The Labyrinth Studies: Exhibiting Culture through Art & Architecture
The Labyrinth Studies

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Department of Architecture and Landscape Architecture
of North Dakota State University

By
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Primary Thesis Advisor

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THESIS ABSTRACT

Our institutions are predicated on a stable and predictable ground on which to enact our daily affairs. Because architecture embodies our social, cultural, and political beliefs and values, when these beliefs become oppressive and burdensome our architecture reflects this. The Labyrinth Studies: Exhibiting Culture through Art & Architecture utilizes the ubiquitous nature of transformation exuberated by the labyrinth, witnessed in art and architecture throughout history, to explore architecture’s ability to resonate amid the developing ethics and beliefs it embodies.

Minneapolis Minnesota exhibits a unique identity of art and culture, along with displaying a high demand for public art facilities. This thesis will utilize the existing cultural characteristics of the region and implement them into a public art center and gallery.

With the accelerated development of our existing culture architects must recognize that change is inevitable. Through the engagement of cultural characteristics architecture can begin to act as a framework in allowing that change to occur, while reinforcing the historical, cultural, or experiential fabric of a community.

Key Words: Embodies, Social, Culture, Political, Engage, Resonate, Labyrinth
PROBLEM STATEMENT
How can architecture resonate amid the developing social, cultural, and political ethics it embodies?
STATEMENT OF INTENT
Today architecture cannot neglect the cultural mechanisms available in its setting. Up until the 19th century architecture always included various modes of culture. Language, religion, dress, music, art, food habits, festivals, temporal organizations, books, journals, and films must all play a role in the creation of space. (Rapoport, 2000) Continual engagement between the public and our built infrastructure reinforces the cultural integrity of a space and its community. “Today diverse public centers, such as community gardens, temporary art installations, and other cultural venues are transforming existing spaces, such as public squares, parks, and pavilions of our past social construct into concrete places.” (Klanten, 2012) To ensure perpetual engagement architecture must approach people, its surroundings and the cultural paradigm it is a part of. “Architecture is a mnemonic device to remind participants of the structure of their own culture. A society that has segregation in its culture will have segregation in its architecture or use of space.” (Rapoport, 1982)

**PROJECT TYPOLOGY**
Art Center and Public Gallery

**CLAIM**
Cultural beliefs and ethics can be used to reinforce the historical, cultural, and experiential fabric of a community through architecture.

**Actors:** The Culture and Residents of Minneapolis, MN

**Action:** Exhibiting Culture through Art and Architecture

**Object:** Historical, Cultural, and Visual Community Fabric

**PREMISES**
Today architecture cannot neglect the cultural mechanisms available in it’s setting. Up until the 19th century architecture always included various
UNIFYING IDEA

“Because architecture embodies our social, cultural, and political values, its initial meaning will presumably be lost during the course of a shift in culture.“ (Pérez-Gómez) Creating a public space which enhances the relationship between architecture and its occupants, while engaging the existential cultural paradigm, can influence the ubiquitous shifting of social, cultural, and political values, that exist within our built environment.

PROJECT JUSTIFICATION

With the accelerated development of our existing culture, and the emergence of new cultural styles, our built environment has experienced elevated percentages of building renovation and turn over. Resulting from this turn over is the depreciation of building longevity, and architectural significance of the region.

Studying the relation between cultural institutions and architecture will help in the creation of architecture capable of sustaining the inevitable shift in culture.
Over centuries we have rid ourselves of the indirect path, for the supposed superiority of the straight line. We moved from the meandering to the linear, from the complex to the singular, and from the curved and sensual to the straight and narrow. By implementing qualities of the labyrinth into our built environment we can begin to experience and perceive space and architecture in ways that resonate with that of past cultures.

A labyrinth is a complex path, limited by walls, with at least one passage leading towards a center or exit. There are no wrong turns possible in the labyrinth, yet the center is always farthest just when one feels it is about to be obtained. The Labyrinth, as depicted in Greek Mythology, was an elaborate structure designed and built by the legendary artificer Daedalus to simultaneously orientate and re orientate on a single path from its center. As told by Karl Kerényi in his book Dionysos: (Archetypal Image of Indestructible Life) “Then it seemed like falling into a labyrinth we thought we were at the finish, but our way bent round and we found ourselves as it were back at the beginning, and just as far from that which we were seeking at first.” (Kerényi, 1996) Implementing this experiential quality of the labyrinth into my project can activate a participaption between space and its attendees.
Today the labyrinth is viewed by many cultures as a symbol of life, art, and knowledge itself. In the labyrinth we begin to associate with diverse cultures and periods of time, while also linking the mind, body, and soul. The practiced ritual of the labyrinth begins with the purgation or releasing of oneself as you move towards the center of the labyrinth. Second, the illumination, or meditation, is performed in the center of the labyrinth. This is where participants receive inspiration and guidance from the ritual. On exiting the path of the labyrinth a union or restoring concludes the act. This is the release of the labyrinth where participants are fortified with a new awareness and thanksgiving.

Similar to the labyrinth, cultures have shown the ability to constantly transform. As cultures advance new rituals may be adopted, and the traditionalized may be amended. As these advancements are made fragments of the cultural fabric are torn. What remains the same within a wavering cultural structure is the experience of the arts.

How does art possess the ability to resonate amongst an overwhelming increase of acquired information and technology? What is present in any meaningful work of art is the experience of the labyrinth, which resonates with the very origins of western art and architecture. Daedalus’ mythical creation of coinciding path and boundary has been reinterpreted for millenia in manifestation of city, life, art, and architecture. The strength of such works is that it evokes an orientation and disorientation, revealing and concealing on behalf of the attendee. Achieving symbolism all while leaving questions of
meaning open, and resonating with the very origins of mythical belief.

Minneapolis, Minnesota is renowned for its rich culture of the arts and performance arts. With such venues as the Guthrie Theater, Walker Art Center, Minneapolis Institute of Arts, and the Frederick R. Weisman Art Museum, Minneapolis is arguably the premier arts center between the East and West coasts. Using the cultural characteristics present in Minneapolis, along with the properties of the labyrinth, because of its cultural resonation and ubiquitous relation to the arts. I propose the construction of a public center for art and public art studios to be located in Washburn Fair Oaks Park, Minneapolis, Minnesota. This public center will function as a space to celebrate and perform art, as well as house classes, public forums lead by local artists, and will be driven by the existing art and culture of the region.

Today, modern architectural creation, is either concerned for objective rational formulas, which avoids subjective experience altogether, or through subjective, personal styles and tastes. By adopting the characteristics of the labyrinth, and the artistic nature culturally represented in Minneapolis, a development of public space resonate with the historical, philosophical, and cultural origins can be achieved.
USER/CLIENT DESCRIPTION

The proposed site and complex designed will be owned by the city of Minneapolis. The city will oversee the design and construction to its completion, as well as regulate, maintain, and market the spaces available for lease. Any retail space will be leased to private parties, and selected to accommodate needs of the community.

