

N e s t i n g :

Dwelling through Surrealistic Spaces within
the Urban Fabric of Minneapolis

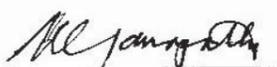
Nesting: Dwelling through Surrealistic Spaces
within the Urban Fabric of Minneapolis

A design thesis submitted to the
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by
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Thesis Abstract



Image 1: Nest, See Artefact Section for Description

The next generation requires humble dwelling spaces within cities hosting problematic urban complexities. While the city attempts to establish order, issues of functionality, density, and economics, take precedent. Unfortunately, all of these focuses deprive us of fully dwelling by only providing us with systems and experiences based on numerical abstractions; they do not balance with or engage our basic human understanding of the world. However, these understandings can be discovered through a poetic evocation that layers space; a piece of architecture based on the poetry and sur-reality of the nest, and amplified due to its juxtaposition to high functionality and massivity, a place of intimacy and art embedded within the city.

The University of Minnesota Art Exhibition Space, encased within an existing parking structure adjacent to the Vikings Stadium and partnered with a design on the University of Minnesota Campus, will initiate a poetic conversation on a macro-cosmic and micro-cosmic level. The architecture will provide intimate and surrealistic spaces for an individual to communicate with art in public and private exhibition spaces layered within the fabric of the city.

If a poem was embedded with 131 words, would one be able to draw meaning from it? Would one be able to truly inhabit the poem and its wealth of meaning? Would the poem be granted the opportunity to activate a space of participation between writer and reader? Our perceptions which rely on our imagination and memory are not being nurtured by the poem when it is reduced to order. By only providing the knowledge of the word count, the poem becomes standardized. It sets the precedent to count all words of all poems, in turn repressing their poetic richness from reality and reducing its meaning to the amount of space taken up on a page. One could never participate with a poem when only given a number or a literal meaning. It is only through the metaphorical reading of the poem that a one can imagine and dream, and in turn, restore a stronger sense of ethical reality. Architecture is adjacent to a poem, and when it is reduced to functional order alone, dispensing of all poetic meaning, one loses sight to the true meaning of being.

An accumulation of the upcoming generation is expressing

a want and economic need for small humble dwelling spaces within the city, cities filled with problematic urban complexities. While the city attempts to create order among the chaos, they draw from systems of a mechanical nature. They focus on issues of functionality, density, and economics which are crucial issues in modern society. However, all of these systems deprive us of dwelling by only providing the abstract world of numbers. More unfortunately, modern media displays these movements as progress, glorifying the standardization of space based around the idea of consumerism. According to Alberto Perez Gomez in *Built Upon Love* consumption's, "overwhelming presence in contemporary life enhances our propensity to forget that we are our mortal bodies whose very flesh is also that of the world, a common element that grants the light of reason and immortal thoughts, while pulling us down into the darkness of the earth. We forget that love and death, pleasure and pain are inextricably linked through our embodied consciousness," (*Architecture and Human Desire*, 2006, pg. 5).

The media is employing fear and desire in an unjust way; they are preying on the needs and wants of generations while simultaneously creating them, accelerating the U.S. into a reality based on numerical values where progress is confused with profit. However, progress can only occur through the metaphorical reading of the poem, through a higher state of embodied consciousness, not through the sterilization of human thought. Heidegger warned of these issues in "Building Dwelling Thinking" by stating, "even many residential buildings, "well planned, easy to keep, attractively cheap, open to air, light, and sun" though they may be, hold no "guarantee that dwelling occurs in them," (Harries, 1996, pg. 93). Heidegger brings forth the question of dwelling which translates into being, and according to Gomez, "...to think is to breathe...holding one's breath stops the circulation of the ideas. This void enables

being to appear. To think is to breathe, because thought and life are not separate vessels. As Paz eloquently states, the ultimate identity between man and the world, consciousness and being, being and existence is man's most and ancient belief and the root of science and religion, magic, and poetry," (2006, pg. 100). These rapidly produced spaces are created, and we can physically be in them in all rational sense; however, it does not mean we are truly being within them because spaces of pure functionalism do not inspire thought, imagination, or memory. One needs spaces of a poetic, intimate nature to unlock these areas of our consciousness; however, spaces of this nature are rarely created for us under the current mask of progress. Humble dwelling spaces and furthermore, the city are being distilled down to a word count, thus depriving us of truly being.



A created culture has muddied the true meaning of the humble dwelling space eliminating its participatory aspects and its emphasis on being; fortunately, these elements can be brought back. As Gomez states, "the architect (like the poet or the artist) should try to implement alternative programmatic strategies in his urban interventions, revealing forgotten yet present meanings in the sheer visibility of the quotidian, empowering fictions and poetic images at a particular moment in time, even if the experience is ephemeral," (n.d., pg. 4). Therefore, this thesis proposes that by pressing into the depths of a poetic sur-reality, we can discover a means to bring dwelling and intimacy back into the city, thus returning to an experience of being: the nest. A nest which according to Bachelard, "is the natural habitat of the function of inhabiting. For not only do we come back to it, but we dream of coming back to it, the way a bird comes back to its nest, or a lamb to the fold. This sign of return marks an infinite number of daydreams, for the reason that human returning takes place in the great rhythm of human life, a rhythm that reaches back across the years and, through the dream, combats all absence. An intimate component of faithful loyalty

reacts upon the related images of nest and house," (1994, pg. 99).

Gaston Bachelard wrote *The Poetics of Space* which captures the mind of the reader through the poetic image, an image which allows the phenomenon of being to emerge through written word. Bachelard considers the nest not as a static object, but as the physical embodiment of multiple meanings which makes his writing a form of surrealism.

Surrealism was a 20th century avante-garde movement in art and literature that attempted to bring poetic thought back into daily life. In the early 20th century surrealism undug the weaknesses of society through an opening of the unconscious. According to the "Surrealist Paris" by Weston, the surrealist sought to "reinstate the imagination as the distinctive attribute of human existence," and to complete this task, "the surrealist texts reveal a non-perspectival space which is conducive to the evocation of their poetic world," (1996, pg. 150). To bring forth the imagination the surrealist revealed their own poetic mental constructions, and it is these constructs which allowed being to appear back into society. These works were not just written or painted, but built within our physical environments, one example being the work of Charles Simond's.

Charles Simonds's "Wall Dwelling" a physical and mental act of surrealism which exists within and critiques the city. "Wall Dwelling" contains layers of poetics within a small architectural form; it contains its own sense of architectural order, but places that order within the chaos of multiple societal critiques. The small sculptures of little people civilizations are scattered across the city and placed within its visible gaps. Simonds uses stones to call upon human nature, materially criticizing Mies van der Rohe's metal towers, which create a void of the human and promote the societal machine of the city. Although Mies is a direct example, some would say society would have enjoyed the juxtaposition of his work next to those of a human quality. These statements are

agreeable; however, inexpensive architecture falls prey to cheap recreations, and it is the mass of his purely economic followers who experience the blow of Simonds work, the machines of architecture, the embodiment of pure order, a reach for infinity. Simonds' work is humanity; it displays its finite nature with a scale and deterioration into insignificance within a larger cosmos. These aspects at first appear bleak, but in fact, they are the opposite.) As Joseph Brodsky states, "the more finite a thing is, the more it is charged with life, emotions, joy, fear, compassion. For infinity is not terribly lively, not terribly emotional...passion is the privilege of the insignificant." Simonds' work criticizes gigantism's horrific after effects on our consciousness, and seeks to reinstate being within the city.

Furthermore, "Wall Dwellings" takes note of society's created bareness through the creation of myths that place the subconscious within the larger bleakness of society. It is the creation of an alternative cosmos which calls to surrealism. According to David Anfam, "Simonds's latest creations exude the strange volatility of fractal geometry: a momentary poise between random disarray and some secret telluric plot. Wall Dwelling (1999) and similar roving sculptural glimpses compress the mind's emotions into stark fragments that unwind through time and, at the last, our own

consciousness." His creations are inherently related to body, earth, and time giving life to civilizations which are born, not built from the subconscious mind of the viewer and their presence within the city. He displays the playfulness of the mind, and its abilities to understand creation through the addition of multiple cosmological recreations. History overlaid with currency reaching beyond itself. "Wall Dwellings" critiques multiple layers of society through the juxtapositions and the poetics of materiality, scale, place, and time.

Narrative

It is the success of Simonds work which builds the foundation to create Bachelard's poetics of the nest, and manifest them into this thesis' critique of the city through architecture because the nest is adjacent to Simonds work. It draws upon memories and thoughts by inviting a connection between body and space and despite being humble, it creates its own cosmology.

The nest can also be understood through the dimension of space due to a created understanding of its physical intimacy. Jules Michelet states, "on the inside the instrument that prescribes a circular form for the nest is nothing else but the body of the bird. It is by constantly turning round and round and pressing back the walls on every side, that it succeeds in forming this circle," (Bachelard, 1994, pg. 101). A nest is born from the body. It draws us to the memory of intimacy within a humble dwelling space, a quality lacking within the functionality of the city.

Furthermore, the nest contains a paradox. When inhabiting

the nest, we are experiencing a deep, intimate, daydream, and basking in the comforts of security and solitude. Bachelard explains that, "when we dream, we are phenomenologists without realizing it...and so when we examine a nest, we place ourselves at the origin of confidence in the world, we receive a beginning of confidence, an urge toward cosmic confidence," (1994, pg. 103). An opening of thoughts and memories provided by the remembrance of enclosure allows us to experience being.

According to Rainer Rilke, "for the solitary there comes from time to time a something wonderfully beneficent. It is no sound, no splendor, and also no voice. It is the smile of women who have passed away, which, like the light of dead stars, is still on its way to us," (Rilke, 2014, pg. 56). The intimacy of the nest leads to an experience beyond our senses. Although born within the confines of physicality, it opens us to an endless experience in the vein of Simonds' work in hopes of restoring a ethical reality.





Part 1: Plan For Proceeding From Proposal

Definitions of Research Direction

This research will be conducted in a comprehensive manner. Research through the form of readings will provide a base for growth. The research will include studying various works of art and architecture to create a stronger vision for the audience. A created artefact will be an embodiment of the theoretical premise. The specific project typology will be discovered through the use of the artefact; however, the general typology will be discovered through studying the practical needs of the city.

An in-depth site analysis will be conducted, consisting of several site visits. The project will collect data from the city to observe the historical and current activity of the site. It will observe the cities goals in terms of projected future growth, and a connection will be made between both of the sites, not just in terms of functionality, but in terms of poetics discovered and realized through this thesis' design.

The programming of the project will be focused on larger issues within the city and then will grow into the architectural typology. Since there are two site locations, the programming will respond separately to both locations exhibiting massive site constraints. Model making and graphic analysis will aid in the process of design.

Design Methodology

The design methodology for the project will remain adaptable. A main methodology will be the overlaying of writing, research, model making, and sketching. The project will utilize the Adobe Suites to establish a narrative and lead to a cohesive thesis book design, verbal presentation, and physical presentation. The site decisions were due to a discussion with the city of Minneapolis these site decisions will develop over the course of the project through the means of theoretical premise research and data collection.

Several computer programs will be utilized within the project to preform standard building studies throughout different times of the year, such as Sketch-up. The project will utilize hand drawing in unison with computer imaging for the final presentation. The laser cutter and wood shop will be used to develop models during the project, as well as, the CNC machine. The project will experiment with several rendering programs to produce the desired effects. Painting, sculpting, poetry, and writing played a strong role in establishing the theoretical premise; therefore, the project will continually study and progress within these areas of expression.

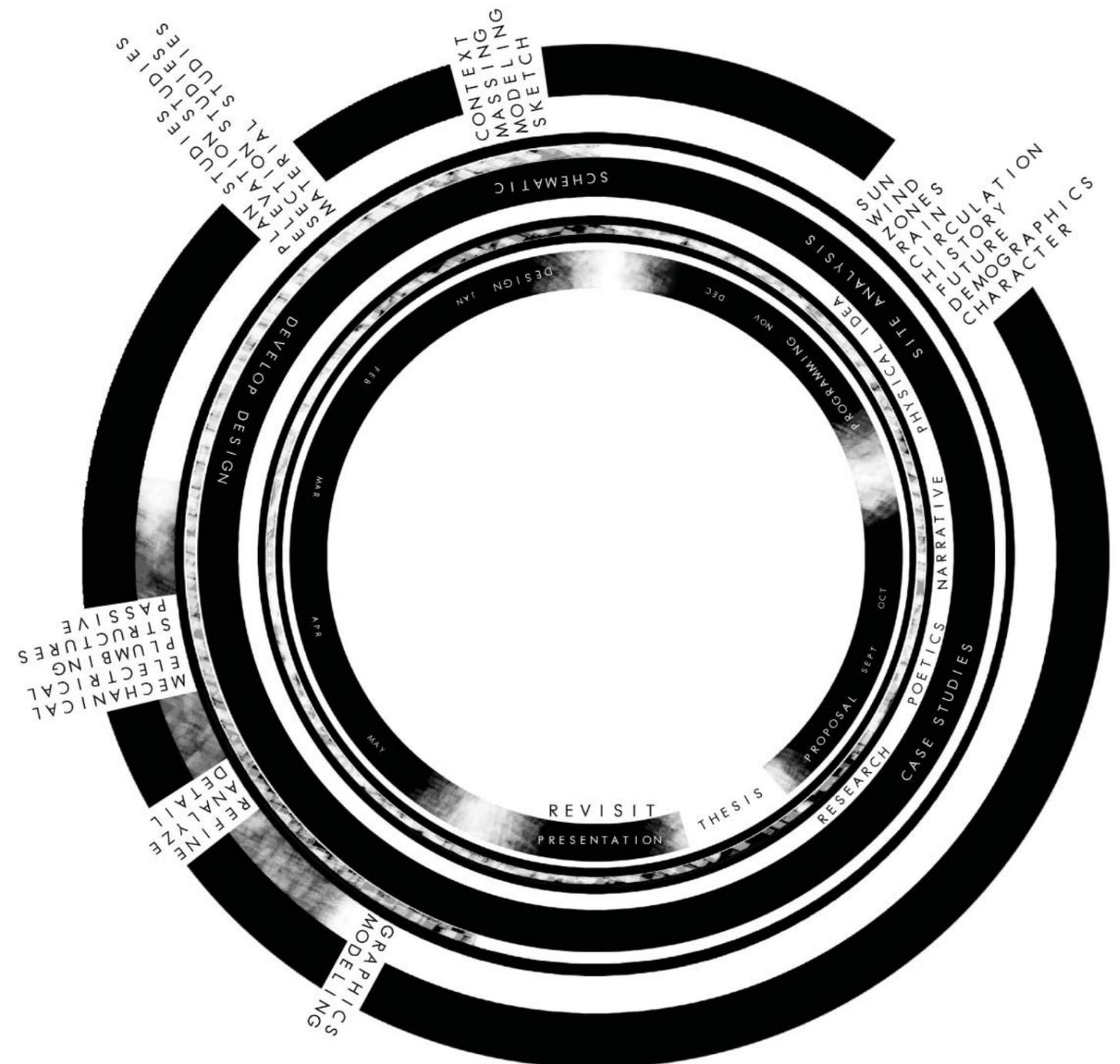


Image 7: Process Diagram Created in the Fall Semester

Documenting the Design Process

Through writing, pictures, and artefacts the design process will be recorded. The development of the project narrative and artefact through out the process of design will lead to a stronger cohesion from narrative, to artefact, to design, to presentation. Revisiting will allow these areas of the thesis to become one manifestation of many layers, insuring an interpretive understanding of the final project.

Gaston Bachelard The Poetics of Space

Gaston Bachelard was born in June of 1884 and died in October of 1962 at age 78. Most known for his work in the philosophy of sciences. Bachelard became interested in this particular area of science after studying chemistry and physics. Bachelard taught at the University of Dijon until retiring at the College de France. Bachelard then proceeded to become the chair of history and philosophy of the sciences at Sorbonne. Within his lifetime, Bachelard published several books including the *New Scientific Spirit and the Formation of the Scientific Mind* focusing on epistemological history. These works became an induction point for Bachelard's psychoanalysis of the scientific mind (Gaston, 2016).

By studying the mind, Bachelard developed the term "epistemology ruptures" which are identified as a break in the unconscious mind of the scientist to further study and allow the scientist to link ideas which are seemingly separate. He was a promoter of non-Cartesian

epistemology due to his belief in the illusion of error. His work went on to influence multiple French philosophers such as, Dominique Lecourt, Jacques Derrida, Louis Althusser, and Michel Foucault. Lastly, and much to his co-workers confusion, Bachelard went on to study the psychoanalysis of dreams, poetry and imagination in his works entitled the *Psychoanalysis of Fire* and the *Poetics of Space*.

Gaston Bachelard's *The Poetics of Space* is undeniably intriguing due to its ability to capture space within the mind of the reader through the poetic image, an image which allows the phenomenon of being to emerge: the house. Bachelard uses the cosmologies instilled within the poetic image of the house, allowing the reader to explore their own psyche. Thus, the reader produces a stronger sense of being. The book's chapters concentrate the images created by the house through poetic analysis.

The first chapter entitled "The House, From Cellar to Garret, The Significance of the Hut," establishes the importance of the house due to the thought and memories it has burrowed within us. The house becomes a large cradle for daydreaming to occur. Furthermore, Bachelard describes the cellar as a place we fear because it reminds us of our primitiveness, our helplessness to the unknowable nature of the dark, and in this way, the cellar becomes our unconscious; the place where reality and dream can coexist in boundlessness. Meaning, the primitive nature allowing us to dream is achieved within the memories of the childhood home. Lastly, Bachelard discusses solitude and its connection to the house by quoting Rainer Rilke's story in which three men view, "the lighted casement of a distant hut, the hut that stands quite alone on the horizon before one comes to fields and marshlands." The travel companions stare at the hut in the distance, and Rilke adds that

"despite the fact that we were very close to one another, we remained three isolated individuals, seeing night for the first time." The image creates a feeling of solitude due to the houses poetic nature. After establishing the poetic nature of the house, Bachelard establishes its phenomenology.

In the chapter entitled "House and Universe," Bachelard establishes phenomenology through poetry by quoting Paul Eluard's poem *Dignes de vivre*.

"When the peaks of our sky come together,
My house will have a roof."

He develops this argument by stating it is, "reasonable to say, we "read a house," or "read a room," since both room and house are psychological diagrams that guide writers and poets in their analysis of intimacy." Through a collection of stories created by writers and poets, Bachelard establishes the conversation between a house and the elements.

The house protects us from the cosmos; it, like any instrument well used, becomes an extension of ourselves. When a house fights a storm, we fight the storm; when the house shudders, we shudder. When a house clings to its rafters, it clings to you and you to it, thus house and universe.

After connecting house and universe, Bachelard establishes the metaphors of drawers, chests, and wardrobes and then goes further to establish the weakness of metaphor due to its inability to capture the moral image formed within spoken poetry. Metaphor without context becomes meaningless. In addition, a definition of order is formulated. Wardrobes are systems of order in which we develop a scientific understanding; however, order does not just belong to science; it gives us a sense of time through an expression of qualities. For example,

"Orderliness. Harmony
Piles of sheets in the wardrobe,
Lavender in the linen."
(Collette Wartz, *Paroles pour l'autre*, pg 79)

Linen marks time and order, and the wardrobe then becomes memory. The drawers, chests, and wardrobes become extremely intimate leading to the opening of the nest, the shell and the corner.

The nest, shell, and corner are all separate chapters; however, each develop the idea of intimacy and home as a place for cosmological realization, a place for being to occur. These places become solitary; they present us with the idea of enclosure. It is within the safeness of enclosure, by turning in upon ourselves, in which we can dream outwardly. Similarly to Bachelard's discussion of the "miniature" and "intimate immensity," simplicity holds greatness. These ideas are hosted within poetry itself which makes the *Poetics of Space* powerful. Bachelard uses poetry to describe poetry and combines these correlations to space which is usually thought of as objective. He allows to you to imagine your house under a multiplicity of ideas, ideas of daydreams, intimacies, and being.

Alberto Pérez-Gómez Architecture: The Space of Participation

In 1949 Alberto Perez Gomez was born in Mexico City where he acquired his degree in architecture and engineering. Later, Gomez pursued a post graduate degree at Cornell University. After receiving this degree, Gomez went on to receive his Ph.D. from the University of Essex in England which he used to produce multiple literary works, as well as, various courses which he taught in Mexico City, Houston, Syracuse, and Toronto. Alberto Perez Gomez became the director of Carleton University School of Architecture and has

reawakened ideas within the field of architecture through lectures and works including *Polyphilo* or *The Dark Forest Revisited*, *Architectural Representation and the Perspective Hinge*, *CHORA: Intervals in the Philosophy of Architecture*, and *Built Upon Love: Architectural Longing after Ethics and Aesthetics*. His works create a comprehensive understanding of poetics and philosophy within the architectural field. "Architecture: The Space of Participation" surrounds these ideas through a practical approach (Alberto, 2016).

The short essay by Perez Gomez establishes a foundation for poetic integration into modern societal problems. In the piece, the role of architecture in modern society has been questioned. Gomez brings present the idea that we have, in many ways, lost the purpose of architecture due to society's focus on functionality. The true purpose of architecture in society was and is to create meaningful public space to initiating encounter and participation. Gomez believes the deterrence of the computer and telecommunications on society has led to a lack of these places of encounter. A world where technology is not the antagonist, but leads to a stronger necessity for meaningful public space. Gomez discusses how the view of public communication has been altered due to the technological age. The deductions made by Gomez lead to an architectural solution to the loss of public communication. Gomez states, "the architect (like the poet or the artist) should try to implement alternative programmatic strategies in his urban interventions, revealing forgotten yet present meanings

in the sheer visibility of the quotidian, empowering fictions and poetic images at a particular moment in time, even if the experience is ephemeral," (n.d.).

After this statement, Gomez introduces the power of analogy on our perceptions of reality, introducing surrealism as an artistic period which attempted to integrate poetics back into society. The artistic period is combined with the role of architecture during the time of Vitruvius to establish the oldness of surrealism. Gomez states, "architecture is poetic, yet coincidental with the origins of language and culture. Its primary role is not to build shelters but to reveal limits that "make sense" and allow for more properly linguistic cultural operations to take place." We need to create spaces allowing people to create a conversation in a practical way; a way responsive to society instead of an architectural program. We need to find the meaning of architecture in modern society to create spaces of interest for people living within it, accounting surroundings and technology in a creative and purposeful way.

Alberto Pérez-Gómez Built Upon Love

Gomez's Built Upon Love: Architectural Longing after Ethics and Aesthetics was summarized strongly by Gomez himself. "This book argues that the materialistic and technological alternatives for architecture—however sophisticated and justifiable they may be, in view of our historical failures—do not answer satisfactorily to the complex desire that defines humanity. As humans, our greatest gift is love, and we are invariably called to respond to it. Despite our suspicions, architecture has been and must continue to be built upon love. I will endeavor to show how this foundation possesses its own rationality, one that the built environment will not follow if it is based on premises drawn from

normative disciplines or abstract logical systems." The connection to the current thesis is carried throughout the work; however, one chapter deserves a statement due to its influence on case studies for this thesis.

The chapter entitled Eros and the Poetic Image summarizes the connection of poetry to society through the explanation of various surrealist works. These works includes The Large Glass by Marcel Duchamp, the Endless House by Friedrich Kiesler, and the Jewish Museum by Daniel Libeskind. Gomez goes further to ascertain the purpose and importance of the poetic image within contemporary society.

Stephen Parcell & Alberto Perez Gomez
 Chora 2: Intervals in the Philosophy of Architecture

Surrealist Paris: Dagmar Motycka Weston

The start of Weston's career began at the University of Toronto where Weston's Bachelors of Architecture was acquired. Eventually, this led to Weston becoming a professor at the University of Edinburgh, writing extensively on the connection of surrealism to architecture. Weston's main areas of interest lie within the history and philosophy of society and their connection to contemporary issues within the field of architecture. Dagmar Weston's interpretations of surrealism and architecture can be found in Chora 2 in a section entitled Surrealist Paris (The University of Edinburgh, 2012).

In Surrealist Paris Dagmar Weston makes clear the purpose of surrealism and its role within twentieth century history. The surrealists sought to reject rational control in hopes of releasing the imagination back into society. To do this the surrealists created their poetic worlds unconfined by a perspectival space

perceived as an illusion due to its downfall of detaching a spectator from experience and only allowing them to view from an unnatural angle. Weston provides examples of these works, one being Nadja by Andre Breton in which the reader is taken on a journey of self-discovery. In the story, reality and dream are merged, and it is this merge which allows for self-discovery and being to appear.

In addition, Weston describes the surrealists' use of time. Weston states surrealist time, "resembles the temporality which characterizes primordial perception. In contrast to the linear progress of objectified time, in which successive events are registered by a fixed observer, phenomenal temporality is experienced as a fluid medium, a continuum of temporal phases in which recollection and daydreams are not necessarily assignable to a particular time. But permeate the present through the faculties of memory and imagination."

These memories and daydreams come about through the use of analogy which is a crucial aspect of surrealism, creating a sense of depth within the works and mentally introducing the reader back into a stronger ethical society, connecting architectural forms and environments to the experience of phenomenon.

Lessons of a Dream: Karsten Harries

Harries was born in 1937 in Jena, Germany. He went on to study at the University of Yale receiving a Ph. D.. Harries has taught at Yale since 1961 and is most known for his interpretations of Heidegger and his lectures on the philosophy of art and architecture. Harries list of literary works include The Meaning of Modern Art, The Ethical Function of Architecture, and Art Matters: A Critical Commentary on Heidegger's The Origin of the Work of Art (Yale Campus Press, 2016).

In Lessons of a Dream, an essay located within Chora, Harries describes the meaning of dwelling through a speech given by

Heidegger. In the speech, Heidegger describes the Black Forest farm house. Heidegger stated that, "only if we are capable of dwelling, only then can we build." By "dwelling" Heidegger means being held within the fourfold, in addition to a self-understanding of being within the fourfold, and space is then created from the understanding of being, and the house becomes an extension of our dwelling within the world. Harries describes how Heidegger wants us to understand dwelling as a crucial aspect of life. We need to understand dwelling and its importance before we build. Harries then presses the importance of the speech's timing within German society, a time when rapid construction was placed upon the communities after the destruction of World War Two. Harries observes Heidegger's view of technology and its effects on our consciousness leading to a series of questions about the possibility of dwelling in modern society.

Sarah Robinson Nesting: Body, Dwelling, Mind

Sarah Robinson is a practicing architect in the San Francisco Bay Area. Robinson studied at the Frank Lloyd Wright School of Architecture at Taliesin. An account is created within her book entitled Nesting: Body, Dwelling, Mind with a preface by the well-known Finnish architect Juhani Pallasmaa who has written over twenty-four books, one being the Eyes of the Skin.

Pallasmaa starts Robinson's literary work by stating, "the fusion of self and setting is so complete that we tend to become blind to the characteristics and qualities of our environments. We tend to think of meaning as something that is symbolic and linguistically expressed, but architectural meanings are fundamentally lived existential

and embodied experiences that are imbedded in specific spatial situations of which we are not normally aware," (2011, pg 1-2). He then goes on to explain the phenomenology of Bachelard's nest, and presents a theory of aesthetics emerging from biology. Both of these ideas fall within Robinson's writings. They become a poetic experience of understanding dwelling, as well as, a step to understand the processes of the mind when involving memories, thoughts, feelings, and experiences. Sound, touch, history, light, ritual and rhythm circulate within the works. Robinson attempts to understand the power of the metaphor through her book, Nesting: Body, Dwelling, Mind.

Rainer Maria Rilke Letters to a Young Poet

Rainer Maria Rilke was born in December of 1875 in Bohemia. The German -language poet traveled throughout Europe and is known for lyrical prose centered on solitude and anxiety. These existentialist works allowed him to become a figure in the history of writing. Works by Rainer include Duino Elegies, Sonnets to Orpheus, and The Notebooks of Malte Laurids Brigge. Letters to a Young Poet was published after the death

of Rilke when the ten letters were discovered. The letters, written carefully by Rilke, were an exchange between him and a soldier with aspirations to become a poet. Through the letters, Rilke encourages the soldier to explore his consciousness within the world, exploring and opening great ideas within each letter. Ideas far too large to comprehend literally become understandable through written word in a visceral way.

Summary: These sources listed above, as well as several others, are utilized to create a comprehensive theoretical premise. All of the sources overlap, allowing for the project to establish a compelling argument through the weaving of multiple theories. Since these overlaps carry weight, they will be discussed further.

An intersection occurs between Perez Gomez's, "Architecture: The Space of Participation" and the essay by Weston, "Surrealist Paris." Perez Gomez establishes the need for public spaces of participation within modern society. He ties these spaces to poetics which struggle to structure themselves within the functionalistic ideals of society. Weston believes surrealism was successful in its abilities to initiate poetics into daily life through the works of art and literature. Architecture is an existential art, read by the embodiment of space, and therefore, an architectural surrealist creation could succeed in crafting an opening for more poetics within society.

Gomez introduces the idea of

surrealism and its role within our built environment by stating, "the surrealist writers of the early twentieth century taught us very well how to navigate through our seemingly prosaic cities and appreciate their capacity to reveal the vectors of desire, proposing, if not a new "mythology," at least the openness of our world to mystery, our capacity to reveal the "weakness" of the truths we associate with political systems, technology and science and to accelerate their demythification," (Architecture: The Space of Participation, n.d.). In addition, the connection between surrealism and place can be seen in Weston's interpretation of the story Nadja.

In the story Brenton, the author, attempts to discover himself. Experiences, thoughts and memories of Nadja and Brenton are tied to architectural settings exhibiting poetic qualities. An example is Brenton's interpretation of the Place Dauphine as the axis mundi, where the world and underworld are believed to meet in history. The history of the place then plays within the thoughts and memories of Brenton.

According to Weston, this illustrates how, "the spatial and temporal settings of events in the phenomenal world – partake of archetypal meaning, acting as the concrete embodiment of certain primordial images of paradigmatic situations, and enabling us thus to recognize some basic truth about our own place in the cosmic whole. The recognition which situations engender is our primary way of participating in our culture. This is essential in understanding the fundamental role of cities in the continuation of our cultural tradition." These combinations of architecture and the surrealist poetic images are further established in Built Upon Love by Gomez through architecture.

In Built Upon Love Gomez connects surrealism and architecture through examples of physical manifestations, to start, Daniel Libeskind's Jewish Museum in Berlin. The Jewish Museum Berlin becomes a powerful surrealist work combining architecture and memory. Fragments of spaces are scattered due to voids. These voids, at first present, begin to

fade just as memory would. Gomez's attempts to comprehend the power of these works by stating the design of Libeskind embodies, "the significance of the human project through architecture, like icons revealing not the face or the gaze of god, but the blind spot in our retina that nevertheless allows us to see and open ourselves to the gift of being human." To interpret Gomez's statement, an understanding of Heideggerian "being" must be reached. In "Lessons of a Dream" the full meaning becomes clearer.

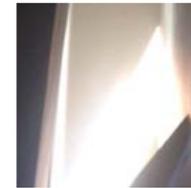
"Lessons of a Dream" by Harries summarizes Heidegger's explanation of being. In addition, Harries establishes the ethical downsides of modern society and links those failures to a loss of being in the Heideggerian sense, similarly to Gomez. In many ways, the idea of the loss of being within the city may seem senseless. However, an understanding of existence is the basic foundation for building. Many people live in the virtual realities of technology described by Joseph Brodsky as "canned ecstasy claiming raw flesh," ((Brodsky, J., 1995).

We forget the phenomenon of being on the earth, within Heidegger's fourfold, and according to Heidegger, if we have no knowledge of our presence on the earth then we are unable to truly build and dwell. The surrealist pursued the idea of being through the powers of the poetic image, and the poetic image for this thesis is the nest created by Bachelard within *The Poetics of Space*.

The Poetics of Space provides the poetry and the sur-reality of the nest from which to design architecture. It allows the project to mold its own interpretation of the nest within the context of the city. Furthermore, the image of the nest aids in the feeling of being. "Through the poetic image

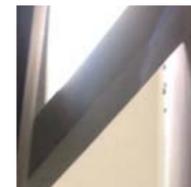
we recover the spiritual dimension of the world, appearing not beyond but on the surface of things, never imposed by theology. The miraculous eloquence of the poetic object invites a recollection of being and an opening of vision through light and rhythm," (Gomez, *Build Upon Love*). Furthermore, Rilke's *Letter to a Young Poet*, gives the poetics of the nest strength by speaking to solidarity and irony, building upon the image of the nest. Robinson's book *Nesting: Body, Dwelling, Mind* adds layers to the nest, as well. The work contextualizes the nest within modern society. It aids in this thesis's abilities to solidify the nest into architectural form.

Creating an experience of the poetic sur-realistic nest in architecture may lead to stronger understanding of architecture, and its place within society, past and present.



Architect

Daniel Libeskind



Project Type

Museum



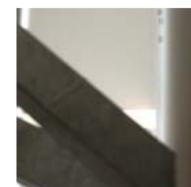
Location

Berlin, Germany



Dates

1999



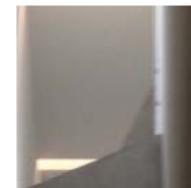
Size

166,840 sq. ft



Client

Stiftung Juedisches Museum Berlin



Program Elements

Holocaust Tower, Garden of Exile, Memory Void, Gallery, Learning Center, Exhibition Space, Event Space

The Jewish Museum Berlin

The Jewish Museum located in Berlin, Germany serves as a reminder to the loss of the Jewish community during World War Two. The museum was created through a government competition created in 1987, and connects to the original museum created in 1933. The original museum was closed during the Nazi rule in 1938 but was reopened with Daniel Libeskind's addition in 2001, completed in 1999. The museum houses the social and cultural history of the Jews and provides a journey of emotional depth, allowing the viewer to not only see the art, but experience the loss of the Jewish community created during the Holocaust. The poetic integration can easily be felt through works of architecture. The feeling of loss is present within the gaps and voids of the spaces in which emptiness can be seen, heard, but more importantly felt through a cold disorientation. One enters the museum from the Prussian Court of Justice building before transitioning into Daniel Libeskind's design. The exterior experience is one of separation due to the juxtaposition of form and materiality; however, the movement between the two buildings on the interior is quite seamless, making the decent through the "Entry Void", a smooth event into the lower level.

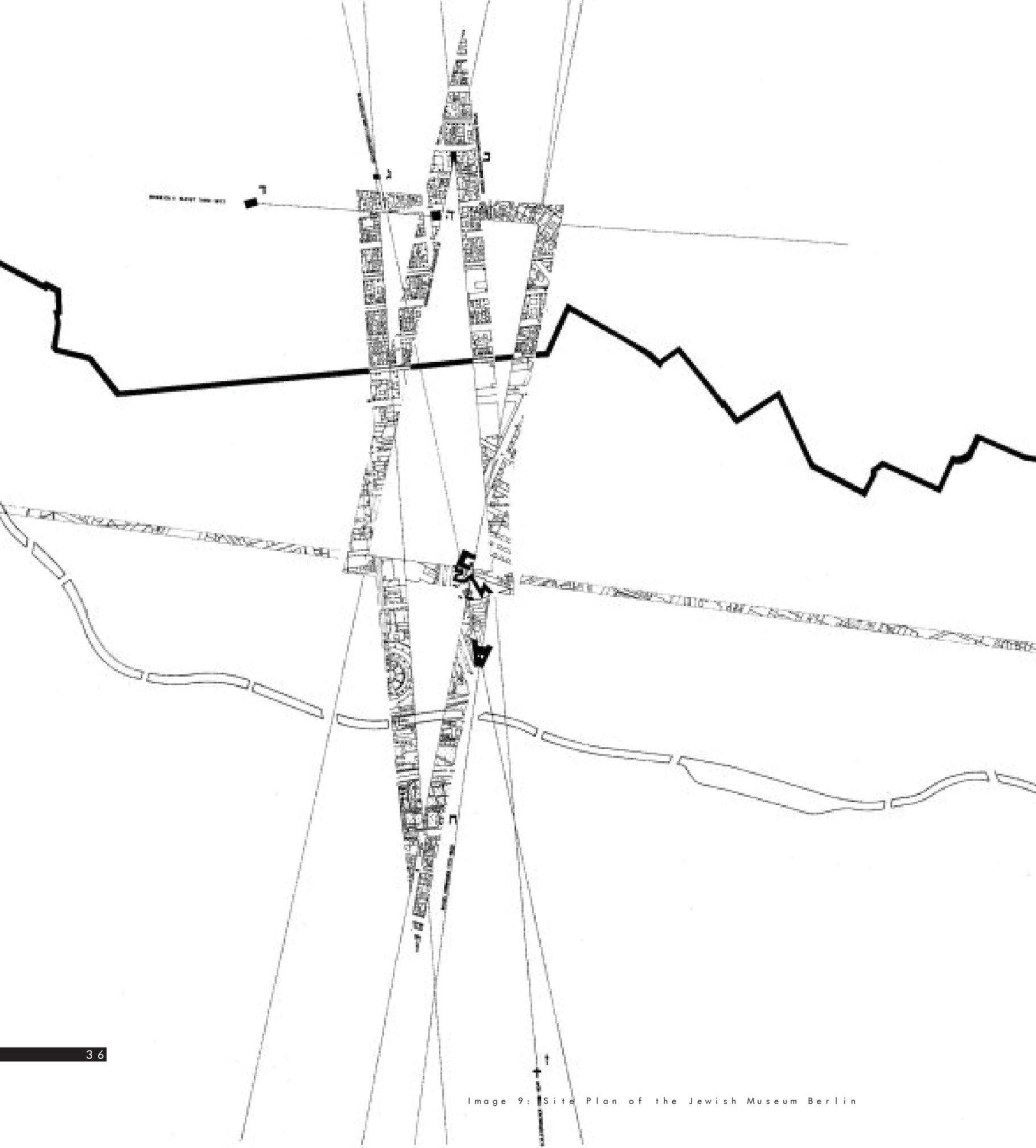


Image 9: Site Plan of the Jewish Museum Berlin

Descending engages and personifies the experience for the visitor, guiding them into a feeling rather than a space. At the bottom of the stair three axis' are encountered. One axis leads to the "Holocaust Tower," a space of dark, cold dejection with a cut of light shining through. Noise and air enter the dark void freely; an open, but extremely serious space. Another axis leads to the "Garden of Exile and Emigration." Gomez states, "after exiting one of the subterranean arms, one



Image 10: Model of the Jewish Museum Berlin

encounters the "Promised Land," a garden... it too delays fulfillment as we experience not a lush paradise but an uncanny emptiness: a void that simultaneously resonates with the emptiness left by the Holocaust victims and is a playful figure of hope," (2006, pg. 106). The last axis leads to the "Stair of Continuity," which continue up to space one is unable to enter (Kroll, 2010).

