



MINNEAPOLIS

Museum of Art

Minneapolis Museum of Art

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By



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Figure 0.1 Boom Island Looking South



Thesis Abstract



Architecture possesses the potential to make place, bringing together and embodying the poetics of a site and culture. An architectural response shouldn't exclusively burden itself with food, water and energy production, which reduces its presence, significance, and materiality to a technology, which pursues a self-referential aesthetic. Architecture should bring people together, serve a situational purpose, be delightful and tragic, and in doing so challenge globalized culture and the autopoietic tendency of the reality we live in.

Boom Island in North Central Minneapolis, although no longer an island, facilitated the separation of logs on the Mississippi river. A build up of silt and sawdust infill bridges the island with its banks. The Minneapolis Landscape Art Project is a pertinent architectural gesture, re-bridging the history and culture of the island with the citizens of North Central and North East Minneapolis in the form of a collaborative art center. The program includes living spaces for visiting and resident artists as well as gallery and studio spaces for visual arts.

The landscape of Boom Island is restored providing a seed of inspiration for years of artists to collaboratively question the cultural imperialism of the global city through empirical observation and reaction to a specific local environment. The landscape and local culture are the frontier for a way of life, which is more dependent on the emotional and physical relationships between people and place. Like Heidegger's bridge, architecture brings forth the realization of place, creating an inherent emotional and contextual reaction.

The culture, while possessing no inherent physicality, is manifested through many representations that engage a broad range of senses. Let this be the seed for an architectural intervention, relating not only to the most advanced scientific truths, but also to the poetic and emotional context from which these truths arose.

Minneapolis Museum of Art

Typology: Museum

Location: Minneapolis, Minnesota USA



Figure 0.2 Boom Island Looking Downtown



Theoretical Premise

The Changing
Perception of Art

“It”

Pronoun

1. Used to represent an inanimate thing understood, previously mentioned, about to be mentioned, or present in the immediate context.

“Thou”

Pronoun

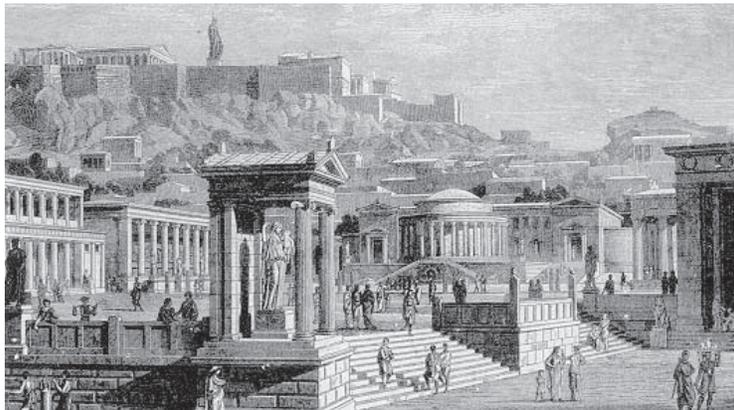
1. Used to denote the person or thing addressed
- Merriam Webster

Theoretical Premise

Lessons from the Polis: The Changing Perspective of Art

Theoretical Premise:

The Minneapolis Museum of Art is a living center for the arts. The museum on Boom Island in downtown Minneapolis will not only provide a place for continually changing exhibits of modern art but also will play host the worlds finest philosophers and fine artists. The Museum will facilitate a program that invites these thinkers to come and live temporarily within Minneapolis in order to engage in meaningful and allegoric discussions of art and culture with Minnesota residents. The idea of the living museum is to reinstate the labyrinthine continuum of art as a part of culture. Art has always been a piece of culture, however after the enlightenment it lost a significant foothold and began to become institutionalized. Recently art has been governed by a shallow history of aesthetics and subjective taste brought on in the blending of art and science in the perspective. The danger of this shift as Hans-Georg Gadamer explains is that “when we take aesthetic satisfaction in something, we do not relate it to a meaning which could ultimately be communicated in conceptual terms.”¹ However what has remained true for art and culture is that it advances on an overlapping of the present and the past within a particular context through vessels that bring forth truth by involving human reason. An artist reveals truths through vessels that require an individual cognitive participation through a greater knowledge of the world. These vessels are experienced vicariously from a distance and can be manifested in many forms. The more forms the idea of the work is manifested through the more truth is revealed. Much can be learned from the Greek polis in this regard because unlike the modern western culture the Greek polis cherished the wondrous effects brought about through participation with art and artifacts.



[Figure 1.01] The Polis of Athens
This drawing of the Greek agora depicts the meeting place of citizens a secular center of the city adjacent to the acropolis, dedicated to the shared life of the Athenians

Mythopoeic Origins of the Labyrinth:

In The Myth of Daedalus Alberto Pérez-Gómez retells the creation of the labyrinth at Knossos. In the telling of the myth Daedalus is the mythical architect of the labyrinth and the maker of Daidala, which were “objects of wonder that enabled inanimate matter to become magically alive, reproducing life rather than representing it.”² The Greek Daidala like a work of art brought forth a primordial desire between themselves and the participants, a completeness only fulfilled in the experience of love. In Symposium Plato illustrates through a dialogue with Aristophanes the nature of love.



[Figure 1.02] The Labyrinth is the overlapping pathway, which is constantly folded back yet never crosses itself. The only defined points are its entry and the center.

He states “at one all humans were one spherical being but because of their misbehavior the Gods cut them in two, thus each became a fragment of a whole and seeks to be made whole again.”³ This primordial desire is present in the myth of Daedalus as Pasiphaë the wife of King Minos was cursed by Poseidon to experience lust and mate with the great white bull. To fulfill this desire Pasiphaë calls upon Daedalus to produce the Daidalon, a lifelike wooden cow. Only through this vessel was Pasiphaë able to

fulfill her desire, seducing the bull and giving birth to the Minotaur. Pasiphaë raised the Minotaur until it became a threat and once again she called on Daedalus to construct the labyrinth. Daedalus’ task was not only to create a path that allowed the Minotaur to be hidden but also for it to be found. The labyrinth is a continuum of path and boundary, which constantly overlaps between the only two defined points being its entrance (birth) and center (death). The labyrinth may be read as a symbol for life, knowledge, and the experience of a work of art – “it presents the connection between architecture and ritual as the receptacle of being and becoming.”⁴

Art and architecture have never been independent from ritual as Martin Heidegger identified they always dwell within a “particular context.”⁵ For the Greek polis the idea of building was always contextual, a process of bringing forth through participation. For example the choros, which was also created by Daedalus, was a place for the ritual of dance. Just as with the Daidalon the “magical effects” could only come from participation with



[Figure 1.03] Albrecht Dürer Woodcarving
This woodcarving depicts the use of an early perspective device. The artist now attempts to make an accurate copy of the real through the use of a gridded plane.

the building and the ritual. The addition of the theatron to the choros established the Greek theatre.⁶ The significant result of this addition is the creation of a distance between the participants and the ritual activity. In primordial civilizations participation and human action were always “one with nature”⁷ but the Greek theater allowed the citizens to participate “vicariously through vision and hearing.”⁸ The distance of physical participation present in the theatre allowed for the transcription of order to be contemplative and represented because space itself became an object of representation. The distinction between the Greek artifacts and a modern scientific artifact is that the participation was always reciprocal “the thing now stands and thereby is there once and for all, ready to be encountered by anyone who meets it and to be perceived in its own quality.”⁹ Art and artifacts were triggers that always involved a shared reciprocal reaction through individual contemplation within a particular context.

The Effects of the Perspective:

Modern art and architecture frequently take for granted the far-reaching effects of the schism between art and aesthetics. As previously mentioned sometime during the scientific revolution science and art attempted to merge in the perspective. During the enlightenment the romanticized perspective drawings done by both artists and architects became precisely the opposite of the art of the past, pointing directly to an object and collapsing the ritual space of participation to reveal truth scientifically through comparison, a mimesis of reality. Mimesis, which to the ancient Greeks was a correspondence to the real world and produced a model for beauty, truth, and the good, takes on a new meaning with the popularization of the perspective. Rather than provide a space for many interpretations the perspective allowed mimesis

to become the definition of the most accurate portrayal of the real. The consequence of this movement is that art became subject to privatized taste. The perspective reduced the participation embodied in art to become an object that is merely a dissociated part of the larger cultural continuum and could thereby be reduced to an assessment of its individual subjective aesthetic value. The danger of this shift is that it brushed aside the truth known through art by ritual participation, which was the very foundation and tradition of western civilizations. Contributing to decay in the perceived relevance of art in culture is mechanical reproduction. The rapid development of tools used by artists such as lithography and photography allowed for a completely new level of accuracy in the reproduction of art. An original piece of artwork bears what Walter Benjamin defined as its aura – “the aura of a piece of art is its uniqueness, its irreplaceability.”¹⁰ The piece has a presence in time and space, unique qualities that any reproduction distorts and has the potential to do away with. For example André Malraux’s museum without walls, a collection of photographs of pieces of art from around the world. The collection nearly drove Malraux mad it represents a time and place where the work of art has not function other than to be a work of art a total eclipse of history, where style now exists to be self evident and to conquer



the style, which preceded it.¹¹ The shadow cast by the effect of mechanical reproduction and the perspective not only distorted the creation of art but also our ability to perceive art beyond its subjective aesthetic value. Art now and art in the ancient sense can be perceived to exist merely to satisfy a selfish desire.

[Figure 1.04] Malraux’s Museum Without Walls, attempted to separate the work of art from its subject so that we may know “the totality of the plastic arts.”

Art as Play Symbol and Festival:

What art has always possessed is an ability to captivate our thinking. Hans-Georg Gadamer describes as play how “we start to decipher a picture like a text.”¹² Art asks that we play along with its, just as with a novel or film. “The work issues a challenge which expects to be met. It requires an answer – an answer that



[Figure 1.05] Downtown Minneapolis

can only be given by someone who accepted the challenge. And that answer must be his own, and given actively. The participant belongs to the play.”¹³ Art leaves a space to be filled by an observer and it is the form of the work of art that we play with because an observer must outline it actively to construct it in their mind. The continual breakdown of traditional form after the enlightenment lead to “a total elimination of any reference to an external object.”¹⁴ Cubism was the first effort, practiced by nearly every famous painter at the time, to destroy the assumption that the picture is a view like the view we experience in nature.

“We can no longer see a cubist picture or nonobjective painting at a glance, with a merely passive gaze. We must make an active contribution of our own and make an effort to synthesize the outlines of the various planes as they appear on the canvas.”¹⁵

Painting is rooted in reality and relies on our cognitive participation with it. In *Simulacra and Simulation* Jean Baudrillard illustrated the potential of successive simulations of reality. Replications can deceive us and cause us to believe in a false reality.¹⁶ But how may we distinguish between a false reality and an absolute reality? There is not absolute reality but what matters is whether or not the work can withstand a confrontation with a broader reality that itself – “there is a point where illusion becomes impossible. The thing represented becomes a world of its own, self-referential and autonomous.”¹⁷ Some level of illusion is positive because it extends the possibilities of reality but too much leads to a blurred distinction between the real and the simulation. The result is evident in modern culture in the separation of the individual from the polis.

The Living Museum:

The Minneapolis museum of art is a pertinent architectural and cultural gesture. The unique museum program aims to attract a continuous flow of thinkers from around the world. The architecture will not only accommodate but also participate as a metaphysical arena, which allows the individual to realize their potential through a “sharing of words and wisdom.”¹⁸ Using the Greek polis as a precedent once again the evaluation of truths and more cohesive realities may be realized through individual collaboration and participation within a greater cultural continuum. To facilitate and encourage discursive conversations the museum will focus on exhibits of contemporary allegorical artwork, which is polysemic.¹⁹ Through the architecture and the artwork the citizens and visitors may engage one another to restore a more cohesive shared reality as well as potential attain a heightened self-actualization.

Summary of Findings

Lessons from the Polis:

The Changing Perspective of Art

Introductory Statement:

The organization of my theoretical research is focused on the changing perception of art. The research is focused on three primary ideas:

- I. What has changed about art and its relationship to culture?
- II. What has remained the same about art and culture?
- III. What can be done to reconcile art as an institution rather than a significant part of culture?

Summary:

I. What has changed about art and its relationship to culture?

I found that art used to be a legitimate part of culture and a relevant means of truth. The world of the ancients was alive, a “thou” rather than an “it” and the qualities of the artifacts made by the ancients closely resemble that of a work of art today.* These artifacts not only brought forth magical effects but also were a means of truth, which relied the participation of the individual to create a meaningful overlapping of history. Heidegger’s contribution to the significance of art as truth is the distinction between bringing forth (art and poetics) and setting upon (science and technology).** For the ancients science and poetics were both necessary for production, the Greeks did not distinguish between forms of techné as we do today. Techné, craftsmanship was the result of poiesis, which means to make in a transformative way continuing the world. What has changed about the place of art today is that it has been institutionalized.

Because the perspective image opened a space for the art to become a tool for depicting a precise recreation of the real or a completely abstract figure of reality art became institutionalized. The tools developed to mechanically recreate art in the scientific revolution, even leading up to today, allow representation to become increasingly autonomous. The danger of this shift is that it creates what Baudrillard defined as the simulacra or a lack of central reality. To define a central reality is not truly possible because it would require an omniscient perspective, but what may be substitute is the ability for the representation to withstand a reality greater than itself. The infinite perspectival space not only changed the way that art came to be practiced but also the way that it came to be perceived, subjectively. The subjective experience of art is always present we always begin what Gadamer defined in Truth and Method as our pre-judgment of the work. Our pre-judgment comes from our historic consciousness and experience as well as our own desire (symbolon/love). This is not a bad thing it is what distinguishes the individual, the work of art however cannot simply lend itself to accommodate only our prejudices. This is the problem of the perspective.

Because the subject of perspectival space presents itself as if it is occurring through a window, not unlike the reality that simply presents itself to us, we see through it passively as a lens and it stands as an object of distorted natural beauty. Objects of natural beauty do not possess, yet, the qualities of a work of art.

* For a detailed summary of Henri Frankfort’s “Before Philosophy” and Bruno Snell’s “Discovery of the Mind” see my own paper located in the appendix p.105

** For a detailed summary of Martin Heidegger’s “The Question Concerning Technology” and Alberto Pérez-Gómez’s “Hermeneutics as Architectural Discourse” see my own paper located in the appendix p.107



[Figure 1.06] The Prytaneion of Ephesus

For example the naturally beautiful male or female models that have not had to do anything other than to merely exist to acquire this state. Art has always been a result of the transformation of something, which brings it into being. Because we can perceive this transformation, or lack thereof, things of natural beauty are identified immediately and reduced to objects because they simply exist just as the world that presents itself to us daily. Art and artifacts however cannot merely be perceived as aesthetic objects. They too exist and present themselves to us in their own rite, however they evoke from within ourselves a link between our subjective experiences. For the willing observer art has the capacity to be played along with.

II. What has remained the same about art and culture?

What has remained the same for art in culture is outlined very clearly by Hans-Georg Gadamer in *The Relevance of the Beautiful*. Gadamer explains human participation through the work of art in three key regards, play, symbol, and festival. The concept of play is the achievement of understanding an object through an active participation through vision and hearing. Gadamer illustrates this concept through watching tennis or listening to a piece of music. The subject involves the observer through play, which relies on an active contemplation from the participant. The observer seeks a symbiotic relationship between themselves and the subject and Gadamer references Plato's symbolon as a means to describe the perpetual search that any human is set upon from birth. Gadamer's discussion of symbol involves the labyrinthine nature of art and

form. Each artifact or piece of art achieves a unique form that we play along with. This unique form or symbol has the capacity to bear a successive overlapping of meaning that establishes a history that does not do away with its frame of reference. Festival is Gadamer's last focus. The deliberate gathering together and shared expression inherent with a festival is clearly itself a work of art. This book helped define what is still relevant about art today and what is not likely to change.

III. What can be done to reconcile art as an institution rather than a significant part of culture?

The Greek Polis as an architectural precedent presents not only a thorough physical history but also a metaphysical history in philosophy and art. Minneapolis although it possesses this ancient term in its name has not yet fully realized the Polis as both a physical and metaphysical space of participation. The Prytaneion located at the center of the city housed artifacts of allegorical significance as well as served as a court of law and housed the flame of Hestia (a symbol of the life of the city). The Prytaneion truly was a space for the arts, it held within its walls the life of the Greek culture that was the basis for the evaluation of truth. The modern polis has lost its most significant function, because art today has become institutionalized. The work of art in the city gives one the potential to realize more fully their personal orientation within a broad cultural context through "a sharing of words and wisdom". What today provides this space in the city? Our experience and lives have become far more subjective and private. If art can bring



about this effect how then do we tackle a long history of art, which is perceived to exist merely for its own sake?

I propose a living museum because the temporal quality of a work of art is perhaps its greatest strength. Art has the potential to transport us contemplatively through time yet its physical presence and relevance are unique to its time. Although we may perceive an ancient piece of artwork in a modern context its shadow is overlapped with the shadow of our own existence. The “idea” of the work to us is altered by our time and context because we have both knowledge of history and sense of the present. The architecture of the living museum is the seed of transformation that reconciles our institutionalized perception of art in the modern scientific era by evoking a meaningful reflection on the overlapping of time. If we are to view the work of art like the ancients as “alive” we may once again realize its cultural significance. The project I have defined is important to society and me because it attempts to de-institutionalize the arts.

Project Justification

The museum project is relevant to display my knowledge and skills because it is a comprehensive building, which has deep historical and cultural roots. The idea of the museum as a living building and program is a transformation of the preconception that the museum of the modern era is a merely an aesthetic object and a backdrop for the arts. I hope to explore an architecture, which does not simply contain the changing exhibits and accommodate the visitors and residents but actually serves as a thoroughly engaging space of participation that demands the active participation of the users. I hope to convey my idea through as many means of representation as time and space will allow in order too captivate the minds of others.



Figure 0.3.Boom Island Flowers



Thesis Context
Historical, Social and
Cultural Context

Contextual Research

Lessons from the Polis: The Changing Perspective of Art

Historical Context: Architecture

As previously stated the historic context of my thesis typology goes as far back as ancient times. The question of the place of art in culture is not a recent one. The shift from the ancient view of art as living objects to our present view of art as an "it" took place over a long period of time spanning from the most primordial civilizations. Perhaps the first valid architectural precedent is the Greek Prytaneion. The Prytaneion, a museum as well as a place of government, was the heart of the Greek Polis. The Prytaneion was located near the center of the secular heart of the city near the agora.²⁰ The Greek agora was an empty space, it allowed for the citizens to gather and share their thoughts or lives with one another. The artifacts in the prytaneion were not labeled as works of art at the time but could very much be considered as such today. The agora facilitated the discussion while the artifacts and court rulings of the prytaneion gave the people things to discuss. The idea of the work present in the prytaneion



[Figure 1.07] Artifact from the Prytaneion of Ephesus

was like the labyrinth, a source of shared knowledge and a spark for discursive conversation with the cosmos and Greek culture. Any citizen was welcome at the prytaneion and the people who lived within and tended the Hestial flame (a symbol of the life of the city) where highly regarded individuals within Greek culture.²¹

A more recent precedent for design is the Buda Centre in Kortrijk, Belgium. This is a space where visitors can come and share their thoughts with artists who have the option to both live and work on site. The center's program accommodates and encourages a variety of visiting artists to come and practice so that the people of Kortrijk may have the opportunity to see works which would not otherwise have been possible. Beyond providing a refreshed program on the conventional museum the architecture of the center itself is of particular interest. The architects chose to re-purpose and breath new life into an existing industrial building and the old and new



[Figure 1.08] Buda Art Centre
Kortrijk, Belgium

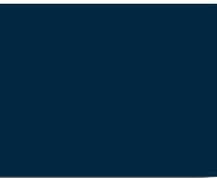


[Figure 1.09] The Convent at La Tourette
Lyon, France

architecture creates a few unique spaces. In what might be read as the possibility to reinstate the physical openness of the agora or the city center, the center implemented a new space, which is a unique brick atrium that makes a connection between the sky and the ground as a courtyard. This central space allows for people to cross paths and communicate as well as potentially make a unique connection that brings the cosmos into dialogue with both the artwork and the place through use of local brick.

Another precedent, which is not similar in program, is La Tourette. This space designed by Le Corbusier later in his career is a wonderful example of the labyrinthine qualities of both art and architecture. Corbusier accommodated a traditional monastery plan but in a way in which is emphatically “not an aesthetic object.”²² The ambiguous twilight in the space is both disorienting and yet demands the participation of the individual in order to become reoriented within

the space. The building may be viewed similarly to a cubist painting. A cubist painting demands human play because it depicts a three-dimensional object on a two-dimensional plane and we must actively construct it through contemplation. The lessons taken from Corbusier are not as ambiguous as the twilight at La Tourette. Clearly a piece of meaningful architecture is no mere object of aesthetics and subjective taste but is instead labyrinthine like piece of artwork.



Contextual Research

Lessons from the Polis: The Changing Perspective of Art

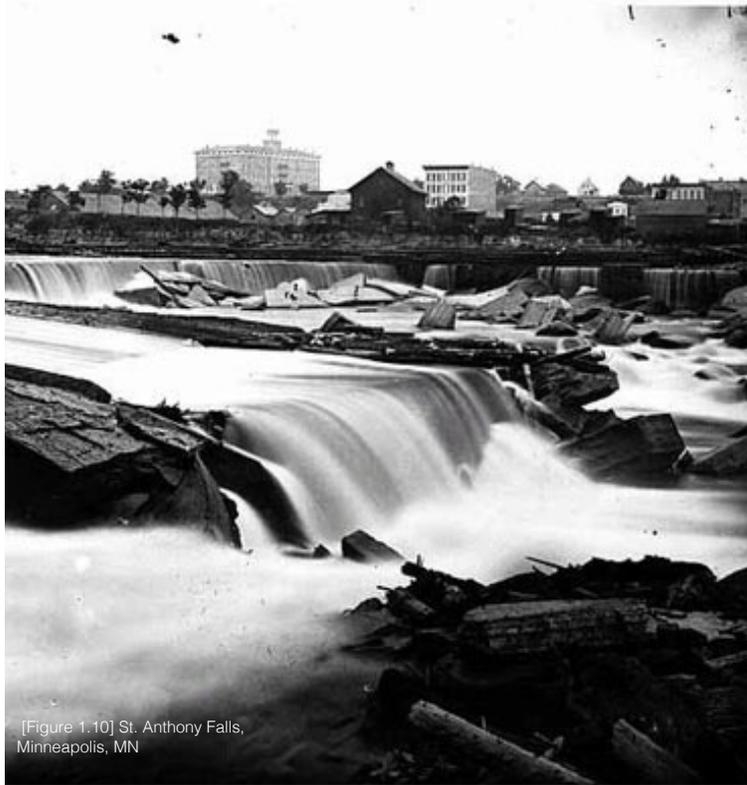
Historical Context: Minneapolis

The historical significance of Boom Island and the Mississippi is a cornerstone in the foundation Minneapolis. The Mississippi river has been the source of both tragedy and prosperity for the city. Boom Island was first developed to facilitate the separation of logs to their respective logging companies.

“Between 1837 and 1937, over 67 billion board feet of lumber were harvested from Minnesota’s forests. The years between 1890 and 1905 marked Minnesota’s “golden years” of logging. During this time lumberjacks logged out the forests of the St. Croix River Delta and eventually moved north to the White Pine forests of northeastern Minnesota. This is when Duluth, the largest settlement in northeastern Minnesota, rose in importance as the center of the lumber industry. The need for workers in the logging camps and sawmills coupled with

the arrival of new homesteaders helped to spur the population growth of Minnesota, which increased from 172,000 people in 1860 to 1.3 million in 1890.”²³

St. Anthony Falls is the only falls on the northern Mississippi it sparked the development of lumber mills on the banks at what is now the city of Minneapolis. The logs were brought by either railway or floated down the river to the mills where they were processed for sale. Boom Island got its name from the log boom that stretched from its banks on the east of the Mississippi to shore the west side of the river. The log boom held the logs and prevented them from reaching the falls. The landscape of the Island was not much more than a swamp or wetland. Over the next decade the island became filled with logs and sawdust from the nearby mills. The result was a stable bed of decaying logs, which actually bridged the island the east bank of the river.



[Figure 1.10] St. Anthony Falls,
Minneapolis, MN

When the logging industry finally imploded given a lack of resources the island, given its barren nature and railway connection, became a rail-yard. The rail-yard divvied out the last bit of processed lumber from Minneapolis but when the logs ran out the yard went dormant for a period of transition.²⁴ As the economy picked back up due to the flour milling industry Boom Islands rail-yard saw new life was used to store empty train cars before they were filled with processed grain. The Island at one point held a round house, a circular house for storing train engines indoors. Minneapolis became the flour milling capital of the world for roughly fifty years beginning in 1880 this pushed Minneapolis to the forefront of the US economy and positioned it to become the Global City it is today.²⁵

Today Boom Island is a public park. The Minneapolis Parks and Recreation Board acquired the land in 1978 for 2.6 million dollars.

"The park was designed by Ted Wirth, grandson of former park superintendent Theodore Wirth. At the time Ted Wirth was a landscape architect based in Montana. The park was mostly completed in 1988."²⁶

No significant modifications have been made to the park since its construction. The current park is nearly as vacant as the rail-yard, which preceded it. The small lighthouse is a simulation of what was and the rest of the park's historical context has been scrubbed clean, or at least at its surface. After the land was acquired for redevelopment by the parks and recreation board the St. Anthony residential neighborhood expanded until it reached the northeast border of the park. The park is in part a node connecting the pathways of the riverfront.



Contextual Research

Lessons from the Polis: The Changing Perspective of Art

Social & Cultural Context:

The Minneapolis art and music scene is undergoing a resurgence of local influence. Long-standing venues and galleries, such as First Avenue and The Soap Factory, have fostered and supported local performing artists for decades. There are many galleries popping up all over Minneapolis, as the cornerstone of many communities in the downtown and suburbs.²⁷ These galleries are supported by the work of local and visiting visual artists. The explosion of popularity of small galleries around the twin cities has brought with it a literal attack on the nature of globalized culture. A counter cultural movement has sprung up in major metropolitan areas around the US. The derivative of which is a rejection of global influence in exchange for the diversity and culture of densely populated cities. This movement recognizes the distancing relationship of place and culture, choosing to rekindle the fire, which brings them together. Supporting local visual and performing artists, restaurants, shops and markets economically fostering and continually supporting the growth of local talent.

For Europeans, to name this shift as counter-cultural would be ridiculous. The counter-cultural movement going on in American cities is the definition of culture. The density of European cities supports the small local shops and restaurants as well as art studios and musicians. Only a few American cities, such as New York, Chicago, and San Francisco, have this density and they were the first to see this cultural transition.²⁸ If this cultural directive seems so positive why does it carry a negative connotation for many Americans? The nature of our economic system thrives on the widespread

distribution of resources, which directly conflicts with the progression of local culture because it out-sources and distorts the culture and interpretation of place. We can only understand the world in so far as we are engaged in it. Abstract currencies and outsourced labor distances our understanding and engagement with reality because they remove our physical accountability. We relate only abstractly to our environment through economy. Utilizing resources, as Martin Heidegger defined them, as “standing reserve.”²⁹

What can and should be perceived as a benefit from this anti-global cultural movement is a resurfacing appreciation and desire for craft, a more considerate use of resources. As well as stronger support for local artists and musicians, built on live performances and galleries rather than recordings or images that distort the poetic or metaphoric relationships they embody. This appreciation is what truly bonds our civilization, through culture rather than economies and politics.

Minneapolis is highly economically supportive of its particular local culture.³⁰ In the Mill District specifically there has been an increase in demand for urban markets and public events such as art fairs or music festivals. For example, the Mill City Museum now hosts a weekly farmers market that draws a fairly significant crowd. The visitors are not only there to purchase locally produced goods or services but also to see the performers and artists that contribute to the atmosphere of place. The market at Mill City is the nearest experience I have had in the US to the markets, which are commonplace in many European cities.

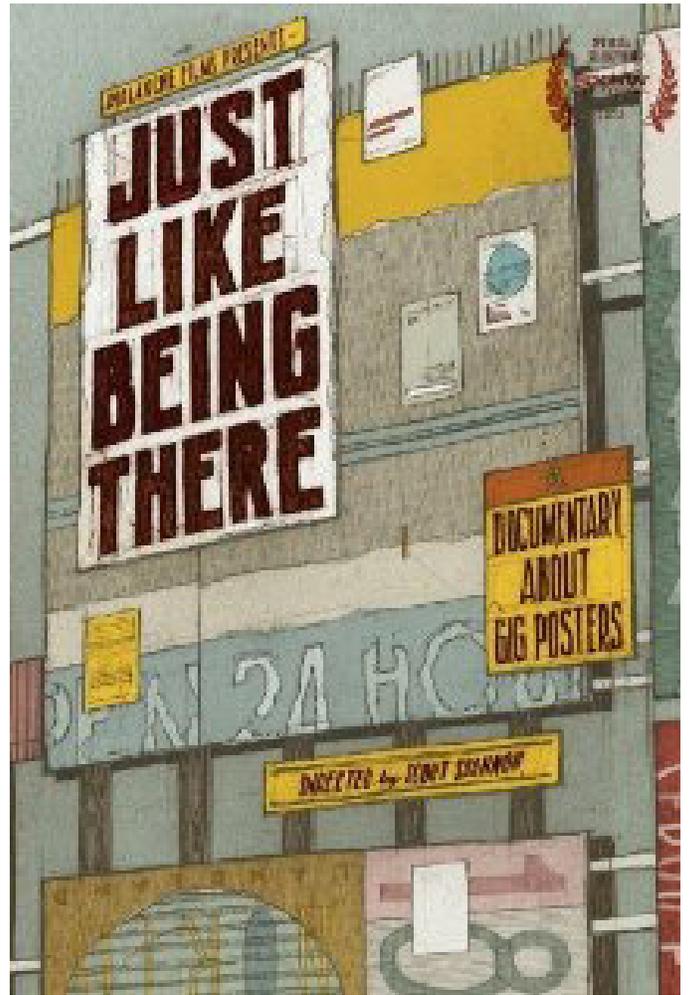


[Figure 1.11] Gold Medal Flour, Minneapolis, Minnesota

Contextual Research

Lessons from the Polis: The Changing Perspective of Art

In the wake of this enlightenment visual and performing arts are more pertinent than ever. Minneapolis is particularly interested in fostering its local artists and this can be known directly through its music scene. Listeners support Minnesota Public Radio and The Current, the local music station, is wildly supportive of local artists beyond just “the airwaves.” They foster and support (economically) a grass roots local live music scene. This scene has exploded sparking an increase in new music venues, new local restaurants, galleries, and shops nearby. This surge in local pride is churning out diverse and unique relationships between the arts. For example the collaboration between performing artists and visual artists can be experienced directly in the event poster.³¹ Artists are working together to create an atmosphere and a definition for their work. As it was in the past the arts are becoming more and more connected, as a means of expressing not only the world we live in but also the uniqueness and nuances of our culture. In this culture lives our past and present and it can only be expressed and realized by metaphoric connections between the arts.



