

ARCHITECTURE as DESIRE

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for the degree of Master of Architecture.



Primary Thesis Advisor



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DES

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ABSTRACT

Our mind is subconsciously entertained and potentially enslaved by classification into categories. A typology is a system used for putting things into groups according to how they are similar and architecture has equally adopted this practice. Typically buildings are classified according to principal activity, which is the primary function carried on within each building. This separation into pre designed types has formulated a way of thinking and restricted our ability to creatively exercise and challenge our understanding of the purpose of our actions and potentially envision new ways of living, or new building types. We need to think more critically about how much existing building typologies affect the future of architecture. Aural Halls: Exploring the Origins of our Desire to Hear Music explores this problem by critically examining our desires, which should influence our design decisions stronger than anything else. This thesis will explore architecture as desire through our cultural and innate desire to hear music, constructed on Nicollet Island of the

Mississippi River in Minneapolis, Minnesota. I will move forward with this project through philosophical research as well as qualitative and quantitative research methods to reach a goal that may ultimately raise more questions than answers.

KEYWORDS

typology, types, architecture, desire, questions, answers, music

**HOW CAN ARCHITECTURE GO BEYOND
OUR STIFLING INHERITED CONCEPTIONS
OF TYPOLOGY AND RESPOND THROUGH
QUESTIONS OF PURPOSE AND DESIRE?**

STATEMENT OF INTENT

DESIRE

To hear music.

CLAIM

We are in danger of marginalizing the collective human connections we make with each building and its designated purpose. If we can reach the conception of typology, where all that remains is desire for an experience, then architecture will reach its purest and most honest form.

PREMISES

1) Our desire to categorize leaves us with an understanding of architecture through information, and if architecture is about a spatial experience, reducing experience to information diminishes a poetic exchange.

2) If a building is classified according to principal activity, then the activity defines the architecture, not the purpose. If the activity is already defined, then our minds will

subconsciously entertain this classification and forget the original purpose for the space.

3) One could argue that knowledge is gained through a friction of comparison. If architecture is created in an experiential way that relates to its purpose, we are more able to compare our past experience with the architecture.

4) Our understanding of a building's purpose or meaning is founded in the architecture. If the architecture doesn't embody a poetic metaphor, the purpose or meaning is never completely understood.

THEORETICAL PREMISE

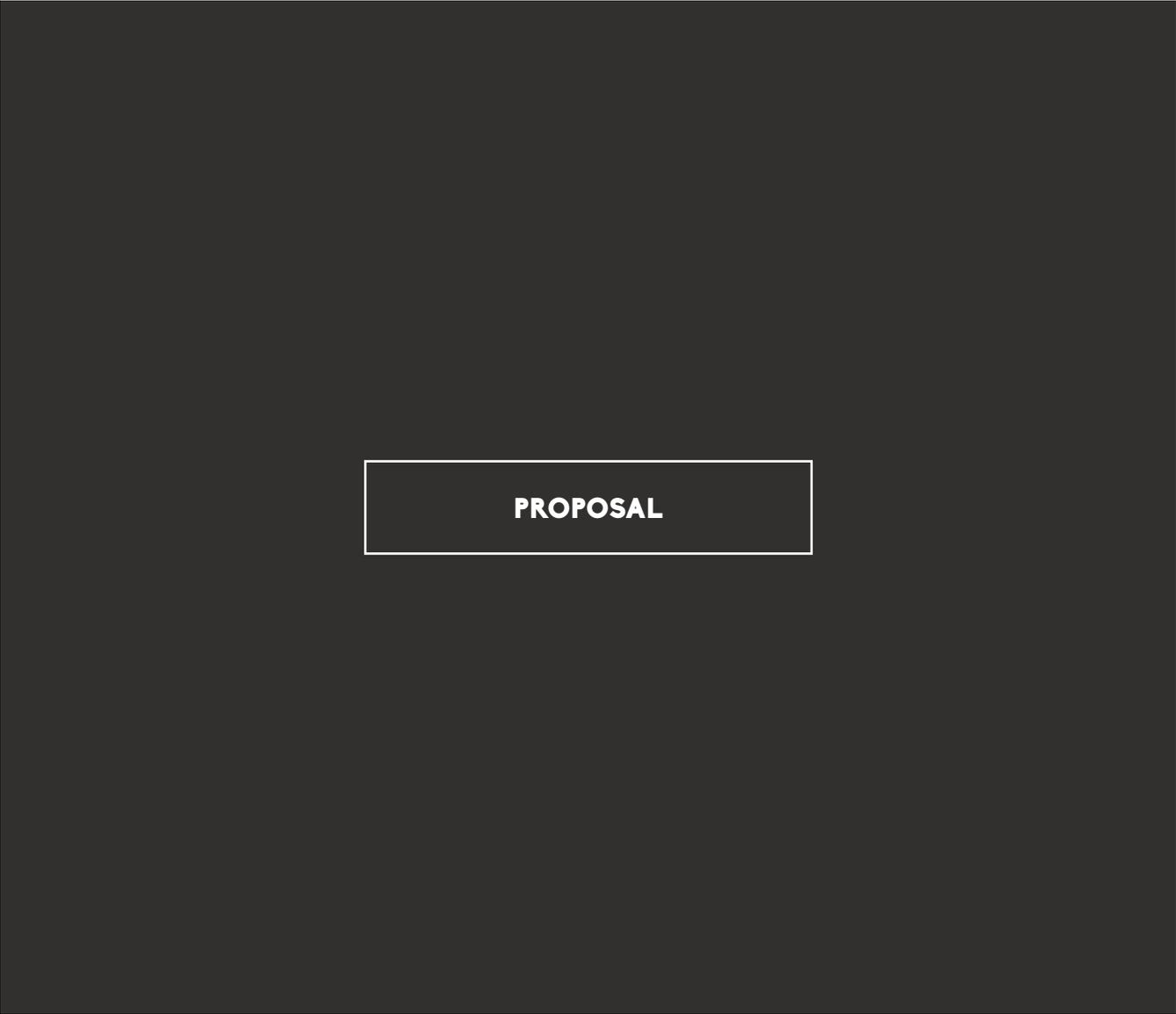
If we can reach the conception of typology, where all that remains is desire for an experience, then architecture will reach its purest and most honest form.

JUSTIFICATION

I believe that each typology was born out of a purposeful desire, a desire that has evolved over time without consideration for the initial desire. Architecture has negated creating experience through desire and created a spatial program as a starting point for determining the way space is shaped. "Moments we call architecture, are moments of recognition in spatiotemporal forms that are completely new, yet strangely familiar. Understanding these forms of specific embodiment and articulating their lessons in view of our own tasks, we will have a better chance of construing an appropriate architecture, projecting imaginative alternatives going beyond stifling inherited institutions" (A. Pérez-Gómez, 2012, p.394).

If the building I create is so simple that the participant can anticipate the building before they even experience it, then architects are doing something seriously wrong. We need to think more critically about how much existing building typologies affect the future of architecture. The architects of these stifling

inherited institutions may not have given enough thought into the purpose of their actions, and instead allowed a preconception of building typology obstruct elementary ideas of desire and purpose.



Forming a void
With the earth he presses
An empty vessel
Into life

Hold the gift
Give the gift
A gift given
Is a gift received

NARRATIVE

With each advancement in the realm of science, there has been a distancing from the poetic. For man desires to conquer the understanding of the world through science and mathematics. In science there exists but objective reason. Nothing to which lies interpretation or meaningful connection to the world, simply logical reasoning. According to Atoniades, “Poetics comes from a Greek verb that simply means to make. The making

of space, the making of music, the making of music, the making of architecture, the making of poems, thus some of the confusion, since many people associate the term with poetry, which is only one of the forms of making – creating through words” (A. Antoniades, 1992, p.3).

Unfortunately this has left us with a world where art is a field to be practiced and appreciated through places like a gallery or an exhibit. Our exchange with metaphor and meaning with the world have been put in a box. Our advancements have replaced our relationship with the tangible to the intangible. The way we communicate language has been reduced down to words. Words which, contain no body language, emotion, or inflection. The meaning and expression of the language is lost. Heidegger argues language is poem. We speak because we listen. Our speech is a response to listening, and listening holds back to the guard of stillness. The relationship of speaking and listening determines the poem created, for we live in the speaking of language.

If we live in the speaking of language, and our

ability to speak is reduced to simply words and if words contain no inherent expression, our ability to express meaning is lost.

Unfortunately the profession of architecture is not excluded from this loss of meaning. Architecture has its own language. We speak through the drawing, the model, and most importantly, through verbal speech. Technology has reduced this form of communication to BIM (building information modeling). All of the things that once mean architecture meaningful; the recognition of the senses and poetics, have become buried under our desire to justify it through efficient tools. In modern practice, there is little room for poetics and phenomena. Math and reason have replaced metaphor in the design thought process. Art is no longer looked at as source of knowledge but only beauty. Architecture is not allowed to follow this path; it must stay at the forefront of construction efficiency. It is because of this that architecture and design are losing their beauty and function.

We still have history and we still have the ability to expression meaning, we must reawaken this

way of thinking and learn to use our tools in a more poetic and meaningful way. We must shape space that challenges our understanding of what it means to live, to eat, to bank, to swim, to exercise, to work, to heal, or any other ritual we as man typically practices.

As architects we form a void, we shape the space in which the world inhabits. We press the earth into an empty vessel into what we call a building. Our service is a gift to the world. We must think of it as a gift. For a meaningful gift is given with thought, care, and emotion. This gift is considered and received by the world. May we as architects give good gifts.

I believe the amphitheater, designed to evoke and entertain our senses through public gathering, would be a suitable investigation. To be placed in the heart of Minneapolis, Minnesota along the Mississippi River, this architecture aims to revitalize the idea of metaphor and poetry. Poetry proper is never merely a higher mode of everyday language. It is rather the reverse: everyday language is a forgotten and therefore used-up poem, from which there hardly resounds a call any longer.

CLIENT USER DESCRIPTION

Our desire to hear sound stems from reward responses triggered when we predict what's coming next in a song. The Aural Halls are designed around a users participation with coexistence of his or her surroundings, and the resulting quality of music.

Some of my preliminary research was leading me towards a modern amphitheater. Many of the experiences in this building subtly reflect the experience of an ancient amphitheater. The amphitheater was designed as a major public venue. The Aural Halls will be a place where the public may come to seek entertainment or other meaningful exchanges between the mind and the body.

It will be designed to accommodate a thoughtfully intimate number of 50 spectators. Performances of all kinds will make this their temporary home until the festivities end. The theater will be placed 80 feet deep into the earth, creating an overwhelmingly intimate and acoustically contained space.

Contemporary music venues, have been erected by two traditional means, the large-scale large budget orchestra halls, or the large-scale small budget bandshells. The Aural Halls with attempt to create an new music experience with a capacity and budget open for interpretation.

This public venue can be used by anyone and everyone. Performers will schedule concerts, plays, musicals, and other various forms of entertainment. Users will be able to travel by public and private forms of transportation, for on site parking will be included.

Peak times of use will occur all year round due to the earth-sheltering effects of an underground structure. Performances with most likely attract weekend performances, although the venue may be transformed into a space for small acoustic performances.

DESIGN ELEMENTS

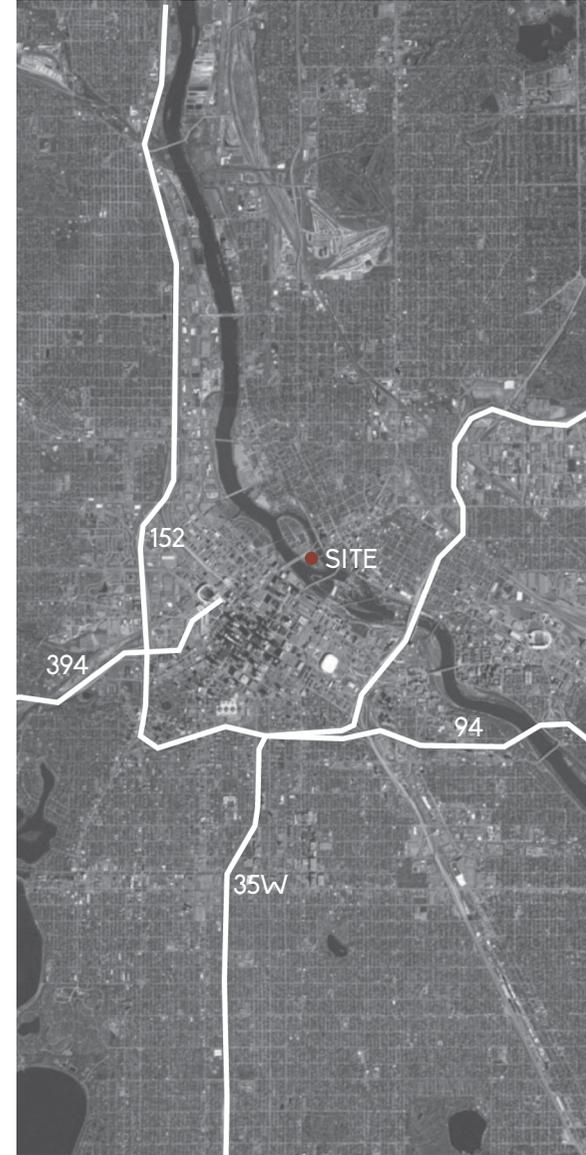
- 1 a southern lobby for arriving guests
- 2 a northern lobby for exiting guests
- 3 a coat room
- 4 a small storage closet for maintenance supplies
- 5 a ramp for guests to experience pre concert music
- 6 rest rooms
- 7 a central stage for performances
- 8 parking and transportation arrangements
- 9 mechanical room
- 10 electrical room
- 11 storage for performance equipment
- 12 seating for up to 50 people
- 13 preparation rooms for the performers
- 14 egress stairs and elevators



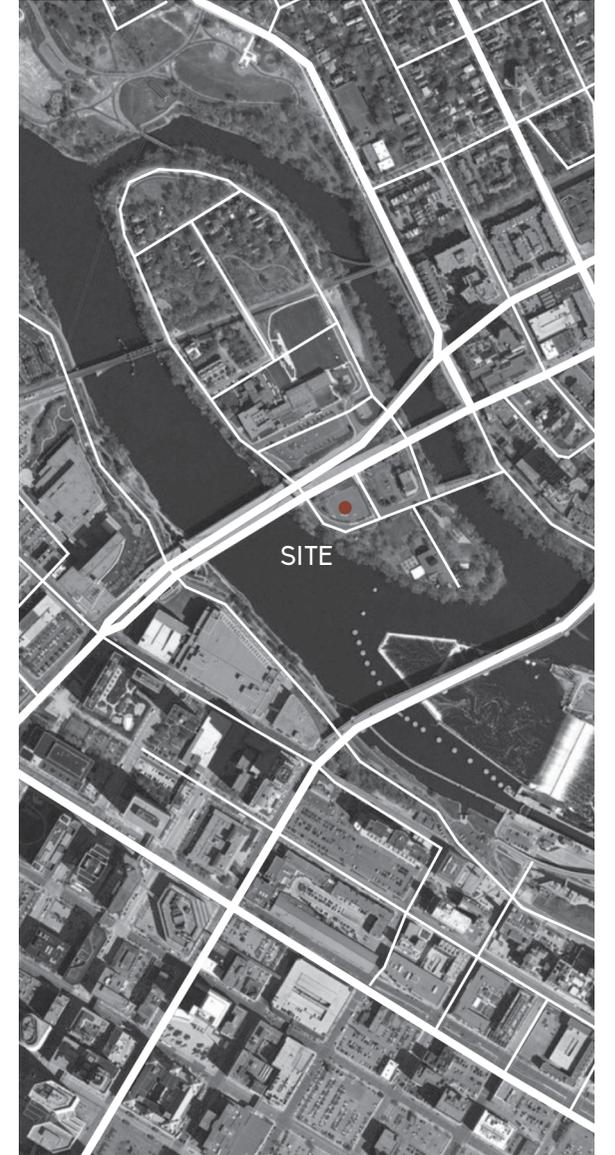
Above: *Figure 1*
Site Minnesota
(Google Maps, 2014)



Above: *Figure 2*
Site Minneapolis
(Google Maps, 2014)



Above: *Figure 3*
Site Nicollet Island
(Google Maps, 2014)



Above: *Figure 4*
Site Parking Lot
(Google Maps, 2014)

SITE IMPORTANCE

Minneapolis, Minnesota is host to many great theaters, shops, restaurants, museums, and other forms of entertainment. It's known for its for seasons, the Mississippi River, and 10,000 surrounding bodies of water. More specifically, Nicollet Island, located just north of the Stone Arch Bridge, is adjacent to many of these thriving attractions, and happens to have found a home in the Mississippi River. This site not only unites friendship of theater opportunities within this city, but provides an opportune location to place a modern amphitheater. It is rich with history and ready for growth. The site's beauty, safety, density, light quality, and surrounding landmarks make it an ideal space for this thesis project.



Right: *Figure 5*
Hennepin Avenue Bridge
(<http://www.portlandbridges.com>)

PROJECT EMPHASIS

Poetry and metaphor as influence for design

Our current understanding of entertainment

Our current tools of communication

RESEARCH DIRECTION

Martin Heidegger examined a poem by Holderlin and used it to analyze the importance of architecture as poetry. I will attempt to understand the typology of the natural amphitheater through metaphor and poetic explorations. Along with analysis through poem, I will analyze the amphitheater through its context and history. The ancient Romans built the Flavian Amphitheater or what is known today as the Colosseum. I will consider previous amphitheatres to try and see it through the lens of various cultures and purposes. Finally, I will dissect the amphitheater through case studies of today's built environment. I will attempt to challenge modern amphitheatres and their ideas of entertainment.

DESIGN METHODOLOGY

Because this investigation deals with the connection of architecture and poetry, I will begin by reading and writing poetry. I will analyze works of poetry and analyses of poetry. I will continue my investigation by making a comparison and of the poems to the typology of the amphitheater and its purpose as a place of entertainment.

I will attempt to discover how this design can challenge our current understanding of the amphitheater, how we relate to it and how it relates to us. It will be important for me to continue to challenge myself to think about the design through metaphorical lens, where the building does something familiar to us, in a new way.

The methods to which I will design, will be as follows: Research and analysis of poetry, investigate our current perception of this typology, create a metaphor to relate this design to, and design through drawings and models.

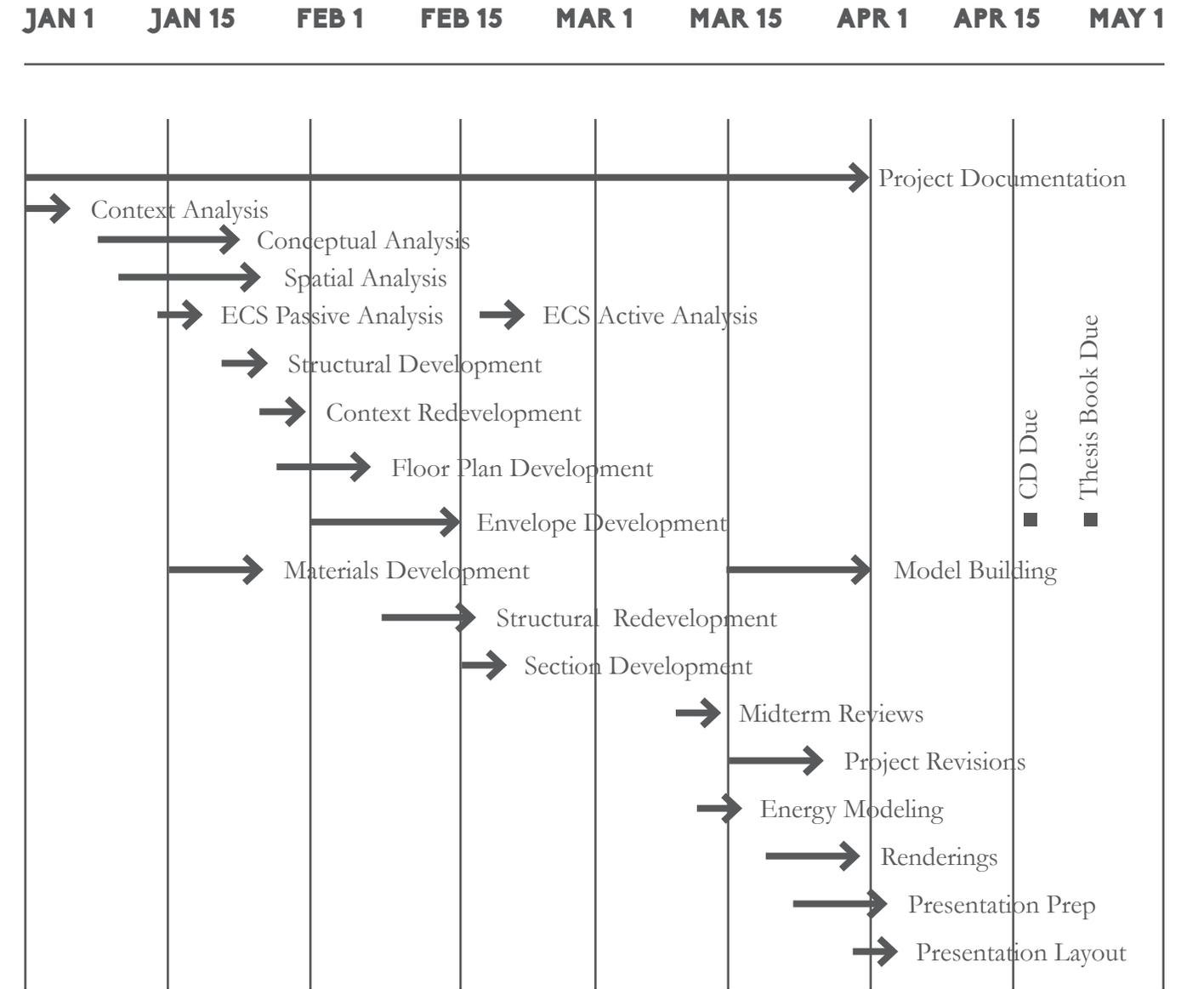
DOCUMENTATION

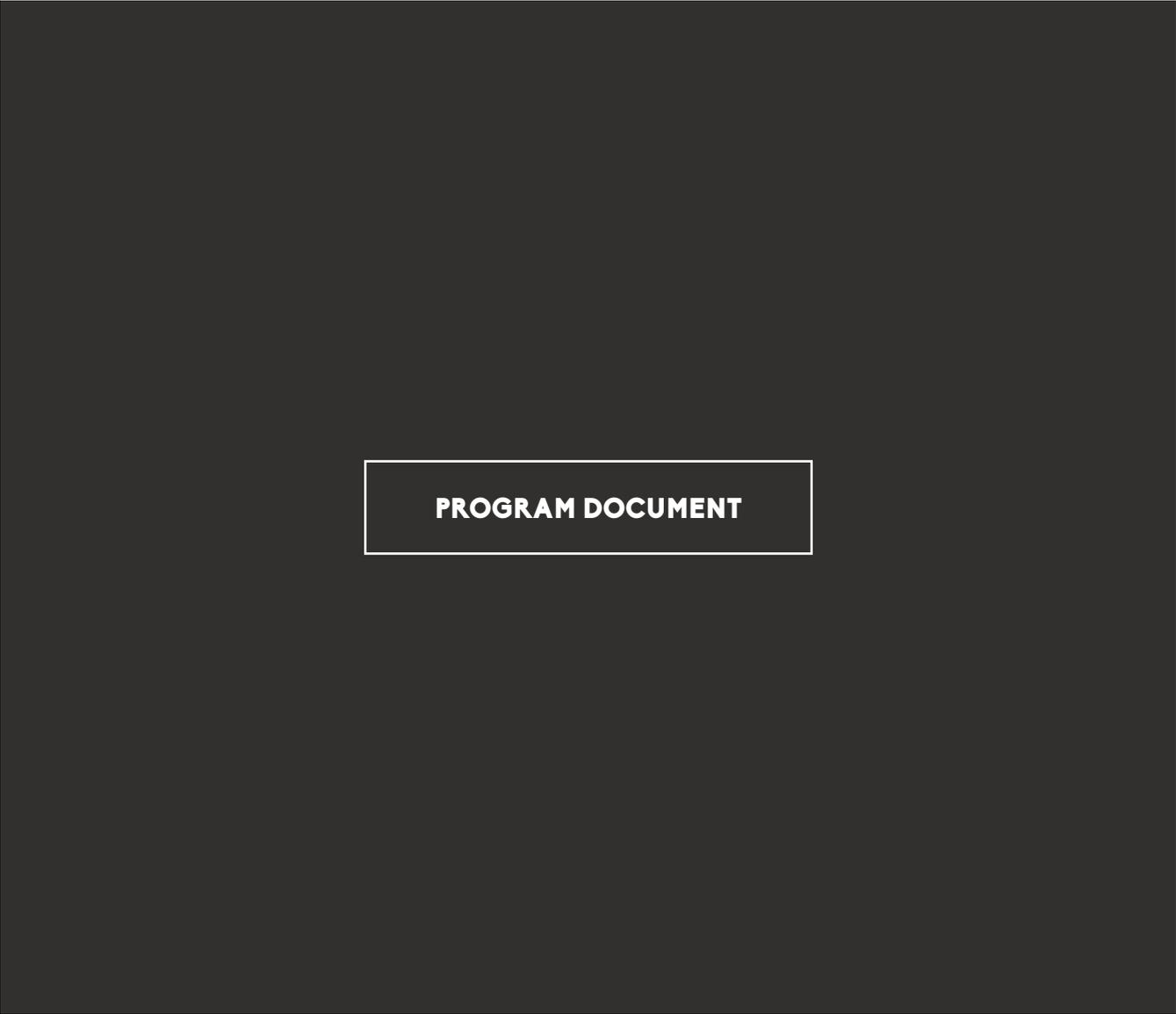
As discussed through the narrative, we must consider how we use our tools to create poetic spaces. I will proceed to document investigate this problem through the following processes:

- Written word
- Sketches
- Diagrams
- Photography
- Digital Software
- Physical Model
- Drawings
- Oral Presentation

DESIGN SCHEDULE

DAYS	ITEM	DAYS	ITEM
5	Midterm Reviews	5	Midterm Reviews
90	Project Documentation	10	Project Revisions
5	Context Analysis	5	Energy Modeling
15	Conceptual Analysis	10	Renderings
15	Spatial Analysis	10	Preparation for Presentation
5	ECS Passive Analysis	5	Presentation Layout
5	ECS Active Analysis	1	CD of boards to Thesis Advisor
5	Structural Development	15	Plotting and Model Building
5	Context Redevelopment	1	All Exhibits installed on the 5th Floor
10	Floor Plan Development	5	Thesis Exhibit
15	Envelope Development	5	Final Thesis Reviews
10	Materials Development	1	Final Thesis Documentation Due
10	Structural Redevelopment	1	Commencement
5	Section Development		







THEORETICAL PREMISE

ARCHITECTURE AS DESIRE

Architecture is a container of life. It holds an ever-changing quantity, and quality of beings that engages it for a specific purpose. When I want to worship I go to a church, when I want to exercise I go to a gym, etc. For example, a church was formed out of a desire to provide a home for the body of its members, it stands as a place to connect and worship with God. A gym is intended to house an opportunity for people to exercise. Architecture exists for a reason, and it wasn't until a specific need arose, that each building type or typology was necessary.