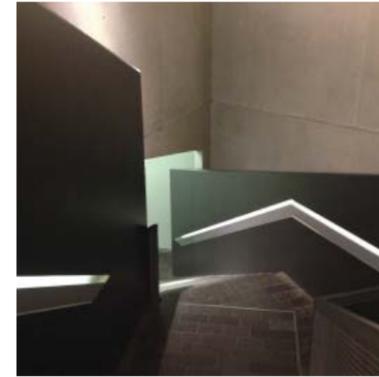


Image 11: Addition Entrance

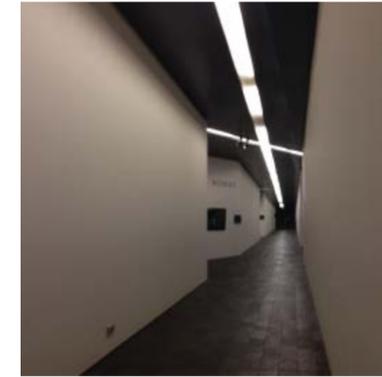


Image 12 & 13: Axis Hallways

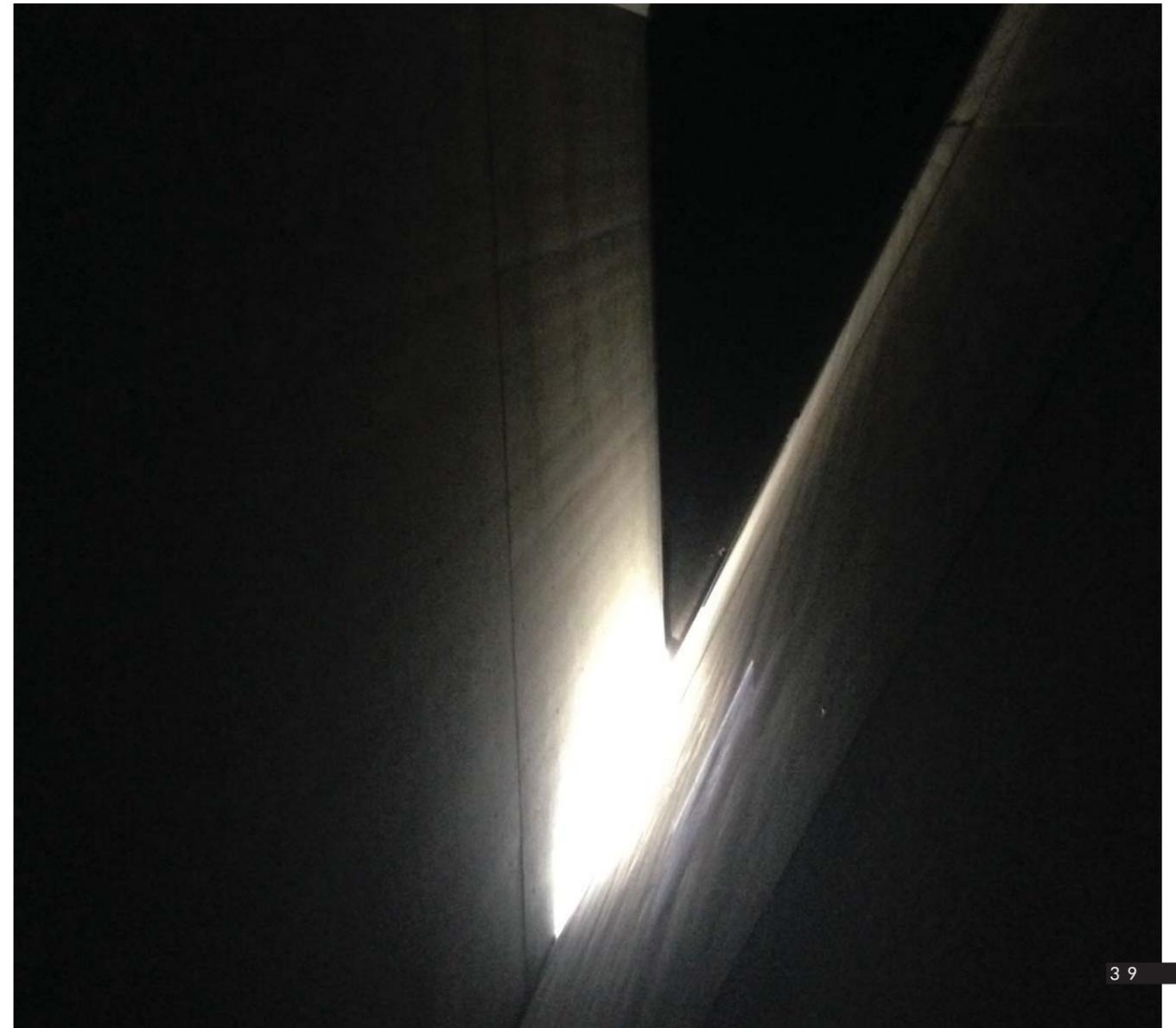


Image 14: Holocaust Tower

The "Memory Void" can be entered at the beginning of the experience. Currently, "Fallen Leaves" an installation is placed within the void to echo its meaning, filled with shrieking metal faces piled upon the floor. Light enters through a gap in the ceiling symbolizing hope. After the "Memory Void" the visitor is unable to enter the voids placed through-out the journey and must view them from thin windows which obscure a great deal of the void. This experience serves as a reflection back into the space or feeling which is now lost to the visitor.

Daniel Libeskind's Jewish Museum exhibits emotional depth. According to Gomez, the works of Libeskind, "question the inherent tendency of buildings to become idols, representing a single meaning or ideology. Instead, they embody the significance of the human project through architecture, like icons revealing not the face or the gaze of a god, but the blind spot in our retina that nevertheless allows us to see and open ourselves to the gift of being human," (2006, pg. 107).

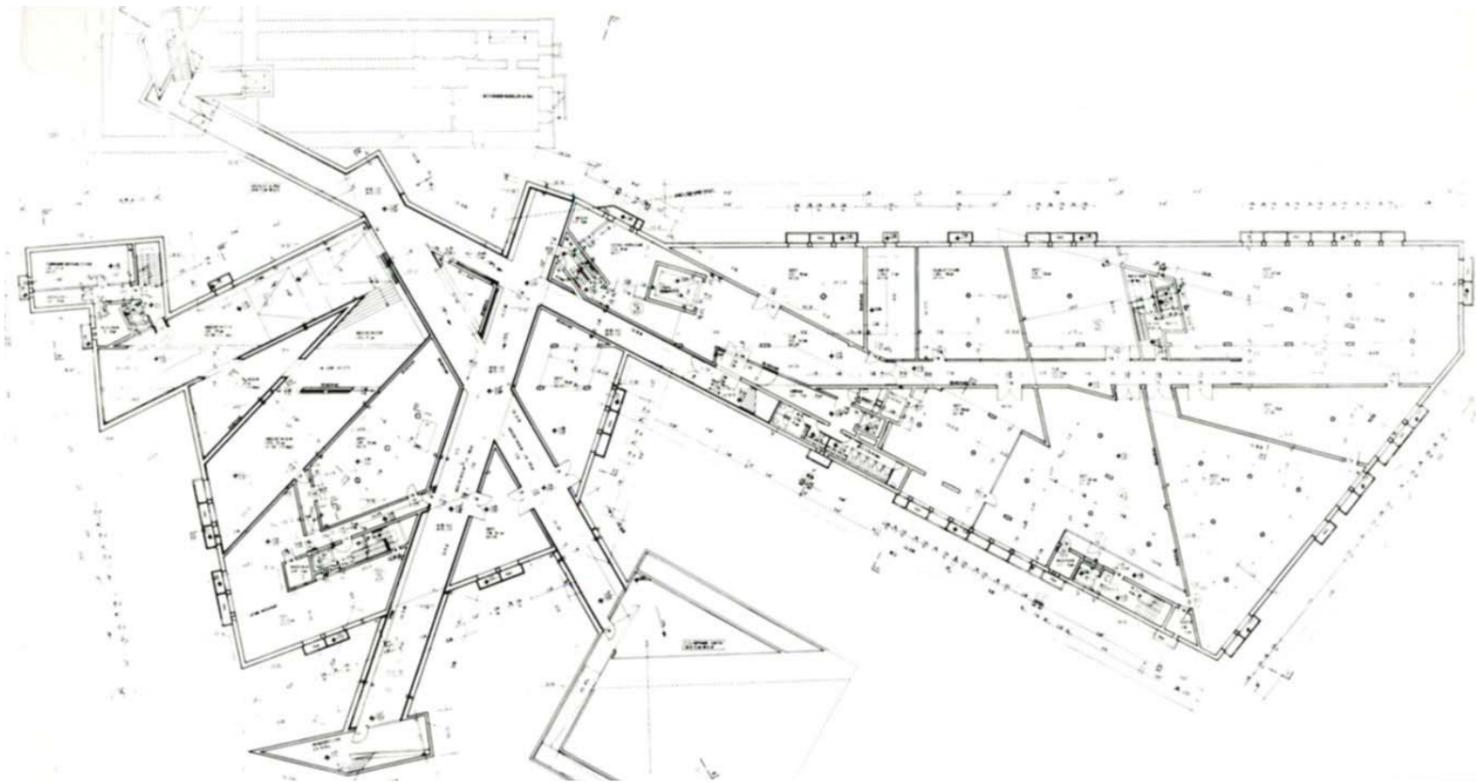


Image 16, 17, 18: The "Memory Void" & "Fallen Leaves"

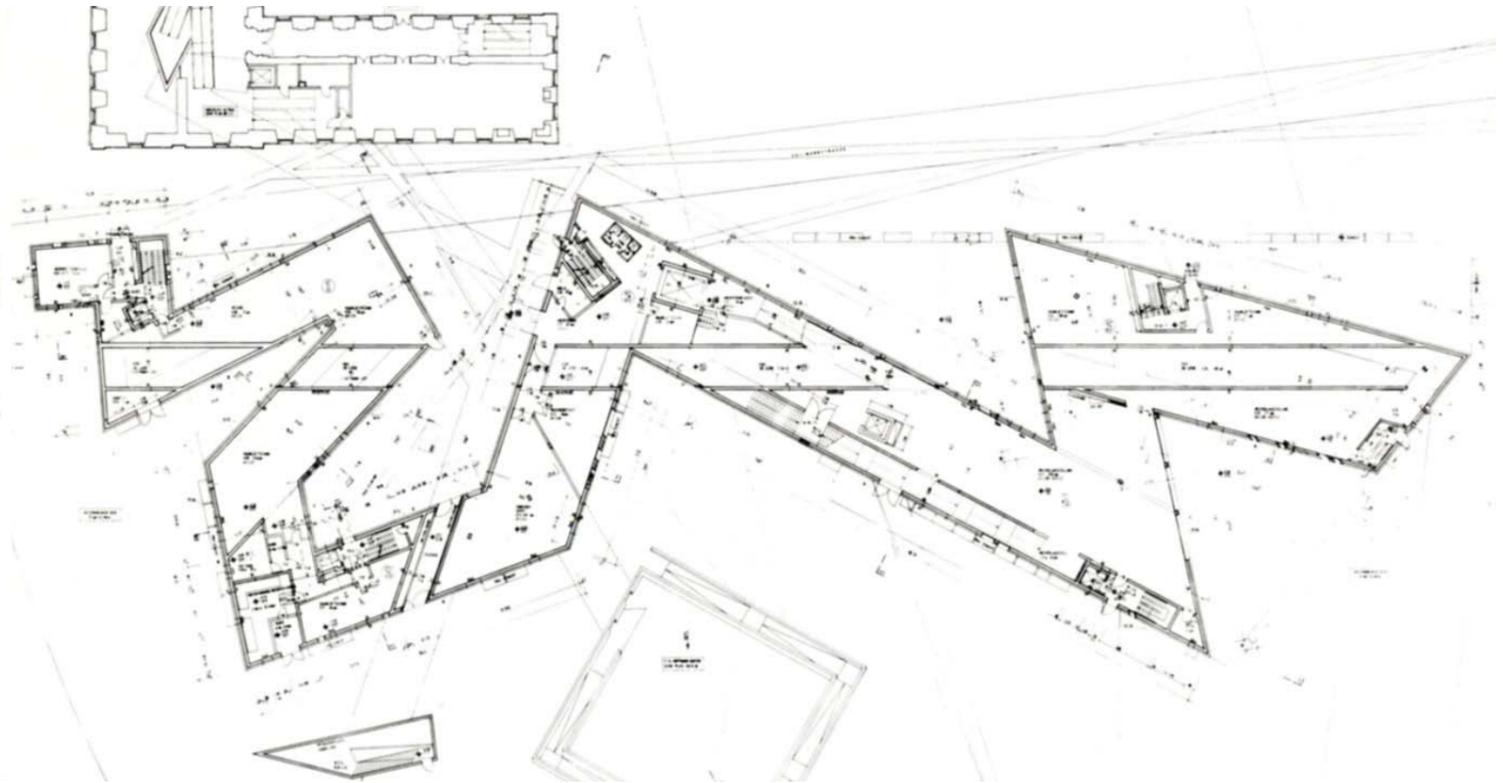
The work is remembrance of loss. The Jewish Museum is a form of architectural poetry and therefore, is directly related to this thesis project. The architecture speaks of emotional value and loss, in addition to creating participation

with it through a reality only experienced through the journey of the museum. This thesis project captures these moments and makes social problems present, reawakening consciousness through space.

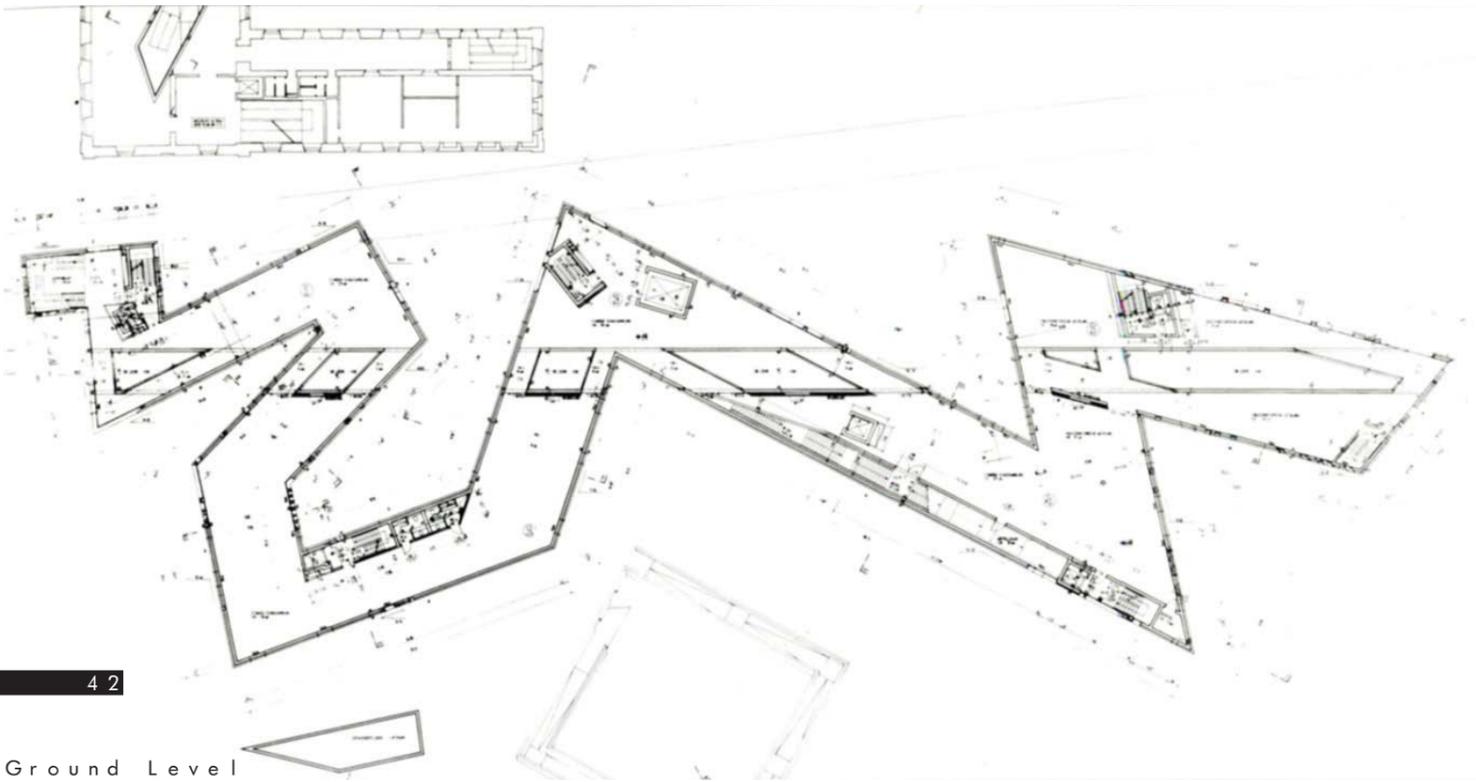
Analysis: Floor Plans



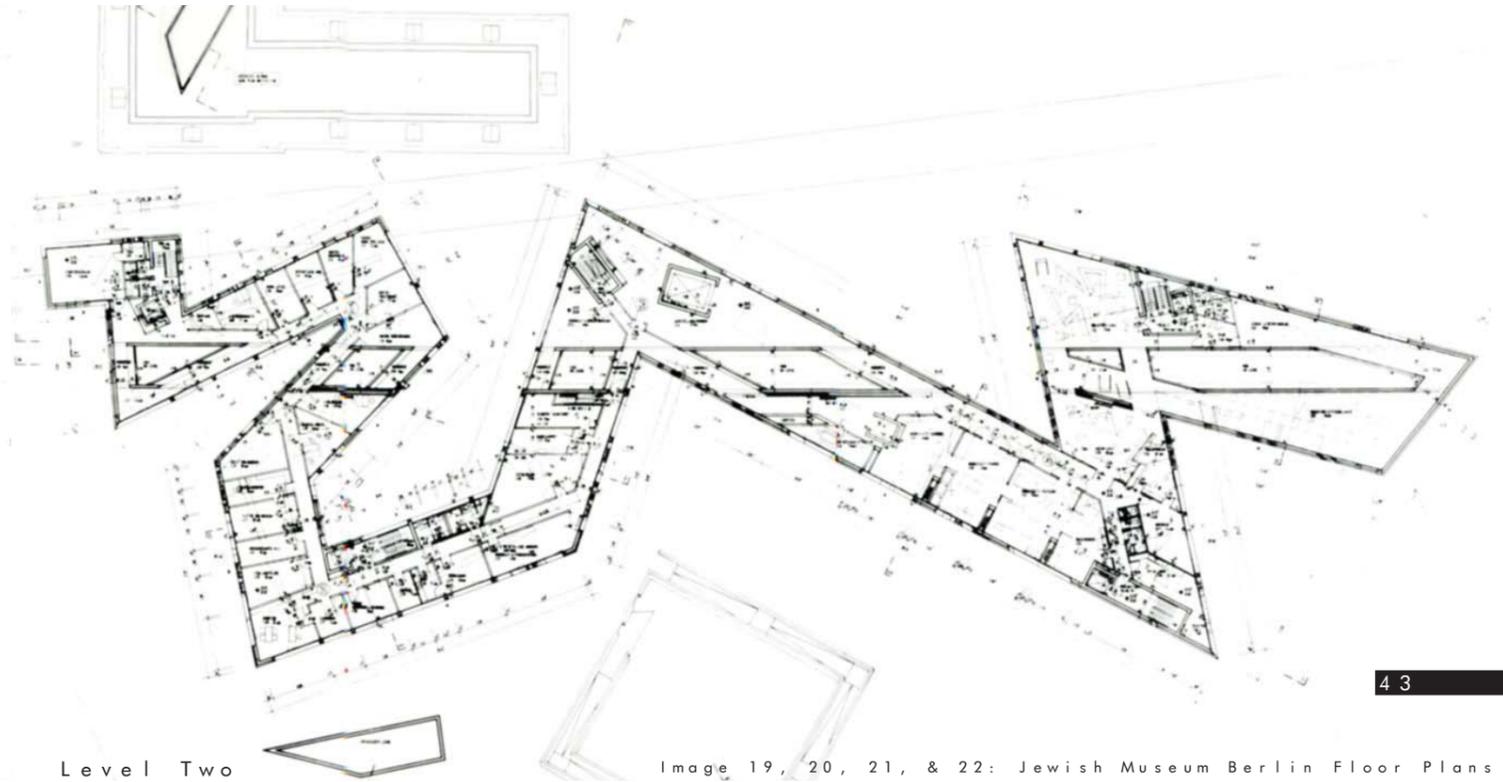
Lower Level



Level One



Ground Level



Level Two

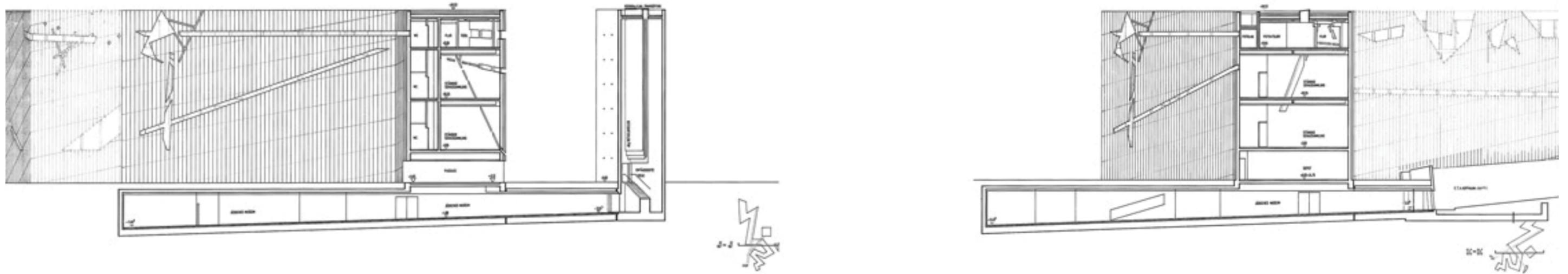
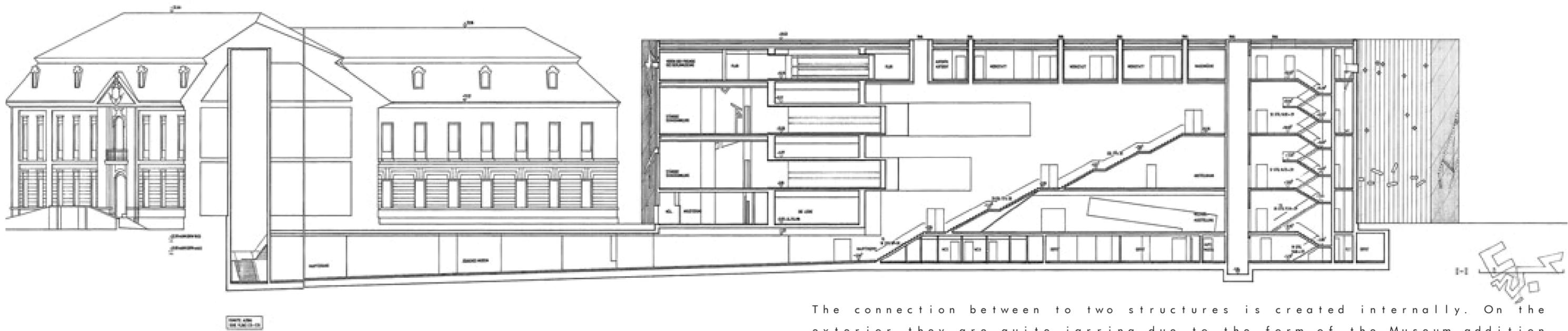


Image 23, 24, & 25: Jewish Museum Berlin Sections



The connection between two structures is created internally. On the exterior they are quite jarring due to the form of the Museum addition.



Architect

Peter Zumthor



Project Type

Museum



Location

Bregenz, Austria



Dates

1997



Size

30,785 sq. ft.



Client

Bregenz, Austria



Program Elements

Exhibition Space, Archive Space, & Lecture Space

Image 26: Exterior Kunsthaus Bregenz

Kunsthau s Bergenz

In August of 1993 the permit was issued for a new art museum in Bergenz, and a competition was established. The contemporary art museum was designed by Peter Zumthor, a swiss architect and winner of the competition. Work began in 1994 and was completed on July 25th, 1997. A quote by Zumthor best describes the experience created on the site. He stated, "the art Museum stands in the light of Lake Constance. It is made of glass and steel and a cast concrete stone mass which endows the interior of the building with texture and spatial composition. From the outside, the building looks like a lamp. It absorbs the changing light of the sky, the haze of the lake, it reflects light and color and gives an intimation of its inner life according to the angle of vision, the daylight and the weather," (Kunsthau s Bergenz, 2016).



Image 27: Exterior Kunsthau s Bergenz

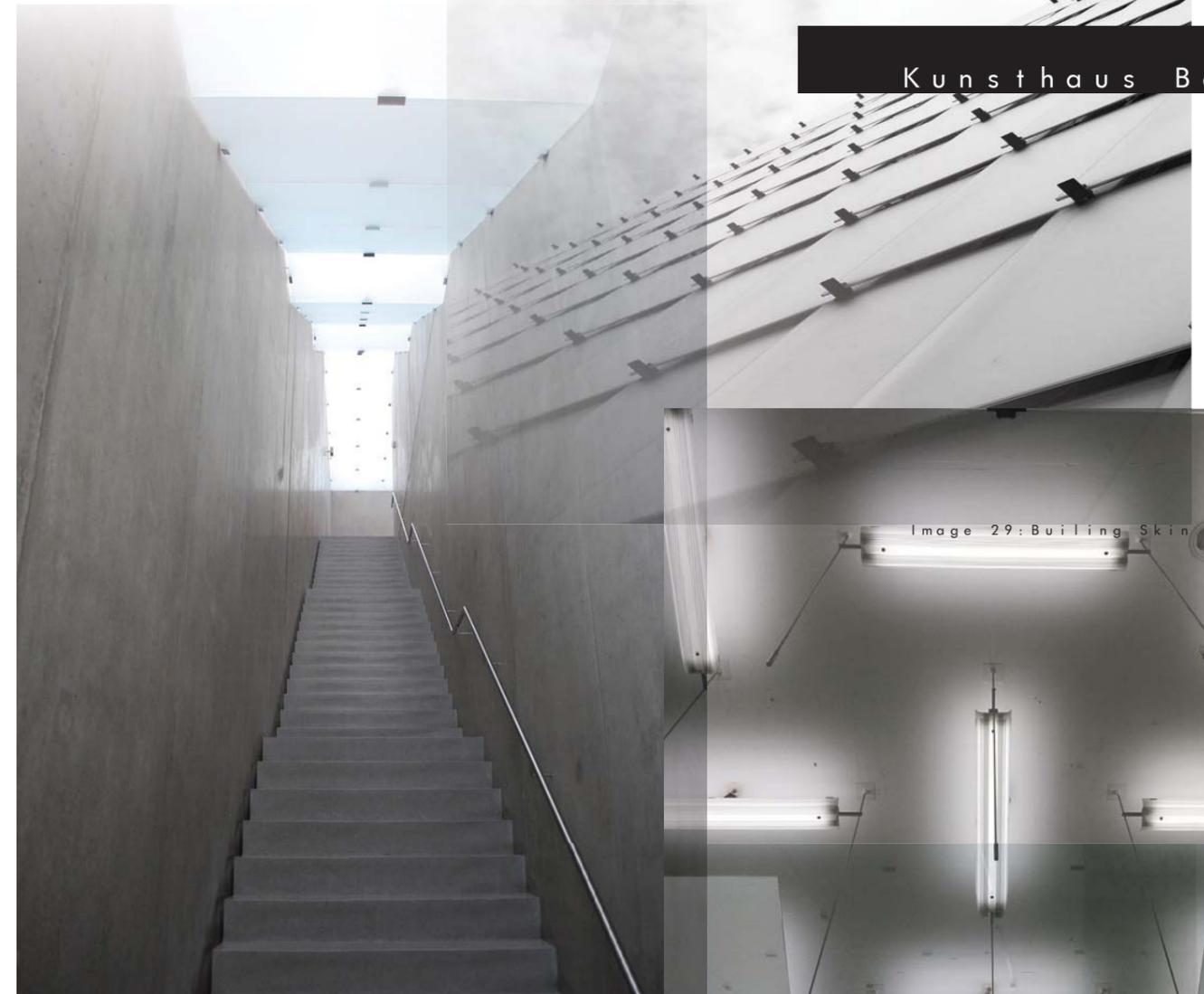


Image 28: Stairway to Exhibition Space



Image 29: Building Skin



Image 30: Exhibition Lighting

Image 31: Exhibition Space

The Kunsthaus Bergen was placed in a prominent but solitary location near the lakefront and sits adjacent to the Theater Vorarlberg and the main post office. The main reason Zumthor's design was chosen was due to the building's placement on the site. The building creates a square for the people visiting the museum and this square creates a stronger connection with the city. The connection is created by the theatre behind the museum which creates a U-formation on the site, turning the visitor back to the city. Many tables are placed within the square during the warmer months to create public participation. Zumthor's design was the only design which allowed for these open air exhibition spaces.

The entrance of the space lies on the eastern side of the building and all of the functional facilities, café, library, and administrative offices, are placed in a separate structure. The façade is a self-

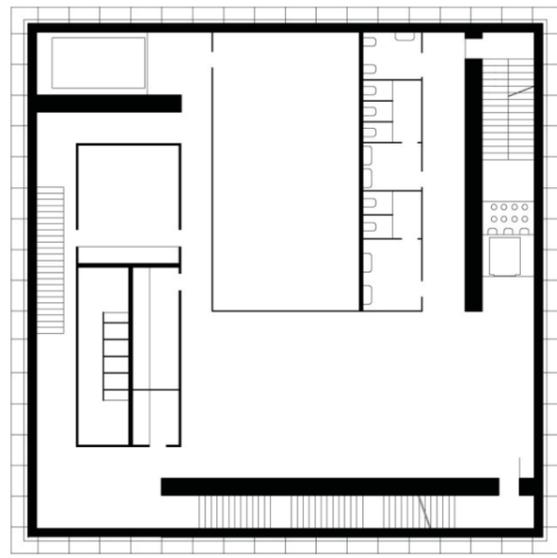
supporting construct, completely separate from the true building facade behind, and made up of etched glass shingles serving several functions. The glass reflects light before it enters the building for the safety of the art, and it creates a light pit which directs light into the subterranean level of the building, as well as, projecting light at night. In addition, it provides a double encasing of the structure; reducing heating costs, and provides an opportunity for fresh air to enter into art exhibition spaces during appropriate times of the year. Light is reflected three times before entering the exhibition space which is why many believe it to be a daylight exhibition museum.

Interior lighting is controlled by an exterior sensor which communicates how much light should enter the spaces to pendulum lighting hung above a foggy glass secondary ceiling (Kroll, 2011).

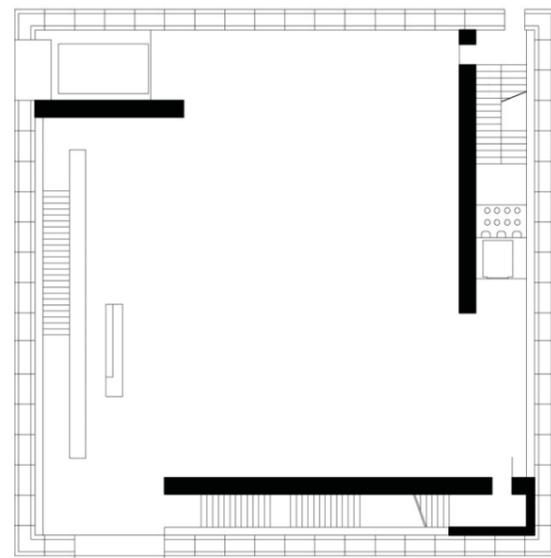
The type of construction for the building is referred to as skeletal construction, meaning the glass facades are hung off of the interior structure, similarly to how the floor plates of a high-rise building hang off of the core. Kunsthaus has three structural walls. The functional space is then pushed to the outside of this structure to provide open exhibition space within. The exhibition space per floor totals about 464 meters squared, and around 2,000 meters squared for the entire building. The structure houses an extremely efficient mechanical system which pumps warm water through pipes to heat the space in the winter and cold water in the summer months. These mechanical systems are extremely efficient, and

are encased within the concrete floors and walls. Meaning the structural system is also the mechanical system (Kunsthaus Bergen, 2016).

The museum houses practical space within an elegant framework. It poetically communicates to its context by providing viewers from the interior spaces the opportunity to communicate with those on the exterior through a progression of space and light. Simple movements and materiality project the feeling of sacred space; meaning the art within the spaces becomes sacred, this relationship is extremely important to this thesis. Both works complement one another.

