

MERIDIAN MUSEUM AND SCHOOL OF MUSIC

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Professor Ross | Spring 2026

Concept + Theory

Music and architecture share temporality- a structured experience of time which can shape our perception and actions. Both disciplines can be defined by their respective uses of light to evoke emotional responses. Lightness within music can evoke intense or soft qualities for the listener. In a similar sense, light within architecture can evoke meditative or effervescent experiences within spaces. Historically, light is considered in the context of the relation to man in time. We define morning and night or annual seasons by continuous cycles to understand this phenomenon. In theory, minimalistic music seeks to break away from the traditional linear composition and establish a cyclical order that relates to the continuum of existence.

“Specifically, a cycle of events is the coincidental meetings of the different phases at their point of interlock following a mathematical system that determines its spatial position.” - *Architecture as a Translation of Music: Pamphlet Architecture 16*, Elizabeth Martin

Mission

Our proposal for the Meridian Museum and School of Music is developed through Meridian’s artistic legacy, paying tribute to Jimmie Rodgers’ impact and furthering the city’s commitment to supporting present and future musicians. Meridian’s resilience can be attributed to its people, who have adapted to historic shifts through constant evolution. Meridian’s identity is grounded in Jimmie Rodgers’ musical legacy, inspiring new generations to create and perform. Our design celebrates this cyclical process through its formal organization and spatial delineation.

Composition of Form

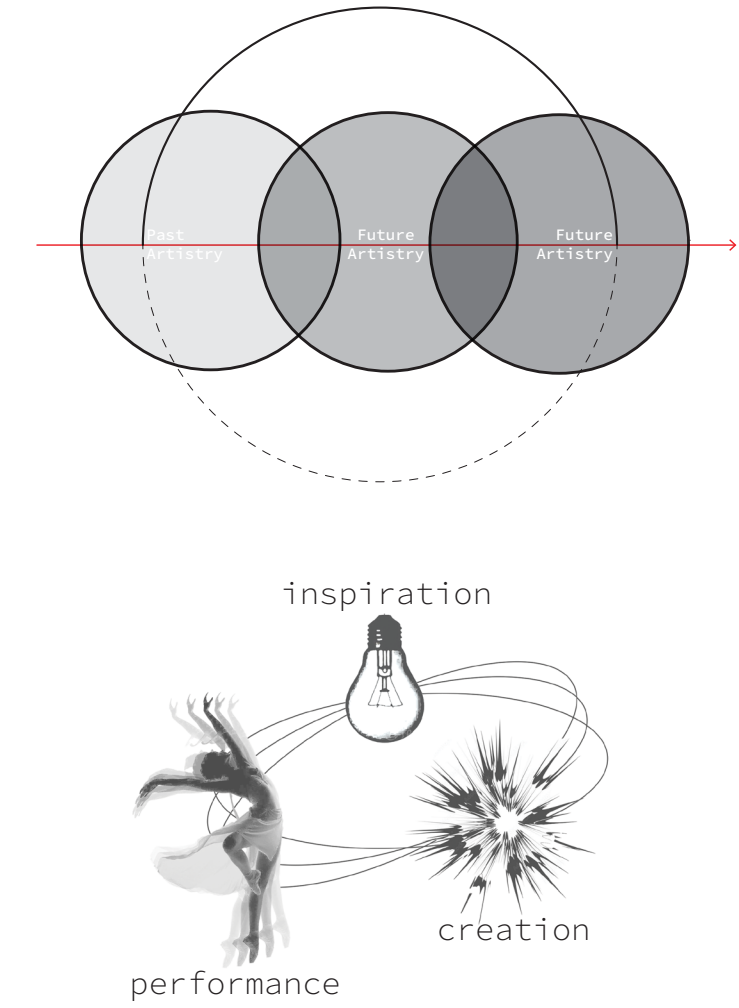
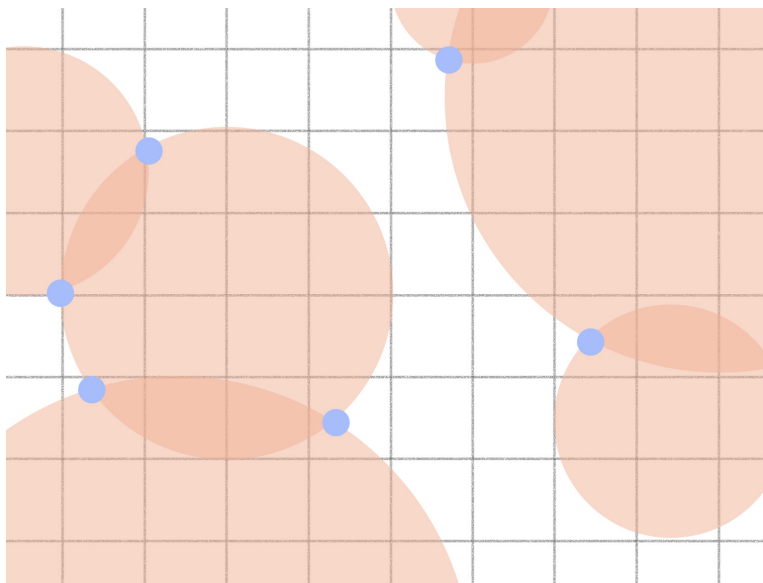
Call + Response: Our strategy for the site began with identifying existing patterns established by the Meridian community. We focused on the relationship between the active farmers market, which occupies the junction between the railroad and the Meridian overpass, and the pre-existing building purchased by the Jimmie Rodgers Foundation to develop a museum for the father of country music. These two spaces possess a call-and-response relationship, with the kinetic outdoor space responding to the static edifice. This positive/negative relationship informed our site-wide grid. The original unit was derived from the existing building’s footprint.

Cycle, Movement, Rhythm: The rhythm begins at the original facade parallel to Front Street and pivots the form to align parallel to the overpass. This move physically acknowledges the economic shift from the railway to roads, and the diagonal wall pays homage to Meridian’s urban grid shift. The building form organizes space to inform a cycle between education, practice, and performance zones through massing and barriers. The thick walls serve as an ever-present background rhythm for the entry plaza and all the activity within.

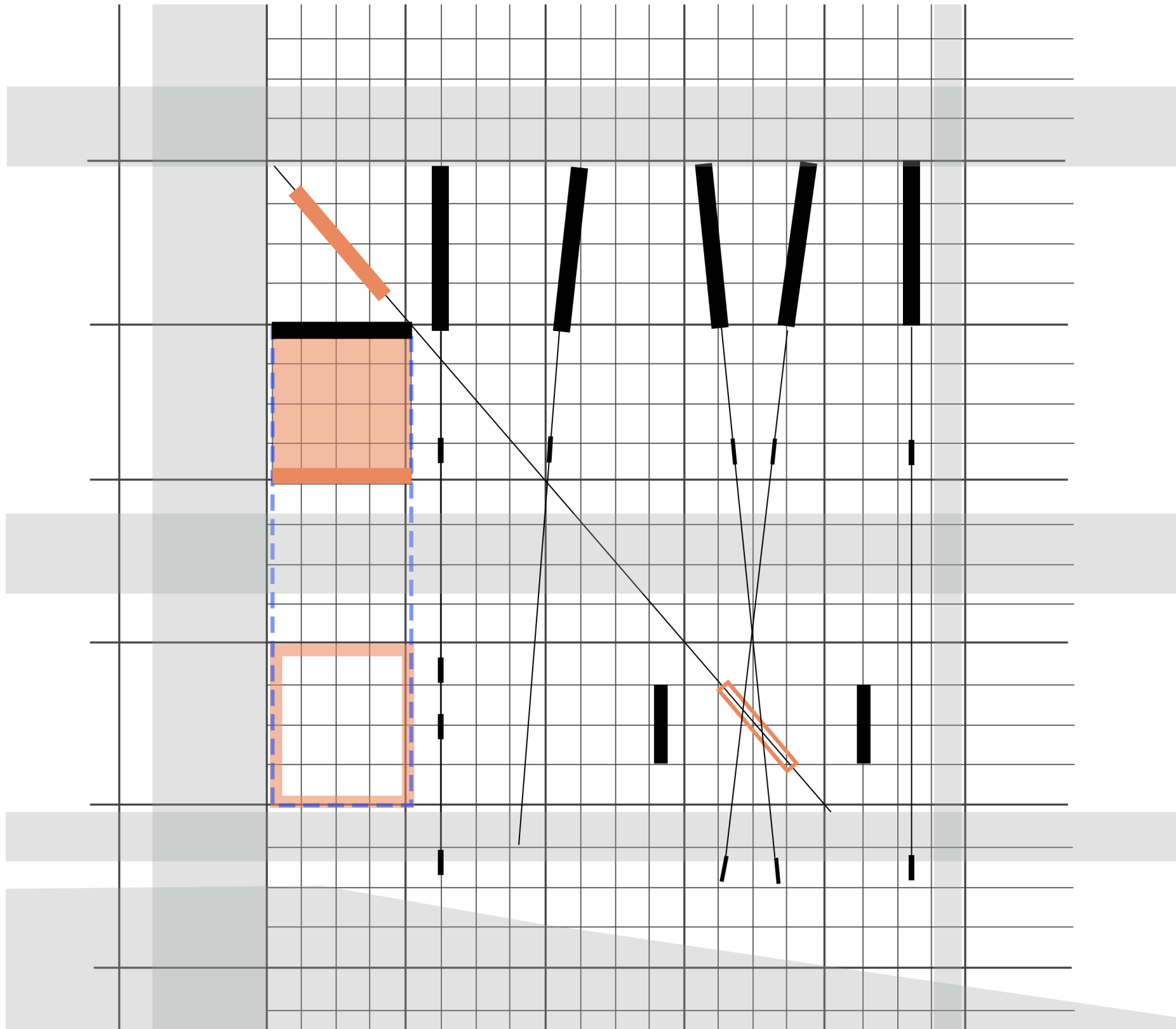
Grounding Melody: Subtle manipulations of the ground plane serve as a grounding bass line, so that the architecture soars above as the singing melody. The form cycles back towards the Southeast edge of the site, where the landscape is a backdrop to an exterior soundscape of recreation and performance. Here, the landscape is an extension of architectural order, and ends adjacent to the Meridian Farmer’s market and the Railroad Museum.

