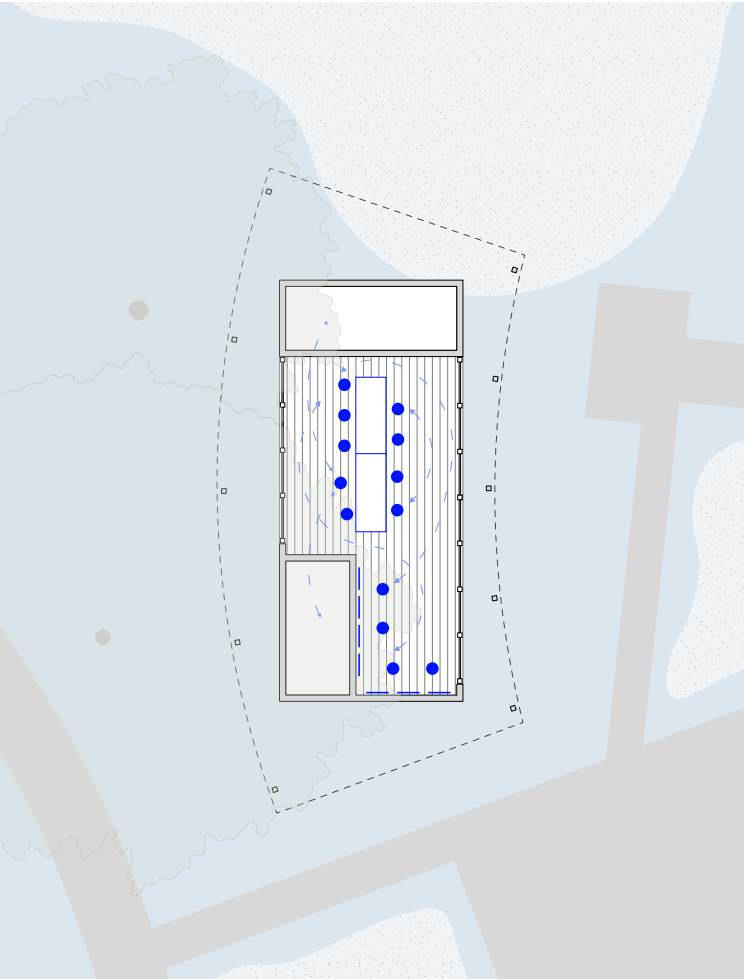
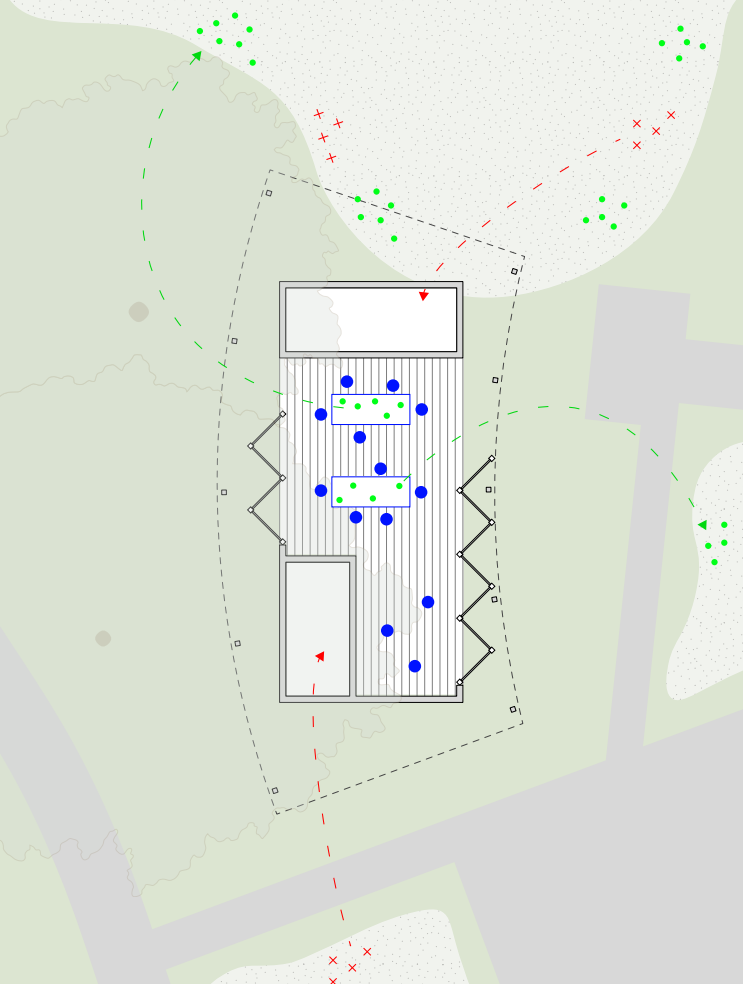