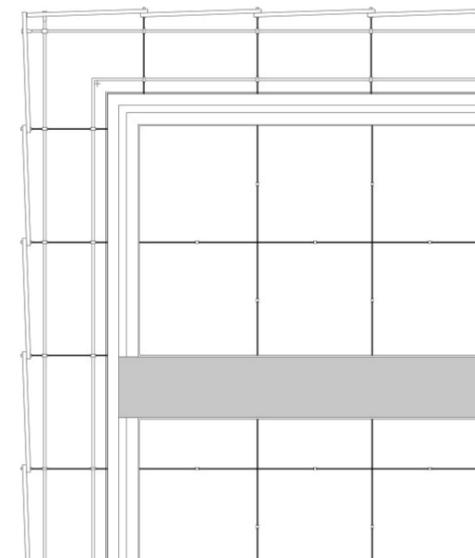


Underground Plan

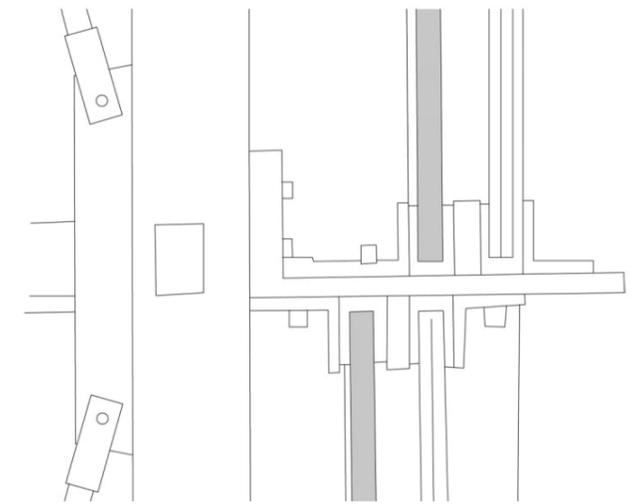


Ground Plan

Image 33, 34, & 35: Kunsthau s Bergenz Floor Plans

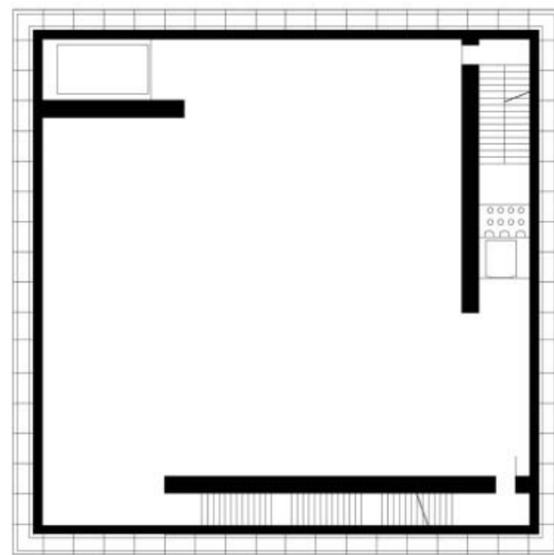


Detail 1

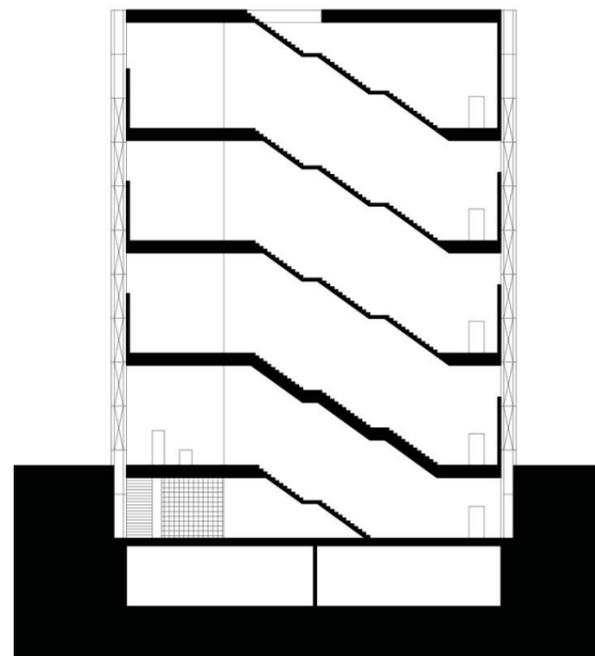


Detail 2

Image 37 & 38: Kunsthau s Bergenz Construction Details

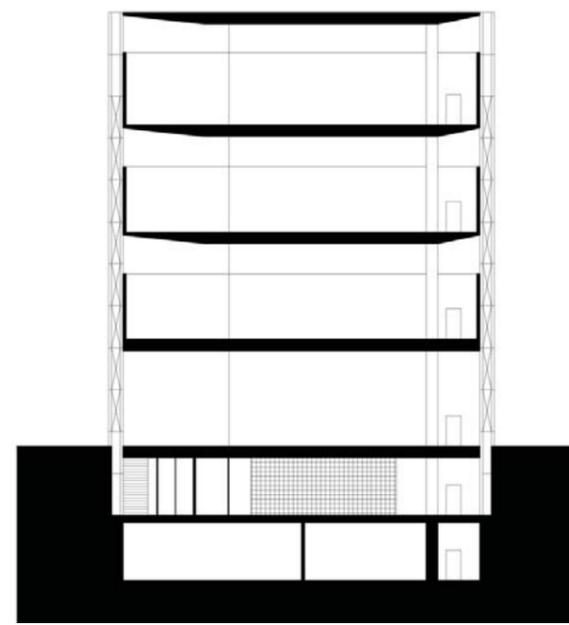


Gallery Levels Plan



Section 1

Image 36: Kunsthau s Bergenz Section 1



Section 2

Image 39: Kunsthau s Bergenz Section 2



Site Plan

Image 40: Kunsthau s Bergenz Site Plan

Mccormick Tribune Campus Center



Architect

OMA



Project Type

Education Campus Center



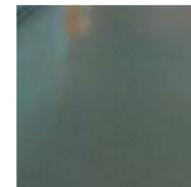
Location

Chicago, Illinois



Dates

1997 - 2003



Size

10690 meters squared



Client

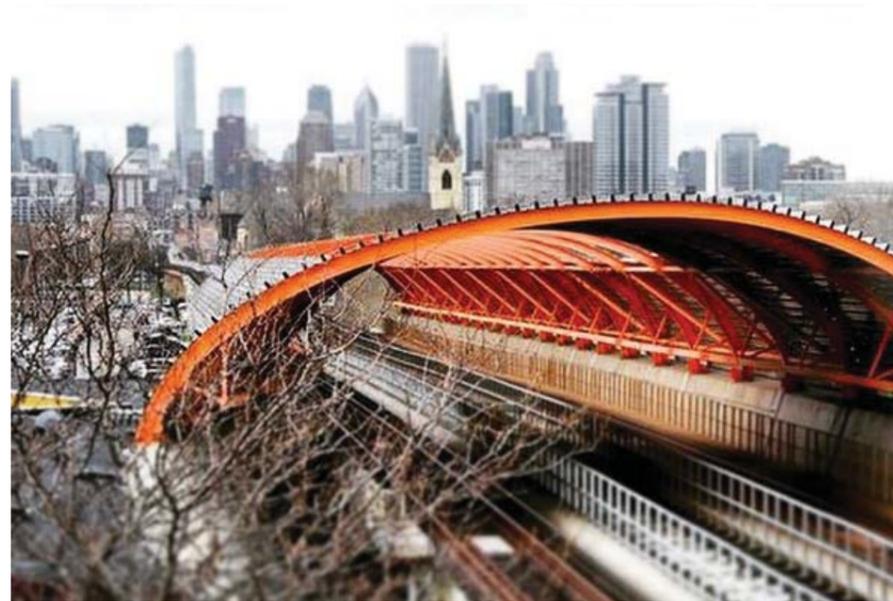
Illinois Institute of Technology



Program Elements (Major)

Student Dining, Courtyard, Copy and Postal Center, Welcome Center, Ballroom, Auditorium, Computer Stations, Lounge, Convenience Store, and Book Store

The McCormick Tribune Campus Center at IIT was designed by Rem Koolhaas who partnered with OMA to win the competition. The design entry focused on the movement of people through a specific area of campus which led to the placement of the final architecture. The original master plan of Mies van der Rohe's was taken into consideration; however, the campus had gone under significant changes since the design; the student body had been cut in half and the campus has expanded in size. Therefore, the design needed to provide a space of re-urbanization and energy. The architecture



attempts to display these qualities through the use of color and graphics. The stainless steel tunnel is a crucial aspect to the Campus Center. The "eL," a major artery for the movement of students from campus to downtown Chicago, displays its importance on campus through architectural integration (IIT, 2015).

Image 42: McCormick Tribune Campus Center "eL" Station

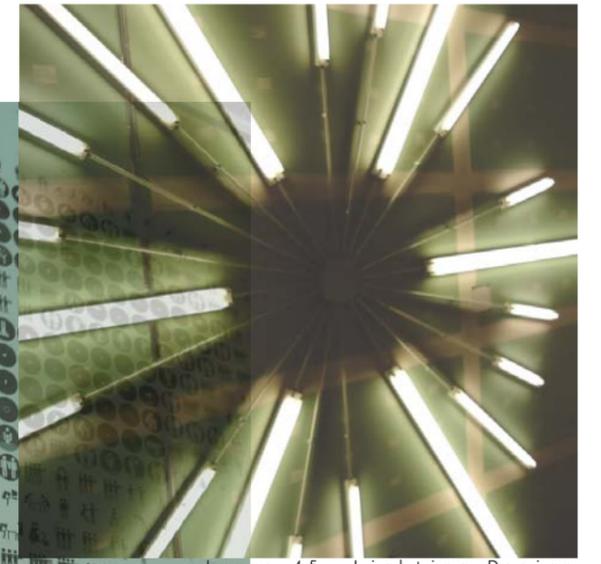
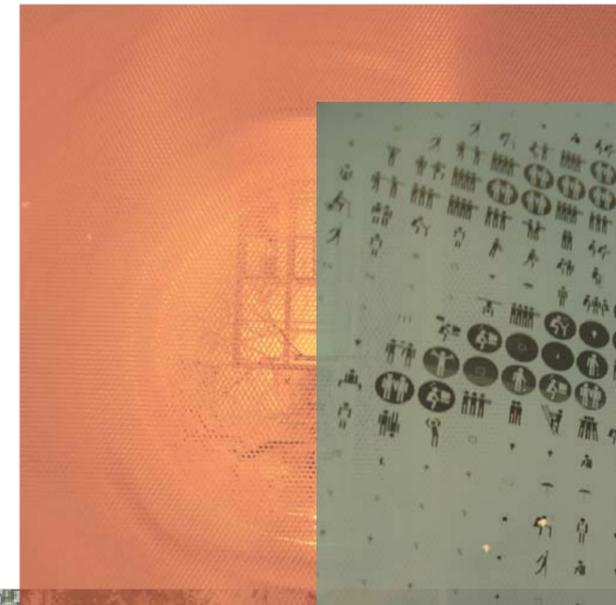


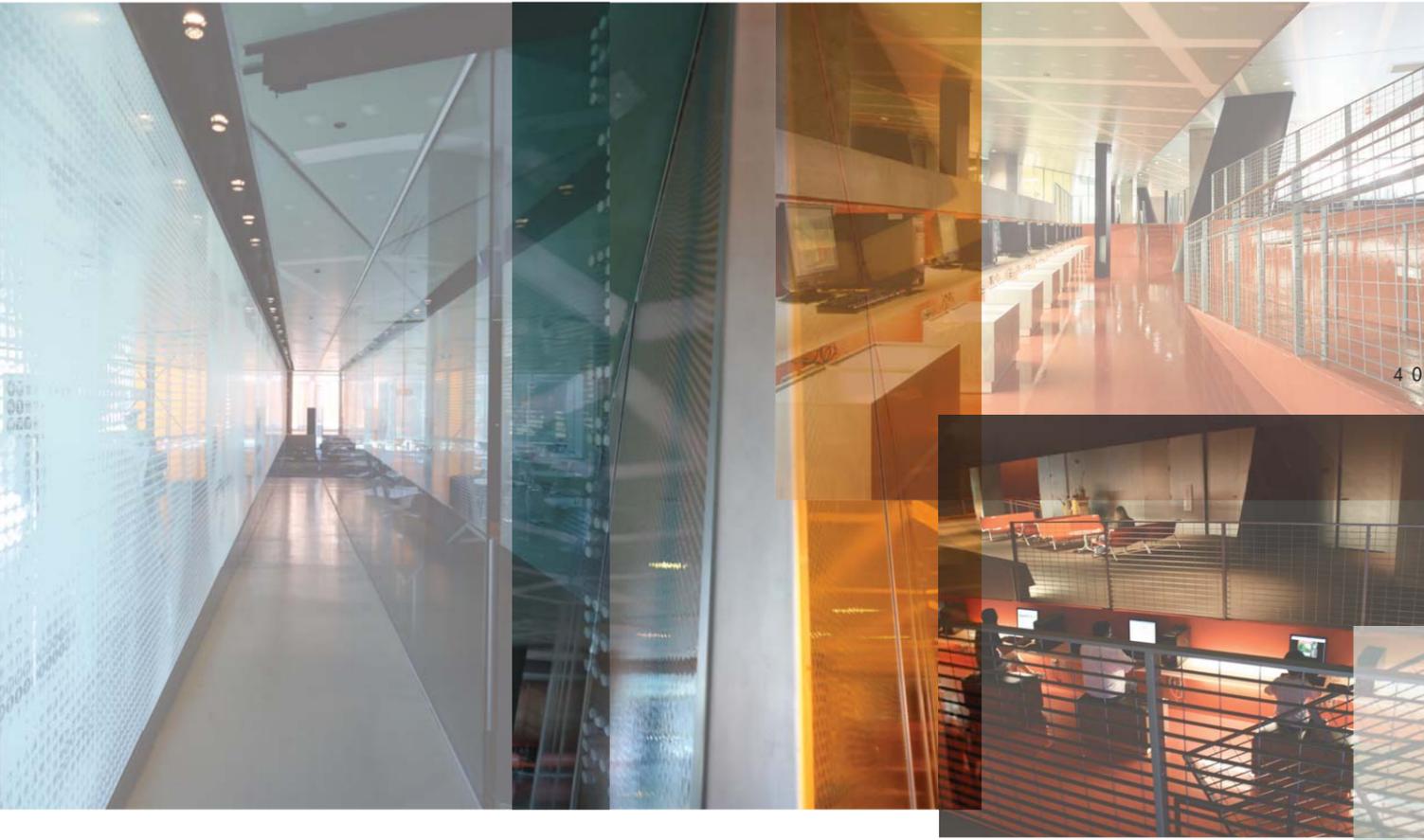
Image 43: Transparent Paneling

Image 45: Lighting Design

Image 44: Graphic Details



Image 46: McCormick Tribune Campus Center "eL" Station from Below



The graphics of the space were created from OMA's collaboration with "2x4." Faces made out of smaller graphics play with lighting and color from space to space and display the various actions occurring through the readable walls. The orange window walls play with the retina, altering perceptions of exterior space to interior space and glorifying movement. The orange wall moves with one while walking through the

spaces, creating personal views of the exterior. The center of the Campus Center is quite dark due to the transportation tunnel above; however, the vibrancy of the orange and blue and playful lighting make the space breathable from below. Lastly, the study spaces, as well as, other areas of rest become depressed within the space to avoid the high traffic movement (OMA, 2015).



The interior of the Campus Center has intersecting diagonal pathways created through an observation and study of the movement of IIT students through the site. It creates an order which would not be considered functional in terms of a city

grid, but is functional in terms of actual pedestrian movement. The pathways provide a framework for the unification of multiple disciplines held within the campus, creating dialogue and interaction within hallways (IIT, 2015).

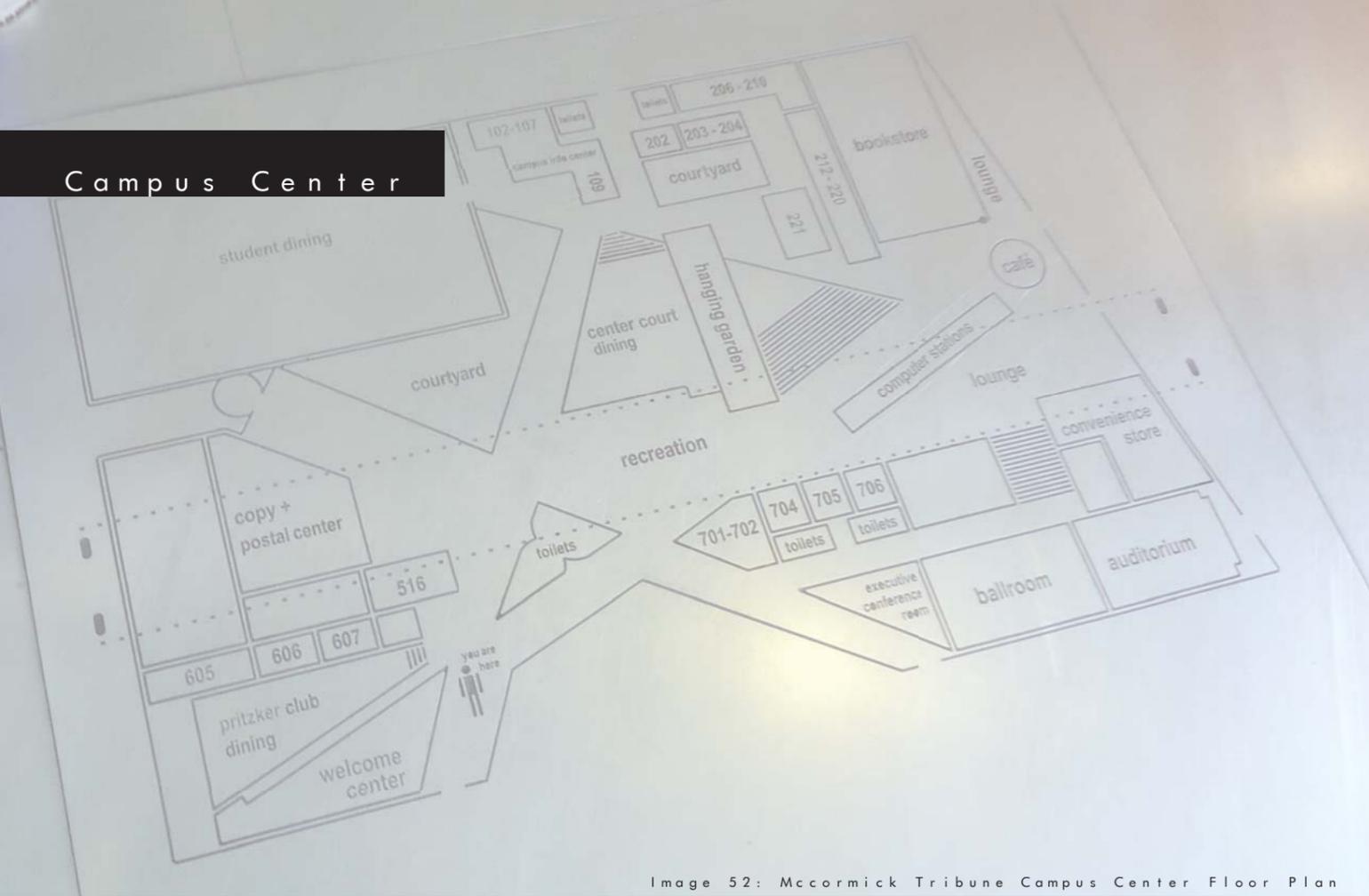


Image 52: McCormick Tribune Campus Center Floor Plan

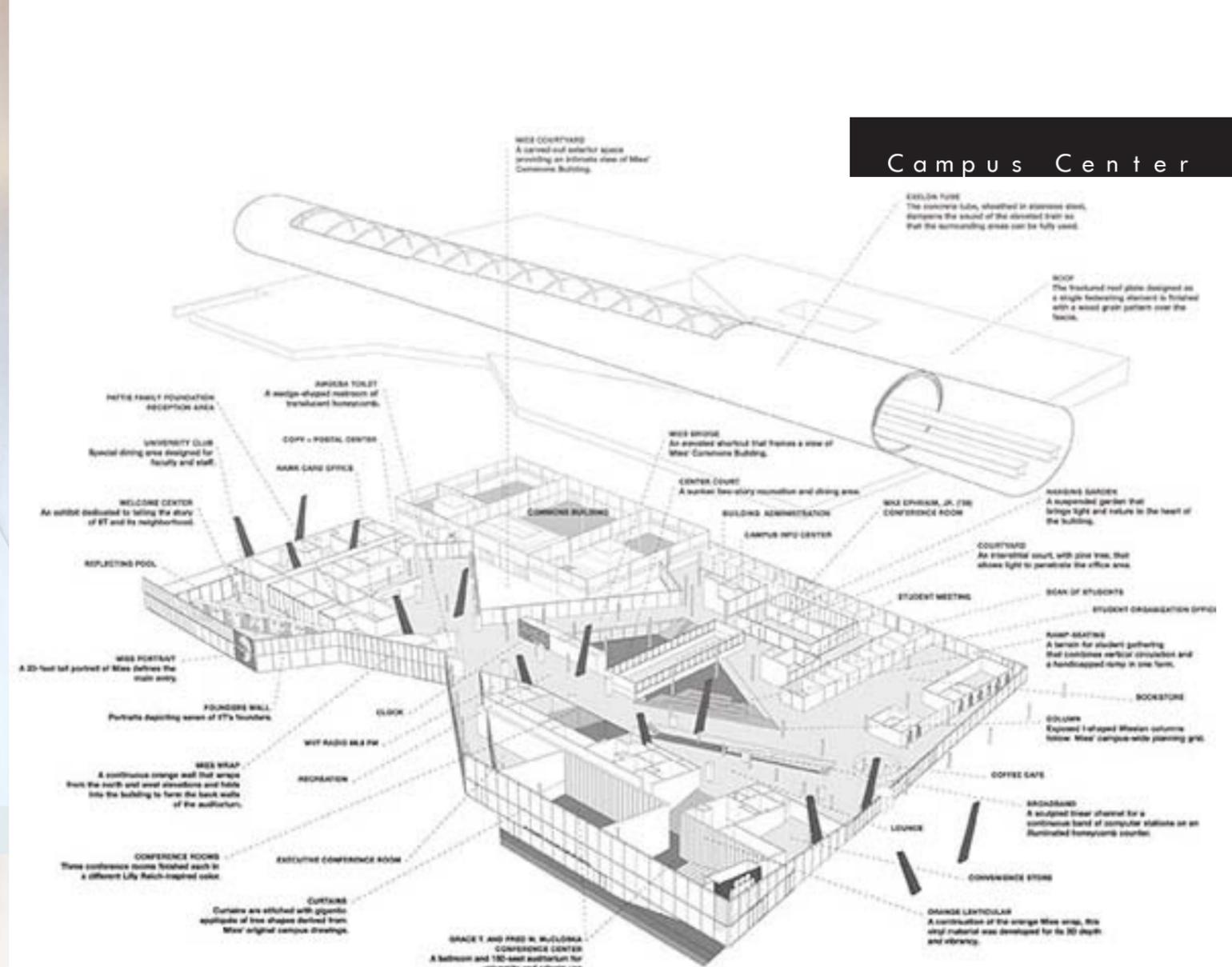


Image 54: McCormick Tribune Campus Center Spatial Diagram



Image 53: McCormick Tribune Campus Center Model

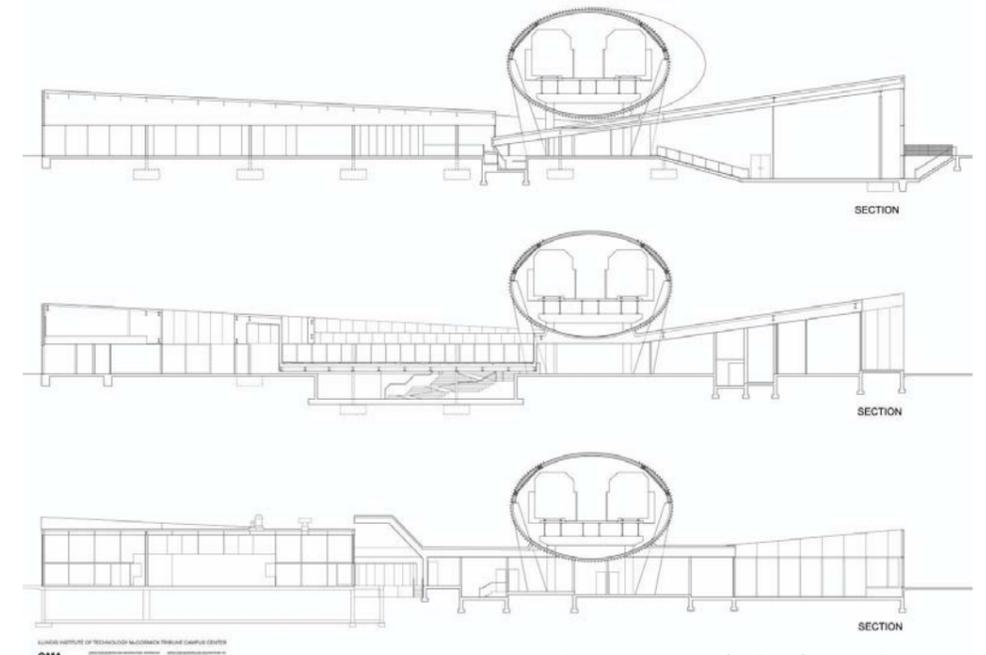
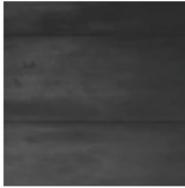


Image 55: McCormick Tribune Campus Center Sections



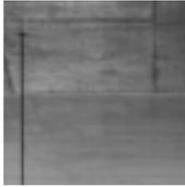
Architect

Peter Zumthor



Project Type

Spa



Location

Graubunden, Switzerland



Dates

1996



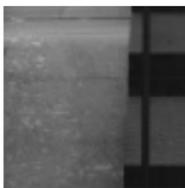
Size

15,000 sq. ft



Client

Graubunden



Program Elements

Sweat Chambers, Indoor Bath, Outdoor Bath, Sound Bath, Fire Bath, Cold Bath, Shower Stone, Drinking Stone, Sounding Stone, Flower Bath, & Rest Spaces

Peter Zumthor designed the Therme Vals in Graubunden, Switzerland in 1996. Zumthor describes the spatial flow by stating that, "the meander, as we call it, is a designed negative space between blocks, a space that connects everything as it flows throughout the entire building, creating a peacefully pulsating rhythm. Moving around this space means making discoveries. You are walking as if in the woods. Everyone there is looking for a path of their own." An exploration occurs within the space. There

are specific rooms; however, the rooms provide users with the opportunity to create their own experience. According to ArchDaily, "the stone rooms were designed not to compete with the body, but to flatter the human form (young or old) and give it space... room in which to be." Even the entrance of the architecture is exclusive to you. There is no visible entrance from the exterior of the building. A tunnel from the hotel is used to enter the spa, emphasizing the feeling of being within the mountain (2009).



Image 57 & 58: Therme Vals Interior Spaces

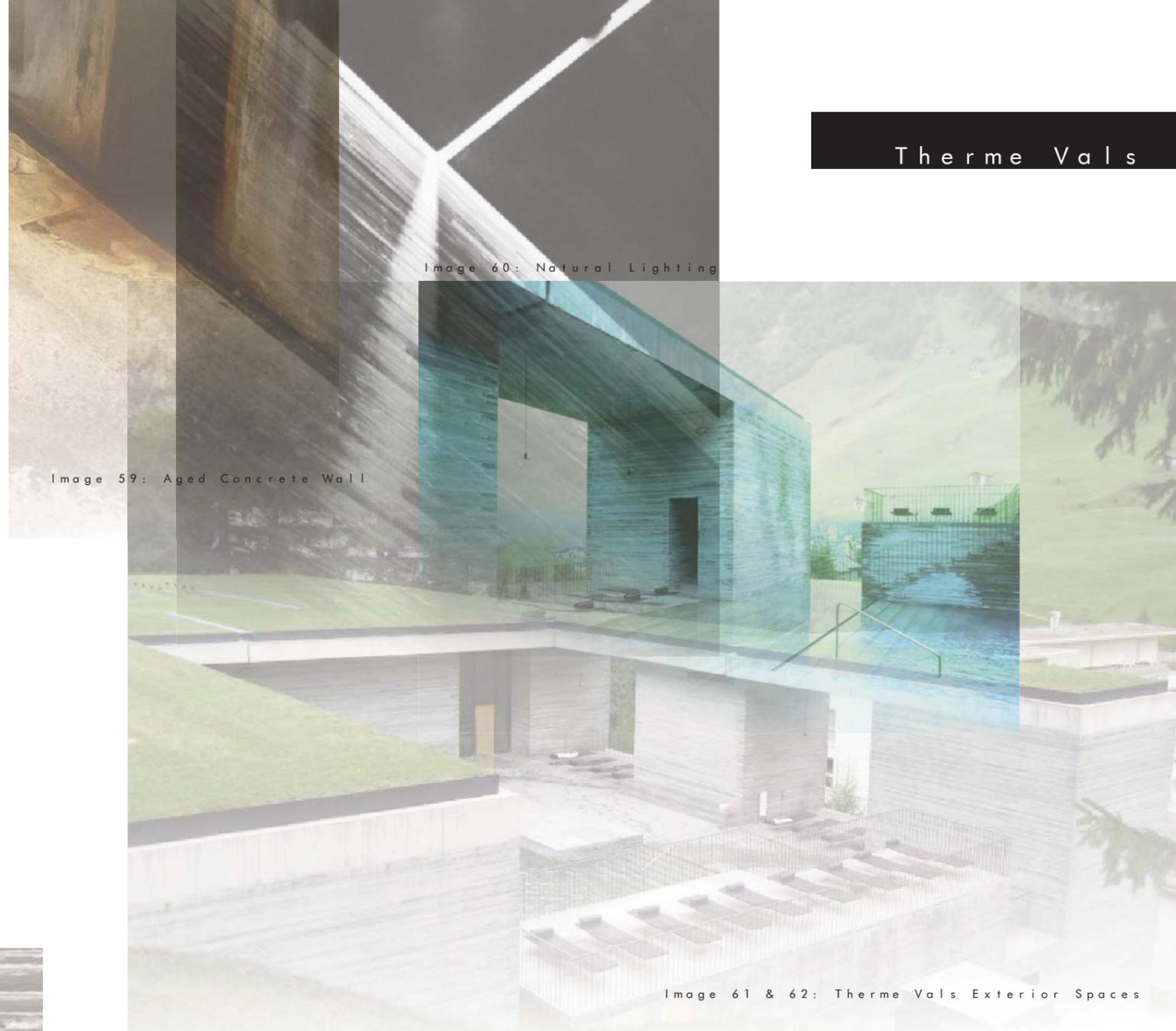


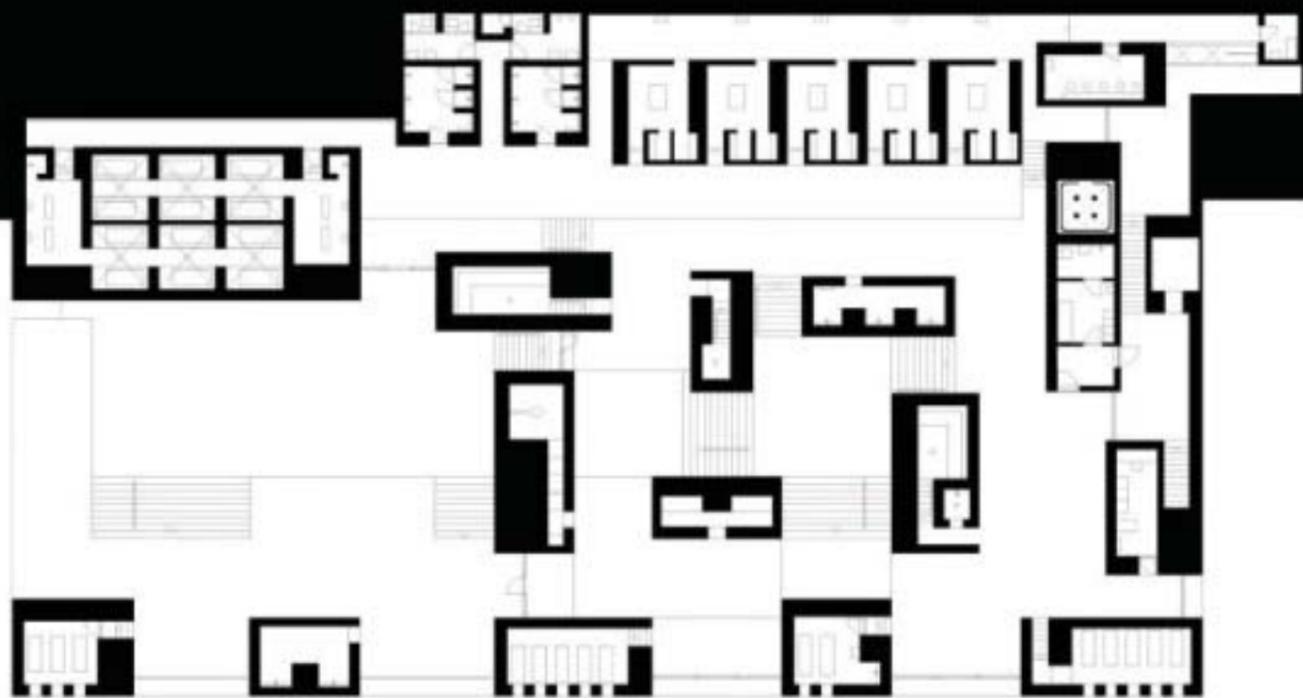
Image 60: Natural Lighting

Image 59: Aged Concrete Wall

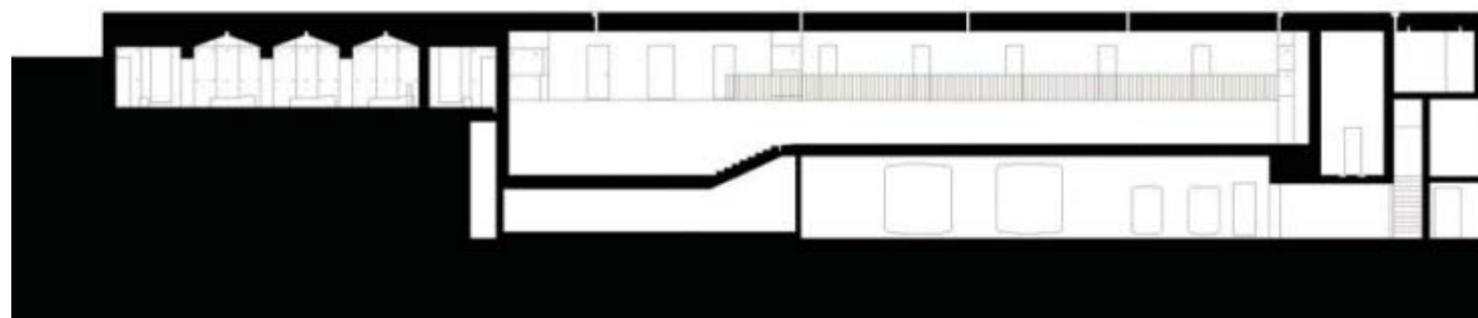
Image 61 & 62: Therme Vals Exterior Spaces

The structure is built within the hillside and made up of 60,000 slabs of locally quarried Valser Quarzite slabs layered on top of one another. The design treats the stone with respect, as well as, the mountain, dictating the design decisions such as the placement within the site, as well as, the green roof above. Gaps within the ceiling plates

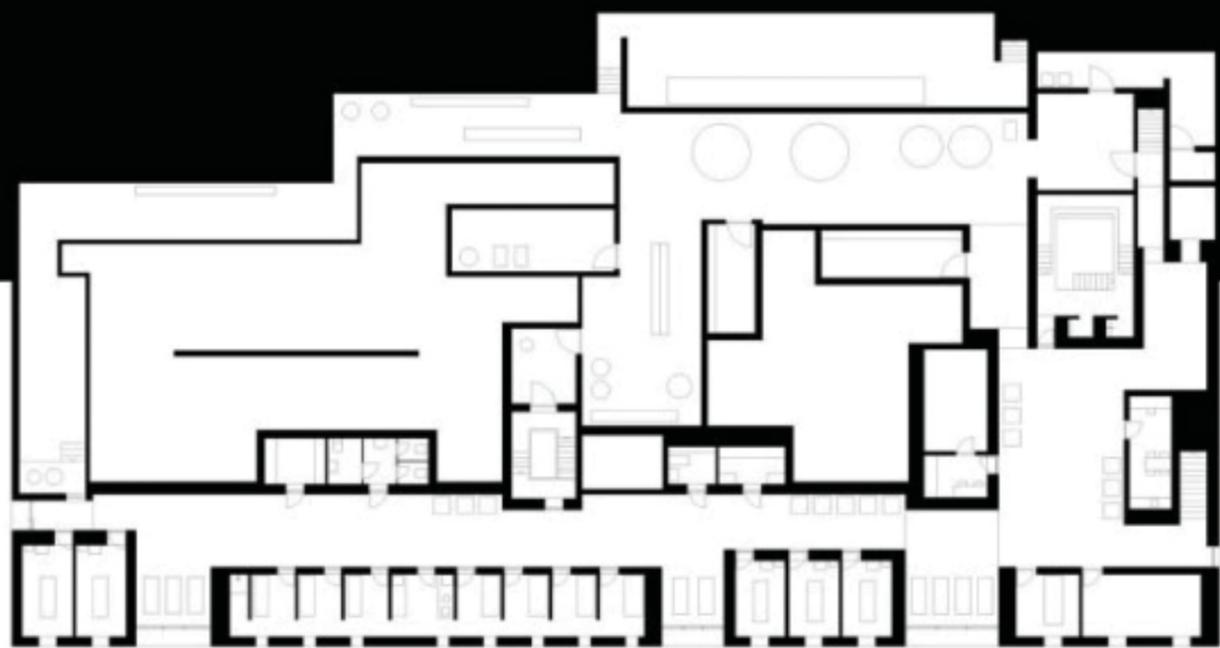
created from a grid of fissures on the roof emphasize the stone even further, and a wall of fountains eats away at the stone displaying characteristics of time. The touch of the stone, with water and skin, calls back to the ritual of bathing, and the smell and sounds of the space are amplified due to their solitary feeling (Thermas Vals n.d.).



