



# The Labyrinth Studies:

Exhibiting Culture Through Art & Architecture



*The Labyrinth Studies* utilizes the properties of transformation exuberated by the labyrinth along with its ubiquitous nature and relation to the arts, to explore architecture's ability to actively participate with its attendees as well as resonate amid the developing cultural ethics and beliefs it embodies.



## The Labyrinth

“Then it seemed like falling into the 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 first seeking.” (Kerényi, 1996)



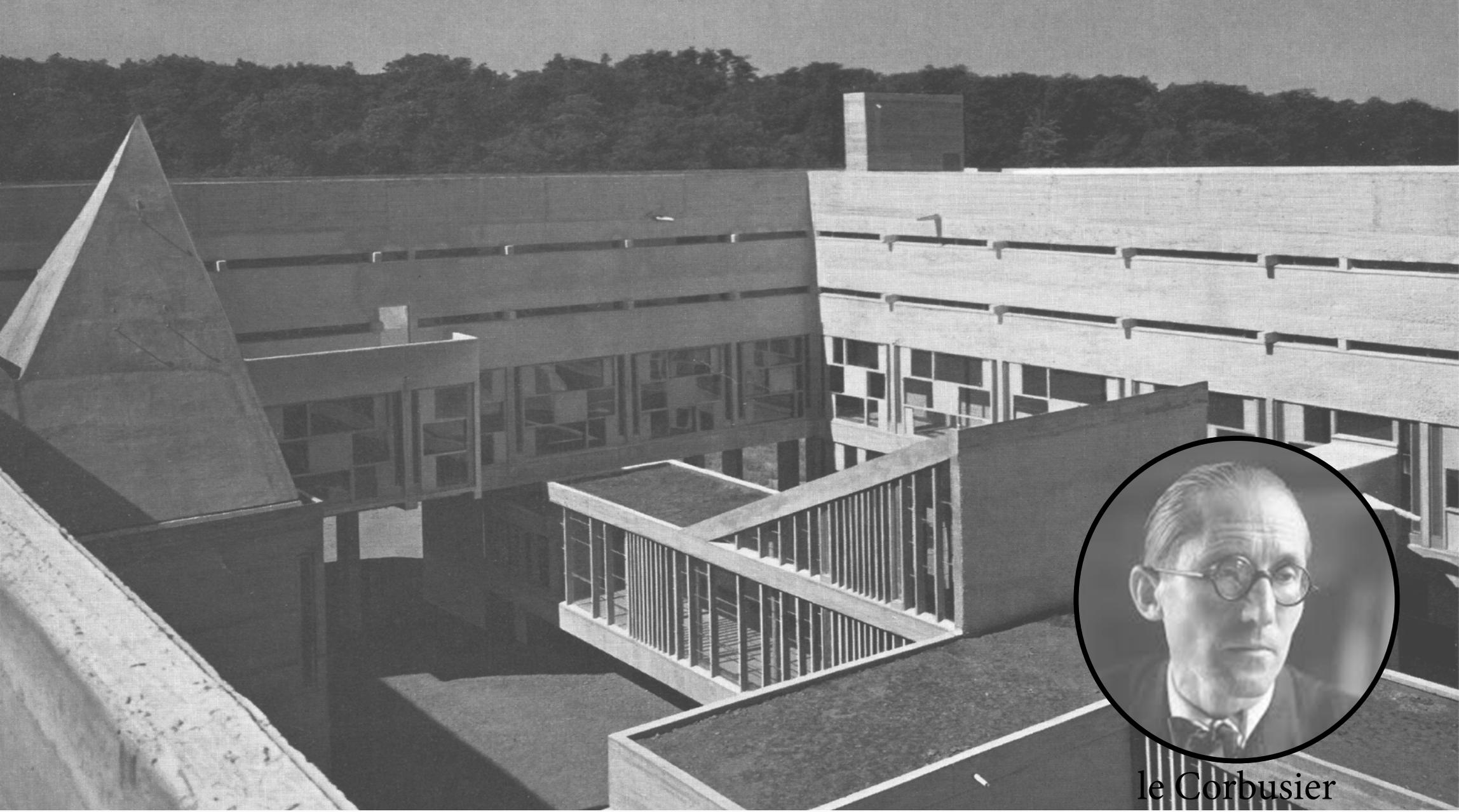
Princess Ariadne, daughter of King Minos, presented Theseus a coil of thread and instructed him to unravel it as he proceeded to penetrate deeper and deeper into the Labyrinth.



Theseus heading down and to the right, unrolling the ball of thread as he went venturing deeper and deeper into the Labyrinth. Eventually he came to the center of the Labyrinth, a large round room where there laid the sleeping Minotaur. The coil was used in the navigation from the heart of the labyrinth after the slaying of the Minotaur.