Each of these typologies carries a unique layering of history. Rooted within this layering lies a visceral purpose. Churches weren't necessary until a leader arose and their followers formed a community. The early Christian congregation didn't exist until a group of people believed in Christ as the Son of God. It was then that Christians became aware that it needed to provide its members with a strong sense of community by means

of a church. At this time church, and I can only assume by biblical passages and my own experience of Christianity, that the church members desired a place to unify their beliefs. It is within this desire that lays the roots of the architecture I'm attempting to create. An ideal church would stand as a place for the unity to take place. How can this desire be carried out through an architectural solution? How will the solution change if we deny every preconception about what a church already is, and rethink a churches purpose from bottom up?

Like the church, an amphitheater has a rich and unique history, and was created for a specific purpose. Embedded in the typology of the amphitheater are certain desires that are rooted directly to the reason for creating an amphitheater. Uniquely, the amphitheater was created for entertainment. And entertainment is usually entertaining because it stirs within us a unique experience unachievable by any other means. Unlike any other typology, I believe the amphitheater was formed out of the desire to entertain, to submerge the participant into a timeless experience. As for now, I will set aside

the amphitheater, and continue dissecting the origin of typology.

THE ORIGIN OF TYPOLOGY

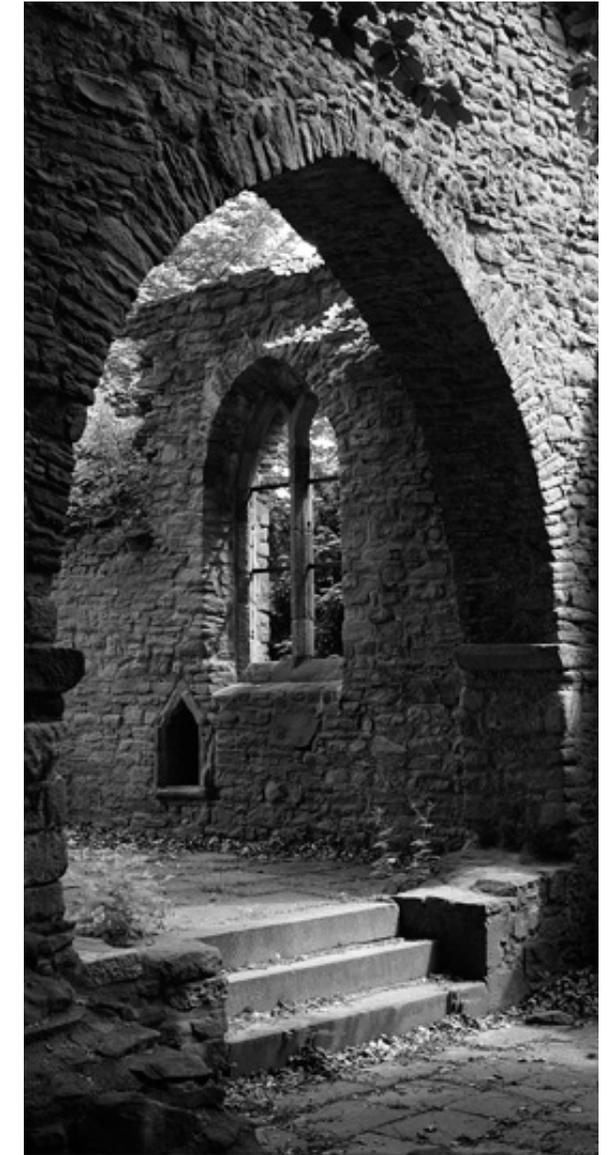
I believe the purest form of architecture can be seen at the birth of its specific typology. What did the first church look like? What did the first gym look like? Each of these instances may not have been a building, but simply a place that allowed for a ritual to take place - for the purpose to occur. At this point the architecture may not have been important, but as long as a meaningful purpose was carried out, the architecture was successful. Each evolution of the architecture was presumably meant to enhance this experience, although each evolution may not have been the right one. I will attempt to go back and find the point at which the architecture stopped enhancing the experience and focused its efforts elsewhere. It is here where the architecture is in its most honest form, and here where I will attempt to interpret the intended purpose leading to a building's conception. It is my goal to reach the conception of typology, find its

visceral purpose, and create architecture that embodies a meaningful, unfaltering experience that challenges our understanding of building typology.

When primordial man first encountered fatigue of his feet, a resulting desire to alleviate this fatigue was conceived. I can only imagine this uncomfortable feeling was resolved by, in some manner, removing the pressure his body imposed on his feet. This could have concluded through the action of sitting, leaning or laying. Eventually, when primordial man entertained his ability to create, he designed and built a resulting object that has evolved into what we know as, the chair. In the realm of furniture, this naming and categorizing has led to the typology of the chair. We live in a world filled with many different types of furniture, coffee tables, sofas, end tables, etc. Because we have categorized the chair and valued it as such an integral part of the realm of furniture, we have thus predisposed man to understand the way we should alleviate the fatigue we encounter. Our mind is subconsciously entertained by this classification of furniture into separate pre-designed types and our thought of what

already is restricts our ability to creatively envision what it could become.

In a similar way, primordial man encountered a desire for shelter, which may have been initially met by trees, mountainsides, or caverns. Eventually, when primordial man entertained his ability to create, he designed and built places to dwell. This dwelling became segregated into separate dwellings or types and define what we call a building typology. A typology is a system used for putting things into groups according to how they are similar; the study of how things can be divided into different types. Almost every thing has a type, and human beings have learned quite well how to sort things into categories. It is natural for man to organize into types, we want to sort our things out in order to make sense of the world. But if we sort our things according to how they are similar, and begin to make sense of our things based on their shared characteristics, wouldn't the things we make begin to look similar? How many office buildings can you think of that look exactly the same? How many schools can you think of that look exactly the same? Is our mind subconsciously entertained by



Above: *Figure 7*
Portal

(<http://www.the-digital-photography.com>)

this classification of what already is restricting our ability to creatively envision what it could become?

I have created an artifact to provide an example of a chair created out of this process of designing from purpose. The chair I created looks nothing like our understanding of a chair in our culture. It lies on the ground, weighs about 10 pounds, and is filled with a thick layer of foam topped with an anti-fatigue mat. What is curious about this chair is that to benefit from the qualities it possesses, the participant cannot sit, but must stand on top of it. It possesses the same fatigue-alleviating qualities a chair does, is constructed with less material and in less time, is mobile, and places much less stress on the participant's back. It's curious that we typically sit on a chair at desk, suitable to the height of the chair for much of the day, when we could be standing on this new chair, encountering less back pain, and allowing more blood to flow to our brain, encouraging higher energy levels and productivity. As you can see, I've reached the conception of the typology of the chair, found its visceral purpose, to alleviate fatigue, and created an architecture



that embodies a meaningful, unfaltering experience that challenges our understanding of the typology of the chair.

Typology exists out of an innate impulse to categorize. Typically buildings are classified according to principal activity, which is the primary function carried on within each building. Buildings used for more than one activity may be assigned to the activity

occupying the most floor space. The problem here is twofold: first our desire to categorize leaves us with an understanding of architecture through information, and if architecture is about a spatial experience, reducing experience to information diminishes a poetic exchange. "Poetry results not from an excess of reasoning or intellectual power, but rather from a lack thereof, it is finally an issue of making in order to know, not of harboring information in order to make" (A. Pérez-Gómez, 2012, p.379). Secondly, if a building is classified according to principal activity, then the activity defines the architecture, not the purpose. If the activity is already defined, then our minds will subconsciously entertain this classification and forget the original purpose for the space.

Martin Heidegger attempted to make sense of architecture etymologically. As Heidegger studied the origin of words and the way in which their meanings have changed throughout history, I attempt to study the origin of buildings and the way in which their meanings have changed throughout history. If we can reach the conception of typology, where all that remains is desire for an experience, then architecture

will reach its purest and most honest form. Heidegger shapes language in a fundamental way. He makes an ontological investigation of not only the language of philosophy, but also our everyday language. Therefore, etymology is an imperative player in Heidegger's way of thinking. In other words, Heidegger believes a comprehensive understanding of a concept begins at the conception of that concept. Heidegger writes about the concept of beauty in architecture, found in the epilogue he wrote to *The Origin of the Work of Art*:

Truth is the unconcealedness of that which is as something that is. Truth is the truth of Being. Beauty does not occur along side and apart from this truth. When truth sets itself into the work [of art], it appears. Appearance – as this being of truth in the work and as work - is beauty. Thus the beautiful belongs to the advent of truth, truth's taking of its place. It does not exist merely relative to pleasure and purely as its object (M. Heidegger, 1935, p.81).

Heidegger's understanding of art, is an *andenkendes Denken*, a recall of what has been forgotten. Architecture must recall what

has been forgotten – truth as the truth of Being. Why do we make unless there is reason? The truth is the purpose; architecture exists because it has a purpose. “By understanding ourselves, we appropriate to ourselves the meaning of our desire to be, or of our effort to exist. Therefore, existence is desire and effort” (P. Ricoeur, 2012, p.13). If we exist because we desire, architecture exists because it is the desired.

Heidegger relates this recalling of what has been forgotten to poetry when he writes, “Like poetry and song, it grows out of being and reaches into its truth. The being that is its origin is the being to which authentic human being belongs” (M. Heidegger, 1973, p. 742). Heidegger believes a purely spoken word is the poem. “If we must, therefore, seek the speaking of language in what is spoken, we shall do well to find something that is spoken purely rather than to pick just any spoken material at random” (M. Heidegger, 1962, p. 194). Architecture speaks to us in a similar way. Some objects of architecture are created out of a desire for space and thus evolve out of a program and proper space planning, the prosaic,

while others allow for a meaningful spatial experience, evolving out of a purposeful desire. “The poetic work is not merely the product of personal will; true poetry speaks primarily of the world, preserving for the reader/participant the freedom of interpretation and orientation (A. Pérez-Gómez, 2012, p.379).

I believe that each typology was born out of a purposeful desire, a desire that has evolved over time without consideration for the initial desire. Architecture has negated creating experience through desire and created a spatial program as a starting point for determining the way space is shaped. “Moments we call architecture, are moments of recognition in spatiotemporal forms that are completely new, yet strangely familiar. Understanding these forms of specific embodiment and articulating their lessons in view of our own tasks, we will have a better chance of construing an appropriate architecture, projecting imaginative alternatives going beyond stifling inherited institutions” (A. Pérez-Gómez, 2012, p.394). We need to think more critically about how much existing building typologies affect the future of architecture. The architects of these

stifling inherited institutions may not have given enough thought into the purpose of their actions, and instead allowed a preconception of building typology obstruct elementary ideas of desire and purpose.

THE CHALLENGE OF INTERPRETATION

This portion of research investigates the means of interpreting the purpose of the architecture through metaphor, but more often referred to as symbol through the writings of Paul Ricoeur. These two terms will from now on be used interchangeably. Many of the following ideas are credited to Ricoeur through his book, *The Conflict of Interpretation*.

Life’s ability to freely stand at a distance in respect to itself, to transcend itself, becomes a structure of a finite being. If the historian can measure himself to the known, it is because both he and his object are historical. Making the historical character explicit is thus prior to any methodology. The question of truth is no longer the question of method; it is the question of the manifestation of being whose

existence consists in understanding being.

We are attempting to understand ourselves as beings. There is a difficulty in passing from understanding as a mode of knowledge to understanding as a mode of being. It is possibly within language itself that Ricoeur attempts to investigate understanding as a mode of being. He proposes suppressed reflection can reach the ontological roots of understanding, for reflection occurs in language. “It is first of all and always in language that all ontic or ontological understanding arrives at its expression” (P. Ricoeur, 1974, pg. 11).

Ricoeur proceeds with a semantic approach to hermeneutics. He defines symbol as any structure of signification in which a direct, primary, literal meaning designates, in addition, another meaning which is indirect, secondary, and figurative and which can be apprehended only through the first. This double meaning constitutes the hermeneutic field. The concept of interpretation is the work of thought, which consists in deciphering the hidden meaning in the apparent meaning, in unfolding the levels of meaning implied in the literal meaning. In this



Above: *Figure 9*
Old Stair
(<http://www.designtavern.com>)

way symbol and interpretation are correlated. “There is interpretation wherever there is multiple meaning, and it is in interpretation that the plurality of meanings is made manifest” (P. Ricoeur, 1974, pg 13).

Symbol is a sign in that it lends itself to something beyond itself. But not every sign is a symbol, for symbol conceals in its intention a double meaning. The literal and obvious meaning points beyond itself to something like in the Biblical story of evil – sin or stain. Clearly distinct from technical signs, which are transparent and imply direct, face value meaning, symbolic signs are opaque and intend “a second meaning which is not given otherwise than in the first” (P. Ricoeur, 1974, pg 290). A symbolic sign has an inexhaustible depth.

OUR DESIRE TO HEAR MUSIC

Through critical analysis of the typology of what many consider a concert hall, I will attempt to reach its conception: The desire to hear music. Moving forward, I will make decisions

were not through preconceived notions of a typical concert hall, but through the desire to hear music. Why do we desire to hear music? Philosopher and composer Leonardo Meyer played a major role in the development of *The Aesthetic Theory of Music*. The Theory claims that we like music because it makes us feel good. Our desire to hear music is connected to the same reward response triggers in our brain that influence our desire to eat and have sex. “Meyer suggests that emotion in music is all about what we expect, and whether or not we get it. Meyer drew on earlier psychological theories of emotion, which proposed that it arises when we’re unable to satisfy some desire. That, as you might imagine, creates frustration or anger – but if we then find what we’re looking for, be it love or a cigarette, the payoff is all the sweeter.” (P. Ball, 2013).

This is the leading theory to date. Our desire to hear music is clearly more complex than a simple, *it makes me feel good answer*. The idea that our desire to hear music comes from fulfilled expectations could be a very difficult one to test, but I believe architecture has the great potential to do so. Music is typically listened

to by means of computer or headphone, and doesn’t really give us any variables to work with. Architecture has the potential to manipulate sounds and textures to influence our typical representation of music.

THE MOMENT OF METAPHOR

The following ideas can be attributed to the writings of Alberto Pérez-Gómez’ book *Architectural Representation and the Perspective Hinge: Coda*, and Anthony C. Antoniades, *The Poetics of Architecture*. Antoniades makes clear the reason for metaphor, while Pérez-Gómez dissects the way art and architecture reveal meaning through metaphor.

Art’s primary representative function lies within its ability to complete our everyday experience of existential lack and make us spiritually whole. Although this function is difficult in a post-modern world, where people seldom consider their morality and have grown accustomed to technological control and a loss of meaning through simulations. The first step

to overcoming this problem may be to engage the building operation as a temporal form of imaginative translation where the spectator may begin to understand his or her place in a “fragmented wholeness.”

Artistic meaning depends upon the action of revealing and concealing. “It is, first and foremost, of the world, and our experience of it overwhelms us. Rather than simply meaning something, art and architecture allow meaning to present itself. We recognize the meaning as new and yet we cannot name it; we are invited to silence and yet must proclaim the utterly familiar” (A. Pérez-Gómez, 2012, pg 389). Architecture must provide an outlet for intimate participation through recreation of the work through language so that it will allow for the gap inherent in metaphor.

Although it sounds quite simple, our understanding of a building’s purpose is founded in the architecture. It is the building that speaks to us, the building that conveys itself and shows us what it is for. The speaking allows the participant to connect with the architecture without a direct translation of

the purpose. For a direct translation allows no room for interpretation, no room for the participant to interpret his understanding of the building he or she inhabits. As Ricoeur stated previously, a symbolic sign has an inexhaustible depth. According to Antoniadès, “The use of metaphor has been popular among architects throughout this century. In fact, the best metaphors and their best uses are those that cannot be detected by users or critics. In these cases metaphors are the ‘little secrets’ of the creators.” (A. Antoniadès, 1992, p.30). In this case, the metaphor is the challenged understanding of typology. It is the agent through which the user experiences the history of the type, and the purpose of the architecture.

My initial hypothesis of the process of discovery of this metaphor is threefold. First, choose a typology. Second, research its roots to find the reason for its creation. And finally, investigate ways in which this metaphor of desire can challenge the way we understand that specific typology. Antoniadès remarks, “Metaphor may help enormously to generate substantial new concepts with regard to the

authenticity of a building” (A. Antoniadès, 1992, p.30).

The building should always transcend the aesthetic of the metaphor. For a metaphor to easily understand has no depth, it is simply an object of literal representation. Can architecture expressed through metaphor express more than the aesthetic metaphor? Typically a metaphor is used influence the form of a building. We use hand and pen or hand and mouse to shape space by extending, pushing, pulling, erasing. But this way of designing only gives attention to the perception of our eyes. For we experience a building with all of our senses. We must make an architecture that metaphorically challenges and possesses the assumed desire when that typology was first conceived.

SUMMARY

Let’s take a step back and remind ourselves of the initial theoretical premise as follows: How can architecture go beyond our stifling inherited conceptions of typology and respond through questions of purpose and desire? Architects have the unique opportunity

to affect the way people live, work and play. We can either be satisfied with the status quo of the life we carry, or we can grab hold of our philosophical, historical, economical, and artistic ways of thinking and challenge it. How many office buildings can you think of that look exactly the same? How many schools can you think of that look exactly the same? Our mind is subconsciously entertained by classification of what already is restricting our ability to creatively envision what it could become.

I will attempt to go back and find the point at which the architecture stopped enhancing the experience and focused its efforts elsewhere. It is here where the architecture is in its most honest form, and here where I will attempt to interpret the intended purpose leading to a building’s conception. It is my goal to reach the conception of typology, find its visceral purpose, and create architecture that embodies a meaningful, unfaltering experience that challenges our understanding of building typology. I have investigated the means of doing so through the etymological approach of German philosopher Martin Heidegger. His work challenged are understanding of language by digging to the roots of each word.

I have created an artifact to provide an example of how we can design from the intended purpose by means of a chair. This artifact challenges the typology of the chair and explores the way we resolve our inevitable desire to alleviate fatigue from our feet. Although this artifact could hardly be called a chair, as a chair is typically understood as a means of sitting, and it may not be everyone's first choice for alleviating foot pain, it does go beyond our stifling inherited conceptions of the typology of the chair, and provide us with an outlet to raise questions of purpose and desire.

Finally, I discussed the ways in which the challenge could be met through metaphor. I attempted to investigate the purpose of metaphor through the writings of Paul Ricoeur, who believed a metaphor has an inexhaustible depth. Metaphor also known as symbol is desired because it allows for interpretation. A great painting has an inexhaustible depth. It allows for interpretation of the participant and can be understood in many ways through many different pairs of eyes. I believe the same is true for architecture. Like the great painting, it challenges the way we understand ourselves as human beings. It challenges the way we live, work, and play. Alberto Pérez-



Gómez comments, “The spectator is not passive but rather creatively participates in the reconstruction of tactile space suggested by the montage, while giving up will to power and control” (A. Pérez-Gómez, 2000, pg.375). Gómez believes traditional perspective aimed at closing the gap between object and its representation, or in other words, between architecture and its representation. A great work is a manifestation of the invisible, which distinguishes appearance and apparition. The architecture becomes a quest for the missing object, the object of desire.

If the building I create is so simple that the participant can anticipate the building before they even experience it, then architects are doing something seriously wrong. We need to think more critically about how much existing building typologies affect the future of architecture. The architects of these stifling inherited institutions may not have given enough thought into the purpose of their actions, and instead allowed a preconception of building typology obstruct elementary ideas of desire and purpose.



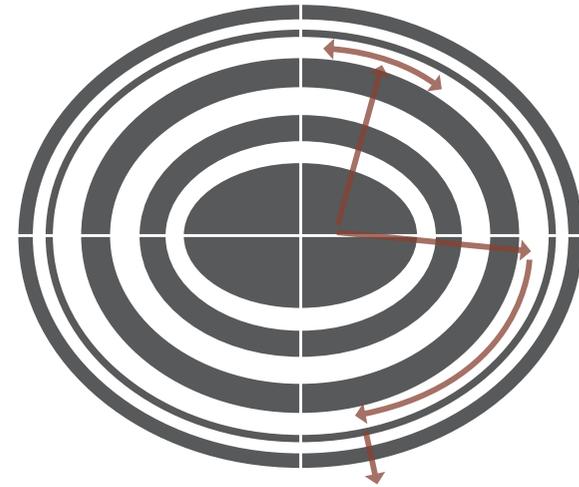


Above: *Figure 11*
The Colosseum
(<http://powertripberkeley.com>)

ROME, ITALY

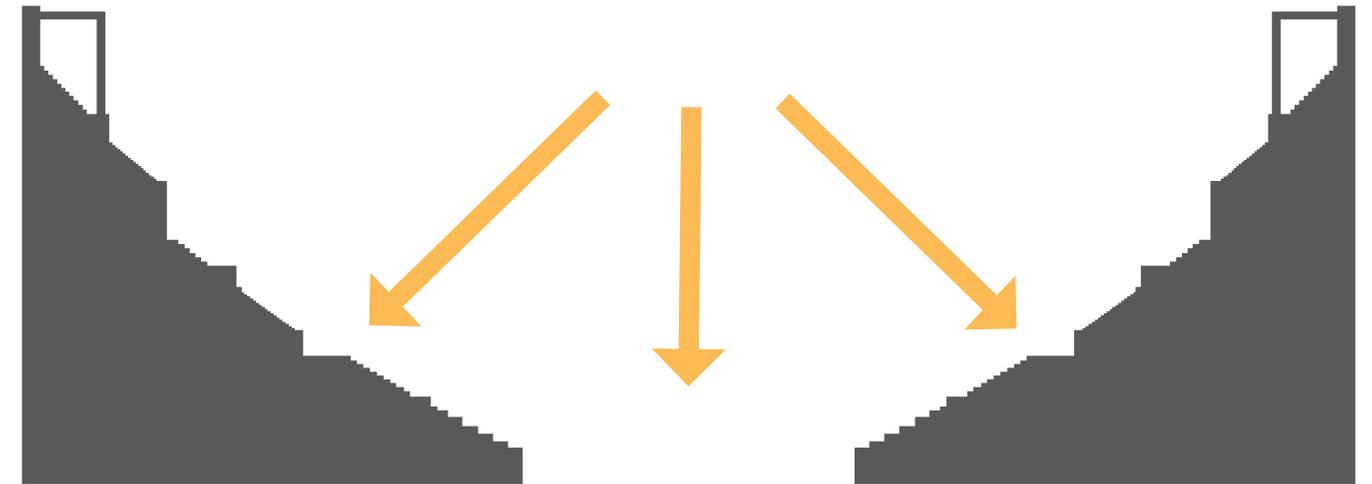
The name Colosseum does not derive from the extraordinary size, (about 500 feet wide, 600 feet in length, 170 feet in height, with a maximum capacity of 73,000 persons) but rather from its proximity to the enormous statue of the Colossus of Nero. According to Giovanni Broggi, “The Colosseum is the most complete and mature expression of Roman amphitheatric architecture, the apex of an articulated structural-constructive evolution, built from a variety of materials, ranging from stone (tufa and travertine) to brick and concrete” (G. Broggi, 2000, pg.1). The Colosseum was constructed in the heart of Rome, Italy, in the valley between the Palatine, Esquiline, and Cailian hills. At that time the building was a stranded island amidst a residential area, occupied by some luxurious homes, but completely lacking in important public buildings.