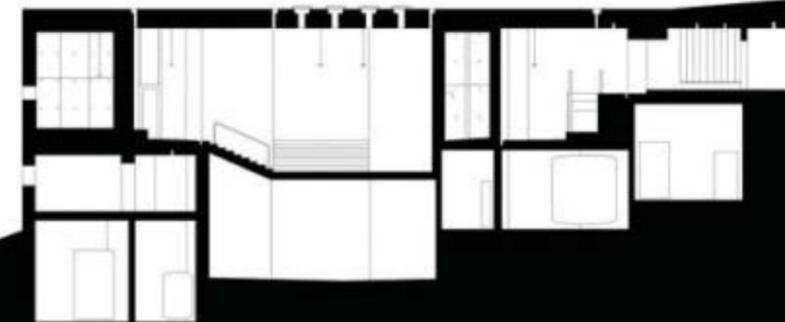
Level 1



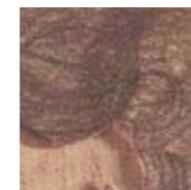
Section 1



Level 2



Section 2



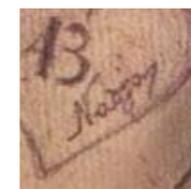
Architect

André Breton



Project Type

Surrealist Writing



Location

France



Dates

1928



Size



Client



Program Elements

Nadja & Paris

In Andre Breton's story of Nadja, self-discovery is apparent. In fact, Breton is questioning his own existence until a connection is made with Nadja, the female character of the story who is the embodiment of self-knowledge. At the beginning, Breton walks through the streets of a nondescript Paris. Breton then sees Nadja for the first time as "just having crossed an intersection whose name I don't know, in front of a church," (Weston, 1996,

pg. 154). According to Weston, "there is sense of Breton's aimlessness and disorientation to this point, followed in the image of the church by a suggestion of death but also of some imminent auspicious event," (pg. 154) Through the use of word, the unconscious and physical states are inseparable entities. Throughout the story a fusion of thoughts between Breton, Nadja, and their physical location are taking place creating an opening of consciousness and being.

These fusions exhibit qualities of a cosmological event speaking to a higher form of consciousness, with spaces exhibiting qualities of life and death through a form of analogy. According to Dalibor Vesely, "analogy can reveal the deep relation between distant realities which we cannot link together in logical thought. In exploring analogies the Surrealists discovered the anonymity of natural creativity and also, without being fully

aware of it, of the latent world, where our imagination and its organizing power have their source," (2004, pg. 343). The characters are psychologically participating with the space through a collage of meanings and alternative realities associated with an analogy to provide the opportunity for self-discovery, being. These opportunities are not created by traditional urban spaces, which are functionally focused.



Image 68: People Walking on Site Two Overlaid with Image of Paris Transit Tunnel



Image 69: People Walking toward Downtown Minneapolis Overlaid with Image of the Louvre

The Large Glass



Architect

Marcel Duchamp



Project Type

Surrealist Art



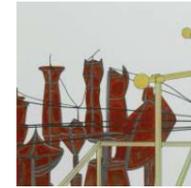
Location

Philadelphia Museum of Art



Dates

1915 - 1923

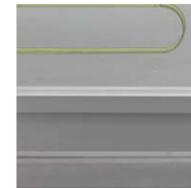


Size

9 feet 1 1/4 inches by 70 inches by 3 3/8 inches



Client



Program Elements

The Bride Stripped Bare by Her Bachelors, Even

The Large Glass

Marcel Duchamp's *Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* is a work of surrealism drawing upon irony. The hovering Bride or feminine figure in the upper panel is separated from her Bachelors, masculine figures below. The Bride or wasp is a creation due to the machine of desire below. According to Gomez, "the Large Glass transforms the mechanical metaphor that underscores the modern world into a "celibate machine." "The Bride Stripped Bare by her Bachelors, Even" discloses the supreme analogy of all that is, revealing the presence of the ineffable through the conceptual order of perspective geometry," (2006, pg. 103). According to Octavio Paz, "the Large Glass is the culminating point of the tendency toward the irony of affirmation that inspires the Readymades... he [Duchamp] translates the mythical elements into mechanical terms, and therefore denies them; in the second, he transfers the mechanical elements into a mythical context, and denies them again. He uses the myth to deny the criticism and criticism to deny the myth. This double negation produces an affirmation which is never conclusive and which exist in perpetual equilibrium over the

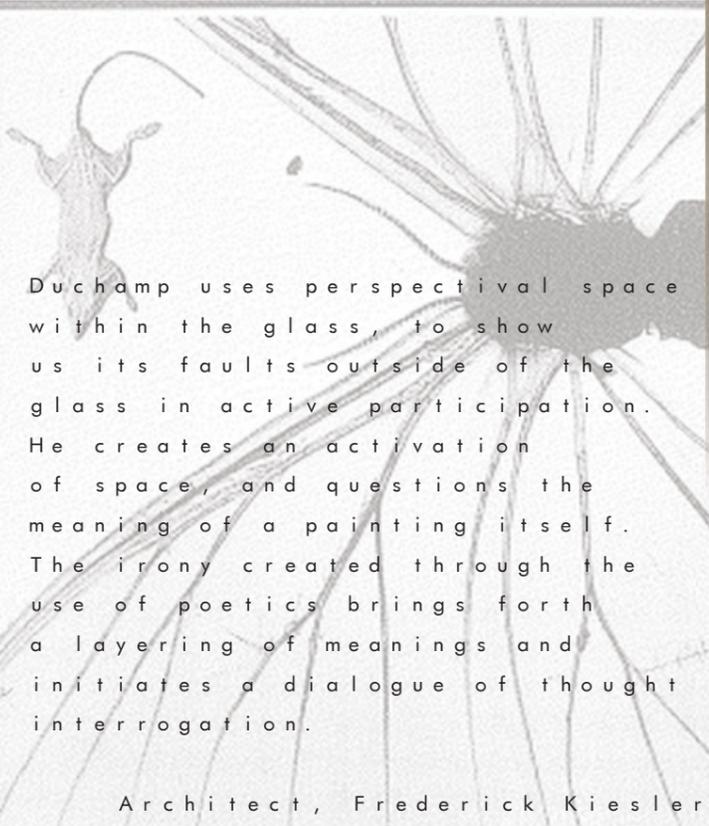
void," (1978, n.a.). According to Vesely, "the greater and truer the distance between two juxtaposed realities, the stronger will be the image and the greater will be its emotive power and reality," (2004, pg342). Duchamp displays the weakness of a mechanical driven mindset and the weakness of our perspectival spaces through the use of them, a juxtaposition of realities. These immense ironies are created in written stories of the Bride and Her Bachelors in the Green Box while being displayed in the painting itself.

In the stories the mechanical Bride is depicted with emotions created from the machine of desire turned by her bachelors below but is denied the opportunity of them due to her physical and dimensional separation from herself and the Bachelors. This draws back to Gomez's description of a "celibate machine," or better a, "celibate functional society." Furthermore, the Large Glass through its physicality is a projection of a dream within a dream, due to the works circular nature and glassy illusions. The Large Glass presents activation beyond retinal static while still being labeled as a "painting."

Image 70: The Large Glass

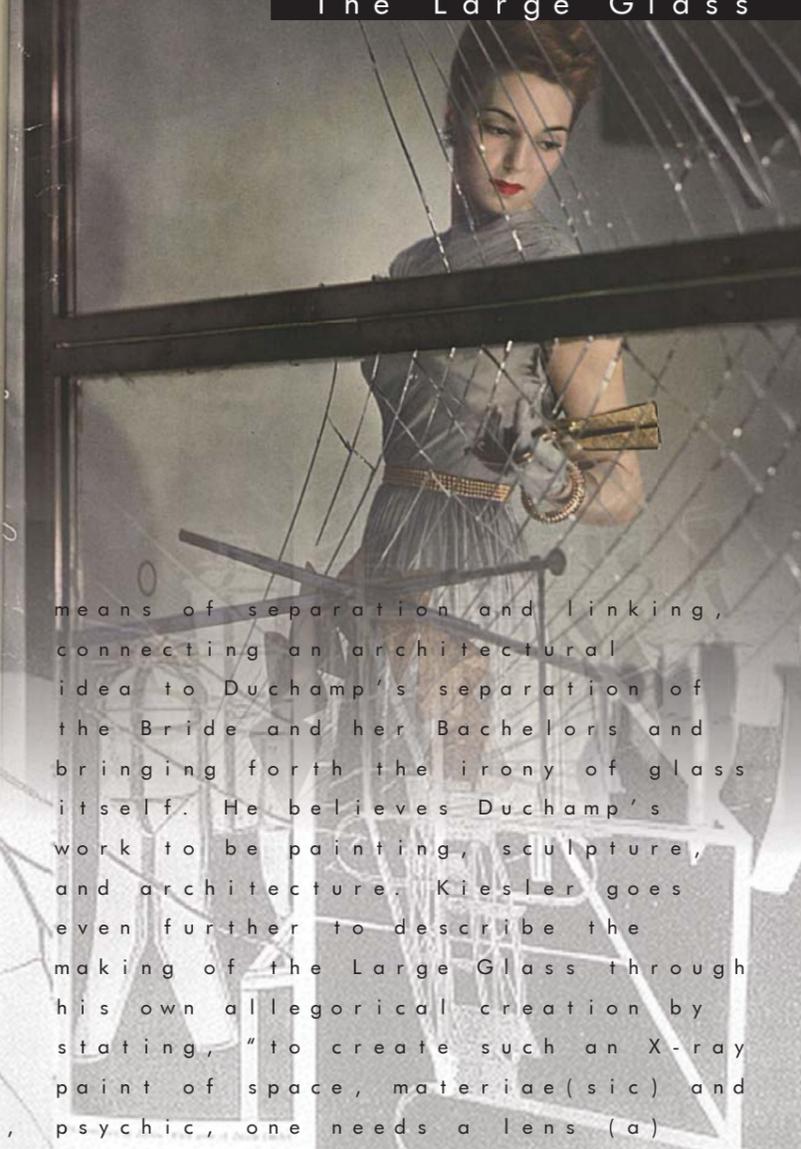
The Large Glass

Image 71: Kiesler's Recreation of the Large Glass



Duchamp uses perspectival space within the glass, to show us its faults outside of the glass in active participation. He creates an activation of space, and questions the meaning of a painting itself. The irony created through the use of poetics brings forth a layering of meanings and initiates a dialogue of thought interrogation.

Architect, Frederick Kiesler, studied the Large Glass with an architectural lens. Kiesler overlays images consisting of glass construction details, x-ray images of a rat and mouse to images of the Large Glass to create a connection between the lines of the original work and his own. He explains the architectural meaning of glass as surface and space as well as a



means of separation and linking, connecting an architectural idea to Duchamp's separation of the Bride and her Bachelors and bringing forth the irony of glass itself. He believes Duchamp's work to be painting, sculpture, and architecture. Kiesler goes even further to describe the making of the Large Glass through his own allegorical creation by stating, "to create such an X-ray paint of space, materiae(sic) and psychic, one needs a lens (a) oneself, well focused and dusted off, (b) the subconscious as the camera obscura, (c) a super-consciousness as a sensitizer, and (d) the clash of this trinity to illuminate the scene." Duchamp encouraged Kiesler's participation because multiple reinterpretations only make the reality of his Large Glass stronger. (Halalamidou, 2015)

Image 72: Vogue Magazine Cover



Although these projects do not seem applicable to one another in terms of typology, this thesis believes they congeal in terms of experience. The programming of space on site one will be strongly influenced by Zumthor's Kunsthaus Bregenz and site two will be strongly influenced by IIT's Campus Center. Kunsthaus Bregenz works within its developed environment. It connects to the city through its specific site context, as well as, establishing its own environment in the process. Site one will need to react to its surroundings in a similar way. It needs to speak to its adjacencies while still remaining its own figure. In addition to its site responsiveness, the site functions on a higher level of consciousness due to its abilities to communicate and enhance the art inside of it. The vertical progression through space allows the visitors to experience multiple installations. The viewer is allowed these multiple experiences due to a space of transition before entering each exhibition space. These level changes allow the mind to

reawaken in architecture while reawakening to a new exhibition, similarly to a dancer and their stage, an open communication between art and architecture. The beauty of the progression is its simplicity which allows the art to speak in its own way. The simple floor layout provides the artist with a palette of space. This thesis finds this approach both practical and poetic, and will search for its own communication with art and space.

Another level of communication needed is with the Minneapolis light rail. IIT's Campus Center addresses this type of communication with Chicago's "eL" line; in addition, it provides a take on a healthy student environment, integrated within a larger system designed by Mies. The light rail will need to be addressed in both site locations in a subtler way than at IIT, but the campus center provides a response to how this may be done. In addition, the overall design concept of the architecture does not match the design concept of this proposed thesis; however, it does provide some interesting responses to the environment it creates.

Although being designed around the terms of functionality, the space does intentionally create moments where students will encounter students from different fields of study. Furthermore, all of the study spaces for students within the center are depressed into the ground either a half or full level. The depressed spaces allow for students to focus on their work or conversation without being interrupted by the movement within the space. This thesis intends to correlate this idea with the embedding of the nest into Minneapolis a nest focused on reawakening consciousness within the visitor.

Libeskind's Jewish Museum and Zumthor's Therme Vals both create these moments through architectural space by carving out and embedding within. These carved out spaces are discovered by the visitor and create an atmosphere. Zumthor's carves into the mountain, creating

an apparent but also seamless architectural integration. The visitor feels as if they are entering the space from within the mountain. The architecture goes further to carve out rooms within the mountain. The caves initiate consciousness and bring the body back to primitiveness through well lit enclosed spaces. In contrast, the voids of the Jewish Museum initiate loss, hollowness. The current thesis intends to encase voids and create similar atmospheres, a comforting, nest, and the realization of the loss of the nest all paradoxically within the same space. Both voids are necessary to impact consciousness, as well as, the studying of the Kunsthaus, IIT's Campus Center, the Jewish Museum, and Therme Vals. All of these pieces of architecture will add layers to the nest within Minneapolis.



Artefact

At first, the process was to develop these artefacts until one final artefact was reached; however, each artefact became a nest within itself. The process adapted into a discovery of the nest through writing and multiple creations. The artefacts became stronger and grew through one another, all exhibiting the essence of the nest.

This thesis', surrealistic nest hangs below the rafters of the attic, a symbol Bachelard poetically connects to consciousness, a consciousness which is terrified of the subconscious, primitive, poetic space located within the cellar below. It's created with objects we dream through. The hovering sheets take on the feminine qualities of the nest, pages of curtains with poetry embedded within them providing layers of hallways that bend and turn to form to the shape of the body. The walls read to the body while the body is reading the walls. It is enclosed but open. It is dark, but it is the darkness which makes Hestia's light crucial. Her light illuminates the functionality of the space while producing the embedded poetic images within translucent layers. Both of the site locations are embedded within this functionality, and it is their placement that amplifies the crucial experience of the nest within the city.



Artefact

Yoke: Yoke was made up of a cardboard box and an Edison lightbulb. It was hung in a gap of the city. Rotating around in the wind, its space became not the box but the light. The light then allowed a cardboard box to become a hovering figure of the cabin in the woods, drawing ironically from the juxtapositions provided by its location.



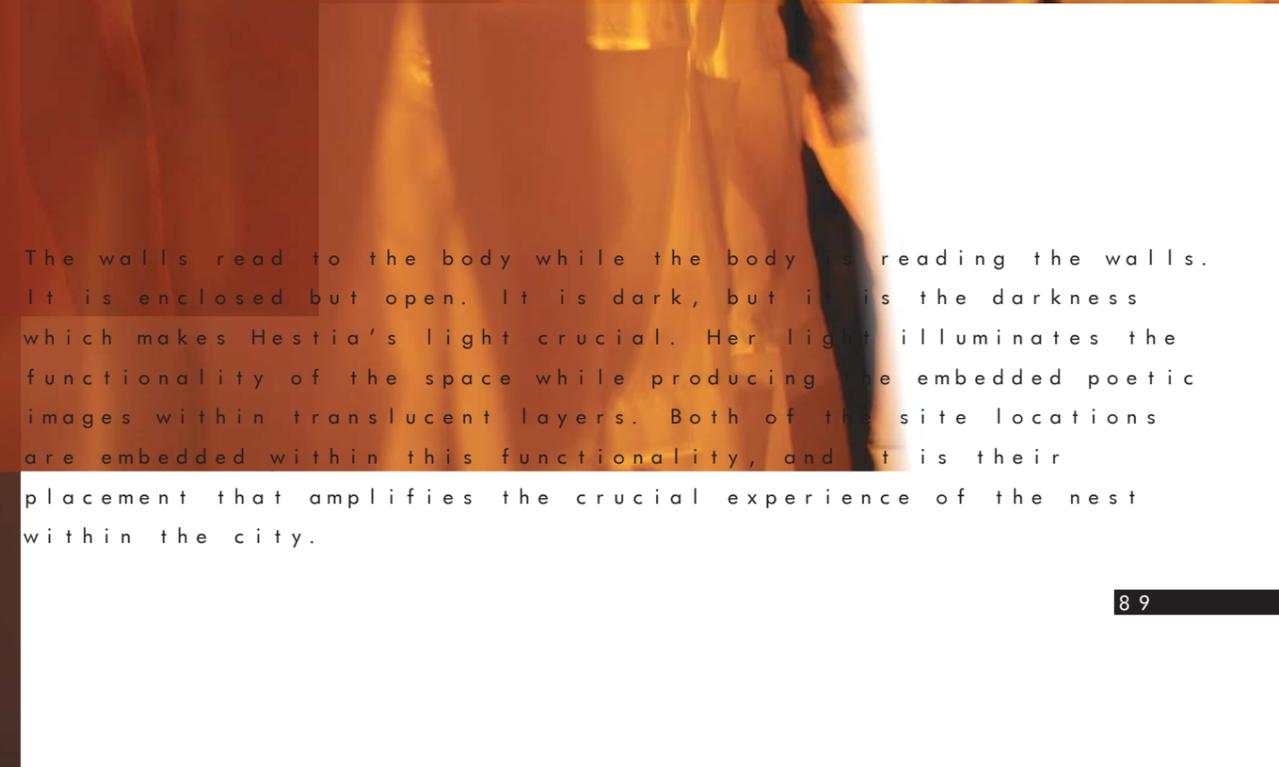
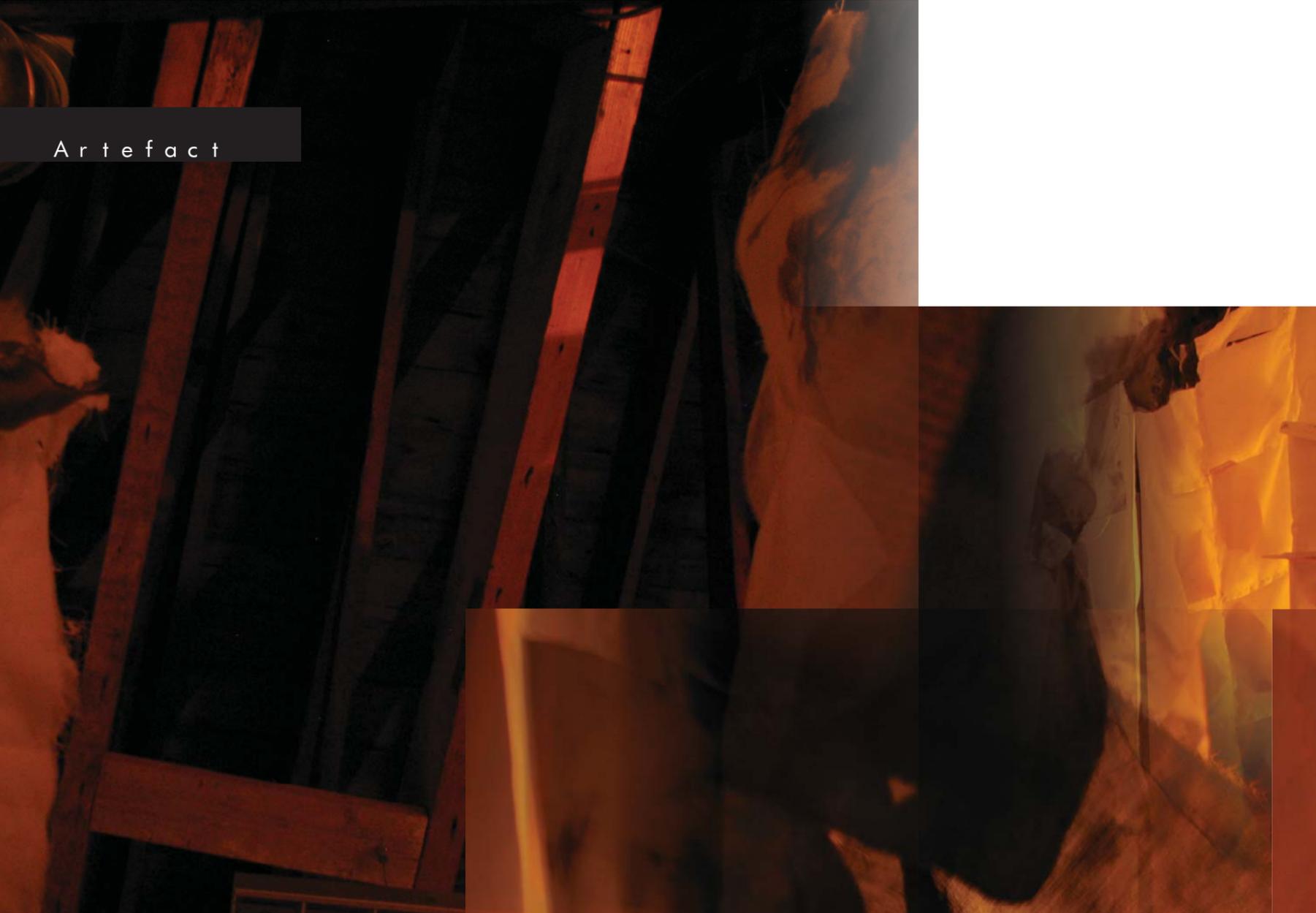
Membrane: Membrane's was a form derived from the site and woven from fish line. It acted as a pendant within the space, similarly to Yoke; however, the lines were able to stretch to the form of the body entering its center space with the light. The space created floated down from the ceiling and weaved shadows onto the surrounding space and onlookers. Two dimensional images were hung on the exterior of the space. These images were a collection of sites exterior and interior views, as well as, critical statements of the current site development found on online blogs. Membrane drew inspiration from the Large Glass by playing with dimensions of space and time.



Shell: Shell was a human figure produced by a hanging bedsheet and strings. Its neck was created through the collaging of images inspired by the sites. Shell spoke of body, warmth, and human nesting. It allowed the viewer to project themselves onto the figure and became the ghost of human consciousness within the city.



This thesis', surrealistic nest hangs below the rafters of the attic, a symbol Bachelard poetically connects to consciousness, a consciousness which is a reflection of the subconscious, primitive, poetic space located within the cellar below. It's created with objects we dream through. The hovering sheets take on the feminine qualities of the nest, poise of curtains with poetry embedded within them providing layers of softness that bend and turn to form to the shape of the body.



The walls read to the body while the body is reading the walls. It is enclosed but open. It is dark, but it is the darkness which makes Hestia's light crucial. Her light illuminates the functionality of the space while producing the embedded poetic images within translucent layers. Both of the site locations are embedded within this functionality, and it is their placement that amplifies the crucial experience of the nest within the city.



The foundation for architecture to provide a place for being through social participation is rooted within multiple historical writings. Writings which Robinson's book makes clear in *Nesting: Body, Dwelling, Mind*. From Vitruvius to the Greek Hestia, these stories played a role in the creation of some of the most well-known structures which have lasted through the realm of human consciousness. From the ancient Mayan ruins to the Shah Abbas Mosque in Isfahan, from the cobble stones of Europe to recent sculptures, we have allowed the experience of being to occur. However, there has been a shift. Architecture's role in presenting us with the availability of being within our urban environments has slowly disintegrated. Whether this is due to the overwhelming emergence of technology or the shifting of morals in an economic driven society, architects are presented with the deterrence of poetics, poetics which have, in history, allowed for humanity to appear within space.

Vitruvius recounts one of the first appearances of dwelling

within the first chapter of his second book by writing, "the men of old were born like the wild beasts in woods, caves, and groves and lived on savage fare. As time went on, the thickly crowded trees in a certain place tossed by storms and winds, and rubbing their branches against one another, caught fire, and so the inhabitants of the place were put to flight, being terrified of the furious flames. After it subsided, they drew near, and observing that they were comfortable standing before a warm fire, they put logs on and while keeping it alive, brought other people to it, showing them by signs how much comfort they got from it... Therefore it was the discovery of fire that originally gave rise to the coming together of men, to deliberative assembly, to social intercourse... They began in the first assembly to construct shelters. Some made them of green boughs, others dug caves on mountainsides, and some, in imitation of the nests of swallows and the way they built, made places of refuge out of mud and twigs," (Pollio, 2010).

According to Robinson, "Vitruvian legend reveals how the intimately the rituals of gathering and dwelling are linked in origin and practice," (2011, pg. 112). These origins of dwelling were created by the Greeks as well.

Hestia, the first born of Kronos, was the first engulfed by Kronos and the last extracted. Hestia in the eyes of the Greeks was a goddess of necessity. She was believed to be at the heart or hearth of every home and with Hestia's presence, each household became a temple in honor of her. Hestia's warmth burned at the center of the earth, and she maintained the ultimate balance

within the realm of the community. Robinson goes further to discover the meaning of Hestia within a linguistic dimension. "The French scholar, Jean Joseph Goux, ties the etymological origins of the Greek word *estia*, from which Hestia derives, to the verb "to be", a root shared by the words *essence*, *substance*, and *dwelling*. In fact, the words *earth*, *heart*, and *hearth* all share etymological core meanings," (Robinson, 2011, pg. 113). Hestia becomes the cord or threshold between worlds, and the first architect. Dwelling was born from Hestia, from the illuminations created by the hearth and Vitruvian fire.

Historical, Social, & Cultural Context

Her fires spark the creation of ritual within human life. The third chakra is believed to be an element associated with fire, and it is situated within the belly or stomach. Due to this, places of ritual and participation become the epicenter of Hindu practice, a practice of small humble activities which awaken consciousness. These practices continue into the Japanese Wabi-sabi where moments of beauty and richness are derived from acts of simplicity. Nourishment becomes an epicenter of being due to the touch of warmth created within the body. However, touch is not the only sense able to create an experience of being. Auditory experiences of being have deterred overtime, but can be found within many ancient ruins.

Historical, Social, & Cultural Context

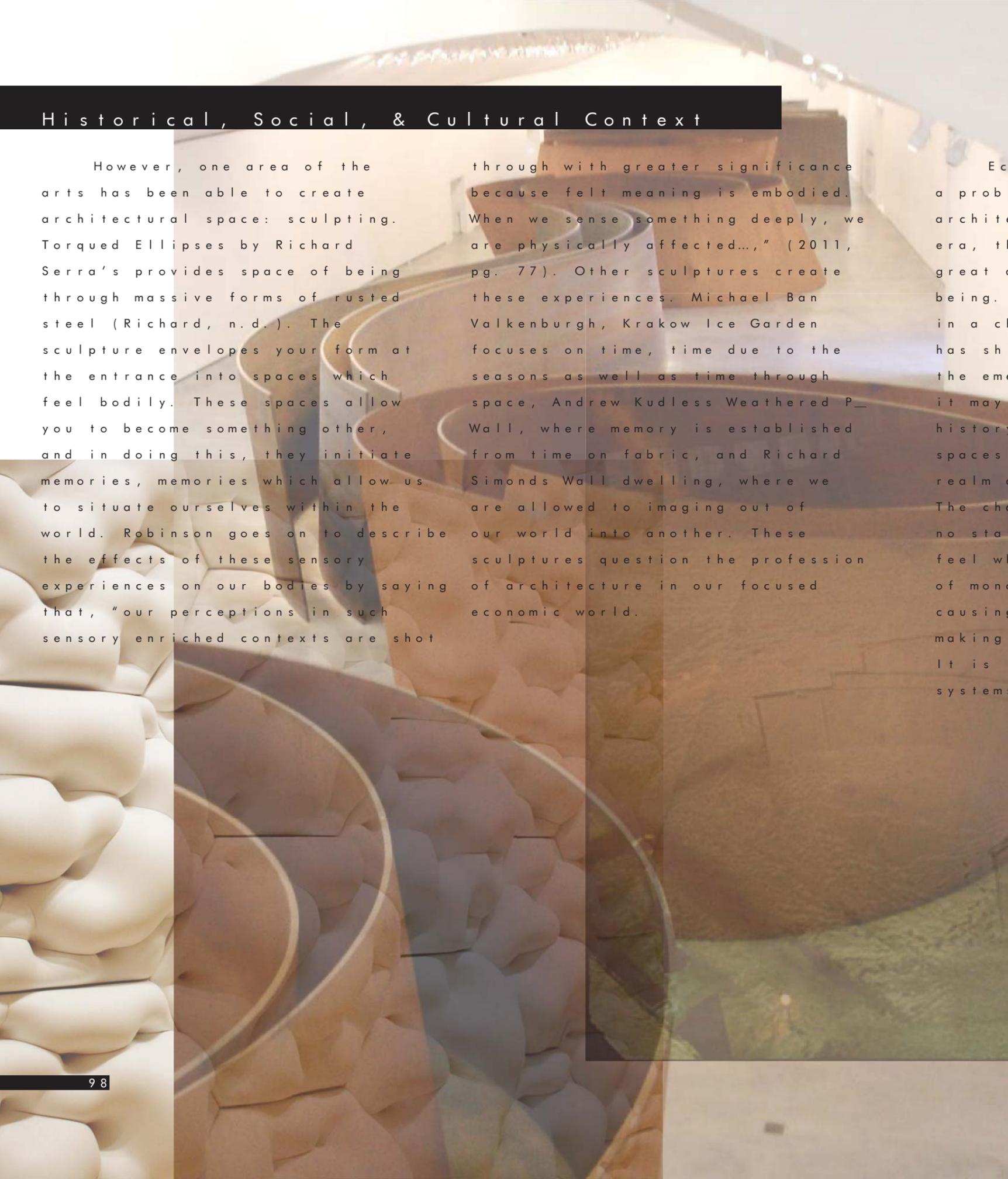
The Mayans of Mexico made pyramids acting as massive instruments of music. Feet would move across the massive staircases of the sacred mountains, mountains where clouds were believed to gather and condense to produce rain. Scientists have studied the frequencies of various pyramids of Mayan culture and have found extensive similarities, enough to consider the possibility that these pyramids were created to play music of the rain (Robinson, 2011). The participation of the body on stone to delivered the essence of rain to the Mayan people, the simple act of touching and listening to bring rain, was a crucial aspect to being and civilization within Mayan culture, an architectural heartbeat. These acoustical inventions can be found in other ancient cultures as well.

The Shah Abbas Mosque located in Isfahan exhibits extraordinary qualities to produce a feeling of being (Robinson, 2011). When standing at the summit of the main cupola, multiple echoes of yourself are created, to be exact, seven. However, if only one foot to the side, you will hear nothing. It is believed that the creators of the temple knew the principles of the echo and that these principles were used in the temples creation. You feel your essences through echo. This is why it is believed that listening was cherished within this ancient culture in the creation of public monuments. These places of movement, auditory and physical, are presented to us in ancient Mayan ruins and the Shah Abbas Mosque transfer into other forms of architecture in stronger haptic form.

Robinson states that, "touching does not stop at the skin; it involves deformations of tissues, configuration of joints, and the stretching of muscle fibers through contact with the earth. In the haptic system, the hands and other body members are

active organs of perception," (2011, pg. 48). Science has shown a correlation between the receptors of touch on our feet which send messages to your brain with the surfaces we walk on. According to researchers, a loss of balance occurs slower in elderly people walking on cobblestones regularly than those who walking on a smooth surfaces. According to Robinson, this has been known by the Chinese for many years. In Taiwan people travel on pebble paths barefoot before going to work. These paths have proven to create a strengthening of health and wellness. Our bodies learn through our feet. These pebble paths allow the Chinese to place their body within the world through haptic sense. It is difficult to find these senses within modern societies flat pavements. Economics has deterred the value of the modern street on our bodies. Architecture hits a massive front when it comes to economics, and it has not yet found its balance between the benefits of quality space on our body and capitalistic value.

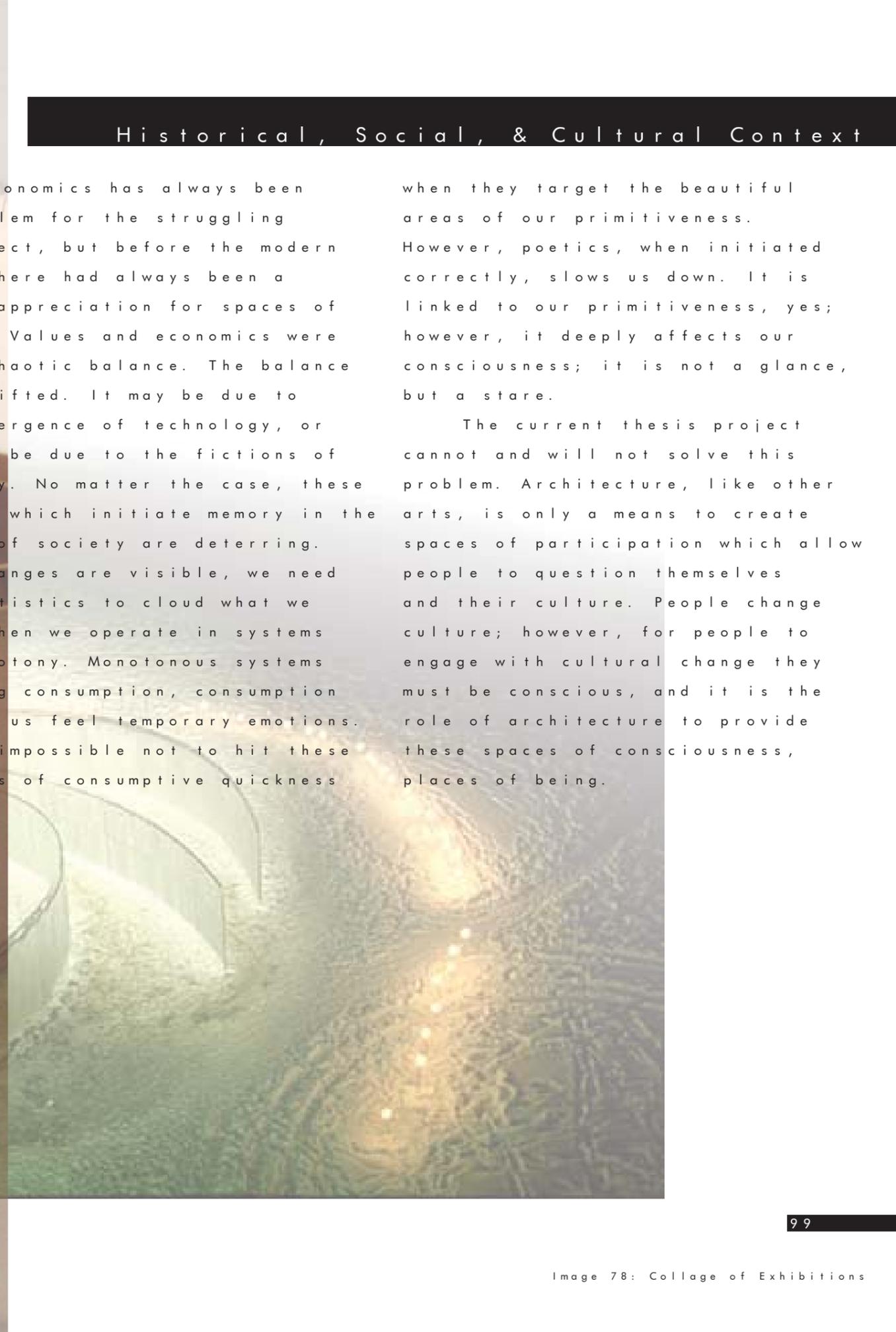




Historical, Social, & Cultural Context

However, one area of the arts has been able to create architectural space: sculpting. Torqued Ellipses by Richard Serra's provides space of being through massive forms of rusted steel (Richard, n.d.). The sculpture envelops your form at the entrance into spaces which feel bodily. These spaces allow you to become something other, and in doing this, they initiate memories, memories which allow us to situate ourselves within the world. Robinson goes on to describe the effects of these sensory experiences on our bodies by saying that, "our perceptions in such sensory enriched contexts are shot

through with greater significance because felt meaning is embodied. When we sense something deeply, we are physically affected..." (2011, pg. 77). Other sculptures create these experiences. Michael Ban Valkenburgh, Krakow Ice Garden focuses on time, time due to the seasons as well as time through space, Andrew Kudless Weathered P_Wall, where memory is established from time on fabric, and Richard Simonds Wall dwelling, where we are allowed to imaging out of our world into another. These sculptures question the profession of architecture in our focused economic world.