“The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time.”

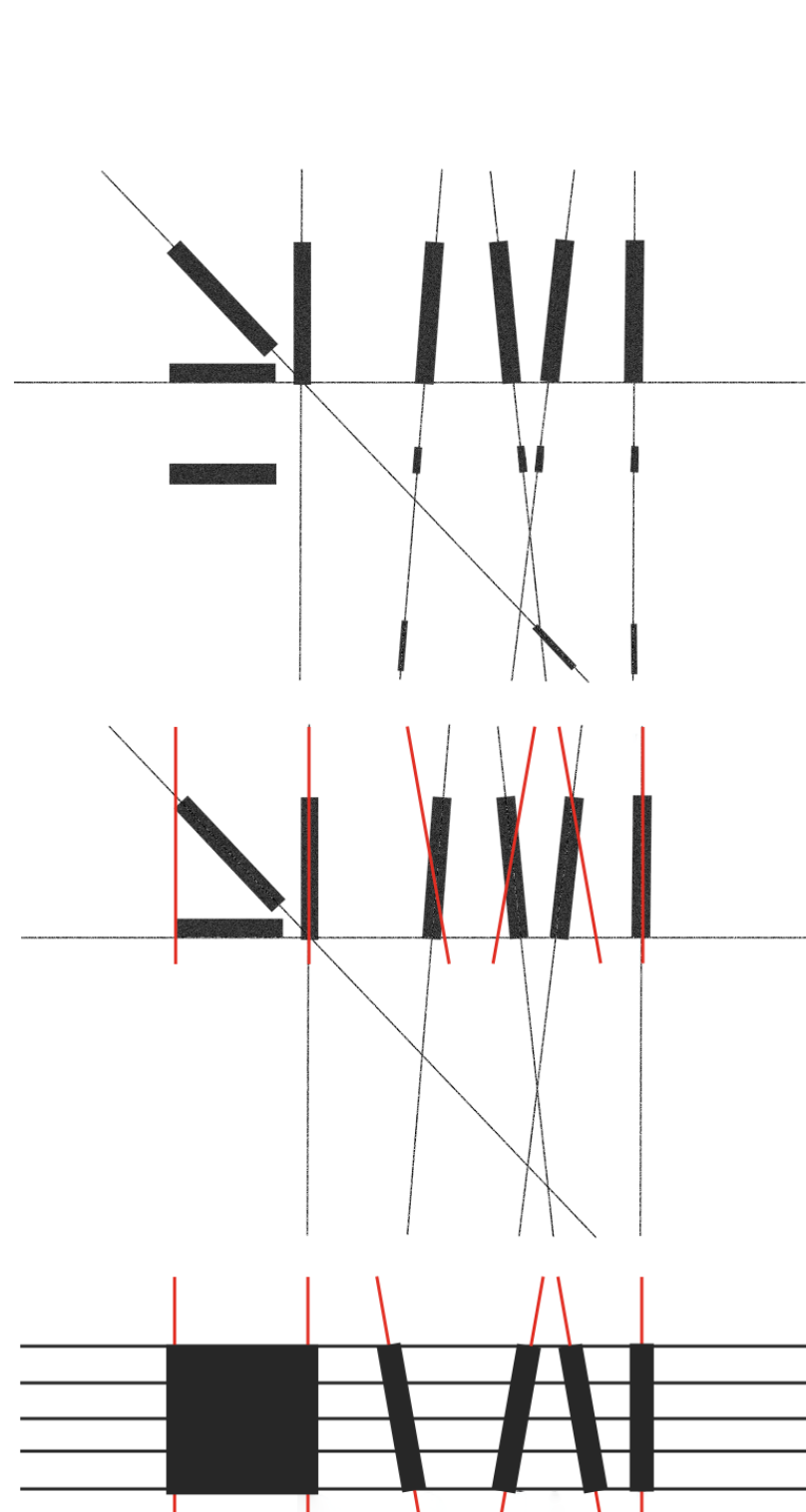
- *Cronique de ma vies*, Igor Stravinsky