The scale of the building, although quite grand, seems to have been appropriate considering the size of the city at that time was about 1 million.



The building served much more than the well-known venationes (animal hunts) as it provided space for performances, leisure activities, theater, and public baths. The elliptical plan of the cavea (tiered construction of seating) is the curiously the best architectural style for visual perception by the audience. The structure of the building is spoken through 80 arcades, 60 of which were designated for the general public, while 6 of the remaining 12 were reserved for more prominent religious and civil authorities. The acoustics of the Colosseum were awful compared to the natural Roman theaters.

Above: Figure 12
Plan: Egress
The Colosseum

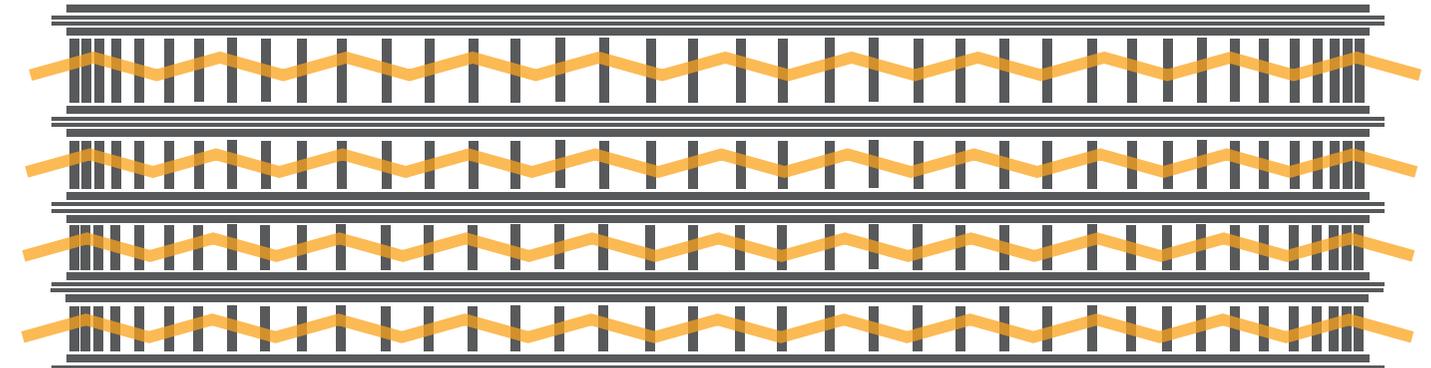


Above: Figure 13
Section: Sun Path
The Colosseum

The main arena floor was covered with a low cost mobile surface supported by a series of basements about 25 feet deep which hosted the storage of equipment, stage props, and circulation for the gladiators and beasts used during the shows. Attached to the basement was an underground passage, which connected the Colosseum to the Ludus Magnus, a training school for the gladiators. The outer parts of the Colosseum hosted a series of arcades framed by half columns, which are still visible, a complete representation of form meeting function.

The overall structure of the building is similar the traditional Roman or Greek theater. The most distinguishable difference is the complete circle of seating. That of the Colosseum is correctly referred to as an amphitheater, as it has seating on all sides, while any other form of amphitheater is incorrectly stated. Broggi informs us, “All types of vaults common to the Roman building technique were used here: barrel and cross vaults, inclined surfaces, and so forth. The framework inside the brickwork was formed by 560 pillars of travertine, reinforced by discharge arches, whereas the big blocks with sharp edges were placed without

mortar and held together by only iron clamps” (G. Broggi, 2000, pg. 6). It is apparent to me this structure was designed not only out of a desire for captivating architecture through repetition, but this repetition served as functional distribution of spectators, designed to permit easy egress paths.



Above: Figure 14
Elevation: Sun Path
The Colosseum

ODEON OF HERODES ATTICUS



Above: *Figure 15*
Odeon of Herodes Atticus
(<http://universepageanthall.files.wordpress.com>)

ATHENS, GREECE

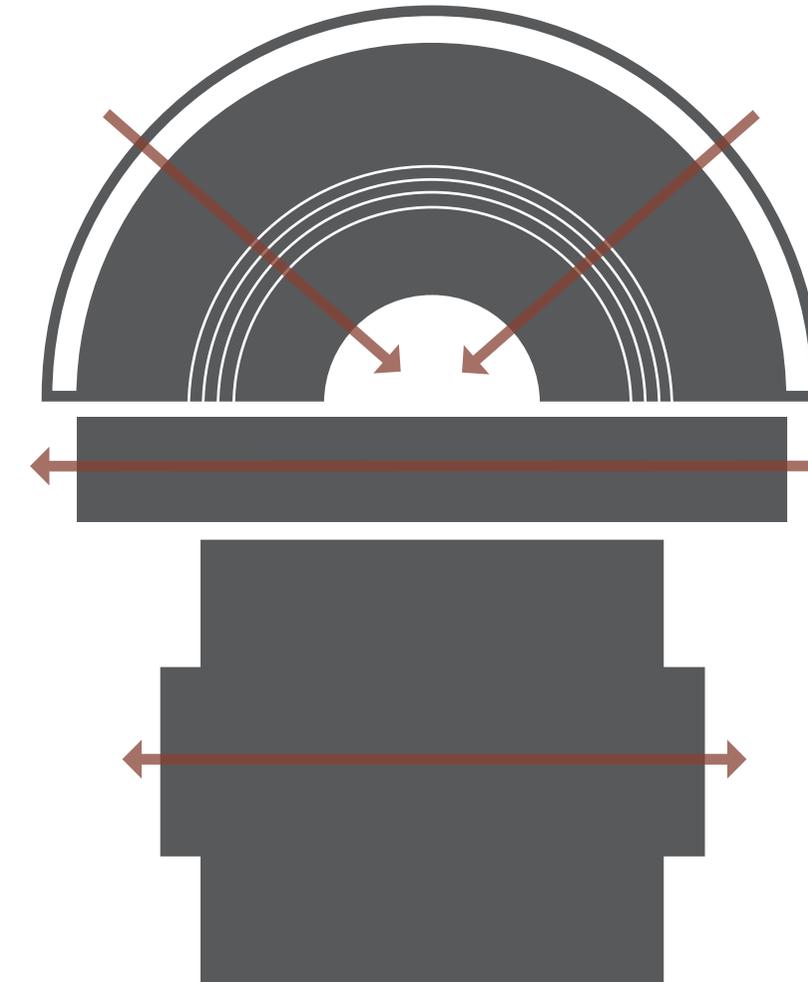
The Odeon of Herodes Atticus was a relatively small, (compared to the Colosseum), covered theater on the western side of the southern slope of the Acropolis in Athens, Greece. It was at the time, one of Rome's most unique and magnificent structures in its day. The Theater gathers its name from Herodes Atticus, who built the odeon for his wife in the year 160 A.D. This Odeon was one of three constructed on the southern slope of the Acropolis.

The theater consisted of two components; the first was a semi-circular seating area supported against the natural hillside of Acropolis, arranged in curving tiers so the people above could view without their vision being obscured. The second was an independent stage or auditorium, which was hewn from the rock of the Acropolis itself. Although not visible now, the Odeon once had a wooden roof constructed of expensive cedar from Lebanon timber, and seated up to 5,000 Greek spectators. The original three-story wall surface was constructed of porous stone blocks with quarry-faced stones

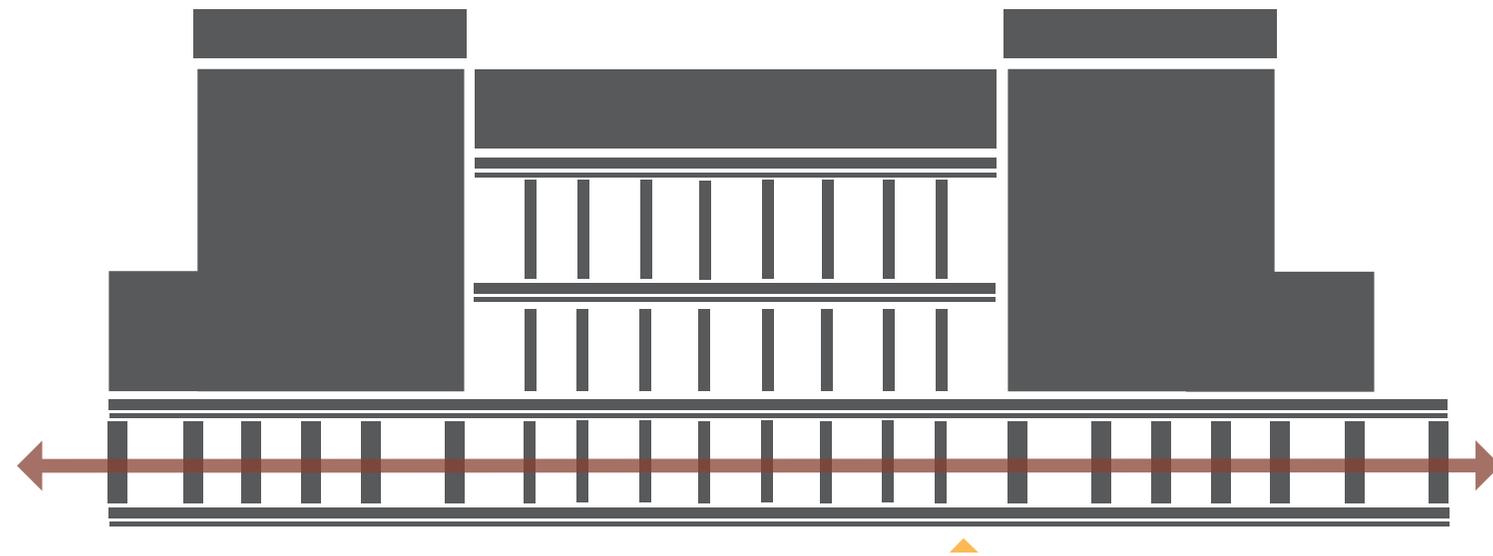
in the interior. It remained intact until its destruction by the Heruli in 267 A.D.

More recently the audience stands and the stage were restored using pentelic marble in 1950. Today, you can attend the Athens Art Festival, musical concerts and classical performances under the night sky. All events are held from May to early October since the theatre is open. The theater itself is very unique in the steepness of the slope it inhabits. Unlike our modern understanding of concert and performance viewing, spectators experience performances from an almost birds eye view. Besides a design to allow crowds to see the performers, the Odeon excelled in acoustics. The crispness of the sound of the space is much greater than that of the Colosseum. The front wall amplifies sound towards the audience so much so that the people up high on the hill could hear the words spoken far below, instead of reverberating it throughout the venue. Its curious the word audience comes from the property of hearing.

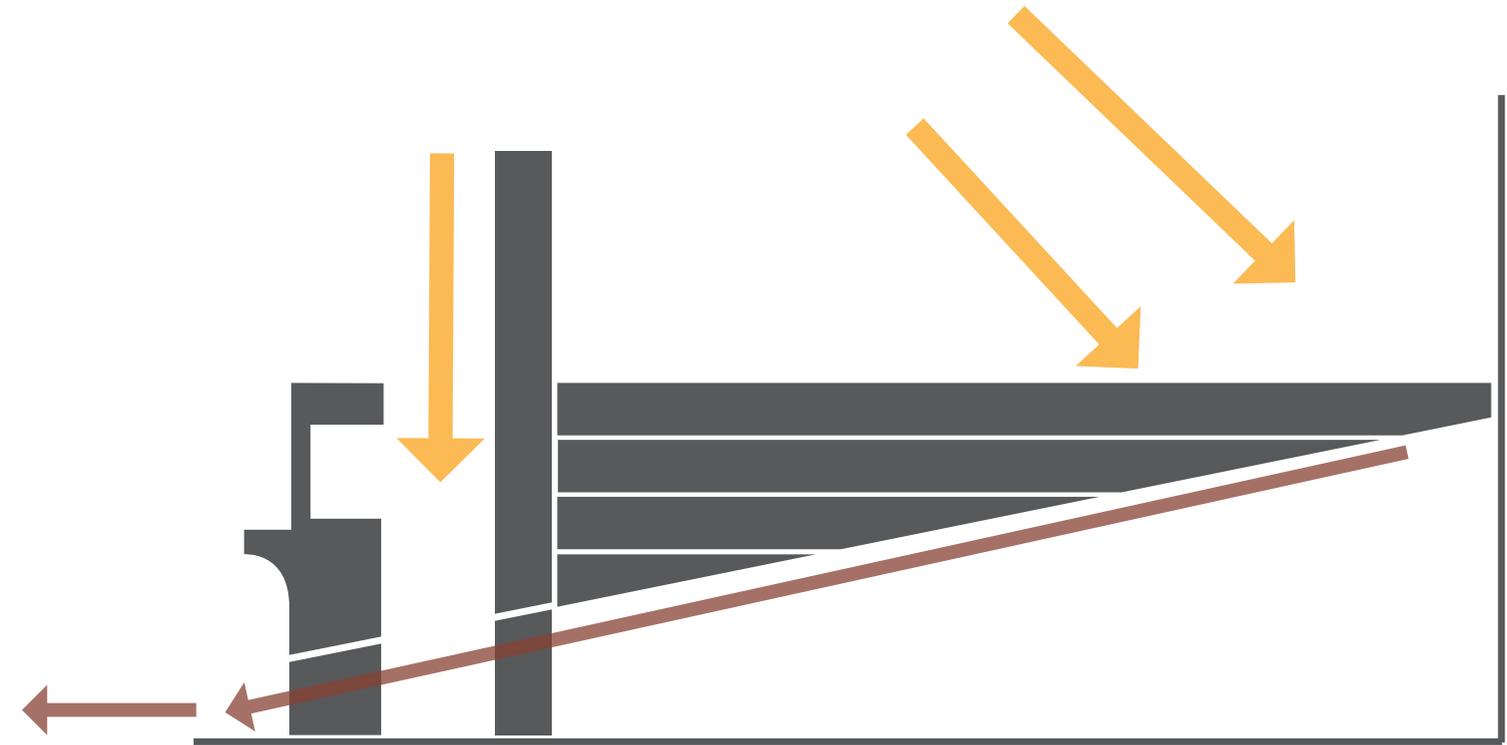
The Odeon of Herodes, because it sits against a steep slope doesn't have very good circula-



tion. Spectators must travel one or two narrow paths down a steep slope to arrive at a point of exit. Although building on a slope does have its benefits. It can save in the cost of building materials, is well insulated and doesn't reflect or absorb sound, and encourages not only the view of the performance, but views of what lies beyond the theater.



Above: *Figure 17*
Elevation: Egress
Odeon of Herodes Atticus



Above: *Figure 18*
Section: Sun Path & Egress
Odeon of Herodes Atticus



JAY PRITZKER PAVILION

Above: *Figure 19*
Jay Pritzker Pavilion
(B. Hagen, 2012.)

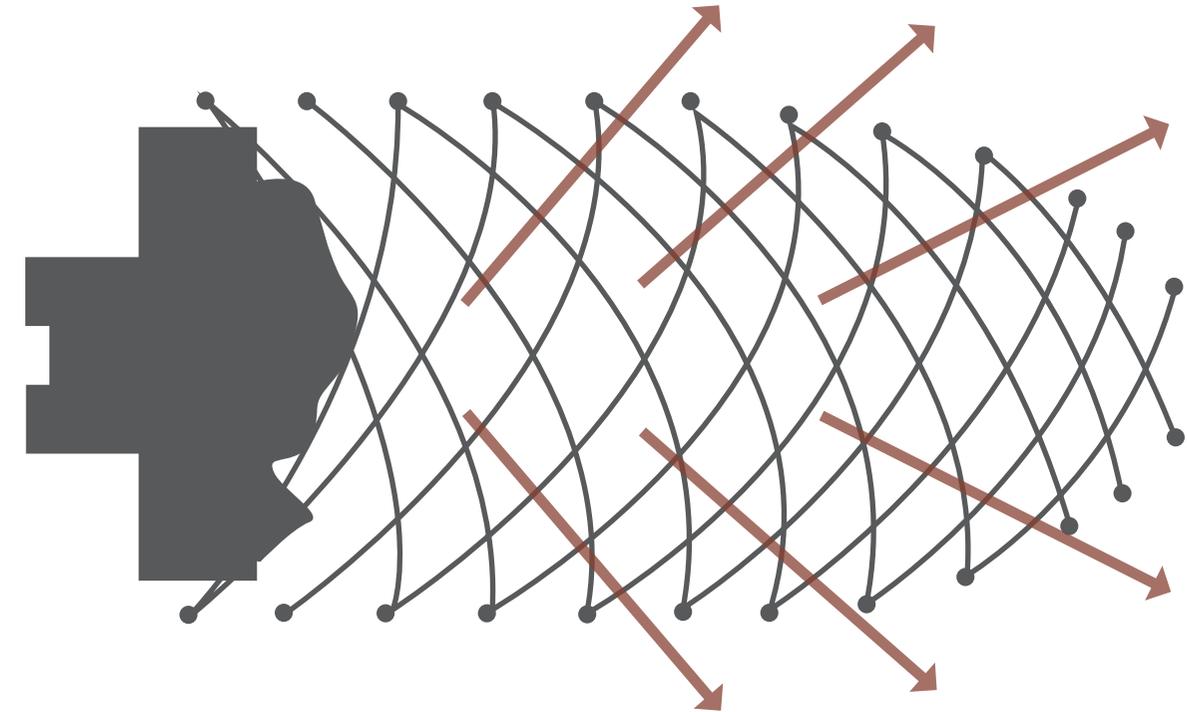
CHICAGO, ILLINOIS

The Jay Pritzker Pavilion is classified under the contemporary amphitheater or bandshell, in Millennium Park of Chicago, Illinois. The Pavilion has a capacity of 11,000, built atop the Harris Theater for Music and Dance, the park's indoor performing arts venue. The construction of the pavilion created much controversy provided the historic limitations on the height of buildings in the park. To accommodate these legal restrictions, the city classifies the structure as a work of art, rather than a building. Altogether, the Jay Pritzker Pavilion features a large fixed seating area, a great lawn behind, a stainless steel trellis system to support lights and sound, and a main stage shaped with curved panels to amplify and manipulate sound.

The Jay Pritzker Pavilion uses stainless steel metal panels to create curved walls all throughout the exterior facades of the building. These walls not only serve as closing

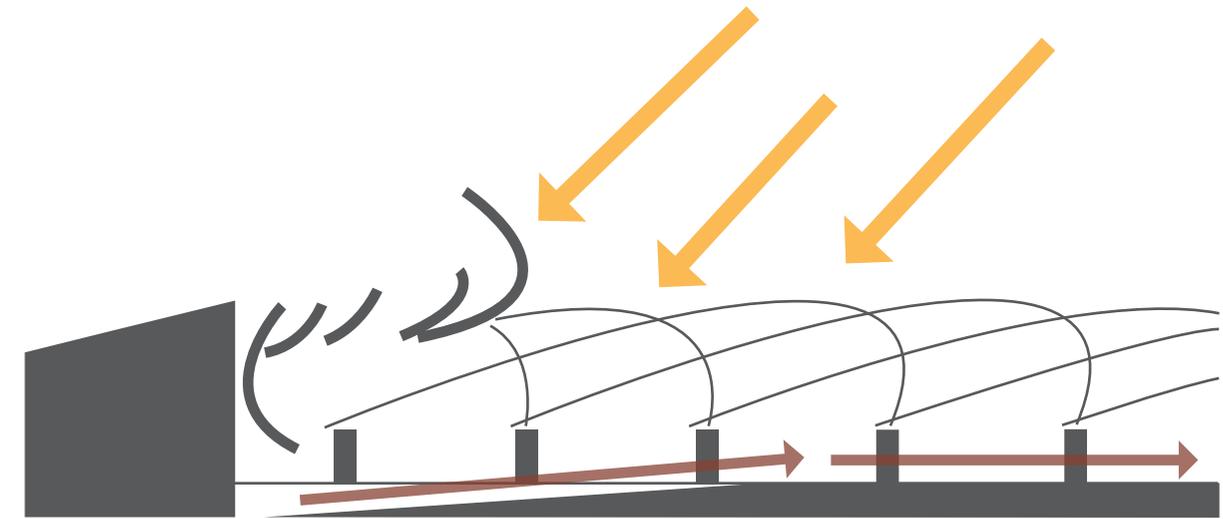
off an interior space, but also an enveloping entrance that leads you into the building. A steel framework that allows the attachment of metal panels creates the structure. The Pavilion has been awarded for its particular attention to accessibility and been described as the most accessible park in the world and is fixed with rest rooms on both its east and west side. The pavilion's stage is approachable by gentle sloping ramps, rather and stairs. The bandshell can accommodate for a full orchestra and a chorus of 150 members.

The trellis system is quite unique for such an airy design element, which cost about 3 million more than speakers arranged on posts. The trellis uses 22 crisscrossing arches in a parabolic grid, using pipes carrying in diameter from 12-20 inches. In all the trellis system is 600 long by 300 feet wide and does not connect to the metal ribbons of the band shell. According to Wayne Delacoma, "The trellis has both acoustic and architectural functions; it allows for the precise placement of speakers for sound optimization without visual obstructions, while simultaneously providing a unifying visual canopy" (W. Delacoma, 2007, pg. 1). Sound



arriving directly from lateral sources, while speakers face downward to simulate sound reflection similar to indoor concert hall masks noise from city disturbances.

Despite the number of awards it has received, the pavilion has attracted a fair amount of criticism. Some critics found areas of the exposed structure unpleasing to the eye. A review in the Chicago Tribune criticized the “ugly concrete structure” surrounding the mixing console in the midst of the fixed seats as the pavilion’s biggest “design miscalculation”, and “called for it to be moved” (J. Rhein, 2004, pg.1). After visited the building, I was most intrigued by the view of the pavilion from the surrounding streets, especially from Michigan Avenue. Even the undesirable exposed areas of the building seem to be obstructed by vegetation and seem to make the building a little more vulnerable than most. I think exposed structure is pleasant, and rather than spending gratuitous amounts on cladding exposed steel, one could simply allow the building to be a learning opportunity.



SUMMARY

It is clear, no matter what form of entertainment this amphitheater hosts, the modern design of an amphitheater must be done very carefully, or large groups of people will miss out on the full experience. Acoustical design goes beyond the details of video screens and concert ready audio systems to provide an enticing experience. Its true the Roman Colosseum has poor sound quality, but does the sound need to be equal throughout the space? Maybe an unclear experience of sound could be what this new amphitheater needs? Some areas may provide very clear sound quality, while other parts are mildly blurred by an amplified sound of the other participants. According to Kenric Van Wyk, “The overall reverberation time of the space must be designed so that it is not too lively (or the speech intelligibility of the audio system will be incomprehensible) or too dead (or the shouts and screams of the audience will be barely audible)” (K. Van Wyk, 2010, pg.1). The Jay Pritzker Pavilion has been noticed for its outstanding acoustical experience, based on clarity and the ability of the performers

to hear their own instruments. Most of this cannot be directly attributed to the architecture itself, but rather an infusion of site studies and contracting by an outside audio company. Does a good amphitheater need to be shaped for good sound quality, or can a sound system be sprinkled on afterwards to add acoustic flavor?