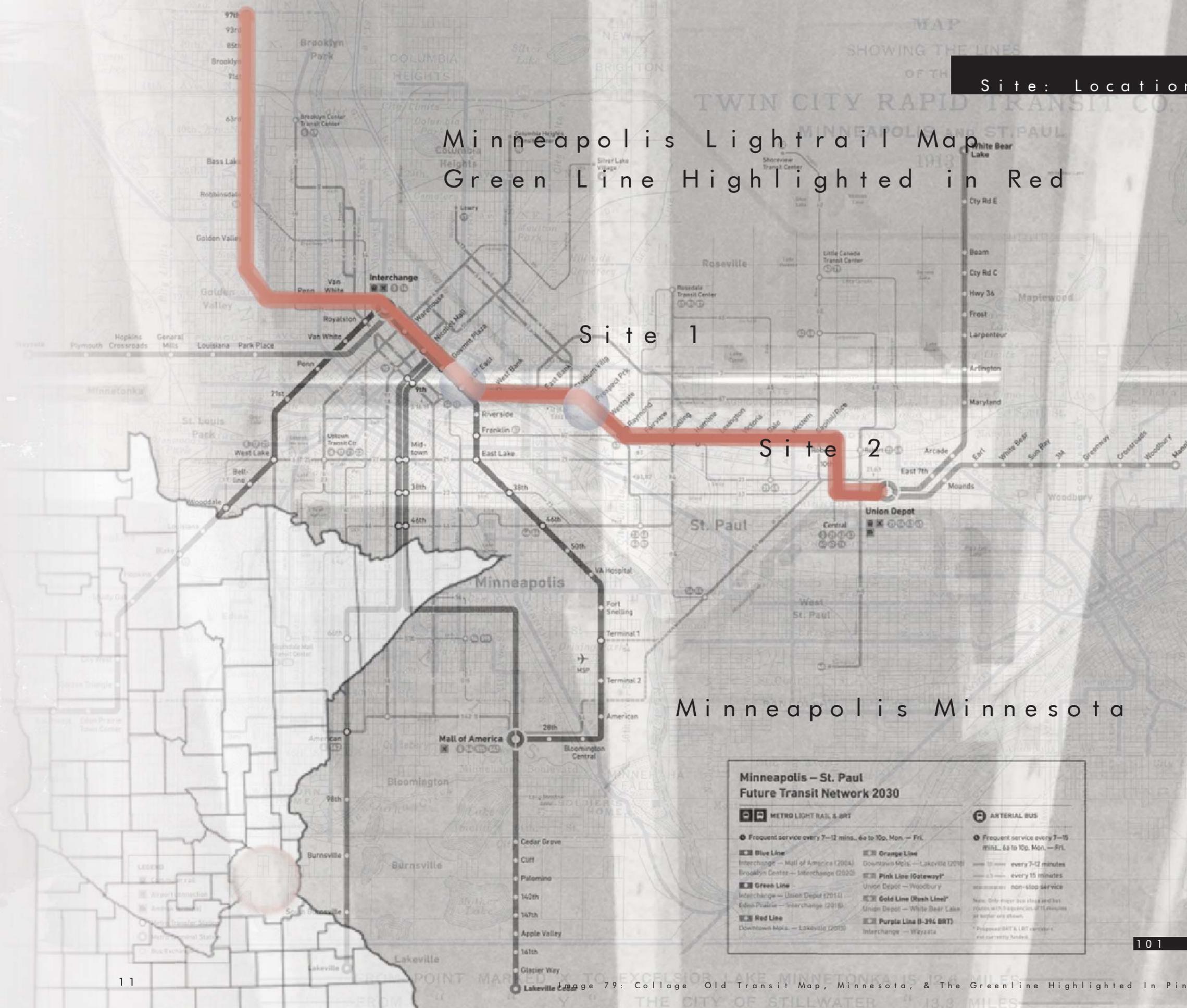
Historical, Social, & Cultural Context

Economics has always been a problem for the struggling architect, but before the modern era, there had always been a great appreciation for spaces of being. Values and economics were in a chaotic balance. The balance has shifted. It may be due to the emergence of technology, or it may be due to the fictions of history. No matter the case, these spaces which initiate memory in the realm of society are deterring. The changes are visible, we need no statistics to cloud what we feel when we operate in systems of monotony. Monotonous systems causing consumption, consumption making us feel temporary emotions. It is impossible not to hit these systems of consumptive quickness

when they target the beautiful areas of our primitiveness. However, poetics, when initiated correctly, slows us down. It is linked to our primitiveness, yes; however, it deeply affects our consciousness; it is not a glance, but a stare.

The current thesis project cannot and will not solve this problem. Architecture, like other arts, is only a means to create spaces of participation which allow people to question themselves and their culture. People change culture; however, for people to engage with cultural change they must be conscious, and it is the role of architecture to provide these spaces of consciousness, places of being.

Minneapolis Lightrail Map Green Line Highlighted in Red



Site 1

Site 2

Minneapolis Minnesota

**Minneapolis – St. Paul
Future Transit Network 2030**

METRO LIGHT RAIL & BRT	ARTERIAL BUS
<ul style="list-style-type: none"> Green Line Interchange — Mall of America (2004) Brooklyn Center — Interchange (2020) Blue Line Interchange — Union Depot (2014) Eden Prairie — Interchange (2015) Red Line Downtown Mpls. — Lakerville (2019) 	<ul style="list-style-type: none"> Orange Line Downtown Mpls. — Lakerville (2019) Pink Line (Gateway) Union Depot — Woodbury Gold Line (Rush Line) Mound Depot — White Bear Lake Purple Line (I-394 BRT) Interchange — Wazysta
<ul style="list-style-type: none"> Frequent service every 7–12 mins., 6a to 10p, Mon. – Fri. non-stop service 	<ul style="list-style-type: none"> Frequent service every 7–15 mins., 6a to 10p, Mon. – Fri. every 15 minutes

Notes: Only major bus lines and bus routes with frequencies of 15 minutes or longer are shown. * Proposed BRT & LRT services are currently funded.

Site Introduction

Both of the site locations are embedded within functionality in order to amplify the crucial experience of the nest within the city. Site one, located next to the Vikings stadium which is a direct opponent of intimacy, being a space created for the masses, not the individual. In addition, Site one is within an abundance of new construction, either in progress or proposed. Site two is located on the University of Minnesota campus, a campus struggling to connect itself to the downtown of the city. The light rail connects the two architectural gaps within the city, increasing their juxtaposition to the purely functional nature of the city and aiding in bending an

architectural reality. Site one houses art exhibition spaces and site two provides study spaces both for the University of Minnesota students.

The movement between both architectural site locations is provided by an image of functionality within Minneapolis, the light rail. Site one sits adjacent to the line while site two sits directly in between two light rail lines on Washington Avenue. The architecture speaks across the city through a manifestation of the nest embedded within irony, within consciousness, within sheets, within poetry, the way a bird embeds itself within a nest in multiple locations of the city.

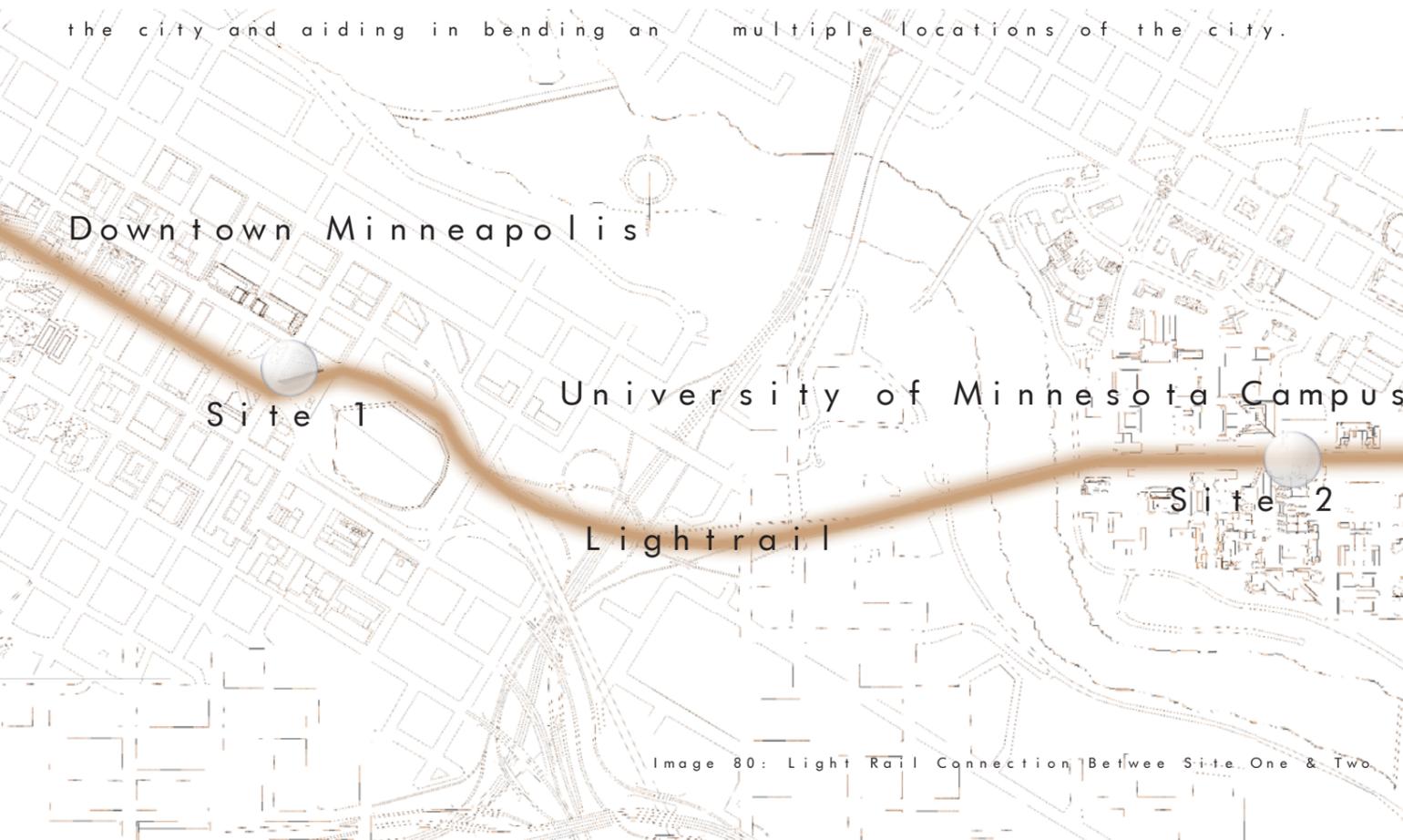


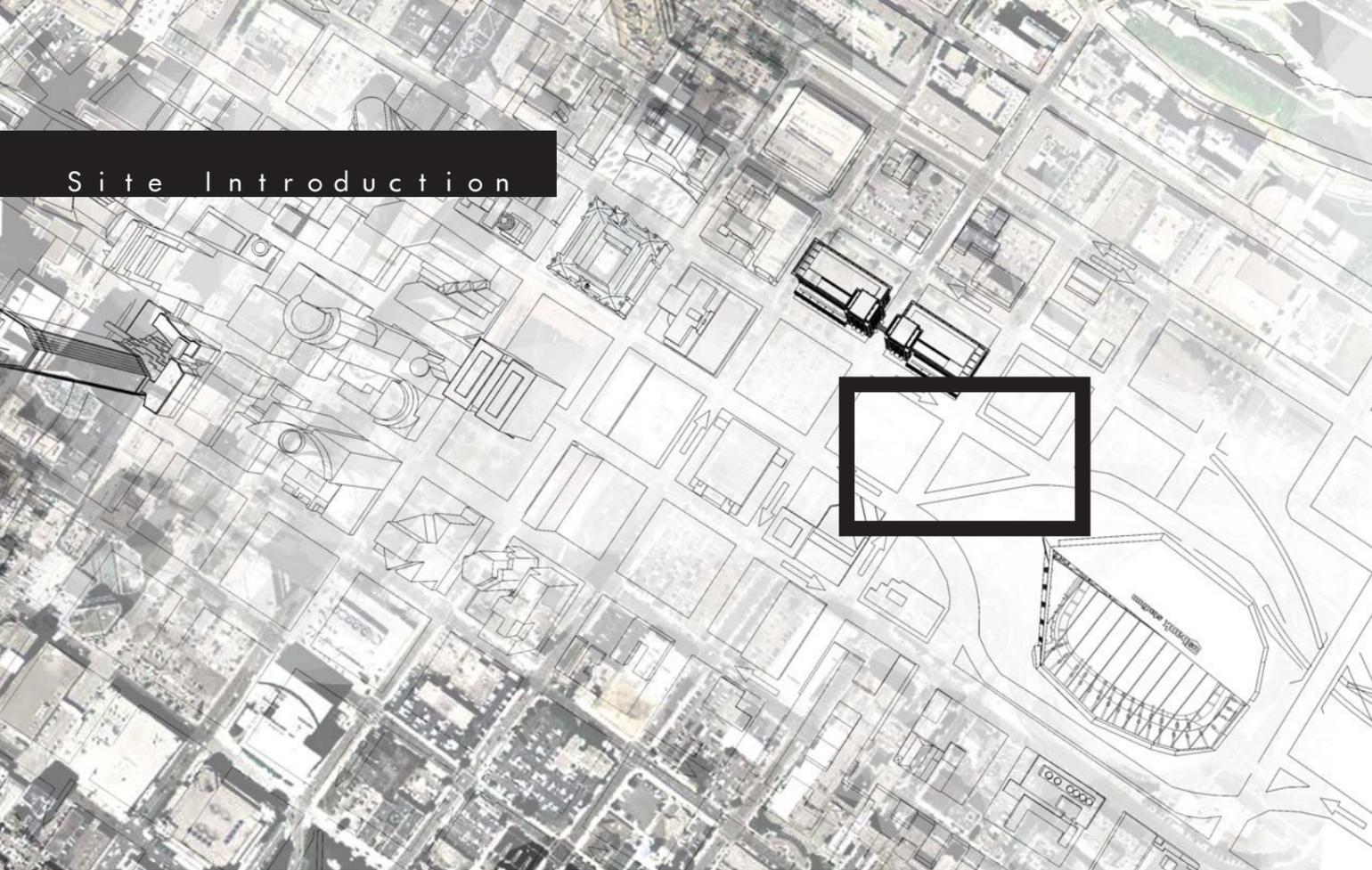
Image 80: Light Rail Connection Between Site One & Two

Site Introduction



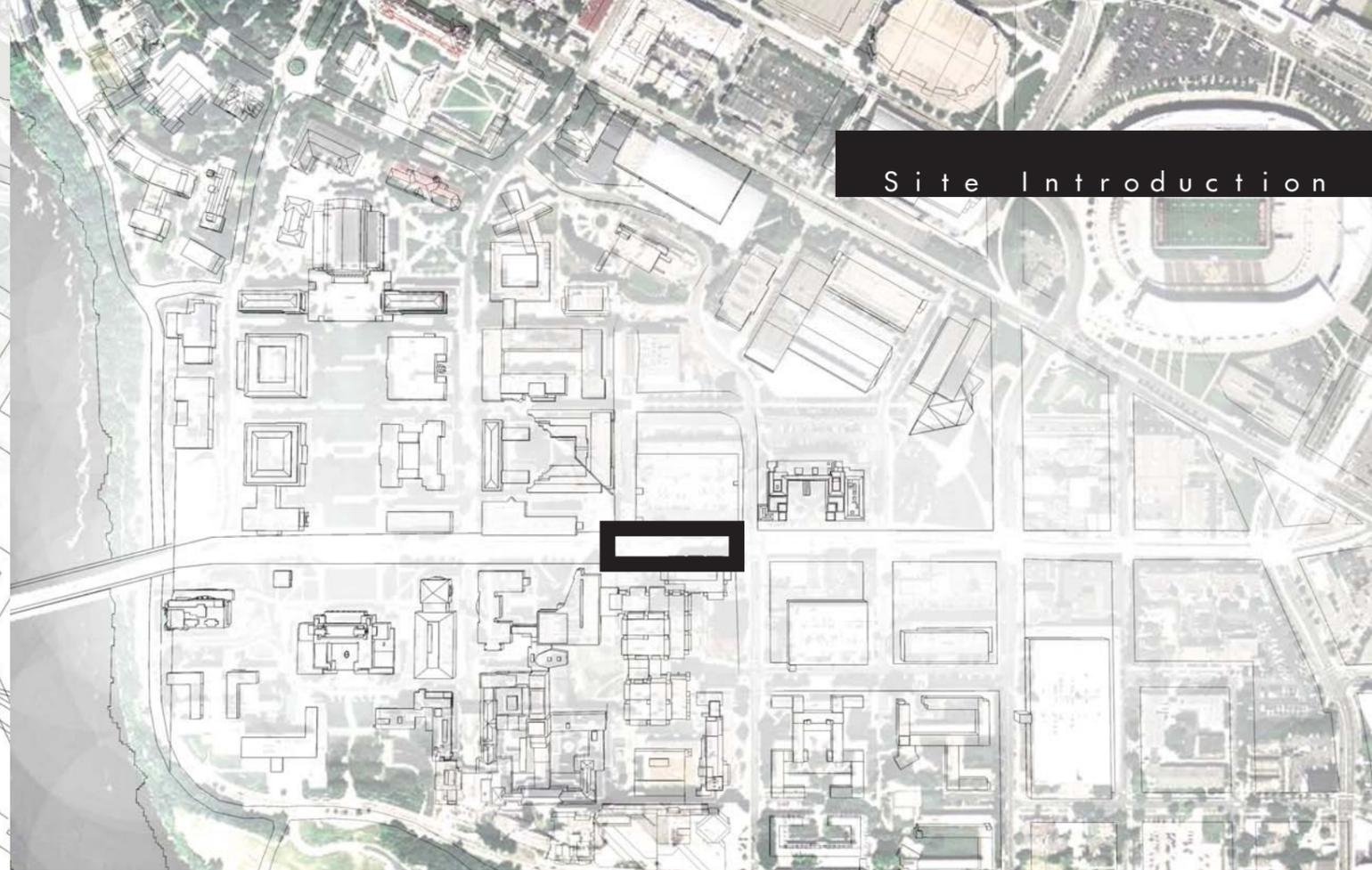
Image 81: Light Rail Site One

Image 82: Light Rail Site Two



Site Introduction

Image 83 & 84: Aerial Site One



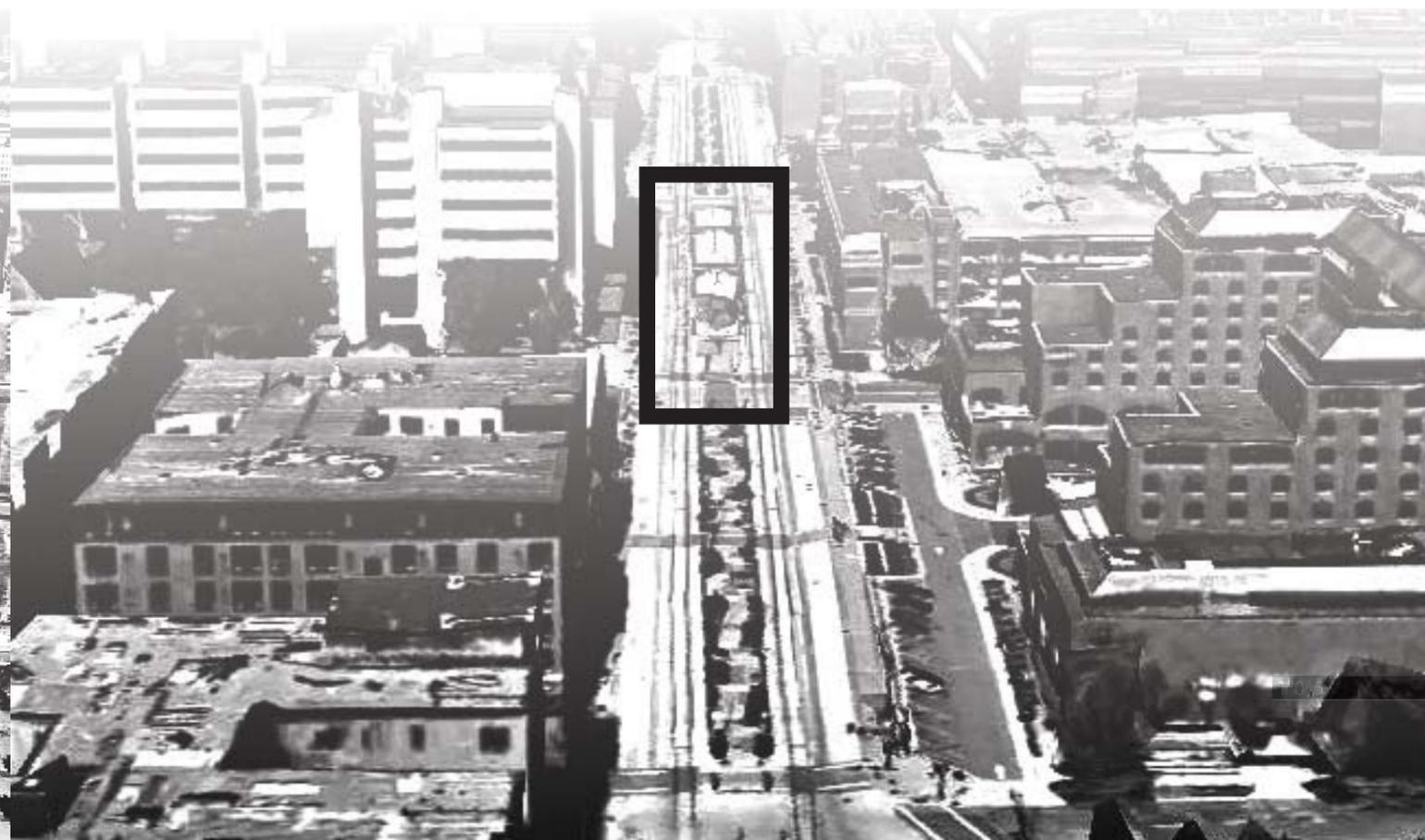
Site Introduction

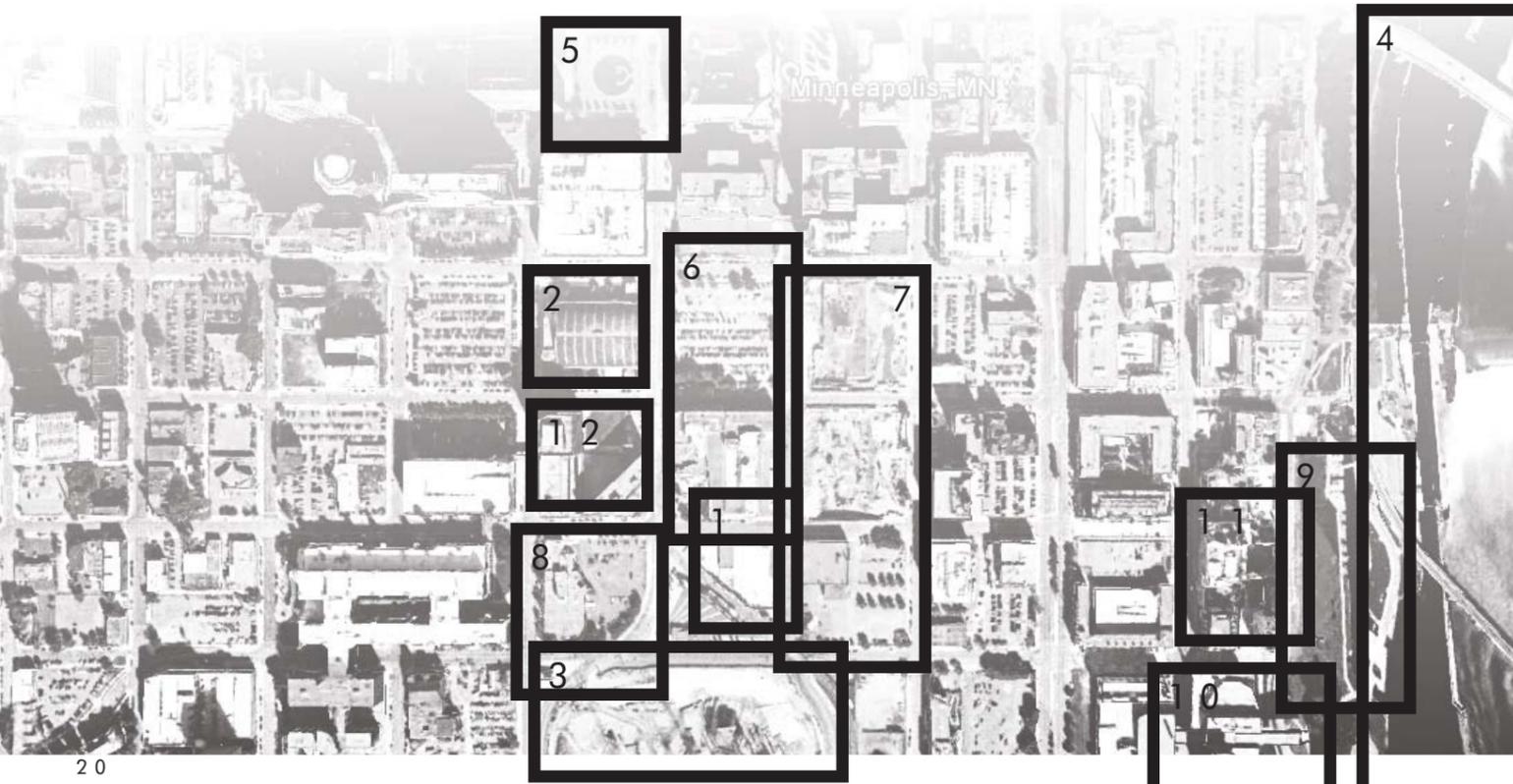
Image 85 & 86: Aerial Site Two

Site 1



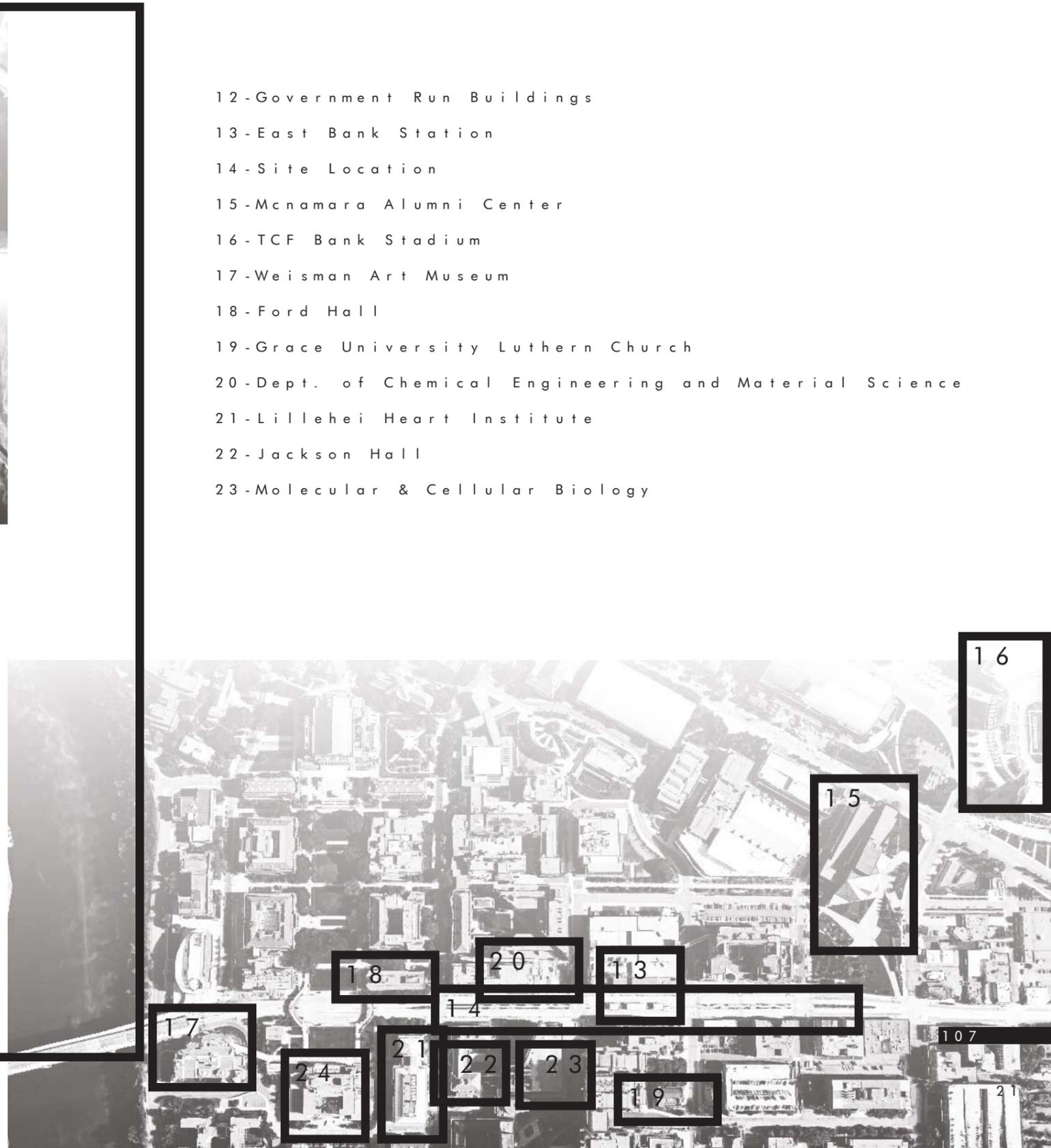
Site 2





20

- 1- Site Location Next to Downtown East Platform
- 2- Old Armory (Currently Being Restored)
- 3- New Vikings Stadium Location
- 4- Mississippi River: St. Anthony Falls
- 5- Government Center Plaza
- 6- New Park Construction (Under Demolition)
- 7- New Residential Towers & Parking Ramp
- 8- Future Development Site
- 9- Mill City Ruins
- 10- Guthery Theatre
- 11- Mill City Museum



- 12- Government Run Buildings
- 13- East Bank Station
- 14- Site Location
- 15- McNamara Alumni Center
- 16- TCF Bank Stadium
- 17- Weisman Art Museum
- 18- Ford Hall
- 19- Grace University Luthern Church
- 20- Dept. of Chemical Engineering and Material Science
- 21- Lillehei Heart Institute
- 22- Jackson Hall
- 23- Molecular & Cellular Biology

16

Site One

Years ago the city of Minneapolis decided to condense. They attempted to push all of the new construction into a confined area downtown in hopes of creating a stronger commercial atmosphere, as well as, a stronger sense of a downtown community. The plan to condense amenities into the downtown of the city worked; however, while focusing on the density of the city the waysides fell apart. Seas of parking lots surround the quickly growing density in downtown Minneapolis. Now, the city is forced to expand out, and in doing so, they are faced with the overarching problem of failure. The idea of failure has caused a startling amount of growth to happen quickly in the East Downtown area of Minneapolis. The city believes they can create an extension of the city center. Immediate density within this extension will promote further growth. The helpful and optimistic plan for downtown development can be viewed within the cities 2025 plan...



Site One

Image 87: Site One Collage

1. **Double Downtown's Residential Population:** Expand the residential population to 70,000 as a catalyst for driving Downtown's next wave of business vitality, social improvement and cultural renewal. Add 15,000 housing units; expand Class A multi-tenant office space by 3 million square feet; add 1,100 hotel rooms, and build 200,000 square feet of retail space, including at least two new grocery stores.

2. **Transform Nicollet Into a 'Must See' Destination:** Extend and invigorate the original mall segment; establish "must-see" destinations along this route. Re-designate the Nicollet corridor as running from the Walker Art Center, through Loring Park to the Mississippi River, and ending at the foot of the Father Hennepin Bridge.

3. **Build Gateway Park:** A new linear park, stretching from the light rail station on 5th Street to the river, will constitute the new Nicollet's north end. The park's central feature will be a large public gathering place just north of the Central Library. Gateway Park will be a development catalyst for the empty blocks that, in 2011, characterize Nicollet's north end.

4. **Create a Consistently Compelling Downtown Experience:** Deliver a consistently excellent pedestrian experience that inspires people to explore Downtown block after block, no matter the season or time of day - 24/7/365. Embrace density to build the kind of critical mass required to sustain a successful urban core. Leverage theater, music, art and sports attractions to aid in that pursuit.

5. **Build a New Vikings Stadium in Downtown Minneapolis:** A new Vikings Stadium, located on the former site of the Metrodome, will be connected to the region's busiest transit hub (the Transportation Interchange) and will be designed to maximize Downtown's long-term entertainment value.

6. **Lead the Nation in Transportation Options:** Maintain and improve high capacity for commuters on our streets. Increase transit's mode share for daytime commuters from 40 percent to 60 percent. Increase circulation within Downtown by installing a Downtown Circulator (whether streetcars or zero emission busses), while intensifying regular transit service in close-in neighborhoods.

7. **Create and Sustain a Green Infrastructure and Showcase the Riverfront:** Establish and intensify the tree canopy throughout Downtown. Create green corridors that connect downtown districts and close-in neighborhoods. Enhance and emphasize the Riverfront as a world-class destination and Downtown's green focal point.

8. **Forge Connections to the University of Minnesota:** Leverage the Central Corridor's light rail service to create a stronger link between campus and Downtown. Extend green corridors over the freeway trench that separates the CBD from the West Bank campus and establish a major new residential district on and around the Metrodome site.

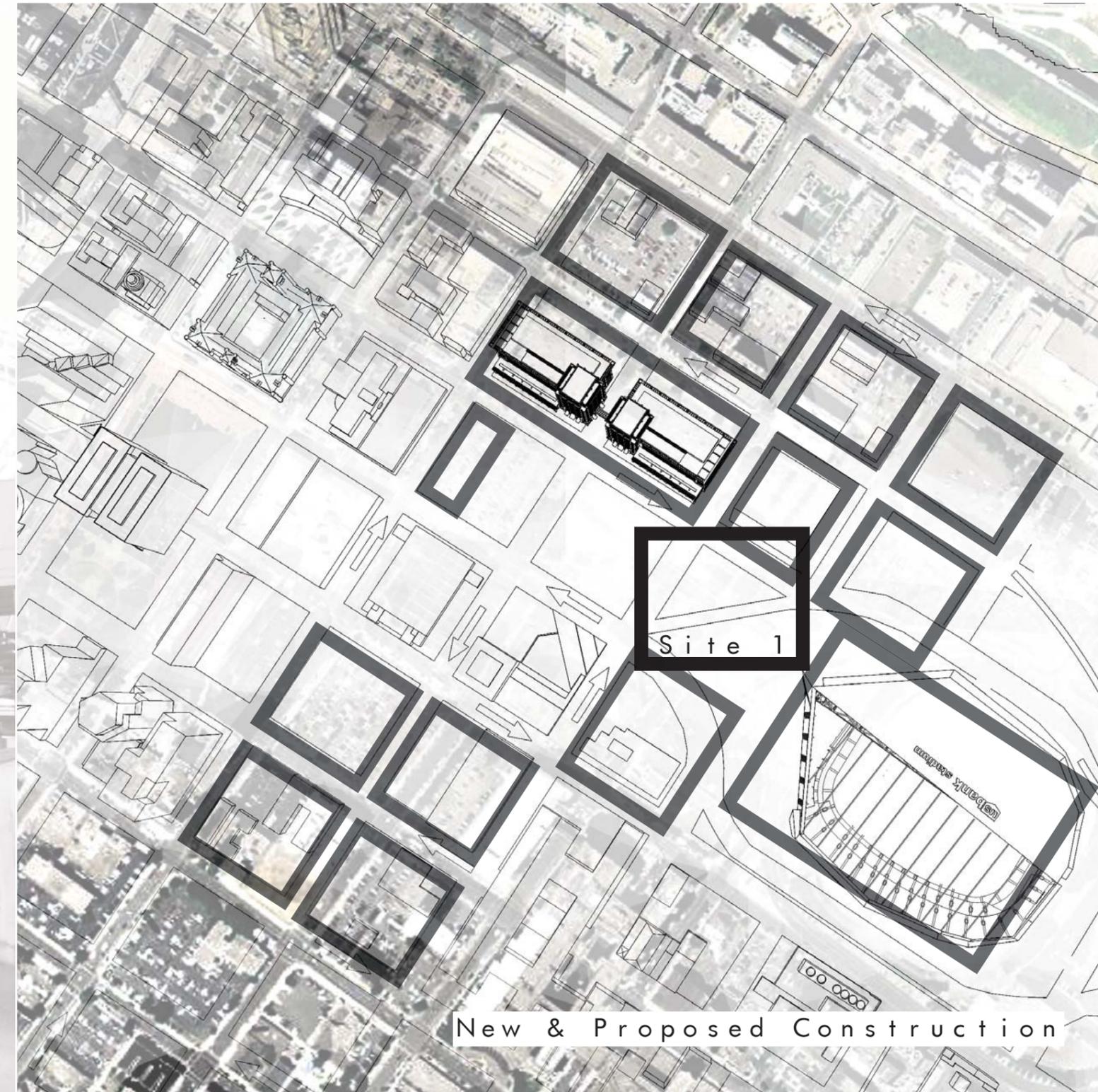
9. **End Street Homelessness:** Extend housing and outreach efforts so that the 300-500 people who sleep outside or in inhumane places have shelter, treatment and job training that keeps them off the streets.

10. **Launch a Festival of Ideas and Civic Engagement:** An annual festival will bring visitors, innovative thinking and civic energy to a city already noted for its citizen involvement. The festival will focus on creating a better future for all - locally, nationally and globally.