[Figure 1.12]
Just Like Being There: A Documentary
About Gig Posters

Contextual Research Summary

Lessons from the Polis:

The Changing Perspective of Art

Cities have become outlets for global commerce, transmitting the safe and efficient passage of standing reserve.³² Because of the rapid development of a globalized culture the city has become inundated with many forms of existential realities with limited natural connections. Walking down the city street where are you? You know your direction by street labels and landmark pieces of architecture but we can no longer make a physical connection with the river or cosmos that orient them. The modern American city is now in transition, its future is no longer the idealized hover car society of the 1950's. We know the limited extent of the standing reserve, which supports the modern city and it is time to start thinking critically of its longevity and fragility. The response of architecture will eventually shape its existence or destruction. Architecture can transition, reconnecting people with their natural environment but only by supporting the culture and activity of the place. Culture, while possessing no inherent physicality, is manifested through many representations that engage a broad range of senses. Let this be the seed for an architectural intervention, relating not only to the most advanced scientific truths, but also to the poetic and emotional context from which these truths arose.

The changing context of art and culture has revealed a significant dissipation of the arts into the institution however, we have not yet lost our participation with art. The history of Boom Island and the context of Minneapolis and its cultural movements present the perfect setting to implement an architecture that attempts to bring the arts back into culture. The contextual research revealed that the residents of Minneapolis are already excited, passionate, and supportive of their local artists and economy. By creating a museum which has a living function as well as a place to display work may encourage generations of residents to come.

The museum as an institution relies too heavily on the static display of work so this may be the springboard to unpack the issues facing the modern museum today. Rather than provide a place for permanent exhibits the museum itself will demonstrate the temporal qualities of the "festival" of the work.



Figure 0.4 UpH Essen, Germany



Building Typology & Typological Research

For a Museum of Art

Building Typology

It is cultural space directly linked to the history of Boom Island in Minneapolis as well as the culture and art/music scene of the downtown and northeast. It is a community operated space that encourages the practice and display of any artistic discipline. The Unperfekthaus in Essen Germany is an intriguing example of a community driver gallery. The Unperfekthaus, or UpH, was funded by a private investor interested in fostering a creative environment for the arts in the city center. The building program includes spaces for musical performances and outlying/ancillary spaces for the creation and appreciation of public artwork.



Case Studies

For a Cultural Center & Museum of Modern Art

Typological Research

The target of my typological research has been to research buildings, which service activities similar to the activities defined by the major project elements category. Because there are no buildings on my site and the building history of my site includes only a poorly documented round house I decided to focus the studies on program and poetics as they relate to each particular project. I chose several projects which I visited while in Europe this allowed me to create a dialogue and evaluate the building beyond its technical, visual, and aesthetic components. This was critical in terms of understanding how the architecture responded to time and culture and it helped me broaden the overall knowing of the thinking implemented by the architects.

Categories

To focus the efforts of gathering the most useful information from my case studies I chose to explore a fairly broad range of buildings with a variety of programs. I have targeted my case studies on the following:

- Museum Spaces
- Exhibit Spaces
- Studio Spaces
- Labyrinthine Spaces

I believe this focus makes it easier to connect the technique and poetics of each space to better understand the differences in the architects approach and thinking.

Caixa Forum Madrid

Madrid, Spain - Herzog & de Muron

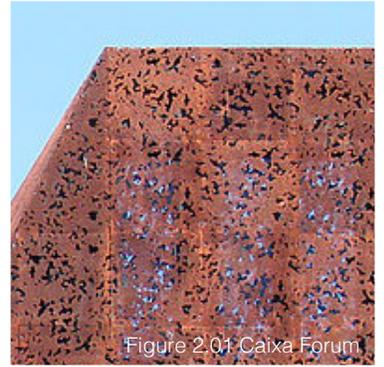
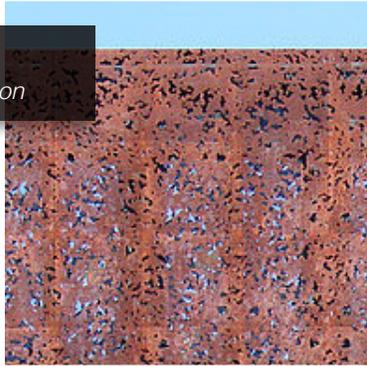
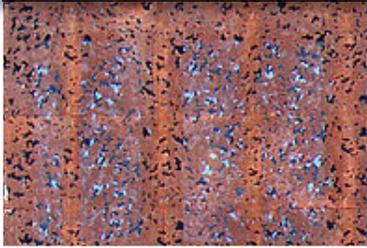


Figure 2.01 Caixa Forum

Kolumba Museum

Köln, Germany - Peter Zumthor



Figure 2.02 Kolumba

Buda Art Centre

Kortrijk, Belgium - 51N4E Architects



Figure 2.03 Buda Art Centre

Convent of La Tourette

Lyon, France - Le Corbusier



Figure 2.04 La Tourette

Caixa Forum Madrid

Madrid, Spain - Herzog & de Muron



“The Caixa Forum is conceived as an urban magnet attracting not only the art-lovers but all people of Madrid and from outside. The attraction will not only be Caixa Forum’s cultural program, but also the building itself, insofar that its heavy mass is detached from the ground in apparent defiance of the laws of gravity and, in a real sense, draw the visitors inside.”³³

Figure 2.05 Caixa Forum Underneath

Case Study Analysis

For a Cultural Center & Museum of Modern Art

This Museum by Swiss firm Herzog & de Muron is located in Madrid Spain and is an adaptive reuse project. The Museum is located in a former power plant built in 1899.³⁴ Only the shell of the building was designated historic so the architects chose to do away with the interior, which was in ruin. Rather than conforming to the organization of the power plants facades they chose to “levitate” the structure that allowed the openings to better acknowledge the circulation patterns of its surroundings. Inset interior columns support the entire mass of the museum.

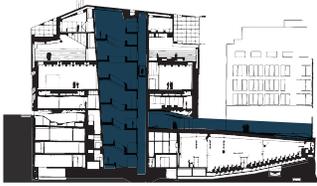
This case study revealed the potential for exploiting the contrast of new and old. The power plant, in ruin, no longer served a civic function to the city. The architects realized a new culturally influenced function for the space and because of the historic constraints they chose to act with extreme contrast in relation to the old building. The building also demonstrates a phenomenal recognition and empirical relationship to the site. The constructed architectural gesture embodies the poetic, cultural, economic, and functional components as equals.

The day lighting was accomplished by a light well, which is also a staircase, an idea popularized by Victor Horta. This method provides a fantastic ambient light that spreads deep into the lower levels of the built environment. This case study is similar to the program of my building but does not mix the multidisciplinary components of art, including theatre and music. This case closely resembles the program of the Buda Art Center in Belgium, which focuses primarily on visual arts. This case is unique in its ability to emphasize the relevance of art in Spanish culture; it truly has become a cultural hub for Madrid.

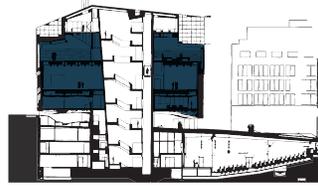
I think this case is successful because it transformed the program of a “dead” building into something, which is flourishing in the community. I think this idea of revitalization is embodied in my site as well. Boom Island Park is like the shell of the power plant, a palimpsest of cultural history, which is due for another iteration.

Project Type | Cultural Center
Location | Madrid, Spain
Size | 11,000 m²
Completed | 2008

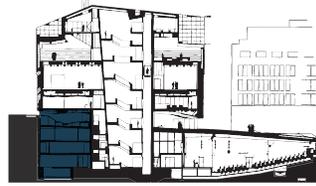
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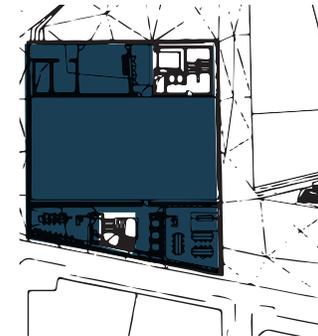
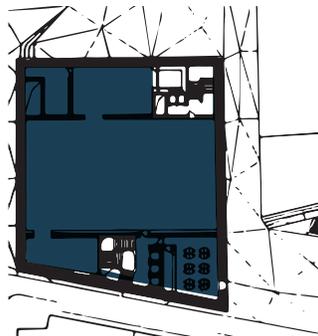
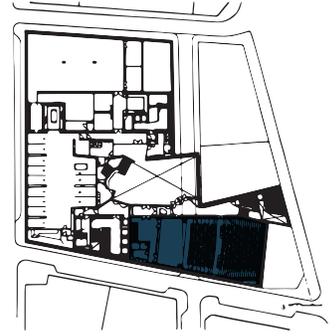
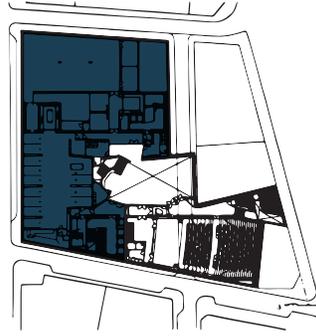
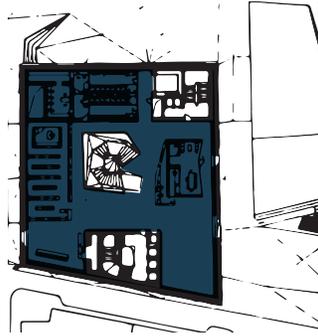
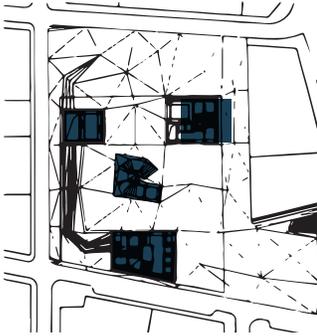
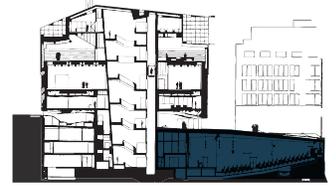
Displaying



Maintaining



Performing



Socializing

Adding

Subtracting

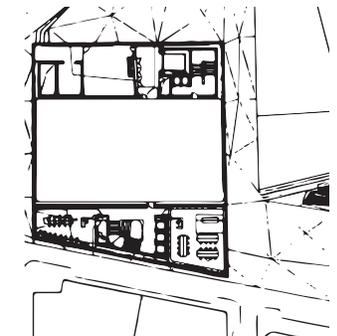
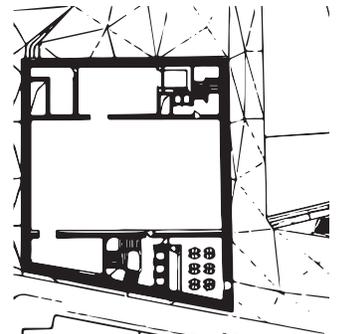
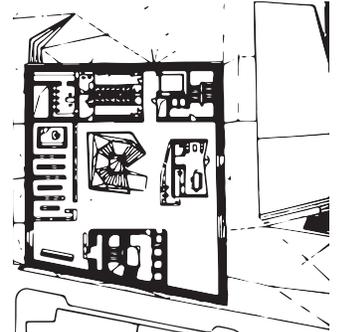
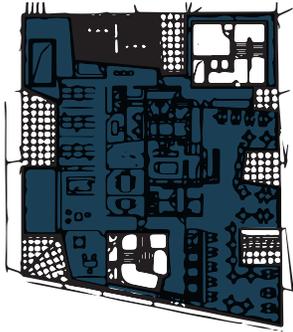
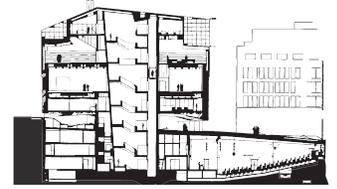
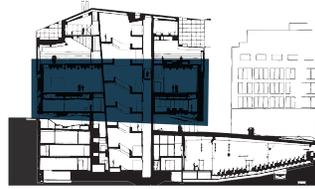
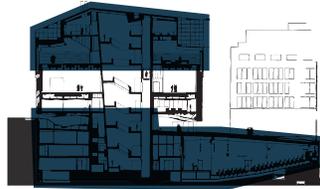
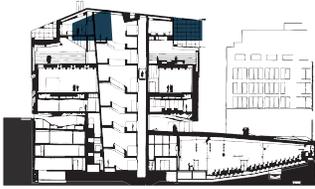


Figure 2.06

Diagrammatic Analysis

These abstracts show the relationship between the activities and the area each activity occupies. The section and plan are specifically arranged in a multiplied spectrum to show the relationship between the activities and volume of each particular space.

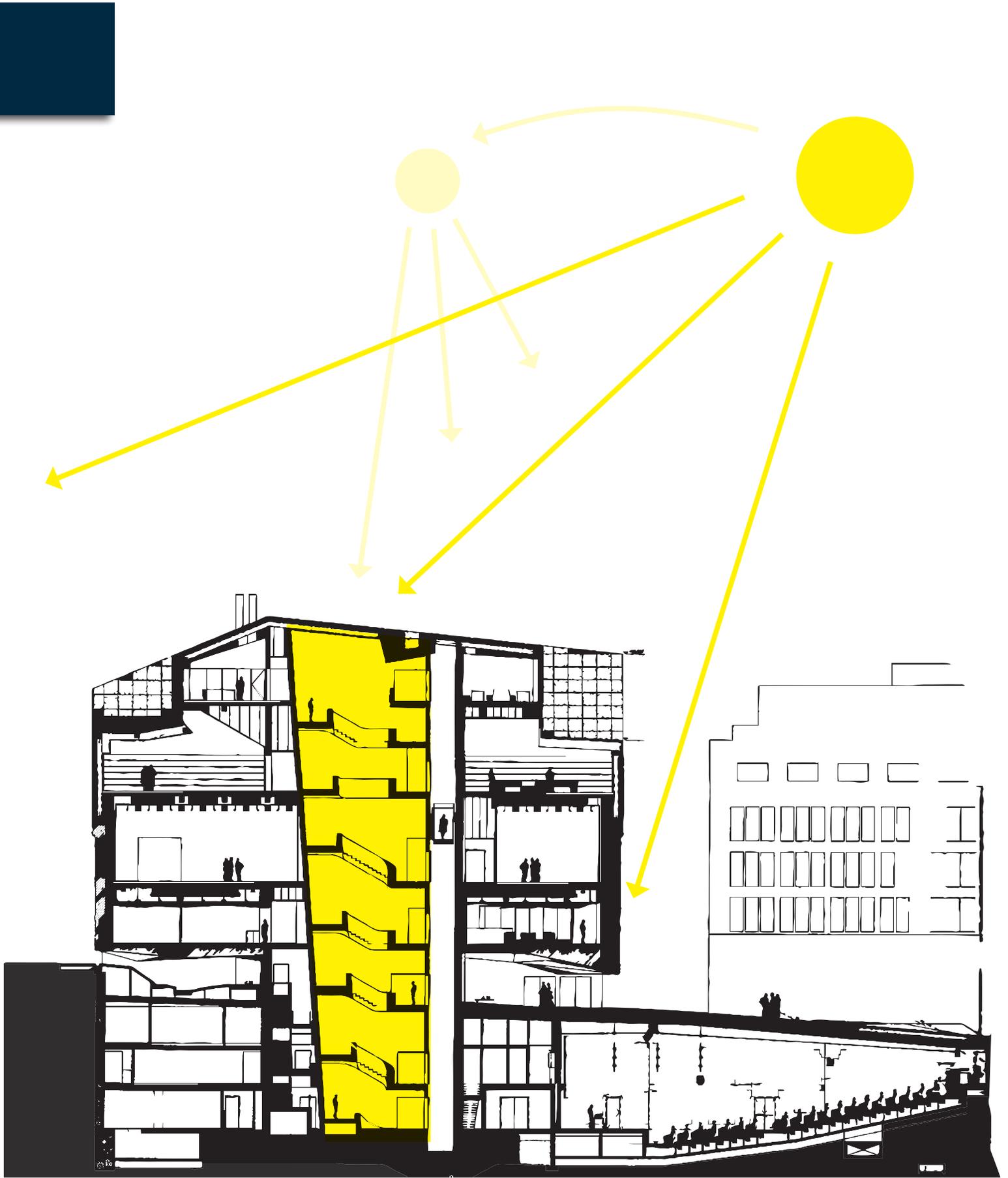


Figure 2.7

Day Lighting

Day lighting in this project proved to be tricky because the project was required to retain the walls of the existing structure. The architects cleverly devised a light well, which would bring light down from above and filter through a very unique stairway. In the addition to the top of the building the architects designed a series of screens that filtered the light entering the space and held a geometric pattern, which embodied the nature of the plant wall adjacent to the building. The resulting was a phenomenal quality of light on the upper levels. The light well could not fully account for the necessary gallery lighting; so many electric fixtures line the gallery spaces.

The use of a light well could be very effective in my own design, because it encourages an environment similar to the labyrinth. The building disorients and reorients you constantly, driven partly by the ambiguous light quality from the light well and the screens. I learned that given a similar environmental condition it would only take about one third of the surface of the roof to accomplish phenomenal day lit spaces.

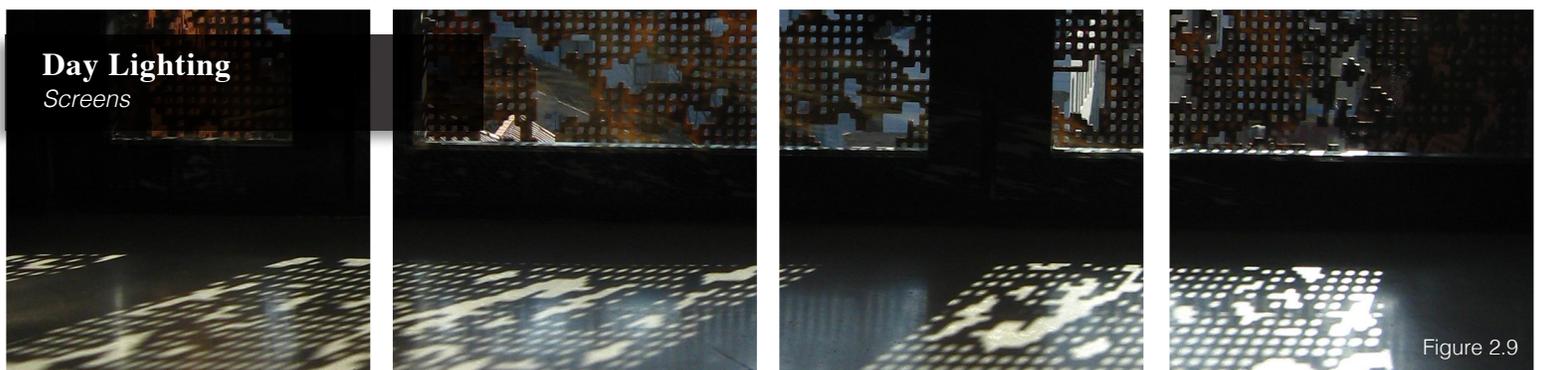
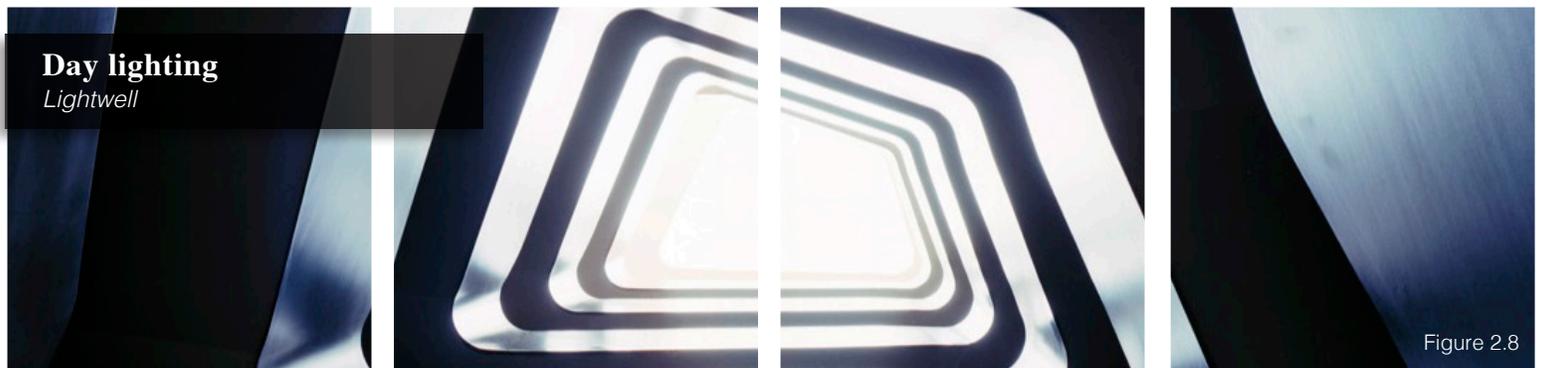
Overall the architects at Herzog & de Muron did an excellent job creating a diverse cultural center for Madrid. The use of the space was phenomenal as well as the preservation of the historic power plant facade. All of these restrictions as well as a poetic seed were implemented with great success in Caixa Forum.

Structure

The structure, although a creative response, is not a relevant study in this case. The structure, which cantilevers the shell of the old power plant, is a response to the existing site conditions such as pedestrian pathways and views as well as to the existing power plant building. The structure, which is largely long span concrete, does provide ample space for galleries, but there are many means of accomplishing this span. Given that the situations of my site are different it would not make sense to evaluate the structure for its potential application.

Conclusion

This case study revealed that the predominant program of a successful cultural center is dedicated to galleries, which are largely open. Also, the upper level, which was dedicated entirely to eating and socializing space, provides incentive to ascend the light well. The case was largely successful in coordinating the visual arts but it did not fully embrace the nature of a truly multidisciplinary center for the arts.



Kolumba Museum

Köln, Germany - Peter Zumthor



"The Kolumba is an art museum in Cologne, Germany. It is located on the site of the former St. Columba church, and run by the Archdiocese of Cologne. It is one of the oldest museums in the city, alongside the Wallraf-Richartz Museum."³⁵

Figure 2.10

Case Study Analysis

For a Cultural Center & Museum of Modern Art

The Kolumba Museum in Köln was a delightful experience. Having walked across much of the city the building stands out with a unique presence when it reveals itself around the corner. From a distance the walls appear to be concrete but once you experience them more fully you realize that they are actually layered stone. The large windows create an element of mystery and curiosity before entering. Once inside it becomes evident that this place is a labyrinth, filled with successive layers of space and a delightfully mysterious atmosphere. The large windows both sit atop a high wall in a small room and make a connection to the sky through light, or they serve as a frame of the surrounding context. The cavernous site of the old church is filled with a warm red wood walkway that darts above the ruin. The experience of this place was one of the most memorable moments of my trip abroad. Besides being a wonderful space it is an excellent window of opportunity to understand Peter Zumthor and his powerful way of practice that has taken the architecture world by storm.

This case is the only museum case study that I have chosen. It is unique in that the space is not laid out as studios; instead the spaces are labyrinthine and disorienting. This arrangement created a very successful gallery and interior space, which allows people to focus purely on the objects of the display and tune out the bustling metropolis of Cologne.

The context of the case is similar to the Caixa Forum; it is built on a ruin in a city. However instead of using the ruin as wallpaper to an otherwise entirely new structure, Zumthor, took the utmost care to carefully express the ruin both on the inside and outside of the Kolumba Museum. The results were a stunningly empirical and elegant form, which utilized local stonework and could only have been conceived for this place and for this function.

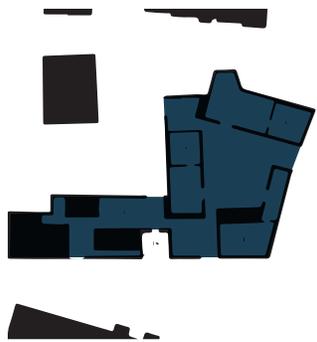
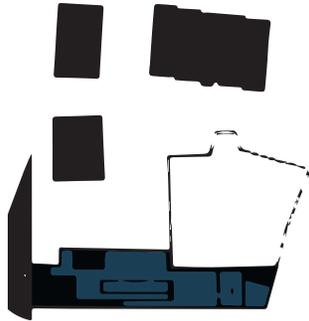
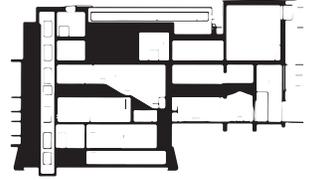
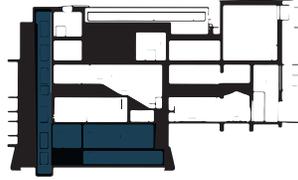
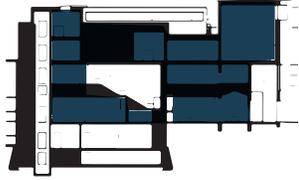
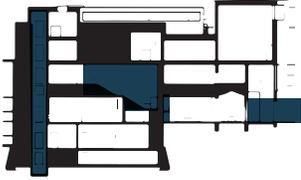
Project Type | Art Museum
Location | Köln, Germany
Size | 1,750 m²
Completed | 2008

Entering

Displaying

Maintaining

Performing



Socializing

New

Existing



Figure 2.11

Diagrammatic Analysis

These diagrams revealed the volume of space the Kolumba museum dedicated to each activity. They reveal that the Kolumba makes excellent use of space by having spaces with shared activities.

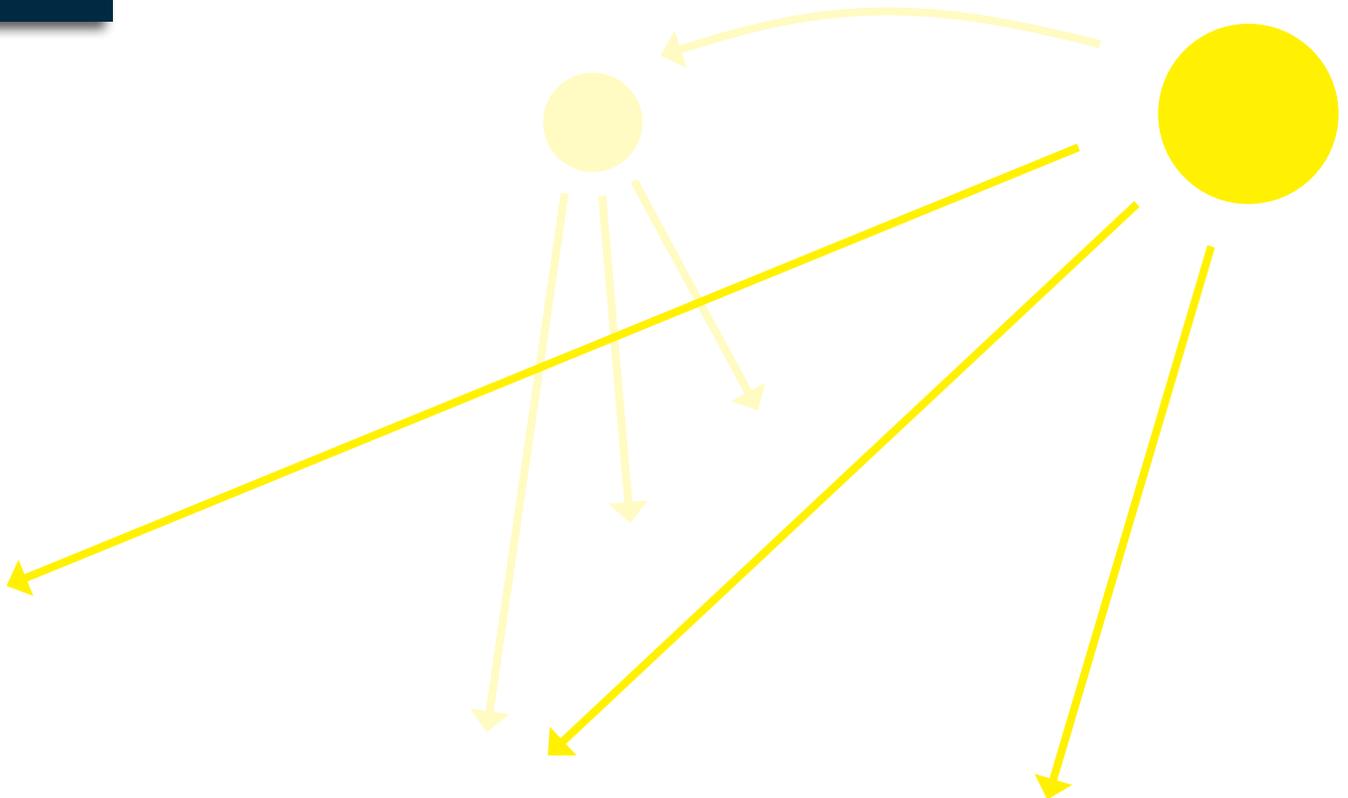
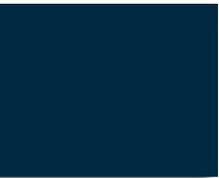


Figure 2.12

Day Lighting

Day lighting in the Museum is one of the most amazing qualities of this atmosphere. The ambiguous light, which reflects off of the pale white and grey walls, is entrancing. To achieve this quality of light Zumthor included very specific openings. Some of the openings are dedicated to both letting in light as well as framing a specific view to the city. Other openings are opaque and located very high up; in fact some spaces literally reach up to the sky like in the top right corner of the diagram to the left.

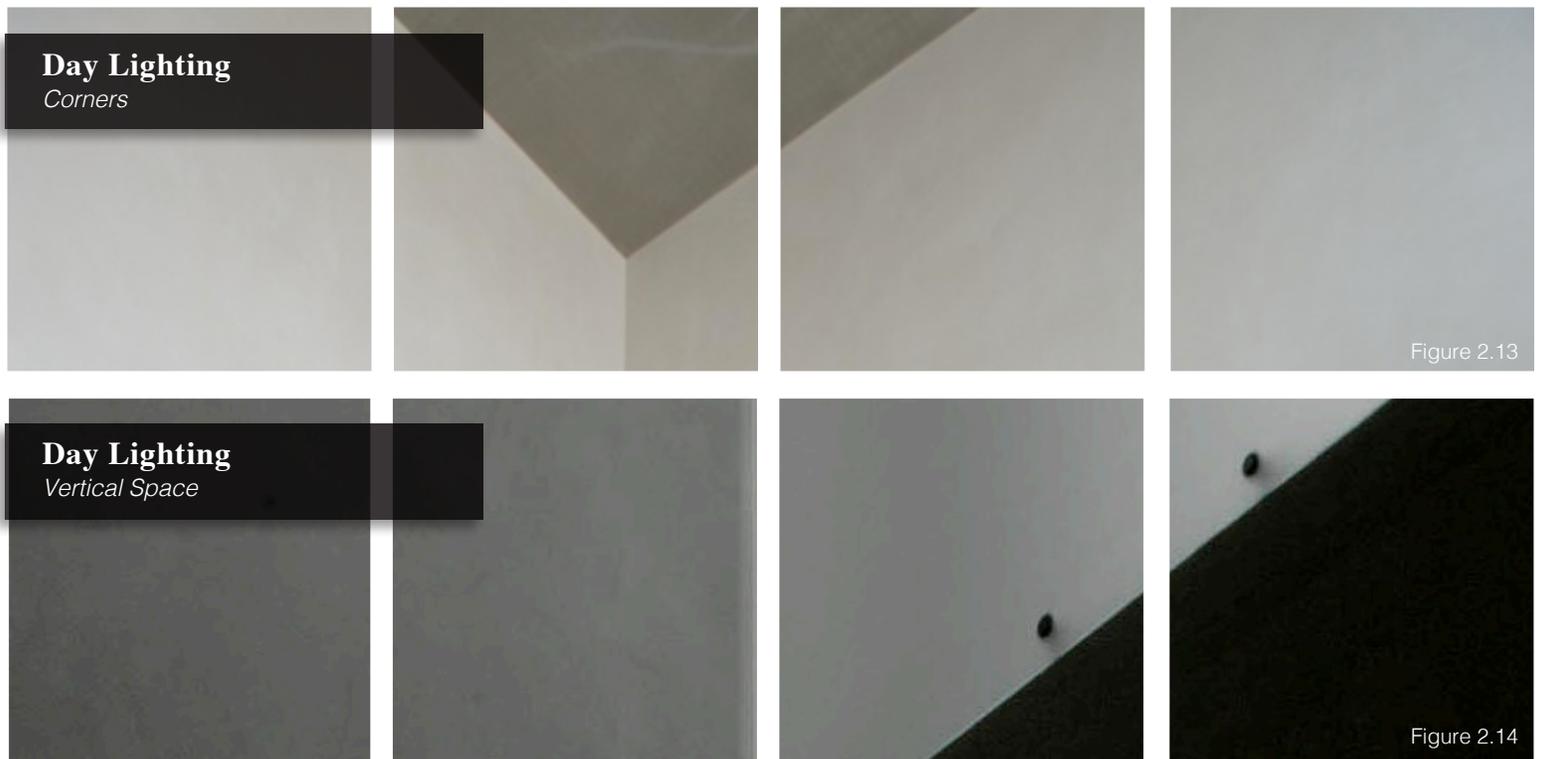
The spaces are simple in form but responded excellently to the program in order to achieve the atmospheric qualities desired and implied by the site. The daylight is key to the gallery space because it guides people with intrigue but does not distract from the artwork on display.