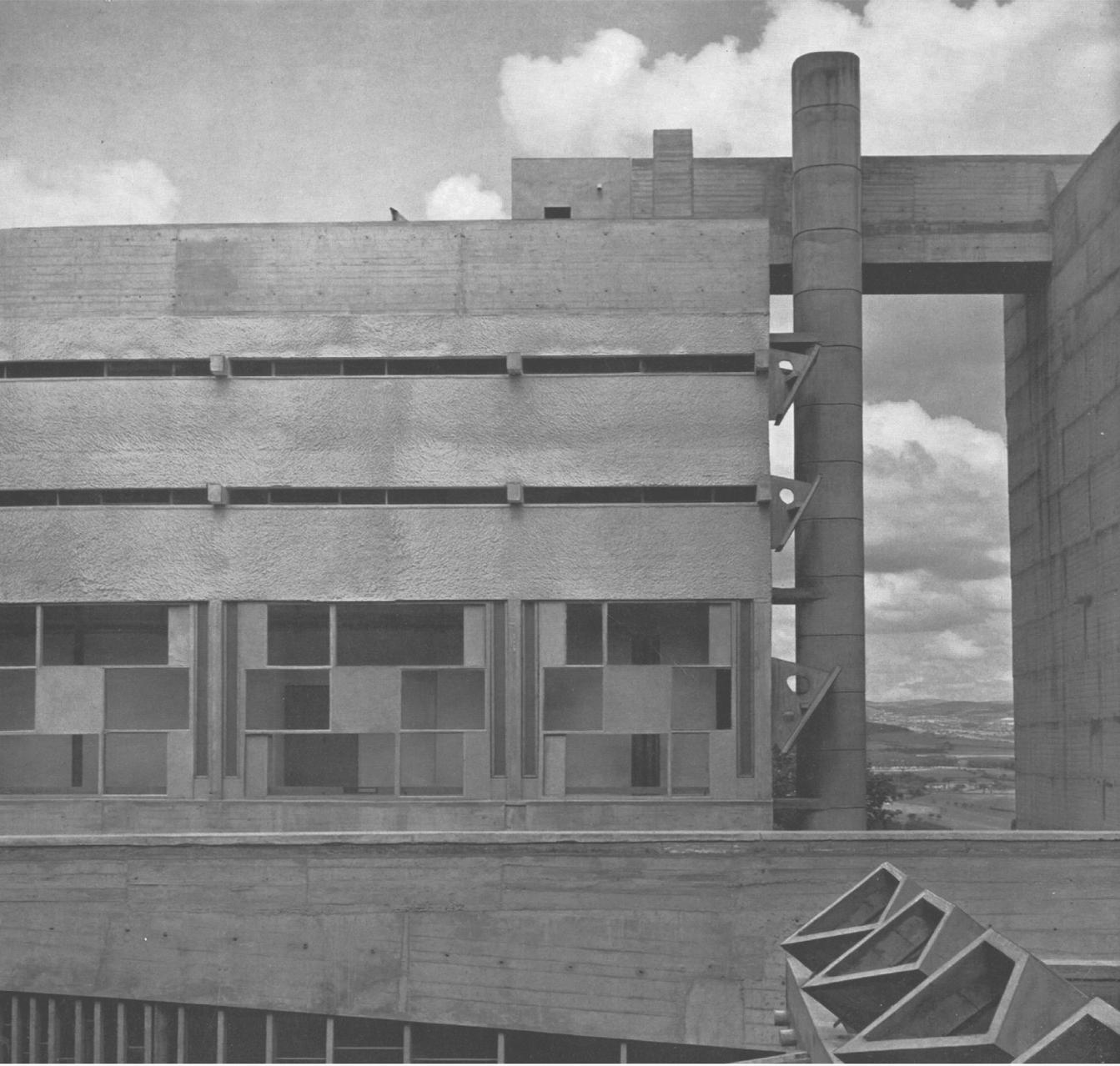


- 1:* The ritual begins with the purgation or releasing of oneself as you move towards the center of the labyrinth.
- 2:* Second the illumination, or meditation is performed in the center of the labyrinth, where inspiration and guidance can be received.
- 3:* A union or restoring concludes the act, this is the release of the labyrinth where participants are fortified with a new awareness and thanksgiving.

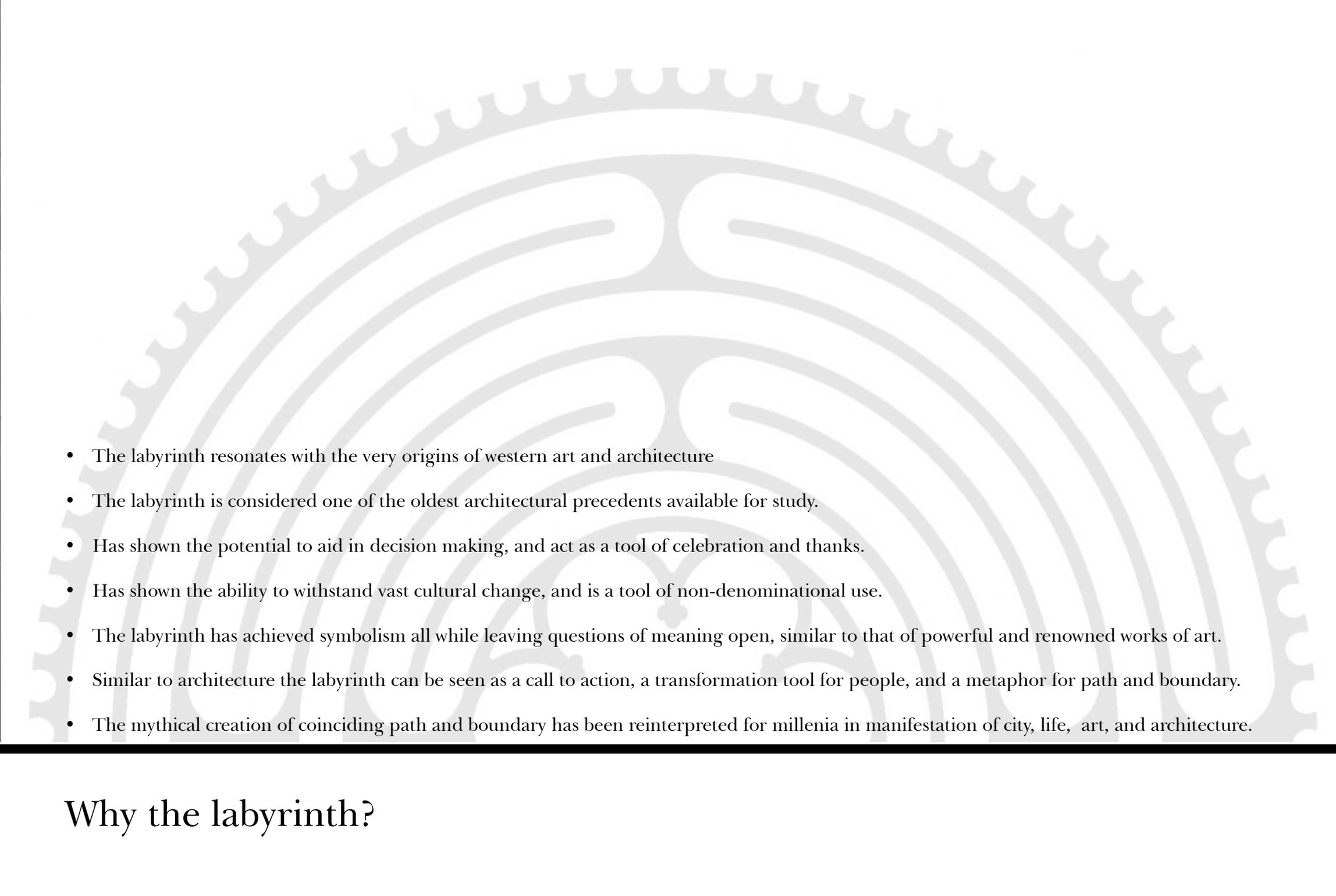


le Corbusier

Sainte Marie de la Tourette



La Tourette adopts the religious endowments of the labyrinth, transforming the inhabitant into a participant of the rituals which the space supports.