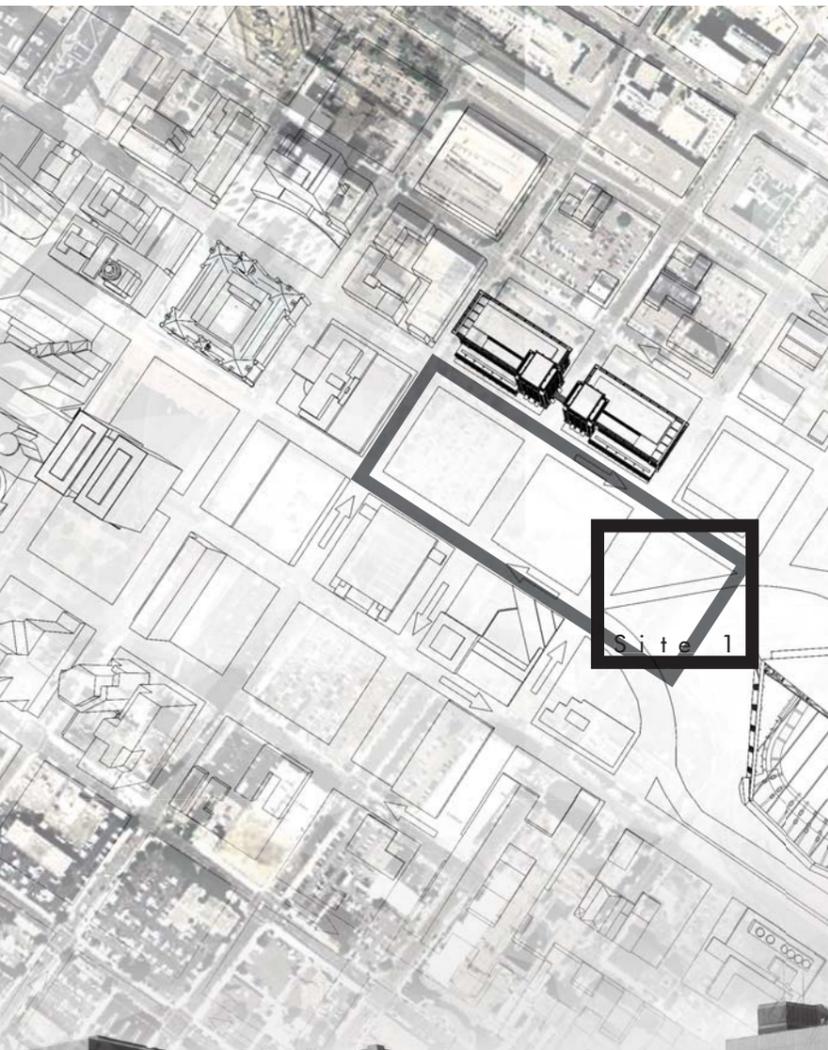
The 2025 plan plays a main role in the project's site selections. Two sites, one next to the new Vikings stadium and the other in the University of Minnesota campus will activate the cities leftover gaps within their new development plan and will promote the 2025 plan on a social level.

Located directly in front of the new Viking's stadium, site one will activate a gap by embedding itself within the underground parking structure adjacent to the Minneapolis Greenline. Currently, the site is being considered for the East Commons Park; however, the new park has two roadways creating major intersections, and the city is less concerned with the current sites separation from the overall park. Therefore, the park may create its own separate public experience dissolving the intention to promote community engagement on a larger scale.

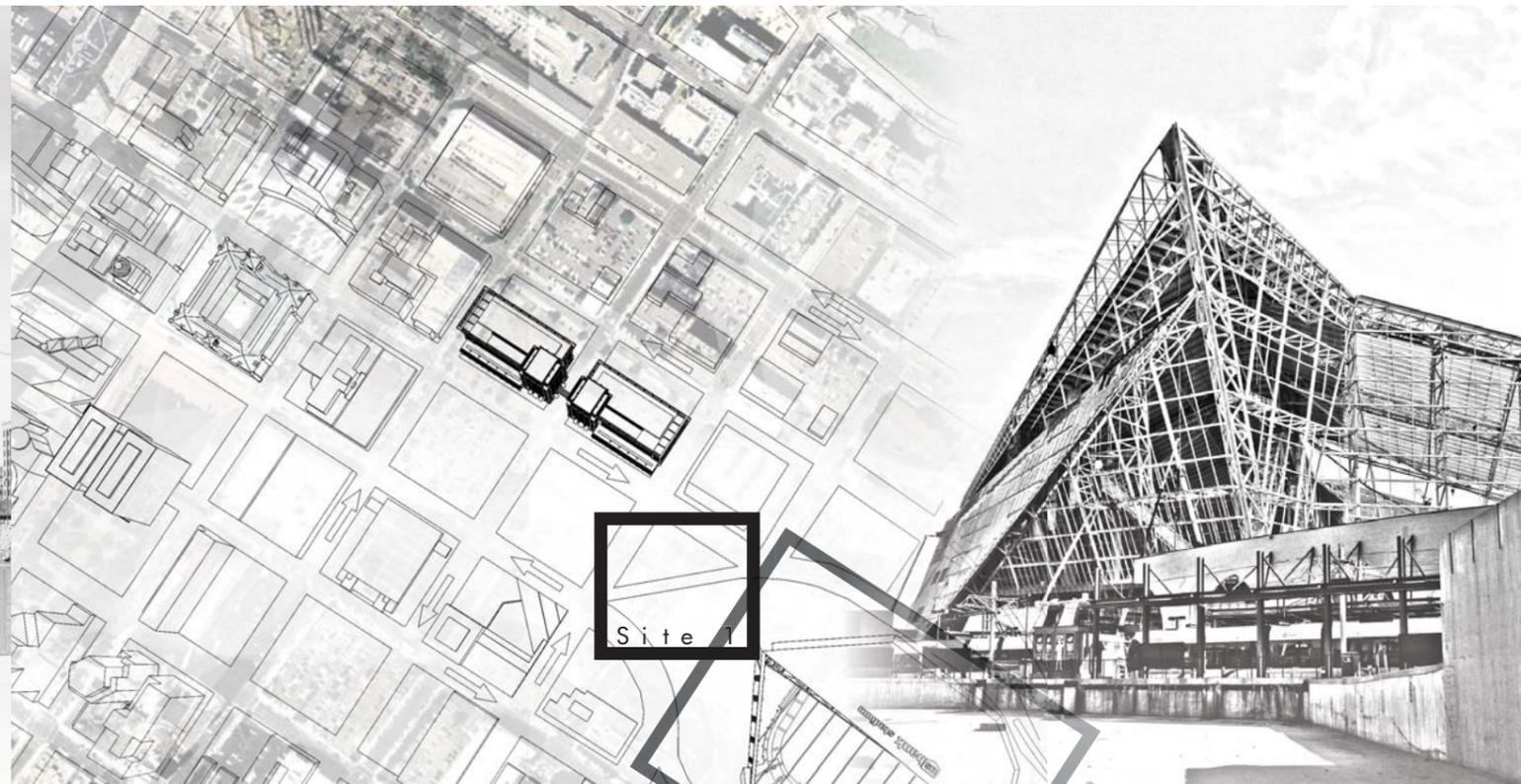
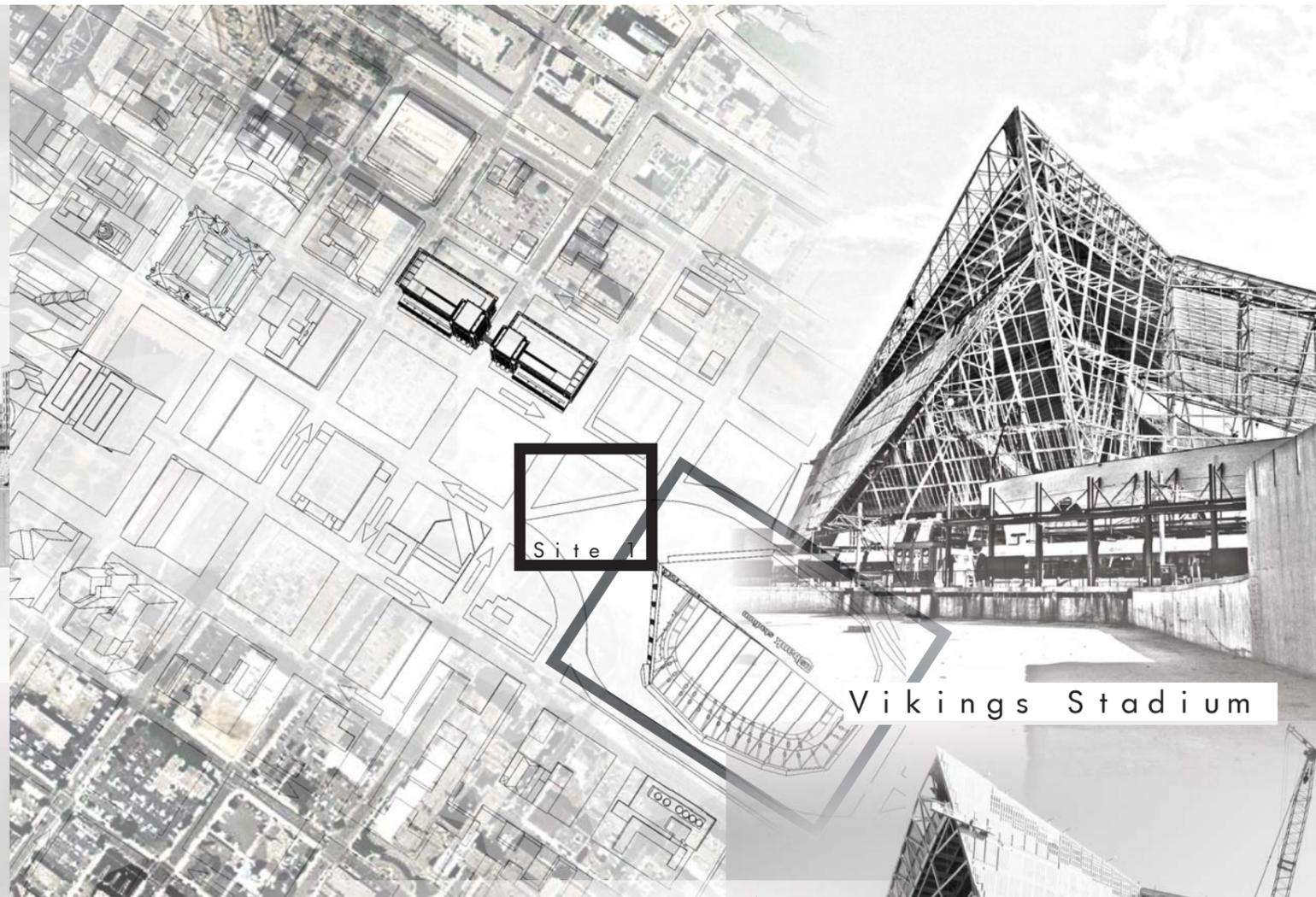
Previously, the sites surrounding areas were owned by the Star Tribune; however, ownership has currently changed which has led to mass development surrounding the site. Wells Fargo is constructing two business towers which will serve as their first step to create a concentration of their business within downtown Minneapolis. In addition, the two towers will provide residential units to help the city's goal of doubling their downtown population.



New & Proposed Construction



New Park Construction



Vikings Stadium



To promote the well-being of their business and downtown Minneapolis, Wells Fargo has agreed to make a large donation to the city to construct the East Commons Park. The city is still searching for donations for the new park development and is optimistic of its completion. The latest East Commons Park design meeting was on October 14th, 2015, and the city is hoping to reach a successful design of the park within the next few months due the upcoming Vikings Stadium unveiling.

The new Vikings Stadium, currently being constructed adjacent the site on the old Metrodome location, is expected to be finished for the 2018 Superbowl. The new Viking Stadium has prompted a need for more

parking in the area which has led to Ryan's new parking ramp.

The ramp will provide parking for the Wells Fargo employees, as well as, provide parking to future business growth within the area. However its most important function to the city will be to provide parking for those attending the Vikings games within the new stadium. The new ramp will help to dissolve the sprawling parking which the city is seeking to eliminate in their growth of the condensed city.

Currently, the plans for the new ramp display residential units above the ramp to mimic Wells Fargo's mixed-use towers. Ryan has played a major role in the growth of this area due to their economic gain.

Social Issues & Opinions

Since the growth has happened within the age of the internet, many conversations have taken place through the form of blogging. Although these conversations hold no statistical value, they raise great questions on the future growth of the site. Placing these conversations

at the forefront during site collection will produce a stronger social response for the proposed architecture. Here are several of the conversations occurring online within the following pages. Located below are 3 summaries of the three blogs.

Latest concept for downtown Minneapolis park revealed by Peter Callaghan

Summary 1: In this discussion many voices of the public are concerned about Portland Avenue being a problem. No one is concerned for the disconnection of this thesis' site to the park. Furthermore, parking seems to be a major issue; even though, there are large amounts of public transportation surrounding the site. The blog then goes on to discuss the idea of grass in a downtown area. Most of the public wants a large area of grass because the downtown area is lacking in these types of spaces; however, many are concerned that the grass won't last when the Minnesota

Vikings throw their events inside the park. They want these areas to be covered by something tougher, but many do not want these tougher surfaces to be concrete since the downtown area is made up of these spaces. Lastly, a couple of people voiced their opinions about if the park is actually public. The Minnesota Vikings have control over that park over 80 days of the year. The organization may not use all of these days, but they can. Many are questioning if this park is meant to be private instead of public because of this.

IT'S HARD NOT TO NOTICE

SUBMITTED BY RAY SCHOCH ON APRIL 9, 2015 - 9:59AM.

...the prevalence of "architect-speak," a variation on George Orwell's "doublespeak." My thanks to Mr. Callaghan for providing readers with some examples: "...The westerly block is more organic and focused on respite, while the eastern block is rectilinear and flexible." Sigh. As in Orwell's version the use of a specialized language helps to obscure fairly simply concepts, making the result more palatable to, or at least less well-understood by, the general public. While it's linguistically interesting to see "rectilinear" and "flexible," in the same sentence, there's no obvious relationship between the two terms, since a "flexible rectangle" is oxymoronic. If there will be no parking around the perimeter of the "park," use will more or less automatically be limited to those living nearby, or to those attending a specific

event in the space, and using some other means of transit to get there. That certainly seems to be baked into the design(s), and frankly, if I'm paying big bucks for a luxury condo (the only kind of condo we build in the Twin Cities) that faces the "park," I wouldn't want it to be populated on a daily basis by the usual riff-raff one sees in regular parks. Families, children, dogs, etc., are for the more plebeian open spaces elsewhere in the city. It's not a space, in other words, that a city resident who doesn't live downtown is likely to take a visitor to, since convenient access to the space is obviously a secondary consideration except for those wealthy enough to be living in the proposed residential building, and other, similar buildings in the immediate area. The Super Bowl would be an obvious exception. Happy to see my tax dollars going to produce something "organic" that induces "respite," however...

HOW COULD IT BE MORE CONVENIENT?

SUBMITTED BY DAVID TINJUM ON APRIL 9, 2015 - 5:22PM.

Ray, you forgot to consider:
- The 150,000+ people who work & live Downtown who are accustomed to having to walk more than 30 feet from their parking spot/transit stop/bike rack to their destination.
- The millions of visitors to Downtown each year that rely on transit when staying Downtown.
- The millions of Twin Cities residents who use (gasp!) LRT every year, which stops at

the front door of the Commons.
- The many thousands who bike Downtown every day.
- Last but not least, let's not forget the thousands of parking lot spaces within 3 blocks of the new park that are usually empty. Is walking a couple of blocks (worst case) really a deal killer?
David Tinjum
Publisher, Mill City Times

BEFORE WE EVEN GET TO THE DESIGN

SUBMITTED BY ADAM MILLER ON APRIL 9, 2015 - 12:45PM.

The biggest issue in these images is the street that cuts the park in half. Maybe the park can survive this intrusion, but before we commit to it, let's try closing Portland for awhile and making Park two-way.

If the test leads to horrors, then fine, build a park in two parts. But it seems much more likely that the relatively limited traffic currently using these two streets can either fit onto Park or find other routes. This is much too easy to test to just go forward with an obvious major drawback.

PORTLAND COULD BE A FEATURE, NOT A BUG

SUBMITTED BY DAN LANDHERR ON APRIL 9, 2015 - 3:08PM.

If Portland is closed for events then

using it as the event space makes sense. Keep the tailgater traffic on the street and off the grass.

REPORTS ARE IT WILL BE CLOSED FOR EVENTS

SUBMITTED BY ADAM MILLER ON APRIL 10, 2015 - 10:35AM.

That's not the problem. The problem is the rest of the year, when we're most

interested in attracting people to use the park, when having cars rolling through the middle may be a serious problem.

PARKING

SUBMITTED BY RALF WYMAN ON APRIL 9, 2015 - 2:34PM.

Wait, does "There would be no parking allowed next to the new park" mean not on 4th or 5th streets or Park Ave? That's nuts. People park next to Loring Park, Gold Medal Park, the streets by Stone Arch bridge, etc. I'd be fine with no parking on the block

of Portland running through the park - that makes sense. But one of the ways people will come and be casual users of the park, cafes, and features is if they can park nearby. 2 hr meters makes perfect sense. Red-bag them on game days, concert days etc if they must, but day-to-day, parking is part of the mix of a multi-modal, vital city.

PORTLAND

SUBMITTED BY RAY SCHOCH ON APRIL 9, 2015 - 3:17PM.

I don't live downtown, so I've no idea what kind of use is normal for Portland Avenue, but Adam's comment makes a great deal of sense. If, as he says, eliminating the street leads to "horrors," then sure, put it back (we don't need another K-Mart situation), but none of the designs presented provide a way for people to easily

move from one segment of the "park" to the other, and if we have to have the "park," dividing it with a street makes no sense. I'm sympathetic to Max's complaint, as well, but "open space" pretty much assumes grass. Too many trees make the space claustrophobic, and the last thing downtown needs is another pair of city blocks covered with pavement. Surface parking lots without the parking don't strike me as an appealing feature.

IT'S GOOD THAT THE COUNTY IS

SUBMITTED BY CONSTANCE SULLIVAN ON APRIL 9, 2015 - 3:22PM.

It's good that the county is insisting that Portland Ave. remain open to traffic, despite this little "park" that will sometimes (a few weeks each year) be available for the general public. The street was there first, has a fair amount of traffic (with Park Ave.), and is an important way for lots of folks to

get to south Minneapolis without trying to use the frequently-jammed freeway. What amazes is that the designers actually want a water feature or two, that spews mist in the wind and cold weather of winter. If they want green, go green, with trees and small shrubs. Grass? That's what should be the subject of experiment, to see if grass can live under so many feet.

FALSE PREMISE OF OPERATIVE PUBLIC INTEREST

SUBMITTED BY STEVE TITTERUD ON APRIL 10, 2015 - 7:15AM.

The public interest does not matter in this sordid affair, except as

a distracting noise to deflect our attention from the fundamental fact that this space is virtually owned by, and will be deployed primarily for the benefit of - the MN Vikings.

Summary 2: Many of these blog comments discuss what the writers believe to be negative aspects to the downtown. The major talking point is homeless people. However, the ethics and morals of this thesis do not consider the occupation of space by any homeless or none homeless person to be a problem. This thesis intends to treat all people with respect and dignity. Lastly, many people are fearful of the new development speed. They are hesitant to believe in the success the area is proposed to ensue when the construction is completed.

Mouthwash

JUN. 3, 15 1:50 PM

One thing hasn't changed since the time the Nicollet Mall was first developed. The urban planning drawings have always showed proposed public areas being frequented by fun, wholesome people -- whereas in reality, in a society like this such developments tend to more attract seedy types, homeless shopping carts, etc.

Mspshadow

JUN. 3, 15 8:55 AM

I'm happy to see these surface parking lots developed, but I'm still curious where these Wells Fargo employees in the new buildings will be coming from: Wells Fargo Tower? Wells Fargo Mortgage building in South Mpls?

Godrake

JUN. 3, 15 9:37 AM

@mspshadow They've said they want to consolidate their employees spread around the metro into downtown Minneapolis. Wells Fargo tower is staying as is. I'd look for them to vacate suburban office campuses like in Golden Valley.

Turkeyroost

JUN. 3, 15 8:51 AM

So how is the 'significant contribution' in line with Wells Fargo's recently announced 'Effectiveness and Efficiency 2020' initiative to reallocate resources and people????

Sanscomedy

JUN. 3, 15 9:52 AM

@turkeyroost Probably more to do with vacating wasteful suburban locations.

Halfback

JUN. 3, 15 10:53 AM

@sanscomedy @turkeyroost Nope, it is all downtown employees for now.

Eyerolltime

JUN. 3, 15 12:06 AM

I am so loving all the development in Downtown East. I also can't wait for the redesign of Nicollet Mall. It's so exciting to be in the middle of it while it's all happening. The long-term benefits will be huge for the city.

jrewing10

JUN. 3, 15 12:32 PM

The Nicollet Mall is quite nice the way it is, the problem are the people on it. My wife and I went for a walk on Sunday, talk about an experience. Unless they are coming up with a way of keeping the riff raff away, any changes they make will be in haste.

Summary 3: This comment provides extremely real questions the downtown Minneapolis citizens are considering in the new mass construction phase of the project. The project could fail massively, or it could provide a strong core extension and start the process of surface parking lot removal.

Two scenarios for downtown

SUBMITTED BY STEVE SANDE ON APRIL 11, 2014 - 12:37PM.

Gilyard's article raises a crucial issue concerning the future of downtown Minneapolis -- one that deserves much more attention. The question is: What impact would a high-intensity building boom in Downtown East have on the core of downtown?

As recently as 2009, the City Council affirmed plans to develop its downtown office core in a concentrated pattern. The city did intend to expand the core somewhat, but probably not to the degree that is currently contemplated. One benefit of a compact core is that it was seen as a way of supporting the continuing existence of downtown retail. Studies have shown that most office workers will not walk more than a few blocks for shopping, so historically the idea was to encourage skyscrapers close to the retail district centered around 7th and Nicollet Mall. The plan worked, one could argue. Although downtown Minneapolis retail is not the force that it was in the 1950s, or even the early 1980s, it still offers a critical mass of shopping, including two department stores (three if you include Saks Off Fifth). Other mid-sized cities find it increasingly difficult to keep their downtown department stores, despite subsidies.

Denver is a city that provides a counterexample to the compact-core strategy. Its downtown has several different office districts, and you would have a considerable walk to get from one area to another. Downtown Denver is not a retail powerhouse, and it has no department stores.

Now, for Minneapolis, the optimistic scenario is that downtown becomes so desirable as a place to work and live that it becomes able to support an expanded office core. The influx of new office workers and residents in the years and decades to come, helped along by new transit options, allows both the Nicollet Mall and Downtown East to thrive. Parking spaces are tucked into new mixed-use developments, and those who still drive to work are happy to pay the increased parking costs. We end up with a vast, pleasantly walkable downtown.

The less-rosy scenario is that Downtown East and the existing office core become competing centers, with neither having the critical mass needed to flourish. Perhaps developers create a land rush in pockets of Downtown East, and the migration of office tenants to that area empties out several of the aging buildings close to the core (as may already be happening with the Wells Fargo development). Some get converted to housing, but others are left vacant or demolished. Because new developments in Downtown East have created enough office space to absorb existing demand, new building stalls in the core. Perhaps the development pattern becomes uneven -- new projects alternate with surface parking lots and dead zones, even in the core. Spending power drains away from the historic core, Macy's closes, and retail vacancies increase along the mall. While I hope the latter scenario amounts to needless worry on my part, no one really knows exactly how these development cycles will play out.



June 21st 9am

March 21st 3PM

Site One: These sun studies were conducted using SketchUp. The buildings surrounding the site do not cast a large shadow. Development on the south west side of the site may change if planned development occurs; however, the site will never experience a shadow from another building on the west due to the new park development. The Vikings Stadium's shadow does not reach the site. Overall, the site has great access to sunlight. Natural daylight will be directed into the space in a controlled manner since art will be housed within the architecture. Solar capturing in the winter may provide a natural heating effect.

Sun Path Diagram

September 21st 9am

December 21st 3PM

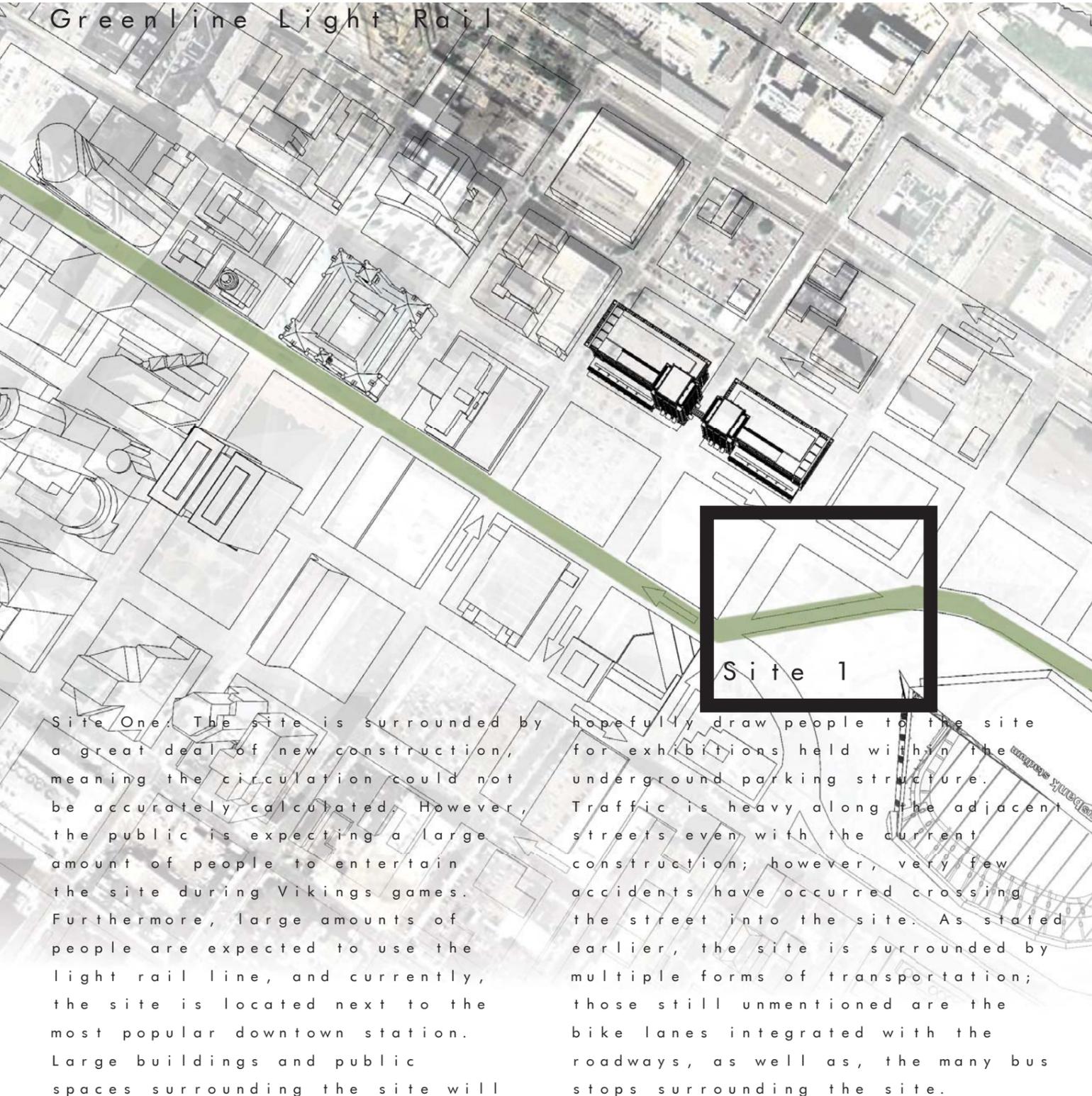


Site One: As seen by the topography lines, the site is fairly flat. On a micro scale there is slight puddling; however, drainage should

not be a major issue on this site. The new park will help with drainage once in place.

Site One: Circulation

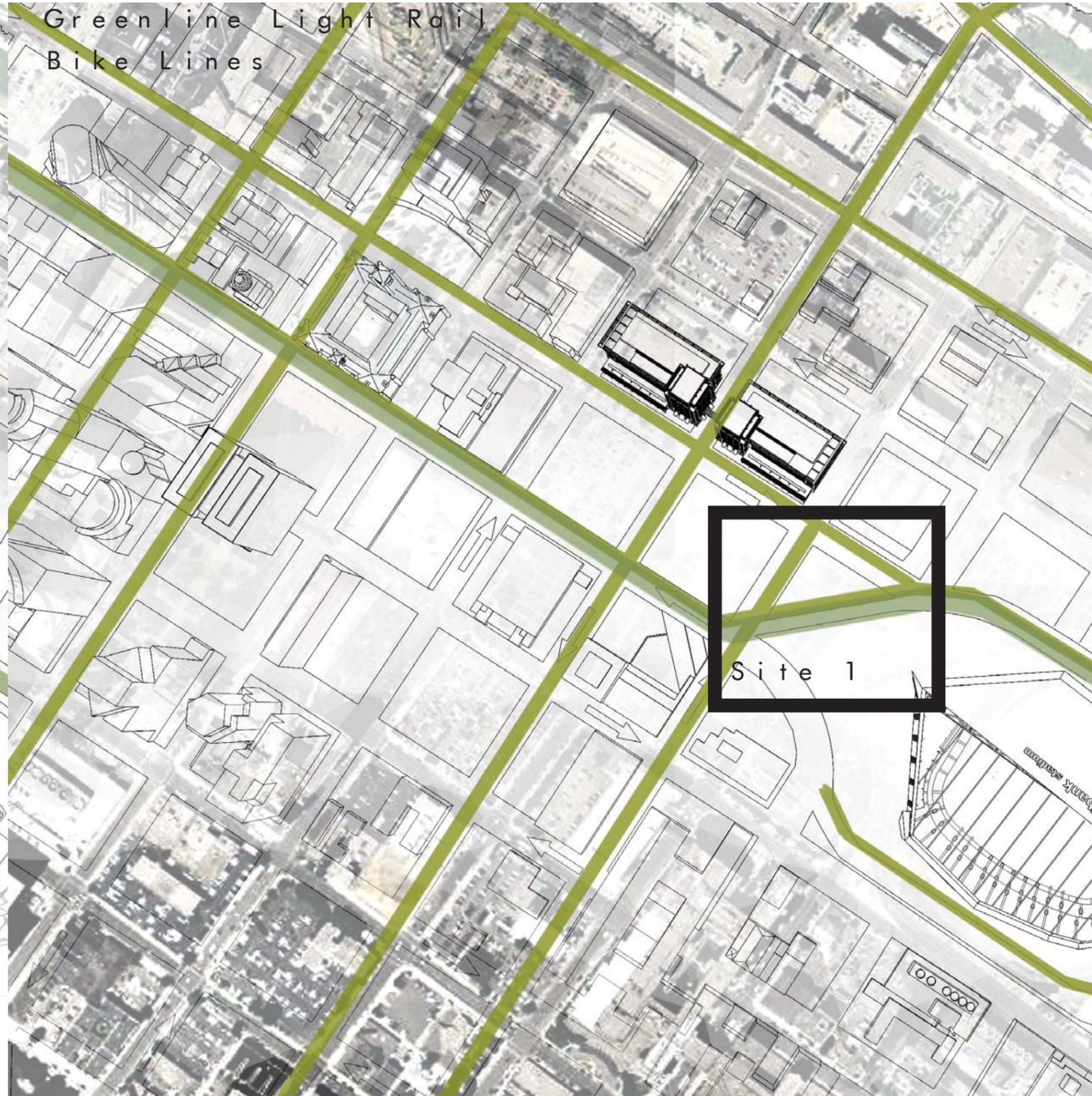
Greenline Light Rail



Site One: The site is surrounded by a great deal of new construction, meaning the circulation could not be accurately calculated. However, the public is expecting a large amount of people to entertain the site during Vikings games. Furthermore, large amounts of people are expected to use the light rail line, and currently, the site is located next to the most popular downtown station. Large buildings and public spaces surrounding the site will

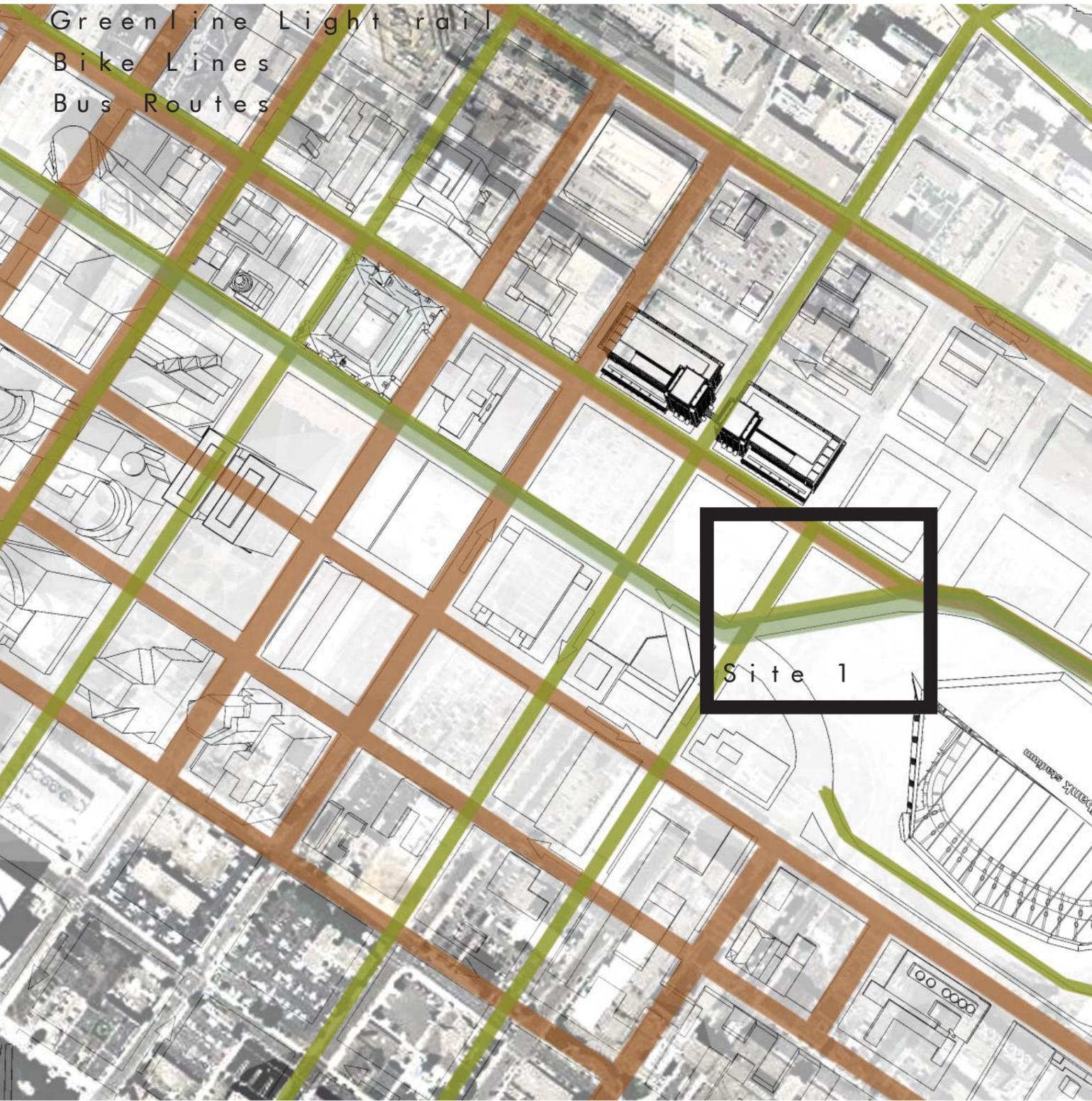
hopefully draw people to the site for exhibitions held within the underground parking structure. Traffic is heavy along the adjacent streets even with the current construction; however, very few accidents have occurred crossing the street into the site. As stated earlier, the site is surrounded by multiple forms of transportation; those still unmentioned are the bike lanes integrated with the roadways, as well as, the many bus stops surrounding the site.