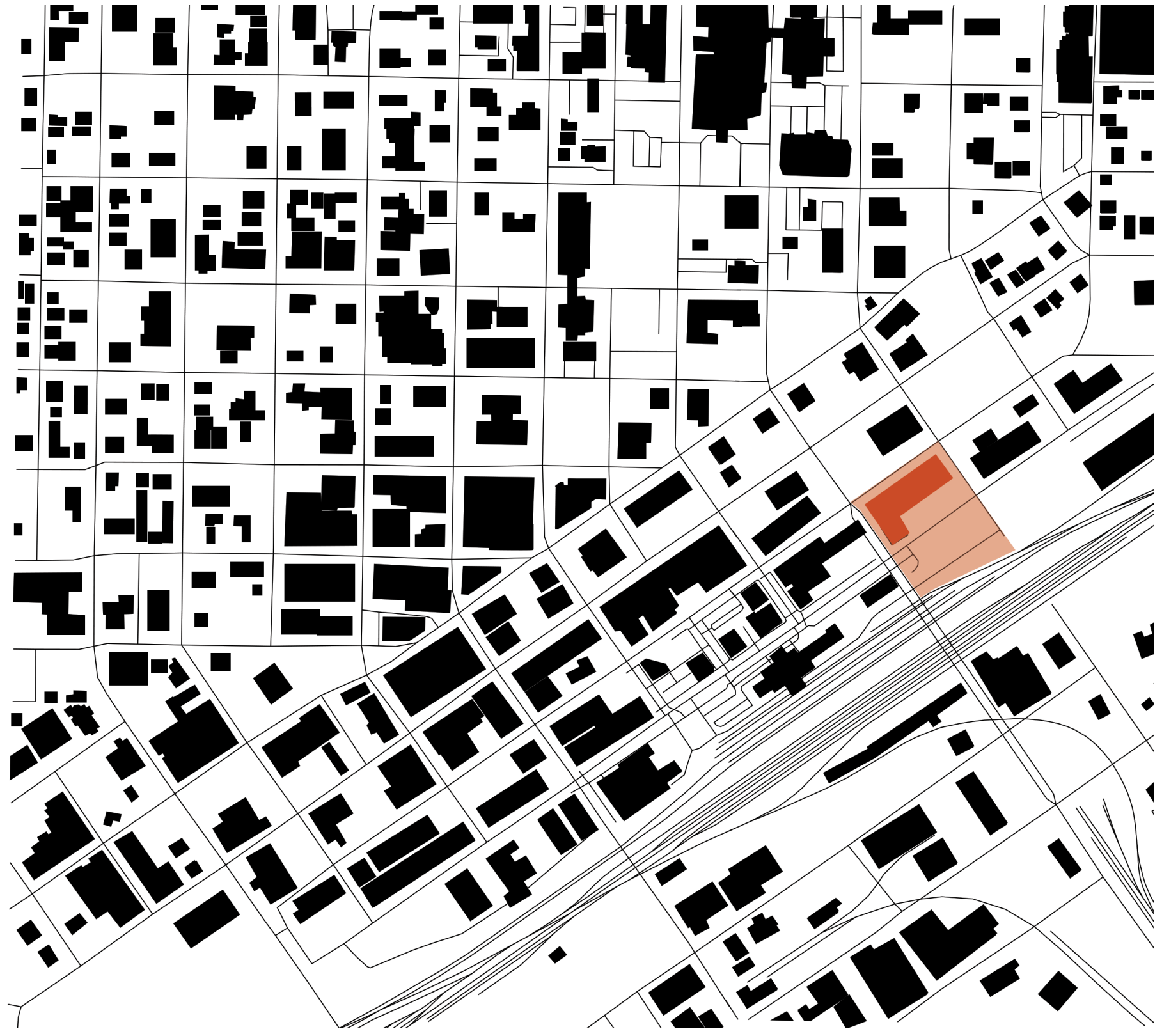
Theoretical Cycles



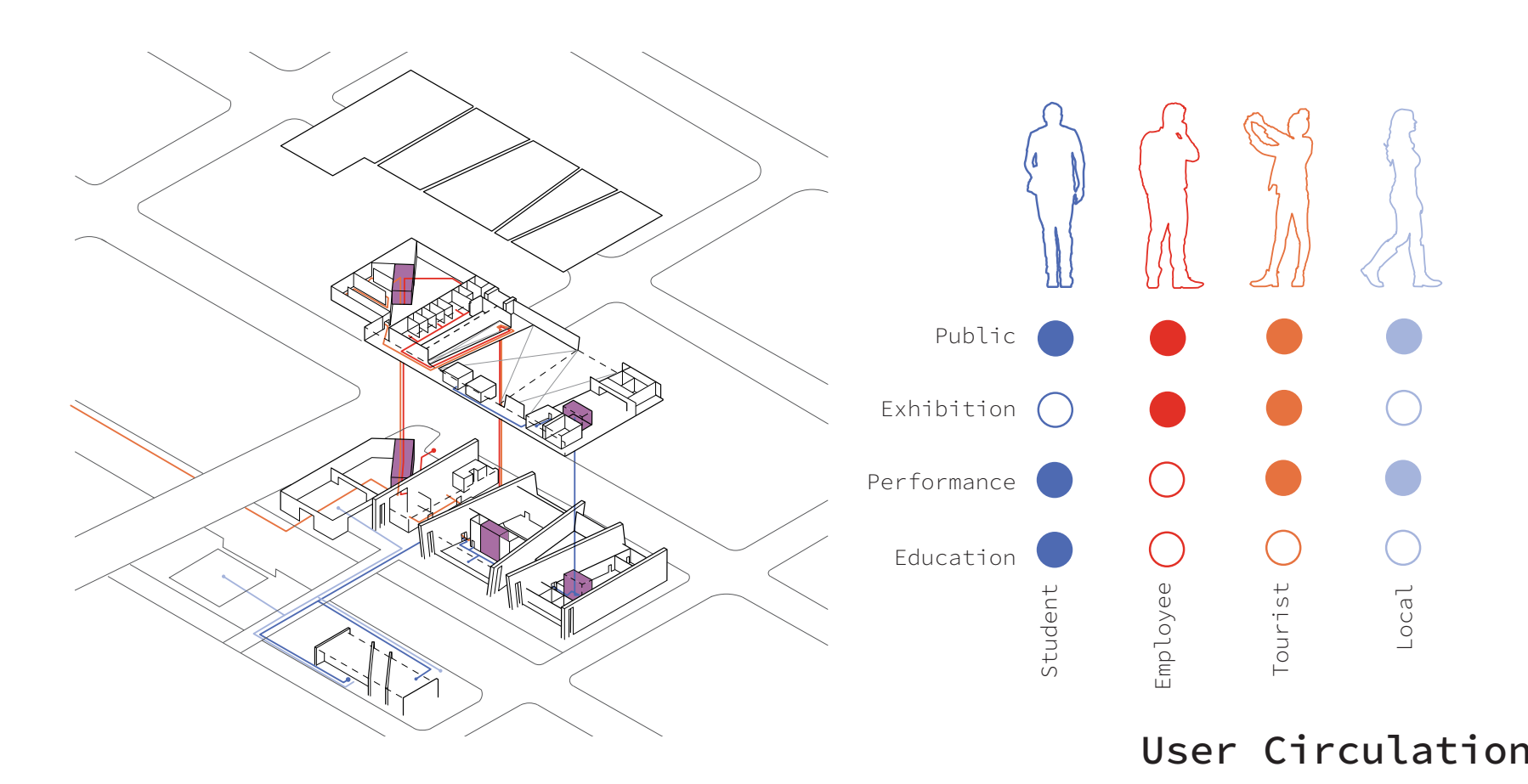
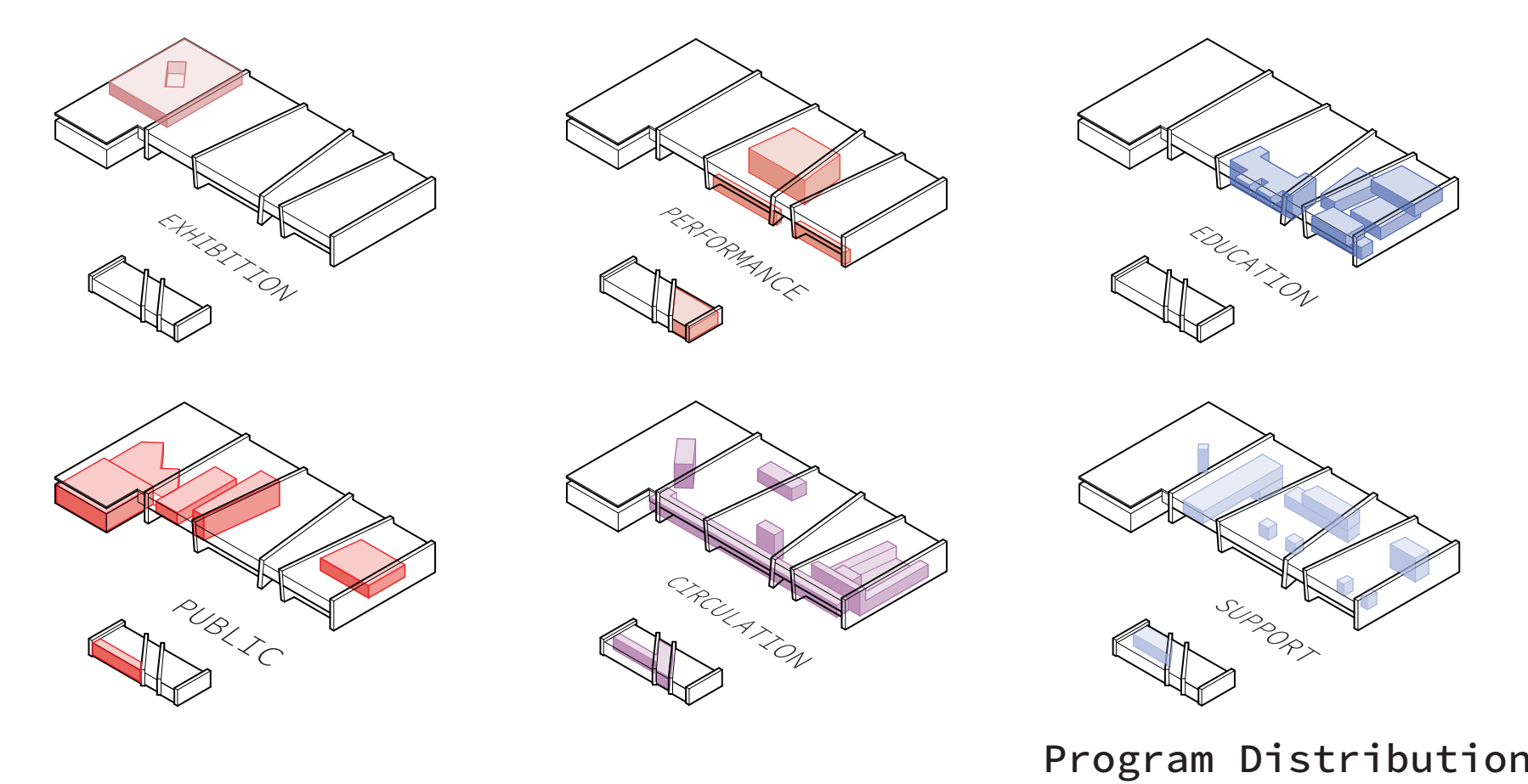