Structure

The structure of the Kolumba Museum is steel and stone, however once again I do not believe it relevant to collect specific quantitative information about the structure, because it is designed in response to a specific site condition, poetic idea, and function. The structure is very evident in the quarry of preserved ruins. There are long narrow columns, which form a slender bridge connecting sky and ground. Some of this stone is altered in its pattern to allow a speckled daylight to enter the space. The structure is simple, clear to the user, and constantly reinforces the form and space that resolved the design problem.

Conclusion

Zumthor's practice is continually pushing forward despite aesthetic trends in the architecture. Its success is due to the empirical connections between, place, function and poetics. I was not only inspired by the project itself but also by Zumthor's practice. By practicing largely in model form Zumthor can much more clearly convey a diversity of ideas to a wide range of clients. He does not pre-dispose environmental conditions in perspective representations.





Buda Art Centre

Kortrijk, Belgium - 51N4E Architects

“The Buda Art Centre accommodates studio and exhibition spaces for artists in residence across all three floors of the old Budafabriek, the last remaining structure of the Desmet-Dejaeghere textile factory on Buda Island.”³⁶

Case Study Analysis

For a Cultural Center & Museum of Modern Art

The Buda Art Centre is a new type of cultural center in Kortrijk. The program for the building weaves the public and the artists together as one through careful and empirically arranged studios and galleries within the shell of an old textile factory. This case study embodies the nature of empirical thinking choosing to act relative only to the context and the program the architects avoided methodological decision making in order to create a centre that was unique each time you visit it. The image on the left [Figure 2.15] is of the courtyard and entry space, which beautifully bridges the old and new materials and forms in the design. I chose to evaluate this building because it is a space I visited while in Belgium. I am broadening my understanding of its program by now evaluating it diagrammatically. My personal experience was delightful; the culture of the studios and the people visiting was surreal. You could feel, well beyond the visual sense, the passion and efforts being put forth to create stunning pieces of artwork.

The art centre's program is exactly the same as Caixa Forum, on a much smaller scale. Once again the two projects are similar in that they realized the potential for a new programmatic implementation based on the culture of the place and the particular site. In this case the site was an old textile factory. The project has been largely culturally successful although without the accolades of the Caixa Forum Project.

This case is unique in its scale. It operates within a community similar to the scale of Minneapolis community. The density of Madrid and the specific site conditions inflated the program of Caixa Forum and the Kolumba although smaller serves a much more reserved function. I found the spaces of the Buda Art Centre to be truly inspiring. The beautiful use of materials and relation between new and old made it a successful project for me.

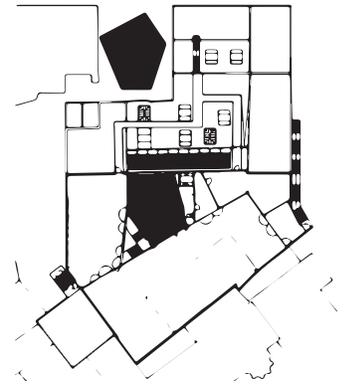
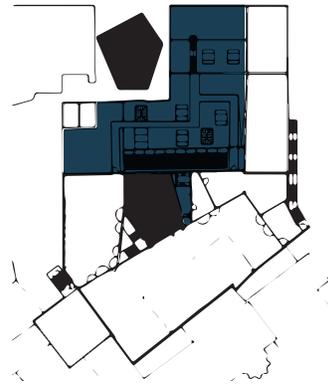
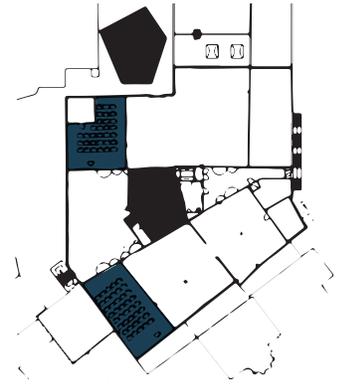
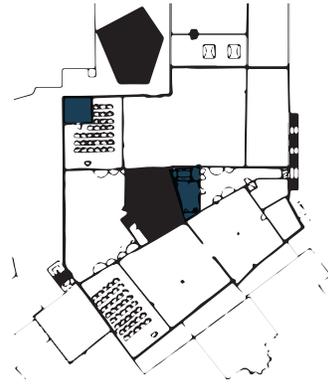
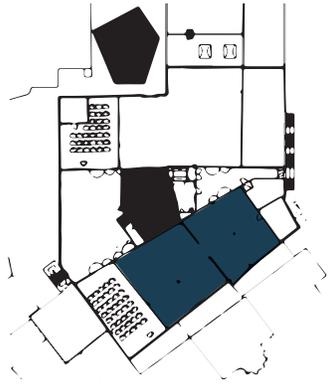
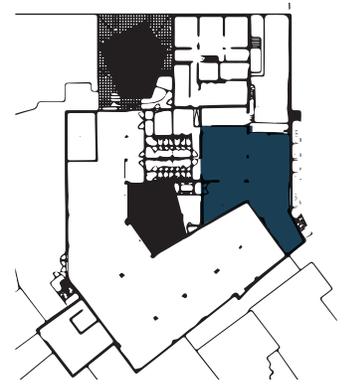
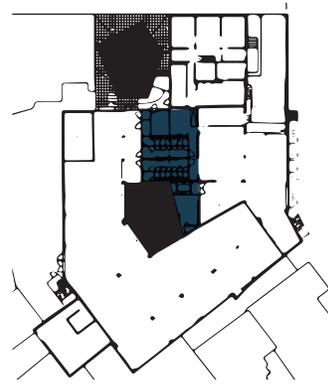
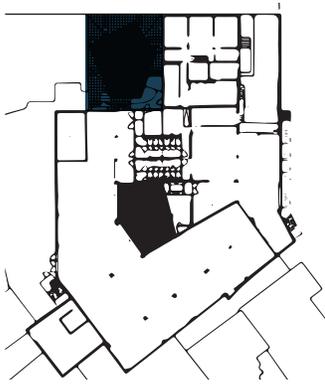
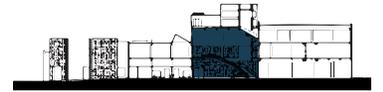
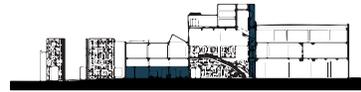
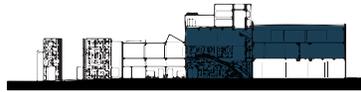
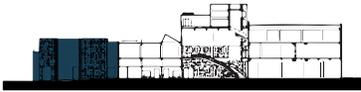
Project Type | Art Centre
Location | Kortrijk, Belgium
Size | 4,240 m²
Completed | 2012

Entering

Displaying

Maintaining

Performing



Socializing

New

Existing



Figure 2.16

Diagrammatic Analysis

The diagrams revealed that the success of this space could possibly be attributed toward the large increase in spaces for socializing which were additions to the existing structure.

Day Lighting

The studio spaces in the building are lit entirely by daylight. The large skylights on the roof of the old textile factory were added in response to the program for the art centre. The light well was a new addition as well and it floods into the primary gallery space allowing light to seep around corners and into the smaller subsequent galleries. The volume of space is truly accented by light, giving order to the space rather than having a sea of likeness. The large spaces have more light and are more public; the smaller spaces have less light and are more private. This was a very specific act of the architects to differentiate what is an otherwise very open space.

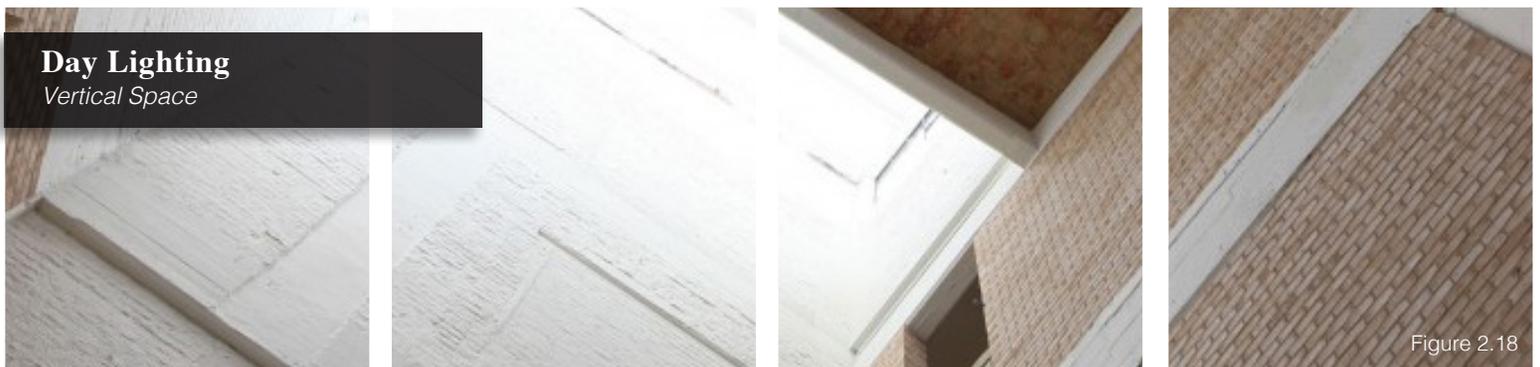
The day lighting also brings the materials of the old textile factory to life. The amazingly precise brickwork is accented acknowledging a gateway into the past. Overall, it was clear that you were inside this space but the light somehow made it feel as if you never left the surrounding neighborhood. This encourages that participants in this space continually feel connected to the site and cultural context the building blossomed from.

Structure

The structural response was minimal. The architects made very few changes to the structure of the textile factory aside from the inclusion of two distinct forms, which support themselves independently from the existing structure. This contrast differentiates the function and sense of place. The new space nicely complement the old rather than form an extreme contrast; there is a subtle tie to empirically derived forms of the textile factory evident in the new space.

Conclusion

The Buda Art Centre is a valid means of study, because it is similar in program and in scale to my proposal in Minneapolis. The art centre has been successful and implements many unique responses to its particular, program, site, and cultural conditions.



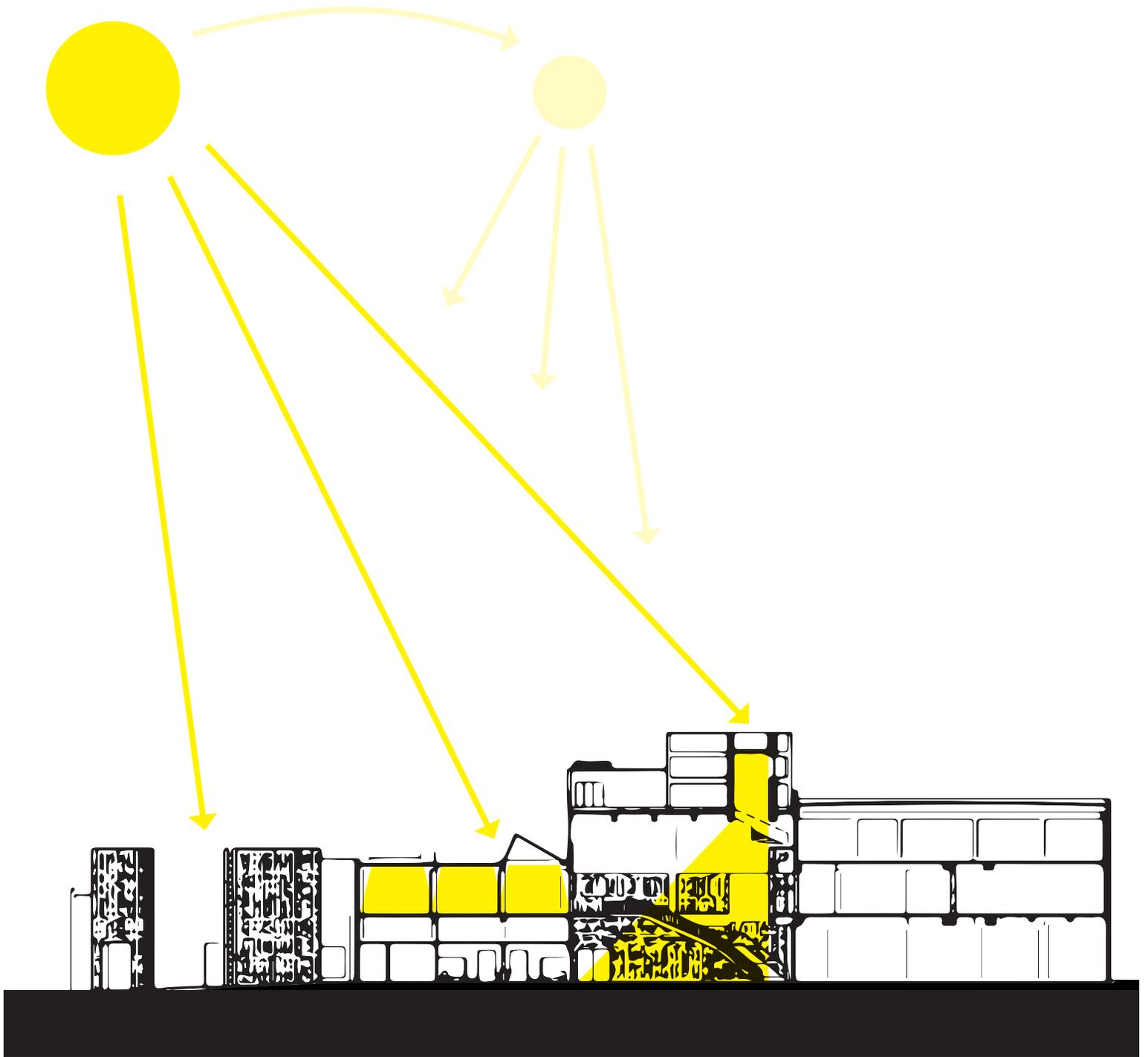


Figure 2.19



Convent of La Tourette

Lyon, France - Le Corbusier

"The site was specifically chosen by Corbusier, as he was drawn to the steeply sloping bank with powerful views. Every one of the hundred cells features an outward-facing balcony, with communal areas underneath and the cloister running around the roof."³⁷

Case Study Analysis

For a Cultural Center & Museum of Modern Art

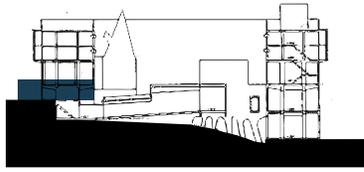
La Tourette is one of Corbusier's most coveted buildings because it has proven time and time again; in its ability to transform the users from observers into participants. Each subsequent space instills a sense of disorientation where time is no longer linear. It is purposeful, but never yields to comfortable use. The original convent program, full of method and syntax was re-evaluated by Corbusier in this design. He brought together a 20th century understanding of building technology but was able to transcend any self-referential games. Through active participation of the users, God, can be found in confused center of the ambiguous twilight that fills each space. The labyrinth of space resembles a world both within and beside our own. In this phenomenal space Corbusier questioned the methodological approach to convent design and proved successfully that this program could be accomplished in a modern vocabulary of materials.

This case study is the most distinguishably different in program but closely related in theory. The relationship between the users and the building is dynamic and expressive. The labyrinth, the nature of the unknown, constantly disorients and re-orientates the space. The result is stunning and engaging, beautiful and tragic.

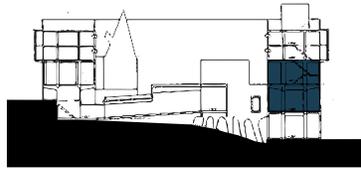
La Tourette is a beautiful example of successful site integration, realizing the potential of a gentle hillside in Lyon. The program strongly informed the design and Corbusier did not adhere to aesthetic or formal tradition, rather he embraced the use of new materials and their nature. All of these attributes and ways of thinking are what make this case study useful. In this case understanding the qualitative connective thinking is more important than understanding the quantitative functional relationships, which do not relate in anyway to my thesis program.

Project Type | Convent
Location | Lyon, France
Completed | 1960

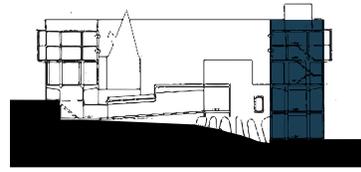
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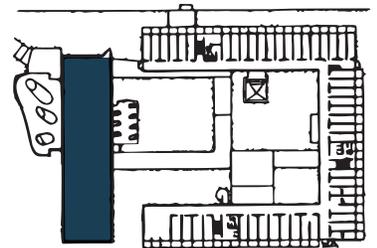
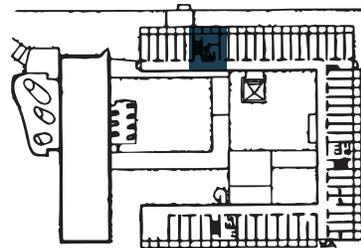
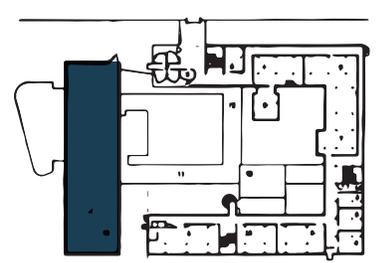
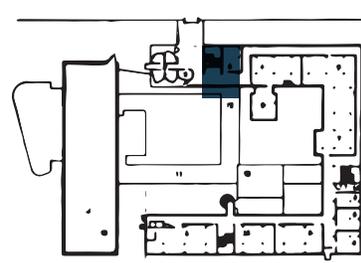
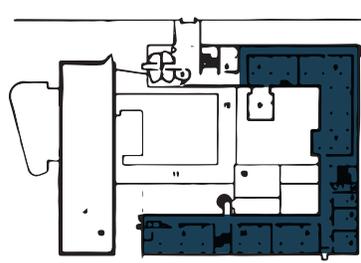
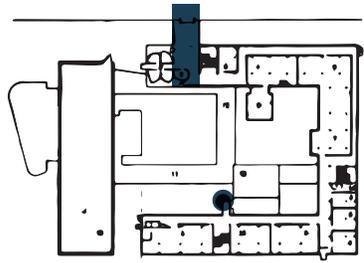
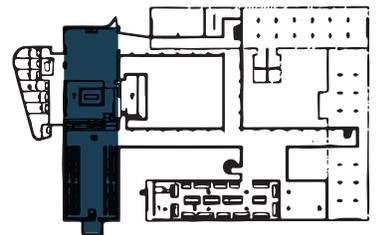
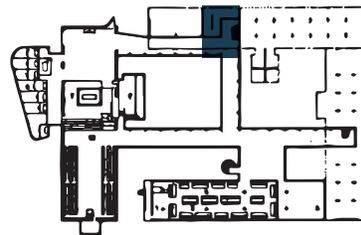
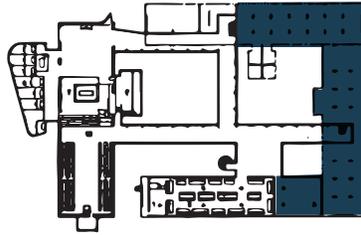
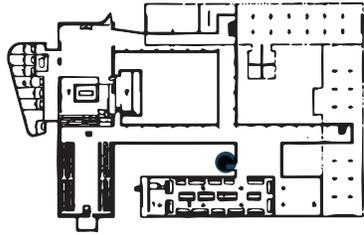
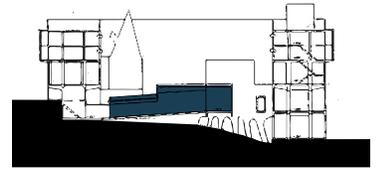
Displaying



Maintaining



Performing



Socializing

New

Existing

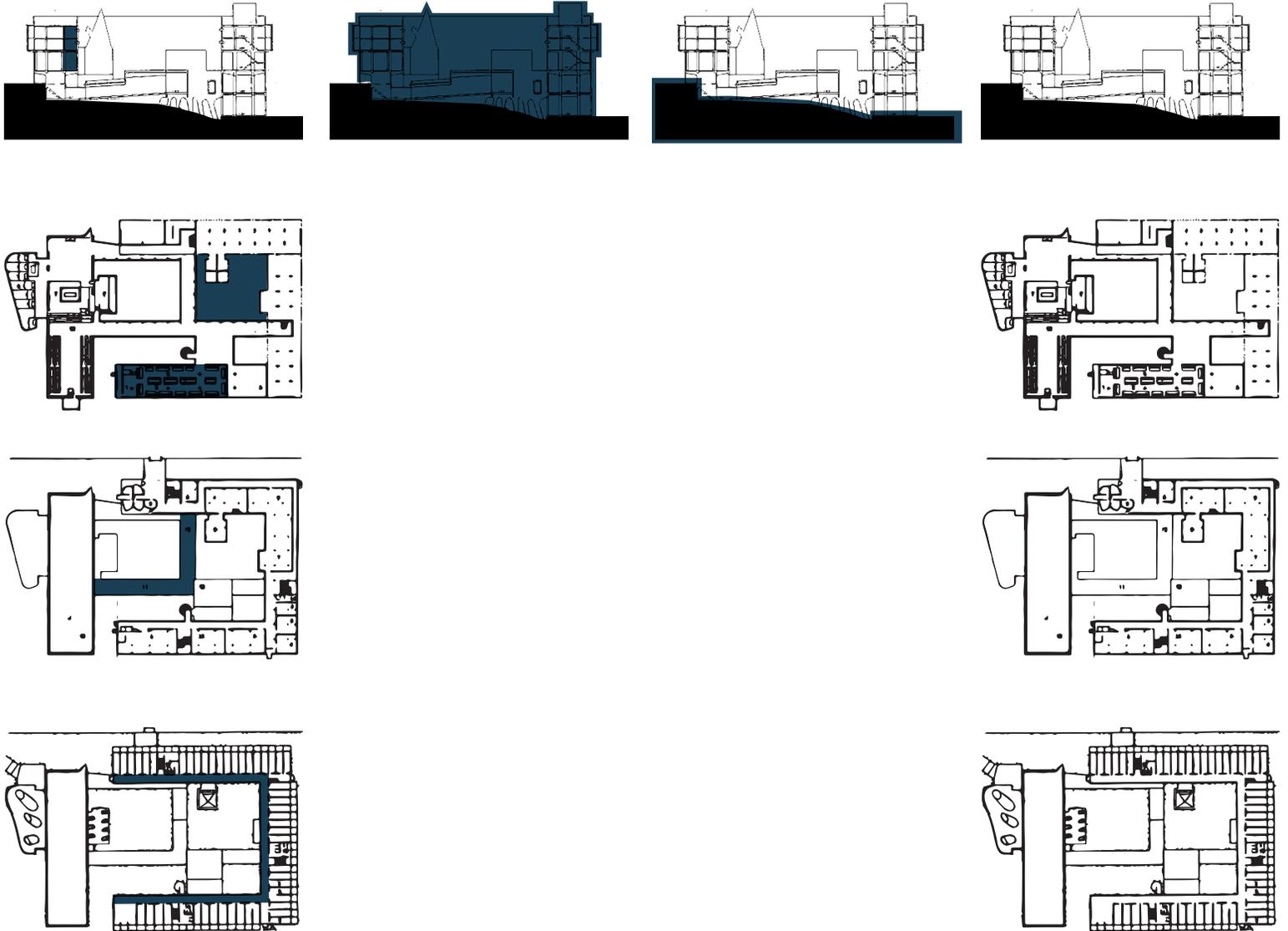


Figure 2.21

Diagrammatic Analysis

It is important to note that in this diagrammatic analysis the spaces may not be called out as they specifically function. Instead they are allocated a potential to function as they relate to the elements of my specific thesis program. This analysis reveals that much of La Tourette's spaces would be ambiguously defined in the context of an artistic incubator, however this ambiguity may possess the seed for the mixing of multiple disciplines of artistic practice and appreciation.

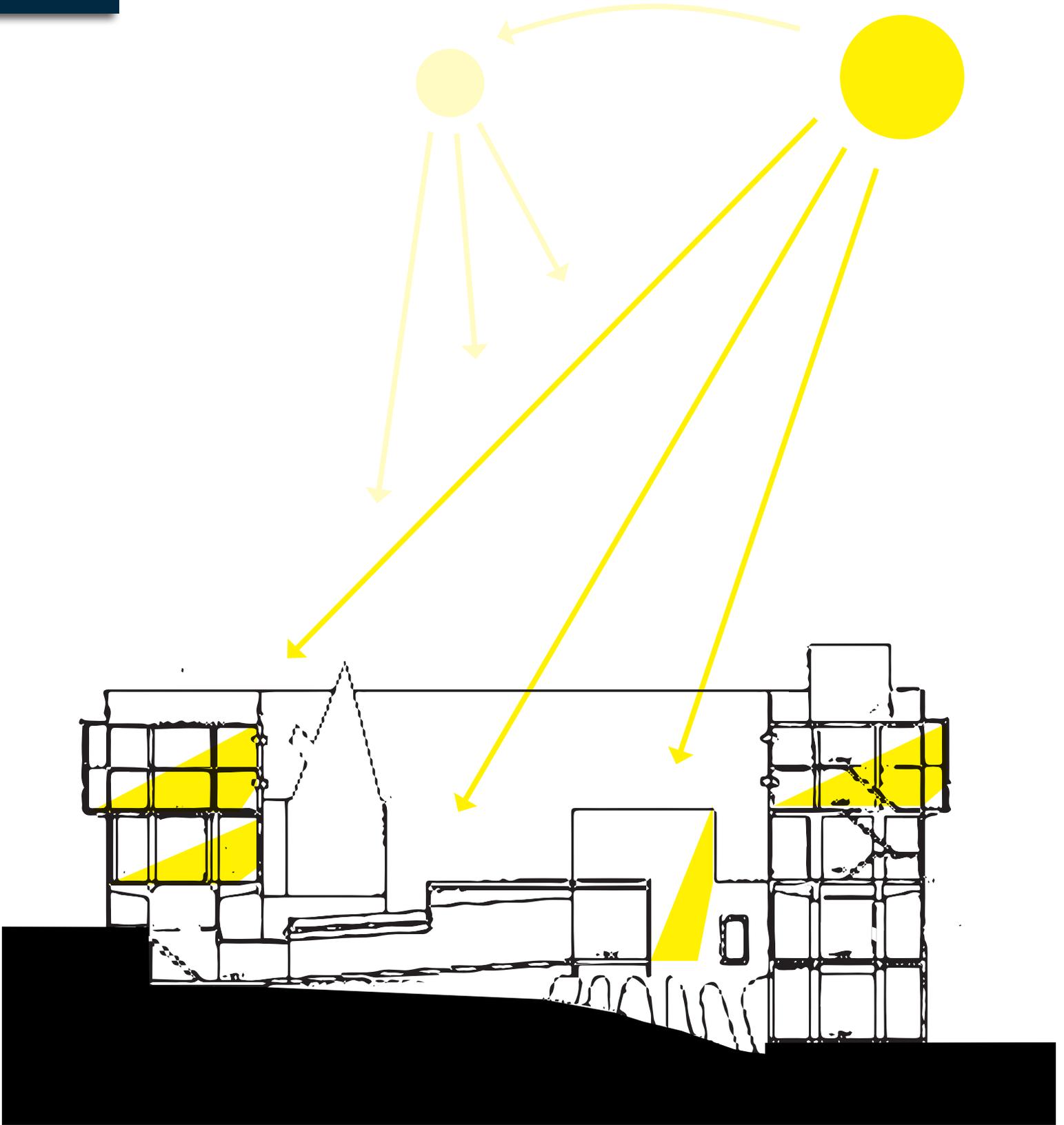
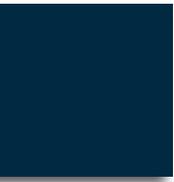


Figure 2.22

Day Lighting

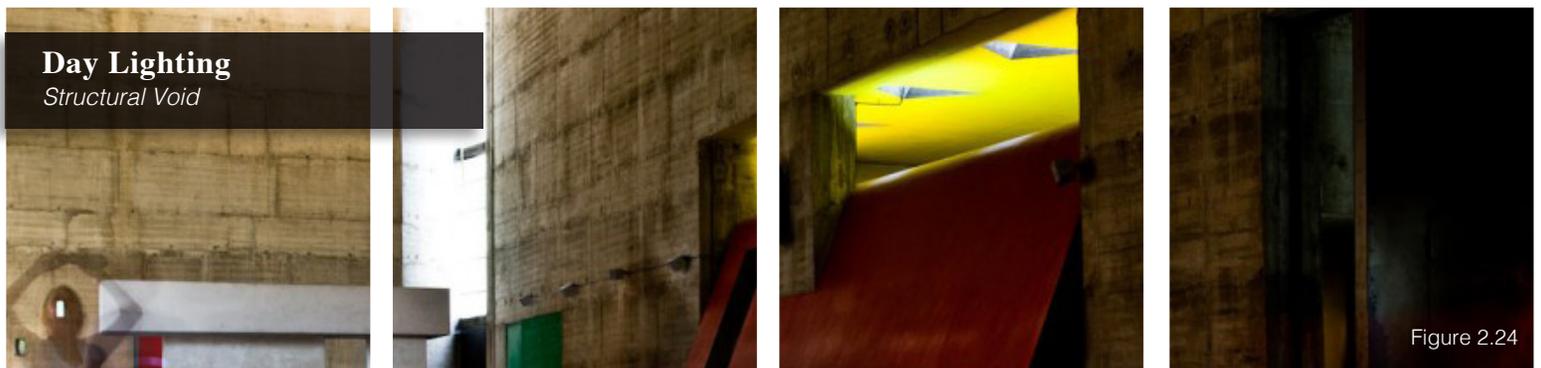
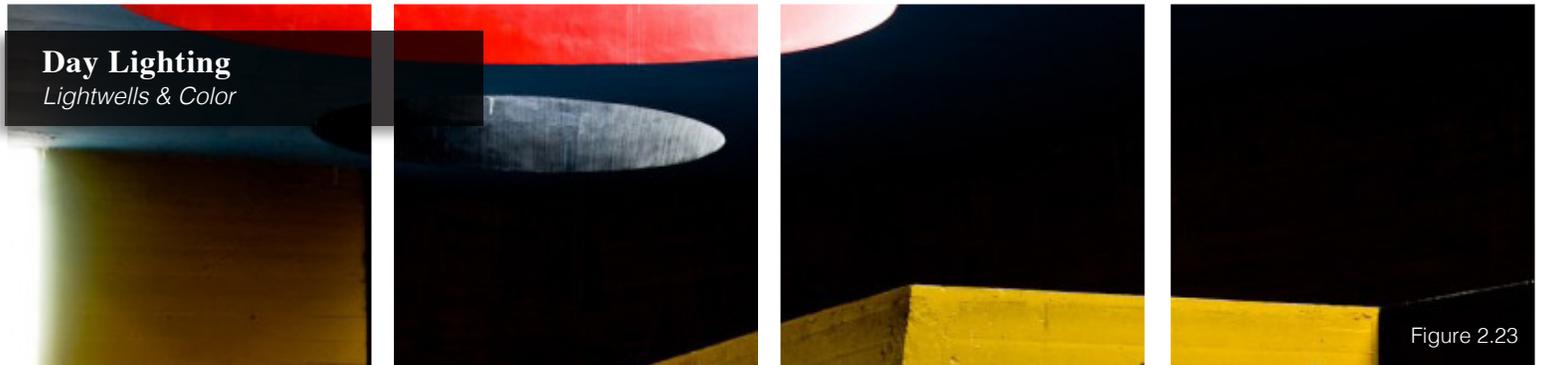
The “ambiguous twilight” that is used frequently to describe the experience of La Tourette reveals itself through many openings. The buildings window patterns that reflect the program and a reaction to the site create a beautiful and constantly changing interior environment. The descriptions of La Tourette’s interior paint a picture much more vividly than the images below. To the monks the light, which floats mysteriously in the space, embodies the presence of God. The light, which builds in intensity in some places and in others completely vanishes into a corner of oblivion, is the ever-changing living component to the space.