The public usage will be attending forums as well as art classes and interactive studios throughout the day and evening. Visiting and locally residing artists will lead these forums and workshops. These artists will also have the opportunity to display and sell portions of their work in the gallery, during quarterly scheduled exhibitions. In addition private living space will be alloted for visiting artists, and the building will provide space for all occupants to store their materials, art installations, and prepare for performances and rehearsals.
MAJOR PROJECT ELEMENTS

**ART GALLERY**
The art gallery will serve as the main exhibition space for local art and renowned art installations.

**AUDITORIUM**
The auditorium will serve as the main assembly for lectures, performances, and public forums.

**STUDIOS**
The studios will serve as work stations for art installments and performance art rehearsals.

**LIVING QUARTERS**
The living quarters will be the primary dwelling for visiting artists and public speakers.

**OFFICES**
The offices will serve as private space used by the gallery’s curator and maintenance employees in conducting daily affairs.

**LOBBY**
The lobby will serve as a public gathering space, extending from the art gallery and into the surrounding landscape.

**SCULPTURE GARDEN**
The existing green space not affected by construction of the main building will be transformed into a public green space filled with art installations and sculpture.
SITE INFORMATION: MACRO

REGION: HENNEPIN COUNTY, MN
Hennepin County is home to the highest population, budget, and estimated property value in the state. The region is populated by roughly 1.2 million residents, 22 percent of Minnesota’s total population. Hennepin County is also racially and ethnically diverse, housing more than 40 percent of the state’s non-white and foreign born citizens. The median household income is around $61,695 and the median age is 38. (Hennepin County Affairs, 2013)
SITE INFORMATION: MICRO

CITY: MINNEAPOLIS
With an estimated population of 392,880, Minneapolis is the largest city in the state of Minnesota. Minneapolis is known for its cultural organizations that draw creative people and audiences to the city for theater, visual art, writing, and music.

NEIGHBORHOOD: WHITTIER
The Whittier community demonstrates a high demand for art and performance art studios, and the neighborhood is called home to many artists and performers of the area. It is also 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 INFORMATION: MICRO

SITE: WASHBURN FAIR OAKS PARK
Washburn Fair Oaks is a 7.56 acre park located in the Whittier neighborhood. Named for the William Washburn family’s estate “Fair Oaks” that once occupied the land. 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.
Washburn Fair Oaks Park
PROJECT EMPHASIS

“The Labyrinth Studies: Exhibiting Culture through Art & Architecture”
explains the ubiquitous experience of the labyrinth and its relationship to art
and architecture. As well as its ability to continue to inform and activate the cultural experience of art and architecture. This thesis will emphasize the importance of engaging relationships between the cultural integrity of a space and the community it serves.
PLAN FOR PROCEEDING

RESEARCH DIRECTION
Research will be conducted in the theoretical premise/unifying idea, project typology, historical context, Site Analysis, and programming requirements. This research process will allow me to produce a detailed and historically grounded architectural design.

DESIGN METHODOLOGY
The design process will be conducted through qualitative and quantitative data gathered, analyzed concurrently, and translated from a wide range of sources. The “Artefact” I have developed will also be used to historically and philosophically ground, as well as test, the architectural design and concepts through a tangible and interactive installment.

PLAN FOR DOCUMENTATION
This thesis will be documented and preserved through, hand sketches, writing, digital reproduction, digital representation, and scaled modeling. Documentation will be made available to scholars in the North Dakota State University Libraries digital collection in the architecture thesis institutional repository. The intended schedule for the Spring Semester’s design project and documentation is presented on the following page.
### SPRING SEMESTER SCHEDULE

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<thead>
<tr>
<th>Task</th>
<th>Duration</th>
<th>Start Date Range</th>
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<tbody>
<tr>
<td>Project Documentation</td>
<td>89 days</td>
<td>1/14 - 5/16</td>
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<tr>
<td>Context Analysis</td>
<td>5 days</td>
<td>1/14 - 1/20</td>
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<tr>
<td>Conceptual Analysis</td>
<td>10 days</td>
<td>1/14 - 1/27</td>
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<td>Spatial Analysis</td>
<td>15 days</td>
<td>1/21 - 2/10</td>
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<tr>
<td>ECS Passive Analysis</td>
<td>5 days</td>
<td>1/28 - 2/3</td>
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<tr>
<td>ECS Active Analysis</td>
<td>5 days</td>
<td>1/28 - 2/3</td>
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<tr>
<td>Structural Development</td>
<td>30 days</td>
<td>2/3 - 3/14</td>
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<tr>
<td>Envelope Development</td>
<td>30 days</td>
<td>2/3 - 3/14</td>
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<tr>
<td>Floor Plan Development</td>
<td>10 days</td>
<td>2/24 - 3/7</td>
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<tr>
<td>Landscape Development</td>
<td>6 days</td>
<td>3/3 - 3/10</td>
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<tr>
<td>Materials Development</td>
<td>6 days</td>
<td>3/3 - 3/10</td>
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<tr>
<td>Mid-Term Thesis Reviews</td>
<td>5 days</td>
<td>3/10 - 3/14</td>
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<tr>
<td>Thesis Revisions</td>
<td>13 days</td>
<td>3/12 - 3/28</td>
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<td>Digital Renderings</td>
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<tr>
<td>Model Building/Plotting</td>
<td>20 days</td>
<td>3/21 - 4/17</td>
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<tr>
<td>Thesis Presentation Preparation</td>
<td>10 days</td>
<td>4/10 - 4/23</td>
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<tr>
<td>Thesis Presentation Layout</td>
<td>5 days</td>
<td>4/17 - 4/23</td>
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<tr>
<td>Thesis Boards Digital Documentation Due</td>
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<tr>
<td>Thesis Exhibit Due</td>
<td>0 days</td>
<td>4/28, 9:00 AM</td>
</tr>
<tr>
<td>Annual Thesis Exhibit</td>
<td>3 days</td>
<td>4/28 - 4/30</td>
</tr>
<tr>
<td>Final Thesis Reviews</td>
<td>6 days</td>
<td>5/1 - 5/8</td>
</tr>
<tr>
<td>Advisor Digital Documentation Due</td>
<td>0 days</td>
<td>5/12</td>
</tr>
<tr>
<td>Thesis Finalist Gallery</td>
<td>5 days</td>
<td>5/12 - 5/16</td>
</tr>
<tr>
<td>Institutional Repository Documentation Due</td>
<td>0 days</td>
<td>5/16, 5:00 PM</td>
</tr>
<tr>
<td>Commencement</td>
<td>0 days</td>
<td>5/17, 10:00 AM</td>
</tr>
</tbody>
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STUDIO EXPERIENCE

FALL 2009: STEPHEN WISCHER
Tea House: Fargo, ND
Boat House: Minneapolis, MN

SPRING 2010: PHIL STAHL
Montessori School: Fargo, ND
Hemmah Dwelling: Fargo, ND

FALL 2010: MILTON YERGENS
Northern Lights Center: Calgary, ON
Masons Guild Hall: Flagstaff, AZ

SPRING 2011: REGIN SCHWAEN
AISC Steel Competition: Fargo, ND
Concrete Cafe: Fargo, ND

FALL 2011: DAVID CRUTCHFIELD
High Rise: San Francisco, CA

SPRING 2012: RONALD RAMSEY
Building Facade Studies
Student Union: Davenport, IA

FALL 2013: STEPHEN WISCHER
The Labyrinth Studies
PROGRAM DOCUMENT
The fundamental goal of, “The Labyrinth Studies: Exhibiting Culture through Art and Architecture”, will be the utilization of present cultural characteristics that the Minneapolis Minnesota area exuberates, and the creation of a design that encourages an experience and integration capable of developing the cultural fabric community.