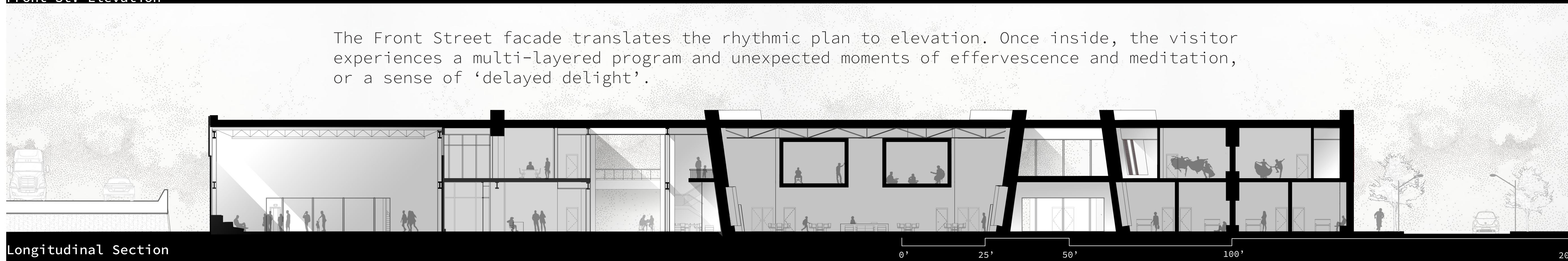
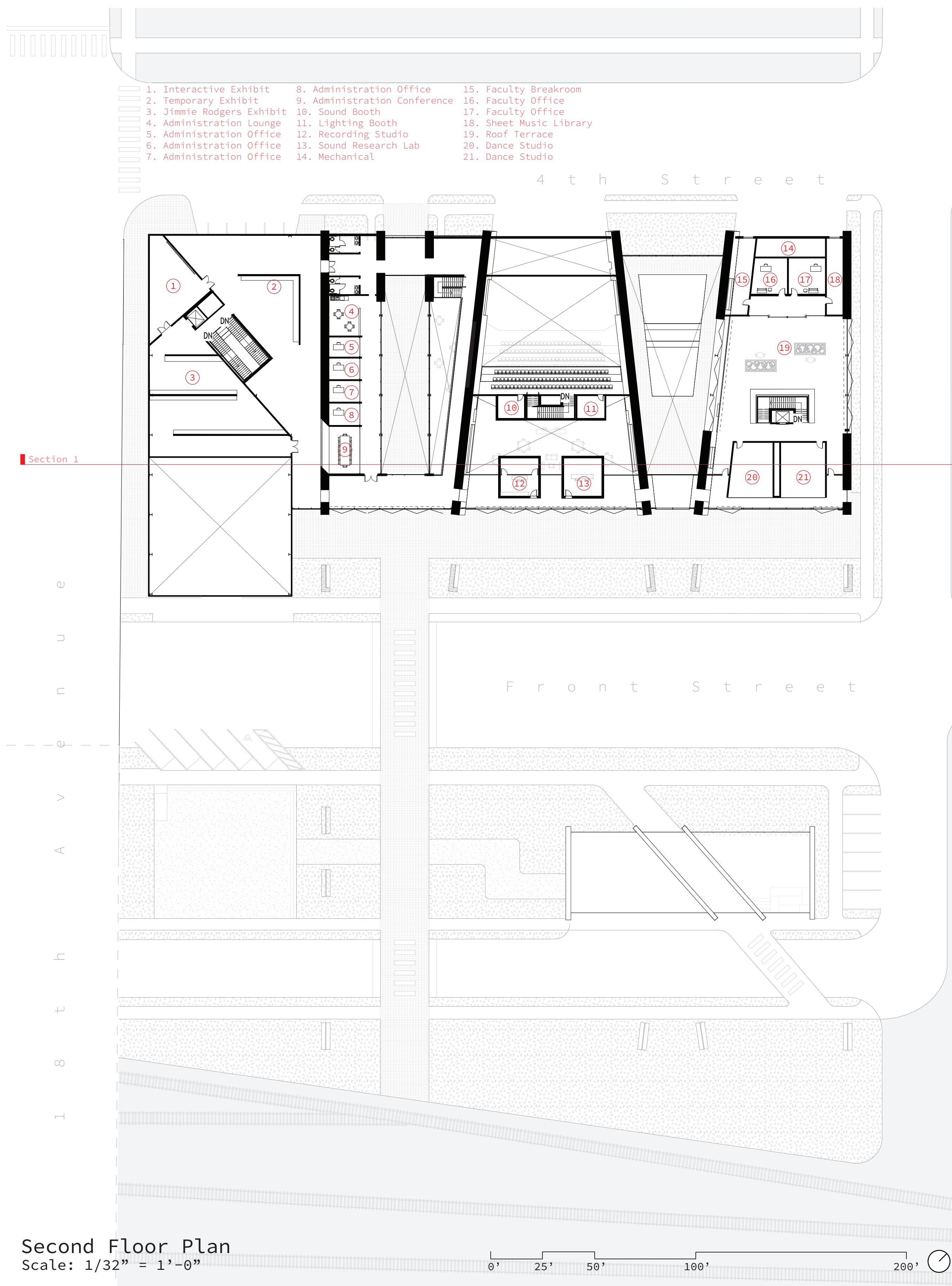
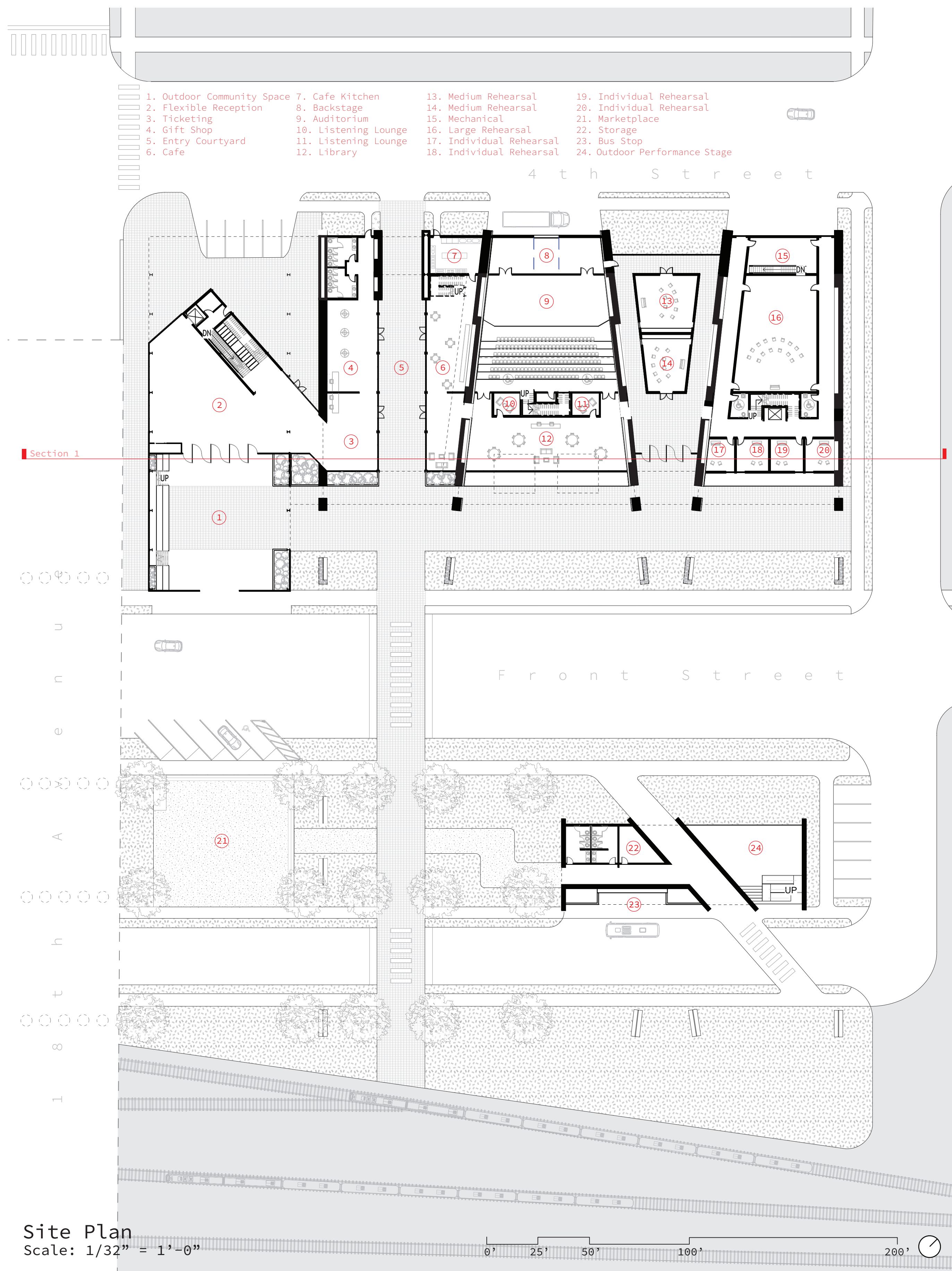
Cycle, Movement, Call + Response