Compared to the Colosseum, the Odeon of Atticus could have been an equally engaging space. It is clear that each was designed for a unique purpose, the Colosseum for Grand Venationes, and the Odeon for smaller theatrical and musical performances. I believe I must first establish the type of performance taking place at this theater. Once established, all aspects of design will clearly articulate themselves in a unique way from our traditional understanding of entertainment viewing. What both make clear is the ability to perceive the event either audibly or visually. Our desire to hear and see could be driving factors, but what about smell or touch? How can this modern amphitheater engage all of our senses?

Both the Colosseum and the Odeon of Herodes are, as they lie now, completely

exposed to the elements, but have exceedingly remained standing for thousands of years. The Jay Pritzker Pavilion was crafted from steel and concrete and has only been standing for 10 years. It could last for much more, but I’m assuming the elements, ever-changing design standards, and so forth will make sure this structure on such a popular site will be renovated many times. So the question arises, how long should I expect this amphitheater to last for? What could it be in its next remodel? Its obvious masonry material is able to stand the test of time, but stone and brick are expensive materials and very labor intensive. If I want to create architecture that lasts, I clearly need to consider building materials.

It’s curious to think about possible seating arrangements for a modern amphitheater. The Colosseum is tiered on an oval, the Odeon of Herodes is a steep slope on a hillside, and The Jay Pritzker Pavilion is arranged on the ground with a small man-made slope. Whether it is egress or acoustics, each of them has challenges of their own. I must question how much of the site is able to accommodate for seating, how will it be arranged, and will people even be sitting?

Along with seating, how much of this space should be outdoors? Is Minnesota a place for an outdoor amphitheater or could it have multiple uses for the changing seasons? I may want to investigate indoor theaters to explore how they change the experience of entertainment. Their environments are much more controlled and cost much more to cool and heat. Roofs are also expensive and hinder ones ability to view the night sky on a clear evening. Overall, a modern amphitheater should give attention to each of these qualities and challenge our understanding of performance-based entertainment.



HISTORICAL CONTEXT

THE BIRTH OF ENTERTAINMENT

Our desire to hear music is closely tied to our desire for entertainment. Much of what took place during ancient gladiator fights is rooted in a playful anticipation of what's coming next. Through the fighting, spectators would cast their votes of who would live and who would die. This fulfilled expectation would stimulate the reward response region I previously discussed.

The amphitheater could be called the birthplace of modern entertainment. Because music is so closely related to physical performance entertainment, I have decided to place my lens in front of a less traditional understanding of music entertainment to see if I can pull ancient wisdom from the Romans to infuse into a fulfill our modern desire to hear music.

The first permanent theater in the Ancient Rome was the theater of Pompey, erected in 55 B.C., by the opponent of Julius Caesar, Pompey the Great. The theater was great in size and was capable of supporting up to 20, 000 spectators. Pompey's theater effectively canonized the

shape of the Roman Theater, which provided a prototype that would be replicated for nearly three centuries. This new building type differed significantly from its predecessor, the traditional Greek theater. The traditional Greek theater consisted of two components; the first was a semi-circular seating area supported against a natural mountainside or hillside, the second was an independent stage. Compared to the traditional Greek Theater, the Roman theater was self-supporting and provided access from a surrounding wall to the cavea (seating area).

According to Laura S. Klar from the Department of Greek and Roman Art, "The architectural differences between the Roman theater and its Greek predecessor are not satisfactorily explained by functional factors such as optics, acoustics, or staging needs. Rather, Rome's adaptation of the Greek theater seems to have been driven largely by social and political forces" (L. Klar, 2006, pg.2). So it seems the architecture of the Roman theater was driven by a desire for social control and an arrogant display of pride. Klar continues, "In contrast to the Greek world, where seating was largely open, Roman audiences were rigorously

segregated on the basis of class, gender, nationality, profession, and marital status” (citation). The seats closest to the arena were reserved for notables while the optimal seating extended across the minor axis of the oval shaped arena. Here there was good visibility as well as the best opportunity to be seen. This is most notably depicted in the movie *The Gladiator* where emperor Commodus gives the final and irrefutable verdict, the famous *pollice verso* or thumb down.

THE ROMAN AMPHITHEATER

The earliest stone amphitheater in Rome was built in the year 29 B.C., by one of the emperor’s most trusting generals. Unfortunately the structure burned down in 64 A.D. and was superseded by arguably Rome’s most noteworthy landmarks, the Colosseum. The Colosseum is actually known by the name, Flavian Theater, which derives its name from the Flavi dynasty, who advanced the construction of the theater between 70 A.D. and 80 A.D. Klar states, “Unlike earlier amphitheatres, the Colosseum featured



elaborate basement amenities, including animal cages and mechanical elevators, as well as a complex system of vaulted, concrete substructures” (L. Klar, 2006, pg.2). It is clear the Roman Amphitheater was truly a wonder of its day, as it this complex underground structure constituted a monument inside another monument.

The purpose of the amphitheater was created out of a desire to entertain. It provided an avenue for the display of bloody entertainment and human endurance. Poetically articulated by M.D. Giovanni Broggi, from the Department of Neurosurgery in Milan Italy, “Our Roman ancestors had a good time, with very cruel and bloody amusements: beasts were often the darlings of an excited public, whose participation was intense and ferocious, contributing to the agony of the poor gladiators and reaching an acme of delight at the moment of *pollice verso*” (G. Broggi, 2000, pg.6). The form of entertainment varied from more tame simulated huntings, to vicious battles between man and beast. Each show meant to captivate its audience, whether you desired to see a decapitation or a simple exhibition of exotic

animals. It provided an opportunity for all tastes to enjoy the venue, and the satisfaction was made more prominent by the unpredictability of each performance. According to Broggi, “In addition, breathtaking tricks and machinery of every kind were employed to create both authentic wonders and marvelous artificial landscapes” (G. Broggi, 2000, pg.6).

David L. Bomgardner of the Archaeological Institute of America comments, “The remarkable ability of the crowd to alter the course of events in the arena at will must have been one reason why these spectacles were so popular. The emotions of the crowd are reflected in a wide variety of demands: outraged hostility, common decency and modesty, compassion or, perhaps more accurately, boredom, and vicious cruelty” (D. Bomgardner, 1989, pg.91). It is apparent that participation with the show played a vital role in the experience of the Roman Amphitheater. Alongside the prescribed performance, the audience was the second great star of the show. Emotional involvement was quite strong, as the crowd was divided into two colossal teams who supported specific gladiators represented

by emblems on their shields. The event allowed for the participant to forge a battle of its own. It is curious to think about how this model could be reestablished through a modern framework? Like the experience of the Roman Amphitheater, can the architecture evoke a battle between participants?

THE CONTEMPORARY AMPHITHEATER

A contemporary amphitheater, or the understanding in which the word has come to now, is a curved, acoustically driven, performance venue, typically located outdoors. Contemporary amphitheaters often resemble the traditional Greek amphitheater over the traditional Roman amphitheater. They afford themselves a semicircular seating area behind a freestanding stage crowned with a curved stand structure referred to as a band shell, which amplifies sounds and allows for optimized acoustical performance. This semicircular shape deems the term for the contemporary amphitheater incorrect as word amphitheater derives from the ancient Greek (amphi), meaning on both sides or around and

(theatron), meaning place for viewing.

Another established precedent of the contemporary amphitheater is commonly known as the bandstand. Bandstands are very similar to gazebos in that they are comprised of a roof raised from the ground. The most recent evolution of the bandstand includes the coupling of an overhead truss to accommodate lighting for multimedia components in various musical performances. Typically bandstands are quickly constructed for temporary performances. Although they provide efficient means of entertainment, they neglect our inherent desire to be continually entertained. The bandstand and the contemporary amphitheater allows for a one directional interpretation of the performance.

A CRITICAL RESPONSE

The Roman amphitheater yielded an opportunity to not only view the performance, but also the emotions of its fellow spectators. It was a permanent structure that gave the city of Rome a specific identity, while modern amphitheaters are like a college party house,

a temporary solution for binge drinking and entertainment. They have not only neglected to consider the purpose of their actions, but also poorly replicated an efficient prototype of the traditional Roman Amphitheater. I am not arguing that the traditional Roman amphitheater is the best means of creating architecture for performance-based entertainment. I am saying that it is simply better than the contemporary amphitheater. Both were created out of prideful intentions. The Roman as a display of power and social control, and the contemporary out of indolence and an efficient means to a paycheck.

Can we create new forms of entertainment or can we adapt the ways in which we experience entertainment to enhance or challenge the experience to new heights? We should reflect on modern forms of art and entertain to envision, dare I say, a new building type, or evolution of the amphitheater. How can the architecture respond to the crowd’s previous ability to alter the course of events during a show? How can experiences like unpredictability encourage a more enticing engagement with the architecture?



QUESTIONS OR ANSWERS?

I've heard it said that architecture students can only be taught so much, and the rest is learned through experience gained at a firm. Through analysis of my experience as a student at North Dakota State University in the Department of Architecture, I believe the most important thing I've learned, is the ability to challenge my understanding of the world. When I was young, I did childish things and thought in childish ways. I took the world for what it was and accepted it because I didn't understand how it worked, nor did I have the means to change it. As I grew older I began to recognize things in my life I didn't like, such as people driving close behind me, slow internet connections, people who walk painfully slow on the street, binge drinking culture, politicians, and smoking to list a few. Soon after I recognized some of these things I can change, while some of them will forever remain out of my control.

As I progressed through my architectural education, mostly in my graduate year, I realized there were many things those before

me had laid a groundwork for that I had simply accepted as truth. I had returned to my childhood and accepted my final thesis project for what it was. I accepted the fact that this thesis project had been thoughtfully laid out, which I don't argue at all, and that its seductive checklist provided a beneficial groundwork for me to establish a great project.

One of the critical aspects of this project is the election of a building typology. A typology is a system used for putting things into groups according to how they are similar; the study of how things can be divided into different types. As I stated earlier in the research portion of my theoretical premise, It is natural for man to organize into types, we want to sort our things out in order to make sense of the world. But if we sort our things according to how they are similar, and begin to make sense of our things based on their shared characteristics, wouldn't the things we make begin to look similar? If I am assigned the task of picking a type of building that already exists, of finding case studies that relate to it as close as possible, and to determine space allocation based on these case studies, then wouldn't I be more apt to



Above: *Figure 24*
Ecce Entry
(B. Hagen, 2013.)

Above: *Figure 25*
Renaissance Hall
(B. Hagen, 2013.)

design something quite similar? Of course I understand that building case studies hold a certain amount of merit, but unless prompted otherwise, I believe the typical student would find themselves with similar architectural solutions.

It is my goal to abandon the idea of typology, and the idea of categorizing buildings based on activity, and instead, reach the conception of typology, find its visceral purpose, and create architecture that embodies a meaningful, unfaltering experience that challenges our understanding of building typology. Finally, I wish to investigate ways in which a metaphor of desire (purpose) can challenge the way we understand that specific typology.

If it is true that we can only be taught so much, then shouldn't architecture school be more about questions than answers? If architecture is about a spatial experience, then is not the learning of architecture a spatial experience? I believe an architectural education can be divided into two very simple parts, design and delivery. Is the greatest opportunity I have for learning the design of architecture in the

classroom? Is the greatest opportunity I have for learning the delivery of architecture in a firm? If we can agree that the answer to both of these questions is yes, then architecture school, as a place for design, should be more about questions, and the firm, as a place for delivery, should be more about answers.



HISTORY OF SITE

Located in the storied Mississippi River just north of Saint Anthony Falls in the heart of Minneapolis, Minnesota, one of America's most dynamic cities, Nicollet Island is rich with charm and history. The island has stranded itself as a unique underdeveloped nugget of oasis crossed by the Hennepin Avenue Bridge linking downtown and northeast Minneapolis, which hosted the site of the first bridge across the Mississippi River in 1855. It is part of the Saint Anthony falls Historic District, and is listed on the National Register of Historic Places.

According to the United States Census Bureau, Nicollet Island has a land area of 194, 407 meters and a 2000 census population of 144 (citation). Nicollet Island: History and Architecture states, the island is named for cartographer Joseph Nicollet, who mapped the Upper Mississippi in the 1830s. The Island is so near to Saint Anthony Falls that if the northward movement of the falls had not been stopped in the late 19th century, the island

would no longer exist. In the early 19th century Nicollet Island was one of six islands near the falls, but all the others have been destroyed or joined to the east bank (C. Hage, 2010, pg.5-12).

Before the arrival of European settlers, the Sioux and Ojibwe people inhabited the Minneapolis region, and Saint Anthony Falls became a sacred site. The Sioux used the island as a birthing place, and according to their oral tradition for ceremonies such as the vision quest and as a neutral meeting site (C. Hage, 2010, pg.7-8). Its not a surprise the site was once so sacred to Native Americans, as the sound of the falls blissfully resonate through the air, while the curling river evokes a certain sense of danger and unpredictability. The site now supplies fantastic views of the Minneapolis skyline and the Historic Stone Arch Bridge.

INTERPRETATION OF SITE

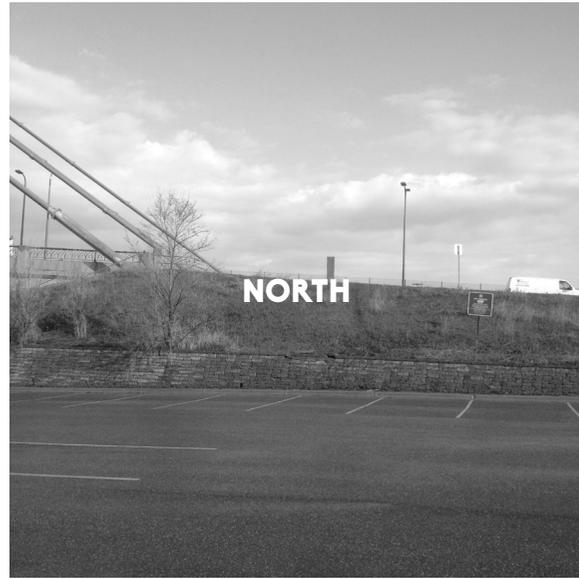
The residing architecture of the island is made up of DeLaSalle High School, multi-family residential buildings, and a few Victorian style

houses on the northern end. The south end of the island grounds Nicollet Island Pavilion event center and the Bell of Two Friends. The Hennepin Avenue Bridge holds a certain special character to it with two standing horseshoe-shaped supports aside two spans of cable. The vehicular traffic along this bridge would allot the most creation of noise, but is not much of a concern. The site is located just south of the bridge and west of the Pavilion. It is home to an excess parking lot for the Pavilion, which lies vacant for most of its life.

Vegetation is abundant throughout the north end of Nicollet Island, while the south end contains most of its trees near the river edge. The south end contains many walking paths and could be considered a park simply because it contains the Bell of Two Friends (a gift from Japan), although it seems to be seldom used compared to the abundance of green space across the river adjacent to the Guthrie Theater, Mill Ruins Park, and the popular walking path along the Stone Arch Bridge. For building purposes, because of the adjacent buildings, it would seem to be connected to an easily accessible power grid. It has a mild slope

of about 10% towards along the southwest-northeast axis. From analysis through the cloudiness graph, the site looks to have good mixture of clouds and sun throughout the year.

Overall, the site seems to be a great candidate for a mixed-use amphitheater and entertainment space. It lies across from the museum district, plenty of restaurants of various prices, and other similar forms of entertainment.



Above: *Figure 27*
Looking North
(B. Hagen, 2014.)

Above: *Figure 28*
Looking East
(B. Hagen, 2014.)

Above: *Figure 29*
Looking South
(B. Hagen, 2014.)

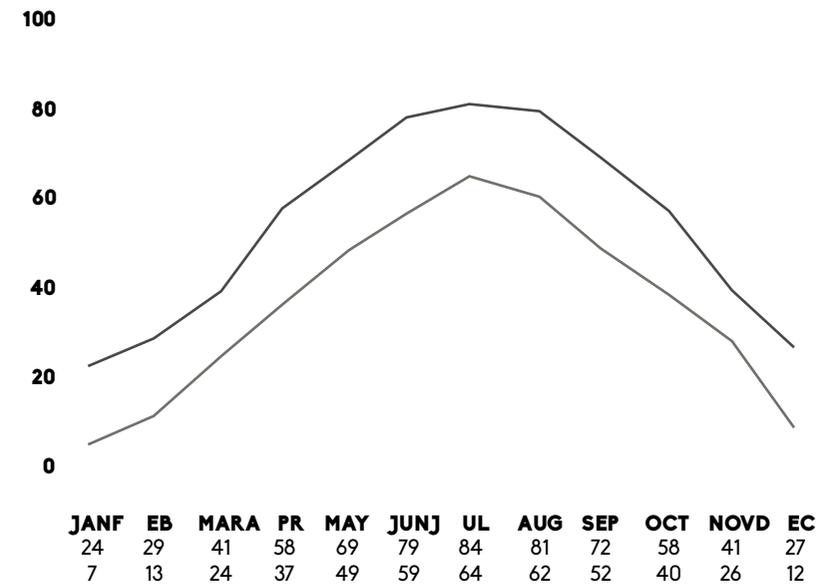
Above: *Figure 30*
Looking West
(B. Hagen, 2014.)



Above: *Figure 31*
Nicollet Island Pavilion
(D. Freeburg, 2010.)

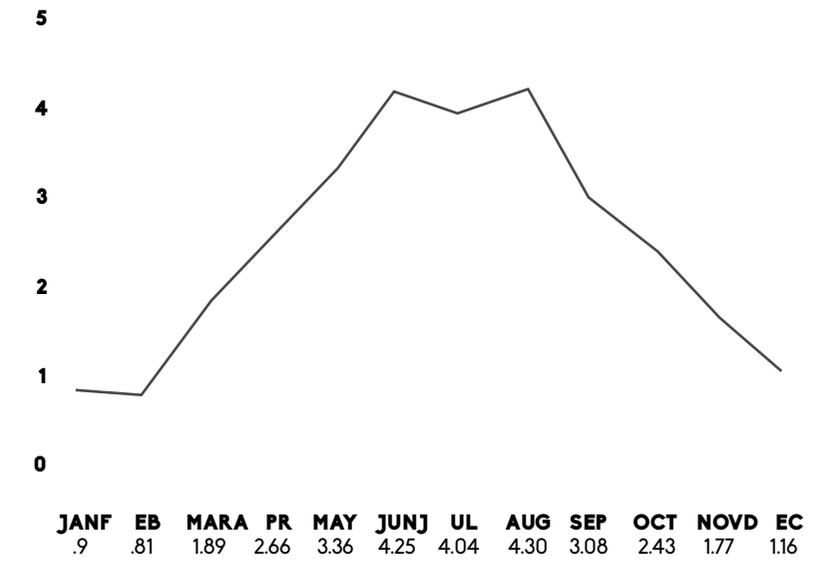
Above: *Figure 32*
E Island Avenue
(Laura, 2010.)