UNIFYING IDEA

Because architecture embodies our social, cultural, and political values, its initial meaning will presumably be lost during the course of a shift in culture. Creating a public space which enhances the relationship between architecture and its occupants, while engaging the existential cultural paradigm, can influence the mending of deviations amid shifting social, cultural, and political values, and our built environment. To better understand the unifying idea of this project, its historical and sociological origins need to be unpacked in order to compose a theoretical construct that attempts to contextualize the problem.

In order to implement a successful architectural design capable of engaging the cultural paradigm exhibited by Minneapolis, it is first imperative to understand culture, its influence on architecture, and the importance of the reciprocal nature of their relationship.

CULTURE IN SOCIETY

“In general, culture is a complex concept that often refers to an integrated pattern of human beliefs, customs, norms, knowledge, morals, values, behaviors, and art shared by a group, inhabitants of a region or a nation.” (Moore, 2000) Culture is a powerful human tool for survival, but it is a fragile phenomenon. It is constantly changing and embodied
in a place and our lived experiences. It is also important to understand that culture is not acquired or guaranteed by a position of residence. It is learned, and varies tremendously from society to society. We begin to learn our culture from the moment we are born, as the people who raise us begin to instill us with certain behaviors, ethics, and beliefs.

Although cultures vary dramatically, they all consist of two parts, material culture and non material culture. Material culture consists of the concrete visible parts of a culture, such as food, clothing, technology, art, and architecture. Where as non material culture consists of the intangible aspects, these are the values, beliefs, concepts and ideas that shape who we are and make us different from members of other societies. On a smaller scale, cultural characteristics vary from society to society, and within these there are also practices of subculture infused into the dominant culture of region.

A subculture is a group that lives differently from, but not opposed to, the dominant culture of a region. Members of these subcultures belong to the dominant culture but also implement material and non material aspects specific to their own subculture. This is especially evident in the Whittier neighborhood of Minneapolis. Known as the “International Neighborhood”, Whittier consists of 49% of non white ethnicity or decent. With residents representing 30 countries and more than 25 languages, diversity becomes community in Whittier, according to the Minneapolis Neighborhood Profile. With multiple subcultures residing in the neighborhood, changes to the built environment, public and cultural structure have long been materialized
in Whitier. Whitier’s rich and diverse culture, as well as its connection and passion for the arts, make the region a perfect site for cultural exploration and exhibition through architectural design of an art gallery which includes several public gathering spaces.

THE AGENT OF CHANGE

Over the last few decades we have been experiencing an exponential development of human culture. The speed and scale of everyday life has increased so much that many societies have adopted new customs dependent on these advancements, as evident during the continual Westernization of Asia, where culture change is especially rapid and more general. The agent of change has been referenced by historians to describe a social variance influenced by the advancement of human culture. (Van der Weel, 2011) This agent of change is not a new phenomenon materializing throughout our society. It has been sustained throughout the history of the evolution of human existence. With the “agent of change” occurring at an increasingly exponential rate over the last few decades, due in part to technological advancement, there have been elevated percentages of building turn-over and depreciating building life spans. Architecture that does not ground itself historically, culturally, and publicly leaves itself susceptible to a shifting fundamental meaning, and will inevitably be replaced to accommodate the needs of a new cultural institution. Ensuring its cultural integrity through the engagement with the public and the cultural characteristics of the region, can lead to the extension of the building’s life span increasing its overall sustainability, while retaining the historic, visual, and cultural fabric of a community. (Heehan 2004)
ARCHITECTURE AND CULTURE

“Through architecture it’s possible to gauge many things about a culture, such as lifestyle, artistic sensibilities and social structure.” (Damen, 2008)

Architecture is an embodiment of culture. If a culture is burdened with an oppressive nature stemming anywhere from, restrictive leadership or government, financial instability, and even war the architecture of the region will reflect that. This is found evident in German Architecture under times of Nazi dictatorship. Many Nazi buildings were stages for communal activity, creations of space meant to embody the principles on which Nazi ideology was based from. Implementing an original style inspired by both neo classicism and art deco the architecture began to instill a sense of power, control and regime. Doing so through the structure of three primary roles apparent in all creations of Nazi architecture, Theatrical, Symbolic, and Didactic. Throughout history societies have made their mark both physically and emotionally on the places they rule. The most tangible way of doing so is by constructing buildings and monuments. Architecture is considered to be an art form that can actually physically meld with the world as well as influence the people who inhabit it. This experiential effect is one similar to that of the labyrinth, which too, has the ability to influence its inhabitants.
In order for architecture to avoid its reduction to political propaganda or commercialism it must involve a serious accountability, that can only be drawn from the depths of a historical understanding. These must address the entire depth of our local traditions, as well as relate to the western philosophical and scientific beliefs. Pérez-Gómez suggests that “If there is a historical essence of architecture, it cannot be simply deduced from a collection of objectified buildings, theories, or drawings. The reality of architecture is infinitely more complex, both shifting with history and culture, and also remaining the same.” (Pérez-Gómez, 1985)

PUBLIC SPACE ENGAGING CULTURE

Today, the development of public space as a means to attract the public, while providing the recreational and cultural opportunities required in facilitating social interaction has become a major focus when considering designing in the realm of public space. As the industrial age has evolved into the information age, through technological advancements, our built environment has developed a new potential. Religious institutions and central marketplaces are no longer the focus of our social lives. Instead “Diverse public centers, such as community gardens, temporary art installations, and other cultural venues are transforming existing spaces, such as public squares, parks, and pavilions of our past social construct into concrete places.” (Klanten, 2012, Ehmann, Borges, Feireiss) By implementing cultural aspects, such as history, into a space of public interaction and exchange, architecture can then be utilized as a tool for the reinforcement of a cultural fabric as well as one for cultural expression and exhibition.
Doing so will result in architecture capable of resonating with past, present, and future cultural institutions.

One instance of architecture resonating with past, present, and future cultural institutions is the Holocaust Memorial of Berlin, pictured to the right. Designed by architect Peter Eisenman and engineer Happold Buro, the design is a built memorial of the egregious acts suffered by the Jewish people of the European Nations. According to Eisenman’s project text, the monuments were designed to produce an uneasy, confusing atmosphere, similar to that of the labyrinth, while resonating with historical and cultural ties.