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- The labyrinth resonates with the very origins of western art and architecture
  - The labyrinth is considered one of the oldest architectural precedents available for study.
  - Has shown the potential to aid in decision making, and act as a tool of celebration and thanks.
  - Has shown the ability to withstand vast cultural change, and is a tool of non-denominational use.
  - The labyrinth has achieved symbolism all while leaving questions of meaning open, similar to that of powerful and renowned works of art.
  - 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.
  - The mythical creation of coinciding path and boundary has been reinterpreted for millenia in manifestation of city, life, art, and architecture.

Why the labyrinth?

How can architecture resonate amid the developing social, cultural, and political ethics it embodies?

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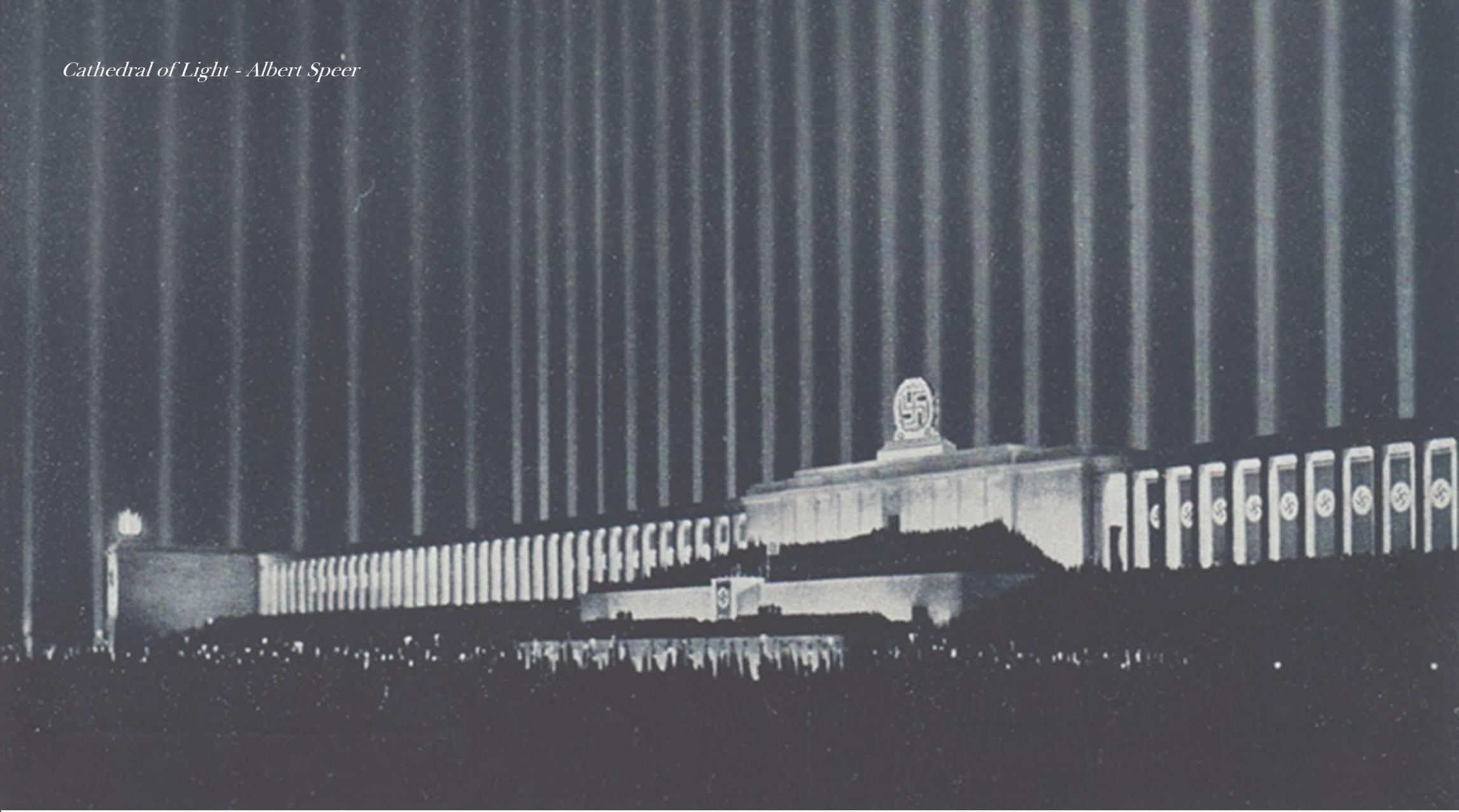
Problem Statement



“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.”  
(Alberto Pérez-Gómez)

Alberto Pérez-Gómez

*Cathedral of Light - Albert Speer*



Many Nazi buildings were stages for communal activity. Implementing an original style inspired by both neo classicism and art deco the architecture began to instill a sense of power, control and regime

## Public Art Center

### *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.

### *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.

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## Proposal

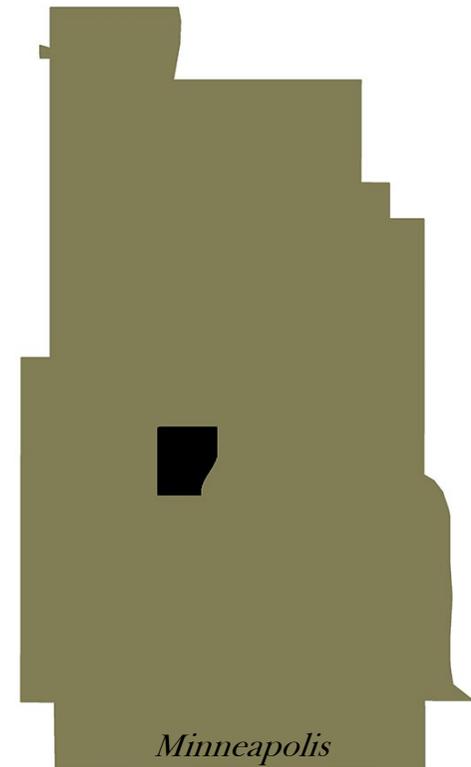
This public center will function as a space to celebrate and perform art, as well as house classes, public forums lead by local artists, and will be driven by the existing art and culture of the region.