TEMPERATURE



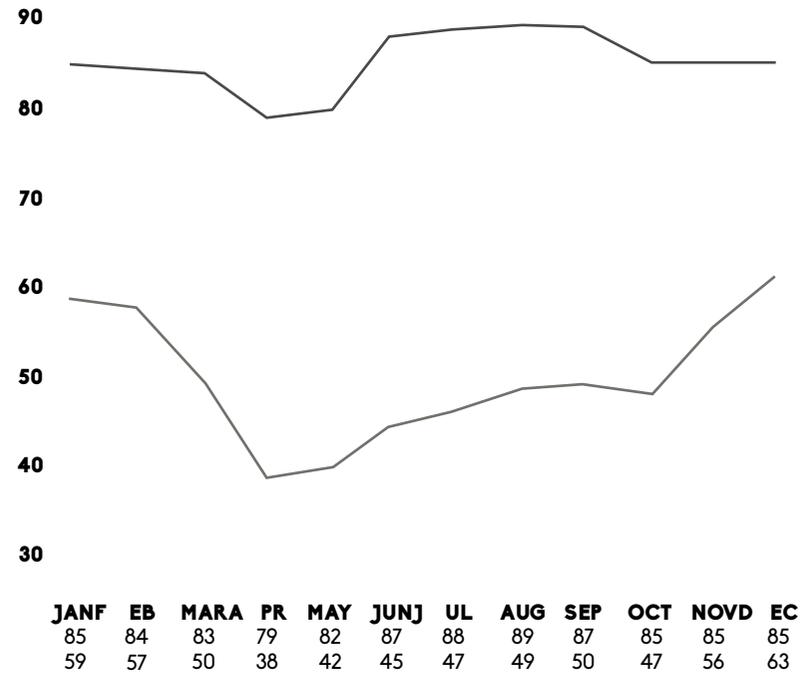
Above: Figure 33
Temperature

PRECIPITATION



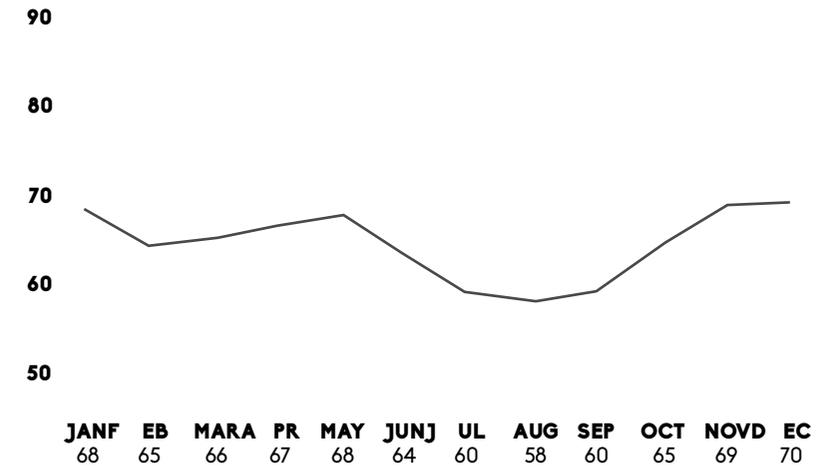
Above: Figure 34
Precipitation

RELATIVE HUMIDITY



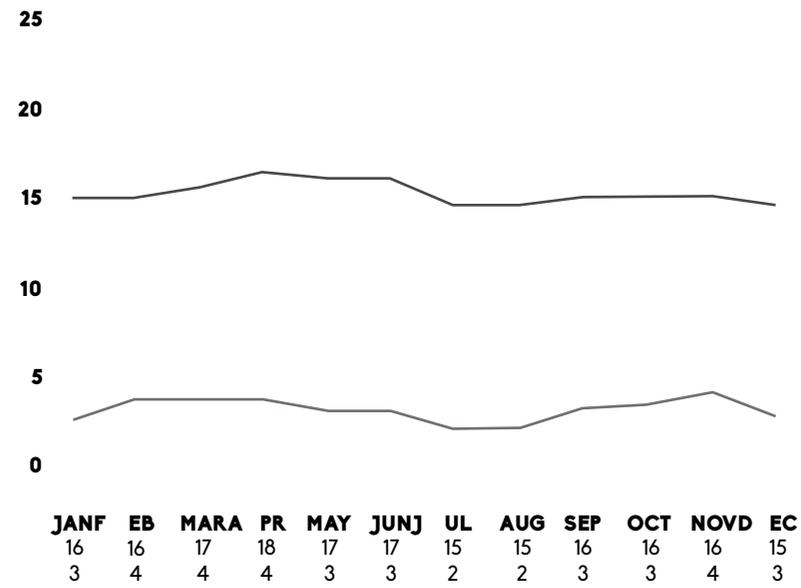
Above: *Figure 35*
Relative Humidity

CLOUDINESS

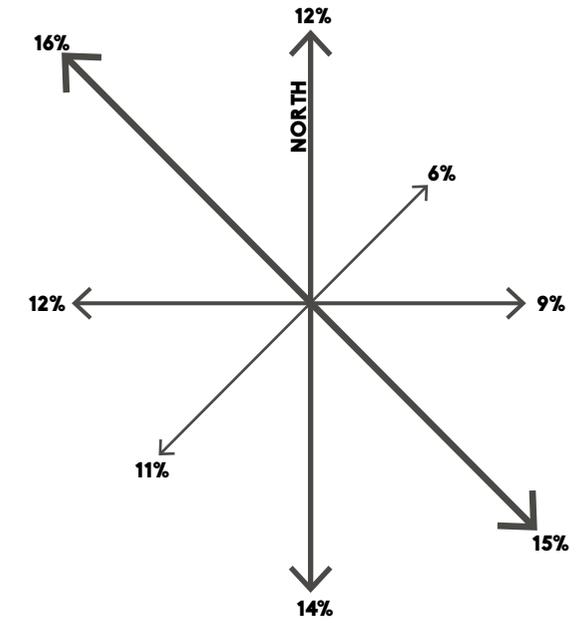


Above: *Figure 36*
Cloudiness

WIND SPEED



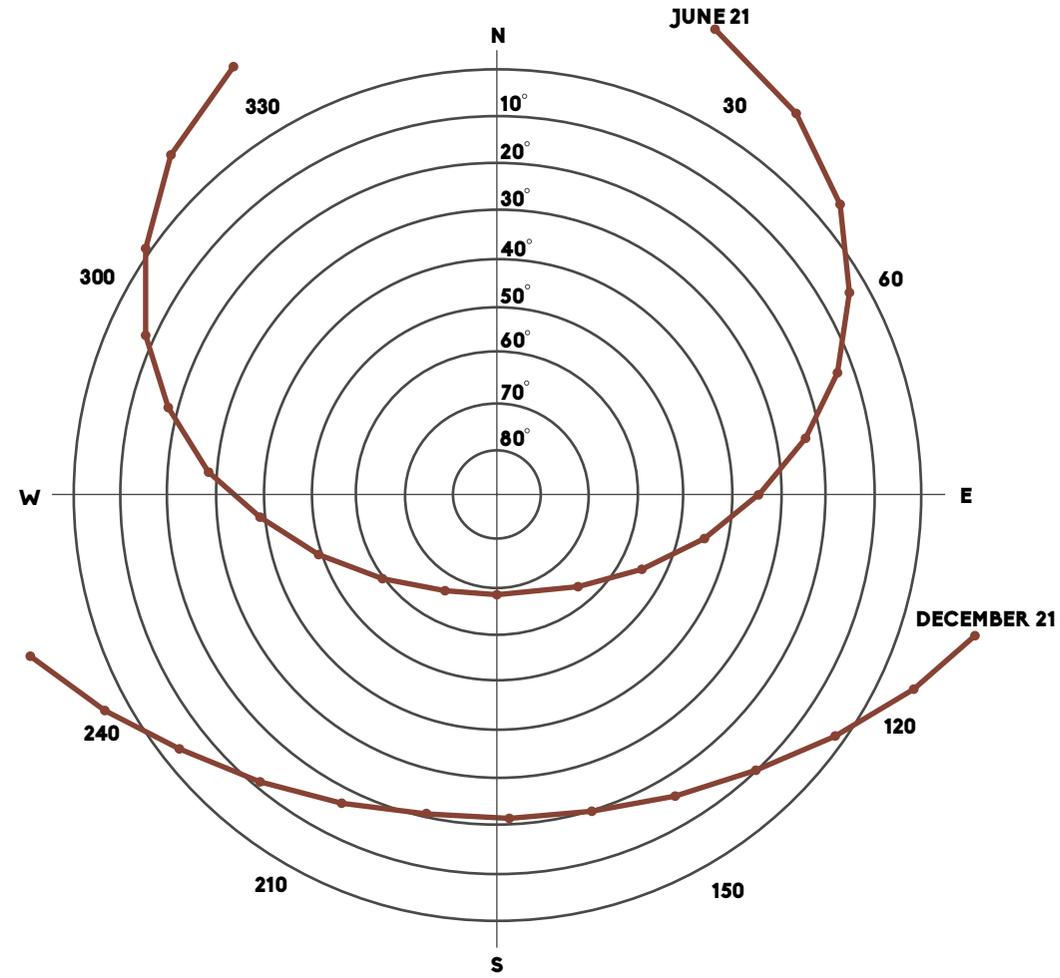
WIND DIRECTION



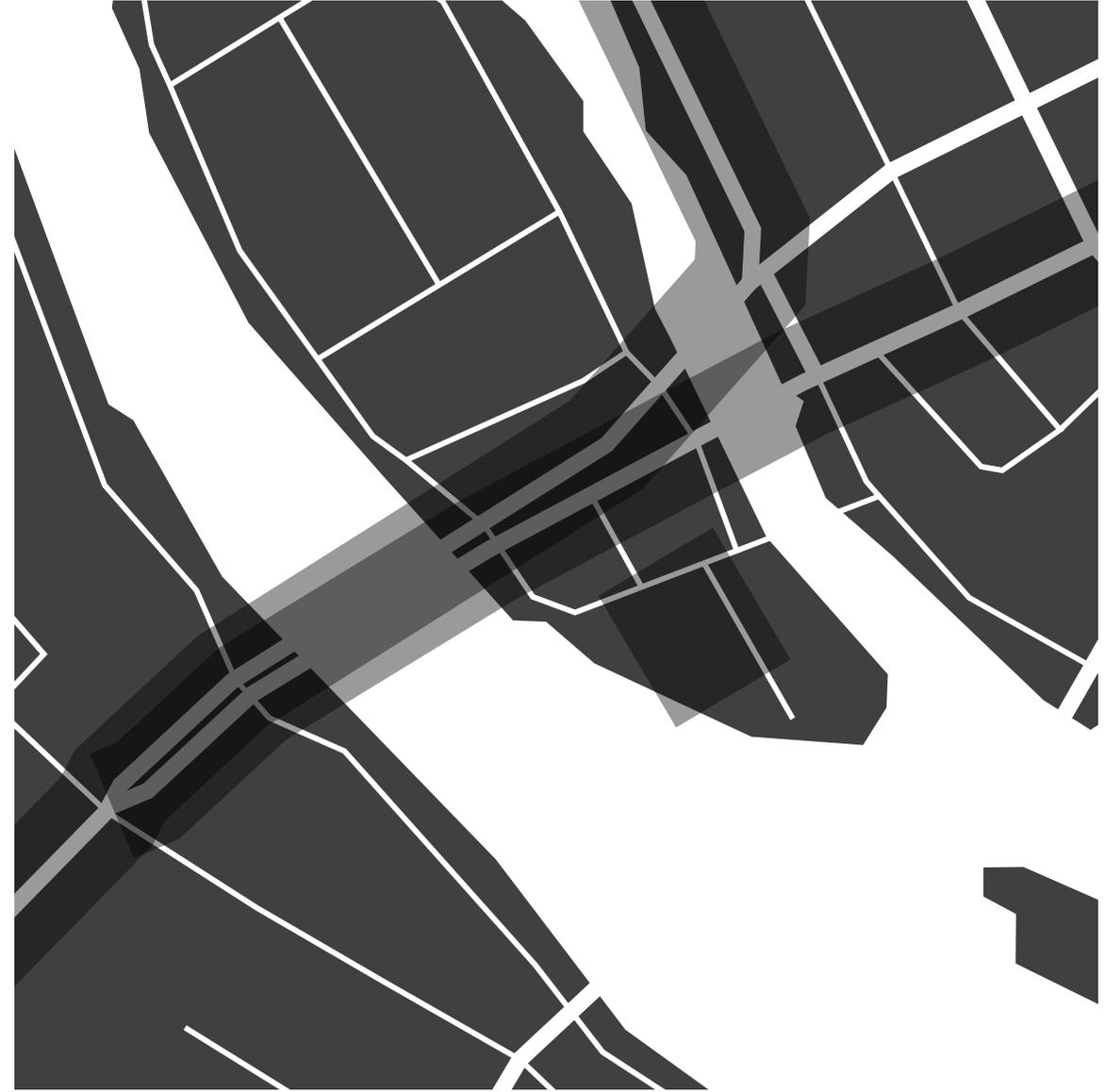
Above: *Figure 37*
Wind Speed

Above: *Figure 38*
Wind Direction

SUN PATH



Above: Figure 39
Sun Path



Above: Figure 40
Site Shadows

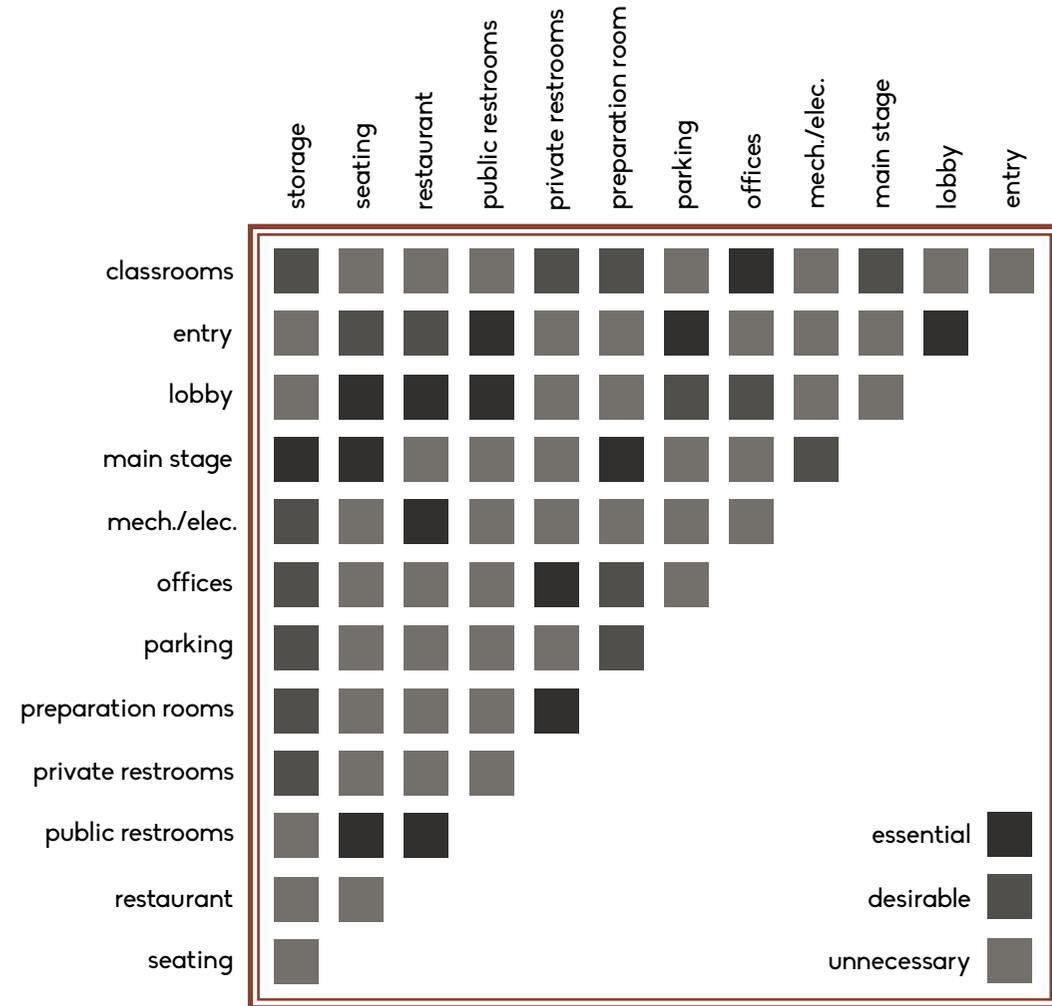


Above: *Figure 41*
Site Topography



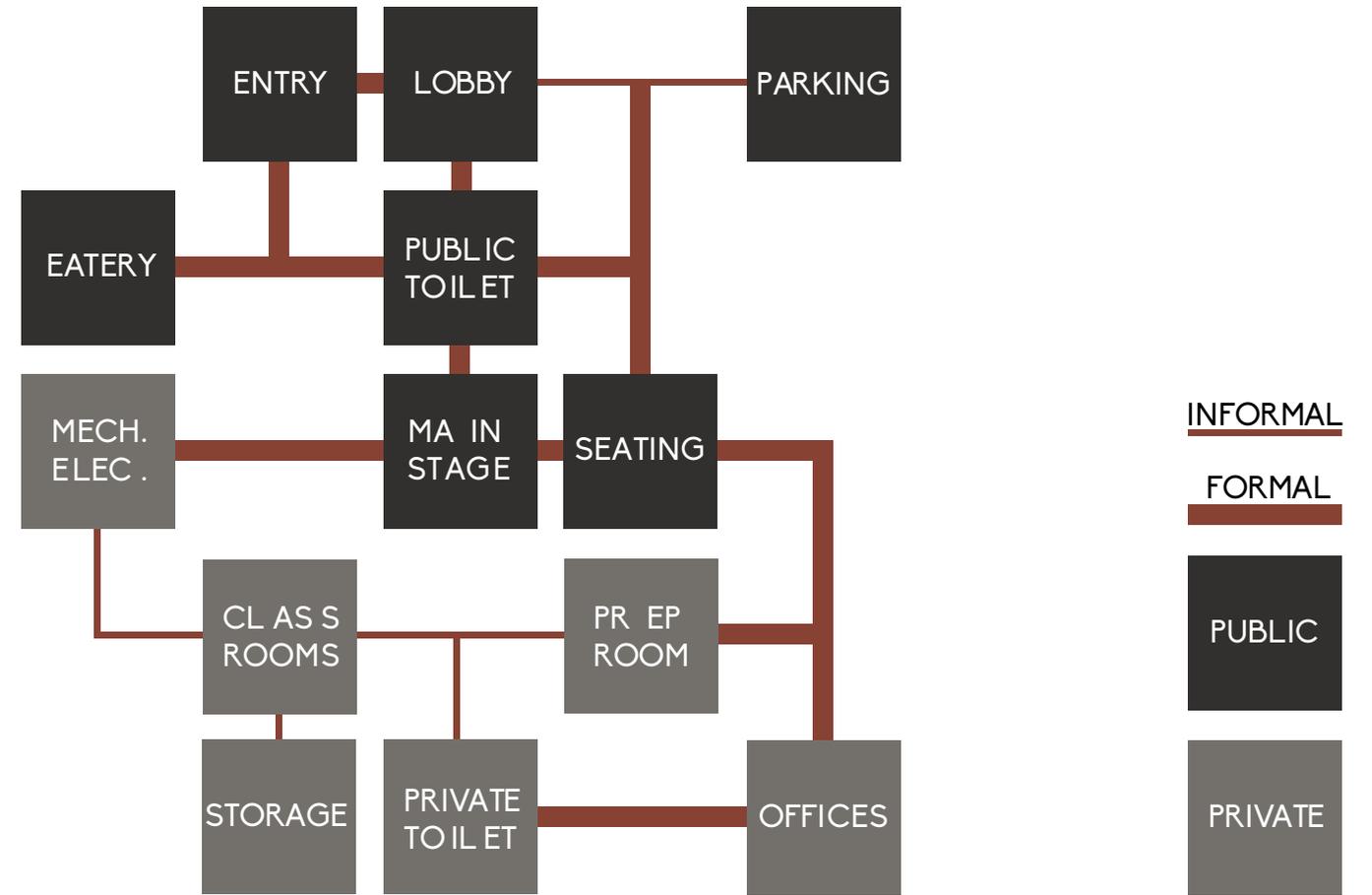
Above: *Figure 42*
Site Noise

INTERACTION MATRIX



Above: Figure 43
Interaction Matrix

INTERACTION NET

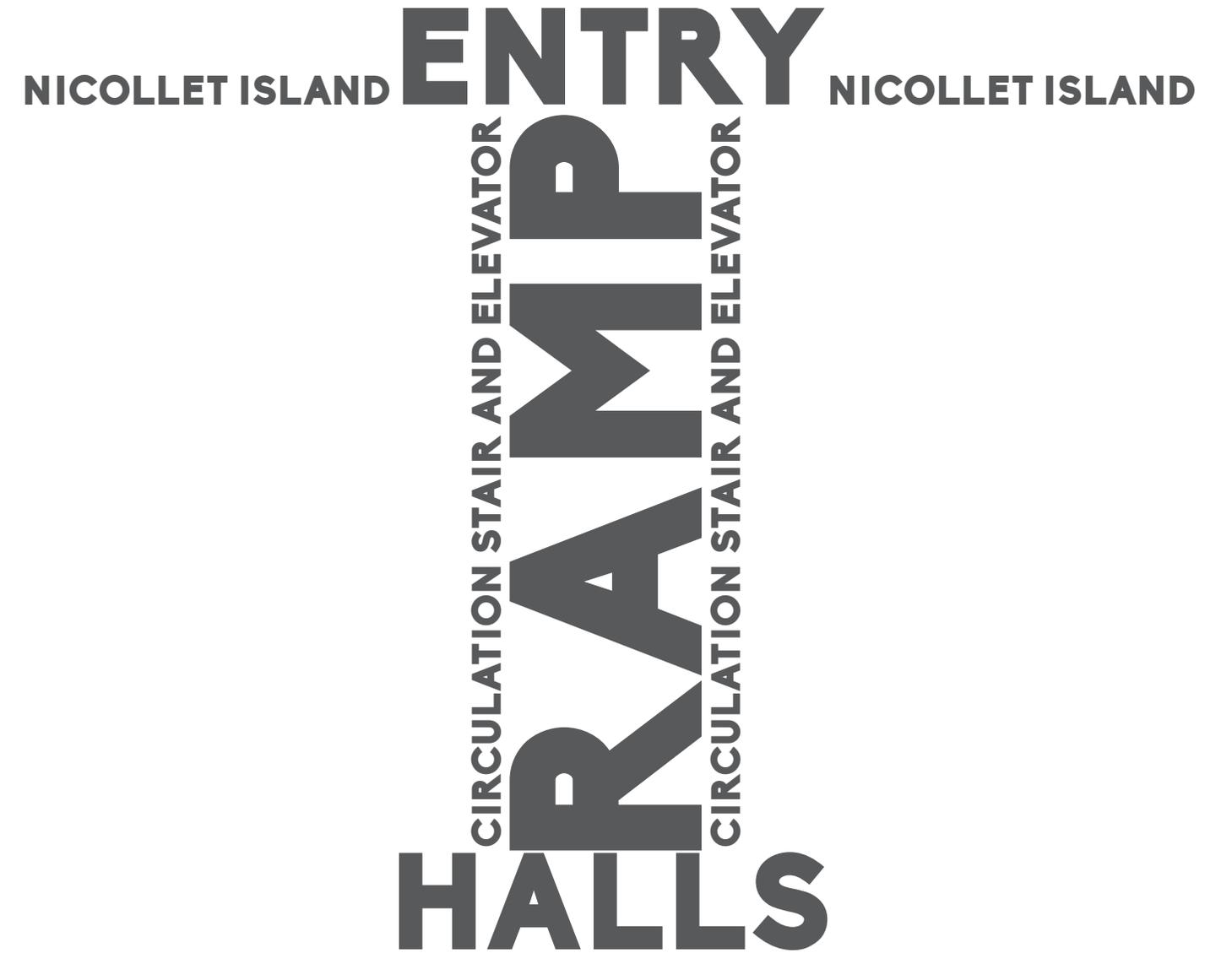


Above: Figure 44
Interaction Net

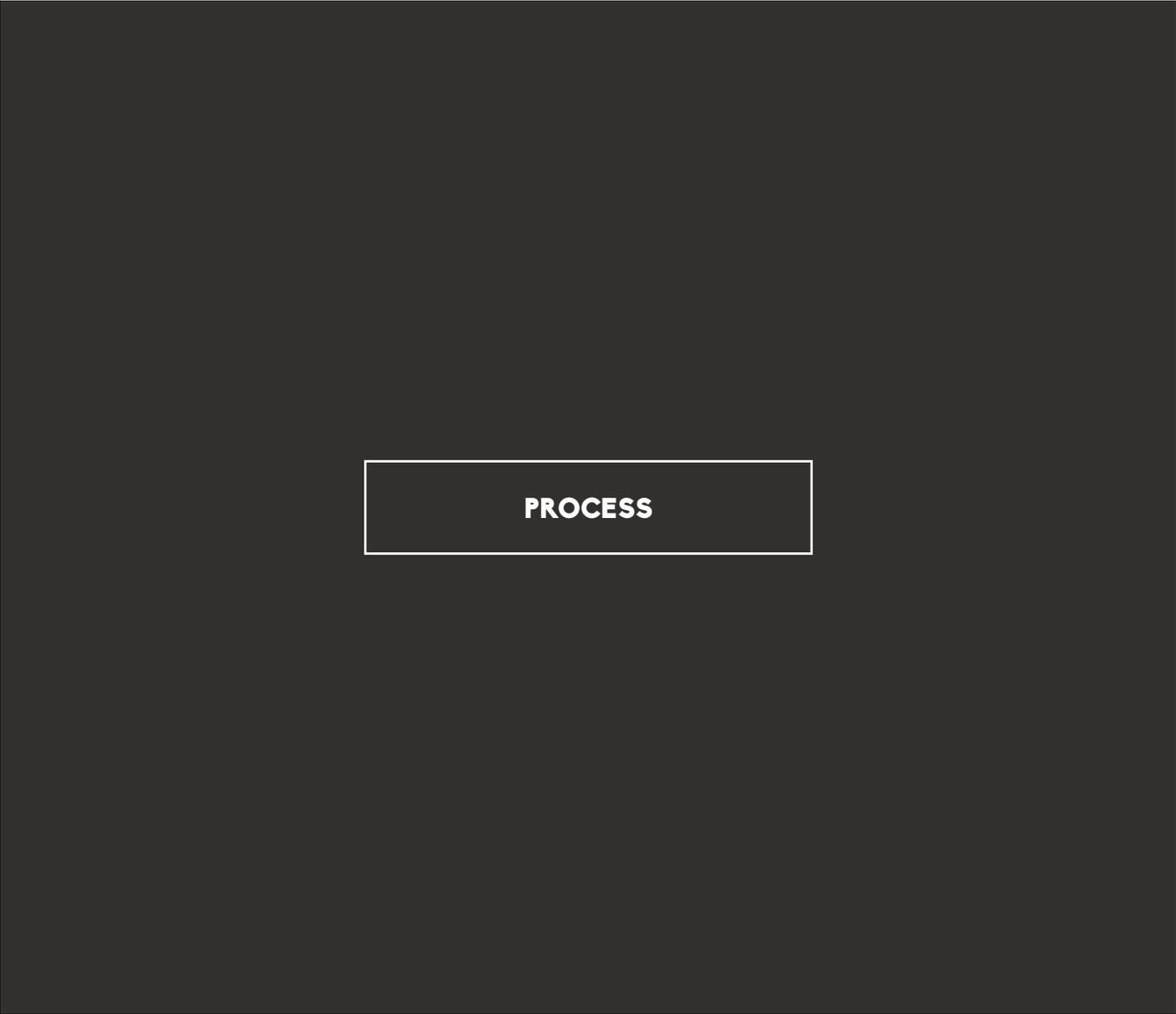
SPACE ALLOCATION

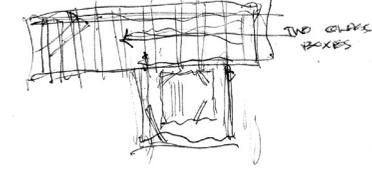
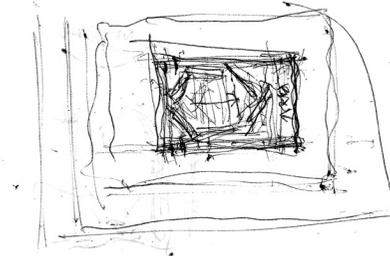
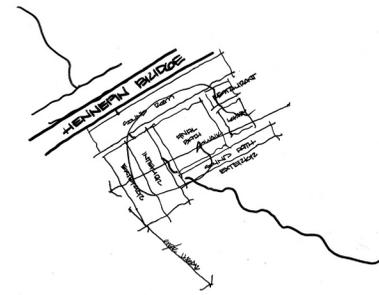
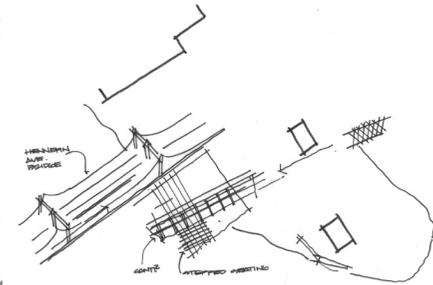
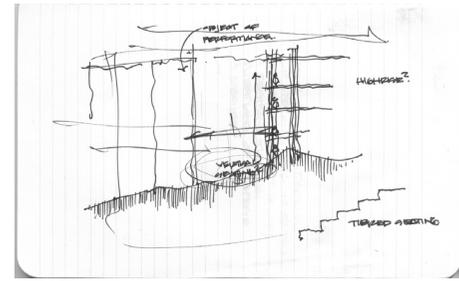
space	square feet
north entrance	842
south entrance	700
coat room	109
storage	542
mechanical	291
electrical	192
ramp	18,024
hall	2,500
rest rooms	1,022
office	464
circulation	3229