**THE ARTEFACT**

In order to historically and philosophically ground, as well as test, our architectural design and concepts the 2013 Fall Semester Course 771 performed the exhibition “Architecture In The Oblique”, instructed by Stephen A. Wischer. This exhibition consisted of six poetic acts “Ruins”, “Edges”, “Instruments”, “Apparatus”, “Contraption”, and “Stability”.

Figure 1.9
My contribution, “Instruments”, was a tangible representation of the labyrinth, and an engagement with culture. By performing my act, in the form of an artefact, I was able to make tangible a relationship with culture, as well as the labyrinth and its ritual. “In narratives we find the capacity to awaken an embodied creativity, made tangible in artefacts which present and help us enact life’s stories. From initial design questioning, to space making and artefacts, the interpretive activity sponsored by the narrative helps designers and attendees alike to become involved with a vital participation with perception which brushes design against the things that make experience meaningful.” (Wischer, 2012)

Finally, architecture formed by the ideals of positivistic science and deprived of legitimate poetic or theoretical content, is then reduced to either a prosaic technological process or mere decoration. (Perez-Gomez, 1985)

**THE RITUAL**

As previously stated the Artefect, or in this case “The labyrinth” allowed myself and other attendees of my “Acts” performance to perceive and experience the properties of the labyrinth and my initial design intentions. The labyrinth asks the relinquishment of the audience’s cell phone as representation of a cultural engagement. Already have been directed towards the correct online video, via today’s QR code scan and generating technology. 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. The continued reverberations blending each vessel from a singular entity into a whole.
WHAT DOES THIS MEAN?

Today, due in part to fast pace cultural change, continual engagement between the public and our built infrastructure is needed to ensure the longevity of space, while reinforcing the cultural integrity of a space and its community. To ensure perpetual engagement architecture must approach both the people of its surrounding community and the cultural paradigm exemplified. What my artefact can begin to anticipate architecturally is the experience of the labyrinth and the rhythm of orientation, disorientation, and reorientation it exemplifies, as well as representing the qualities and culturally binding programmatic function of the proposed architecture. Most importantly is the ability for the attendee to perceive through the artefact, imagining the experience and interaction which take place in the architecture’s final built form.
SUMMARY

From the use of architecture as a tool of power and cultural oppression, as shown evident during times of Nazism in Germany, to its ability to mend and influence cultural instabilities, architecture plays a major role in culture and society. Today, “Diverse public centers, such as community gardens, temporary art installations, and other cultural venues are transforming past architectural spaces, such as public squares, parks, and pavilions of our past social construct into concrete places.” (Klanten, 2012, Ehmann, Borges, Feireiss, 2012) These new spaces of cultural exchange have shown the ability to influence the people and the community they serve, while emerging as symbols for the city and its built environment. With the accelerated development of our existing culture, architects must recognize that change is inevitable. Through the engagement of cultural characteristics exhibited, and honest philosophical/historical ground, architecture can begin to act as a framework in allowing that change to occur. While reinforcing the historical, cultural, or experiential fabric of a community.

The artefact was a crucial tool used in the conceptualization of my thesis problem. Experiencing the labyrinth integrated with a cultural engagement/public interaction I was able to study my thesis problem, architecture, the labyrinth, and the experiential qualities I wish to obtain through out my final architectural design. These tools can help to address the elements needed in attaining a building capable of cultural integration and a resonant architecture. And are consistent with the entire traditions of architecture and its creation of meaningful public and cultural space.
What the artifact can begin to anticipate architecturally is the experience of the labyrinth and the rhythm of orientation, disorientation, and reorientation it exemplifies, as well as representing the experiential qualities and programmatic function of my final space.

- Tectonics
- Light Qualities
- Reverberations
- Rhythm/Repetition
- Material Familiarity
- Separate but similar entities
CASE STUDY RESEARCH

INTRODUCTION

Three case studies were selected in order to further the understanding of the theoretical premise and to better address the problem of cultural discrepancies and resonation in our built environment. The three studies include The Monastery of Sainte Marie de la Tourette, the Solomon R. Guggenheim Museum, and the Milwaukee Art Museum. Each have been selected for specific aspects of research, from building typology, programmatic use, and the embodiments of the labyrinth, at the level of public use and interaction. Each design is also renowned architecturally as high art. These projects were designed in accordance with the highest level the profession pursues, and posses the power to inspire.
MONASTERY OF SAINTE MARIE DE LA TOURETTE

INTRODUCTION

“Create a silent dwelling place for one hundred bodies and one hundred hearts.” This was the prayer offered to Le Corbusier, by Father Marie-Allen, prior to the development of the Monastery Sainte Marie de la Tourette. Located in Eveux, France, the building was subject to the governing under constitutions of the Dominican order. Designed by renowned architect Le Corbusier and constructed between 1956 and 1960. They required a church and oratory, a chapter room and refectory, a cloister, a library, lecture rooms and cells. The planning and shape of the spaces was left to Le Corbusier. (Henze, 1963) Built and designed as a place of learning for the practices of Dominican friars, the
la Tourette - Interior Grounds
space is rigorous and demanding and is always discomforting in a way that vibrates with spirituality. Emulating properties of the labyrinth, the space implements familiarity of materials, light qualities, as well as the parts of the program, and is one of utter and permanent disorientation, despite a remarkably simple plan. Today the monastery serves as a study and research center and is also visited by students of architecture from across the globe, wishing to experience the architecture of la Tourette.

RESEARCH FINDINGS

“Light for me is the fundamental basis of architecture.” (Le Corbusier) la Tourette utilizes natural daylight through voids in the concrete massing and long spans of glazing, forming an undulated glass surface. These openings allow for maximum light to fill the interior spaces, which were formed mainly of rough concrete, they would also allow for air to naturally circulate the space and inner grounds.
The rough concrete used on the monastery was mainly cast in place, and because of that fact it becomes necessary to depict how some coincidental forms came to be. Le Corbusier understood that “entrusting the physical expression of his design to those building it was at once a logical acceptance of circumstance and a romantic act based on a neo-Gothic trust in the relation of the workman to the work.” (Gans, 2006) This is a similar experience sought in the production and research of the Artefact. Allowing accidents to occur enables space to become what it needs and wants to be. The Production of Space, suggests that the space we create in architecture carry messages, that “space indeed speaks, but it does not tell all” (Lefebvre, 1968) Lefebvre also elicits that space decides what may or may not happen within it. This experience is made apparent in La Tourette when we consider formal and social logics, material implications, and the sensation and ritual.

