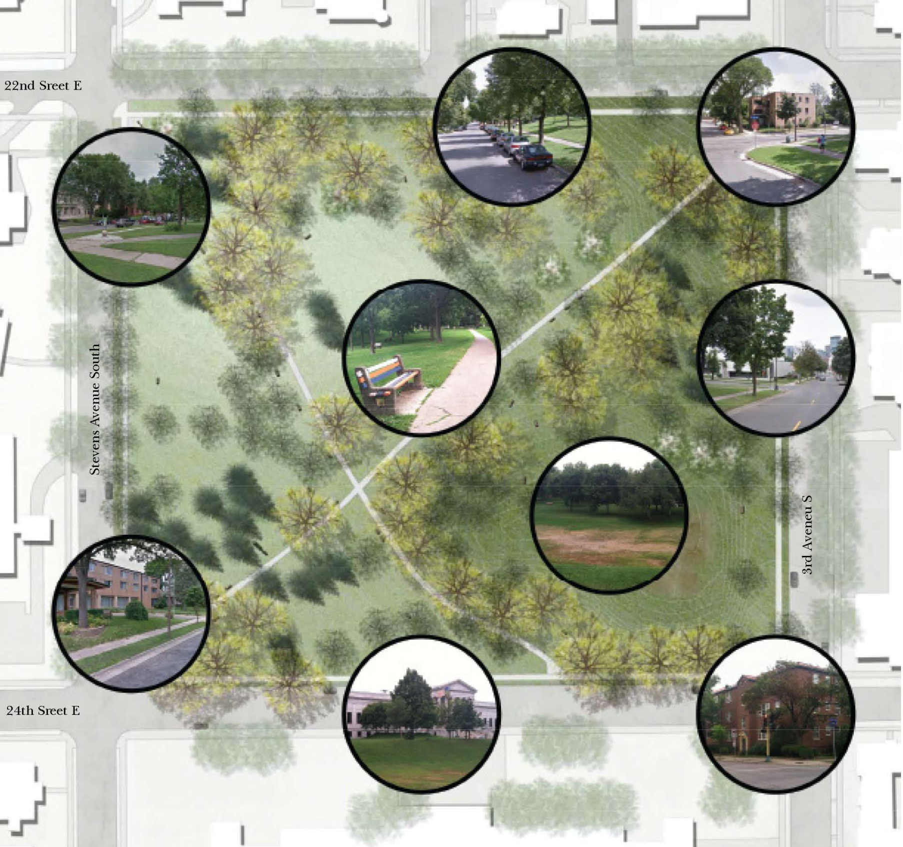
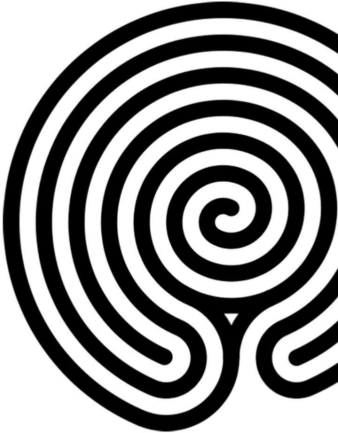


NEIGHBORHOOD: WHITTIER

The Whittier neighborhood is known for many diverse restaurants, coffee shops and food markets. With 13,689 residing in the area consisting of 49% non-white ethnicity, it is the highest populated and most culturally diverse in the city. Whittier is also home to the Minneapolis Institute of Arts, the Minneapolis College of Art and Design, and the Children's Theatre Company.

SITE: WASHBURN FAIR OAKS PARK

Washburn Fair Oaks is a 7.5 acre park home to the Whittier neighborhood of Minneapolis Minnesota, and located just across the street from the Minneapolis Institute of the Arts. The land was purchased by the Minneapolis Park Board in 1911 with plans to be transformed into a landscaped plaza adjacent to the Minneapolis Institute of Arts. Since the park boards acquisition of Washburn Fair Oaks several plans of action have been discussed, and even developed, but to this day it remains an open green space in the center of the city. Today Washburn Fair Oaks Park acts as a pedestrian link connecting downtown Minneapolis with its surrounding communities. With the city of Minneapolis having already developed and approved a plan of renovation for Washburn Fair Oaks Park, I propose that a public center for art and public art studios be implemented into the existing green space, as an extension to the Minneapolis Institute of Arts.



THE LABYRINTH:

The labyrinth is considered one of the oldest architec
available for study, and is resonate with the myt
architecture. The Labyrinth, as depicted in Greek My
elaborate structure designed and built by the leg
Daedalus to simultaneously orientate and re orientate
from its center.

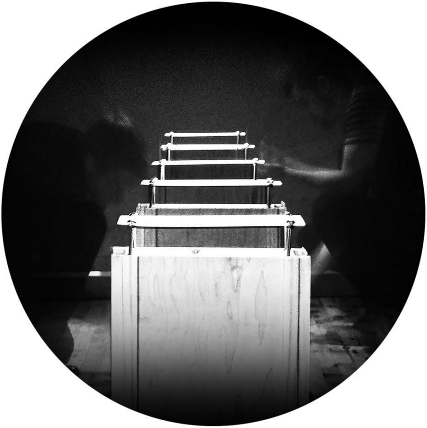
tural precedents
hical origins of
ythology, was an
endary artificer
on a single path

WALKING THE LABYRINTH:

Today the labyrinth is used by many cultures as a metaphor for spiritual enlightenment and a powerful tool for transformation. A key reason people walk the labyrinth is to experience the simultaneity of past and present. In walking the labyrinth we associate with other cultures and periods of time, while also linking the body and soul.

SAINTE MARIE DE LA TOURETTE:

An instance of the labyrinth evoking the experiential qualities of a cultural paradigm through an architectural framework can be found in Le Corbusier's Sainte Marie de la Tourette. The space is rigorous and demanding, and is always discomforting in a way that vibrates with spirituality. La Tourette adopts the physical characteristics of disorientation and reorientation, by implementing instances of familiar materiality/light qualities, repetitive programmatic layout, and acoustic reverberations. Ultimately transforming the inhabitant into a participant of the rituals which the space supports.



THE ARTEFACT:

The artefact asks the relinquishment of the audience's cell phone, as representation of a cultural engagement, as cell phones are deposited into the vessels they take form of the labyrinth. Light flashes and diffuses while rhythmically moving on and off beat with the sound of footsteps and trumpets; these continued reverberations blend each vessel from a singular entity into a whole. The artefact was used to philosophically and historically ground the project, and can begin to anticipate the familiarity of the labyrinth and the rhythm of orientation and disorientation it exemplifies.