Structure

The structure of La Tourette was determined due to its efficiency and appropriateness to the site. Corbusier used concrete to create a series of hollow spaces which each contain a specific component of the buildings program but overlap to realize new potential for convent organization. The structure of this Abby strays from that of any conventional method that came before it and that is why it is of particular intrigue. It demonstrates that the design process when undertaken as an empirical practice can result in beautiful new arrangements of space and forms.

Conclusion

La Tourette may be Corbusier’s greatest work, in fact his body symbolically spent just one night in the structure shortly after his death.³⁸ The daylight analysis proved useful in revealing the succession of void, which allows light to penetrate the structure. Overall the building embodies the nature of a labyrinth, which is as unique and diverse in environment as the natural environment, which surrounds it.





Typological Research Summary

For a Cultural Center & Museum of Modern Art

The case studies encompassed a fairly broad range of typology and scale. The typological research was directed toward gathering both quantitative and qualitative information, so I chose several buildings, which I was fortunate enough to have visited while in Europe. The studies were directly linked to the activities that I intend to incorporate in my building program. This created a framework of thought based on the volume each activity may occupy.

The Caixa Forum is a wonderful adaptive re-use project. Realizing the potential for implementing a new culturally relevant program into what was an abandoned warehouse. The success of the project has been its connection to the global artistic community and the constant recognition of the local art community of Madrid. The project also expertly handles day lighting and revealed the potential for a light well to bring light deep into the structure.

The Kolumba museum in Cologne is one the projects I had the opportunity to visit. The structure revealed the potential for the labyrinth as a successful means of organizing a display space. The unique separation of built and urban environment creates an ephemeral experience that is always unique. The museum also revealed the potential for the expression of day lighting and materiality. The ambiguous light entranced me while I was there.

The Buda Art Centre in Kortrijk is another of the case studies, which I visited. This case study was chosen for its program and scale. The art centre has perhaps the most closely related program and scale to my building typology. The volumetric studies as well as the integration of new and old structure revealed the relationships between form and function that the architects considered. Having visited the project I can say confidently that it has been culturally successful and accepted by the community. The place was full of

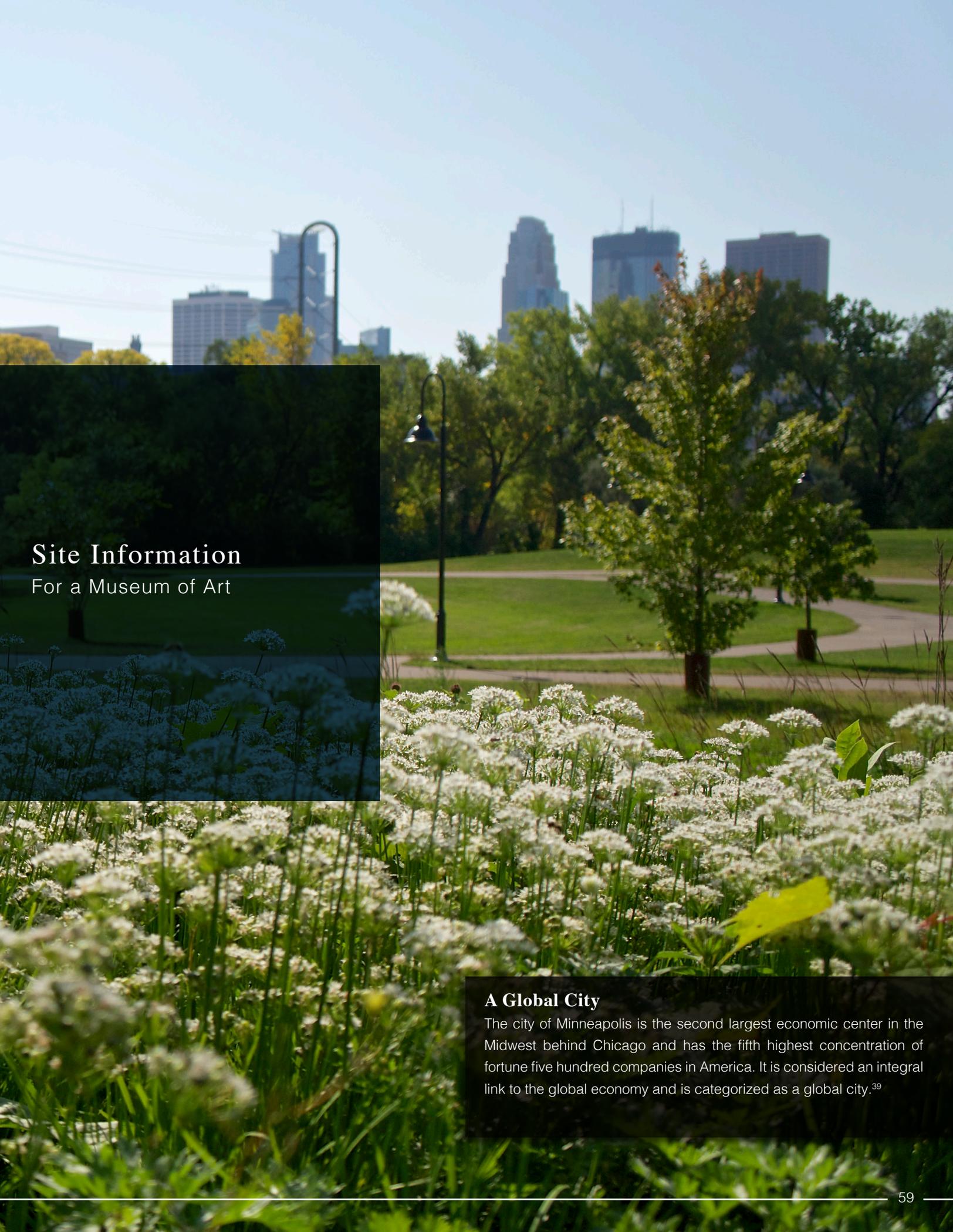
vibrant local artists and was touted by the community as a place that brought them together. Overall, the materiality of the space was inspiring as well. The materials were chosen relative to the site and the program.

The last project, La Tourette, is a masterpiece. Although I have not had the chance to visit the space the narratives of people who have, inspired my investigation. The re-imagination of a conventional program through empirical connections with the site and poetics created a wonderful labyrinthine space that perfectly suits its site and function. Although it no longer serves as an Abby the space is still very spiritual. The mysterious colors and openings that reach out toward the light make a profound connection between mortal and divine. The structural analysis of the space revealed the truly complex nature was not limited to the perceptual volume it is also extended in the mechanics of the building.

Overall the case studies revealed a great deal about the particular architects process and response to their conditions. With a better understanding of their undertakings I may now practice more confidently, developing my own thesis connections and design ideas.



Figure 0.5. Boom Island Looking Downtown



Site Information

For a Museum of Art

A Global City

The city of Minneapolis is the second largest economic center in the Midwest behind Chicago and has the fifth highest concentration of fortune five hundred companies in America. It is considered an integral link to the global economy and is categorized as a global city.³⁹

Minneapolis City Data

Population: 400,070

Housing Units: 181,196

Median Household Income: \$48,881

Foreign Born Population: 56,287

Individuals Below Poverty Level: 22.5%



Figure 3.01

Minneapolis, Minnesota USA

The site was chosen because of the Minneapolis arts community. Downtown Minneapolis is home to many theaters and community performance spaces as well as galleries and studios. This vibrant art culture is fed by a diverse population of roughly 400,000 citizens with a median age of 31.8 years old.⁴⁰

Performing Artists

The community of performing artists is flourishing. The Minneapolis music scene is consistently listed as one of the best in the country for its diverse collection of local artists.⁴¹

Visual Artists

The visual art scene is also strongly supported by the students and community surrounding Minneapolis College of Art and Design. The city is peppered with small and large art galleries and studios fed by local and international artists.

The diversity of culture and the globalized economy of Minneapolis make the city the perfect candidate for examining the effects of globalization on architecture. The site, located on Boom Island, possesses a unique and beautiful character as well as a wonderful historic connection to the foundation of the city.

Boom Island St. Anthony Falls

Boom Island is within the boundaries of the St. Anthony Falls Historic District. This district is home to many of the best-preserved historic buildings in the Minneapolis downtown. Specific site and building requirements are called out in the St. Anthony Falls Historic Guidelines Manual

Just north of Nicollet Island, Boom Island Park is a significant piece of the northeaster riverfront. Although no longer an island due to sawdust and logging infill as well as significant regarding, the site is separated by built borders of the St. Anthony neighborhood to the Northeast, the Plymouth Avenue Bridge to the Northwest, and the Mississippi River to the South.

Site Guidelines for Boom Island

10.54 Retain the historic bridge structure and its connection to Nicollet Island.

- a. Interpretive signage and other features that convey the historic uses of the area are encouraged.

Building Guidelines for Boom Island

10.55 New infill buildings should have a contemporary design and should not convey a false sense of history.

- a. New infill buildings and structures for park or interpretive uses are encouraged.⁴²

Site Context

Macro and Micro for Boom Island Park

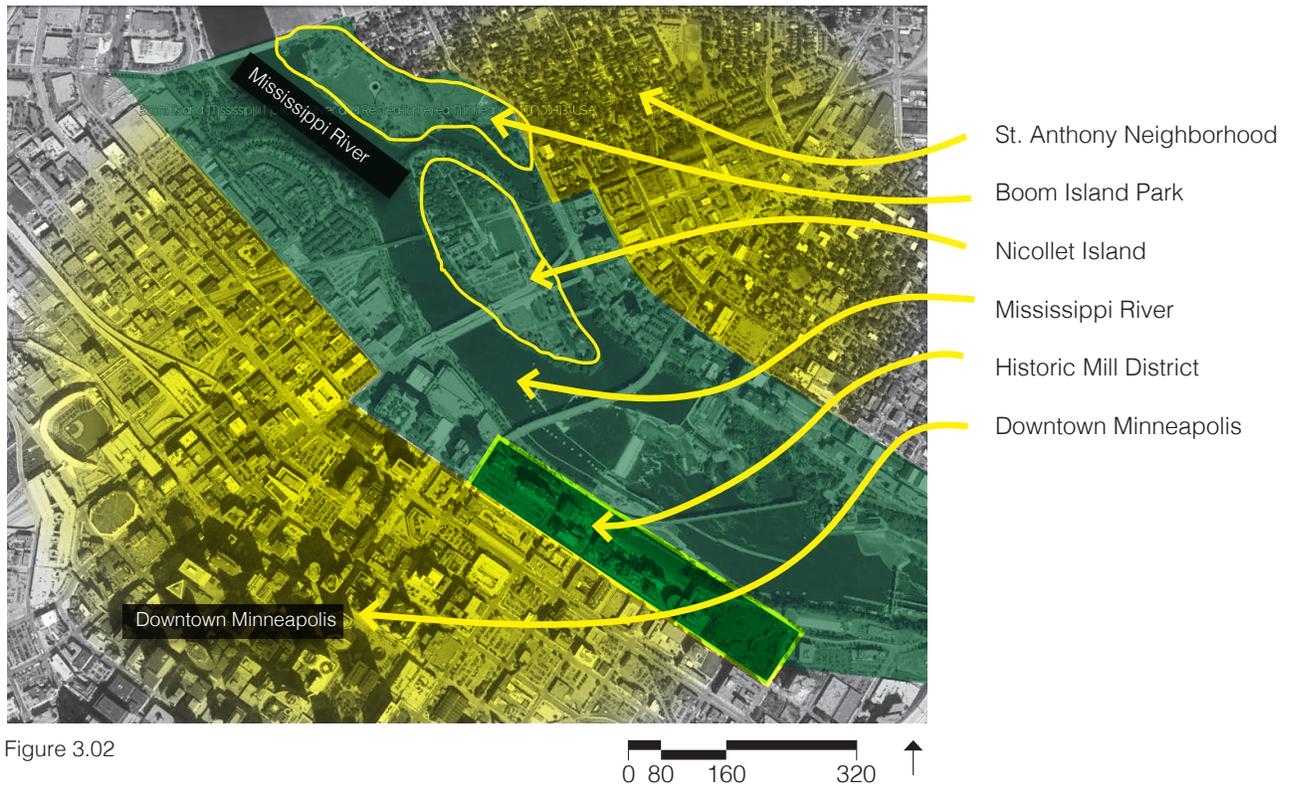


Figure 3.02

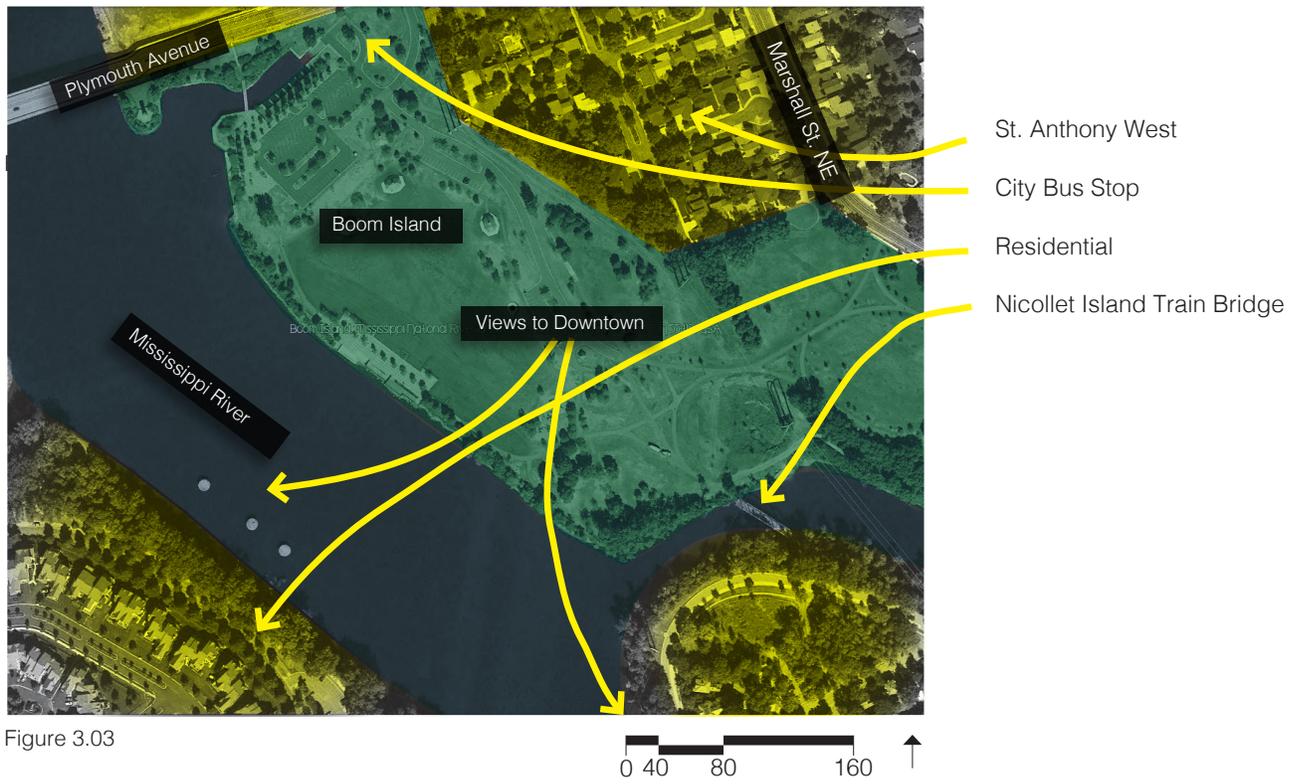


Figure 3.03



Figure 3.04

Boom Island Walk Around

The landscape of Boom Island has been changed significantly over the past century due to changes in industry in downtown Minneapolis. The island, which was initially attached to the shoreline of the historic St. Anthony district, was home to the log booms, which separated the logs of different logging companies as they barreled toward St. Anthony Falls. After years of logs passed down the river the sawdust, bark and dead logs started to fill in the narrow passage and boom "Island" rejoined the mainland. When many of the logging companies shut down and the cities economy shifted to flour milling. This shift transformed the island to a rail yard, which held the train cars for the Chicago & Great Western Railroad company.⁴³

Significant grading has occurred on the site due to the rail yard. The Minneapolis Park and Recreation Board, which took over the site in 1982, has transformed the site into a park with several picnic shelters and a boardwalk. The historic lighthouse is represented in a miniature version on the west side of the site [Figure 3.8]. The site may contain debris from the rail yard as well as the foundations of a roundhouse.

The site has some of the best views looking north and south on the Mississippi but is currently lacking a connection both physically and with the culture of the St. Anthony neighborhood to the north. It is a goal of my thesis to re-connect the downtown and the east bank St. Anthony neighborhood.

Looking South
Toward Downtown

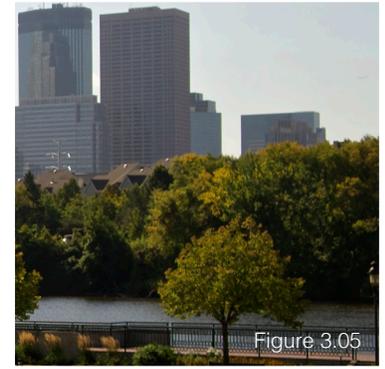
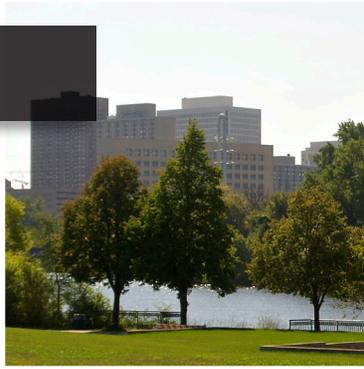


Figure 3.05

Looking North
Toward St. Anthony



Figure 3.06

Looking Southeast
Toward the Neighborhood



Figure 3.07

Looking West
Toward the Mississippi



Figure 3.08

Looking Northwest
Toward the St. Anthony Neighborhood

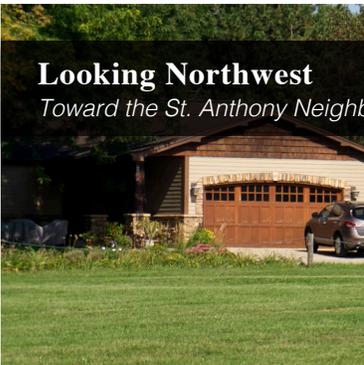


Figure 3.09

Analytic Climate Data

Boom Island Park
Minneapolis, Minnesota

The analytic climate data charts demonstrate that the building will be subject to frequently above average temperature and precipitation swings. The charts show that the average snowfall and precipitation for Minneapolis is well above the average for the rest of the United States. Using this data I will be able to create a design, which functions properly during all seasons which will allow visitors to be comfortable and safe throughout the year. It is important to make these considerations because the health, safety, and welfare of the building occupants is always a primary concern for design. Given the possibility of heavy rainfall and strong northwest winds on the site it may be best to use durable materials that weather well in heavy rain and snow.

Wind Direction & Speed (mph)

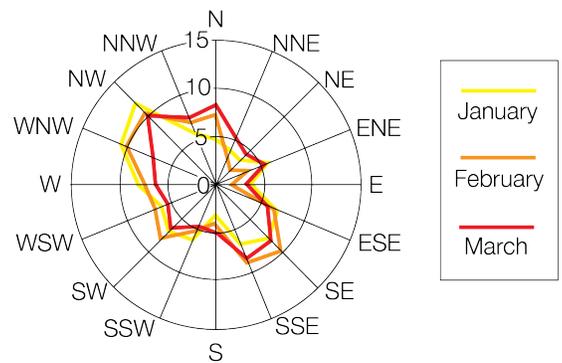


Figure 3.10

Humidity

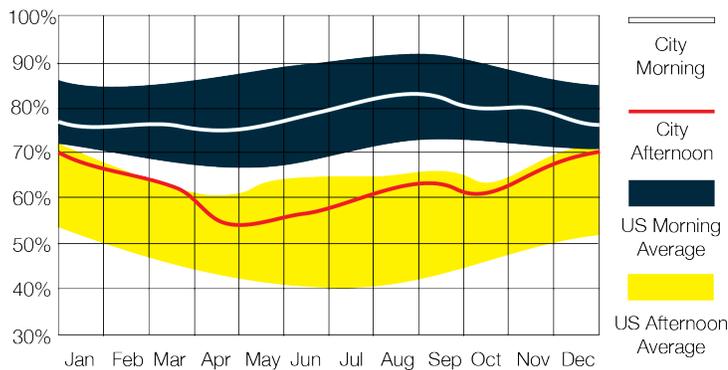


Figure 3.11

Wind Speed (mph)

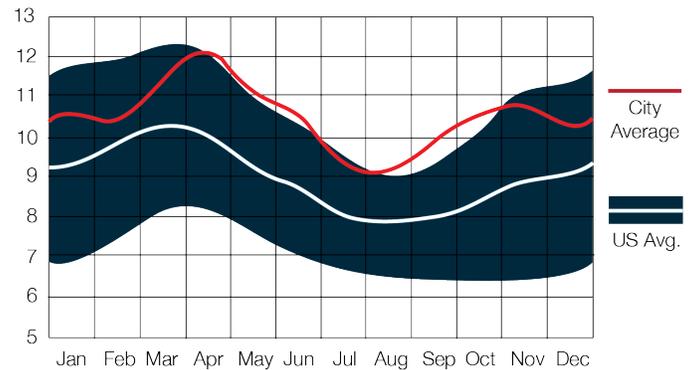


Figure 3.12



Figure 3.13

Snowfall

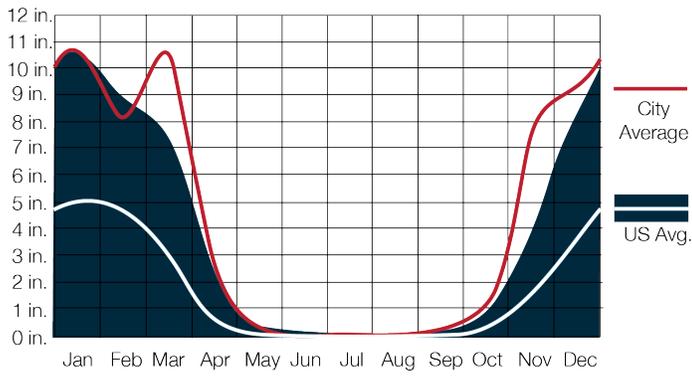


Figure 3.14

Percipitation

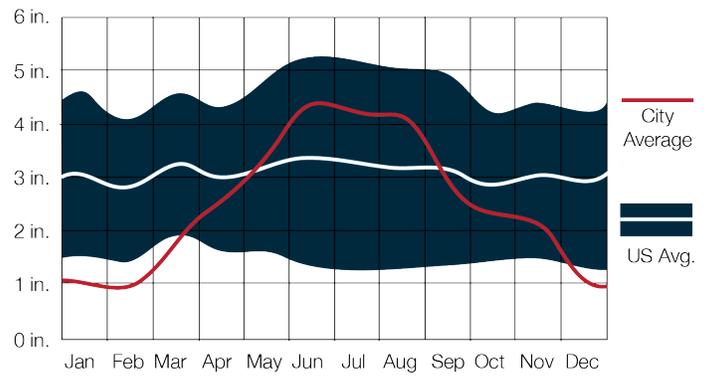


Figure 3.15

Sunshine

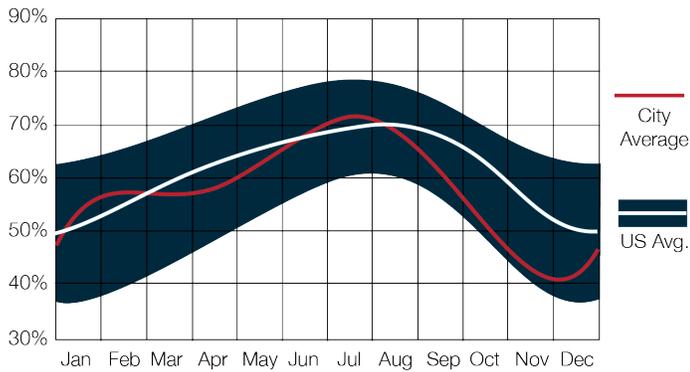


Figure 3.16

Average Temperatures

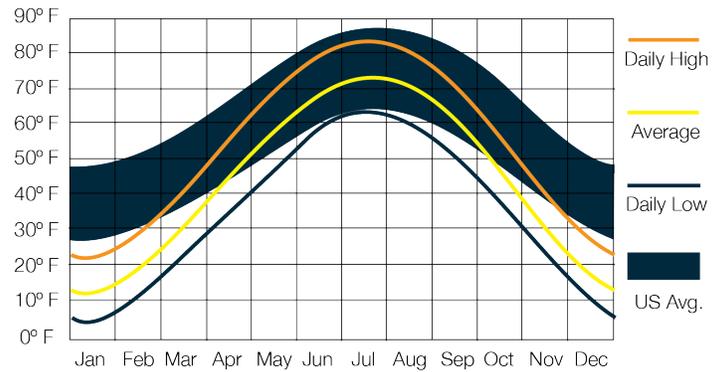


Figure 3.17

Site Context Mapping

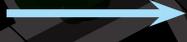
Boom Island

Figure 3.18



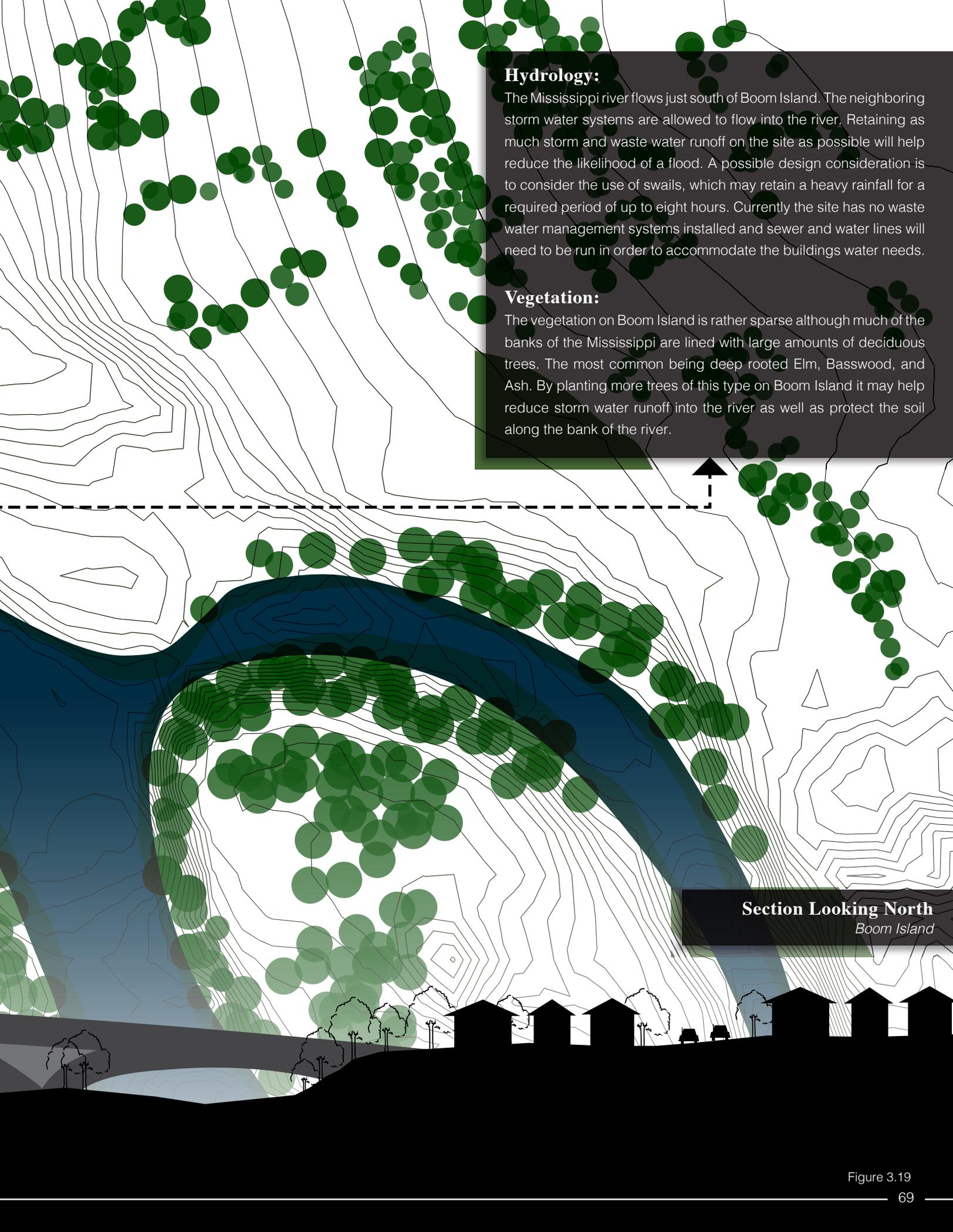


Site Map Key:

-  Automobile Corridors
-  Site Boundaries
-  Pedestrian Corridors
-  Summer Wind
-  Winter Wind
-  Deciduous Tree's
-  Low Cut Vegetation
-  Mississippi River

Site Context Mapping
Boom Island





Hydrology:

The Mississippi river flows just south of Boom Island. The neighboring storm water systems are allowed to flow into the river. Retaining as much storm and waste water runoff on the site as possible will help reduce the likelihood of a flood. A possible design consideration is to consider the use of swails, which may retain a heavy rainfall for a required period of up to eight hours. Currently the site has no waste water management systems installed and sewer and water lines will need to be run in order to accommodate the buildings water needs.