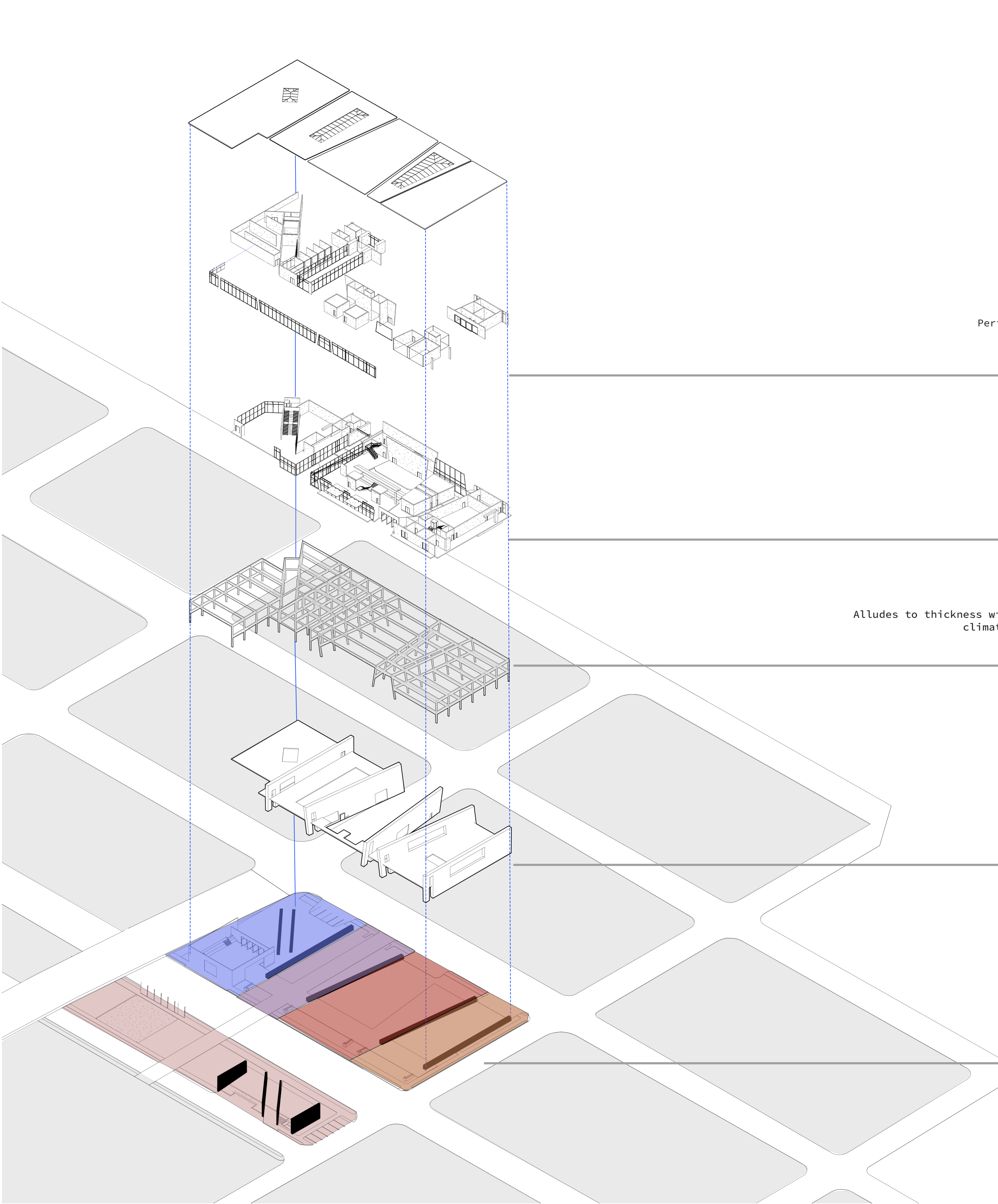
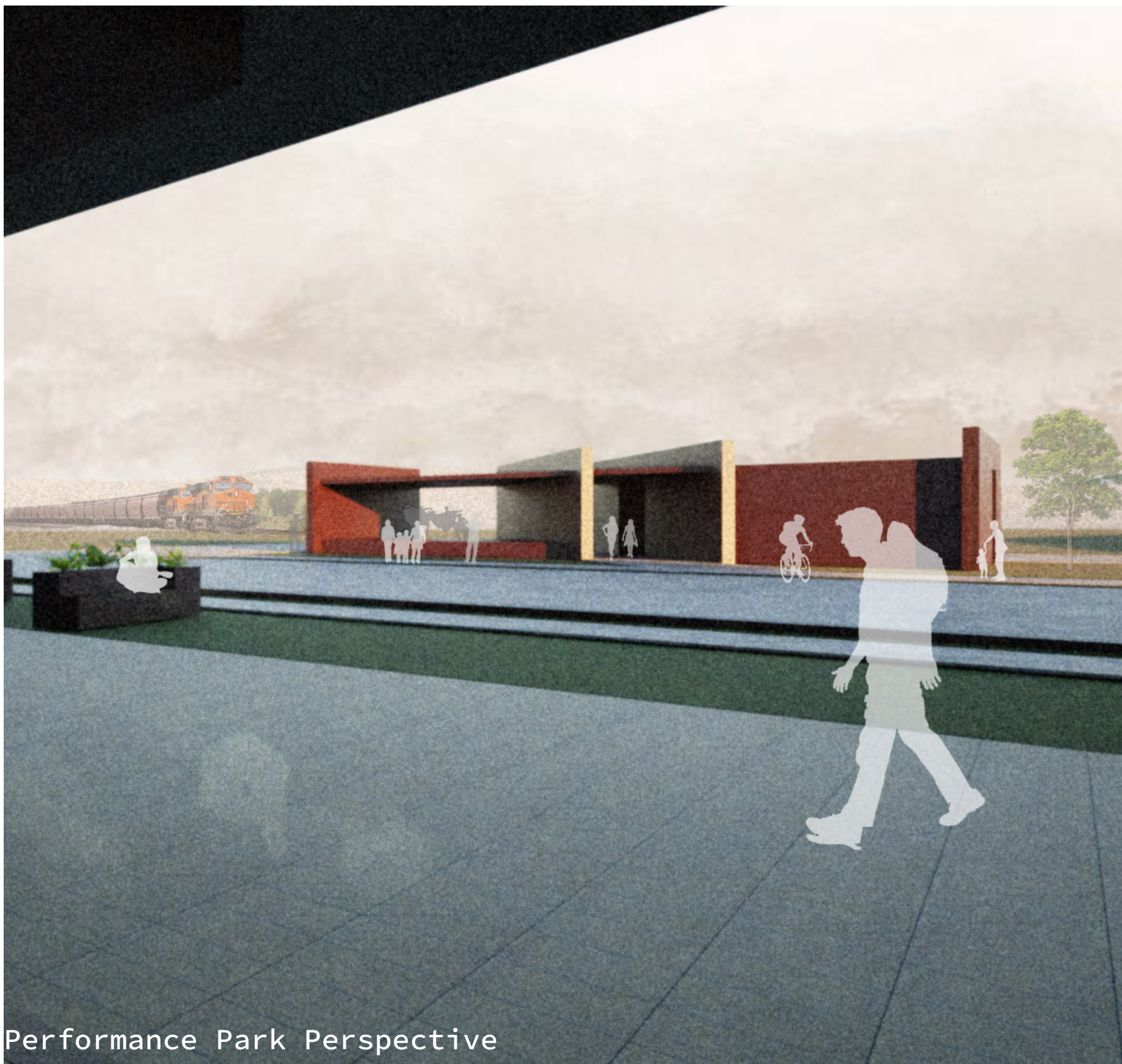