**CONCLUSION**

Through exploration of la Tourette it would be hard to imagine an architectural precedent that embodies the labyrinth more. From the manipulation and diffusion of light qualities to the transformation of familiar architectural components, la Tourette embodies the historic, cultural, and experiential qualities of this ancient path.
The research conducted on la Tourette was a crucial element during my studies of the labyrinth. From the experiential qualities of the architecture to the development of space, the connections are made clear through Le Corbusier’s representation. Going forward, I intend to implement several of the techniques used in la Tourette in the final development of the space. From the separation of public and private spaces, its engagement with the cultural paradigm, and its embodiments of the labyrinth la Tourette is a study tool that can be used by future architects in the obtainment of culturally significant space. Or space capable of activating the experience of the attendee and rituals that take place inside.
STRUCTURAL CORE/ENTERANCE FLOOR

CIRCULATION

SPATIAL HIERARCHY/GEOMETRY
INTRODUCTION

In search of a museum flexible enough to meet the changing requirements of time, the Solomon R. Guggenheim Foundation commissioned Frank Lloyd Wright to design a building that would be worthy of the greatest contemporary art that could be acquired. (Guggenheim, 1960) Opening October 21, 1959, The Solomon R. Guggenheim Museum, located on the upper east side of Manhattan in New York City, is the permanent home to several renowned and continuously expanding collection of early modern and contemporary art and also features special exhibitions throughout the year. Wright implemented a great spiral extruding from its center, similar to that of the labyrinth, to define...
the space. These circular shaped galleries and the gently sloping ramp which winds its way around the building have become the symbols of a new era in the display of art.

**RESEARCH FINDINGS**

During the conceptualization of the architectural design, Frank Lloyd Wright addressed his understanding of his use of the spiral in a letter intended for S. R. Guggenheim, August 14, 1946. “Here for the first time architecture appears plastic, one floor flowing into another (more like sculpture) instead of the usual superimposition of the stratified layers cutting into each other by way of post and beam construction. The gentle upward, or downward, sweep of the main spiral ramp itself serves to make visitors more comfortable by their very descent along the spiral, viewing the various exhibits.” (Guggenheim, 1960)

Participants are lifted by elevator to the above levels of the gallery. From there the spiral takes hold rhythmically moving the viewer through the exhibit, in a similar fashion to that of the ritual performed in walking the labyrinth.
The idea was used to promote painting as a feature in itself freely floated in architecture instead of framed. Five years later, March, 1952, Wright expanded on his concept in the form of another letter. “Every building signifies a state of affairs, social, therefore political. This building signifies the sovereignty of the individual Democratic. Instead of the solidarity of the mass led by one Fascist. Therefore this building is neither Communist nor Socialist but characteristic of the new aristocracy born of freedom to maintain it.” (Guggenheim, 1960) Wright understood the influence architecture could have on aspects of culture. Especially when designed with the purpose of cultural exchange and exhibition.

**CONCLUSION**

Through my examination of architecture, more specifically in this case The Guggenheim, I have found the embodiments of the labyrinth literally and metaphorically. It’s plan emulates that of the original labyrinth, the labyrinth of Daedalus and the Ancient Greeks. Doing so allows the space to then produce the effects of meandering and disorientation.

Architect Frank Lloyd Wright was also conscious of his responsibility as a designer to represent culture in a positive manner rather than an attempt of a more restrictive nature. Using a form of organic architecture he constructed a symbol of modern architecture capable of enhancing the experience of the art gallery as well as the experience of the art it was built to house.
INTRODUCTION

The Milwaukee Art Museum, Quadracci Pavilion is located on Lake Michigan in Milwaukee, Wisconsin. Designed by Santiago Calatrava and constructed in 2001 as an addition to the Milwaukee Art Museum Campus, instituted in 1957, joining the War Memorial Center and Kahler Building. The museum is home to over 35,000 works of art housed on four floors of over forty galleries, and is also equipped with an impressively functional auditorium, restaurants and shops, as well as meeting and class rooms. Designed with a moving sunscreen “Burke Brise Soleil”, which protects and encloses its central reception hall, the building has the ability to transform itself. As the brise soleil extends, the building literally opens.
Milwaukee Art Museum - Aerial Perspective
itself up, metaphorically extending its wings to the city, inviting people inside. The transformation is of the utmost importance in the ritual of the labyrinth, and today the same can be said for the Quadracci Pavilion. Its properties of transformation have become symbols for both the museum complex itself, and the city of Milwaukee. “The Calatrava building has been embraced by the city, even before its completion, as an urban landmark and a symbol of the vitality and forward thinking quality of Milwaukee.” (Bowman, 2001)

The Milwaukee Art Museum is building towards masterpiece status in the range and depth of its collections, the quality of its exhibitions, and the engagement of its community through publication, educational programs, and a wide range of public driven activities. The museum seeks to be a place of gathering not only in the terms of the collection of objects of the highest cultural, historical, and aesthetic significance, but also through the creation of meaningful engagements between them and the public.
RESEARCH FINDINGS

Aligned with Milwaukee’s primary institutional and commercial street, Wisconsin Avenue, the Milwaukee Art Museum Quadracci Pavilion forms the apex of urban environment along Lake Michigan. The pavilion utilizes a pedestrian bridge, to ensure a connection with the inner city, functionally mending the museum campus and Lake Michigan, with our built environment. Beyond its role as an actual link and a visible symbol for the city, the museum seeks to be a cultural link to a wider national and international community. Since its inception into the art community the Milwaukee Art Center has been a leader in the development of new exhibitions circulating the United States. (Bowman, 2001) The museum has also circulated exhibits to Europe and Japan. While their involvement with these exhibitions have earned great recognition for both the institution and the city, most importantly the museum has now acquired the ability to attract renowned exhibitions to Milwaukee. (Bowman, 2001)

CONCLUSION

The Milwaukee Art Museum Quadracci Pavilion successfully engages the general public of Milwaukee and the cultural paradigm exemplified. By utilizing art, on a global scale, as a tool for cultural exchange and public interaction the pavilion has been culturally and historically ground into the environmental fabric of the city. In exchange the city has gained popular notoriety and instilled not only a concrete public space into its built environment, but space capable of great cultural exchange, and symbolic expression. Architecturally the design embodies those properties of the labyrinth
personified with public interaction and cultural engagement. Most notably in the transformation of the “Burke Brise Soleil” discussed previously. Also included are the use of repetitive structural elements and material familiarity, both aiding in public interaction through the experiential qualities of architecture and the labyrinth.

Figure 5.2
Figure 5.4

Figure 5.5
STRUCTURAL DETAIL

SPACIAL HIERARCHY/GEOMETRY

CIRCULATION

Figure 5.6

Figure 5.7

Figure 5.8
Through the exploration of three diverse architectural case studies, Monastery Sainte Marie de la Tourette, the Solomon R. Guggenheim Museum, and the Milwaukee Art Museum Quadracci Pavilion, each of these engage both the public and the culture it was subject to, in ways resonate with the interests of my project. Both the Milwaukee Art Museum and The Guggenheim used art as a tool for creating ties historically and culturally, ultimately reinforcing the fabric of the community. This was especially evident in Milwaukee where the newest addition to the Art museum, the Quadracci Pavilion has become a symbol of the city, its people, and its culture. As for la Tourette, Le Corbusier used his architecture as a labyrinth to embody both the cultural needs of a monastery and the transformation of traditional rituals to convey a more universal, contemporary meaning.