Vegetation:

The vegetation on Boom Island is rather sparse although much of the banks of the Mississippi are lined with large amounts of deciduous trees. The most common being deep rooted Elm, Basswood, and Ash. By planting more trees of this type on Boom Island it may help reduce storm water runoff into the river as well as protect the soil along the bank of the river.

Section Looking North
Boom Island

Figure 3.19

Solar Access and Zoning

Boom Island Park
Minneapolis, Minnesota

The path diagram reveals that louvres will need to accommodate a sun angle of approximately 34° in order to shade the south side of the building from the overheated period of the day. The map on the right, shows that Minneapolis is in climate zone two and must consider an overheated period between July and September. There is only a small transitional period and the rest of the year will be under heated. To accommodate this it would be best to give the building a long north south access in order to take advantage of the solar heat gain available on the site.

The zoning map on the right indicates that the site is zoned accordingly to the building type and the surrounding zones are primarily a mix of residential and industrial.

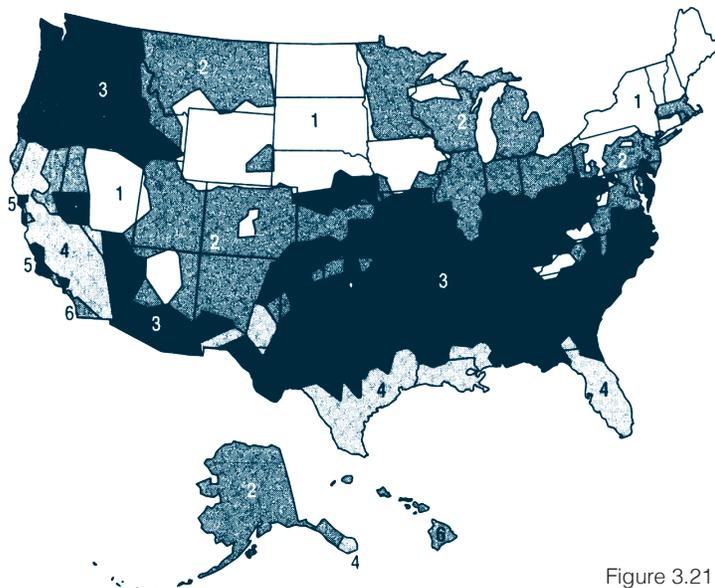


Figure 3.21

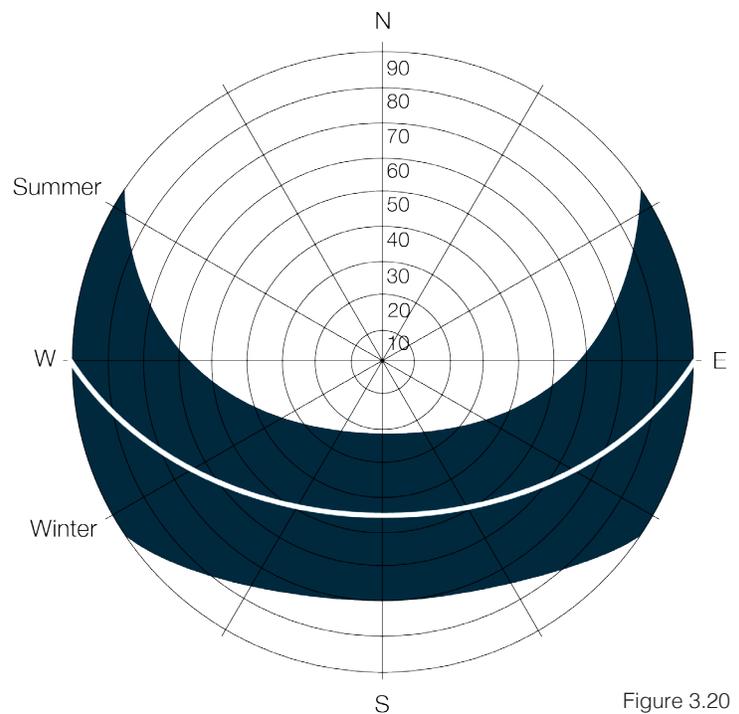


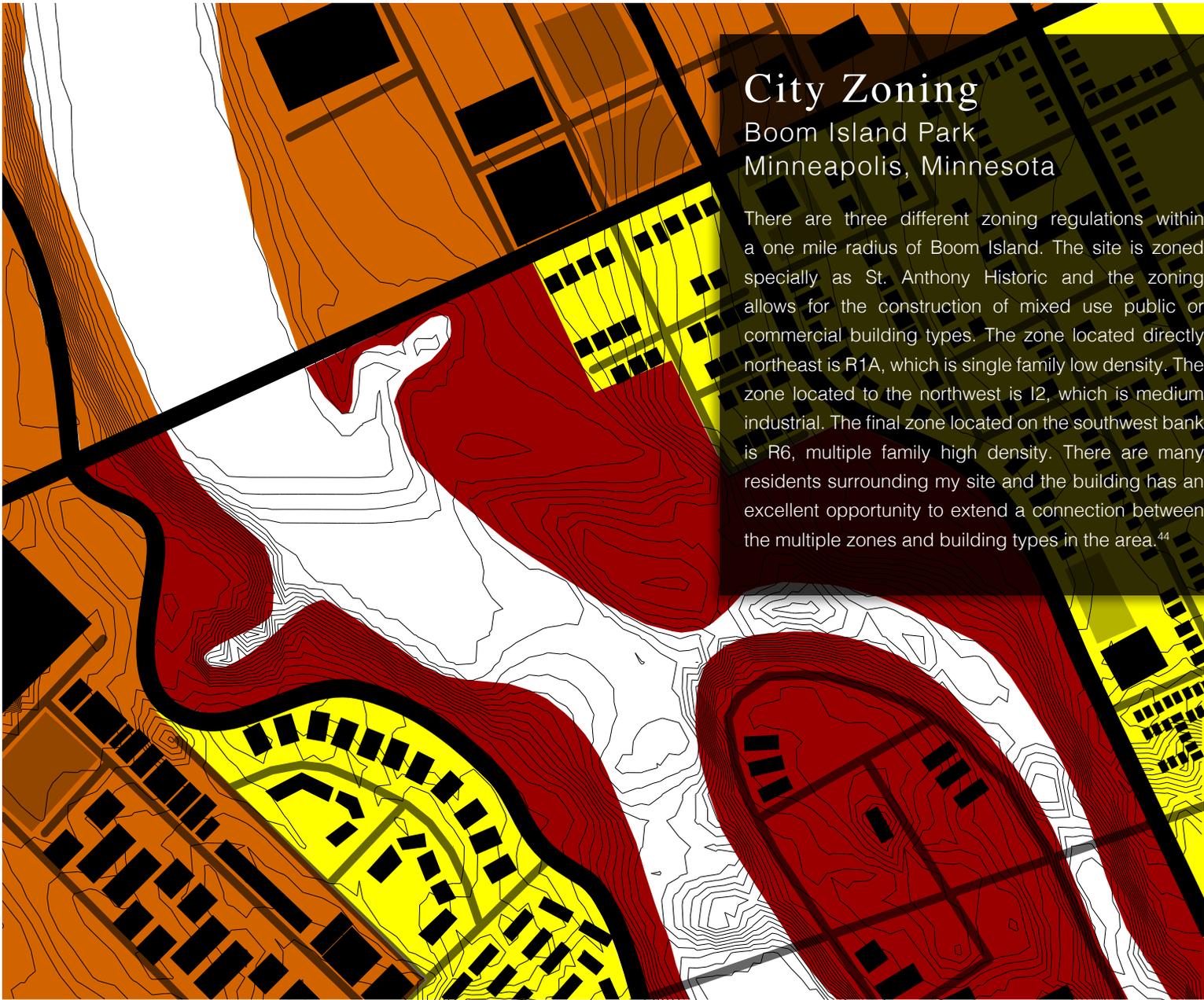
Figure 3.20

Overheated Period:
for an Envelope-Dominated Building
in Minneapolis, MN

Jan Feb Mar Apr May June July Aug Sept Oct Nov Dec



Figure 3.22

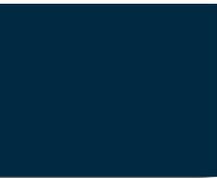


City Zoning

Boom Island Park Minneapolis, Minnesota

There are three different zoning regulations within a one mile radius of Boom Island. The site is zoned specially as St. Anthony Historic and the zoning allows for the construction of mixed use public or commercial building types. The zone located directly northeast is R1A, which is single family low density. The zone located to the northwest is I2, which is medium industrial. The final zone located on the southwest bank is R6, multiple family high density. There are many residents surrounding my site and the building has an excellent opportunity to extend a connection between the multiple zones and building types in the area.⁴⁴

Figure 3.23



Soils and Site Distress

Boom Island Park
Minneapolis, Minnesota

The area indicated by the black oval is marks the location for the possible foundation of a rail yard roundhouse. The exact location of the roundhouse is not known although historic photographs reveal that there was at one time a roundhouse on the site.

"In the period from 2001 through 2004, the MPRB, working with the Minnesota Pollution Control Agency (MPCA), has completed an extensive environmental assessment of the site. Soil and water samples were collected and analyzed from many locations throughout the site and at a variety of depths below surface. While this analysis revealed the presence of a variety of contaminants, no immediate threat is posed to human health or the environment by the hazardous substances onsite. Hazardous substances found in groundwater samples were generally in concentrations too low to impact either human health or the water quality of the adjacent river. Contaminants found in soils were at a sufficient depth below surface to preclude

human contact and were also at low concentrations. Therefore, those who have used and continue to use the site in its current condition need have no concern regarding health impacts."⁴⁵

The site is considered to be a brownfield site and before any construction is completed there must be a minimal level of reclamation. As noted by the soil samples done between 2001 and 2004 the hazardous substances are in low concentration and are not likely to endanger human health or pollute the river. It may be beneficial to plant more regional vegetation in order to restore the bank of the river and prevent the possibility of erosion along the river.

Possible Distress
Boom Island



Figure 3.25



Figure 3.26



Figure 3.27



Figure 3.28



Site Research Summary

A Summary and Thoughts on the Site Research and Findings

The site researched revealed a great deal more to consider in the design process. The potential anomalies on the site as well as the climate data and pedestrian traffic will all have to be considered in order to create a successful solution. The site is currently very under-utilized and has the potential become a hub of activity a people. The frequently traveled pedestrian pathways as well as the potential for connecting with mass transit present an excellent opportunity to maintain a flow of visitors a the museum. The city has already zoned the site accordingly, which allows the design to proceed without question of its suitability for the place.

The climate of Minneapolis is multi-seasonal, there are large swings in precipitation, temperature, humidity, snowfall, and windspeed/direction. The geology of the Mississippi river basin consists of large bluffs of limestone and sandstone. This may be an excellent and regional material for design. The limestone is hard and durable and clearly suitable to resist the climatic shifts in Minneapolis. It would also reduce the carbon footprint of the building because it could be sourced and crafted regionally.

The vegetation study revealed that much of the area consists of large deciduous hardwoods, although because of the previous use

of the site as a railyard it does not have any old growth trees present. The addition of trees of similar type as well as the integration of these hardwoods as building materials presents an excellent opportunity to once again reduce the carbon footprint of the building as well as create a poetic connection between the materials and the place.

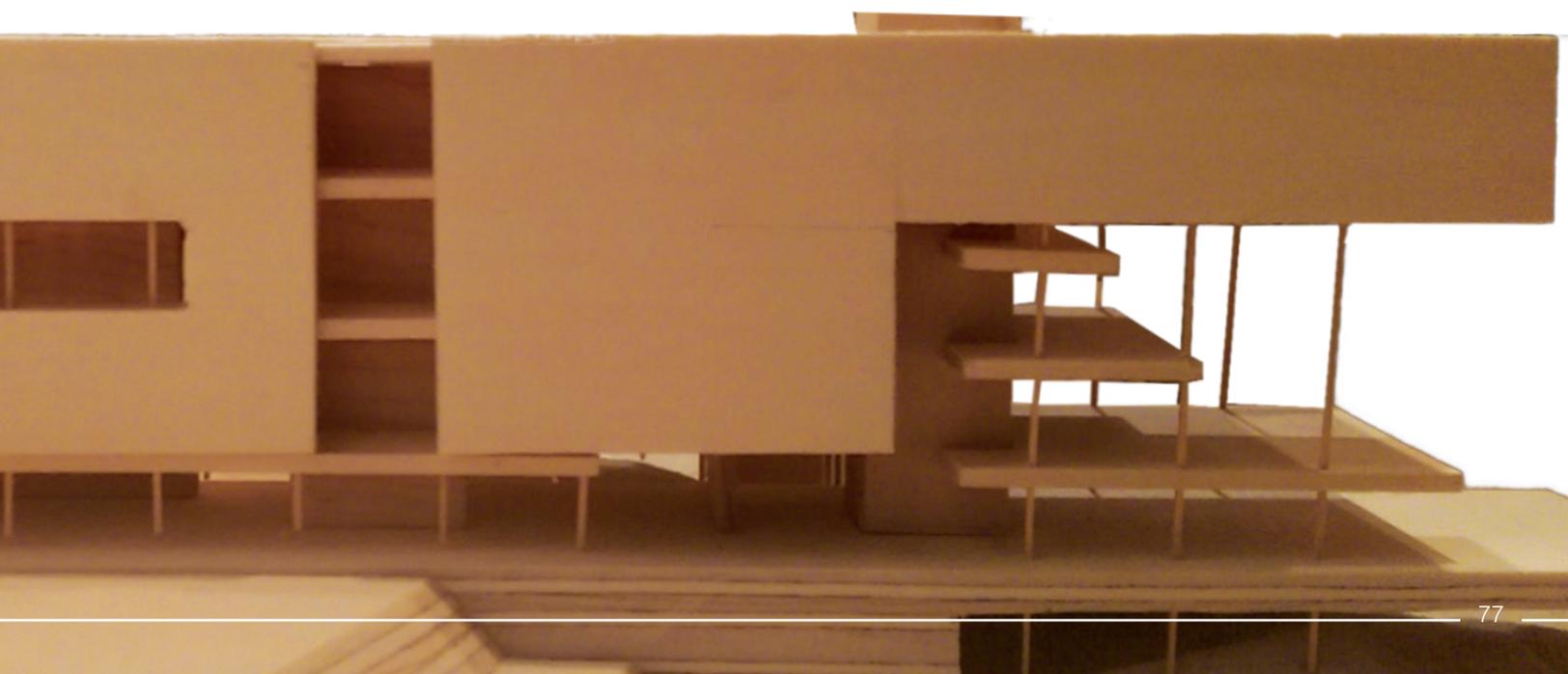
Overall the site research provided a validation for the creation of a museum on Boom Island. It also revealed the potential to make more conscious building material, orientation, and placement considerations. The site has wonderful solar access and has the potential to be designed to rely only minimally on non-renewable

resources. Surely the information gathered will play a considerable role in the design of my thesis. Without a considerable base knowledge of climate and site information it would be significantly more difficult to create a proficient and comprehensive work of architecture.



Architectural Proposal

For a Museum of Art





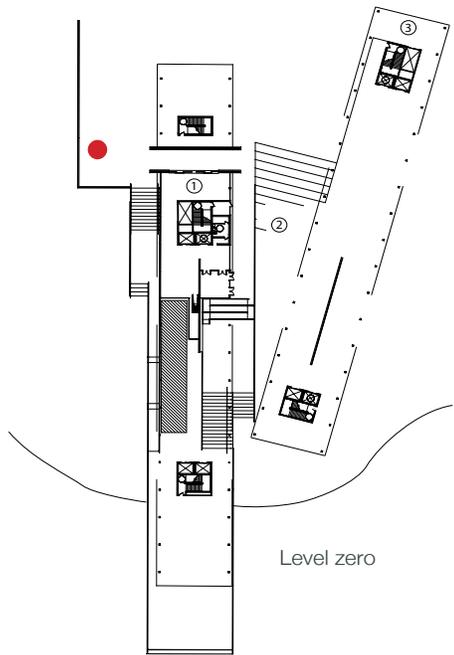
Inspired by my site on the Mississippi river and the Labyrinthine nature of the work of art I created an artefact to explore the potential experience for a space. I intended the artefact to make present the river through reversals, demonstrating the potential to create a meandering gallery which may encourage a dialogue between visitors and the works of art.

The Artefact

An Exploration of an Experiential Translation in Architecture

My architectural exploration began with the creation of an artefact to explore the potential experience of a space. The artefact brought forth the river and made it present where it was not it explores the possibility of creating a sinuous space of participation where the beautiful metaphoric overlapping of opposites present in the artwork may be realized through overlapping conversations of people. The sound of the dry sand hits the tarp and may be interpreted as the

flow of water. The pendulum like sway of the heavy bags may bring present the powerful undulating flow of the river. The artefact invites participation in a lulling and meandering manner. Like the river meander and the interpretation of a work of art my representations create a distance of interpretation by overlapping a continuous building section following a pathway through the museum with multiple perspective views.

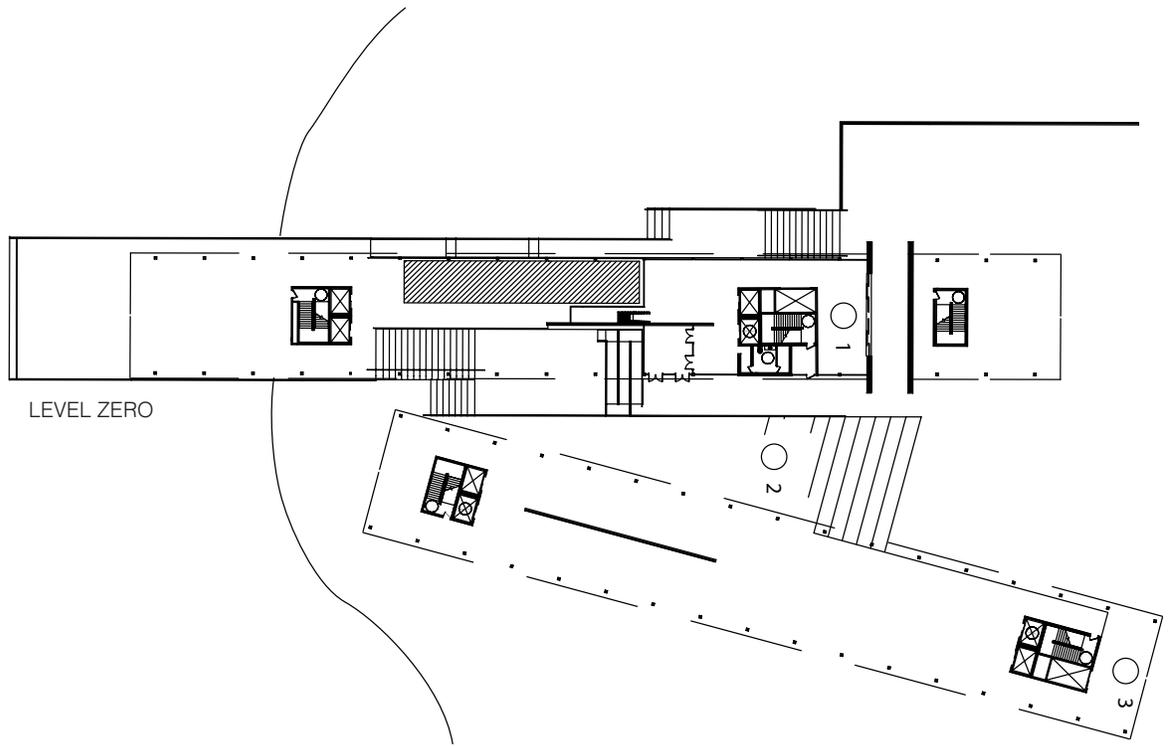




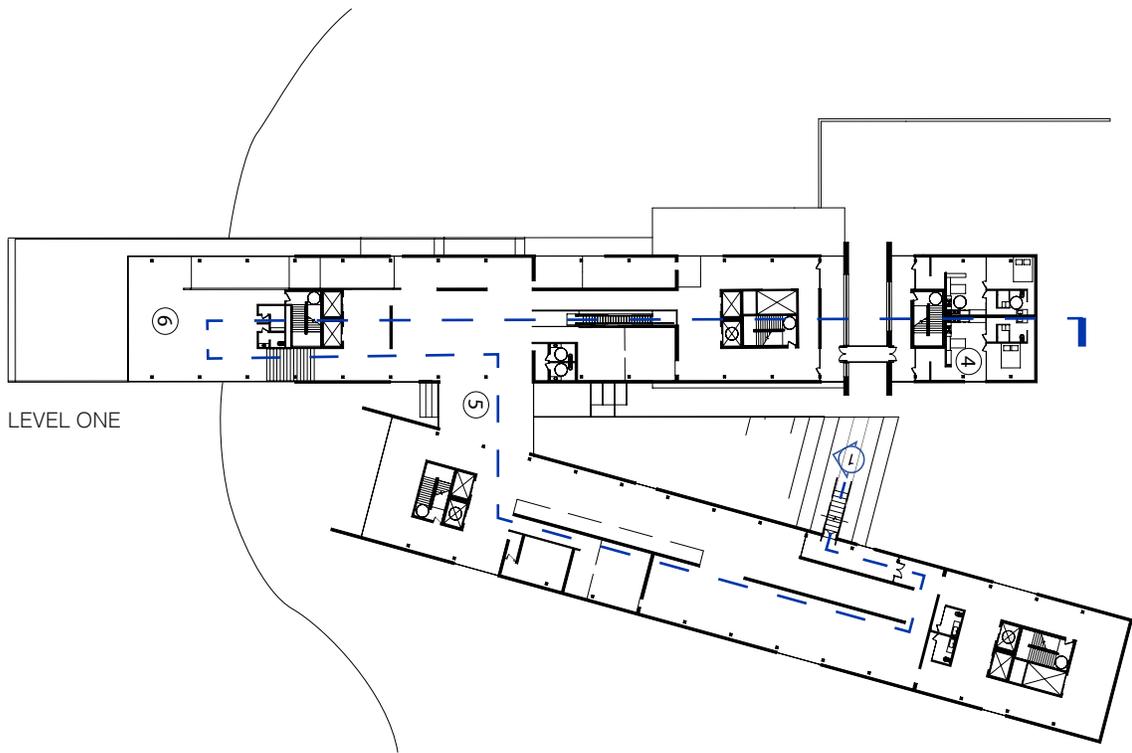
The Museum consists of one continuous gallery, which revolves around a central exterior courtyard. The two distinct building forms are each on a particular datum shared with the Minneapolis skyline and the Mississippi River. They also share a similar plan which, like the art of the museum may simultaneously orient and disorient encouraging a meander like passage through the space. This experience derived from the movement of the Mississippi River is

the primordial idea of the ancient Greek Labyrinth. The disorientation and reorientation is the ever present experience of life, because what is past is always present in a meaningful overlapping. The museum frames conversations in this manner to encourage an overlapping dialogue between visitors from nearby and far away.

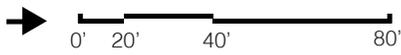




LEVEL ZERO

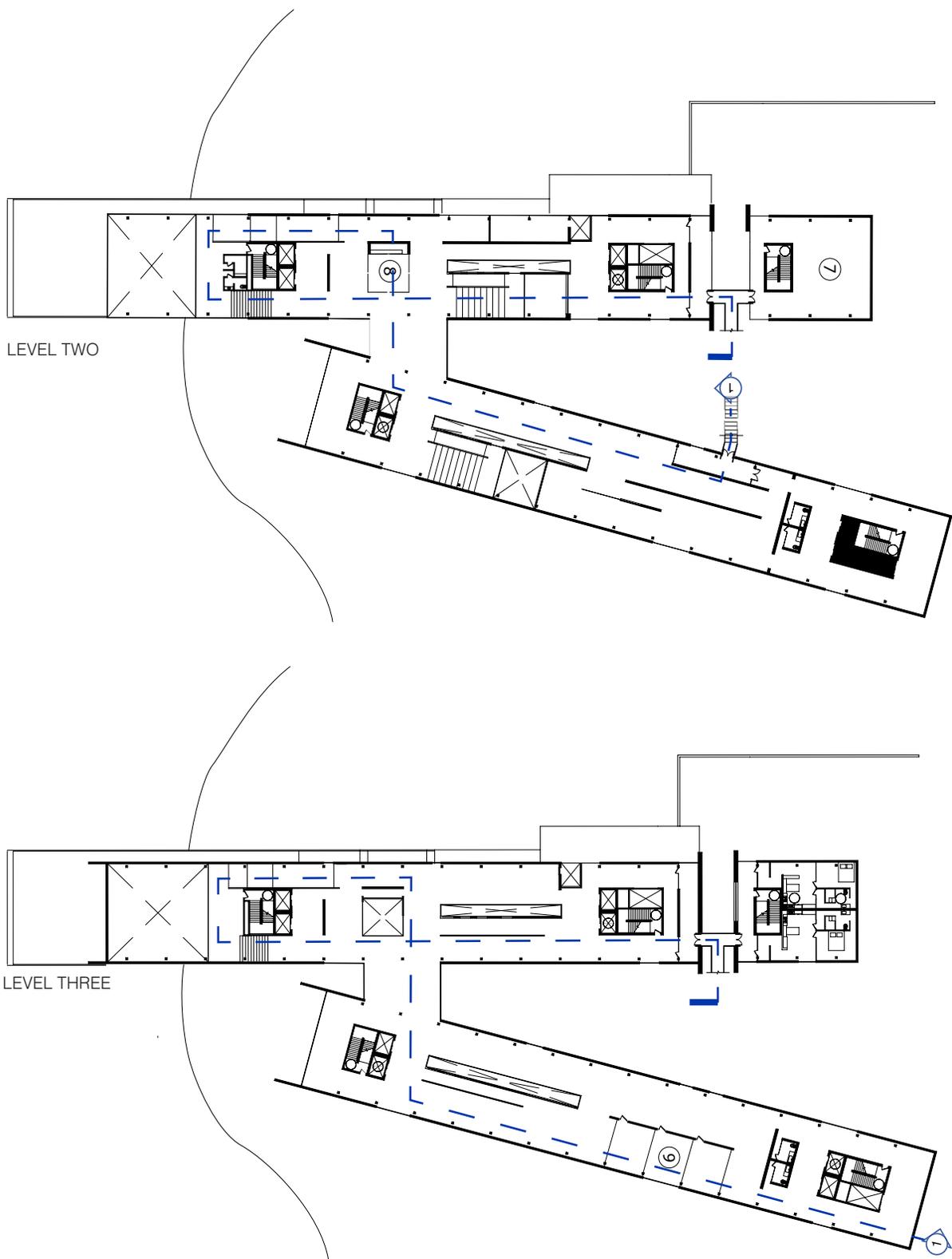


LEVEL ONE



- 1 SECURE LOBBY
- 2 ACCESSIBLE COURTYARD
- 3 LOADING DECK/FREIGHT ELEVATOR
- 4 RESIDENCES
- 5 GALLERY

- 6 OPEN ATRIUM
- 7 RESIDENT COMMUNAL FLOOR
- 8 SMALL ATRIUM CAFÉ
- 9 OFFICES



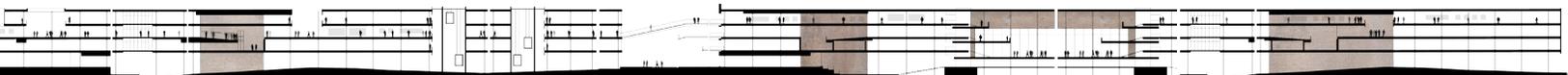
LEVEL TWO

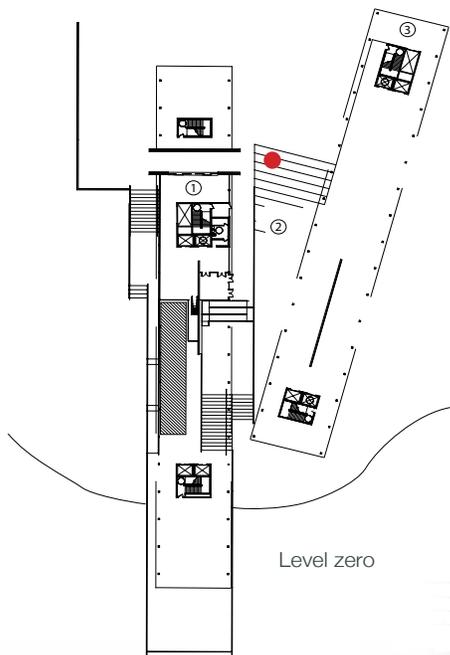
LEVEL THREE



CONTINUOUS SECTION PATH
THROUGH THE GALLERY

The continuous pathway section explored and expressed the possibility of becoming lost within the familiarity of the two wings of the gallery. Just like in the section, ones experience demands a participation in the space to navigate the gallery.







The courtyard at the center of the museum is a public space which is open at all times. It establishes a meeting space for the park visitors, a place for public events, and a space which frames the wonderful views of the river and skyline. The museum's gallery revolves around this space and the openings to the courtyard penetrate the building's skin along specific datum with opposing sides of the gallery.

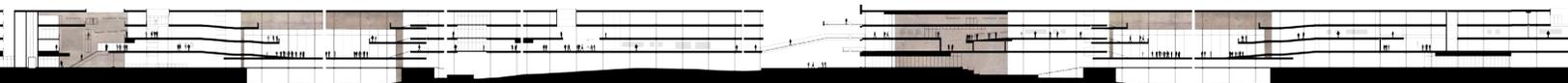
This critical space may ground the experience of the visitors as they meander through the continuous gallery. The courtyard space opens toward the St. Anthony community rather than the downtown, inviting people in to participate.

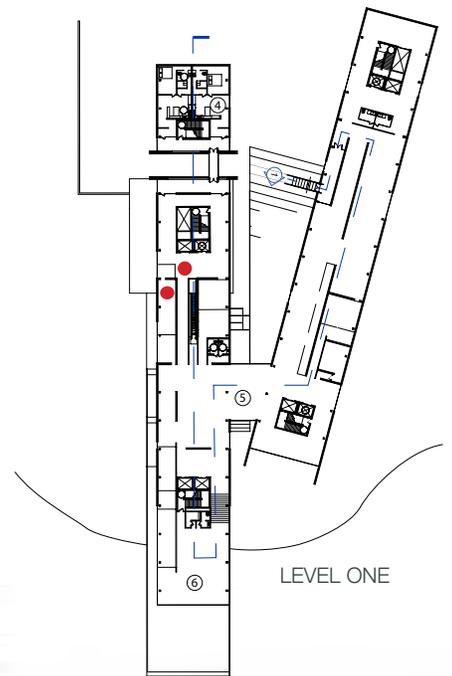
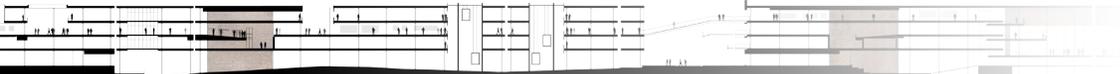


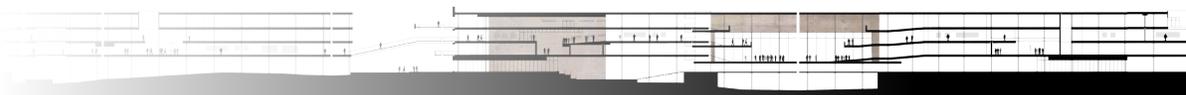
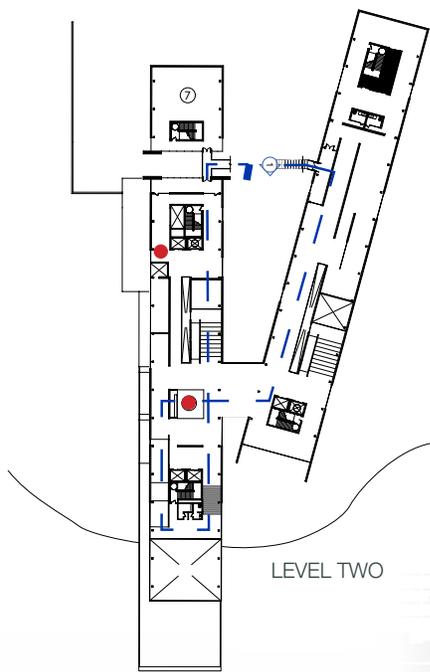
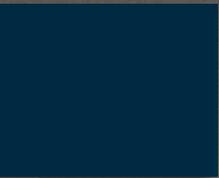


The Gallery is divided by concrete walls cast with a sandstone admixture. Like the river the light which filters through the atrium spaces may glimmer and sparkle on the surface of the wall. On one side of these walls are multi-story atrium's, on the other are smaller contemplative space where the artwork is hung. The visitors may weave like the river meander between a contemplative dialogue with the artwork and a shared dialogue with the other museum visitors.