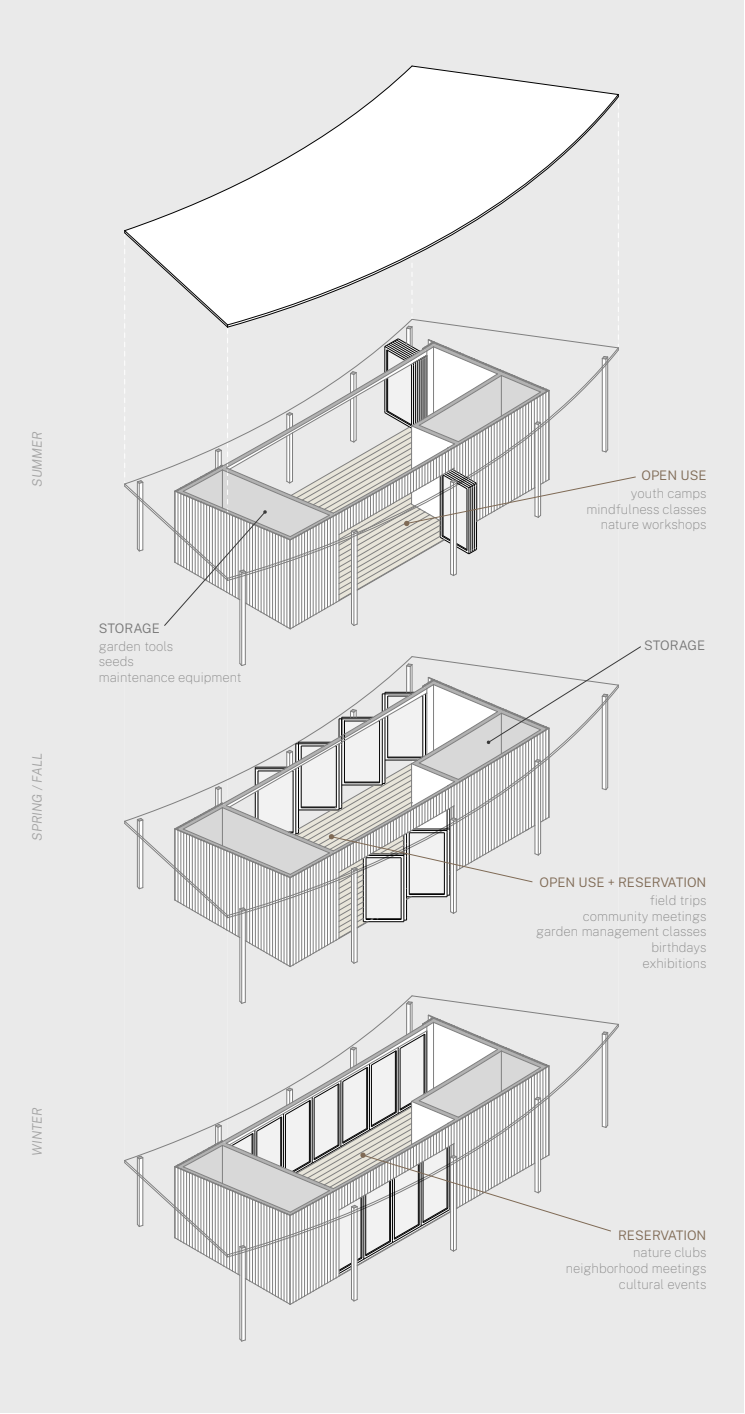
# a Prototype for Landscape Urbanism in N.(N.E.) Minneapolis