The labyrinth is entwined with cultures and architecture. Proving once again why it is one of the oldest architectural precedents available for reference. Literal and metaphorical embodiments of the labyrinth were found exemplified in our built environment through architecture. Conscious decisions were made by the architect in each instance involving the materiality, the manipulation of light qualities, and the program, with each instance borrowing properties of the labyrinth both intentionally and discovered in the process of making. Culturally and historically the labyrinth has the ability to resonate with a vast majority of cultures, and is evident in its use for both artistic and spiritual embodiments. La Tourette seemed to possess the power to transform the inhabitant into a participant implementing the labyrinthine quality of disorientation, in the simple program,
of the monastery. He used light, materiality, programmatic ritual, and public interaction to resonate both spiritually and culturally. These are the same qualities of the labyrinth I approached through the tangible creation of my artefact, which also express the powerful attributes of my labyrinth. Having tested/discovered the experiential attributes of the labyrinth through my artefact, and researched its success through the case studies I can now begin to contextualize its use in the design of a public exhibition space.

Regardless of the historical or philosophical goals of three varying designs, each approach a cultural setting and attempt to solve cultural issues by creating cultural ties publicly. Can architecture resonate by intertwining aspects of art, the labyrinth, and the dominant culture of a region? According to the case study research completed, yes. Each architectural precedent examined have used aspects of culture, and the expressed needs of the public, as design tools for creating culturally significant space. Each study also illustrated the ability for these spaces to symbolically embody the region, culture, and people of a community.

Because Minneapolis has a developed sense of art, I choose to approach that realm in the form of an art gallery and public art studios. As apparent in the case study research, centers of art must also include diverse programmatic functions such as coffee shops, sculptural gardens, and other varying public spaces. These can vary according to the needs of the community, and should be expressive of the existing culture.
Washburn Fair Oaks Park - 1904
HISTORICAL CONTEXT

INTRODUCTION

The Washburn-Fair Oaks “Mansion” District is located in the Whittier neighborhood of Minneapolis, Minnesota, just south of downtown. Fair Oaks became a fashionable neighborhood for several generations because it was convenient to the downtown amenities and separated by the elevation of land found in this section of the city. The development in the area was spurred by the desire of prominent families to move away from the central business district and to build larger and more elegant homes along what was the edge of town. Development began around the early 1870s and continued through about 1930. The houses within the district represent a number of popular architectural revival styles. Unfortunately, only one of the houses from this era remains. Today, the district consists of the early 20th century homes of the second generation elite, which are clustered around the Minneapolis Institute of Arts, Fair Oaks Park, and the First Christian Church.

SITE

Washburn Fair Oaks was one of the first sites considered for a city park, long before the Minneapolis Park Board was created. In 1869 Richard Mendenhall offered to sell 40 acres of land to assist in the development of a city park. The city council declined that offer and eventually two of the city’s wealthiest men, Dorilus Morrison and William Washburn, built homes there.

The Park was named for the family estate of William Washburn, “Fair Oaks”, that once occupied the land. It was one of the grandest Twin Cities mansions, built in 1884. William Washburn was a representative of Congress from Minneapolis and then assumed
a seat in the United States Senate from 1889-1895. Washburn was an advocate of creating parks in Minneapolis when the park board was established in 1883. (Smith, 2008) After Washburn died in 1912, the house was donated to the Minneapolis Park Board, which used the house as a youth recreation center for twelve years. Unfortunately, the Park Board found the home too expensive to maintain. While the mansion deteriorated the grounds around it became an informal playground for neighborhood children. However, neither a dilapidated mansion nor children’s ball games were appreciated in the neighborhood. In 1923 members of the community offered to donate $25,000 to the park board for the development of a new playground on the site and the demolition of Fair Oaks. The park board accepted the offer and Fair Oaks was demolished in 1924 in the hope that the entire park could be transformed into a beautiful landscape plaza in front of the Institute of Arts. (Smith, 2008)

The initial planning and development of the site was never instituted and instead Washburn Fair Oaks Park remains an undeveloped block of green space located just south of downtown Minneapolis. The park board still has plans for redevelopment to this day and has even implemented plans of action several different times since the first conceptualization in 1924. (Smith, 2008)

1867 - Site incorporated into the city of Minneapolis.

1884 - Fair Oaks Mansion built by William Washburn.

1911 - Estate acquired by the Park Board.
1912 - Minneapolis Institute of Arts was constructed.

1918 - Plan for outdoor amphitheater developed by Theodore Wirth.

1924 - Demolition of the Washburn family estate “Fair Oaks”.

1931 - Stature of George Washington erected on the site.

1959 - Father of Waters statue plan developed.

1978 - Washburn Fair Oaks District receives designation from the National Historic Register.

1997 - Sabaka plan including pond and neoclassical architectural design proposed and developed.

2000 - Sabaka master plan rejected by Minneapolis Park Board.

2009 - China Friendship Garden plan proposed and developed.

2009 - China Friendship Garden plan of action approved.

THE LABYRINTH IN ARCHITECTURE

Used in cultures, dating from early 400 BC, the labyrinth is considered one of the oldest architectural precedents available for study, and is resonate with the mythical origins of architecture. The Labyrinth, as depicted in Greek Mythology, was an elaborate structure designed and built by the legendary artificer Daedalus to simultaneously disorient and reorient on a single path from its center. In the original myth its function was to hold the Minotaur,
a mythical creature that was half man and half bull. This was the first structure to utilize the disorientative properties of the labyrinth. Which has since then been used to describe the poetic experience of all powerful human works. Daedalus’s structure even became a symbol of the ancient civilization, so much a part of the fabric of this early society that it was embossed on silver coins and pottery and frozen in the structures of the period.

A second instance of the labyrinth being utilized in the built environment of early civilization lies in the ruins of the famed pyramids of the ancient Egyptians. During the 19th century, the remains of the Labyrinth were discovered “11½ miles from the pyramid of Hawara.” (Schmitz, 1890) The labyrinth was likely modified and added upon at various times. The names of more than one king have been found there, the oldest name being that of Amenemhat III. It was used as a cultural monument of more than one king of Egypt.” (Schmitz, 1890) In 1898, the Harpers Dictionary of Classical Antiquities described the structure as “the largest of all the temples of Egypt, the so-called Labyrinth, of which, however, only the foundation stones have been preserved.” (Peck, 1898) In this instance of ancient design the labyrinth was used as both a tool for the exhibition of culture and as a symbolic monument of the civilization.

Many newer renditions of the labyrinth can be found existing in churches and parks. Similar to architecture the labyrinth can be seen as a call to action, a transformation tool for people, and a metaphor for path and boundary. It has been known to aid in healing, help guide through troubled times, aid in decision making,
illuminate our purpose in life, and act as a tool of celebration and thanks.