Some rooms in the gallery are multiple stories to accommodate larger sculptural or visual artworks. The main gallery space has fifteen foot high finished ceilings to provide adequate space for larger pieces to be hung. Rather than dominate the work of art the architecture of the museum rigorously accommodates the work. The gallery attempts to subtly overlap the conversation of visitors so that one may become excited about participating in a meaningful interpretation of the artwork.



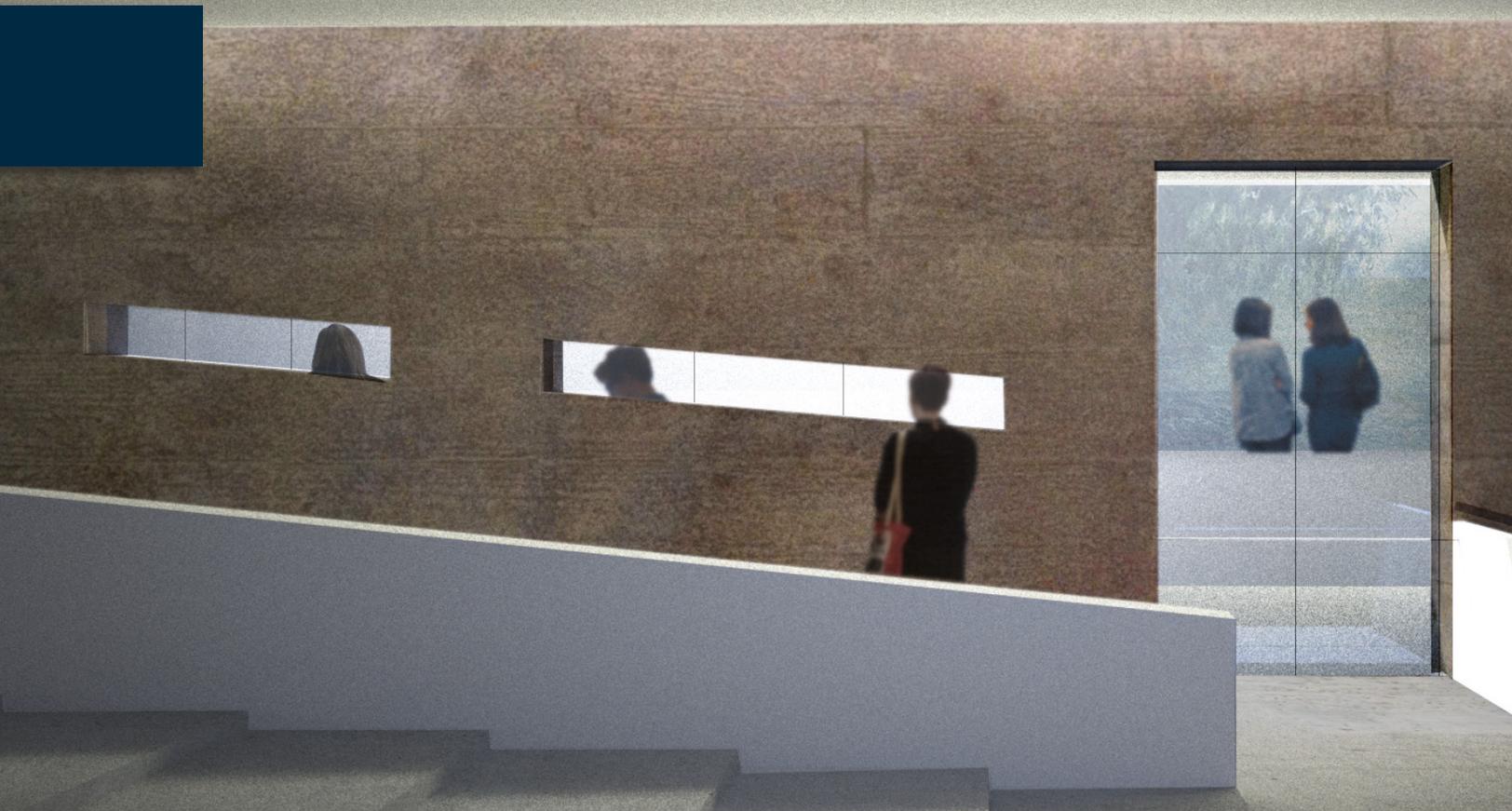






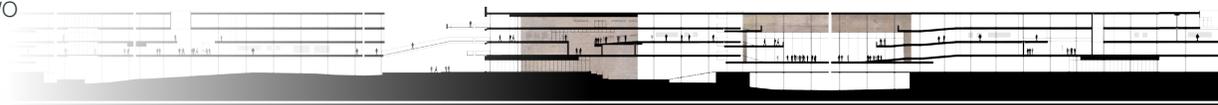
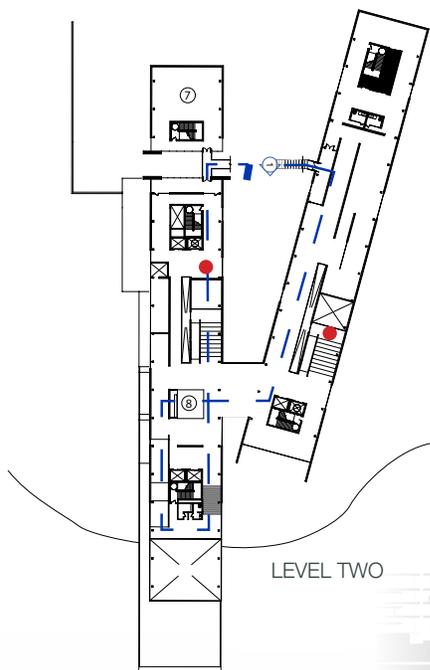
The various atrium's and openings are set at specific apertures to facilitate a continuous dialogue between visitors. The flow of the museum may be altered by contemplation over a piece of art or by a conversation. The alternation of board formed concrete walls and white washed concrete walls/ flooring amplifies the presence of both the artwork and the museum visitors while also providing a delicate play of shade and shadow giving a dramatic depth to the space.

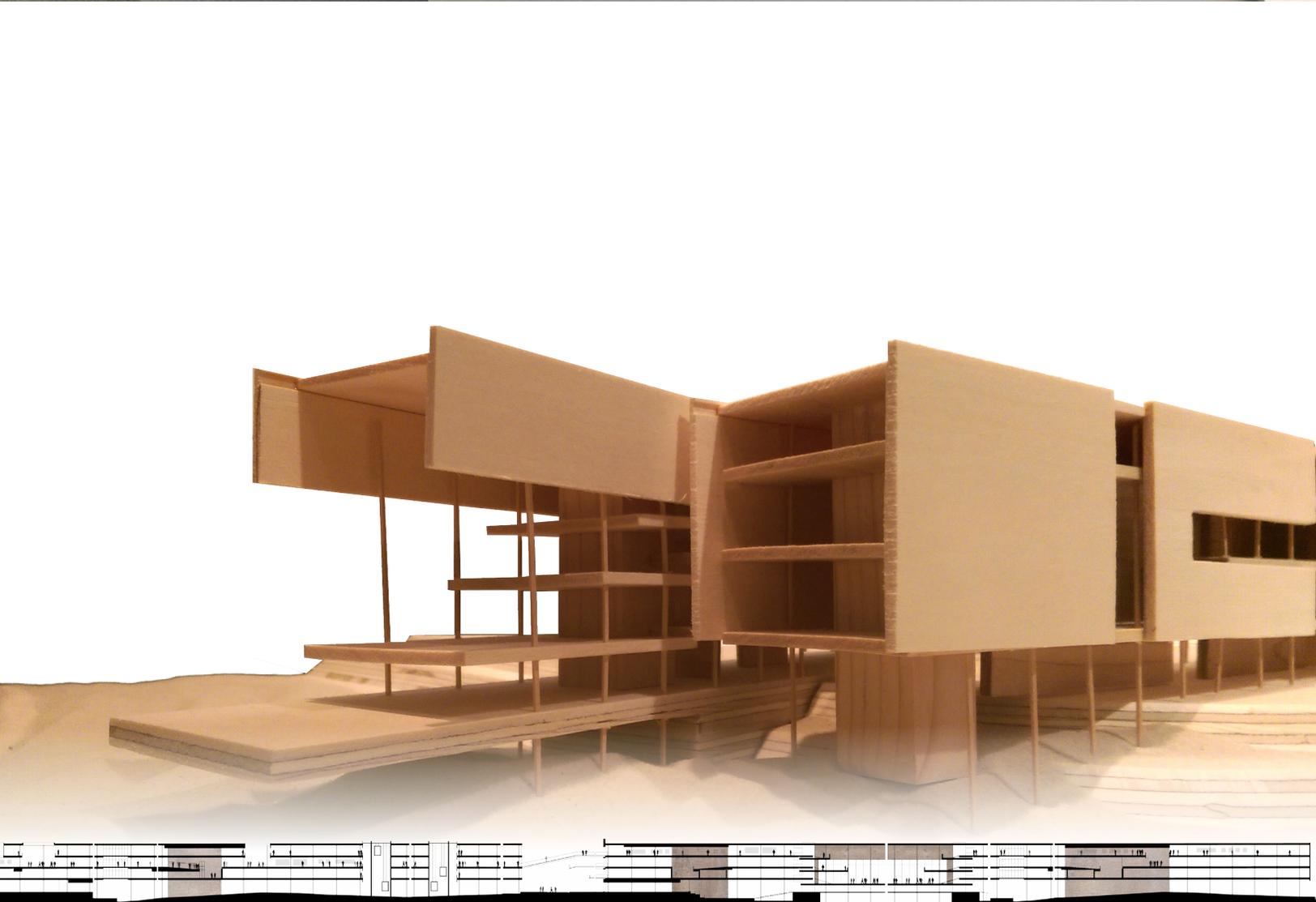


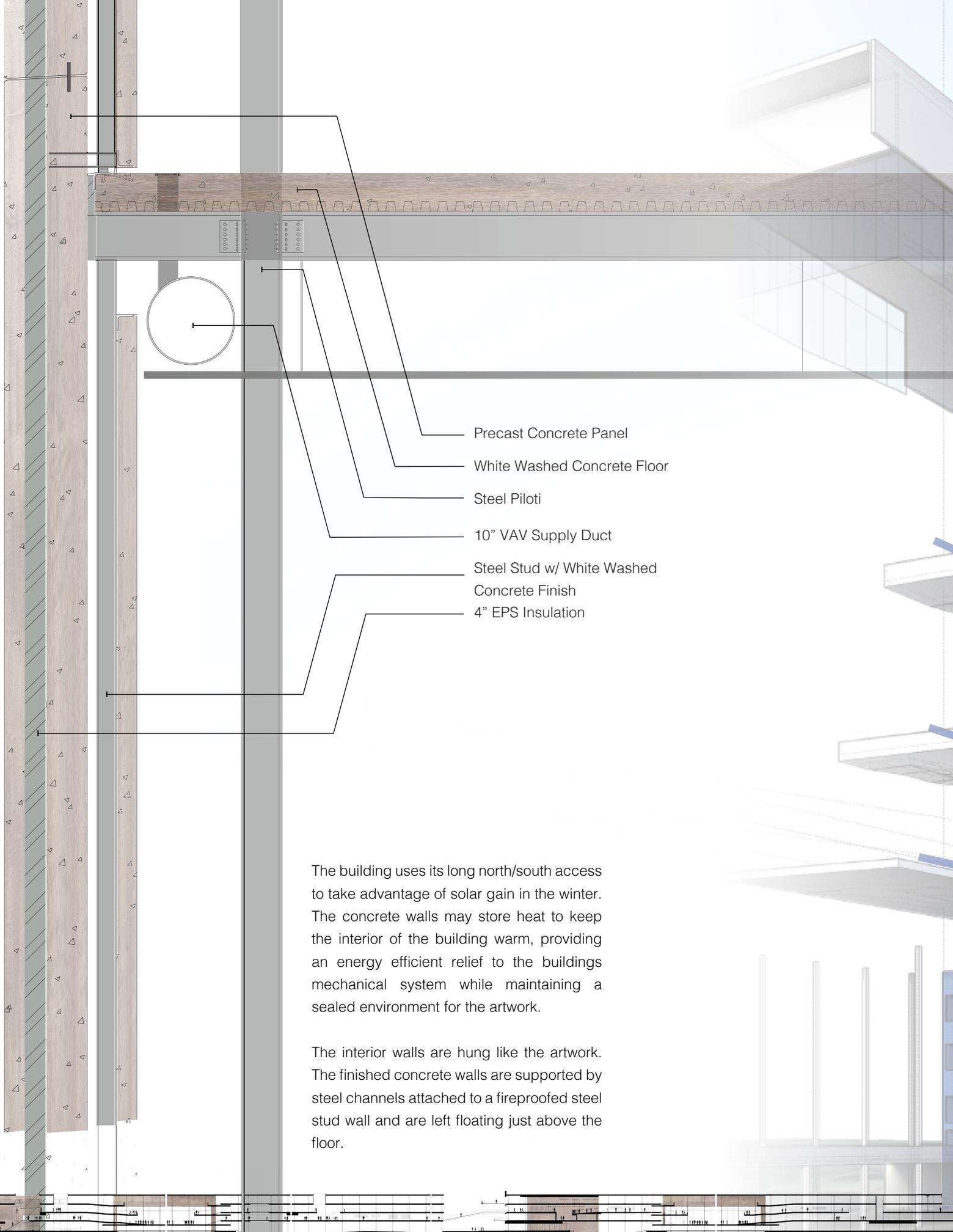


Be it across the courtyard or through multi-level atrium's the museum creates an overlapping of spatial experience, which like the river meander, familiar yet unfamiliar sets the visitors on a meandering search through the galleries. Overlapping one's experience with the experience of others.

Through a disorienting meander, the museum hopes to inspire one to see beyond a purely aesthetic viewing of the work of art. By sharing in conversation with others one's individual interpretation a more harmonious understanding of the relationship between the individual and a greater culture may be realized. Like the work of art the museum gallery demands a participation and navigation to be navigated and understood.





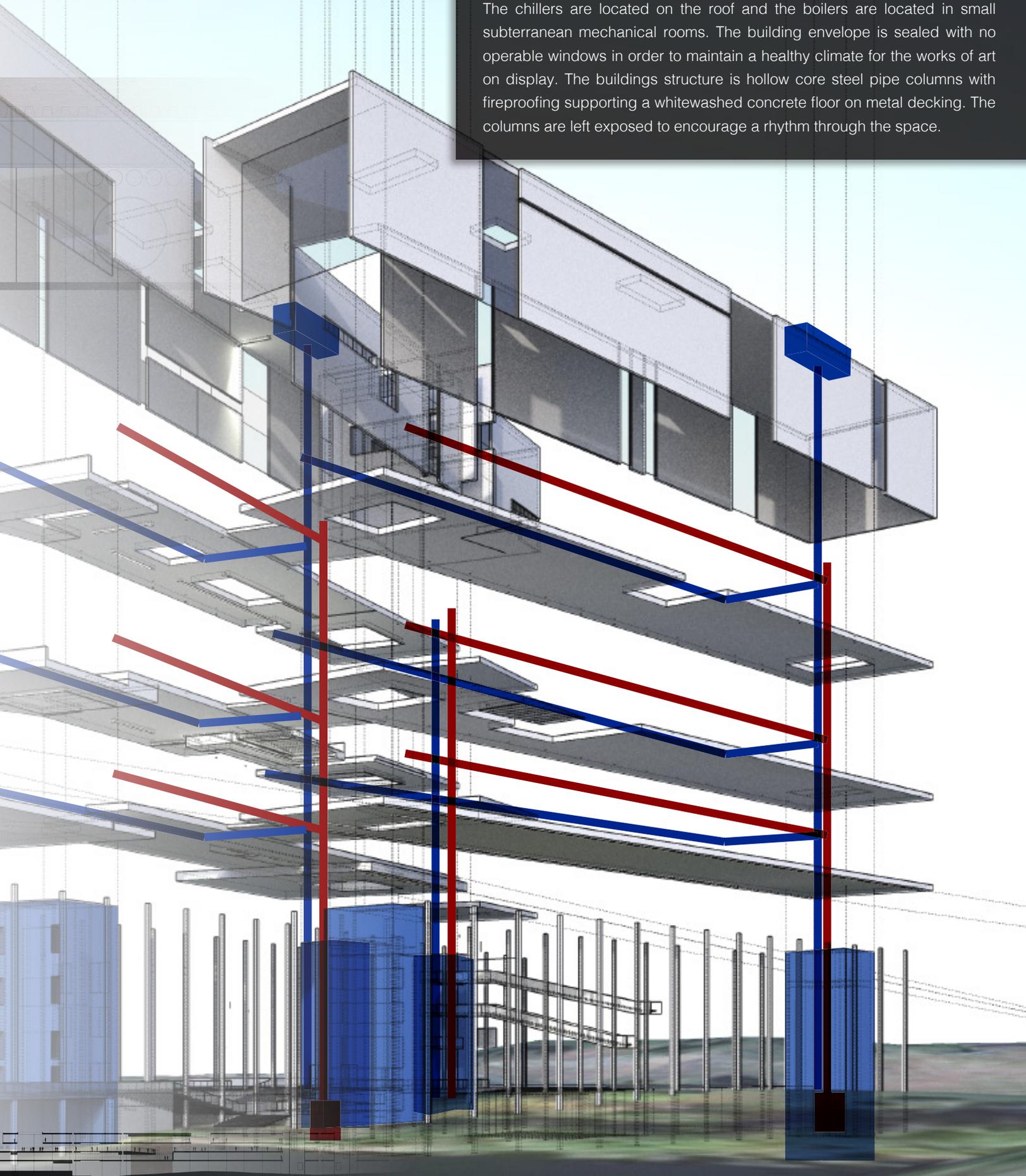


- Precast Concrete Panel
- White Washed Concrete Floor
- Steel Pilot
- 10" VAV Supply Duct
- Steel Stud w/ White Washed Concrete Finish
- 4" EPS Insulation

The building uses its long north/south access to take advantage of solar gain in the winter. The concrete walls may store heat to keep the interior of the building warm, providing an energy efficient relief to the buildings mechanical system while maintaining a sealed environment for the artwork.

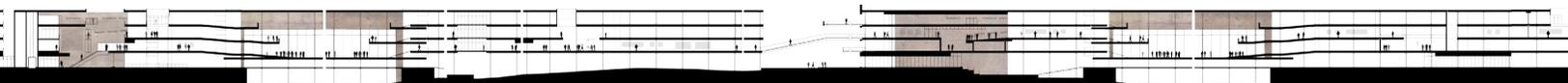
The interior walls are hung like the artwork. The finished concrete walls are supported by steel channels attached to a fireproofed steel stud wall and are left floating just above the floor.

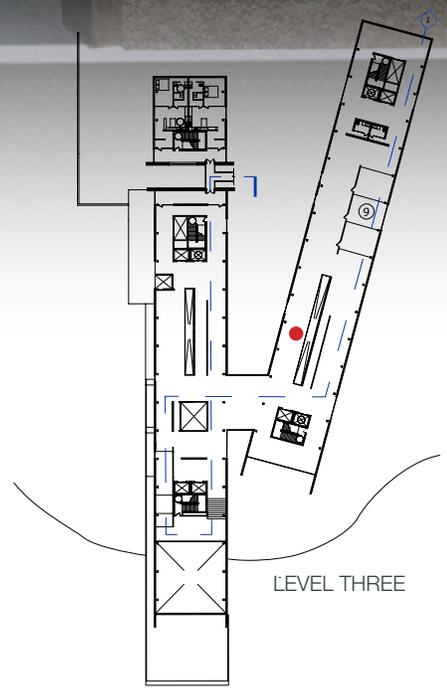
The Museum has a six zone variable air volume mechanical system. The chillers are located on the roof and the boilers are located in small subterranean mechanical rooms. The building envelope is sealed with no operable windows in order to maintain a healthy climate for the works of art on display. The buildings structure is hollow core steel pipe columns with fireproofing supporting a whitewashed concrete floor on metal decking. The columns are left exposed to encourage a rhythm through the space.

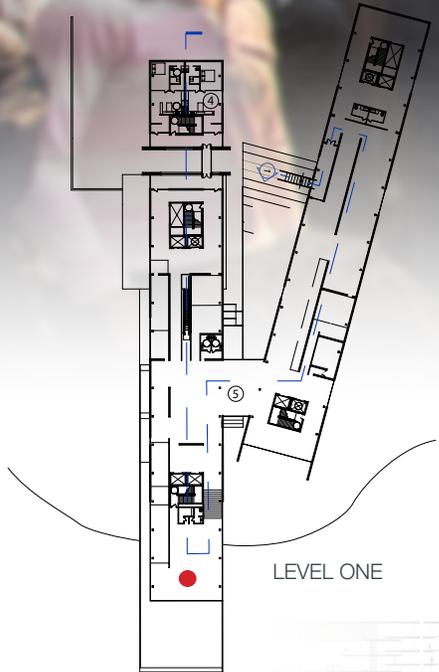
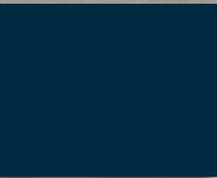




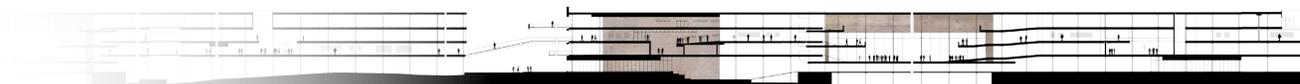
Visitors are framed through the central walls of the museum to inspire, excite and possibly direct ones conversation. The windows in the central wall also allow a glimpse of the works of art which may provoke ones wandering through the galleries to reach a particular piece.





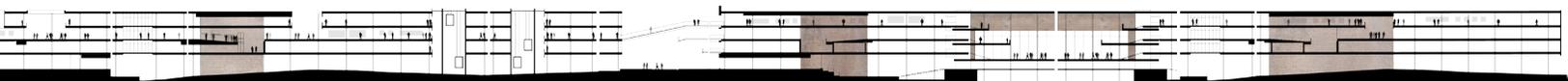


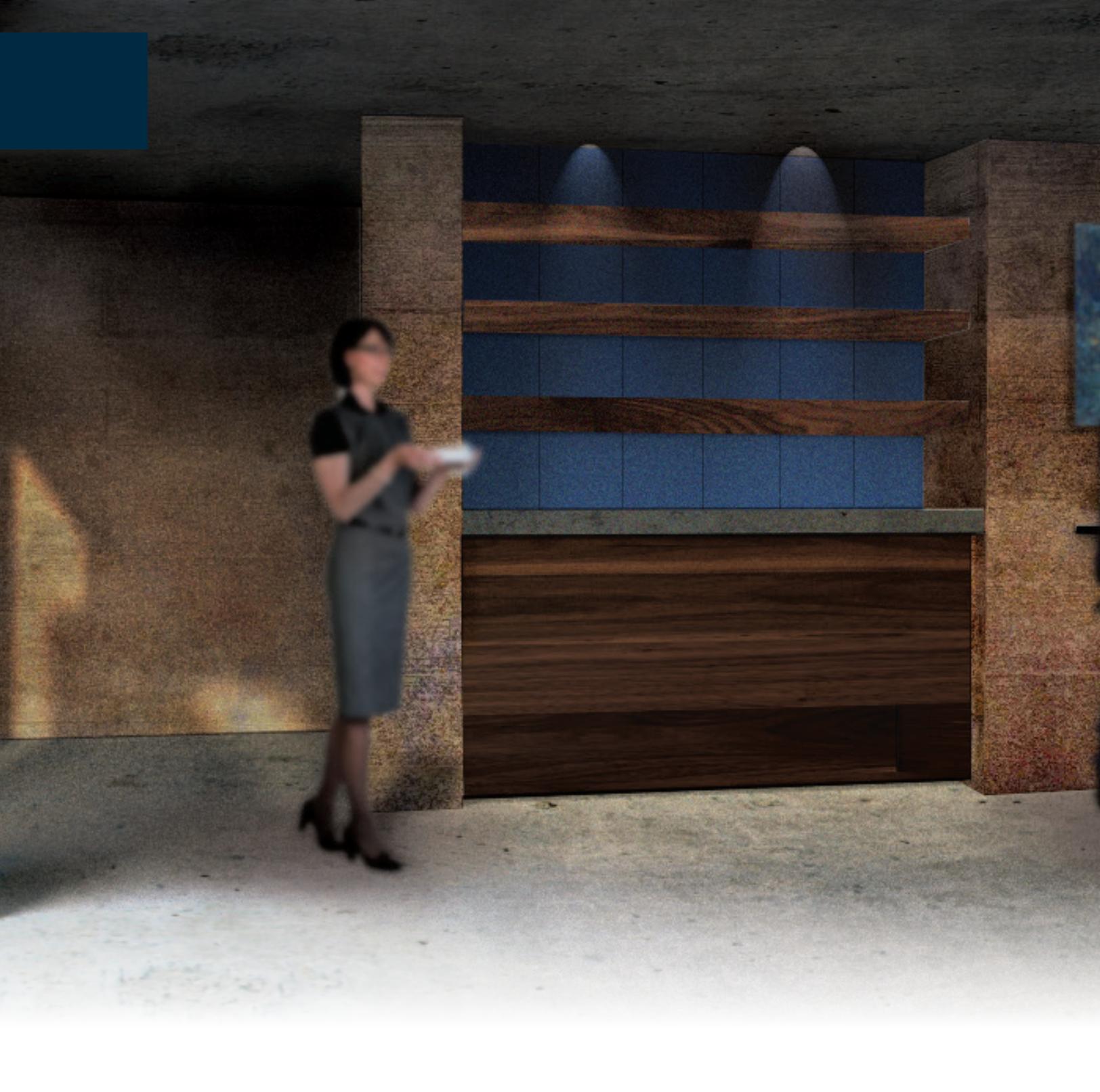
LEVEL ONE



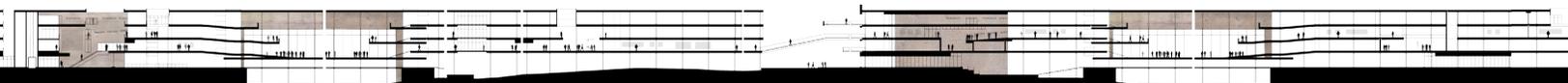


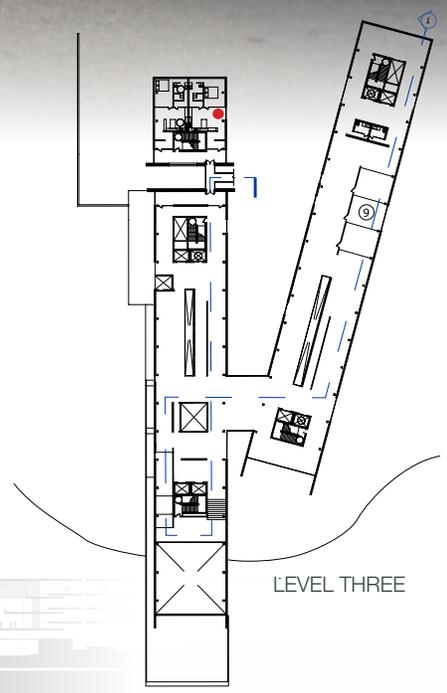
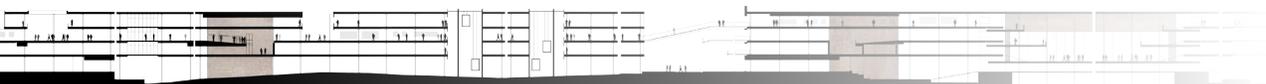
The auditorium space is continuously passed along ones visit to the gallery. It allows people to overhear or become a part of larger events or to just pause and regroup within the museum. The auditorium is elevated over the river and the balconies cascade toward the main level much like the sand on it's banks.

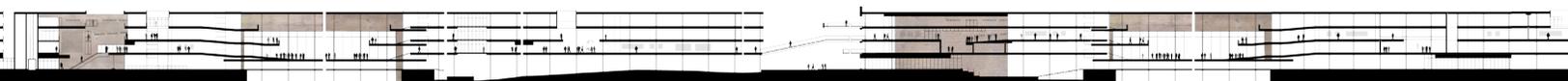




The residencies allow for artists and speakers to become a part of the ongoing conversation of their artwork. The four temporary residences feature places to gather and prepare food so that the residents may come together to share meals.

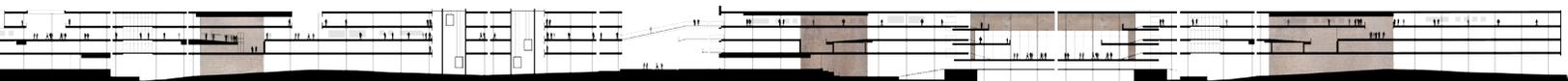


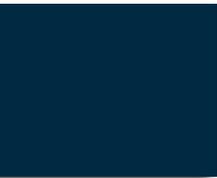






The river is accessible from the public courtyard. People may stand under the auditorium space on a cantilever over the river where the sound and flowing of the water is reflected and overlapped with the conversations above.





Architectural Proposal Summary

A Summary and Thoughts on the Architectural Proposal and Findings

Rather than explore a museum which dominates the works of art my proposal sought to delicately weave visitors through a gallery which may encourage a meaningful dialogue and interpretation of the artwork.

Throughout the thesis inquiry the museum poses the question can architecture create an experience which may encourage a conversation and meaningful interpretation of the work of art?

I believe through my particular exploration of a meandering space

that this proposal may encourage a meaningful and political dialogue without dominating the works of art. The residences which accommodate visitors and thinkers from both near and far away may fuel the continuum of conversation and the courtyard which is both public and open to the community restores a flow of people to and from the site.

The single continuous gallery may lull one into a contemplative meandering encouraged by a flow between spaces of conversation and spaces of contemplation. By opening the auditorium to the

galleries and cascading its balconies toward the river larger events and conversations may reverberate throughout ones experience of the gallery space.