Greenline Light Rail Bike Lines



Site One: Circulation

Greenline Light rail
Bike Lines
Bus Routes



Underground
Parking Structure



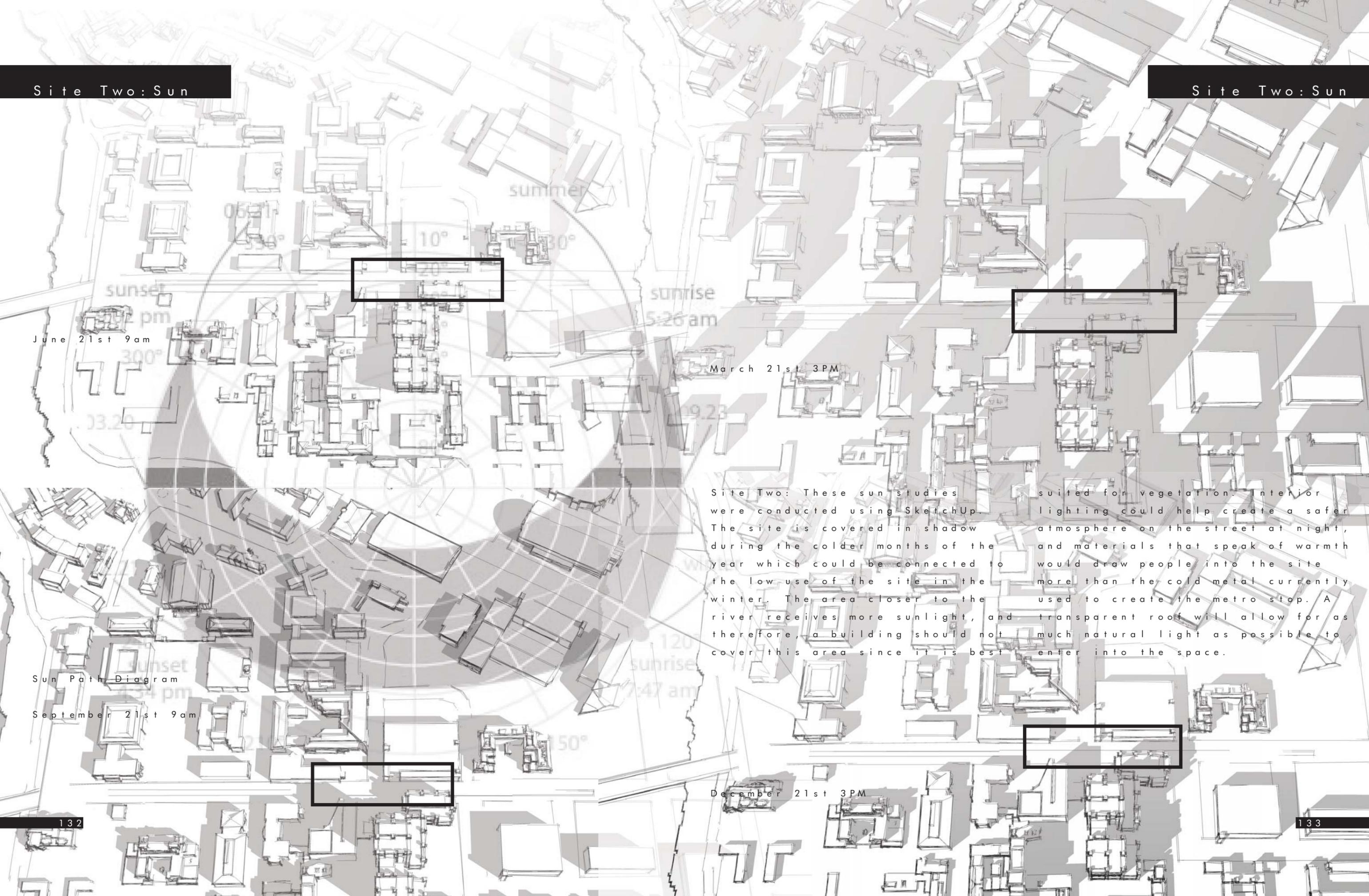


Site two is located on the University of Minnesota Campus. It is contained between two Greenline tracks integrated with the current path for buses and vehicles. Instead of widening the streets the University decided to widen the median for a park; unfortunately, the park in many ways is underutilized.

Currently, the park's main function is to provide a running lane for people avoiding sidewalk traffic, and it is the quickest means to reach the tram station. After three site visits, the use had deterred immensely due to the cold Minnesota weather. When visiting the site in the summer many students preferred the large grassy area adjacent to the McNamara Alumni Center. The site has an abundance of people surrounding it, but its major function as a space of dwelling is disregarded due to these adjacencies. A diversified destination would allow the park to be utilized in the winter and summer; in turn, producing the opportunity for the site to be used by its many surrounding

occupants. Study spaces created below the transit station will allow students across the University to participate with a space of dwelling between the two light rail lines all year round.

One of the main purposes for the city to place the lines running on Washington, one of the campus' main roadways, was to promote the movement of students into the downtown Minneapolis area. Currently, the transit stop on the site is the most utilized transit stop on the Greenline according to data provided by the city; however, many of the students are not using the light rail to travel downtown but to travel between different buildings on campus. The campus needs to provide a stronger connection to downtown by implementing campus facilities within it. Site one establishes an opportunity for a stronger connection to occur by providing student exhibition spaces within the downtown area. Developing Site two will only amplify this connection.



June 21st 9am

sunrise
5:26 am

March 21st 3PM

Sun Path Diagram

September 21st 9am

December 21st 3PM

Site Two: These sun studies were conducted using SketchUp. The site is covered in shadow during the colder months of the year which could be connected to the low use of the site in the winter. The area closer to the river receives more sunlight, therefore, a building should not cover this area since it is best suited for vegetation. Interior lighting could help create a safer atmosphere on the street at night, and materials that speak of warmth would draw people into the site more than the cold metal currently used to create the metro stop. A transparent roof will allow for as much natural light as possible to enter into the space.



Site Two: Site two should not experience a drainage problem. The current site is covered in permeable pavers. Meaning, the site currently absorbs most of its water instead of distributing it into the city drainage system. Part of the site could be used for snow placement in the winter time to open up the roadway.

Greenline Lightrail

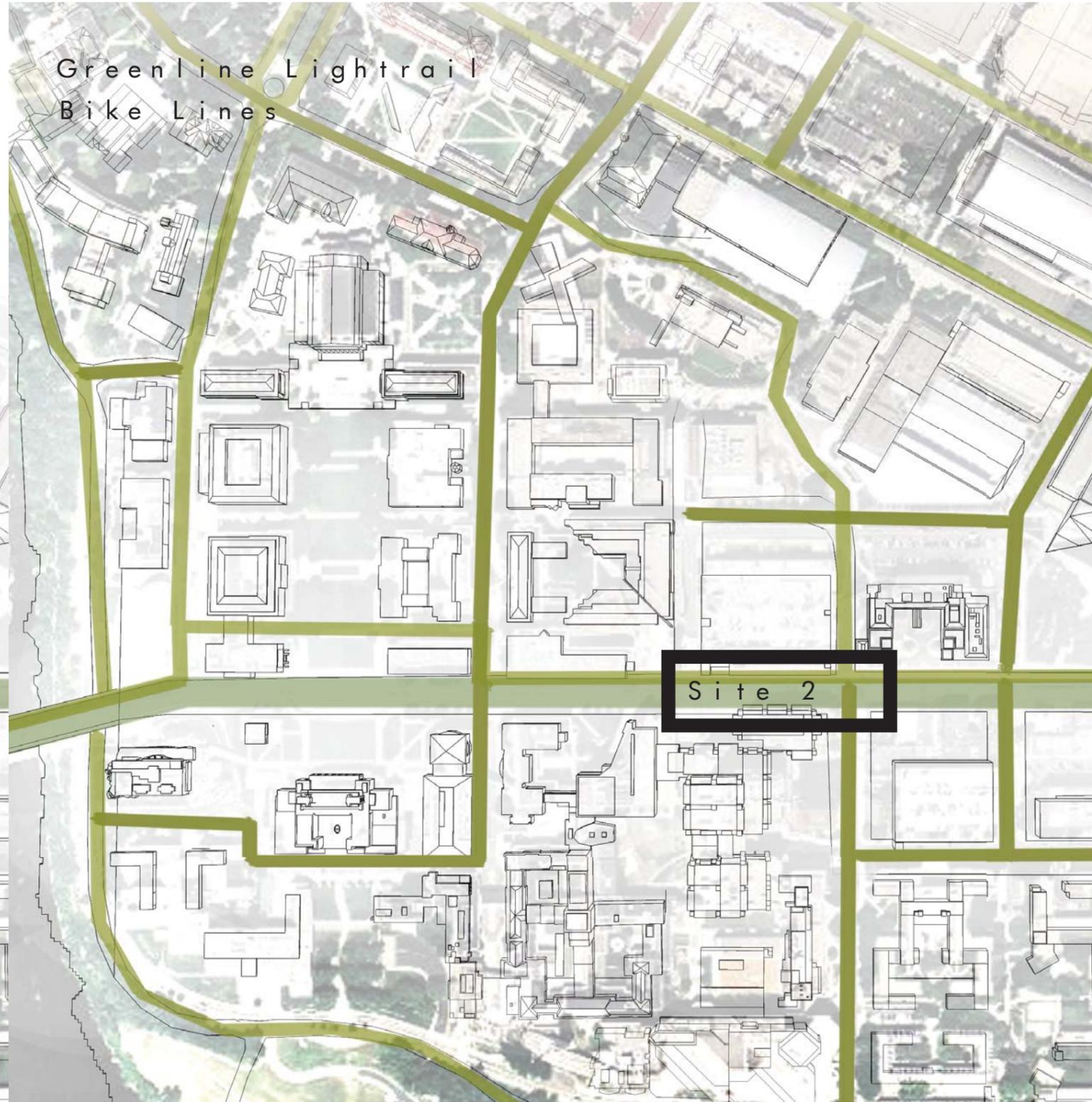
Site Two: As stated earlier, the site provides a path which many do not utilize unless running to the station. Buses run the on the same lines at the Greenline through campus on Washington. The trams go slower when arriving at the University of Minnesota campus and keep traffic at a steady pace. Many students walk on the sidewalks surrounding the site but not on it. There are larger groups of people on campus during the school year; however, outdoor walking is fairly popular in the summer. Bikers can be found using the road lanes

and will use anything to lock their bikes up. The Greenline, traveling through campus, has caused a slight debate. The University of Minnesota students travel the Greenline the most frequently according to the cities calculations. However, the lines are causing EMI emissions. The EMI emissions have the potential to damage data collection in science and engineering buildings near the line. Building below grade and specific material selection could provide the opportunity for an architectural solution to the issue.

Washington Ave.

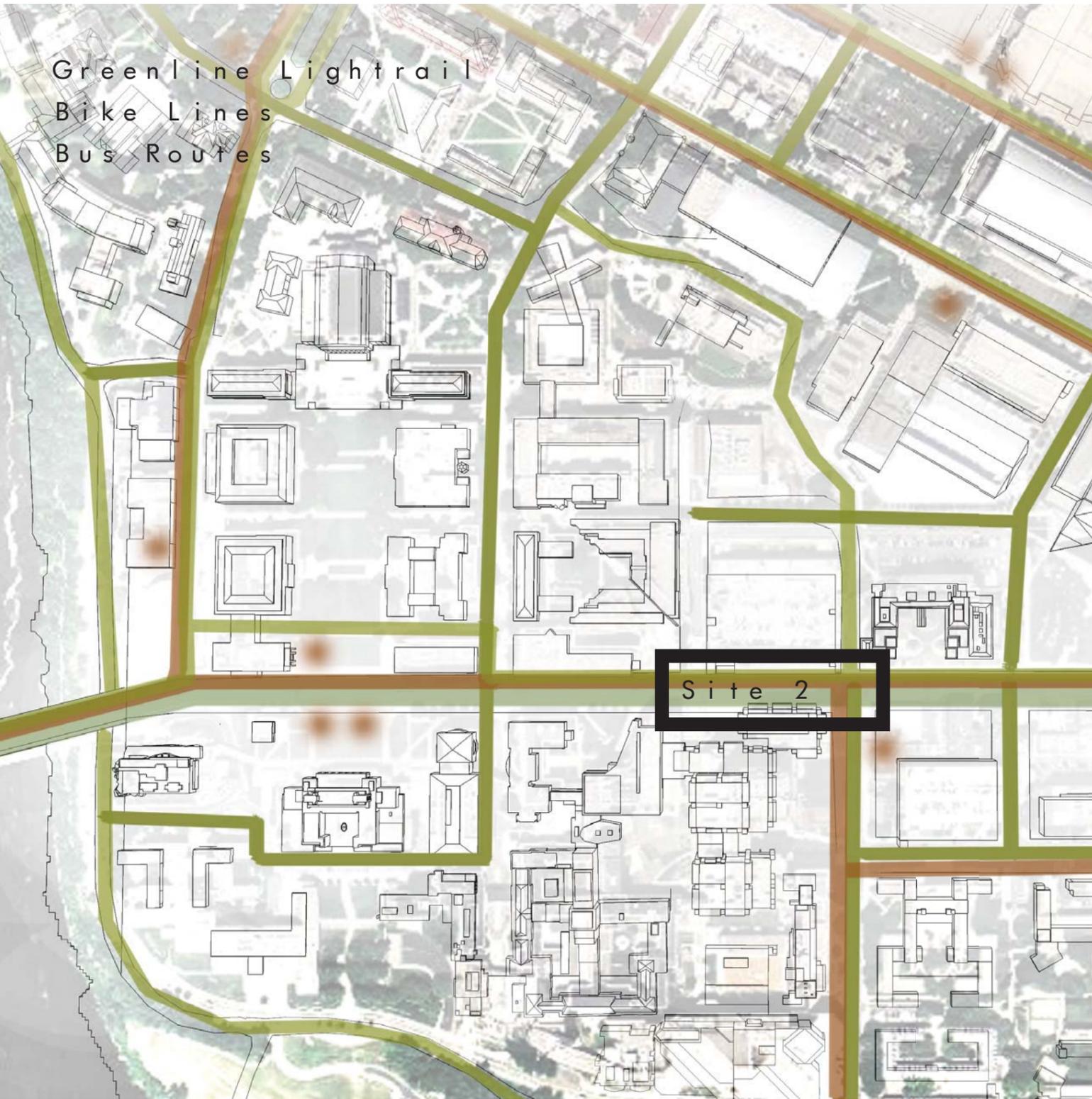
Site 2

Greenline Lightrail Bike Lines



Site 2

Site Two: Circulation

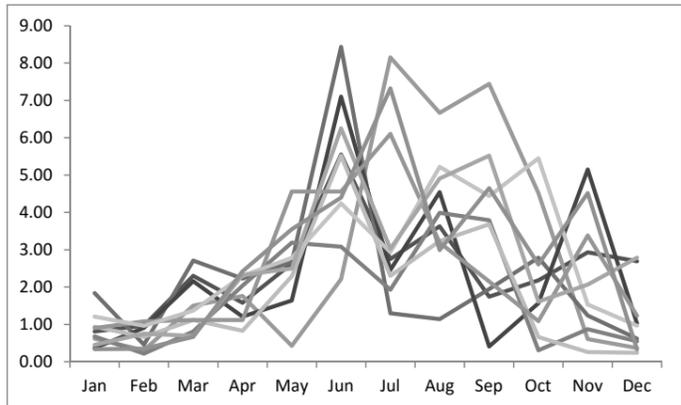


Below Transit Stop



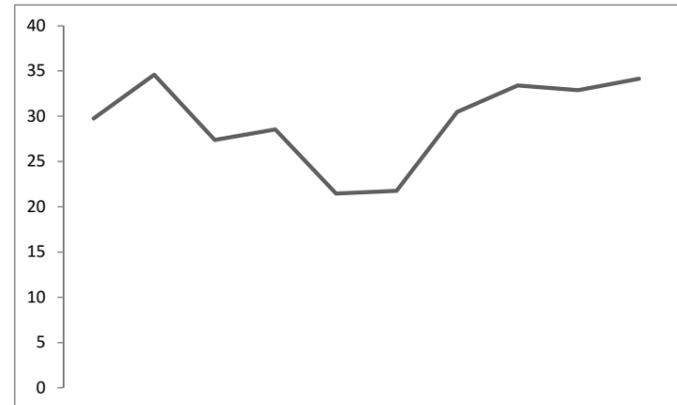
Site: Climate

Annual Precipitation Per Month (in)



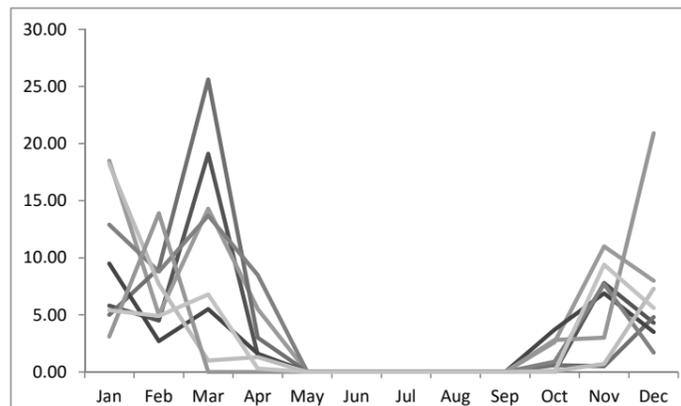
1880 - 2015 (Ten Year Increments til 2010)

Annual Precipitation



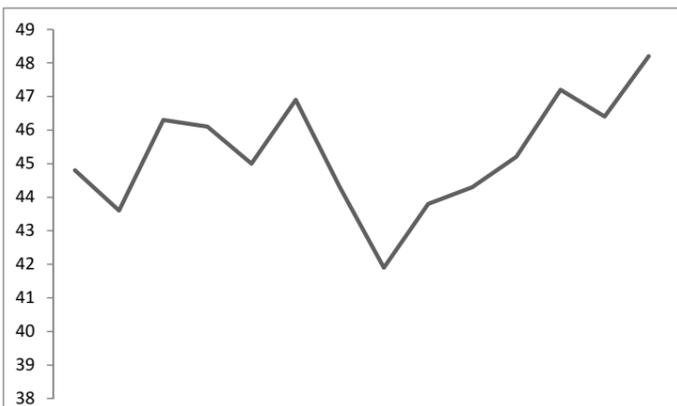
1880 - 2015

Annual Snow in Inches



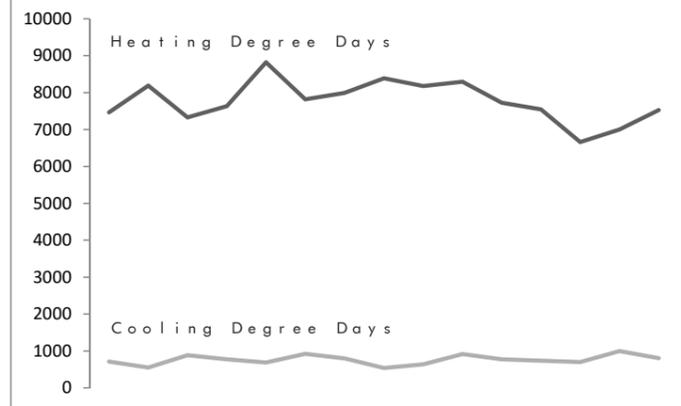
1880 - 2015 (Ten Year Increments til 2010)

Average Annual Temperature (F)



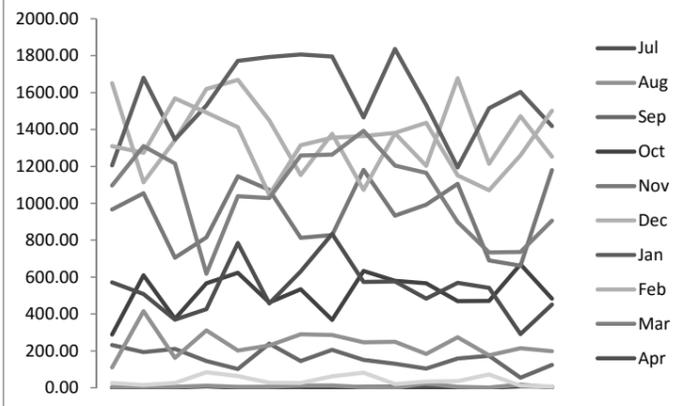
1880 - 2015

Annual Heating & Cooling Degree Days

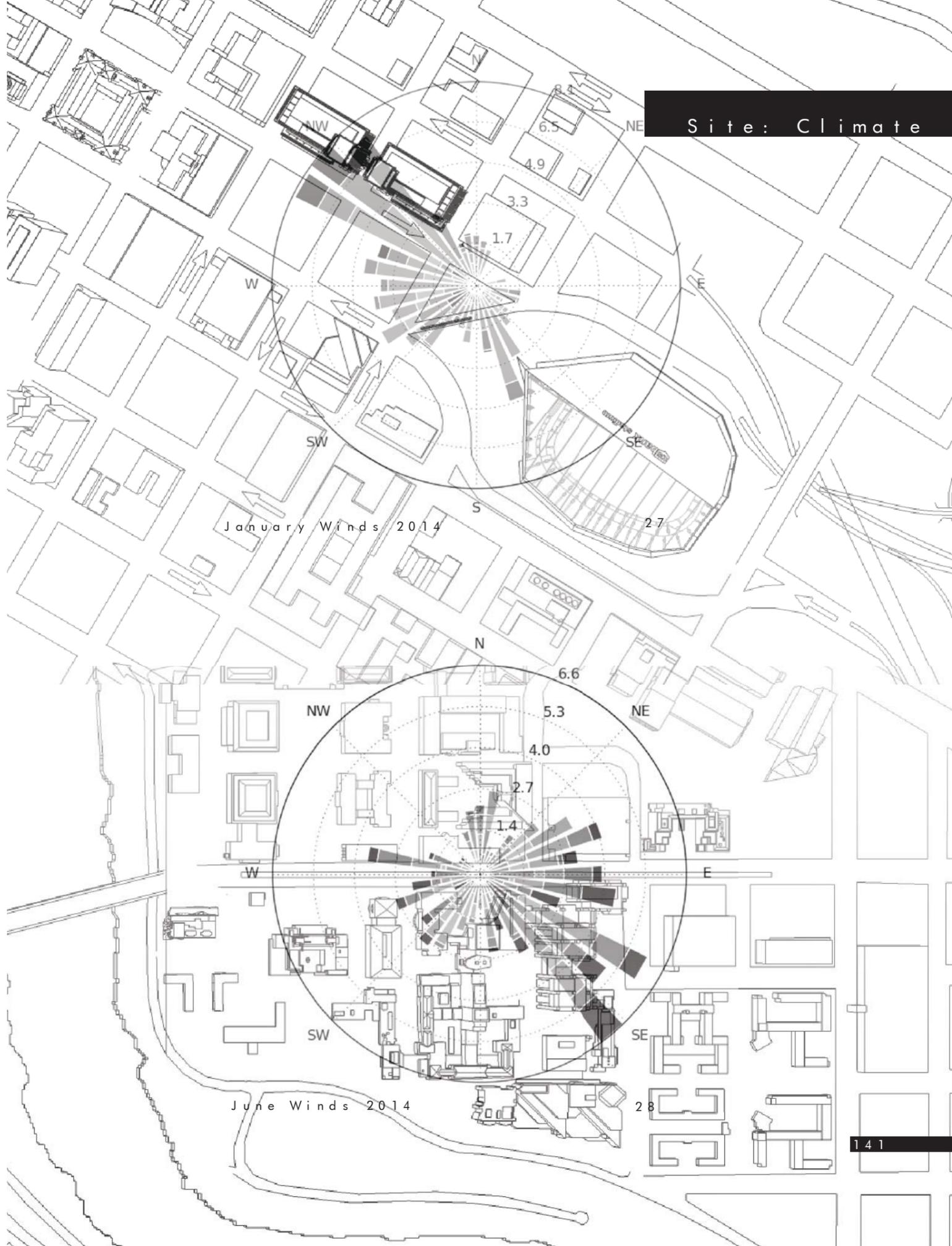


1800 - 2015

Average Heating Degree Days



1880 - 2015 (Ten Year Increments til 2010)



Site: Climate

The sites receive snow in the winter and moderate amounts of rain in the spring and summer months. Minneapolis has a large amount of heating degree days meaning larger amounts of insulation. The insulation will be provided naturally by burrowing the architecture into the ground. The envelope of the building is crucial in creating a comfortable space; a double enclosure will provide an opportunity for partial outdoor space open to the public in winter. Summer months are less of a concern; however, the architecture will need to include a form of natural shading. A micro-climate may occur due to the distance between the site and the Mississippi River, meaning the humidity may vary and the wind may be stronger.

The sites receive snow in the winter and moderate amounts of rain in the spring and summer months. Minneapolis has a large amount of heating degree days meaning larger amounts of insulation. The insulation will be provided naturally by burrowing the architecture into the ground. The envelope of the building is crucial in creating a comfortable space; a double enclosure will provide an opportunity for partial outdoor space open to the public in winter. Summer months are less of a concern; however, the architecture will need to include a form of natural shading. A micro-climate may occur due to the distance between the site and the Mississippi River, meaning the humidity may vary and the wind may be stronger.

Site One: These codes and regulations are quoted from the City of Minneapolis's Zoning Code Literature.

ARTICLE V. - B4 DOWNTOWN BUSINESS DISTRICT

Purpose: The B4 Downtown Business District is established to provide an environment for retail and office activities of citywide and regional significance. The district also allows entertainment, residential and public uses which complete the mixed use character of the area. The B4 District allows the highest density office development within the downtown area.

Uses: Permitted and conditional uses in the B4 District shall be as specified in section 549.30 and Table 549-1, Principal Uses in the Downtown Districts.

Building bulk requirements:

The B4 District is divided into two subdistricts for building bulk requirements. In the B4-1 District the maximum floor area ratio of all structures shall be eight (8). In the B4-2 District the maximum floor area ratio of all structures shall be sixteen (16).

General district regulations:

The following conditions govern uses in the B4 District:

- (1) Drive-through facilities prohibited. Drive-through facilities shall be prohibited.
- (2) Outdoor speakers permitted. Outdoor speakers shall be permitted, provided that speaker boxes shall not be audible from a residence or office residence district boundary or from a permitted or conditional residential use.
- (3) Automobile sales. Automobile sales shall be limited to new and vintage passenger automobiles only, except that leased automobiles and used automobiles received in trade may be sold as an accessory use. The storage and dispensing of fuels and outdoor display is prohibited.
- (4) Production, processing and storage. Limited production and processing uses shall be limited to one thousand two hundred (1,200) square feet of gross floor area. Other production, processing and storage uses shall be limited to four thousand (4,000) square feet of gross floor area.
- (5) Parking garages. The ground floor of principal and accessory parking garages shall have commercial, residential, office, or hotel uses located between the parking garage and any public sidewalk except where frontage is needed to provide vehicular and pedestrian access to the facility. Principal parking garages shall have all parking spaces located entirely below grade except where the garage includes integrated transit facilities within the structure.

Truck and commercial vehicle parking for nonresidential uses:

Outdoor parking of trucks and other commercial vehicles shall be limited to single rear axle vehicles of not more than fifteen thousand (15,000) pounds gross vehicle weight. All outdoor parking of trucks shall be screened from view, as specified in this zoning ordinance.

Site Two: These codes and regulations are quoted from the City of Minneapolis's Zoning Code Literature.

ARTICLE IV. - OR3 INSTITUTIONAL OFFICE RESIDENCE DISTRICT

Purpose: The OR3 Institutional Office Residence District is established to provide a mixed use environment of very high density dwellings, large office uses, and major institutions, with additional small scale retail sales and services uses designed to serve the immediate surroundings. This district may serve freestanding institutions and employment centers or as a transition between downtown and surrounding moderate to low density residential neighborhoods.

Uses: Permitted and conditional uses in the OR3 District shall be as specified in section 547.30 and Table 547-1, Principal Uses in the Office Residence Districts.

Lot dimension requirements:

The minimum lot area for uses located in the OR3 District shall be as specified in Table 547-5, Lot Dimension and Building Bulk Requirements in the OR3 District.

Building bulk requirements:

- (a) In general. The maximum height and floor area ratio of buildings located in the OR3 District shall be as specified in Table 547-5, Lot Dimension and Building Bulk Requirements in the OR3 District.
- (b) Gross floor area computation for single- or two-family dwellings. The floor area will be counted twice for each story with a ceiling height greater than fourteen (14) feet. Gross floor area for single- or two-family dwellings shall not include the following:
 - (1) Detached accessory structures.
 - (2) Open porches.
 - (3) The basement floor area if the finished floor of the first story is forty-two (42) inches or less from natural grade for more than fifty (50) percent of the total perimeter.
 - (4) Half story floor area.
- (c) Floor area ratio increase. Notwithstanding the floor area ratio limitations of this chapter, the maximum floor area ratio may be increased as follows:
 - (1) The maximum floor area ratio of single- and two-family dwellings may be increased when the established floor area ratio of a minimum of fifty (50) percent of the single- and two-family dwellings within one hundred (100) feet of the subject site exceed the maximum floor area ratio. When floor area ratio is increased through this method, the floor area ratio shall not exceed the maximum floor area ratio of the largest single- and two-family dwelling within the one hundred (100) foot radius.
 - (2) Single- and two-family dwellings existing on January 1, 2008, that exceed the maximum floor area ratio, or building additions that would cause the building to exceed the maximum floor area ratio, may increase the gross floor area one (1) time by no more than five hundred (500) square feet.
 - (d) Height increase. Notwithstanding the height limitations of this chapter, the maximum height of single- and two-family dwellings may be increased to thirty-five (35) feet when the established height of a minimum of fifty (50) percent of the single- and two-family dwellings within one hundred (100) feet of the subject site exceed the maximum height. The highest point of a gable, hip, or gambrel roof shall not exceed forty (40) feet.

Analysis: Since both sites sit within or below existing structures, the load ability of these structures must be realized. Fortunately, plans for Site One's existing parking structure were provided by the structural engineers of the original project. Site Two will need to provide structural support for the ground surrounding the architecture.

Research provided by a Custom Soil Resource Report using United States Department of Agriculture and Natural Resources Conservation Service online software in 2015.

U4A—Urban land-Udipsamments (cut and fill land) complex, 0 to 2 percent slopes

Frost-free period: 155 to 200 days

Farmland classification: Not prime farmland

Description of Urban Land Setting Landform: Outwash plains, stream terraces

Description of Udipsamments, Cut And Fill Land Setting Landform: Outwash plains, stream terraces

Down-slope shape: Linear

Variable sandy material

Properties and qualities Slope: 0 to 2 percent

Depth to restrictive feature: More than 80 inches

Natural drainage class: Somewhat excessively drained

Depth to water table: More than 80 inches

Frequency of flooding: None

Frequency of ponding: None

Analysis: These demographics provide a stronger understanding of the architectural audience. Large public spaces on the site may increase the level of diversity in terms of microcosm within the city. Lastly, by providing parking, people who are unable to afford the cost of living in the downtown area will be given the opportunity to visit the Downtown East Park.

Males: 201,054 (50.3%)

Females: 199,016 (49.7%)