**THE LABYRINTH IN CULTURE**

People, formal cultures, and traditions have used the spiral and labyrinth designs as a symbol of their search for meaning and guidance. The labyrinth is non denominational. People of all backgrounds longing to re-connect with spirituality come to walk the labyrinth. During medieval times, the labyrinth symbolized a hard path to God, with a clearly defined center (God) and one entrance (birth). One can think of labyrinths as symbolic of spiritual pilgrimage, people can walk the path, ascending toward salvation or enlightenment. (Kerényi, 1996) Labyrinths have also been used to help achieve a contemplative state. Walking among the turnings one loses track of direction and of the outside world and thus quiets the mind.

**CONCLUSION**

Architecture has been used as an aspect of cultural influence since some of the earliest civilizations. While the labyrinth isn’t utilized in today’s culture of efficient applications of abstract information predominately as an architectural tool, the two have been linked through the workings of culture since the beginnings of both.
PROJECT GOALS

The goals of this thesis extend beyond the architectural design of a public center focused on the exhibition and exchange of the arts, and instead point to greater architectural issues present in the accelerated development of the culture and society of today's construct.

ACADEMIC

Academically I am completing my thesis for the degree of a masters in the study of architecture. Since the beginning of my architectural education I have found aspects of design capable of influencing the social and cultural construct of a community fascinating. My thesis allows me to study, in depth, aspects of architecture that account for this experience. All while continually testing and implementing architecture as a tool for cultural resonance, through research, case study work, artefact and the eventual architectural design of public space.

THE PROFESSIONAL

The exponential development of today’s culture and present human existence is the main reason for my exploration of culture and architecture. I believe without the interaction of both the public and any available cultural aspects, architecture’s fundamental meaning will ultimately be lost during the course of a shift in culture. Lastly, I am interested in the use of architecture as a mnemonic device used to teach people about the influence a design can have on society and the environment. I want to design a building capable of becoming a symbol of both society and the region it is to be supported by.
solutions to a problem will result in a well-rounded and diverse project. Using the time allotted to fully investigate all concepts and possibilities while achieving deadline goals will allow for the most efficient and effective design solution and development of techniques through my practice. The end result will consist of a thoroughly developed thesis project, professionally displayed and communicated effectively to my audience.

**PERSONAL**

This thesis will allow me to engage in a sophisticated and comprehensive process that will lead to a thorough and well thought out design solution. My personal goals for the project revolve around my individual development as a designer and future architect. I want to create projects that evoke memories, imagination, and experiences through the layering of culture and space.
SITE ANALYSIS

NARRATIVE

Washburn Fair Oaks is a 7.56 acre park located in the Whittier neighborhood of Minneapolis. Sitting adjacent to the Minneapolis Institute of Arts, the park has long been discussed as a site for possible public redevelopment. With a lack of available community amenities the park is used as a place for public gatherings and attractions, but it lacks the concrete space brought by the structure of architecture and the built environment.

Falling in the shadow of the architectural skyline erecting from downtown Minneapolis, Washburn Fair Oaks is used today as a pedestrian hub connecting the Whittier neighborhood with the speed and scale of the downtown setting. Businessmen and passerby a like are attracted to the park for its nearby transportation hubs.

During the summer months in Minneapolis, the park is used as a popular site for public entertainment and athletic organizations. Recreational games of soccer, volleyball, and frisbee consume the area as people of all cultural backgrounds enjoy the green space, and the qualities of freedom it can bring to a usually constricting urban center. As the summer heat passes and the leafs begin to change, the park begins to attract students passing through on their way to class. The local elementary school often holds its science studies under the shade of the large trees covering the block. These are the interactions capable of instilling cultural ties into abstract spaces.
This site was selected as a place for architectural exploration because of the cultural paradigm exemplified by its residence, and because of the diverse cultural representation exhibited throughout the region. The long documented history and desire for the park to be transformed into a plaza for the Minneapolis Institute of Arts was also an important characteristic taken into consideration.
Figure 6.3

SITE VIEWS
SITE ANALYSIS

Figure 6.4
VEGETATION
Washburn Fair Oaks is covered with the green foliage of several, Coniferous, Fruit, and Ash trees, the majority having reached its peak maturity. Shown below is a plan of removal for several trees existing in the bounds of the park. The information displayed was based from a 2012 tree survey performed by the Minneapolis Park Recreation Board Forestry Division. Citing old age and structural uncertainty the cause for removal in most cases. Any tree removal and replanting will be performed in coordination with the Forestry Division.

Trees To Be Removed

- Coniferous Trees
- Fruit Trees
- Ash Trees
SUN PATH DIAGRAM

Figure 6.6
CLIMATE DATA

CLIMATE
Minneapolis experiences some of the widest variety of weather in the United States, with hot summers and cold winters. The building must be capable of retaining heat during the cold season, and apply the abilities of passive cooling systems while experiencing the heat and humidity common of the summer months.

Record High: 108 (July 1936)
Record Low: -41 (Jan 1888)

Figure 6.7
PRECIPITATION
The summer months of June, July, August, and September account for nearly half of the annual precipitation experienced in Minneapolis. Most of this rain falls from thunderstorms, a frequent summer occurrence. Winter precipitation comes in a few different forms. Snow is the main form of precipitation, but freezing rain, ice, sleet and sometimes even rain are all possible during the winter months.
**WIND ANALYSIS**

Strong winds prevail from the north and northwest in the winter, and south and southeast in the summer. The summer winds will be used as a tool to increase the building’s passive cooling abilities.

![Monthly Wind Speed (MPH)](image)

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<tr>
<td>Percent of Possible Sunshine</td>
<td>53.0</td>
<td>59.0</td>
<td>57.0</td>
<td>58.0</td>
<td>61.0</td>
<td>66.0</td>
<td>72.0</td>
<td>69.0</td>
<td>62.0</td>
<td>55.0</td>
<td>39.0</td>
<td>42.0</td>
<td>58.0</td>
</tr>
<tr>
<td>Avg. Relative Humidity</td>
<td>57.0</td>
<td>72.0</td>
<td>71.5</td>
<td>68.0</td>
<td>64.0</td>
<td>66.0</td>
<td>68.5</td>
<td>70.0</td>
<td>72.0</td>
<td>71.0</td>
<td>69.5</td>
<td>73.0</td>
<td>75.0</td>
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</tbody>
</table>
MONTHLY WIND ROSE

January
February
March
April
May
June
July
August
September
October
November
December

Figure 7.2
SHADOW STUDY

Figure 7.3

<table>
<thead>
<tr>
<th>Time</th>
<th>Spring</th>
<th>Summer</th>
<th>Fall</th>
<th>Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 AM</td>
<td><img src="image1" alt="Spring 9:00 AM" /></td>
<td><img src="image2" alt="Summer 9:00 AM" /></td>
<td><img src="image3" alt="Fall 9:00 AM" /></td>
<td><img src="image4" alt="Winter 9:00 AM" /></td>
</tr>
<tr>
<td>12:00 PM</td>
<td><img src="image5" alt="Spring 12:00 PM" /></td>
<td><img src="image6" alt="Summer 12:00 PM" /></td>
<td><img src="image7" alt="Fall 12:00 PM" /></td>
<td><img src="image8" alt="Winter 12:00 PM" /></td>
</tr>
<tr>
<td>3:00 PM</td>
<td><img src="image9" alt="Spring 3:00 PM" /></td>
<td><img src="image10" alt="Summer 3:00 PM" /></td>
<td><img src="image11" alt="Fall 3:00 PM" /></td>
<td><img src="image12" alt="Winter 3:00 PM" /></td>
</tr>
</tbody>
</table>
PROGRAM SPACE