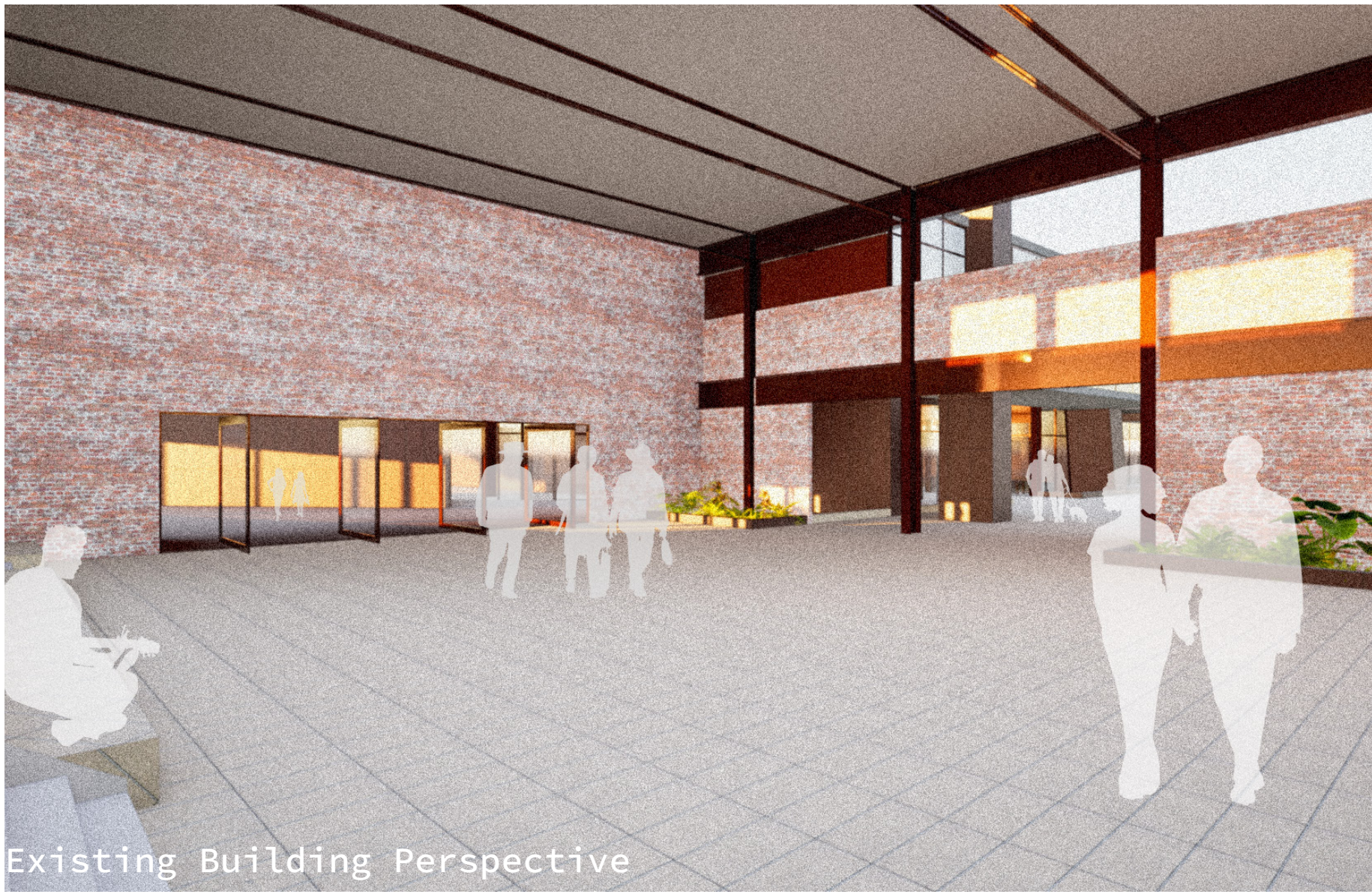
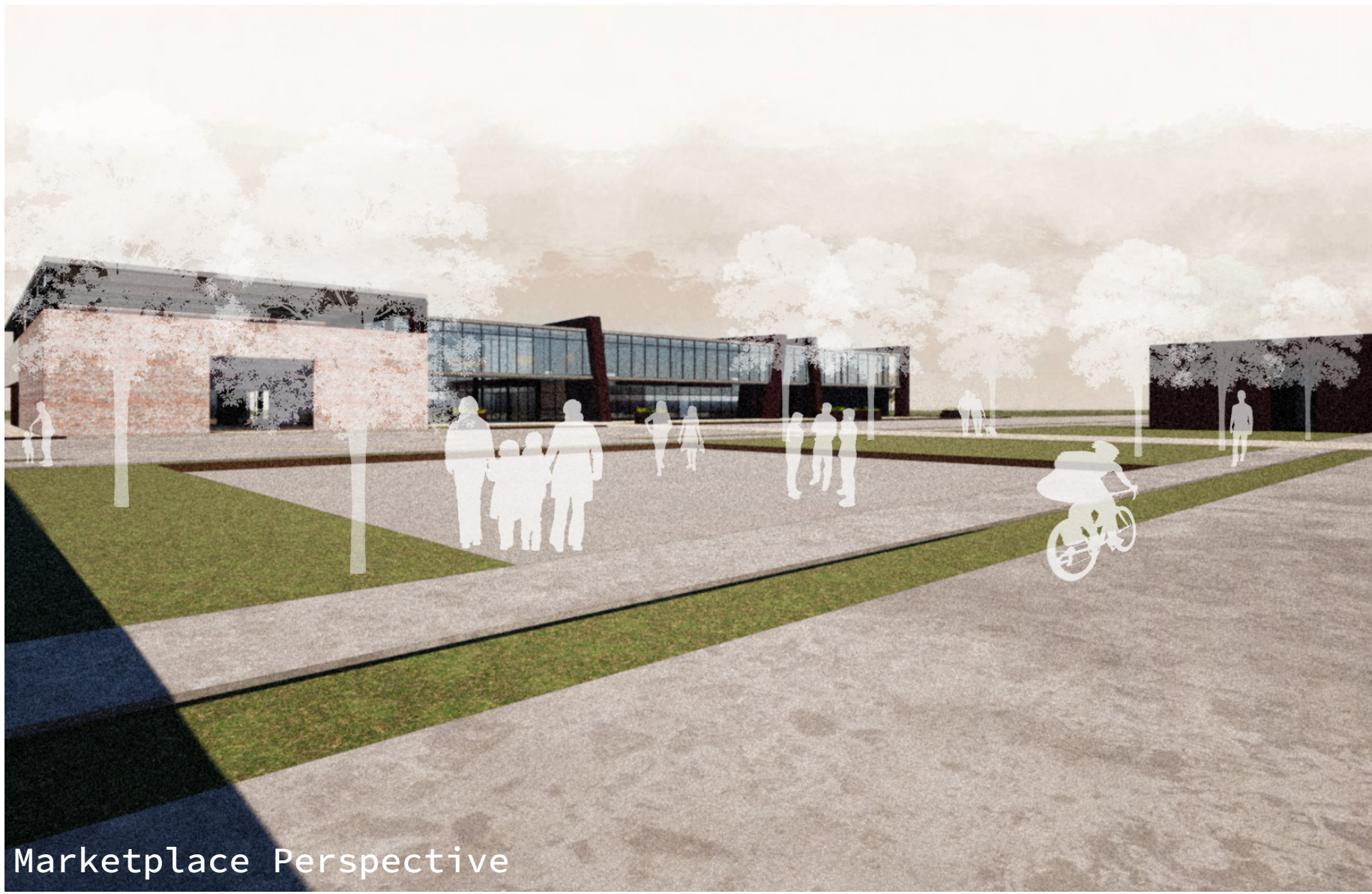