City: *Minneapolis, MN*

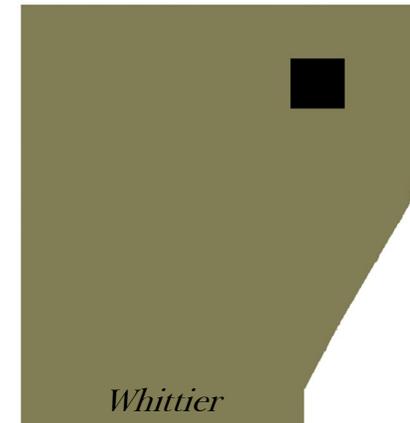
With an estimated population of 392,880, Minneapolis is the largest city in the state of Minnesota. Minneapolis is known for its cultural organizations that draw creative people and audiences to the city for theater, visual art, writing, and music.

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.

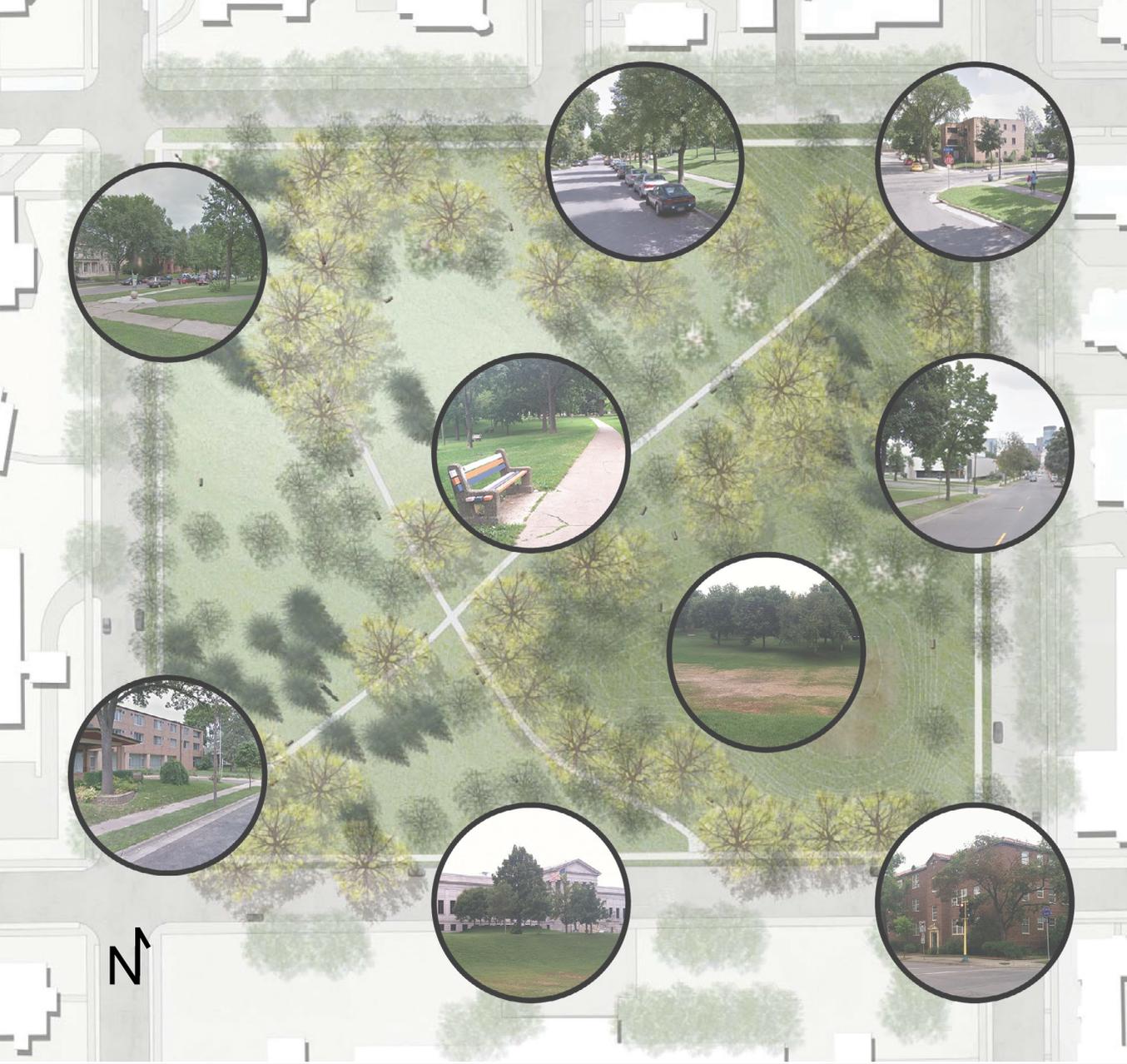


Neighborhood: *Whittier*

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.