Above: *Figure 45*
Space Allocation

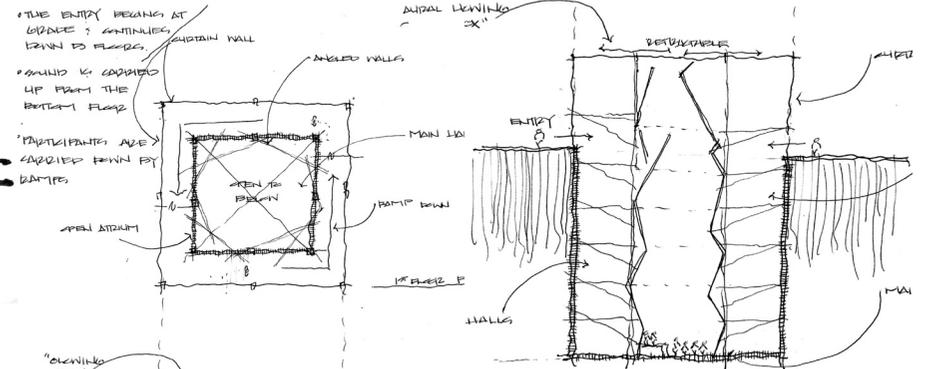
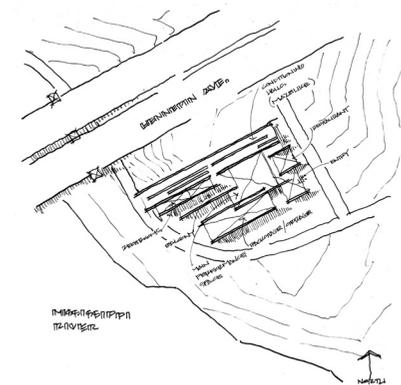
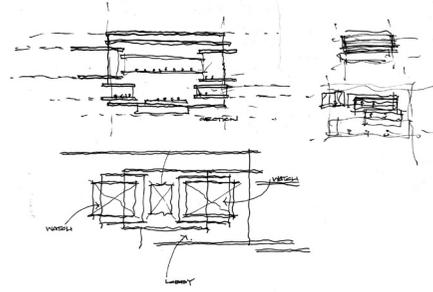
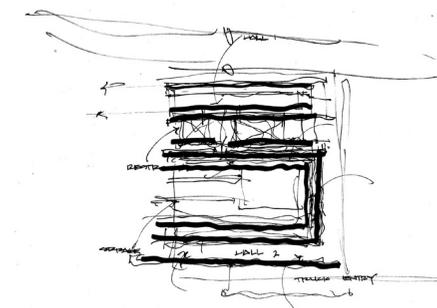
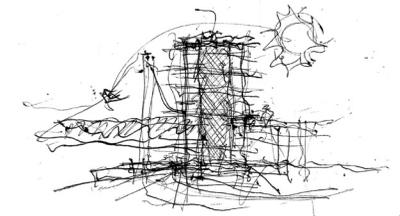
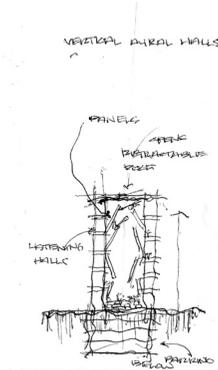
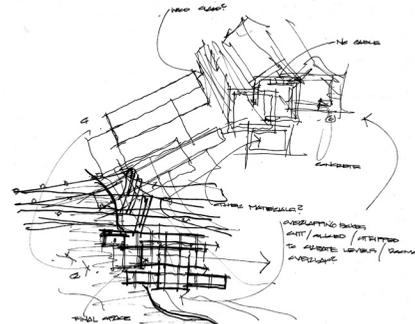
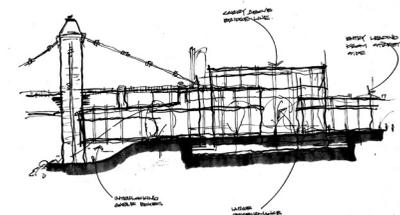
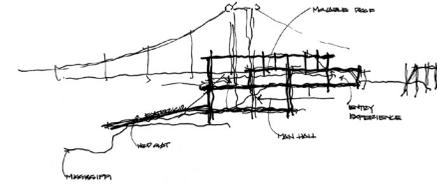
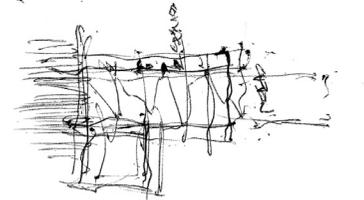


Above: *Figure 46*
Space Proportion

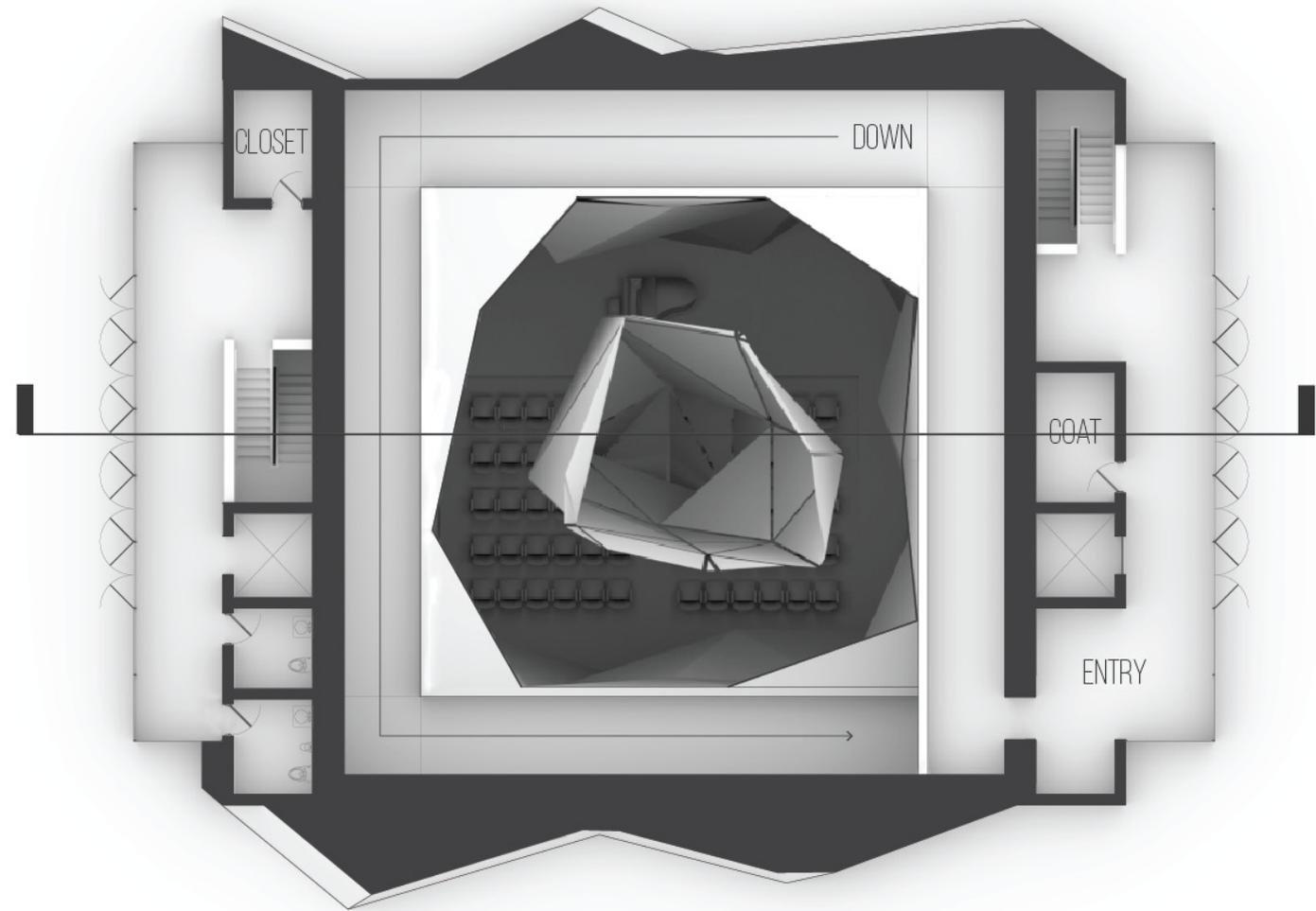




THE VERTICAL HALLS
THE AIRIAL HALLS

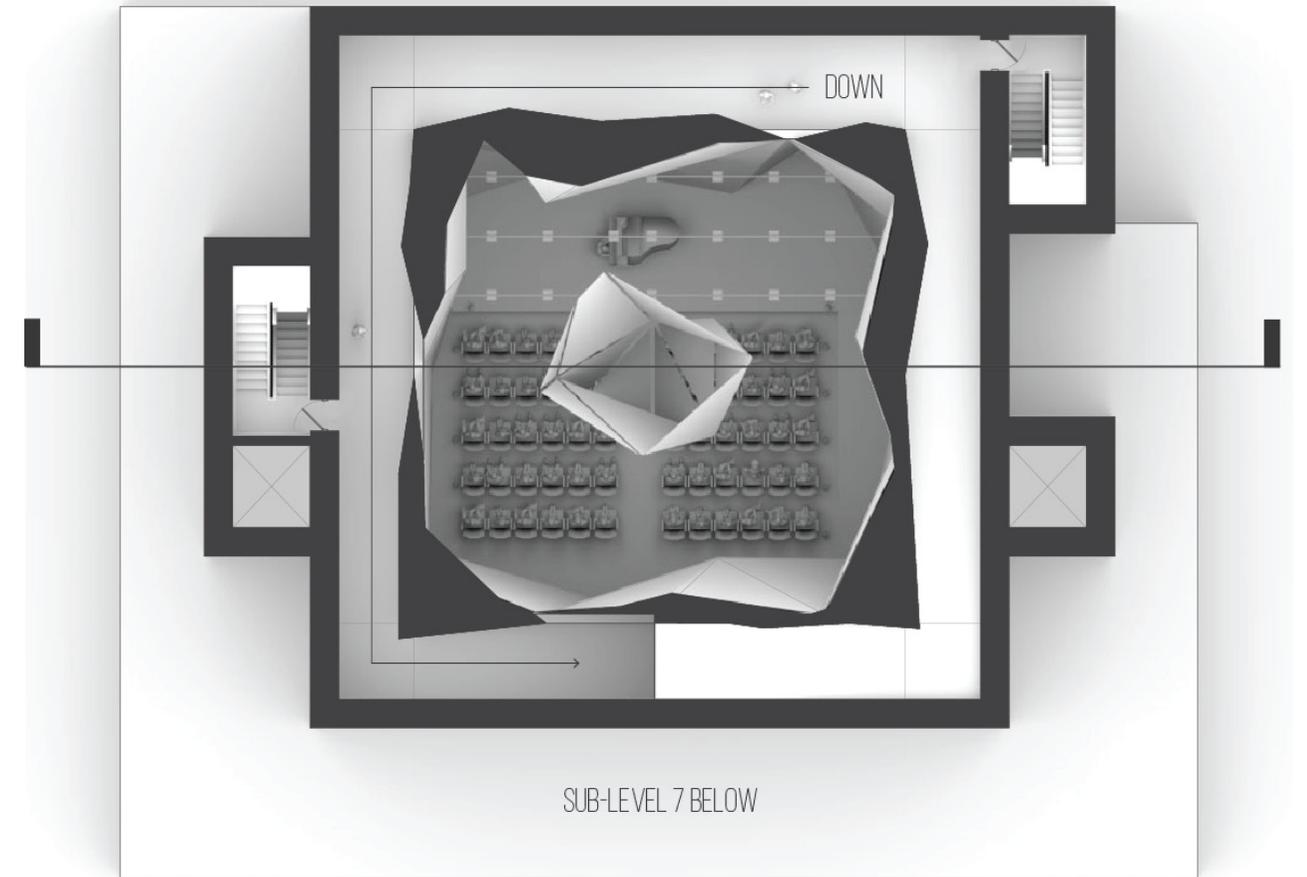






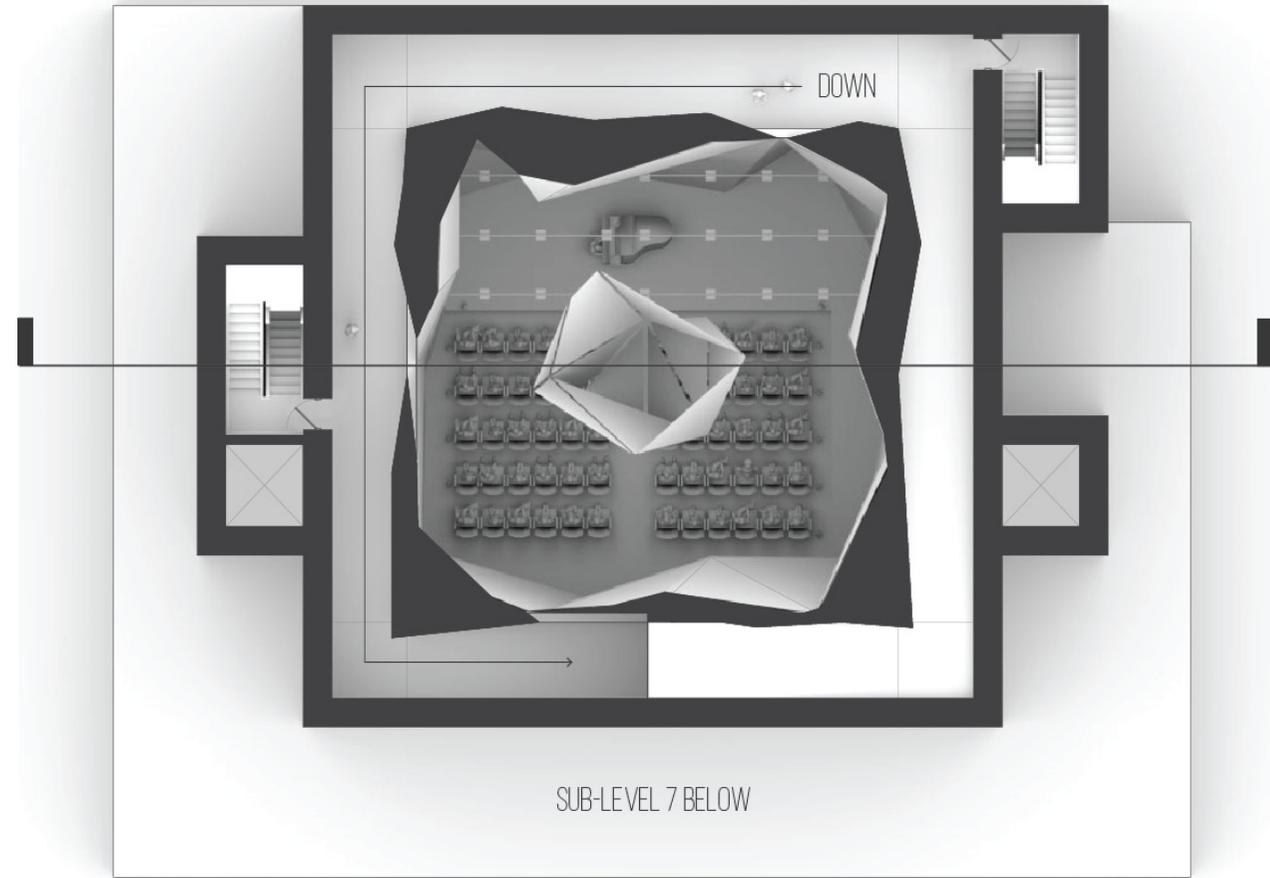
LEVEL 1: FLOOR PLAN

1,893 SQUARE FEET

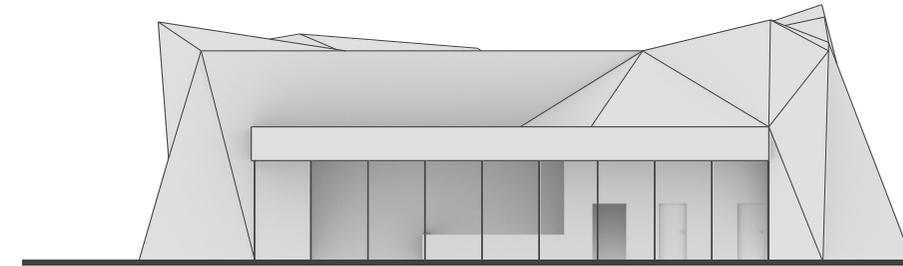


SUB-LEVEL 3: FLOOR PLAN

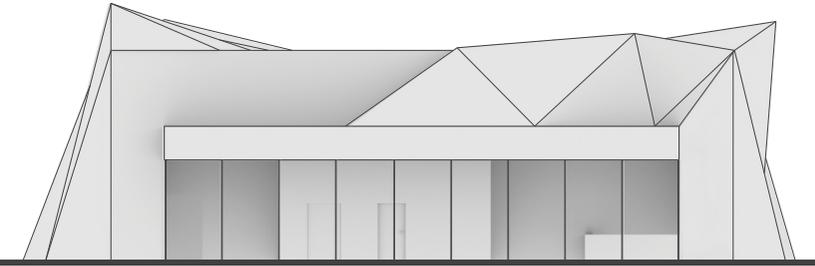
18,024 SQUARE FEET (RAMP TOTAL)



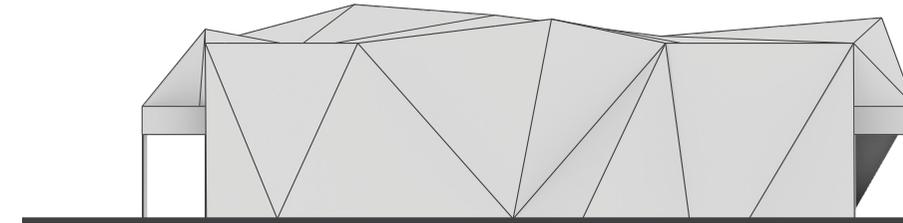
SUB-LEVEL 3: FLOOR PLAN
18,024 SQUARE FEET (RAMP TOTAL)