date Autumn 2024  
course Year 3 Studio (Landscape)  
advisor A. Westphal, R. Cummings

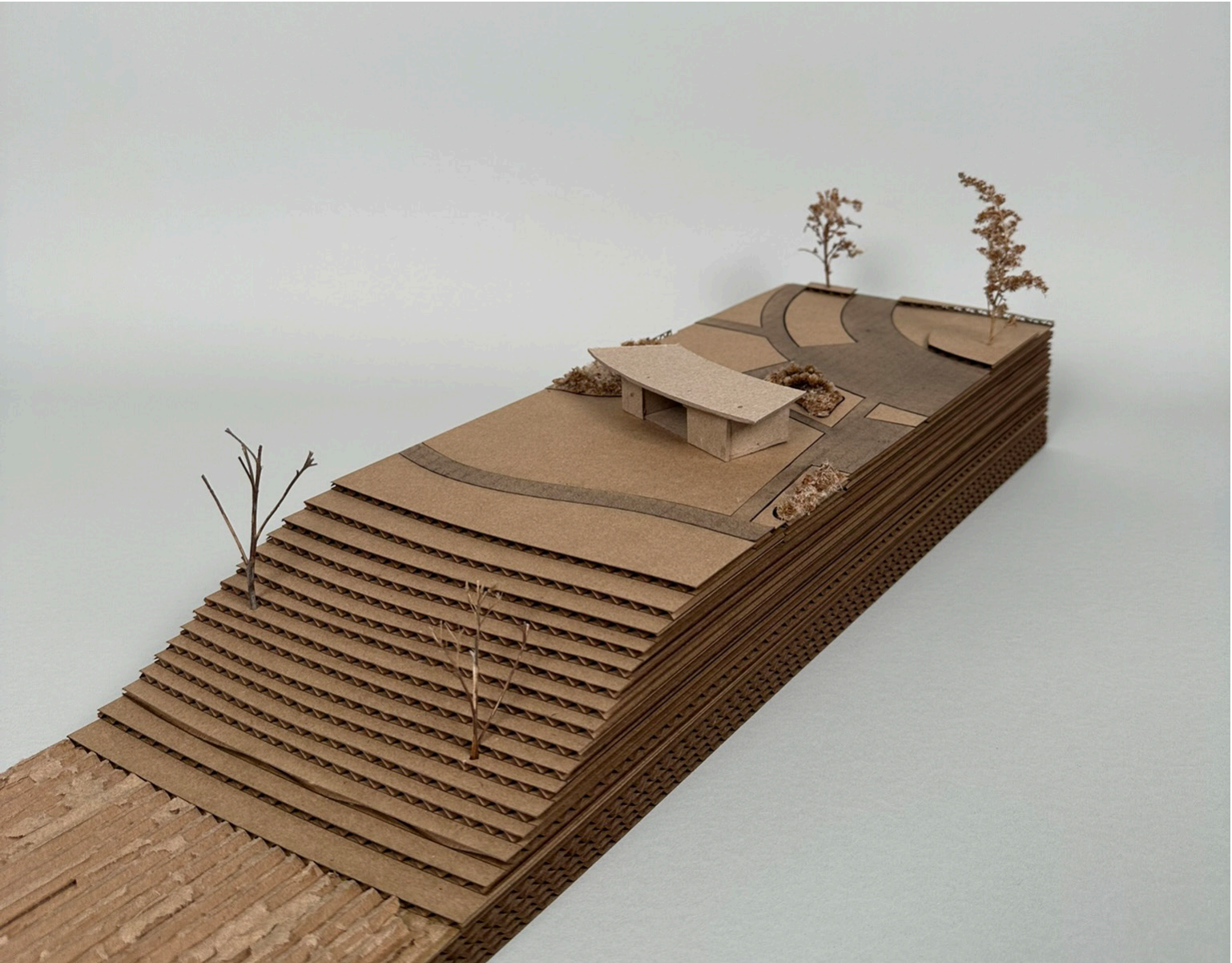


A primarily landscape-driven intervention of an existing but underused park in Northeast Minneapolis, designed as a prototype for future city-led development of public park space along the Mississippi River Corridor in accordance with the 2040 plan. Pollinator gardens, water access, and community-run pavilion space encourage connection between the Bot-

tineau and Sheridan neighborhoods and the riverfront. The pavilion space is accessible by the public year-round, and is intended to function as a hub for human engagement with the landscape. It can be made more or less porous according to the climatic conditions of the given season.