In conclusion I believe that by involving the museum visitors in a delicate play and meander through the space, much like the play they are involved in with the works of art, that the architecture will encourage a meaningful dialogue between visitors. Rather than dominate and compete with the presence of the art the museum will parallel the experience of the work with a meaningful dialogue.





Figure 0.6 Boom Island Grasses



Major Project Elements

For a Museum of Art

The building is composed of several closely related programs. Each space manifests the relationship between the poetic embodiment of site, the physical context, the program, and the culture.



Entering

These spaces will be accessible to every user and they reinforce the gradual transition from natural to built environment.

Displaying

Spaces for displaying sculptural artwork as well as paintings and mixed media displays. These spaces are closely oriented in relation to the performance spaces to enforce the collaborative process.

Performing

A large performing space as well as smaller performing spaces are a part of the homogenous network of labyrinthine space.

Eating

Eating and larger socializing spaces are married to each other these spaces will also be ancillary to the displaying and performing spaces. The space facilitates small groups of “creatives” and “watchers” between the landscape and the labyrinth.

Socializing

Socializing spaces are scattered throughout the labyrinth but largely focused around the perimeter near the eating space.

Maintaining

The maintaining spaces are for the building operators. The spaces are focused at the heart of the building hidden deep within the labyrinth of performing, displaying and practicing spaces.

Moving

The main performing space and eating/socializing space are connected by a space dedicated to moving. Users may orient themselves with this space as well as contemplate their own movement.

Loading/Unloading

The loading and unloading space occurs on the north side of the site. It is for moving artwork and performance equipment in and out of the labyrinth.

Cleansing

A space near the performing space and connected to the eating space, which has toilets and public cleansing devices such as basins for washing tools or hands.



Figure 0.7 Boom Island Looking West



User Client Description
For a Museum of Art



Creatives

The “creatives” are the users who will be using the space to create works of art across multiple disciplines of practice. They will be using the entirety of the spaces described as major project elements.

Performing Creatives

Their spaces sometimes require specialized equipment. For example the musicians will require acoustically live spaces and acoustically dead spaces.

Visual Creatives

The visual artists require a variety of tools and spaces to clean and prepare their work.

Onlookers

The “onlookers” are the users who choose to visit the space to appreciate the creatives and their works. Although they are not using the space for physically creative purposes they may engage in a creative dialogue so they remain constantly be engaged by the creatives and their environment. The onlookers need space to reflect and project themselves into the artwork, landscape and architecture.

Involved Onlookers

The involved onlookers come to the space for a specific event. The involved community supports the culture actively by engaging in regular discussion and/or a narrative of the current work. This user group includes media representatives and journalists.

Visiting Onlookers

The visiting onlookers are the nonchalant participants in the space. They visit for a performance or to walk through the gallery. Their dialogue is less involved than involved onlookers, although they still carry a part of the greater dialogue of the work, architecture and environment.

Coordinators

The “Coordinators” are the people who maintain the equilibrium and nonchalance of the space. They have access to the “maintaining” facilities and are responsible for staffing the space and coordinating events.

Building Coordinators

These are the people who maintain the building and its environment. They are responsible specifically for knowing and operating the built environment.

Event Coordinators

The event coordinators are responsible for organizing performances and exhibits. They require workspace that not only connects them with the community but also allows them some privacy for concentration.



Figure 0.8 Looking Through the Trees



Building Program
For a Museum of Art

Building Programming

Spatial Relationships and Square Footage Requirements

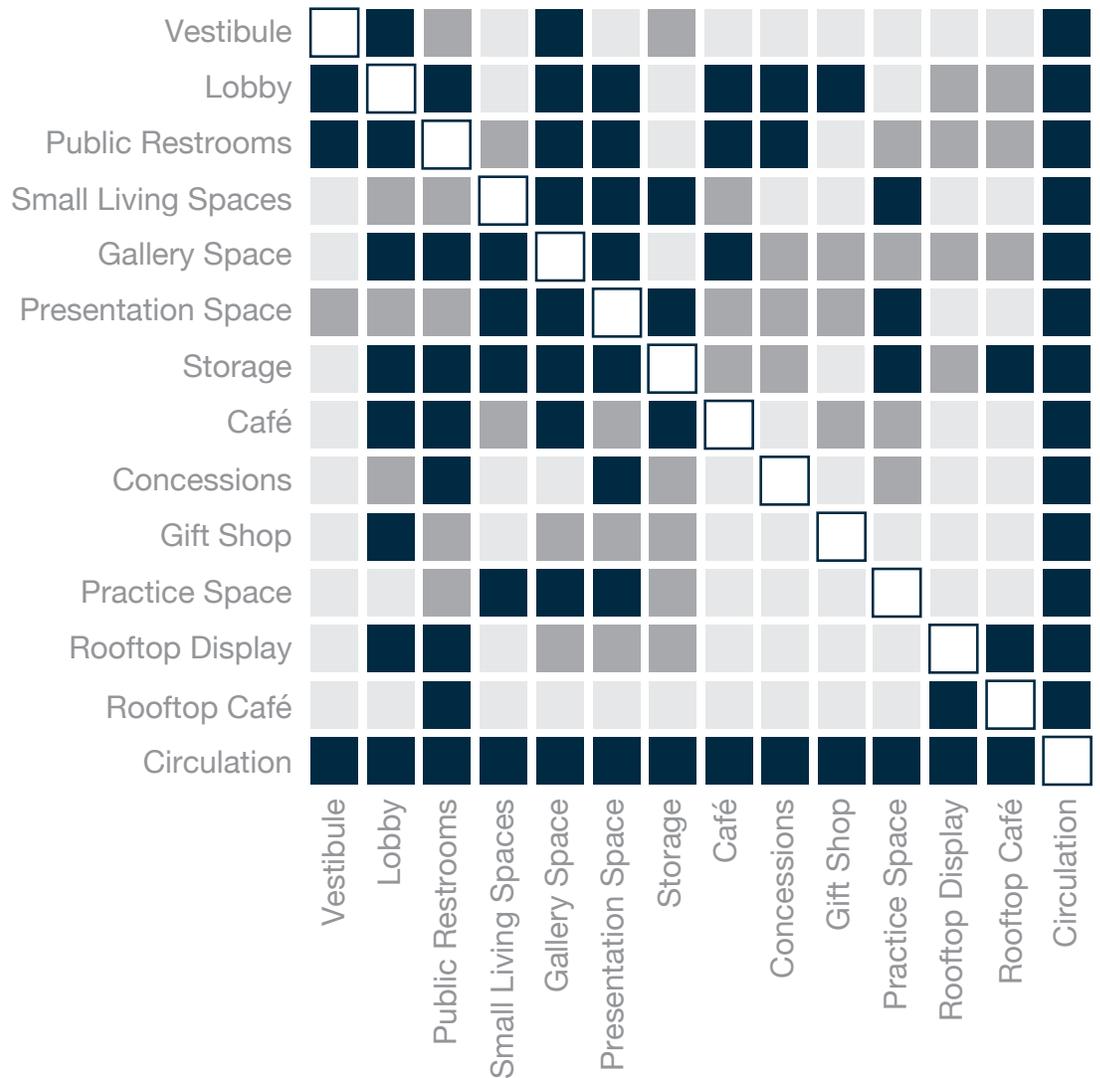


Figure 4.01

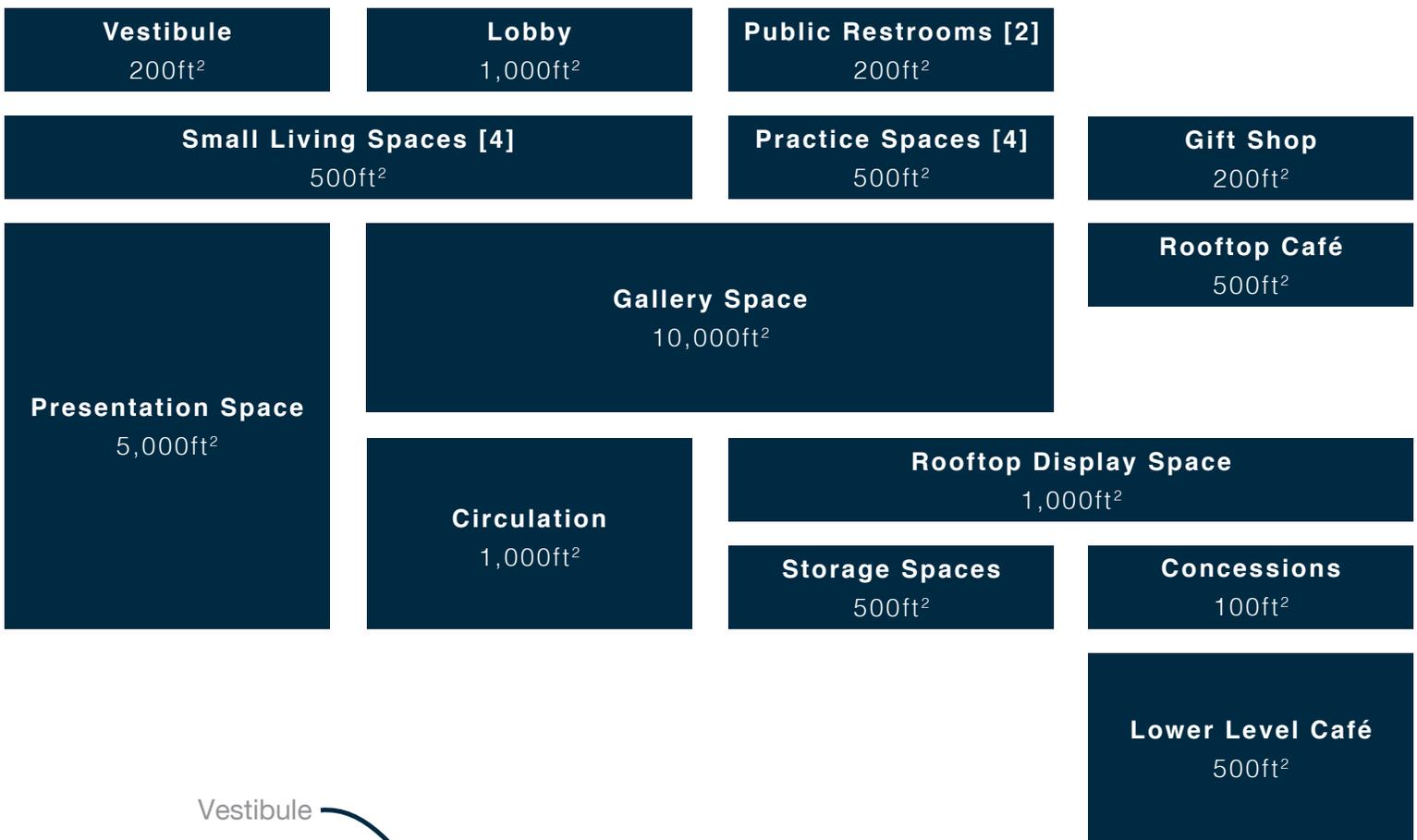
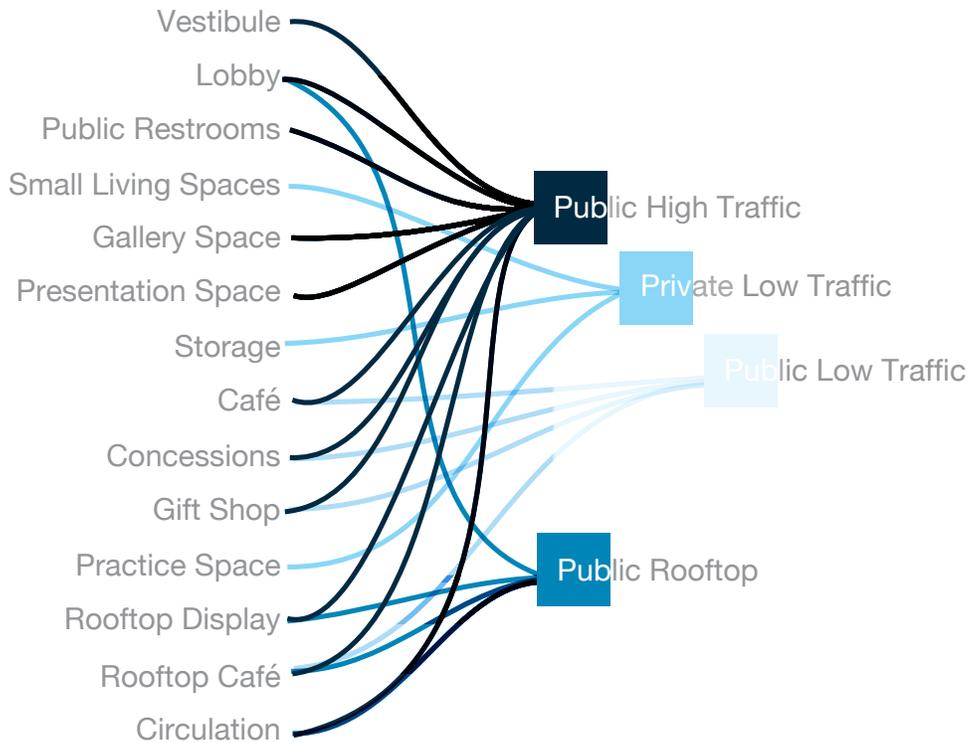


Figure 4.02



Divided into occupancy of public and private the spatial interaction matrix depicts the possible coordination of the building program by spatial use and frequency.

Figure 4.03



Figure 0.9 Looking Through the Trees



Project Emphasis,
Project Goals & A Plan for
Proceeding



Project Emphasis

Reinstating the Arts as a Part of Culture through Architecture

The rapid advancements in science and technology, which have been fueled by globalization, have changed the way we participate with art and architecture. Architecture in many cases becomes the backdrop for life and efficiency is considered a primary concern in design. How has globalized culture, which has accelerated architectural technology, changed the way that we practice design and the way that people participate with both the built and natural environment?

The emphasis of my project lies in unpacking this question. Practicing architecture that engages the highly specialized and technical future of buildings by constantly evaluating my decision making process as empirical or methodological. The power of this study lies in the relationship between the program, the site, and the culture. The Museum poses the seed to question our thinking about art and architecture because it is directly linked within an empirical practice of design.

Minneapolis is divided by the Mississippi river and each pocket along its banks has a unique character and culture. Northeast Minneapolis and the St. Anthony regions in particular share a diverse artistic community. A community that is proud of its history and chooses to express itself. Unique from the residents of downtown and the suburbs, northeast residents are the people keeping bees in their front yard or draping their house in murals. They have a particular rebellious nature and appreciation for the arts.

This culture needs a home and where better to reconnect the diversity of forms of artistic expression than on Boom Island. Its situation located just south of many industrial buildings on the east bank of the Mississippi and adjacent to the city center, is the perfect setting for connecting the global culture of Minneapolis with its history and place.

Goals of the Thesis Project

For a Museum of Art

Academic: It is a goal to investigate the origins of globalized culture in the United States. The project's investigation includes a deep philosophical narrative of how this history, for better or worse, has shaped the contemporary practice of architecture. Within this interest lies the exploration of a multi-disciplinary practice. Rather than exploring the project from a singular perspective, I will be working directly with a Landscape Architecture student in order to broaden the scope of the design.

Working closely with the landscape reveals another goal for my thesis. How do we perceive a transition from the built environment to the natural environment? I am intrigued by this question and I believe the answer lies within how we define place in architecture. Why do we feel an affinity for a particular place and how do landscape architecture and architecture work together to realize place.

The final academic goal I have for the thesis is to re-discover the history of the arts. I believe that our relationship with art has crumbled

into many fields of specialized avant gardé artists. The origins of the arts were all linked directly together, music, theatre, painting, and sculpture all practiced cohesively as a means of knowing to the world. This practice as a cultural fixture was much more relatable, and I hope to organize my program to effectively reconnect the disciplines of art.

Professional: My professional goals begin with challenging the contemporary practice of architecture. I believe that perspective representations have become a source of self-referential and methodological practice. It is my goal to emphasize the importance of the line and the physical models as a means of representation. Each emphasizes an intentionally vague but yet particularly suggestive environment. Neither the line of the physical model are restricted to a particular set of environmental conditions because these conditions must be imagined because they are not represented as in perspective.



I am opposed to specialization in architecture because I see it as a limited form of knowing. I chose a mixed use program with the intention of exploring many disciplines and programs. By broadening my understanding of architecture I hope to achieve valuable perspective on the nature of practice.

My final professional goal is to reveal truth both through fiction and science engaging their potential to influence a design. I believe that too often we get hung up on the scientific exploration of design. Our forms are frequently derived from some geometric or mathematical relationship. I hope to explore a relationship between poetics and science, realizing a bridge of inspiration not limited to just one or the other.

Personal: My personal goals are most closely related to continuing to develop excellent time management and organizational skills. I believe that these skills are valued in our culture. I hope to treat each as an art, and when mastered they will allow me to push against the limits of the thesis project itself. Exploring new ways of practice that may unlock the potential for new forms of design.

Another personal goal is to continue to realize and document my own process. Gaining confidence in my ability to craft a work of architecture, which is suitable to the project program, site, and poetic seed. Feeling confident in my process will allow me to understand how my own personality manifests itself within the design.

A Plan for Proceeding

Museum of Art

Research Direction: In order to effectively understand the conditions of site, culture, poetics and program I intend to divide my research between the following categories:

- Theoretical Premise
- Typological Research
- Historical Context
- Site analysis
- Programmatic Requirements

These five categories as defined in the thesis manual should be enough to generate a framework of knowledge to begin the design process.

Theoretical Premise: My research of the theoretical premise will be both broad and specific. It has begun with initial investigations into multiple disciplines and philosophical ideas related to globalization. As I continue to develop this narrative I strive to contextualize the impacts by drawing connections between the site and its history as well as between our historical perception and relationship to artwork. The next step on this pathway of research is through the vessel of Gadamer who may contextualize our relationship with the fine arts. I hope to continue to develop my theoretical narrative in order to reveal connections, influence process, form and practice.



Project Typology: Because the focus of my practice is on empirical decision-making, I intend to learn from the process of other designers rather than applying their methods to my own design. The premise of my typological research has been to establish a balanced understanding of both quantitative and qualitative information.

Historical Context: It is my plan to explore the rich history of the city of Minneapolis and Boom Island. I have already lifted the veil revealing a deep historic context. I plan to continue to explore the recorded depth of this context. I hope to continue to reveal both physically site specific components as well as abstract narratives and cultural history of the place.

Site Analysis: My site analysis will include a very specific understanding of the cycles of the place. I will use quantitative information as well as qualitative to reveal the potential for formal influence. I plan to revisit the site and create a thorough documentation of the character and wildlife currently present. I also intended to use some computer software to analyze the suitability of the materials and forms.

Programmatic Requirements: As the narrative unfolds I hope to expand on the program. With a better understanding of the relationship between the theoretical premise, the site and the culture of the place I can better form a cohesive program that is responding to each of these components as equals.

Thesis Schedule

For a Museum of Art

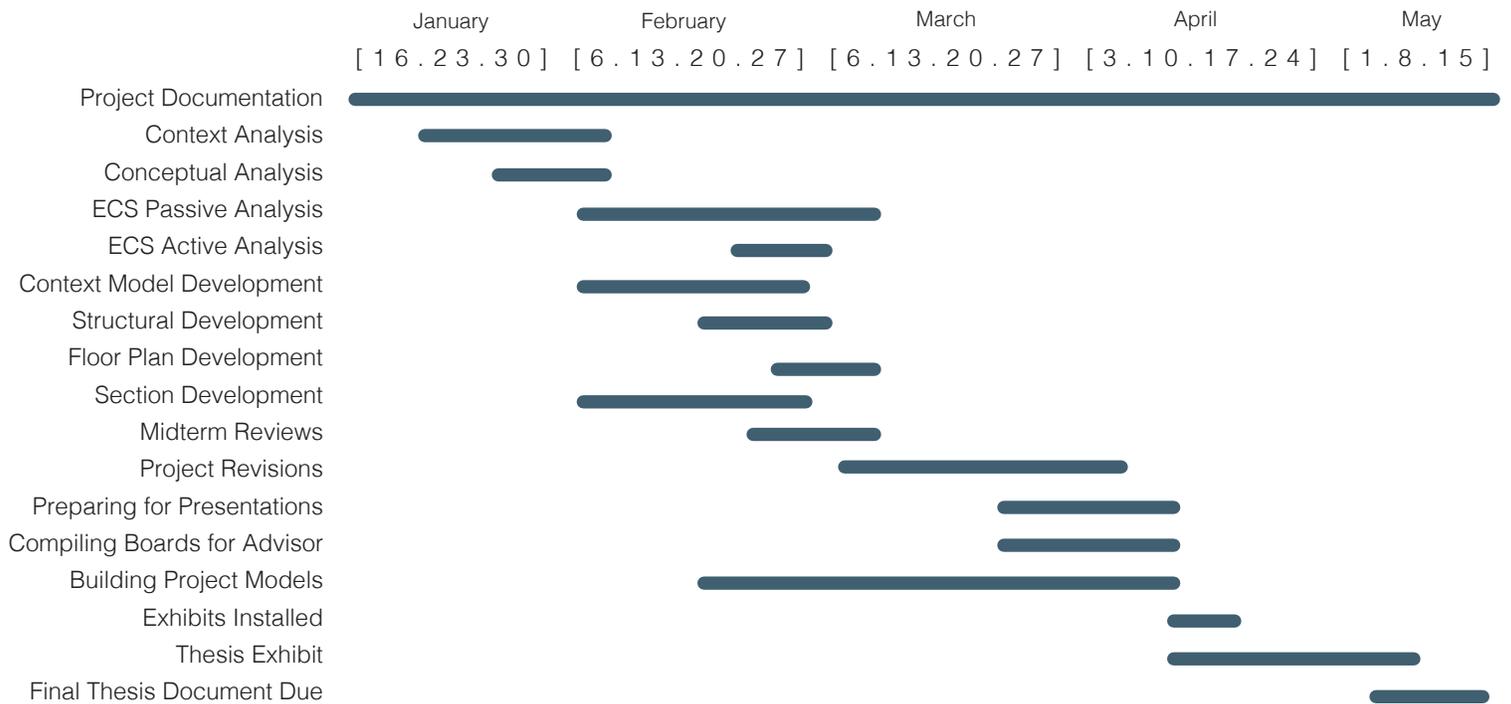


Figure 4.04

A Plan for Documentation

For a Museum of Art

Documentation: I intended to thoroughly document the design process through the creation of artifacts, models, drawings, and written components. Each will be recorded into a book which organizes the ideas and frames the process of discovery.

Representation: I intend to present the thesis in collaboration with my Landscape Architecture counterpart. Our presentation will consist of a dialogue facilitated by a slide-based presentation and many models, which represent the form of the work created. In order to collaboratively organize our work we have already established an online drop-box account. It is also my hope to continue to craft the narrative so that it may be published for online academic review.



Appendix

Design Studio Experience

Second Year Fall 2011

Tea House and Minneapolis Rowing Club

Faculty: Rhet Fiskness

Second Year Spring 2012

Moorhead Dance Studio and A Place for Dwelling

Faculty: Darryl Booker

Third Year Fall 2012

Faith United Methodist Church

Faculty: Frank Kratke

Third Year Spring 2013

Hell Creek Fossil Laboratory and Fargo Brewery

Faculty: Steve Martens

Fourth Year Fall 2013

High Rise Design Studio

Faculty: Don Faulkner

Fourth Year Spring 2014

International Studio: Mausi Redevelopment

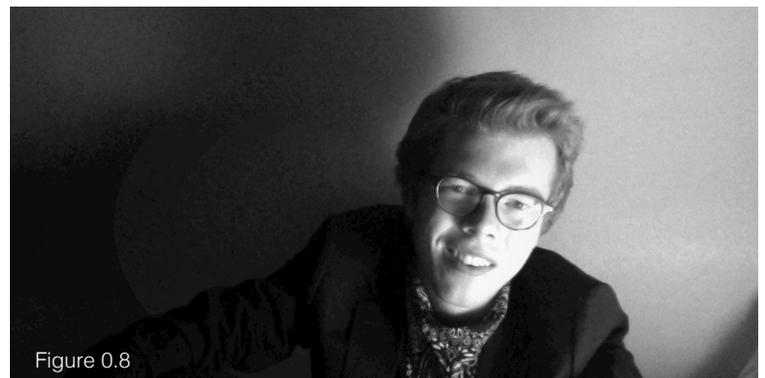
Faculty: Ronald Ramsey

NDSU - Quote

“North Dakota State University is a long-standing land grant institution with a diverse and lively faculty, which support many programs with sustained culture and relevance. The architecture program and faculty at NDSU, which just celebrated it’s one hundredth year, has inspired many young people to go on and establish a wonderful reputation of practice. This same seed lives within the culture of our time and place and I hope to continue to pass the torch and proudly embody the place and culture that inspired me to pursue architecture.”

About Me

I grew up in Plymouth Minnesota and started architecture school and North Dakota State University in the fall of 2010. I am a passionate outdoors man and enjoy camping, canoeing and fishing. As a fourth year architecture student at NDSU I am interested in creative, sustainable, and beautiful design thinking. These passions have become my tools for innovation which I practice rigorously everyday.



Tables and Figures

Appendix & Title Page Images

- Figure 0.01 : p.6 [Boom Island Looking South © Nicholas Strombeck - Taken c.2014]
Figure 0.02 : p.10 [Boom Island Looking Downtown © Nicholas Strombeck - Taken c.2014]
Figure 0.03 : p.18 [Boom Island Flowers © Nicholas Strombeck - Taken c.2014]
Figure 0.04 : p.28 [UpH Essen, Germany © Wiegels - Taken c.2011 - <http://commons.wikimedia.org/wiki/File:Unperfekthaus_in_Essen_von_Westen.jpg>]
Figure 0.05 : p.58 [Boom Island Looking Downtown © Nicholas Strombeck - Taken c.2014]
Figure 0.06 : p.76 [Boom Island Grasses © Nicholas Strombeck - Taken c.2014]
Figure 0.07 : p.80 [Boom Island Looking West © Nicholas Strombeck - Taken c.2014]
Figure 0.08 : p.84 [Foshay Tower Fog © Scott Stillman - c.2006 - <<https://www.flickr.com/photos/scottstillman/5410609809/in/>>]
Figure 0.09 : p.88 [Looking through the Trees © Nicholas Strombeck - Taken c.2014]
Figure 0.08 : p.98 [Bio Photograph © Nicholas Strombeck - Taken c.2014]

Thesis Abstract & Theoretical Narrative

- Figure 1.01 : p.12 [Image of the Athenian Agora "Artist Unknown" - n.d. - <<http://www.novaroma.org/vici/images/Agora.jpg>>]
Figure 1.02 : p.12 [Cretan Labyrinth - "Artist Unknown" - n.d. - <http://en.wikipedia.org/wiki/Labyrinth#Cretan_labyrinth>]
Figure 1.03 : p.13 [Albrecht Dürer Woodcarving - "Albrecht Dürer" - c.1525 - Image Source: <<http://commons.wikimedia.org/wiki/File:DURER2.png>>]
Figure 1.04 : p.13 [André Malraux Museum Without Walls - "André Malraux" - c.1947 - <<http://www3.dbu.edu/mitchell/malraux1.html>>]
Figure 1.05 : p.14 [Downtown Minneapolis © Dan Anderson - c.2013 - <<https://www.flickr.com/photos/stonebridgedapper/10613821535/>>]
Figure 1.06 : p.16 [The Prytaneion of Ephesus - "Artist Unknown" - n.d. - <<http://en.wikipedia.org/wiki/Prytaneion>>]
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Notes

1. Gadamer explains how aesthetic qualities are particular to each person and cannot be used as a means for any meaningful discursive knowledge or conversation of truths because they do not participate with a reality greater than themselves [Hans-Georg Gadamer, *The Relevance of the Beautiful*, p.20]
2. [Alberto Pérez-Gómez, *The Myth of Daedalus*, p.51]
3. Plato's discussion with Aristophanes attempts to explain the nature of love and desire through the Greek myth of the Symbolon. The separation of two parts sets humanity on a perpetual search for completeness, which Plato states we know only most fully in love. [Plato, *Symposium*, p.474]
4. Whether or not the labyrinth at Knossos was ever built its idea represents the earliest precedent for architecture. [Alberto Pérez-Gómez, *The Myth of Daedalus*, p.52]
5. Heidegger explains how to Dwell is more than to merely exist within your frame of reference rather to dwell poetically is to bring together the fourfold. [Heidegger, *Building, Dwelling, Thinking*, p.3]
6. [Alberto Pérez-Gómez, *The Myth of Daedalus*, p.50]
7. Henri Frankfort distinguishes between the changing perception of the world of the ancients as a matter of "it versus thou." The ancients viewed the world as being very alive as a "thou" rather than a collection of objects or "it." [Henri Frankfort, *Before Philosophy the Intellectual Adventure of Man*, p.37]
8. [Alberto Pérez-Gómez, *The Myth of Daedalus*, p.50]
9. In a discussion of symbol Gadamer discusses how the meaning of a work of art is not transferable. It exists because the art is "there" a unique fixture within its time and place. [Hans-Georg Gadamer, *The Relevance of the Beautiful*, p. 33]
10. The aura of a work of art is what Walter Benjamin defined as its irreplaceability. In a discussion about mechanical reproduction of art Benjamin identifies that the work of art is unique and subsequent reproductions change our perspective of the original and have the dangerous potential to do away with their frame of reference. [Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p.222]
11. André Malraux speculates on the implications of a museum without walls. In his work he identifies the potential but also the shortcomings of the museum. "In a place where the work of art no longer has any function other than that of being a work of art, and at a time when the artistic exploration of the world is in active progress, the assemblage of so many masterpieces--from which, nevertheless, so many are missing--conjures up in the mind's eye all of the world's masterpieces." [André Malraux, *Museum Without Walls*, <<http://www3.dbu.edu/mitchell/malraux1.htm>>]
12. In a discussion of play Gadamer sets aside the difference between color and form. He notes that color in the case of art is intrinsic but it is not what we play along with because it simply presents itself. Form is what we play with in art and Gadamer relates it to reading a book, where with form you must actively trace the boundaries of the subject and construct the image in your own mind. [Hans-Georg Gadamer, *The Relevance of the Beautiful*, p.22]
13. *Ibid.* p.24
14. Gadamer discusses the nature of analytical cubism and its development after the romantic period.[Hans-Georg Gadamer, *The Relevance of the Beautiful*, p.8]
15. *Ibid.* p.8
16. Baudrillard's *Simulacra* begins with a discussion of what creates a profoundly dissociated reality. He elicits the four basic steps to becoming an autonomous and self-referential reality. [Jean Baudrillard, *Simulacra and Simulation*, p.#]
17. Dalibor Vesely speaks about the dangers of illusions, realities such as Disneyland, which are autonomous and could not stand up to a reality greater than their own. [Dalibor Vesely, *On the Relevance of Phenomenology*, P.61]
18. Hannah Arendt explains that meaningful public space that is successful in supporting culture is always built around a sharing of words and wisdom. Herein lies the foundation for any discussion of the polis as the basis for evaluation of truth. It is only in the sharing of words and wisdom that a more profound and connected reality may be realized and support of this should be the discourse for any legitimate discussion of modern art and architecture. [Hannah Arendt, <http://www.city-journal.org/2009/19_4_urb-public-space.html>]
19. Polysemic from Polysemous is to have multiple meanings or interpretations. [<http://www.merriamwebster.com/dictionary/polysemous>]
20. The Greek Prytaneion comes from the word Prytaneum which translates to "body of citizens" [Alberto Pérez-Gómez, *The Myth of Daedalus*, p.52]
21. *Ibid.* p.52
22. The convent at La Tourette is thoroughly analyzed through the lens of the effects of perspective on architecture by Alberto Pérez-Gómez. [Alberto Pérez-Gómez, *Architectural Representation and the Perspective Hinge*, p.172]