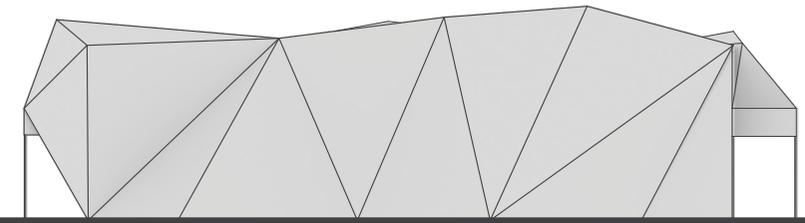
NORTH ELEVATION



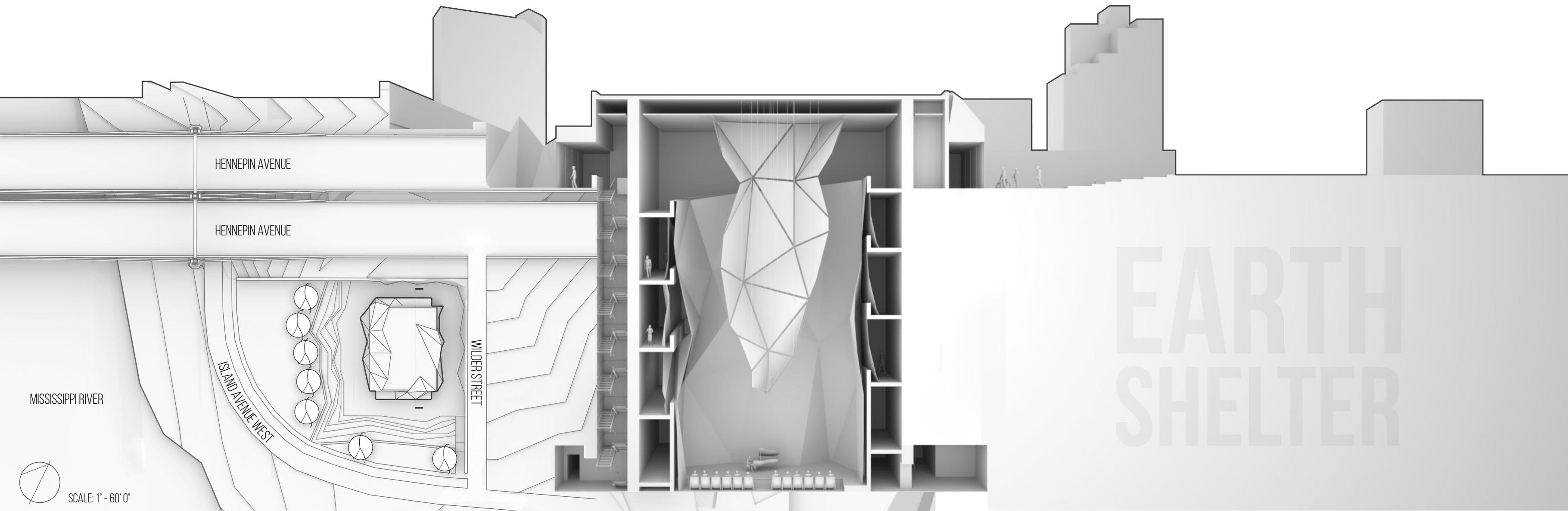
SOUTH ELEVATION



EAST ELEVATION



WEST ELEVATION



HENNEPIN AVENUE

HENNEPIN AVENUE

MISSISSIPPI RIVER

ISLAND AVENUE WEST

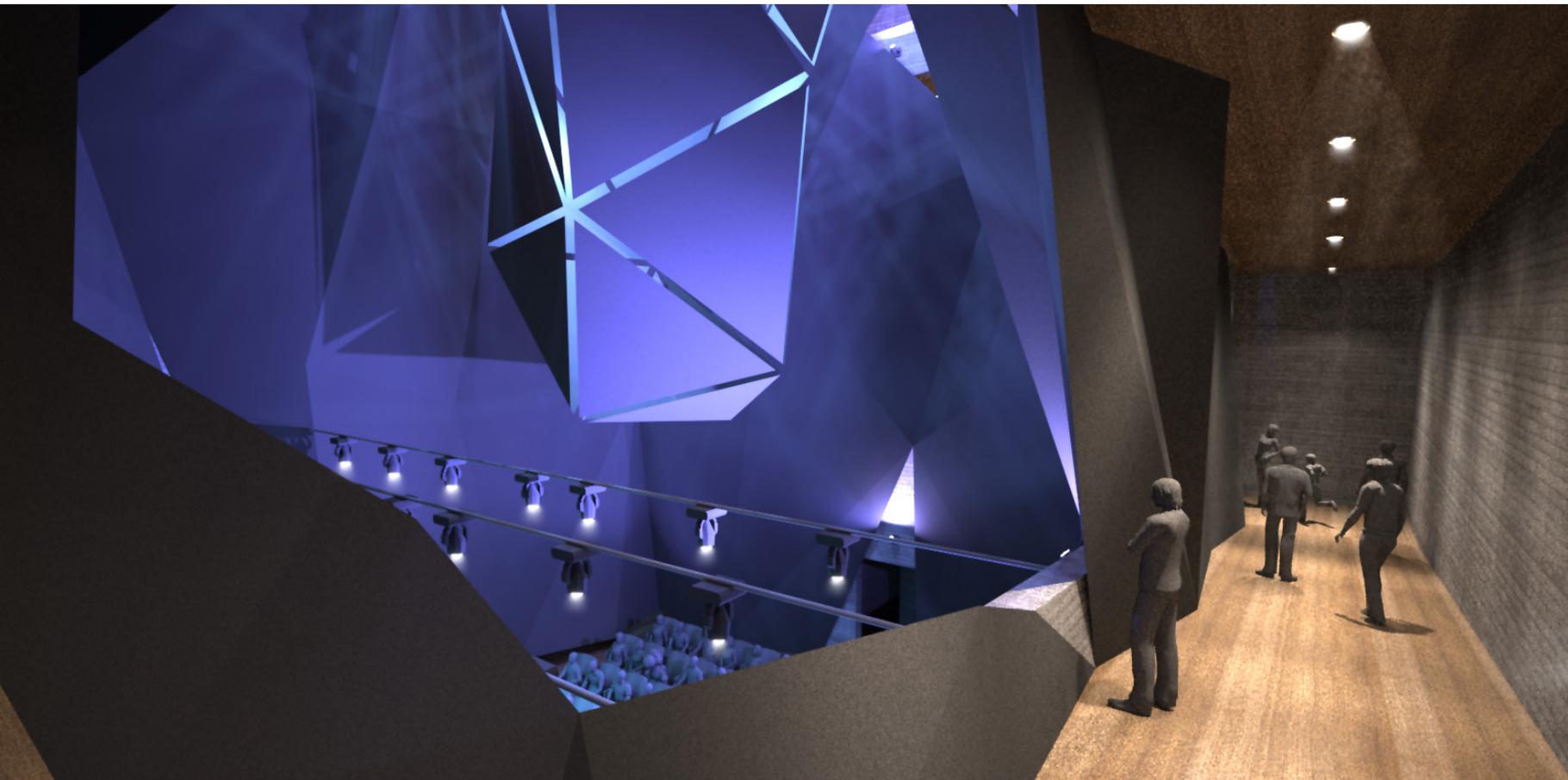
WILDER STREET

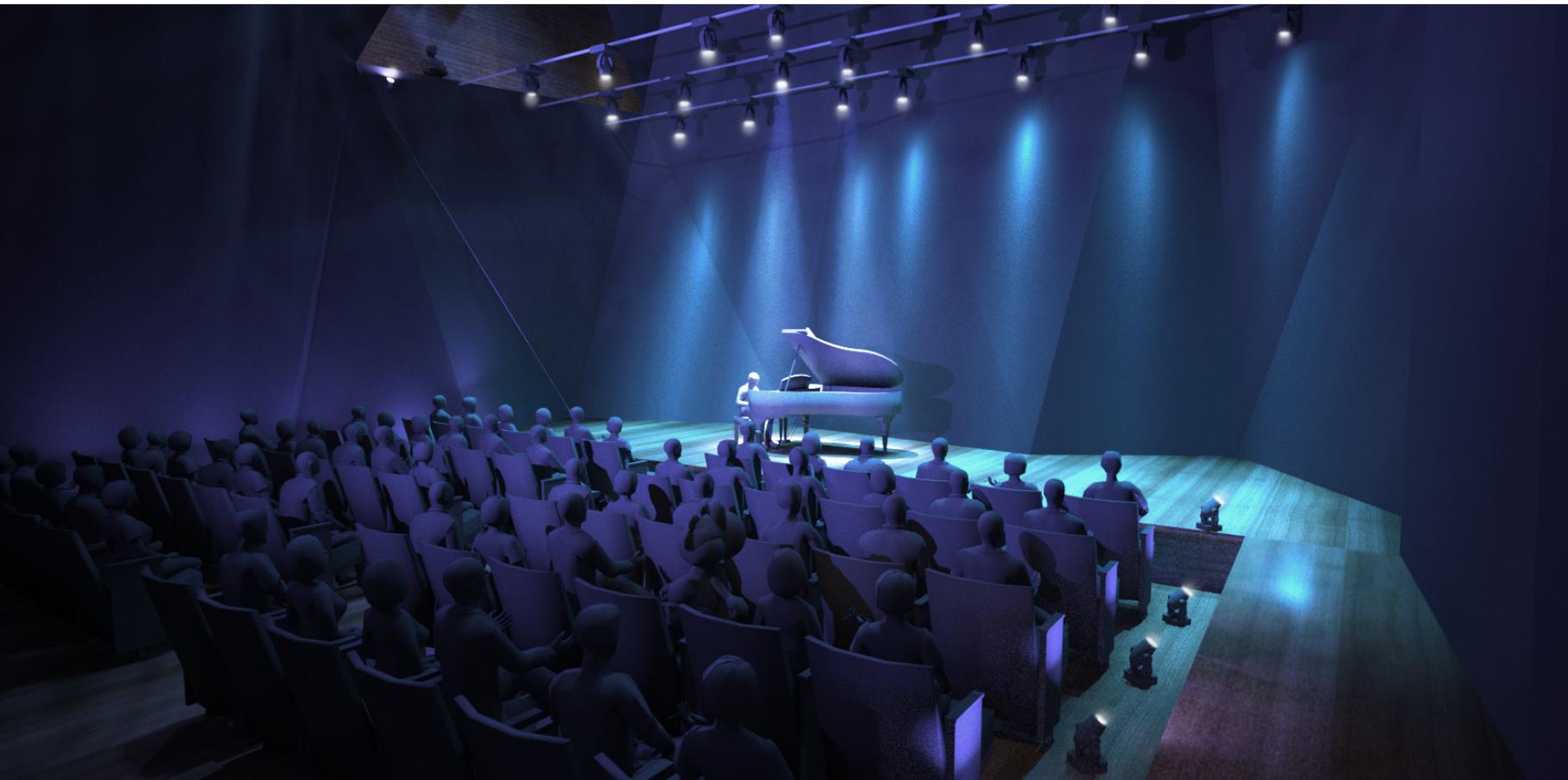
EARTH SHELTER



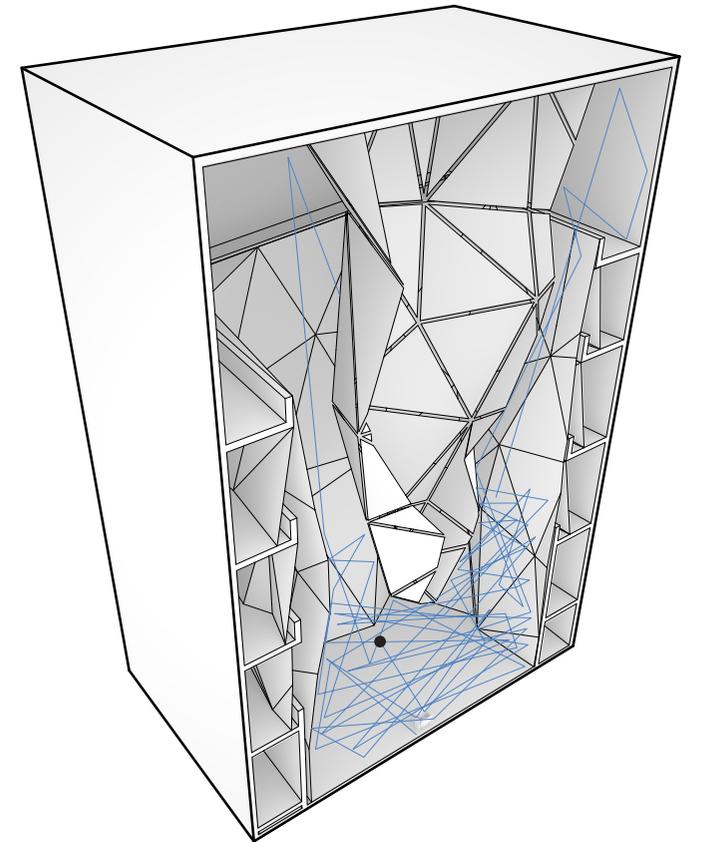
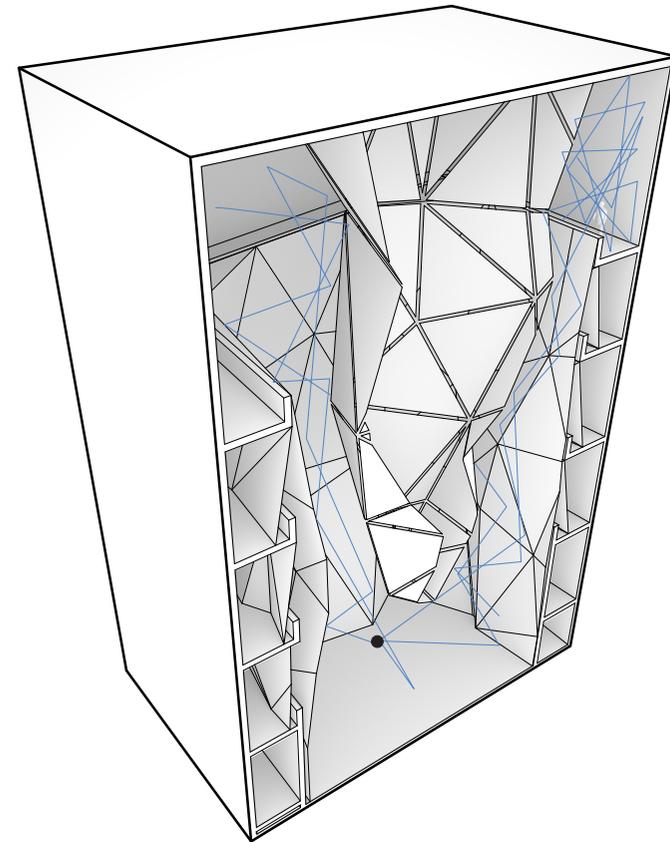
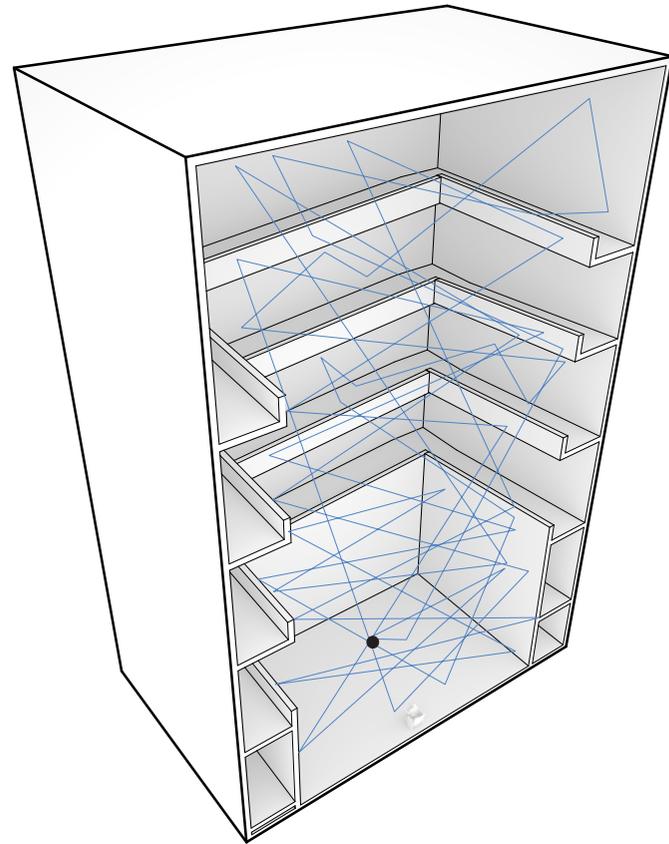
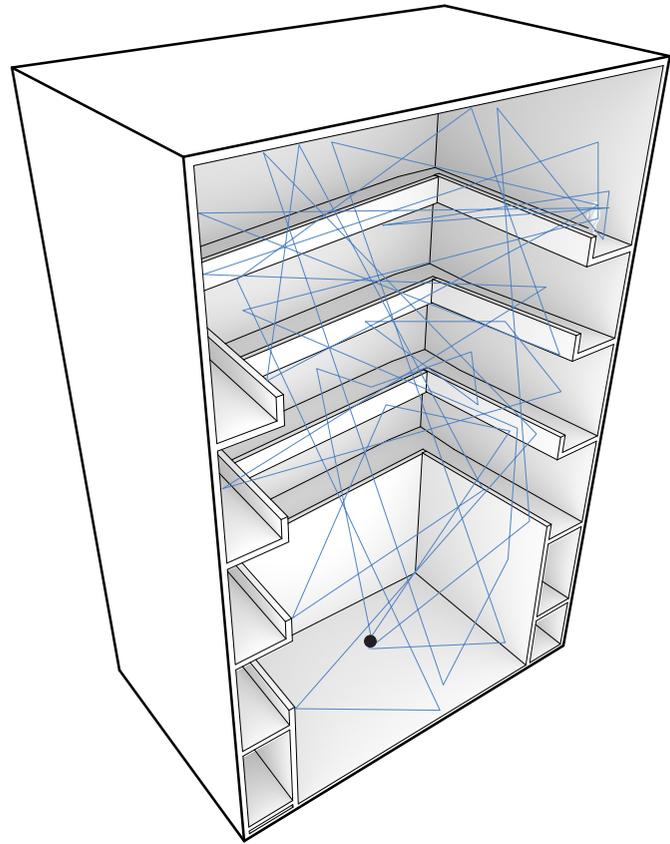
SCALE: 1" = 60' 0"



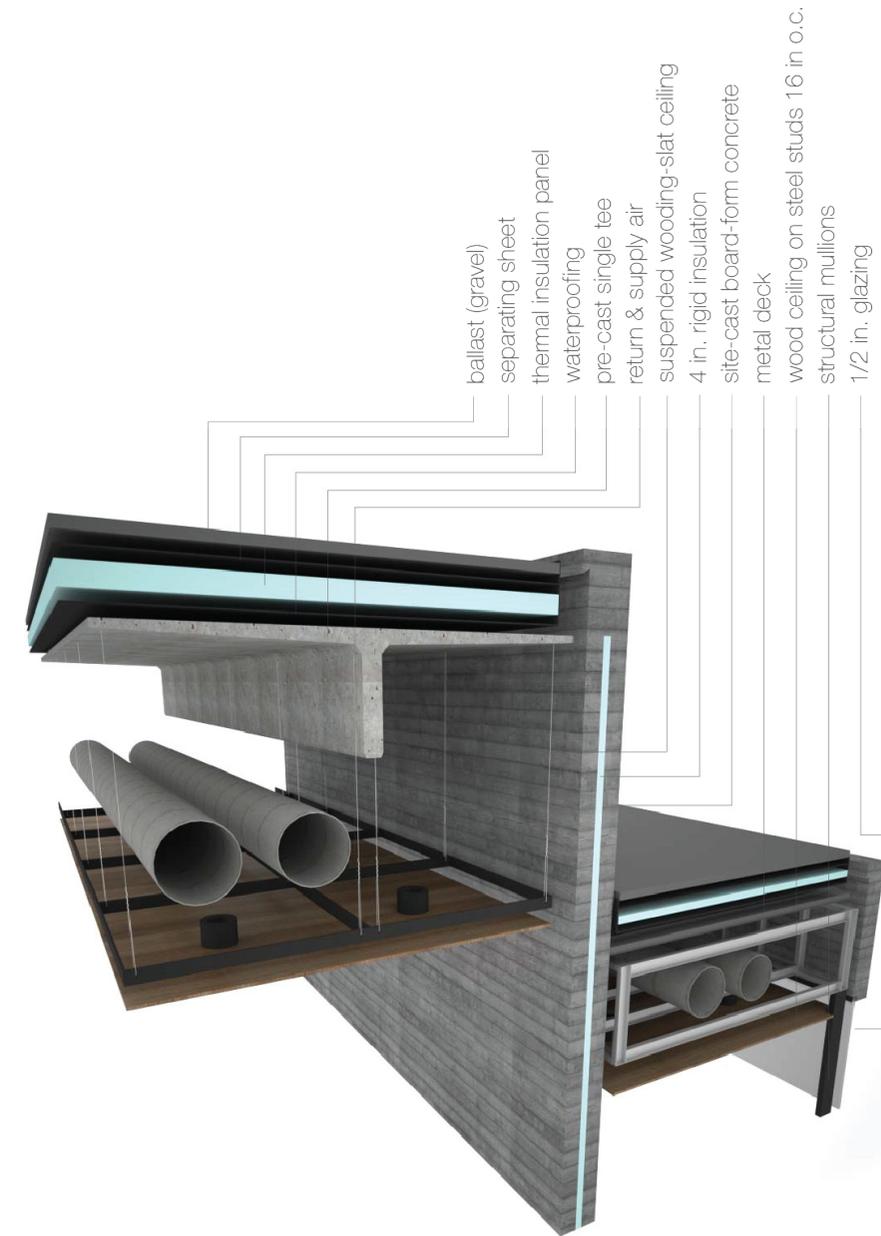
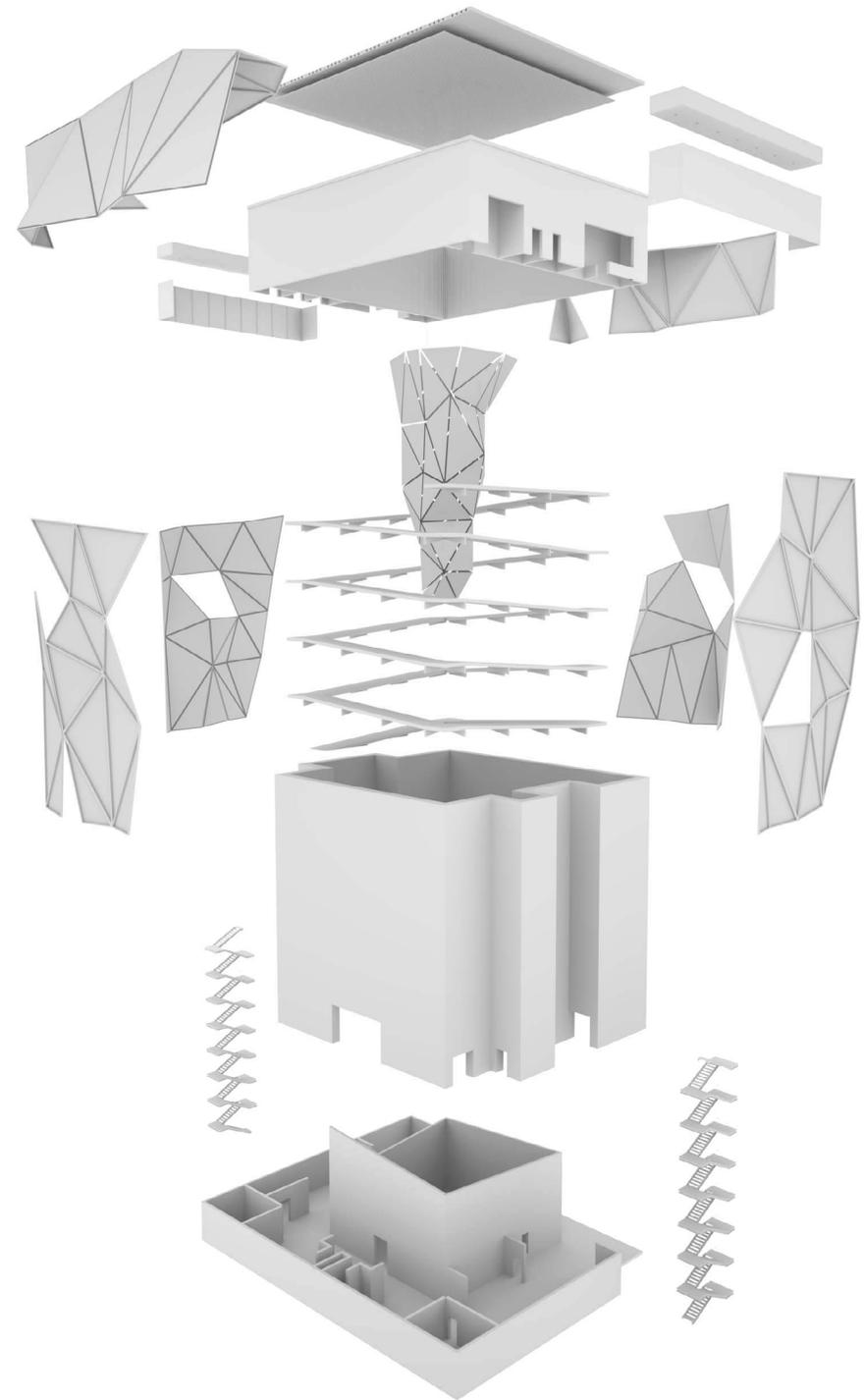