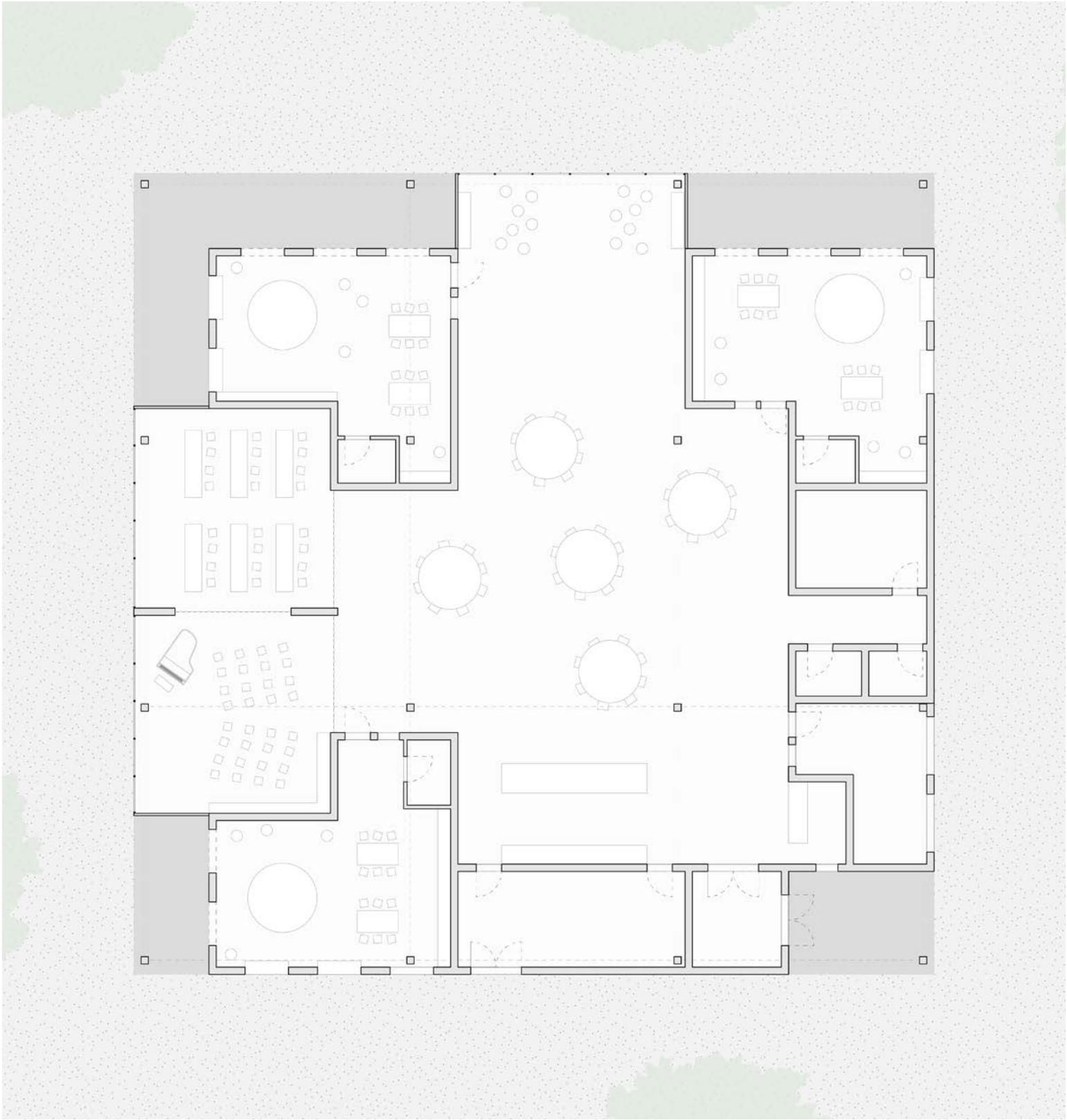




# The Third Teacher: an Early Childhood Learning Center