Rhythmic Translation



Situation Plan





Perforated panels inspired by Jimmie Rodger's "Waiting on a Train", utilizing the song's guitar chord progression

Corten Tri-Fold Panels

A warm acoustic interior to compliment the rich exterior cladding

Maple Interior Finishes

Alludes to thickness without excessive materials, better heat transfer in hot humid climate, manipulated to provide storage and cavities where needed

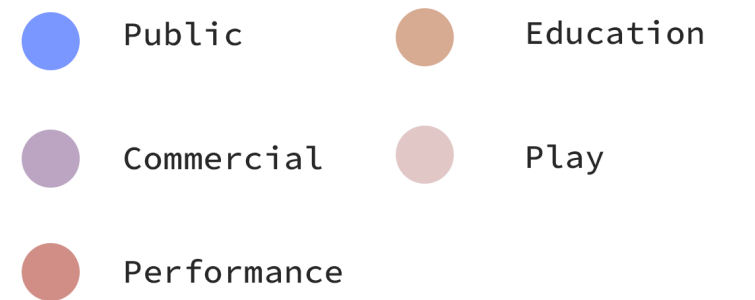
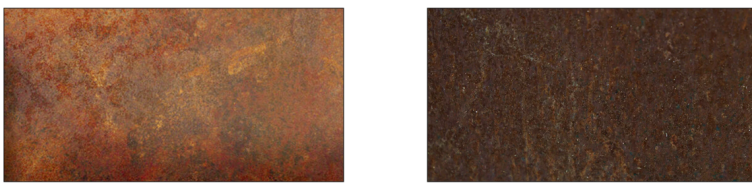
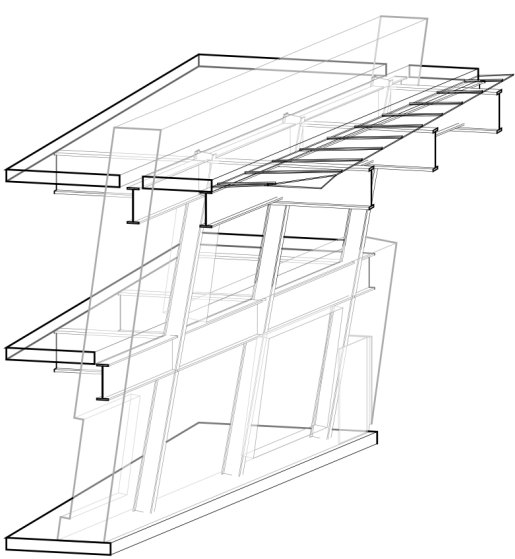
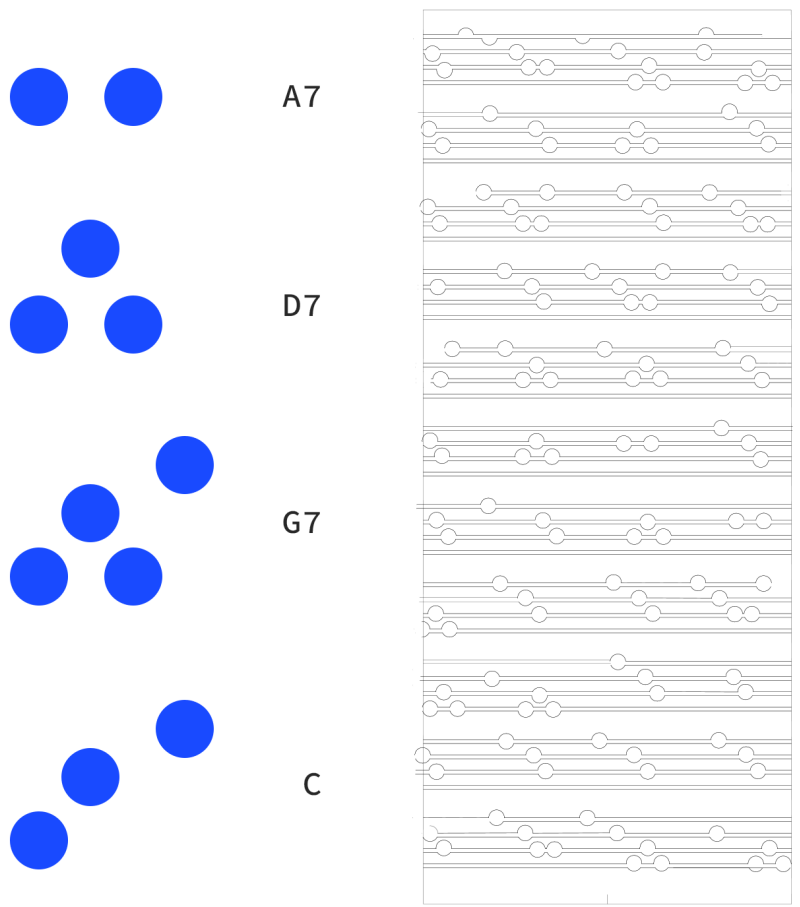
Slanted Steel Structure with Cavity Wall

Corten cladding that wraps into the plazas and captures the affects of time on the material

Pre-wethered Corten Cladding

Corten cladding that wraps into the plazas and captures the affects of time on the material