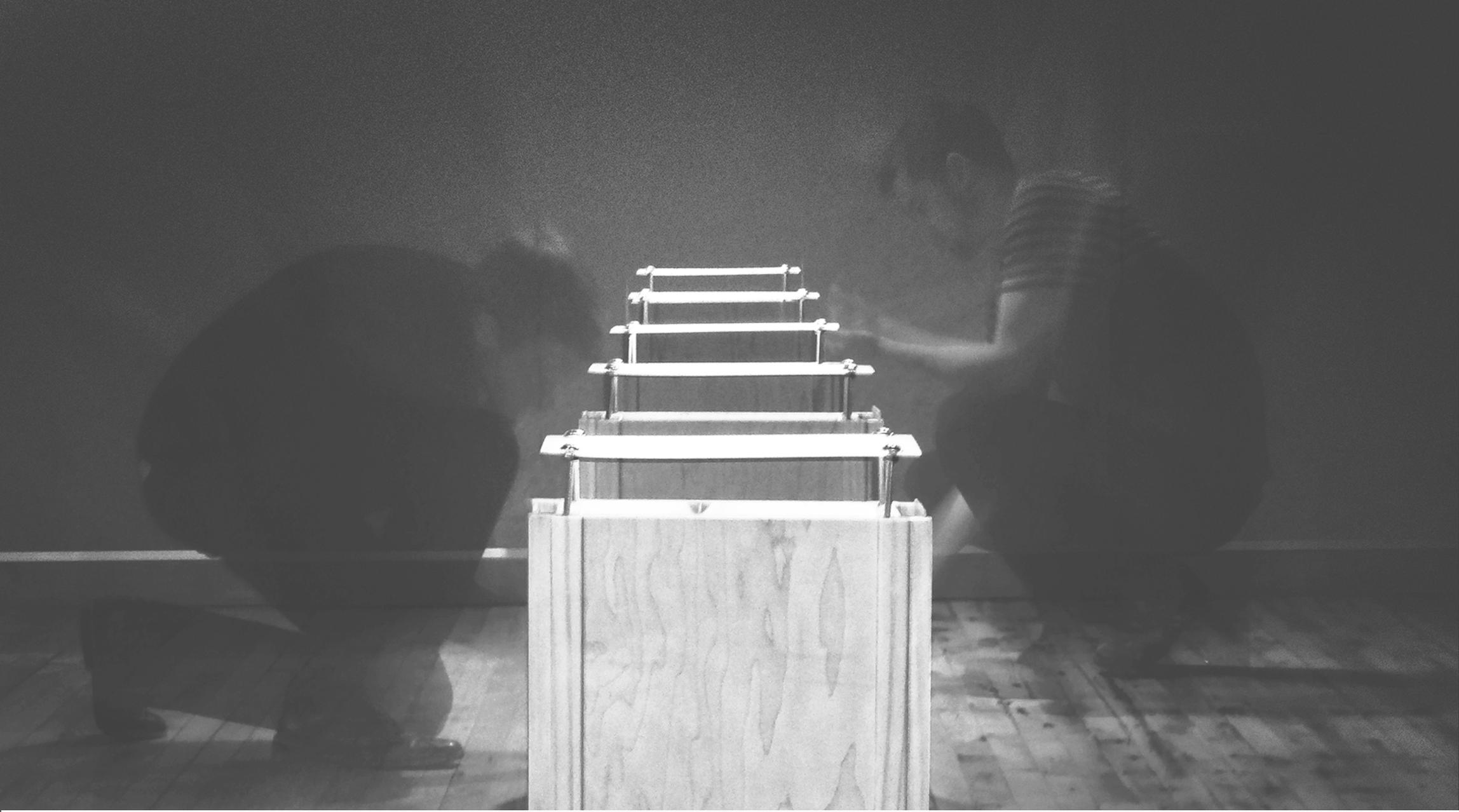
Site: *Washburn Fair Oaks Park*



Site Development Time line

- 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”.
- 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.

Site: *Washburn Fair Oaks Park*



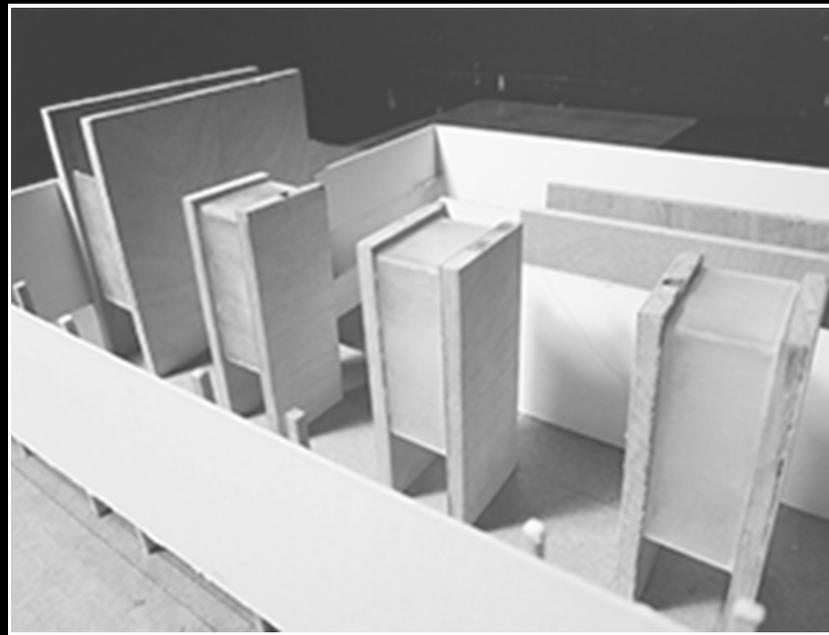
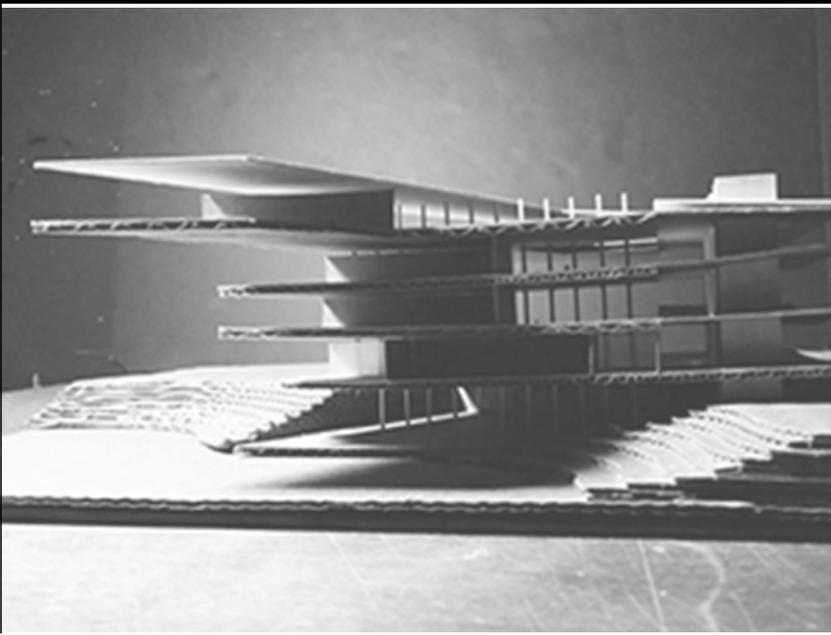
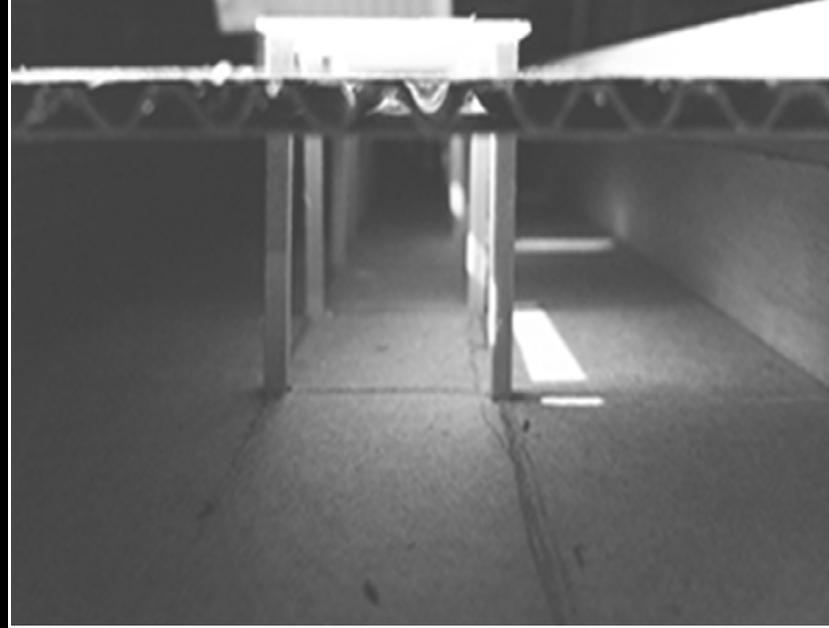
The Artifact