Notes

23. The Minnesota Digital Library, is an open source repository for Historical information about the state of Minnesota, it covers extensively via photographs and descriptions of place the history of the logging industry in Minnesota. I used this source for much of the information in this document particularly the narrative of Boom Island before the collapse of the logging industry. [Mult. Authors, Minnesota Digital Library, <<http://www.mndigital.org/educators/logging/>>]
24. Ibid.
25. This is an extension of the Mill City History museum website. It includes a brief overview of the origins of the flour milling industry in Minneapolis. I used this source to find the information to find the dates relative the collapse of the logging industry. [Mult. Authors, Flour Milling History, <<http://www.millcitymuseum.org/flour-milling-history>>]
26. [Minneapolis Parks and Recreation Board, <<http://www.minneapolisparcs.org/default.asp?PageID=4&parkid=264>>]
27. This is an extension of the city pages webpage, which is a prominent source for people looking to connect with events and articles about Metropolitan areas. I referenced this article, which preceded a blog about art galleries in the twin cities, because it provided written opinion from residents about which 10 galleries are the best in the Twin Cities. [Shelia Regan, City Pages, <http://blogs.citypages.com/dressingroom/2013/03/top_10_galleries_in_the_twin_cities.php>]
28. Excerpt from Witold Rybczynski's presentation at the Fargo Theatre. [Witold Rybczynski, 2014, Fargo Theatre]
29. [Martin Heidegger, The Question Concerning Technology, p.5]
30. Jane Armbruster takes a critical look at the term "hipster" and its relationship to the recent changes in the culture of Minneapolis. [Jane Armbruster, Minnesota Named Most Hipster State, <http://blogs.citypages.com/dressingroom/2011/05/minnesota_buzzfeed_most_hipster_state.php>]
31. The documentary Just Like Being There, interviews several Gig poster artists and explores not only the aura of the work but also of the collaboration between the visual and performing artists. [Scout Shannon, Just Like Being There, 2012]
32. [Martin Heidegger, The Question Concerning Technology, p.3]
33. [Etherington, CaixaForum Madrid by Herzog & de Muron, <<http://www.dezeen.com/2008/05/22/caixaforum-madrid-by-herzog-de-meuron/>>]
34. This Book provides a detailed overview of successful renovations with varying levels of contrast between the original building and the new addition. [Charles Bloszies, Old Buildings, New Designs, p.106]
35. [Kolumba Museum Description, <<http://en.wikipedia.org/wiki/Kolumba>>]
36. [Frearson, Buda Art Centre by 51N4E, <<http://www.dezeen.com/2013/03/24/buda-art-centre-by-51n4e/>>]
37. [Sveiven, Megan. "AD Classics: Convent of La Tourette / Le Corbuiser" 15 Dec 2010. ArchDaily. Retrieved October 10, 2014, from <<http://www.archdaily.com/?p=96824>>]
38. Ibid.
39. City Rankings by GaWC [Multiple Authors, City Rankings by Type, 2012, <<http://www.lboro.ac.uk/gawc/gawcworlds.html>.]
40. For a detailed summary of census data for the city of Minneapolis see [American FactFinder - Community Facts. (n.d.). Retrieved October 12, 2014, from <http://factfinder2.census.gov/faces/nav/jsf/pages/community_facts.xhtml>]
41. [Fischer, R. (2012, March 22). Minneapolis music scene named second-best in the U.S. Retrieved October 9, 2014, from <http://blogs.citypages.com/gimmenoise/2012/03/minneapolis_music_scene_second_best.php>]
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43. Ibid. p.27
44. A summary of Minneapolis Zoning and Regulations [Zoning District Descriptions. (n.d.). Retrieved December 14, 2014, from <http://www.minneapolismn.gov/zoning/zoning_zoning-district-descriptions>]
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Before Philosophy: The Intellectual Adventure of Man

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To comprehend the values of ancient Egypt we must first understand in a broad sense the setting of their existence. The Nile in northern Africa constitutes only a very small portion of greater Egypt but was home to the entire civilization. Through an annual flood the banks of the Nile were left fertile and provided an ideal setting for life. The Nile is surrounded on both sides by mountains and the Sahara desert. The desert was occupied only by scarce nomadic tribes, which were considered by the Egyptians to be less than human or animal. Their life and culture existed within a small symmetrical setting, which relied on a series reoccurring events including but not limited to: flooding of the valley to bring new life from the mud, the birth, life and death of the sun each day, and beginning of the new year.

The symmetry of the Nile had a profound affect on their culture. They valued anything symmetrical, the Nile and its banks, man and woman, sunrise and sunset, were all considered God's intent, because God was embodied in nature. There is an unswerving connection between the phenomenological landscape of Egyptian culture and their representation of life. The Egyptians desired a symmetric poise because it embodied the symmetry of their world, which is evident in hieroglyphics and sculptures. Asymmetry was identified as rare irregularity and irregularities belonged to an extra-human world. Irregularities such as animals and other civilizations not ingrained in Egyptian culture were all an extension of the extra-human world, because Egyptians considered their culture as the root of all things significant.

All of the symmetry of ancient Egypt accords their circular view of life. History was not successive because the nature of history followed the daily, birth, life and death of the sun. How then did the Egyptians interpret the succession of life and death, did they not in their passing establish a sequential and quantitative linear history? The Pharaoh was believed to be the sole conveyer of requests to and from the God's. The God's requests where interpreted by the Pharaoh and then enacted by the people in hopes of prosperity. The Pharaoh's would build tombs, which represented the primordial hillock, believed to be the beginning of all life left revealed after the waters of chaos receded. Buried within this hillock their mummified remains would be waiting for the return of their soul. The pattern of life was oblique but ultimately it was circular just as the rising and setting of the sun.

The Egyptians were mythopoeic thinkers. Mythopoeic thought requires no causal connection, only a cause and event coupled with a conviction that one came forth from the other. Did

the symmetry of the Egyptian landscape (God being embodied in nature) enable the conviction between cause and event? The Egyptians believed that heaven and earth where one until a great cow arose and separated the heavens from the land, because phenomenological events are not withstood from their circumstances they are not burdened with a single explanation which holds true in all. The support of heaven manifests itself in many ways throughout the history of Egypt. For example, if another means of supporting heaven was described four pillars holding heaven above the earth an ancient Egyptian would accept both as truth, the great cow and the pillars, in fact these concepts complemented each other enabling an even fiercer conviction. In the phenomenological world behind each disagreement is a profound agreement.

The ancients explained their thought in terms of cause and effect, a presence is known only in so far as it reveals itself. This view allows for many truths and is concerned with a deeper understanding of individual character while modern science relies on universal laws, which behave expectably under certain circumstances. We are robbed of the opportunity of understanding the world by interpreting phenomena not by what makes them peculiar but by what makes them manifestations of general laws. Sadly, individual character is disposed despite the fact that it is our most pure experience. In the ancient phenomenal world dreams and hallucinations were as real as impressions made while people were awake. Mythopoeic thought only requires a conviction that one came forth from another, while present science is inclined to take explanations more seriously than the facts they explain. For example we believe in the heliocentric theory because Kepler's laws of planetary motion coincide with our phenomenal experience of the movement of planets but our faith is not based in the experience it is rooted in the explanation provided by Kepler's physics. The Ionian's were the first civilization recognized to believe in a somewhat empirical world. They began to degrade the coherence within the phenomenal world by referring to water not as a God like the Egyptians or Mesopotamians but instead as an element. The Greeks began to identify God as a substance beyond elements. Anaximander, an early Ionian philosopher, believed elements themselves followed rules just as a society. It was in ancient Greece when a precedent of understanding the world based a collection of predicted situations began.

Transition: Dissolution of Architectural Precedent in the Modern City

Nicholas Strombeck, 2014

Clearly nothing can be gained from looking indirectly at the difference between empirical and mythopoeic knowing, it requires a present contextualization to be established. The American city is well beyond the crossroads of empirical and mythopoeic knowing and is barreling down a self-established paradigm of pragmatism beginning in the 19th century. Predominately, American cities are no longer faced with a reality greater than their own, which is built upon a glimmer of the past. For example, I would challenge that an office space in Philip Johnson's IDS Center is not related anymore to the particular conditions of Minneapolis beyond its climate (even that has been problematic), and therefore could just as easily be in Woodbury or Plymouth. Tall buildings bring together thousands of people a day that is a burden for any designer. How would you approach connecting all of those people and their day-to-day activities with the place? Easy, you can't, but somehow tall buildings have developed into a series of spaces and views, which take make no more connection with the landscape than the screen of a TV or diorama. Is it ethical to design in the mirage of this past cultural reality, does it not further cultivate the notion of living outside of our experiential world? Perhaps the Corbusier thinking of "the house is a machine for living in" was the right approach, or does it too shatter our connection to place? Cities have essentially become outlets for global commerce, transmitting the safe and efficient passage of standing reserve. Because of the rapid development of a globalized culture the city has become inundated with many forms of existential realities with limited natural connections. Walking down the city street where are you? You know your direction by street labels and landmark pieces of architecture but we can no longer make a physical connection with the river or cosmos that orient them.

In ancient times cities were developed in response to a circular history. The Egyptians built in a pattern of consistent reaction to reoccurring events such as the flooding of the Nile or the coming of the new-year. These events were mythopoeic not empirical or scientific and the Egyptians believed by building there was a response from the God's (action-reaction-conviction). They would build houses away from the banks, which did not disrupt the annual flooding of the Nile and the sacred silt. Egyptians believed the silt to be the source of life, even today modern science embraces that this silt provided the perfect conditions for life. Are we so different from the ancient Egyptians that we no longer need to consider the fluctuations of our

environment? Greek cities also developed organically from a response to their specific location and defensive ability and in a broad sense many major European cities developed on the same precedent.

The modern American city is now in transition, its future is no longer the idealized hover car society of the 1950's. We know the limited extent of the standing reserve, which supports the modern city and it is time to start thinking critically of its longevity. The response of architecture will eventually shape its existence or destruction. Urban architecture can transition, reconnecting people with their natural environment by supporting the culture and activity of the place. The response shouldn't burden itself with food, water and energy production, that reduces architecture just another technology. Architecture should bring people together, serve a common purpose, be delightful and tragic, and in doing so change the reality we live in.

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The Question Concerning Technology

Martin Heidegger, c.1954

Heidegger identifies that because of the ascendancy of technology in western culture we have a limited world view. As a result considerably more focus has been given to technology, regarding truth as a collection of facts about the world. For Heidegger this is a dangerous restriction imposed on humankind. Heidegger defines truth as 'Aletheia' or 'revealing,' which comprehensively describes humankind's relationship to the world. We do not just ascertain facts about the world. We have feelings, passions, beliefs, and history, which influence the way we manipulate and relate to our surroundings. For example a cellist and an architect might visit Jørn Utzen's Sydney Opera House, one may be moved to sit down and perform, while the architect may be captivated by the form and sit and sketch. For each person the Opera House reveals itself in a different way and both are truth. For Heidegger any relation to the world can be exposed as truth by revealing.

In 'The Question Concerning Technology' Heidegger is interested in discovering the 'Wesen' or essence of modern technology, which he believes is innately different from pre-modern technology. For example, the farmer who plows his field turns the earth and interprets the fluctuations to facilitate the crop that grows from it. Modern Technology utilizes the land as a 'standing reserve' and challenges the earth to produce more. Even elegant landscapes have been reduced to tourist attractions to be captured by the lens of a camera and stored for later viewing. The problem is that this way of thinking dominates the consciousness of humankind and limits revealing to purely scientific knowledge. Heidegger does not discount this as a mode of revealing insofar as the acknowledgment is equal amongst other modes such as poetics, aesthetics, arts and religions, which also are forms of truth.

The danger of technology is a degraded ipseity built upon enframing as the dominating mode of revealing. By commanding our consciousness, enframing, has restricted not only our ability to see the world as more than standing reserve, but also our ability to act as more than calculators assessing its potential. Heidegger believes that the fullness of human consciousness is limited to the capacity with which consciousness allows nature to reveal itself. Technological inventions are a means of revealing, but are only one mode of many to be a fuller self all modes must be equal. Western culture, which has occasioned these inventions not only restricts other modes of revealing but also prevents us from accepting them as truth.

Recovery lies in the pocket of humankind to diminish technology as the dominant means of revealing and to accept others as truth. Technology should not be completely done away with. Heidegger explains that it is a part of history and that it cannot be

removed from our culture, but to eliminate its pedestal will unlock the potential for a fuller self-actualization.

Hermeneutics as Architectural Discourse

Dr. Alberto Pérez-Gómez

Summarized By: Nicholas Strombeck

Alberto presents architectural theory as hermeneutics, a study of existence through projection into language. Architecture realizes place and allows us the possibility to live fully and poetically, it has been tested and proven beyond programmatically solving a problem. Alberto reviews architecture as more than a scientific and poetic problem, although it is built upon a foundation of necessary knowledge. In order to act on intentions of poetics and techné we must learn to speak accordingly in pursuit of an ethical practice.

The foundations of architectural practice were built upon a unified philosophy and science. In Plato's time architecture realized truth by ordering the cosmos in relation to man. Making a relevant and significant analogy between nature and humankind. Alberto identifies a shift away from this thinking, which takes place in the seventeenth century. Claude Perrault published Ordinance for the Five Kinds of Columns which released the notion that proportions were a response to the site and the cosmos. Parallel to Cartesian physics, the purpose of Perrault's theory was to create guidelines, which were easily applicable. Architecture was subsequently advanced on the premise of future technological perfection.

Alberto's concern is that architecture's suppressive scientific parallel neglects historical, cultural, and epistemological connections. Individual human action in pre-modern history is irrelevant, there was no ambition to 'make history' it was the result of cosmological action. Modern history came to be viewed categorically as a collection of 'closed shells' which are frozen in the past, which is congruent with the path of technological progress. To neglect the modern view of history would be impossible, we cannot pretend to live in absence of historicity. Alberto states we must embrace the array of discourses to project a better future making full use of imaginative truth.

Interpretation of architectural history, culture and artifacts with an understanding of our prejudices will reveal a fusion of horizons. Hermeneutics as architectural discourse is the truth by way of interpretation of temporal artifacts of human culture. Alberto believes this truth can only be fully realized if we are self-conscious of the effects of the 'late-industrial consumer society.' Ultimately interpretation is

Additional Works

another form of truth, which connects architecture to its present reality on a spectrum broader than the application of technological advancement.

Concerning Technology

Both articles reveal the danger of a purely technological way of knowing our reality. As a result of the modern era, beginning sometime in the seventeenth century, we have framed our existence in an increasingly restricted view. Alberto demonstrates that even our interpretation of history has become a distorted remnant of technological progression. Both articles evoked a passion for understanding the world by way of many truths. Heidegger and Alberto similarly believe in knowing truth as a product of our perception, for Heidegger truths are revealed to us by our perception, for Alberto truths are known through the interpretation of our environments coupled with temporal, cultural, historical and imaginative experience.

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The Effects of Globalization on the Practice of Architecture

Nicholas Strombeck, c.2014

The practice of architecture and our sensual relationship and knowledge of our natural environment is continually changing in response to developments in building technology and culture. Globalized culture is advancing on the basis of a highly interconnected visual environment and architecture and the practice of architecture is following in its path. Global economies, mass media, and rapid communications are facilitated by massive advancements in scientific understanding of the world. This understanding has revealed many truths, which are manifested only by visual representations of the imperceptible. Our understanding of truth has shifted beyond the phenomenal experience of the world, to know the world also as a set of relationships based on a network of specialized parts.

Mechanical reproduction has deconstructed Heidegger's fourfold of reality. The evidence of this deconstruction occurs in the city where globalization has transcended the nature of place. The proponent of this globalization is a capitalist ideology, a system which now exists independent of the fourfold. A global relationship can only be one that is known by the sum of its abstractions. We cannot experience the direct relationship of our global systems on a perceptual level because the relationships themselves are based on an abstract exchange, money. For example, "The dollar's value can be measured by three methods: exchange rates, Treasury notes and foreign exchange reserves (the amount of dollars held by foreign countries)" (Amadeo, 2014). Each one of these "methods" is an autopoietic system and each alters our perception.

"The logical evolution of science is to distance itself increasingly from its object, until it dispenses with it entirely: its autonomy is only rendered even more fantastic – it attains its pure form."

– Jean Baudrillard, 1981

For example, by taking a photograph you immediately render a representation of the moment thus altering the perception or memory of the reality of that moment, destroying its authenticity. Given the level of complexity of the systems the memory of the original system is lost and the duplication is entirely self-referential.

Globalization can be known only so far as a web of interconnected temporal value. Minneapolis is considered to be a global city, meaning that it is perceived as an integral link to the global economic and political system. Architecture in the city may easily disregard place for an idealist aesthetic as the city so

often advocates. We test the imagined world in the real world. For example, the allure of the technologies of science fiction kindles our desire to manifest these ideological objects in reality so that we may know them more fully. The problem with this thinking is that the development becomes methodological or “reproductive rather than productive” (Ricoeur), a replica of the imaginative reality, which was not derived empirically. The historic landscape of Minneapolis has been so far destroyed by alterations made in response to the demands of economy that one may no longer know the truth of its nature. History can only reproduce a partial representation animated by the imagination. The architectural landscape of the city can no longer be as Heidegger defines his bridge, the divine connection between earth, sky, mortals, and divinities, because it has become a self-referencing, autopoietic tangent of the circular reality.

In this transition we have pedestaled our visual and imaginative ability beyond the realm of empirical knowing. By stumbling into a drunken stupor of newness, made possible by an infinite perspectival reality, we have lost a significant cognitive relationship with our own phenomenal reality. Forsaking our loving dialogue with the greater cycles of the perceivable universe in part exchange for the potential of one, which is limitless. Computer software, which emphasizes a methodological practice built on a set of isolated general guides, has reshaped design practice in a way that neglects much of the empirical practice, which these guides were built upon. It is within this shift from empirical knowing to methodological knowing that we have made an absolute compromise.

As specialization has propelled the development of technology, in search of new scientific truths, we have witnessed stunning evolutions in design and style. Building for change, to “make” history on the scale of modernism, computer-modeling software has strived to become increasingly more plastic and responsive in its relationship to the physical environment. The landscape of architecture has been forever changed because it is now constantly between its place in physical space/time, its place in the mind of the designer, and its place in infinite perspectival space. The perspectival space however, occasions hyper-reality, which propagates an inability to distinguish between reality and the simulation of reality. In architecture parametric design software has opened the door unlocking the potential for “infinite” new forms in design. The careful manipulation of computer algorithms allows the designer to create a parasitic reaction across the form, which can cause a response that is very closely tied to a representation of site. This practice is entirely self-referential, allowing the architect formal

freedom with the sacrifice of a relationship to any greater reality. Between the infinite perspectival responses and the physical site the position of the designer is that of a methodological operator. One who knows the algorithms as well as what makes a “successful” space that serves its function and relates to the site in an ecological manner. The perspectival drawings were perhaps the first to shift the cognitive process toward the infinite perspectival space and the current ultimate of this relief is within the computer. Computer programs create complex visual representations, which can simulate the conditions of any environment. Each form of representation inherently warrants a unique cognitive reaction contained within the mind of the observer or designer. Computer simulations in particular, achieve a hyper-realistic perspective. Now, rather than having to experience and react to the physical environment we react in part to a visually simulated environment, however we must acknowledge that this environment is heavily dependent on a variety of other perceptual implications. In many ways this method of practice has more in common with a video game than with the traditions of architecture. Current architectural software, while proposing the idea of infinite potential, is built on a methodological framework. You create the environment that you build in, and then you build from within that environment. In a video game you are given the environment and are asked to engage it through the means of the person who designed the program. In a video game you are given a problem or a task and asked to resolve it whether that is destroying an alien civilization or saving Princess Peach from her own careless demise. It is no coincidence that architecture is now problem solving. Where in this process lies the glimpse of humanity and culture? It is not impossible to imagine that a computer algorithm could eventually evaluate efficient use of space and a careful relationship to site. Culture now more than ever possess the seed to make a significant architectural gesture.

The tendency of the development of practice has been to bring less and less to bear on the mind of the architect, so they too are forced to become a specialist. This trend is not restricted to only architecture and architects in fact it now reaches across all disciplines and globalized ways of life. Our reality exists somewhere in the distance between the perceptual world, which is the world of consumerist reproduction and capitalist enterprise, and the physical world, which is known through sense perception and as Walter Benjamin describes, “Aura”. Aura is literally the time and place of being and can only be known directly by complete sensory experience. Our tendency is to favor the perceptual world, and rightfully so. This perceptual world is building on an idealist vision

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of the future made from representations and fiction bridging the past with the future. The problem is that this vision does not reside in the present physical world. Although manifestations of its aura appear in technological devices and in buildings, they so far abstract the real that they can be nothing but self-referential objects linked only by their material and energy dependencies. Because of the nature of capitalist economies these systems are not only growing but they are also furthering their connection to place and time.

“Autopoiesis refers to self-producing, self-maintaining, self-repairing, and self-relational aspects of living systems.”

-Encyclopedia Britannica

Chilean Biologists, Humberto Maturana and Francisco Varela first used Autopoiesis as a way to describe self-replicating chemistry of cell life (Sagan, 2014). It stems from the Greek, auto meaning self, and poiesis meaning creation, production. Autopoiesis is a broad relationship of multiple systems [Figure 1.2], which ultimately work together to recreate itself in an iterative manner. Our tendency is to create autopoietic technologies, which will eventually sustain themselves. Baudrillard identified this as the simulacrum.

*“It is the reflection of a profound reality;
it masks and denatures a profound reality;
it masks the absence of a profound reality;
it has no relation to any reality whatsoever;
it is its own pure simulacrum.”*

- Jean Baudrillard

To contextualize the simulacrum I will use the girl who faked a vacation on Facebook as an example:

1. *Relating to the first case, she tells her parents she is going for a trip - “It is the reflection of a profound reality”*
2. *Relating to the second, she hides in her room for one week - “it masks and denatures a profound reality”*
3. *Relating to the third, she uses Photoshop to place her body around the world - “it masks the absence of a profound reality”*
4. *Relating to the fourth, she posts the photographs to Facebook convincing her parents that she is in Italy. - “It has no relation to any reality whatsoever; it is its own pure simulacrum.”*

The simulacrum is the result of autopoietic simulations of reality.

Systems based on systems rather than on the physical world like an automobile factory [Figure 1.3] that brings together, raw materials, customers, parts, mechanical/industrial engineers, and designers, which all work together to create one object Machines building machines, on a scale as large as the automobile or as small as the computer processor, either is supported and rewarded by our current economic and social position. Our global western economic system fundamentally distances our relationship because its reality is an abstraction. Newer, cheaper, faster, more ecological, and infinitely sustainable is the sketchy plot for our globalized future. The greatest plight of this development has been that nothing, except perhaps extreme environmental conditions, has asked that we question our cultural divergence from a loving dialogue with the perceivable universe. The sea of newness and rapid development in a globalized culture has put us in a drunken stupor, accommodated by a completely controlled environmental discourse which asks much less of our phenomenal participation with space.

Architecture, which is unique to any other practice of design, sits in the physical environment, between its presence of the imagination and its presence of reality. For example, before embracing a building we may project ourselves upon it. How it relates to our physique and its stature can be perceived and imagined visually before even making physical contact with its material. This is the power of sight in architecture; however upon entering it's presence of reality comes into play. Now instead of imagined environmental conditions we actually perceive the buildings presence, materiality, and significance using all of the senses simultaneously. In this distance architecture holds the power to influence the way we view our environment. As poetic embodiment of place it must be practiced and faced physically by all senses thus, complete perceptual and cognitive reactions are necessary.

Technology, which aims to reduce our cognitive burden subsequently, jades our perception in search of its own evolutionary perfection. The camera for example, realized first as the transmission of light bent through a small hole and reflected onto a surface, has been with us since before Aristotle. This means of bending light was a multi-sensory phenomenon, because it required a particular set of environmental conditions to function. When images were first captured and recorded it was on film through a chemical process, which physically translated the light through a lens to create a footprint of light [Figure 1.4, Pinhole Photograph]. This means of capturing light relies on far fewer senses, because as the light hit the film the image took shape immediately within the body of the camera

completely unobservable to the photographer. This technology has become even more sensually obscured by the introduction of the digital camera, which translates the image into an entirely different language, pixels. Also, as the technology and computer science has developed an image has strived to become a more and more “perfect” representation. In the digital camera, which reduces the reflected light to pixels, images are composed of generalized colors (RGB or CMYK), which are ultimately based on the color space represented by the computers sequence of electrical impulses. We require a specialized code to even read the images (ex. .jpeg, .png, or .RAW) and ultimately these codes dictate the quality of the images. With a developed photograph created by a film camera and a chemical process, we have a multi-sensory reaction to the physical presence of the image and the imagined presence of the image’s content. Each time an image is viewed under different environmental conditions and the images themselves carry unique perceptible qualities. With an unprinted digital image the computer tries to overcome the fluctuations in the environmental conditions. Now instead of developing images we either print a copy of the image’s code using three colors of ink and black or we scroll through photographs on the screen. The images on the screen are presented as the code translated into three colors, red, green and blue projected light, which does not carry a unique physical body.

The lack of physicality has a profound impact on our thinking; in fact there is no difference between the physicality of any digital object, they are all composed of coded patterns of electrical impulses. An image can now be reduced to artful composition independent from its physical environment, thus opening the door for infinite manipulation to its code (i.e., Photoshop). This manipulation lifts the burden of carefully crafting the initial image and averages the conditions in which the images are viewed. The process becomes methodological rather than empirical because the manipulation no longer references the physical environment the photograph was taken in. Instead the photographer may focus on the appearance of the photograph relative to other photographs and its appearance as projected light. Reflected light off of a physical image is a thing of the past, we now view images almost exclusively as projected light from a screen. The problem is that this way of thinking distances the representation further from reality and it dominates the consciousness of humankind, limiting revealing to purely scientific (representational) knowledge.

Scientific knowledge can not be discounted as a mode of revealing, its contributions to society have provided a setting for

human life to flourish, but it must be considered equal amongst other modes such as poetics, aesthetics, arts and religions, which also are forms of truth. Globalized western culture demands the immediate and generalized format of information across many cultures, thus the autopoietic tendency of our reality. An autopoietic architecture would never consider the position of the architect beyond that of a specialist who knows how to operate the software’s and coordinate space, a part of a system which points to no reality greater than its own. By commanding our consciousness, scientific enframing, has restricted not only our ability to see the world as more than standing reserve, but also our ability to act as more than calculators assessing its potential. In *The Question Concerning Technology*, Martin Heidegger believed that the fullness of human consciousness is limited to the capacity with which consciousness allows nature to reveal itself. Technological inventions are a means of revealing, but are only one mode of many to be a fuller self all modes must be taken as equal. Globalized culture, which has occasioned these inventions not only restricts other modes of revealing but also prevents us from accepting them as truth.

Cities have essentially become outlets for global commerce, transmitting the safe and efficient passage of standing reserve. Because of the rapid development of a globalized culture the city has become inundated with many forms of existential realities with limited natural connections. Walking down the city street where are you? You know your direction by street labels and landmark pieces of architecture but we can no longer make a physical connection with the river or cosmos that orient them. The modern American city is now in transition, its future is no longer the idealized hover car society of the 1950’s. We know the limited extent of the standing reserve, which supports the modern city and it is time to start thinking critically of its longevity and fragility. The response of architecture will eventually shape its existence or destruction. Architecture can transition, reconnecting people with their natural environment but only by supporting the culture and activity of the place. Culture, while possessing no inherent physicality, is manifested through many representations that engage a broad range of senses. Let this be the seed for an architectural intervention, relating not only to the most advanced scientific truths, but also to the poetic and emotional context from which these truths arose.

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Analysis of Marcel Duchamp's "The Large Glass" and "The Green Box"

Nicholas Strombeck, c.2014

In Marcel Duchamp's work *The Bride Stripped Bare by Her Bachelors, Even* is inherently not an aesthetic object. Created over a period of 8 years the piece also known as *The Large Glass* and *The Green Box* started as a series of complex rules of physics and myth recorded in hand written notes by Duchamp. *The Large Glass* depicts by lead wire embedded in a glass pane the bride and her seven bachelors below. The metaphors at work in the visual portion of the work are rampant, the "bachelors domain" contains nine "Malic Molds" these molds resemble empty clothing strung from a close line. While the bachelors and the bride are not represented eidetically, our imagination is put to work through the work. The separation of the bride's portion of the glass and the bachelor's portion can be read as an exploration of love and desire through suffering. The bride delicately hangs above while the eager and desperate bachelors are caught in the machine below. Duchamp's work, *The Green Box* is a written portion, which accompanies the large glass so that the interpretation is not limited to being purely visual. The green box contains notes and rules to the large glass but some of the notes never appear visually in the piece. The work may even be interpreted of a critique of the search for a key or a direct transcription and concise understanding of "meaning" of the work. Rather than present a key Duchamp's work presents the possibility of a key, which antagonizes the viewer just like the masturbatory search he may have depicted the bachelors caught in.

My critique of the modern museum as a place of art for the sake of art directed my study toward the labyrinth and the river meander. The Labyrinth itself is a metaphor for knowledge because its constant disorientation and reorientation through a space of interpretation is precisely how we interact with a work of art, a moving film, a conversation, and in our very movement through the world and life. The artefact brought forth the river and made it present where it was not it explores the possibility of creating a sinuous space of participation where the beautiful metaphoric overlapping of opposites present in the artwork may be realized through overlapping conversations of people. Like the artefact my architecture brings forth and frames the knowledge and appreciation of the truth and beauty in artwork through conversation. Like in the ancient Greek polis the knowledge and understanding of culture and history was built on a vast collection of rituals, artifacts and imagery, which were gathered together and discussed publicly in the Greek agora. As Alberto Perez-Gomez has critiqued this place has been lost in the modern city. My museum critiques the hollow city center by distancing itself

from downtown and establishing a flow of visitors from the area and residents from far away. The museum has spaces, which allow for conversations to be overheard but not seen and visa versa as well as spaces to be lulled into introspective contemplation followed by spaces for collaboration. The museum visitors follow a singular pathway through the galleries. Despite their regularity the spaces are experienced constantly from multiple perspectives. Be it across the courtyard or through multi-level atriums the museum will create an overlapping of spatial experience, which like the river meander, familiar yet unfamiliar the museum sets the visitors on a search through the galleries, which overlaps their experience of place with the experience of others.

Like the labyrinth and the interpretation of a work of art my representations create a distance of interpretation by overlapping a continuous building section following a pathway through the museum with multiple perspective views. Occasionally similar works of art can be found between the section drawing and the interior perspectives creating a dialogue and means of orientation through interpretation both the section and perspectives. In the perspective drawings the subtle transition between light and shadow creates a cubistic layering of interior space, which frames the visitors and the artwork as you move through the space. The perspective images flow continuously into each other bending at specific walls or edges into a new space, which provides an experience similar to ones movement through the museum.