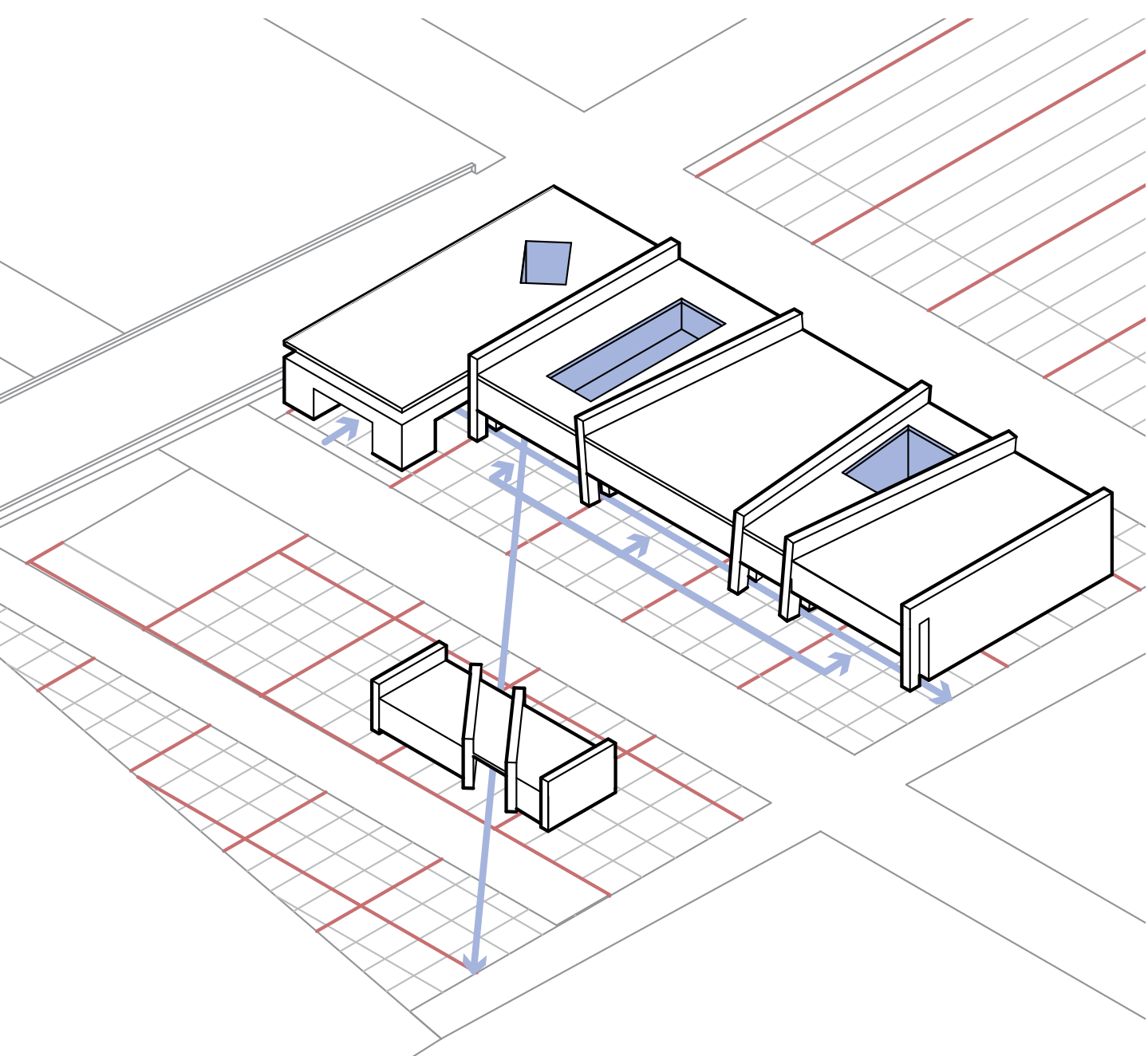
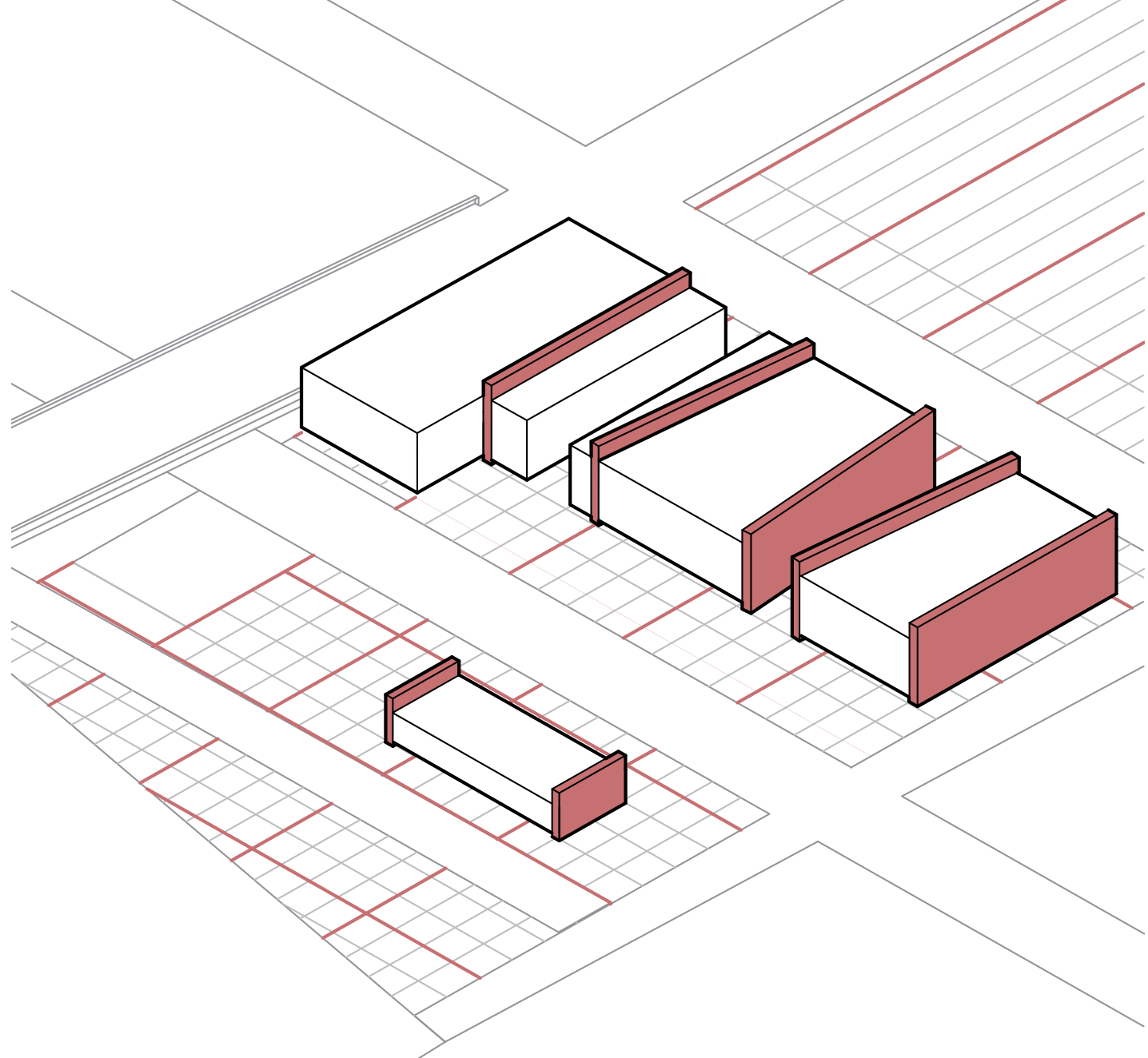
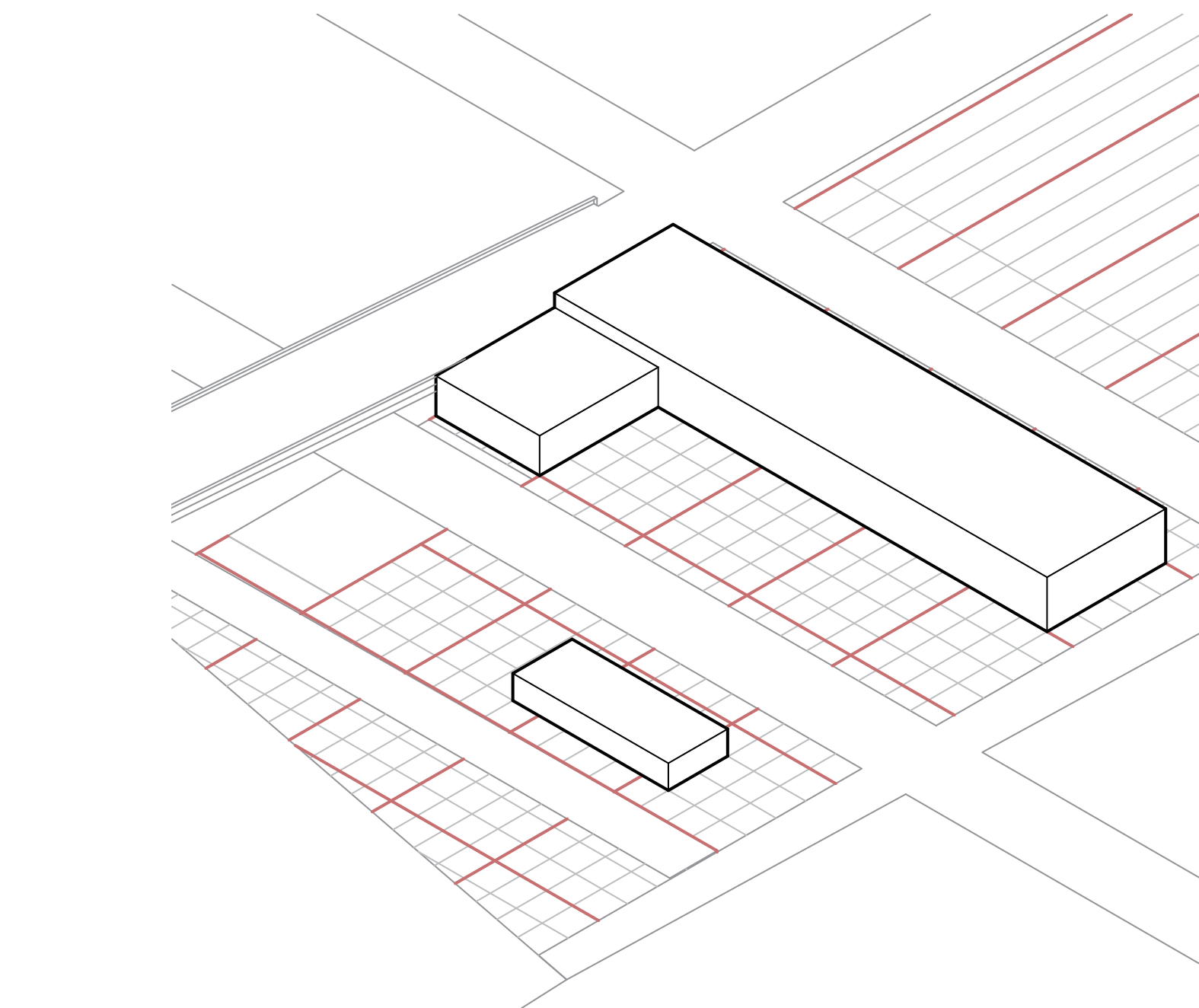
Site Zoning



Grid established from Existing Building and long forms placed along axial road relationships.

Walls are thickened and extruded above volumes based on rhythmic parti.

Ground floor volumes are pushed back to create overhangs. Roof openings are punched to create inside/outside conditions. Diagonal axis continues across the site as to unify the two masses.



Formal Evolution Diagrams