## The Artifact



The Artifact allows the attendee to perceive through, emulating the final experience and interaction to take place in the architectures final built form.



Design Process



Washburn Fair Oaks Art Center



Minneapolis Institute of Arts



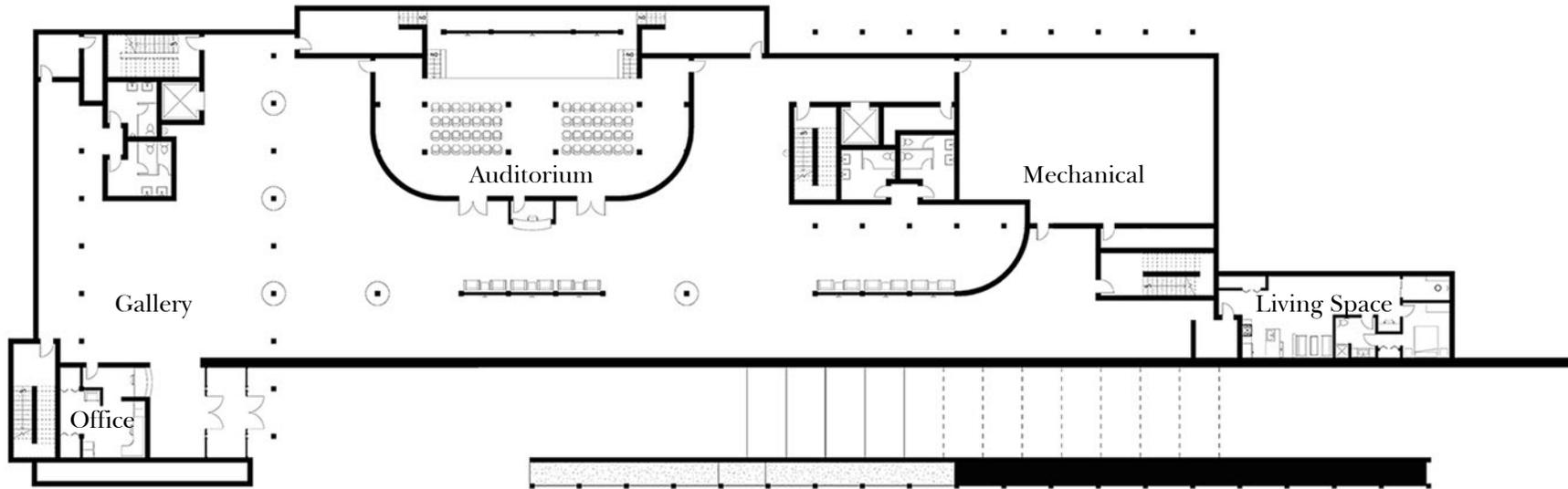