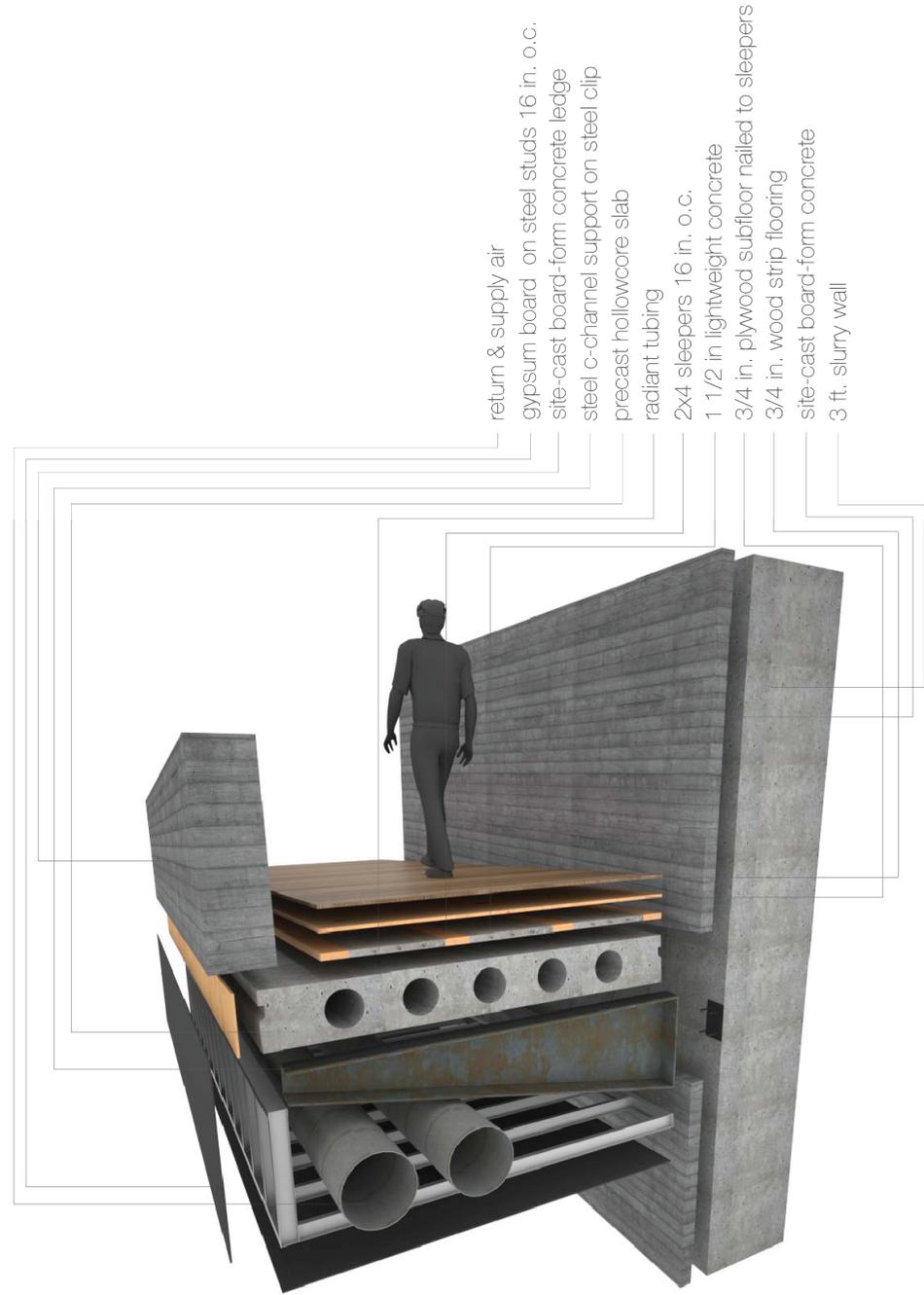




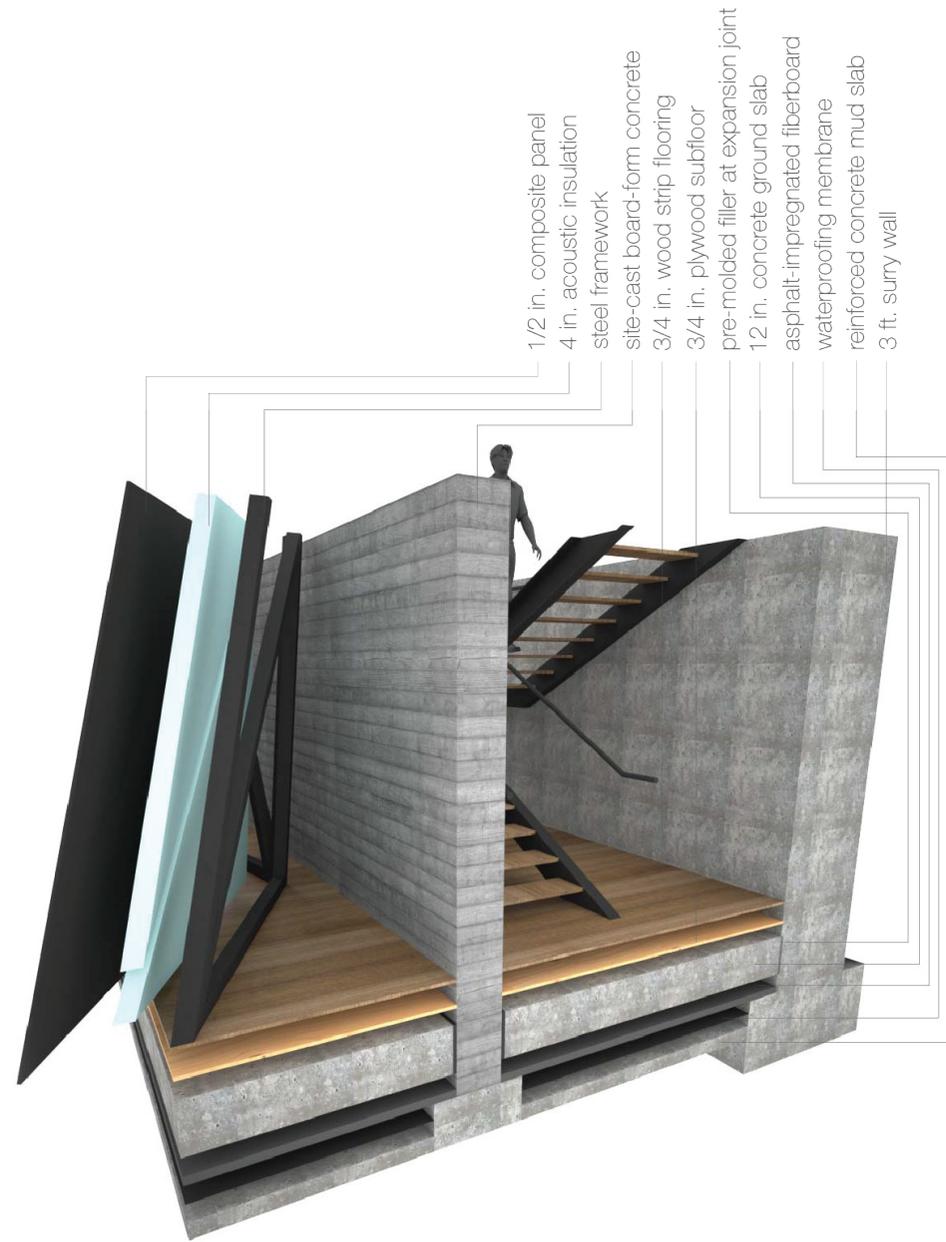




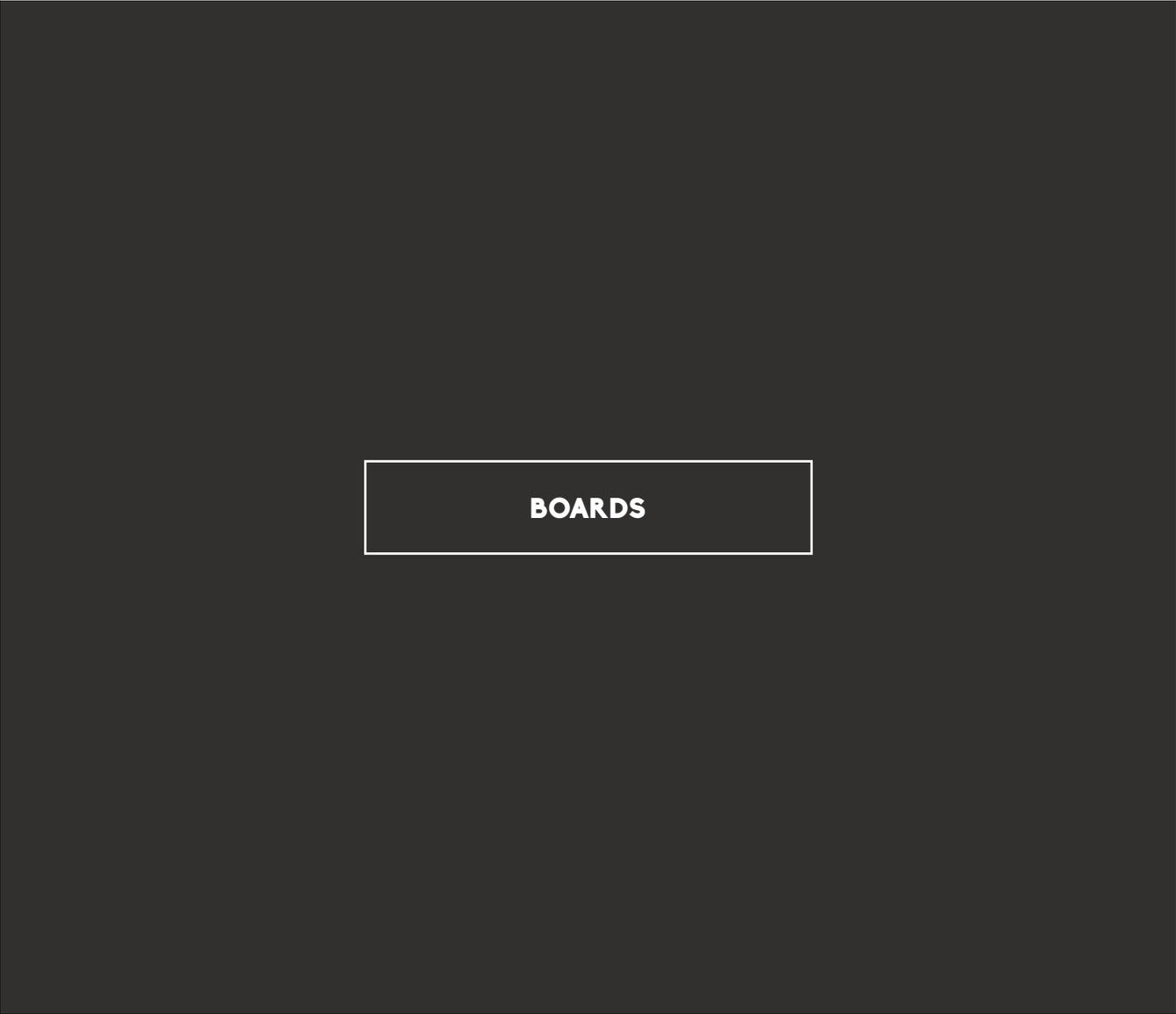
ROOF DETAIL (3)

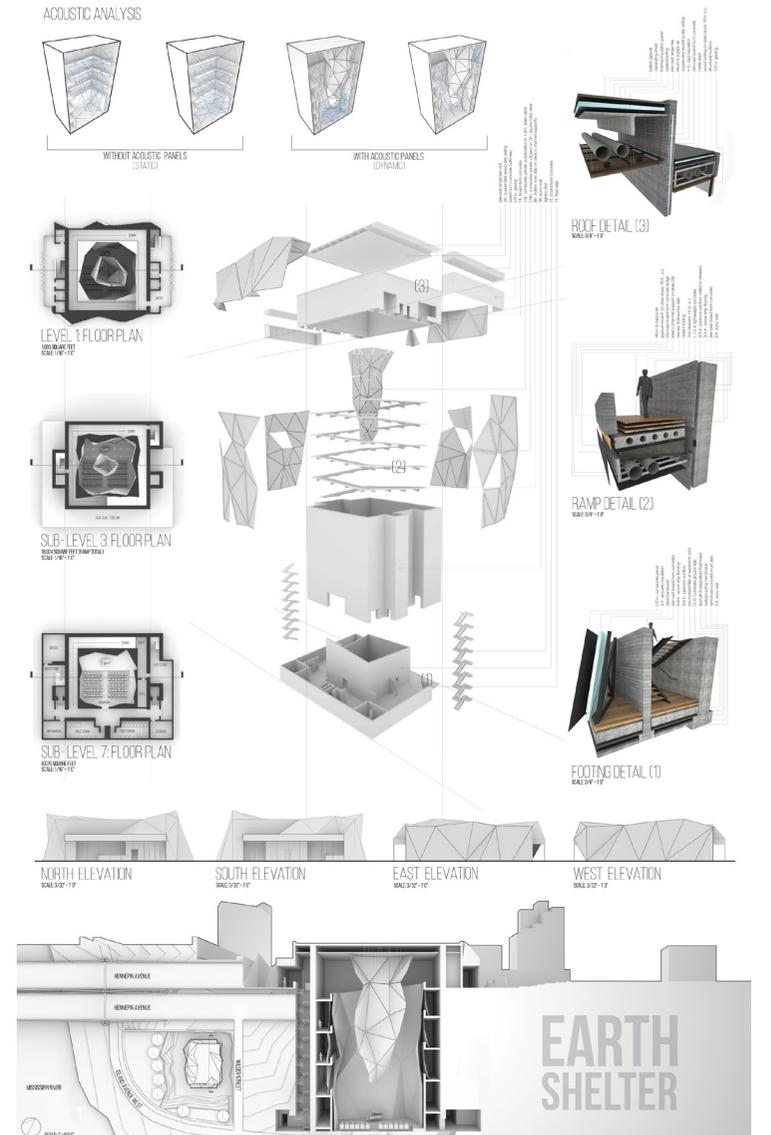
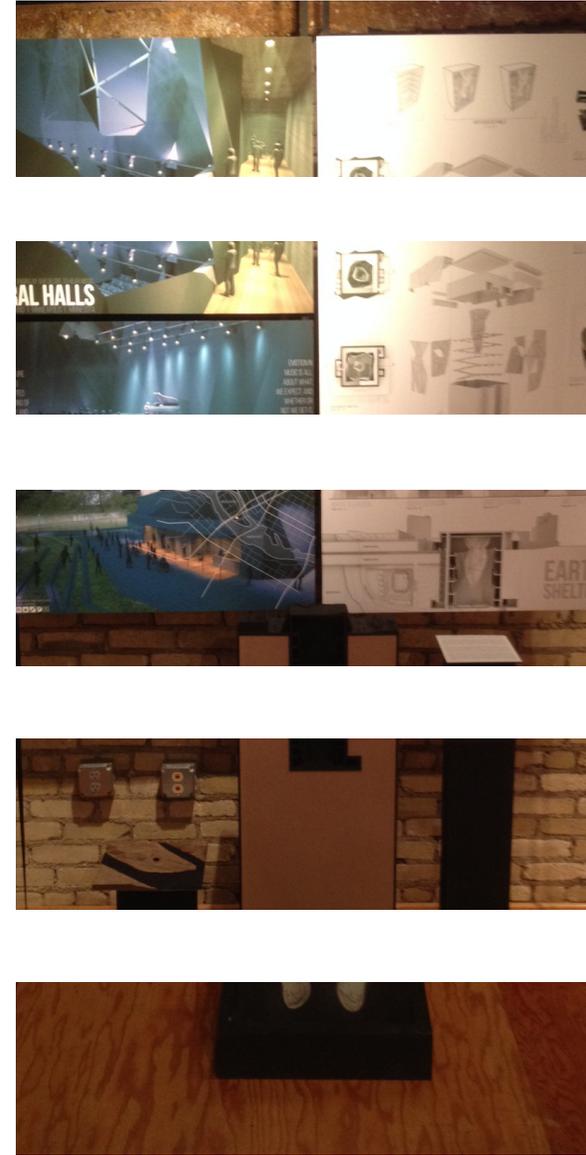
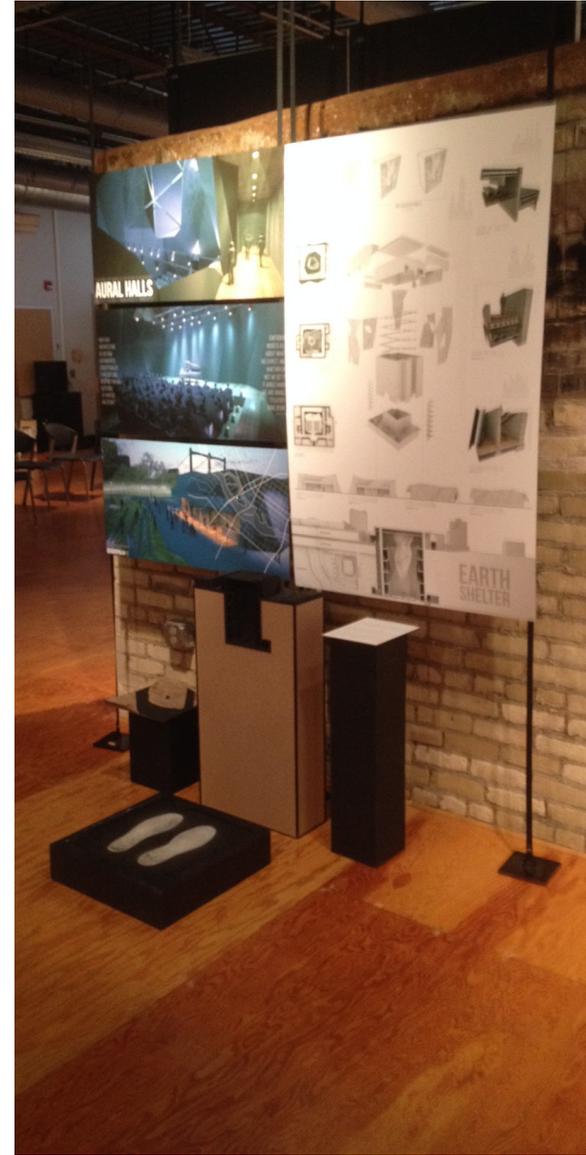


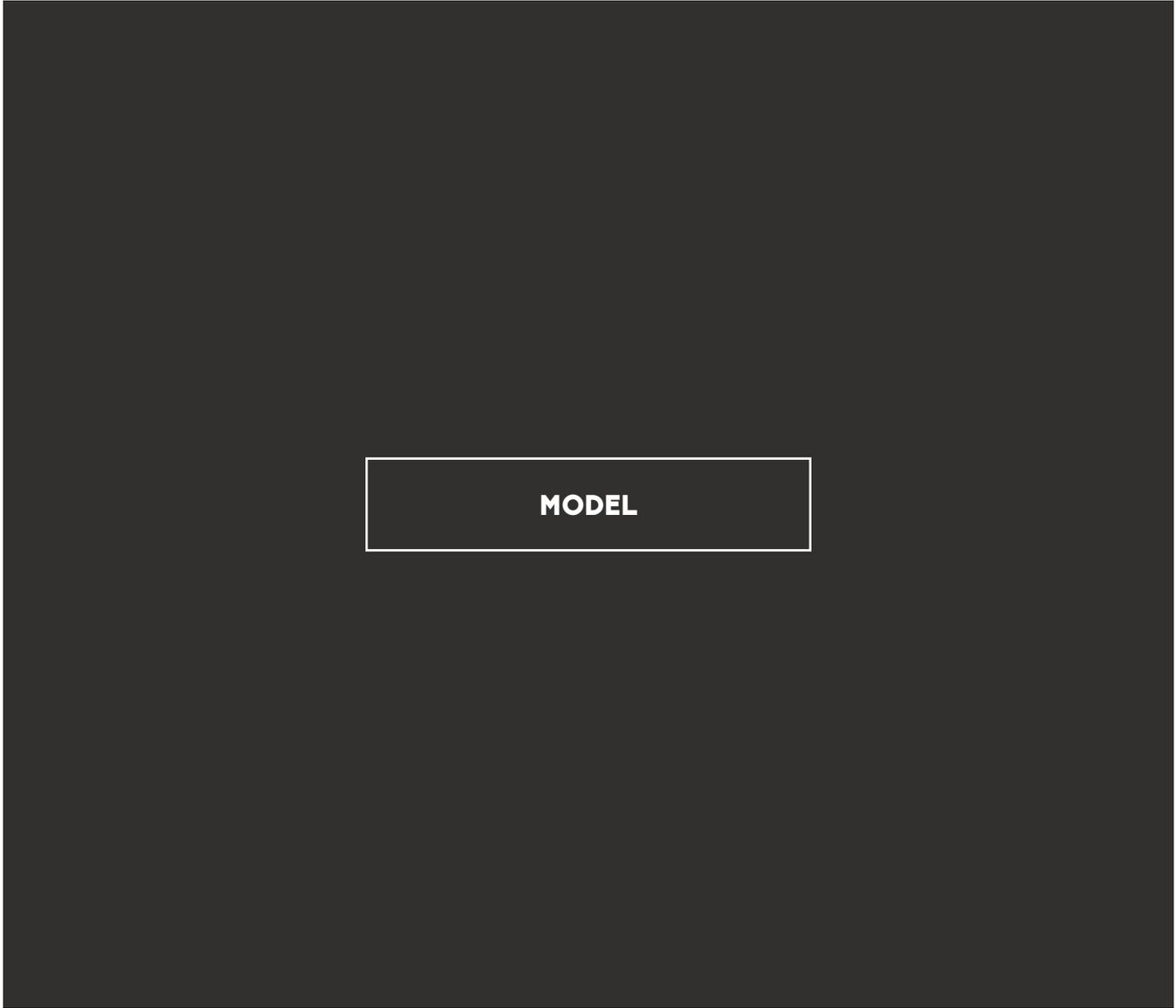
RAMP DETAIL (2)

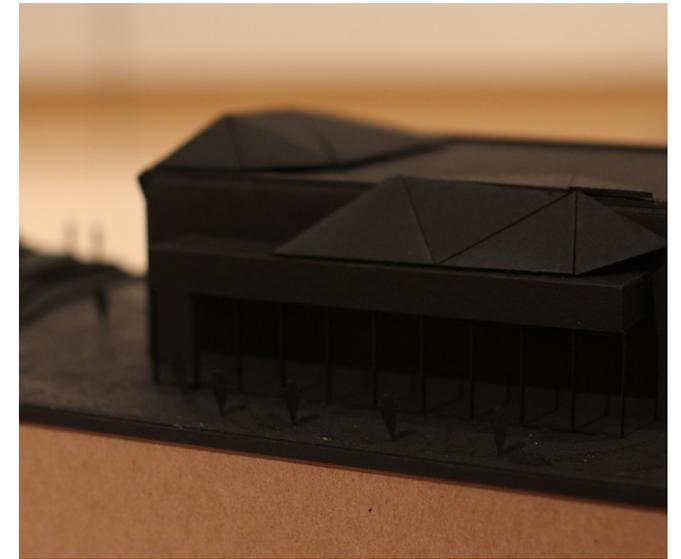
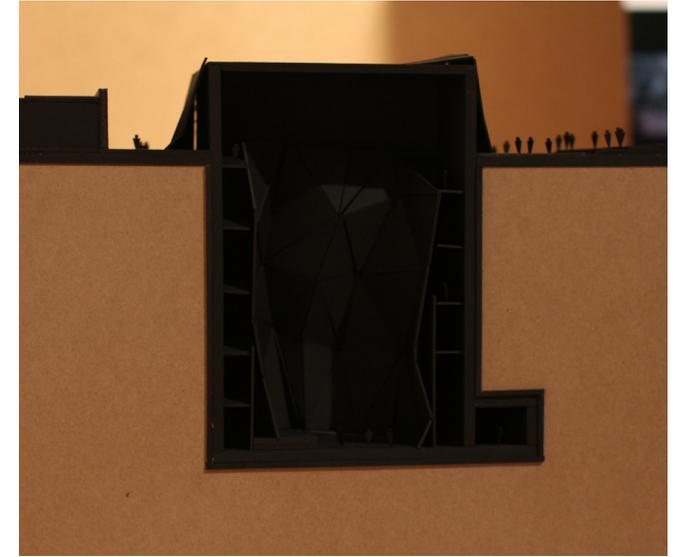
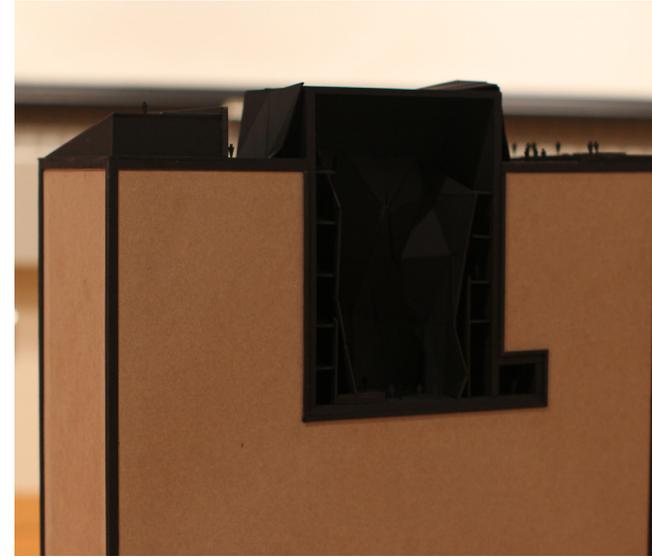
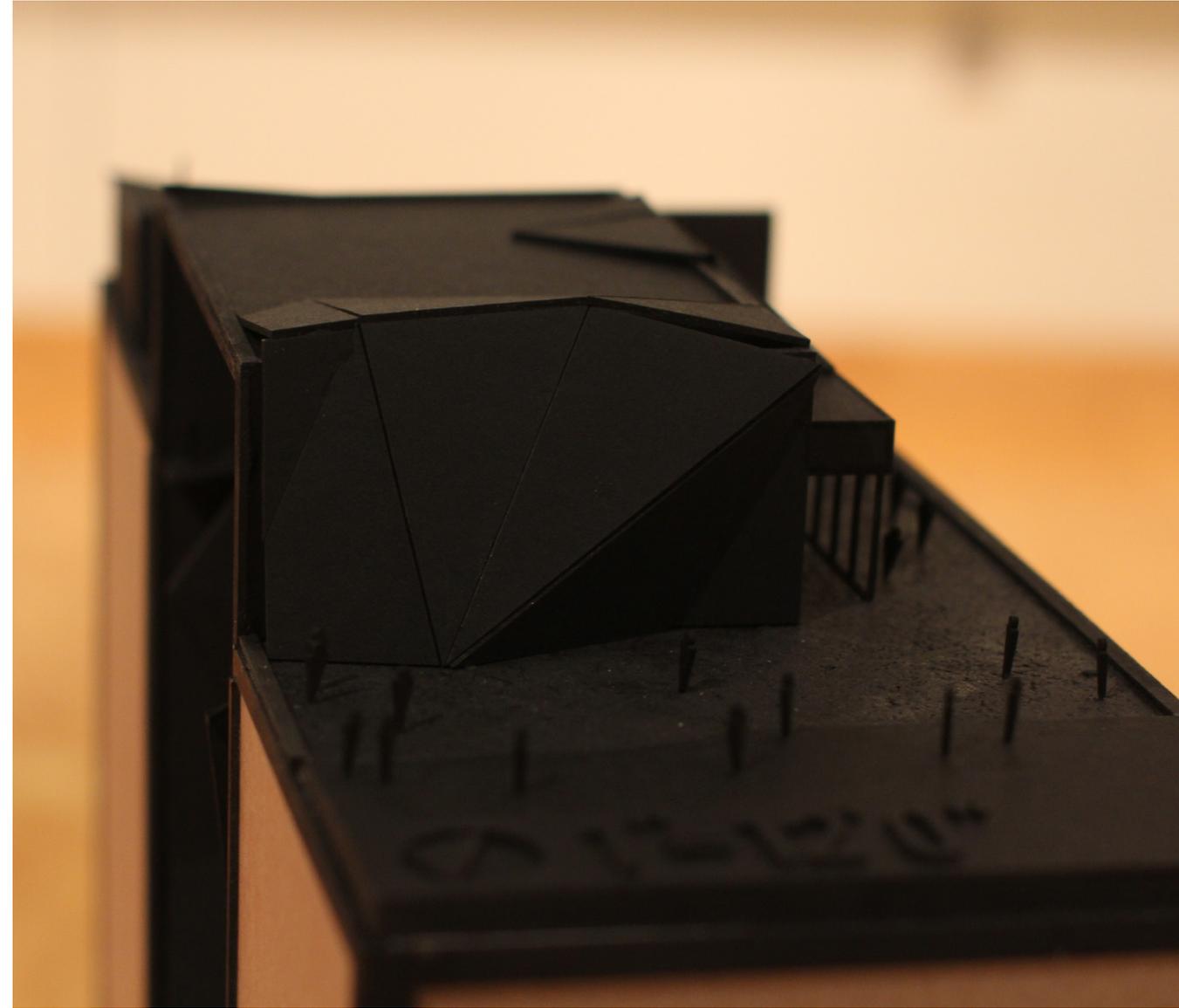


FOOTING DETAIL (1)









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STUDIO EXPERIENCE

272 Design Studio I **FALL 2010**
Joan Vorderbruggen

272 Design Studio II **SPRING 2011**
Darryl Booker

371 Design Studio III **FALL 2011**
Steve Martens

372 Design Studio IV **SPRING 2012**
Mike Christenson

471 Design Studio V **FALL 2012**
Cindy Urness

472 Design Studio VI **SPRING 2013**
Don Faulker

771 Design Studio VII **FALL 2013**
Regin Schwaen

Japanese Tea House
Minneapolis Rowing Club Boat House

Montessori School
Modern Dwelling

Red Fox Research Facility
Mason's Guild Hall

NDSU Stem Reseach Lab I
NDSU Stem Research Lab II

San Francisco High Rise
Light Box

Jeema Campus Expansion
Fargo Triangle Pocket Park

ReGEN Boston Competition
Thesis Artifact Creation



Above: *Figure 45*
Studio Friendships
(Blake Hagen, 2012)

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To be educated, a person doesn't have to know much, or be informed, but he does have to have been exposed vulnerably to the transformative events of an engaged human life.

-Thomas Moore