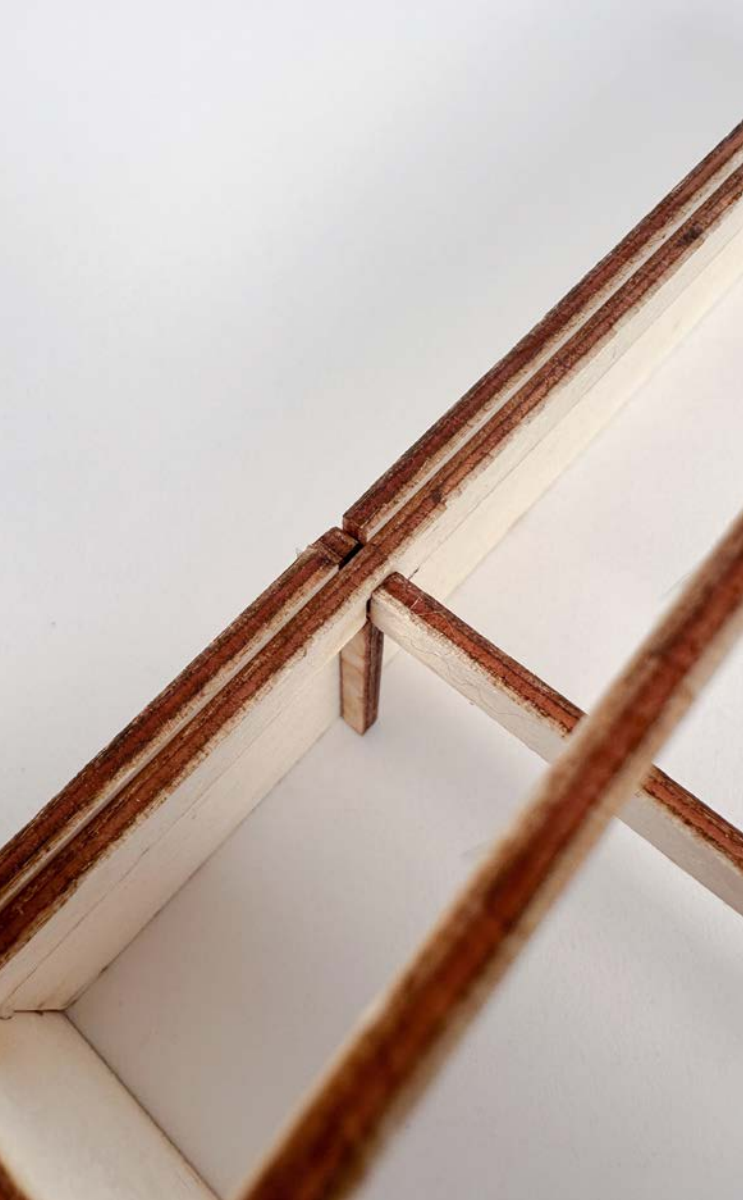
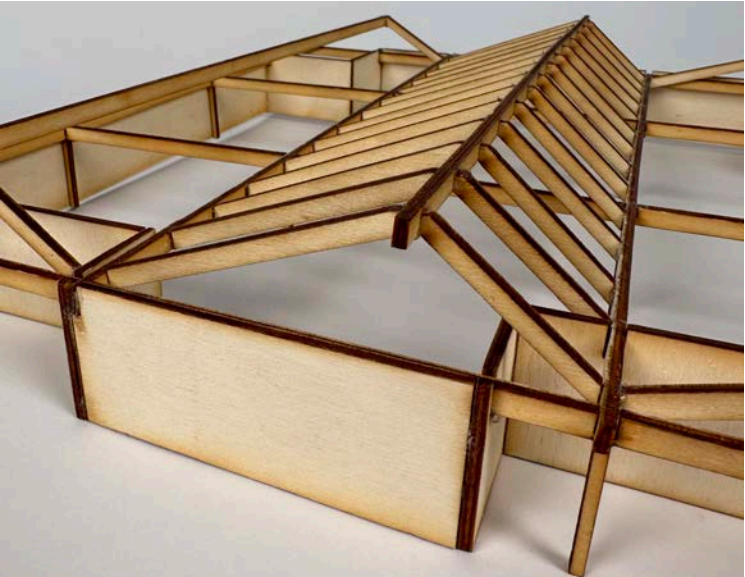
date  
course  
advisor