Auditorium



Lower Level Gallery



Living Space

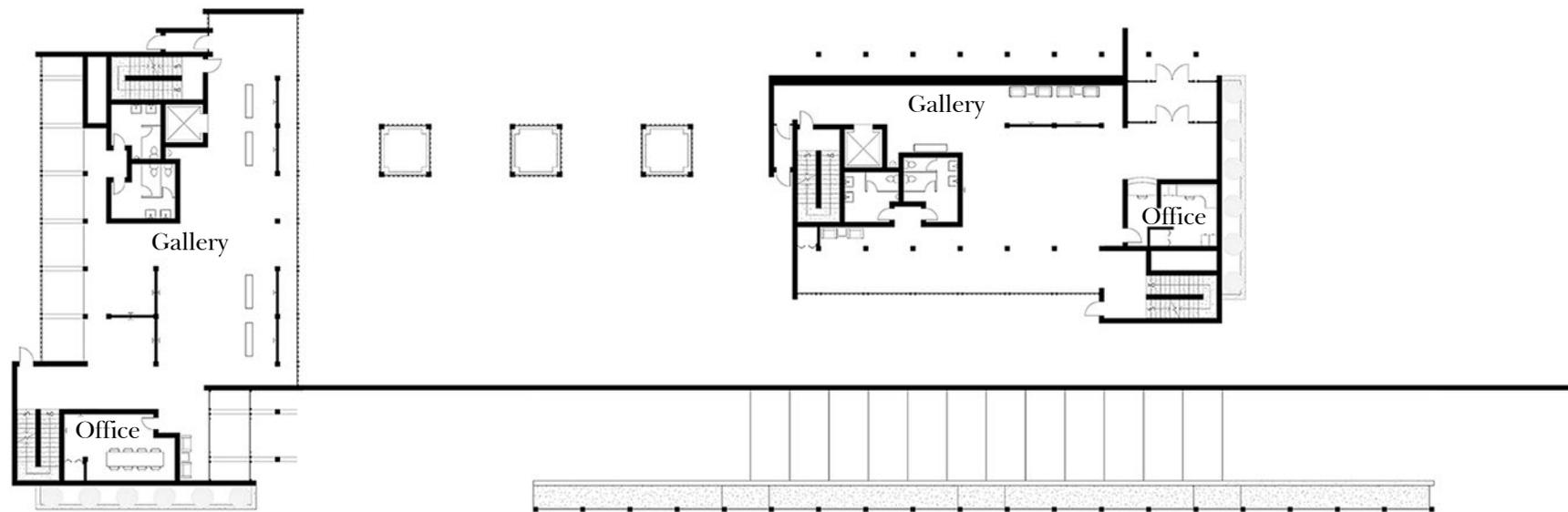


# Lower Level



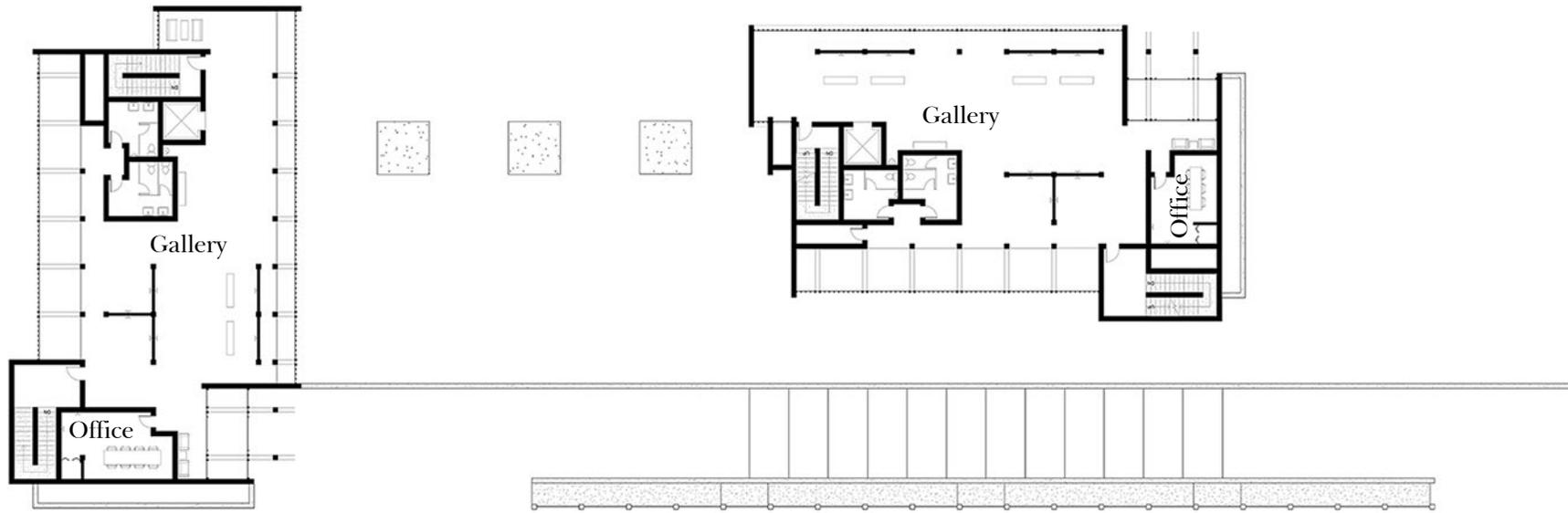


Office Space



Ground Level



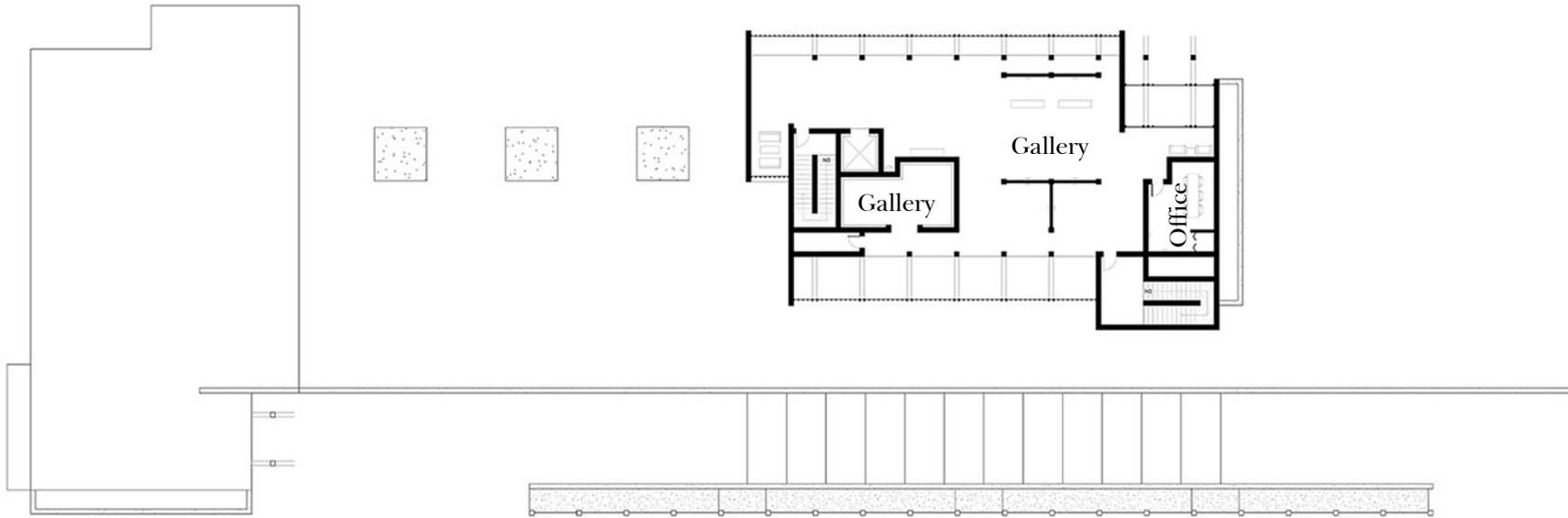


Second Level