Entrance Lobby - 3,000 ft²
Gallery Space - 10,000 ft²
Office Space - 2,050 ft²
Storage - 2,000 ft²
Auditorium - 5,000 ft²
Studio Space - 3,500 ft²
Maintenance Facility - 900 ft²
Mechanical - 7,500 ft²
Restroom - 1,000 ft²
Circulation - 10,000 ft²

Total Square Footage - 46,950 ft²
INTERACTIVE MATRIX

Figure 7.4
DESIGN SOLUTION
Final Design

*Washburn Fair Oaks Art Center*

Working in conjunction with the Minneapolis Institute of Arts, located just across the street, the Washburn Fair Oaks Art Center will provide an alternative setting and pavilion, driven by the existing art and culture of the region, for the long established cultural institution. The programmatic functioning includes space to celebrate and perform art, as well as house classes, public forums lead by local artists, as well as providing space for community gatherings.
Site Considerations

- Design to improve safety of park users and staff.
- Enhance the programming capabilities of the park.
- Respect trees and topography, do not displace current positive uses.
- Maintain the park as a subtle, flexible space that accommodates a wide range of uses.
Final Design

FLOOR PLANS
1: Bathroom
2: Storage
3: Mechanical

Lower Level

Figure 7.6
Figure 7.9
Final Design

_FLOOR PLANS_
1: Bathroom
2: Storage
3: Mechanical

Ground Level

Figure 8.2
Final Design

FLOOR PLANS
1: Bathroom
2: Storage
3: Mechanical

Second Level
Final Design

FLOOR PLANS
1: Bathroom
2: Storage
3: Mechanical

Third Level

Figure 8.7
Third Level Gallery
DESIGN PROCESS

MODEL BUILDING

Architecture is always encountered through the experience of tangible spaces. Because of this, several scrap and tear models were developed to represent my initial design process. Model building allows spaces, scale, experience, etc. to be perceived through a tangible representation of architecture in real depth. The development of models also allows for an active participation between the design and the designer, as well as allowing for the accidental and ambiguous to manifest.

THE PROCESS

In each of my preliminary models the architecture focused on exhibiting the properties of transformation and disorientation characterized by the labyrinth. As previously discussed, the artefact, was used to tangibly represent
and test the properties of the labyrinth. Frosted glass and repetitive structural systems were implemented from the beginning of conceptualization. These moves materialized and developed through model exploration because of their proven success in evoking the effect of disorientation, as shown apparent through the performance of my artefact.

Each model also focused on the fluid movement, or meandering, appropriated through an interaction with the labyrinth. Doing so through the utilization of linear spaces and vertical building circulation. Once again the ideas tested through the exploration of the artefact proved legitimate.

The final development, discovered through the act of model building, concentrated on the orientation of the designs footprint. By utilizing the
existing topographical characteristics of Washburn Fair Oaks Park, I was able to embody an active participation between architecture and its occupants through design.
REFERENCE LIST


Schmitz, Leonhard (1890). Greek and Roman Antiquities. William Smith Inc.


| Figure 1.1 | The Labyrinth | http://www.sacred-texts.com/ |
| Figure 1.2 | Walking The Labyrinth | http://www.beholdhim.org/ |
| Figure 1.3 | Hennepin County Diagram | Philip Erickson |
| Figure 1.4 | Minneapolis Diagram | Philip Erickson |
| Figure 1.5 | Whittier Neighborhood Diagram | Philip Erickson |
| Figure 1.6 | Washburn Fair Oaks Park Diagram | Philip Erickson |
| Figure 1.7 | Washburn Fair Oaks Park Map | Philip Erickson |
| Figure 1.8 | Albert Spear Cathedral of Light | http://www.studyblue.com/ |
| Figure 1.9 | Holocaust Memorial of Berlin | http://dunkeltoy.deviantart.com/art/ |
| Figure 2.1 | The Artefact | Philip Erickson |
| Figure 2.2 | The Artefact | Philip Erickson |
| Figure 2.3 | The Artefact | Philip Erickson |
| Figure 2.4 | The Artefact | Philip Erickson |
| Figure 2.5 | Sainte Marie de la Tourette | The Le Corbusier Monastery |
| Figure 2.6 | Solomon R. Guggenheim Museum | The Drawings of Frank Lloyd Wright |
| Figure 2.7 | Milwaukee Art Museum Quadracci Pavilion | OP/O Santiago Calatrava: Quadracci Pavilion |
| Figure 2.8 | Sainte Marie de la Tourette Perspective | The Le Corbusier Monastery |
| Figure 2.9 | Sainte Marie de la Tourette Inner Grounds | The Le Corbusier Monastery |
| Figure 3.1 | Sainte Marie de la Tourette Hallway Perspective | The Le Corbusier Monastery |
| Figure 3.2 | Sainte Marie de la Tourette Cell Floor Plan | The Le Corbusier Monastery |
| Figure 3.3 | Sainte Marie de la Tourette Rear Perspective | The Le Corbusier Monastery |
| Figure 3.4 | Sainte Marie de la Tourette Hierarchy | The Le Corbusier Monastery |
| Figure 3.5 | Sainte Marie de la Tourette Structure/Enterance Floor | The Le Corbusier Monastery |
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| Figure 3.8 | Sainte Marie de la Tourette Spatial Hierarchy | The Le Corbusier Monastery |
| Figure 3.9 | Guggenheim Entry Perspective | Global Architecture: Solomon R. Guggenheim Museum |
| Figure 4.1 | Guggenheim Atrium Space | Global Architecture: Solomon R. Guggenheim Museum |
| Figure 4.2 | Guggenheim Gallery View | Global Architecture: Solomon R. Guggenheim Museum |
| Figure 4.3 | Guggenheim Original Perspective | The Drawings of Frank Lloyd Wright |
| Figure 4.4 | Guggenheim Main Floor Plan | The Drawings of Frank Lloyd Wright |
| Figure 4.5 | Guggenheim Gallery Section | The Drawings of Frank Lloyd Wright |
| Figure 4.6 | Guggenheim Spatial Hierarchy | The Drawings of Frank Lloyd Wright |
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| Figure 4.8 | MAM Water View | Building A Masterpiece: Milwaukee Art Museum |
| Figure 4.9 | MAM Aerial Perspective | Building A Masterpiece: Milwaukee Art Museum |
| Figure 5.1 | MAM Burke Brise Soleil | Building A Masterpiece: Milwaukee Art Museum |
| Figure 5.2 | MAM Hallway Perspective | Building A Masterpiece: Milwaukee Art Museum |
| Figure 5.3 | MAM Lobby Space | Building A Masterpiece: Milwaukee Art Museum |
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