Spring 2023  
Year 1 Studio (Plans)  
Nat Madson



A school for early learners. Programmatically based upon the Montessori, Reggio Emilia, and Waldorf educational philosophies which emphasize the role of the built environment as “the third teacher”, the project was architecturally driven by a rigid analysis of plan drawings of buildings by Hiromi Fujii, Louis Kahn, and Florian Nagler. Classrooms orbit a common

core space. All spaces prioritize visual and physical access to the natural environment. Structural systems are expressed in alignment with the Reggio Emilia approach, which emphasizes the understanding of the components of the child’s physical environment.





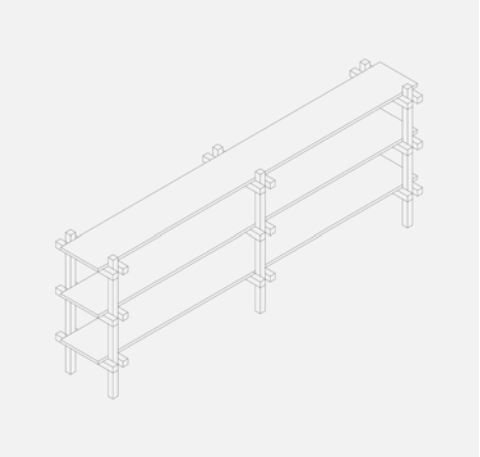
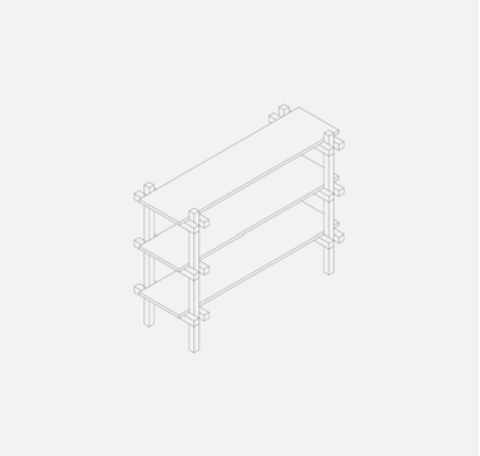
# Pop-Up for Books, Coffee, and Music in the North Loop

date Summer 2024/2025  
location Minneapolis (North Loop)  
client Black Beach, Benjamin P.



A Minneapolis-based and globally active creative director, book collector, and coffee roaster requested a pop-up space on the third floor of a former production space (b. 1885). The client requested a reconfigurable cafe and retail space for coffee merchandise and art books. The proposal included the temporary use of a self-contained coffee bar which belongs to a lo-

cal musician, with whom musical events were to be produced. A small line of furniture was developed to accommodate up to 40 people during coffee service. The seating could then be moved for larger programmed events put on during the course of the pop-up. A curtain was to be hung between the existing columns, obscuring the rest of the shared office beyond.





# Black Beach Book Fair: an Art Book and Photography Exhibition

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date
location
client
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February 2025  
Minneapolis (Downtown)  
Black Beach, Erinn S.



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A four-piece art installation designed and constructed in support of a weekend-long cultural exhibition centered around fine art photographers, books and publishers. One 20' wide facade, five 3' wide dividing walls, one technology cabinet, and one projector screen were built to house an art film debut by an acclaimed local photographer, as well as speaking pan-

els and book signings. The works are constructed using only standard handheld tools, and were disassembled on site and stored for future reuse. The event was covered by media organizations from the Twin Cities and Chicago (Star Tribune, MSP Mag, MinnPost, Sixtysix) and saw over 1500 visitors over the course of the weekend.

inflatable + facade + headphone stand

film projection

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