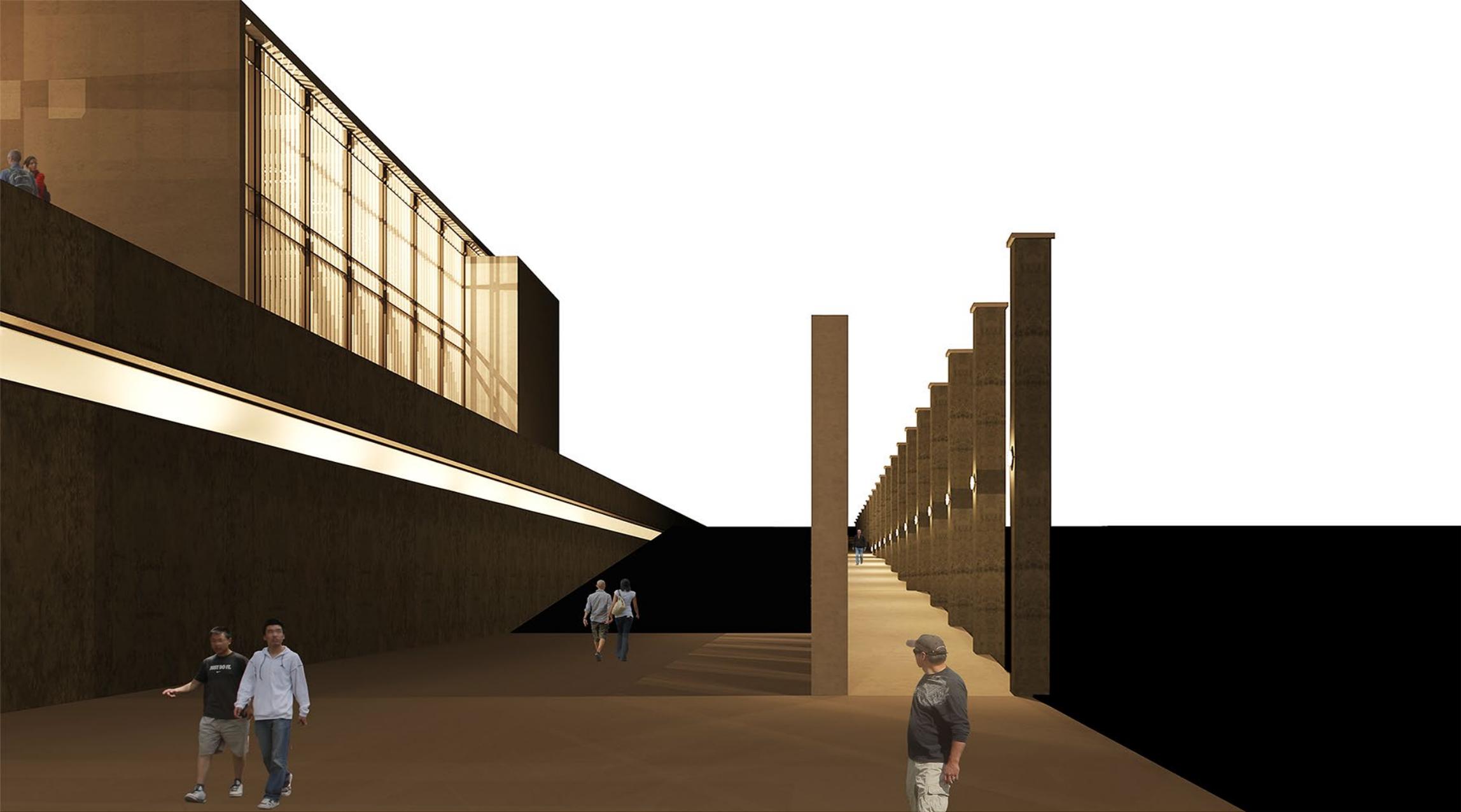


Third Level Gallery

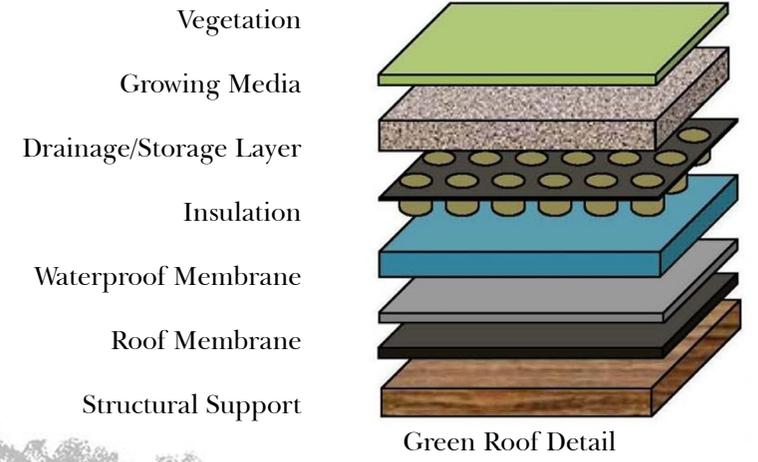


Third Level





Washburn Fair Oaks Art Center



Gallery

Gallery

Lobby

Mechanical

Auditorium

Gallery

Gallery

Section



Washburn Fair Oaks Art Center



Washburn Fair Oaks Art Center