Median Resident Age: 32.1 years

Minnesota Median Age: 37.7 years

Estimated Median Household Income in 2013: \$50,563

Minneapolis: \$50,563

MN: \$60,702

Estimated Median House or Condo Value in 2013: \$197,900

Minneapolis: \$197,900

MN: \$180,100

Median Gross Rent in 2013: \$852

Race

White: 60%

Black: 17.9%

Hispanic: 9.7%

Asian: 6.2%

Two or More: 5%

American Indian: 0.9%

Other: 0.4%

Native Hawaiian: 0.03%



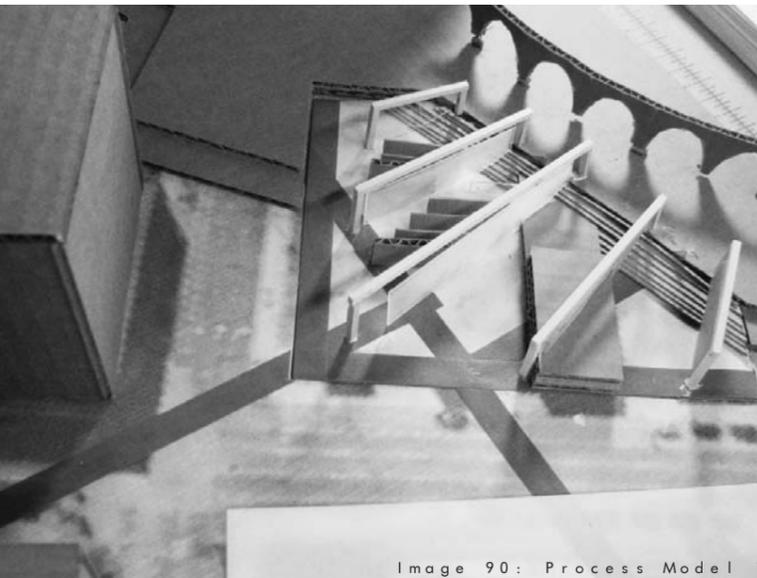


Image 90: Process Model 1

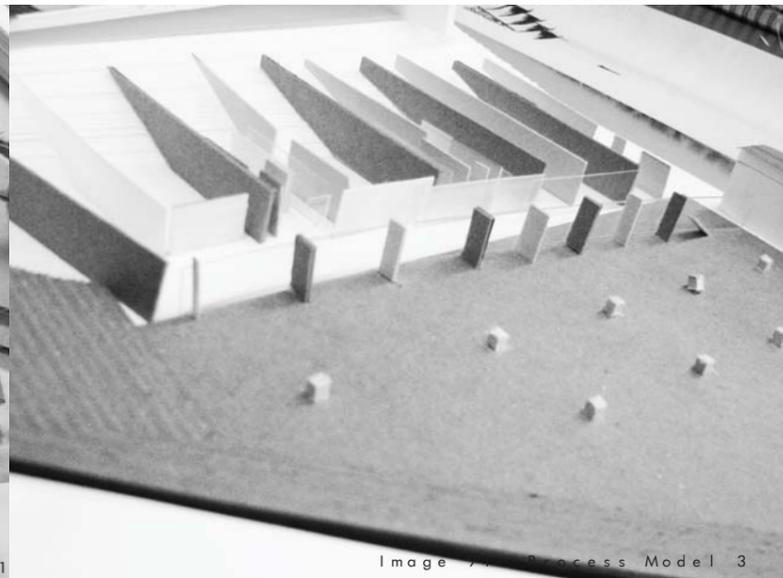


Image 91: Process Model 3

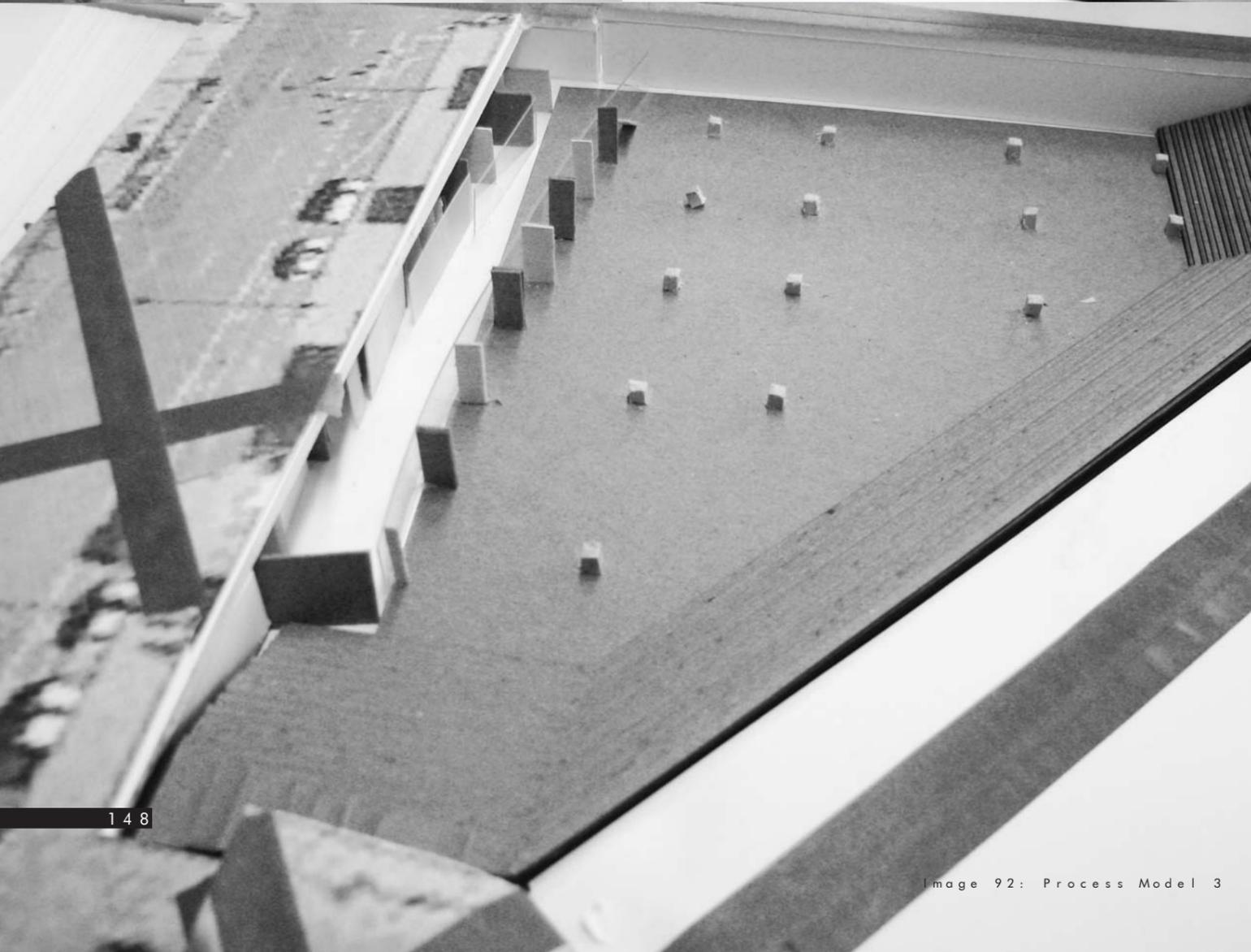


Image 92: Process Model 3

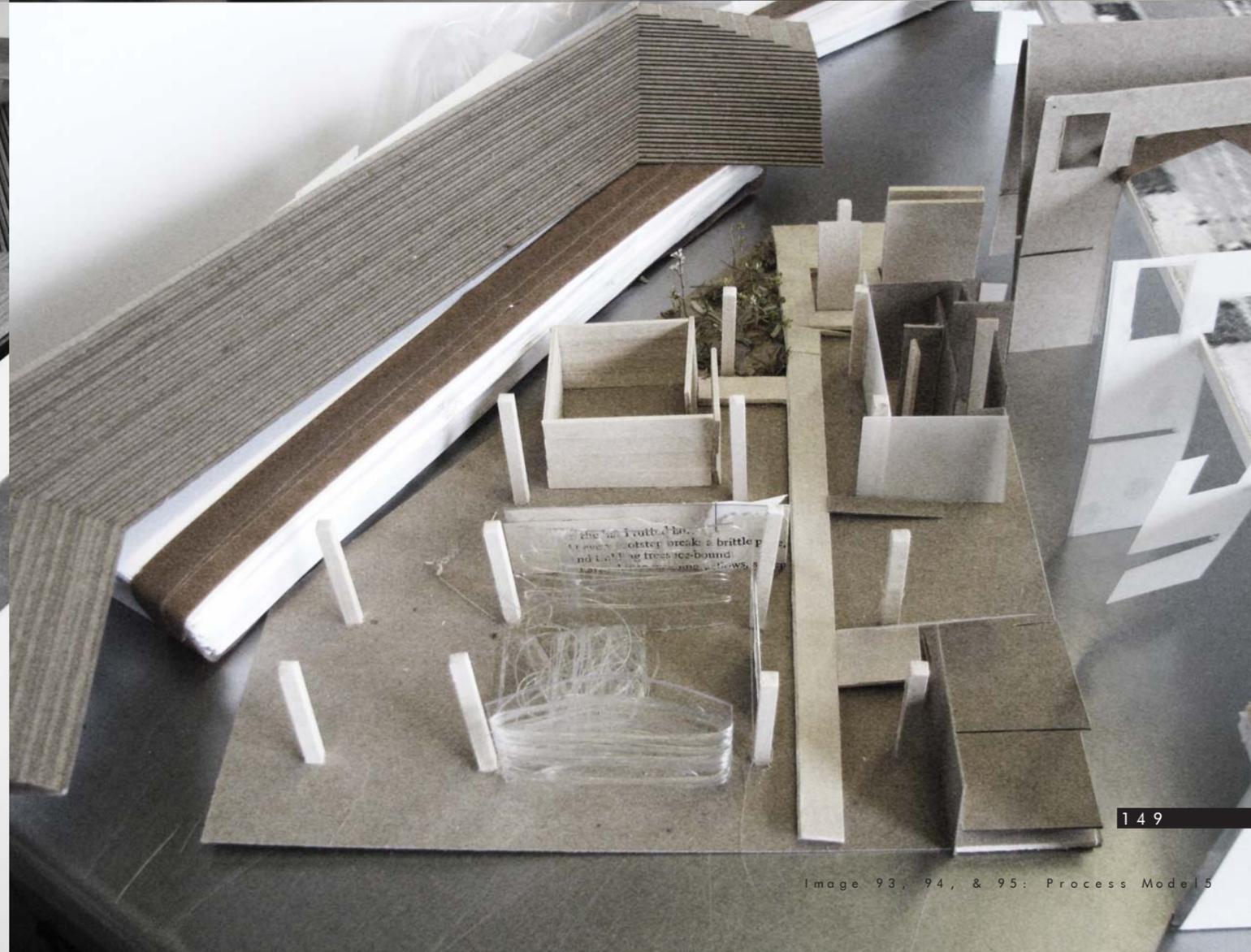
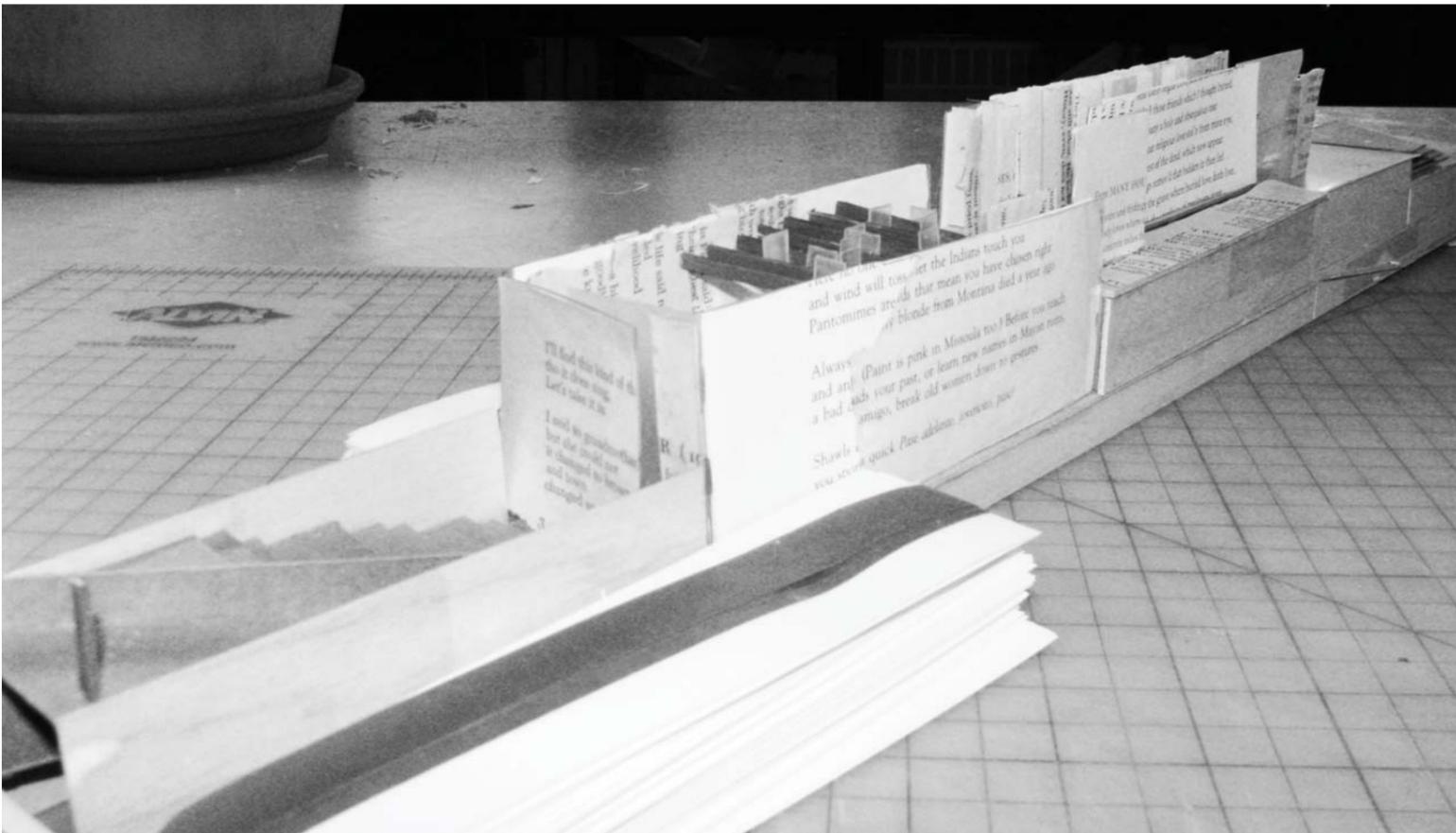


Image 93, 94, & 95: Process Model 5



Model making became one of the main design processes of the spring semester. The process of physically creating models allowed for the design to develop in a comprehensive manner, unattainable without the collaging of multiple mediums. Many of the materials were inspired by the artefact, these include land made from the stacking of paper and a variation of glass transparency created through the layering of poetry. Models were made for both site locations alternating on a need basis.



Image 96 & 97: Process Model 6

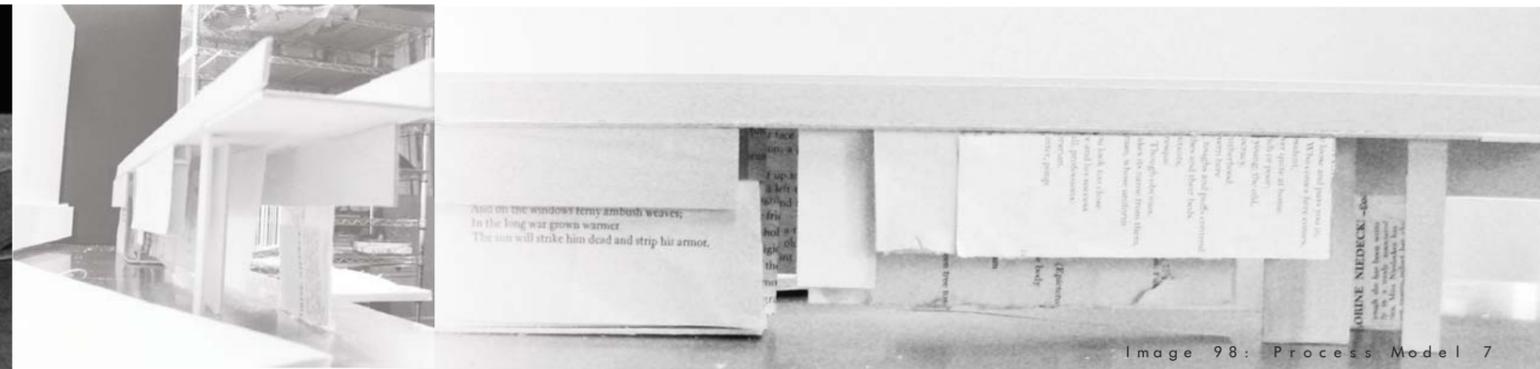


Image 98: Process Model 7

Model Making Process Part 1:

Ideas were not generated by creating one design theme for both spaces, but by providing the opportunity for the model to grow and develop on intuition. Meaning, spaces were developing and changing over the process of creating the model. Even though this process was suffocated, I still believe it is the most productive and fulfilling process for me to create through because it allowed me to adapt to the site and the model immediately rather than finishing a comprehensive, themed model meant to be presented to others. This process was for me, and I developed strength from it.

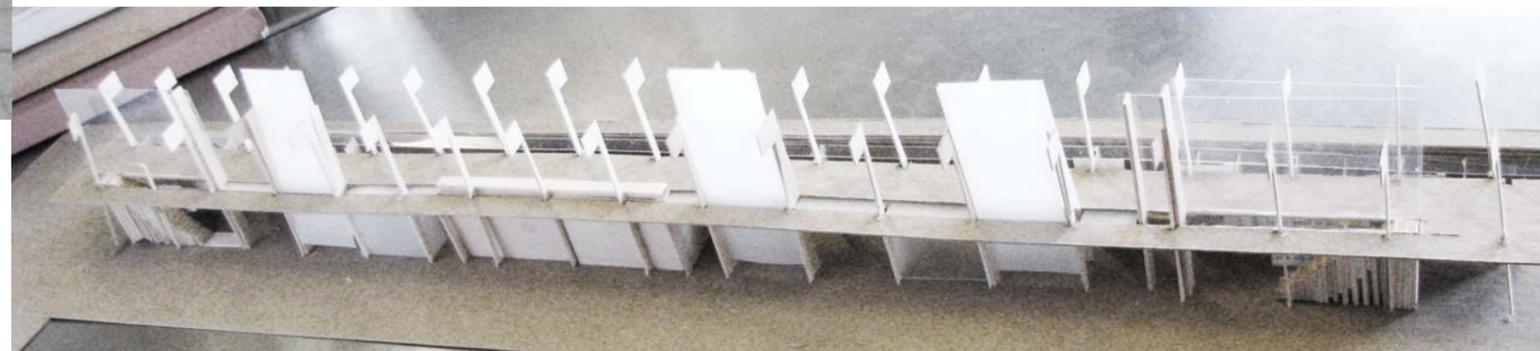
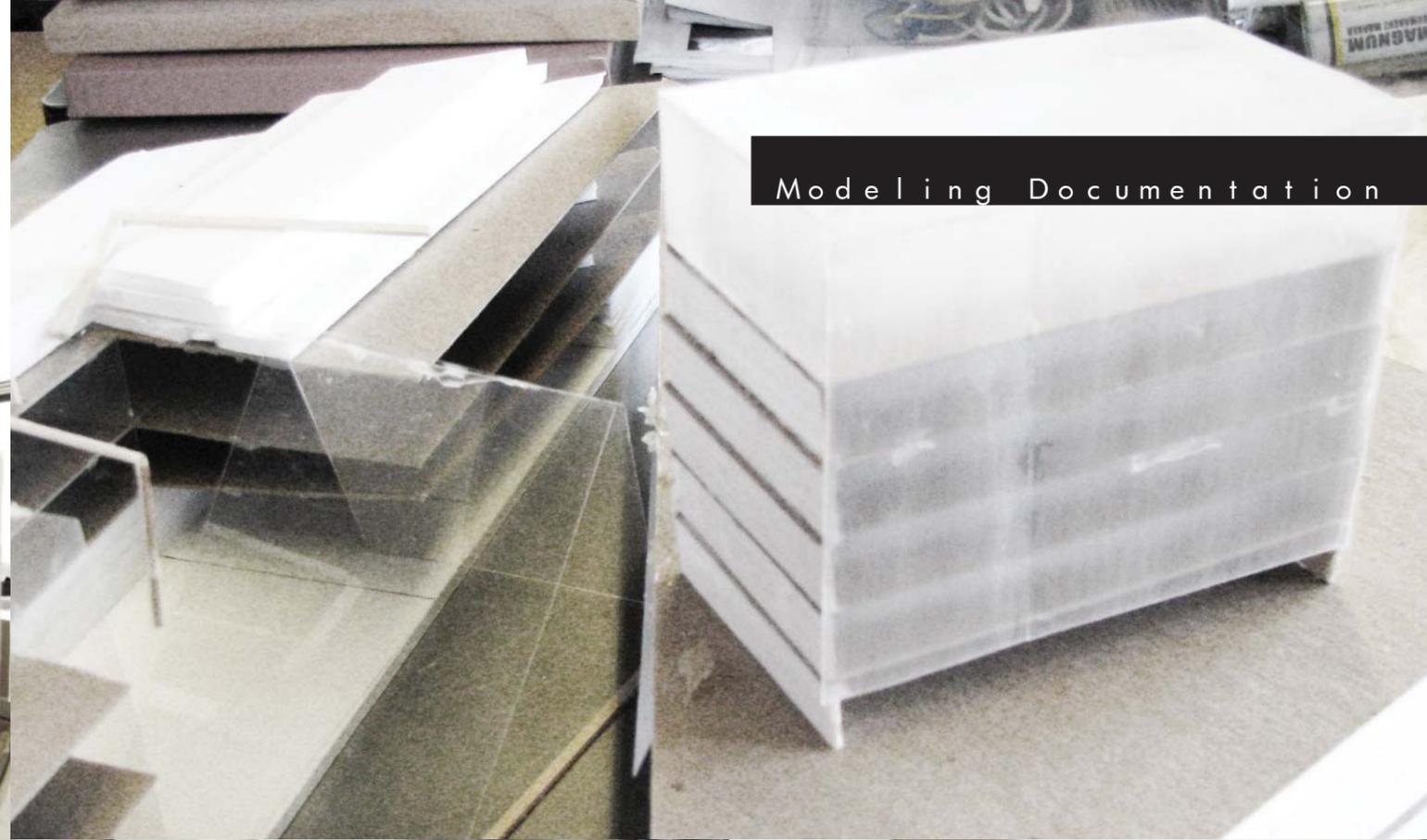
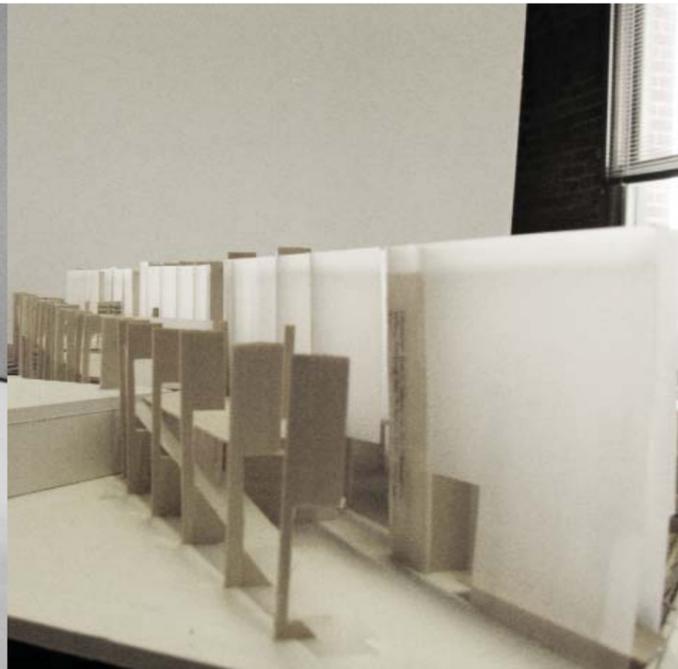


Image 99 & 100: Process Model 8



Model Making Process Part 2:

While creating the models we were asked to describe our spaces in terms of poetry; however, I consistently struggled with this process. How do I describe uncreated spaces when the desired spaces are indescribable and leave you seeking for more answers which should never be uttered from my mouth? If my goal was to inspire consciousness on an individual level, why should I control the project and people experiencing my spaces? I have never met a poet who was asked to describe their work poetically because too much description flattens the image. Meaning, one is not discovering through but by poetic dictation.



Image 104, 105, & 106: Process Model 11

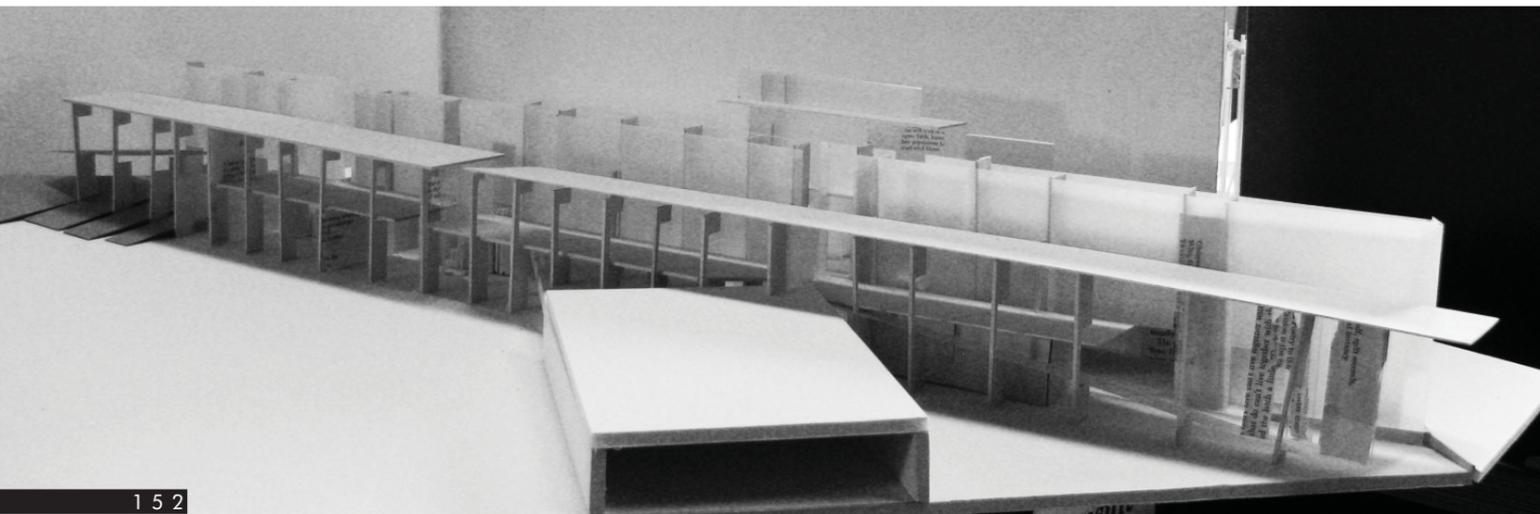
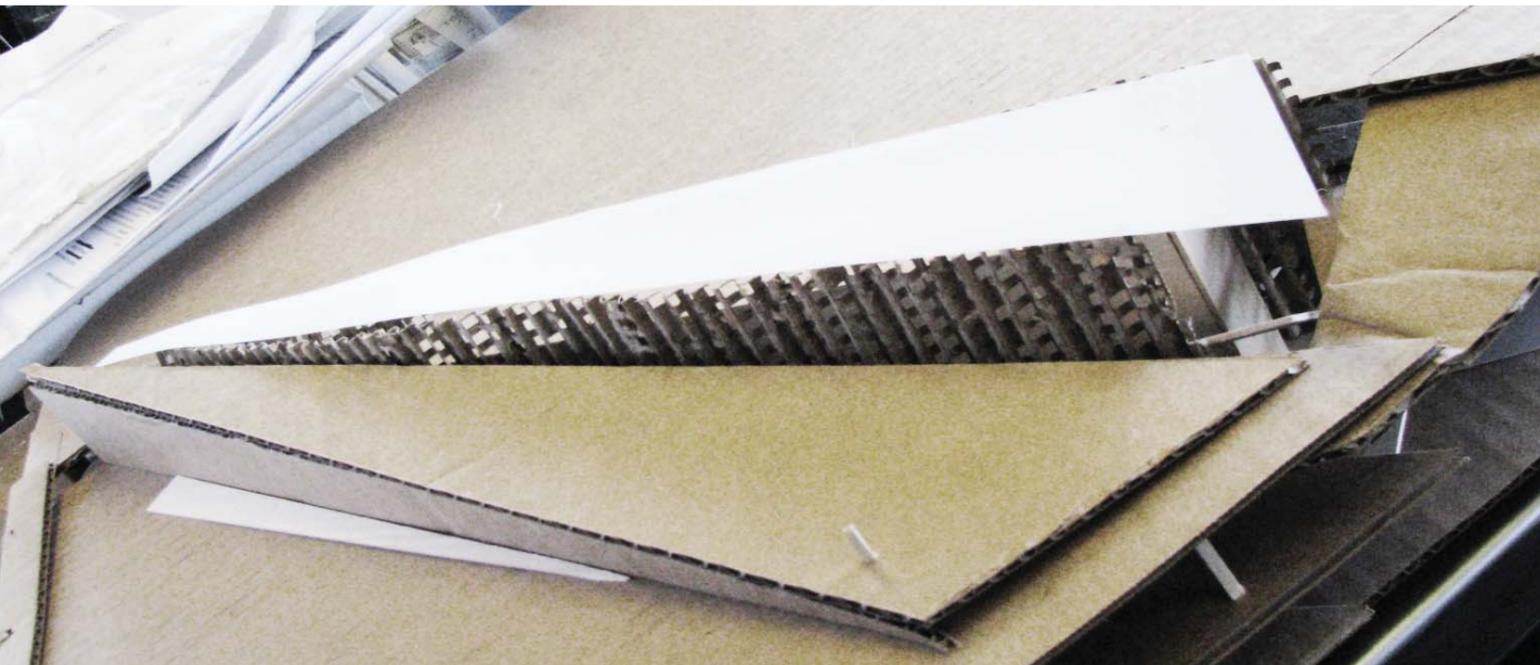


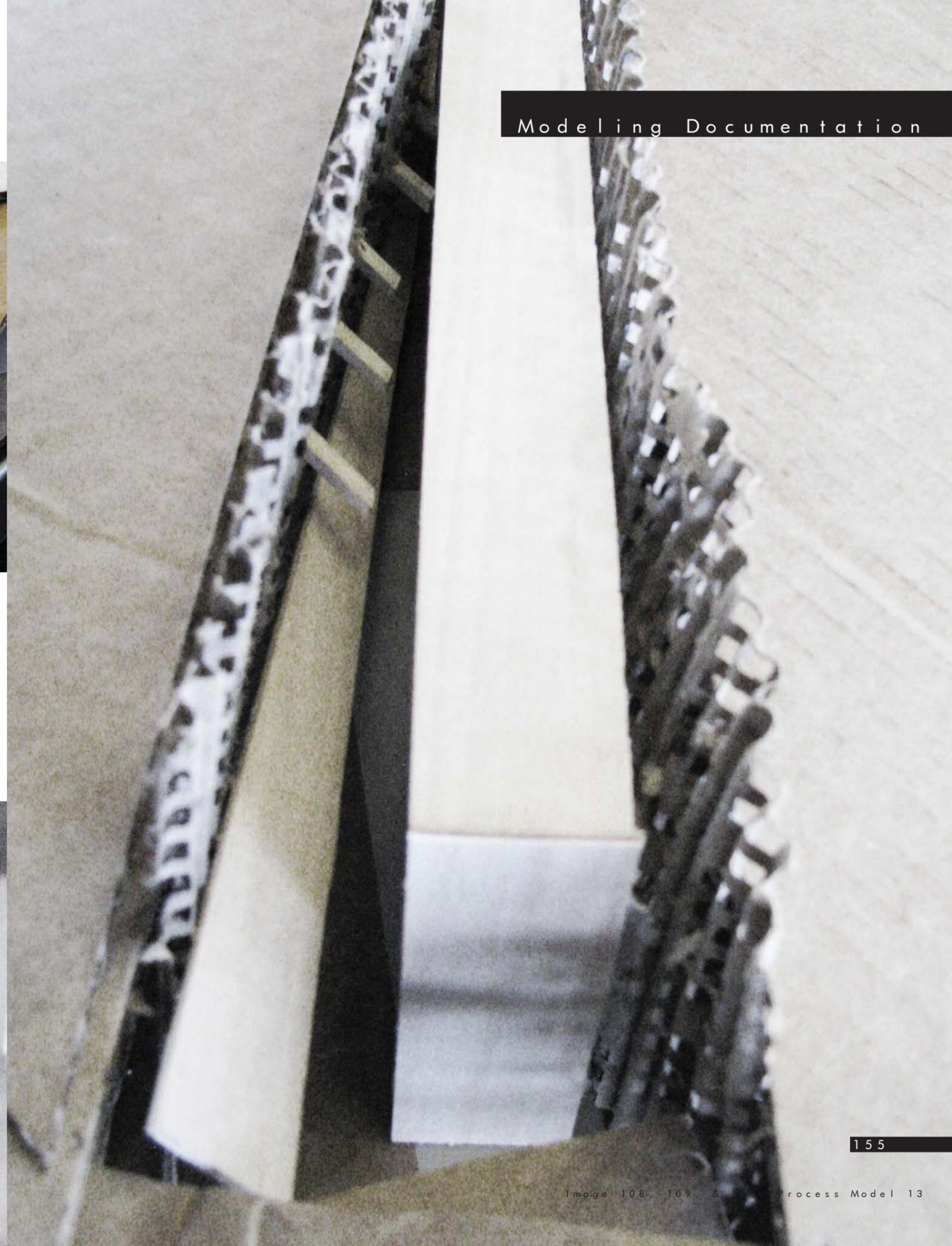
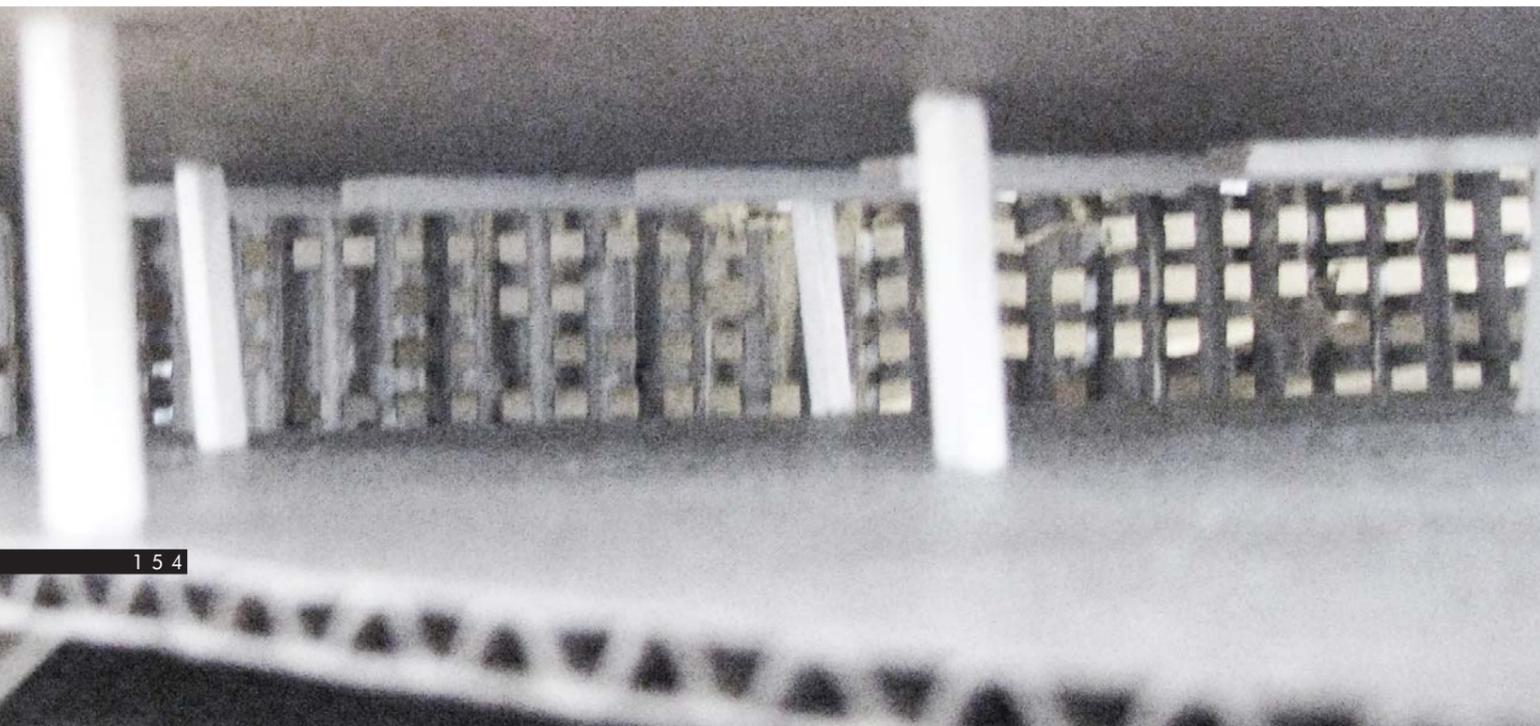
Image 101, 102, & 103: Process Model 10



Image 107: Process Model 12



Through this process I have discovered that the poetics of the nest should only describe the spaces, and I should not. Unfortunately, I was only able to find this out after the period of mass production while concluding the final presentation. During the chaos, the only solution I was able to find was to partially superficialize myself and my work. This was the point where I lost respect for myself and my project. I became unexcited and found myself falling away from poetics into angered production. I am unsure if I was ever able to escape this process throughout the last two months of designing.





User Client Description

Site One

University of Minnesota Student Exhibition Space

The exhibition space will be viewable for park visitors, as well as, Vikings game attendees. The Guthrie, as well as, several other businesses and residential buildings are nearby and provide the opportunity for a variety of people to utilize the space. The space will be open to the public during the day and could provide an event space during the evening. People interested in public exhibitions can spend time on the site in the public auditorium space or the outdoor park connection.

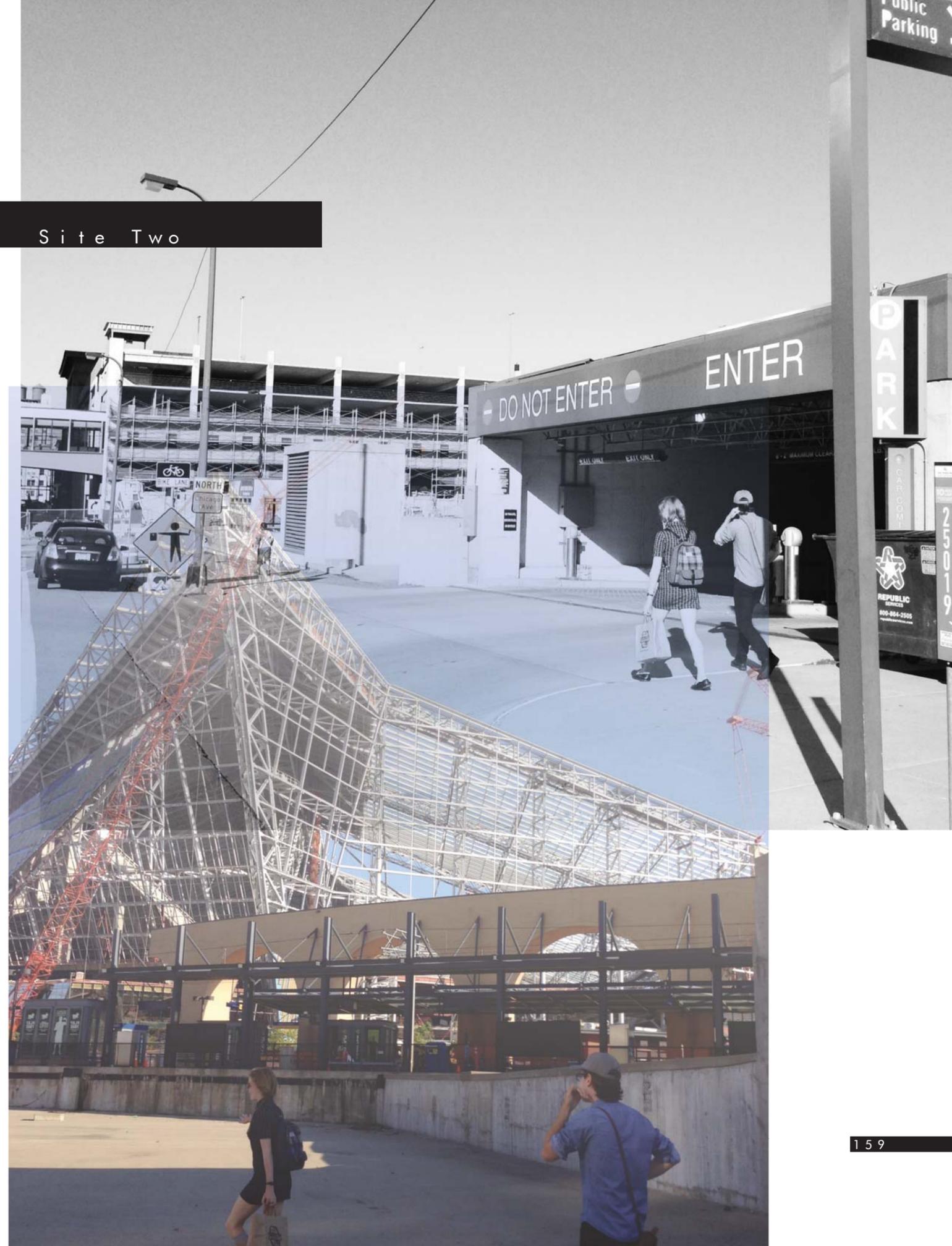
Furthermore, those interesting in student exhibitions or a drink at the bar can enter into the enclosed structure. The space will be easily accessible to those within the city and provide warmth and parking to those attending Vikings games in the winter months, as well as, people attending events within the park. Those waiting for the light rail line and administration for the exhibitions spaces will also hold a place within the architecture.

Univeristy of Minnesota Study Spaces

The study spaces will be provided for university students and these students will have key card access to the interior spaces. The users will be students and professors searching for a small intimate space within an open space. The spaces therefore will be inspired by the poetics of the nest. The spaces will be used more frequently

in the school year; however, students will still occupy the space within the summer time. The site will be utilized by many students of the surrounding majors three of these being biology, engineering, and architecture. The spaces will be for daily use will communicate with the travels of the light rail line situated above.

Site Two



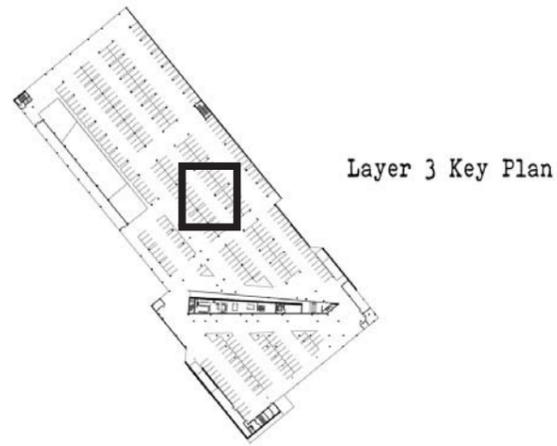
Architecture

Architecture

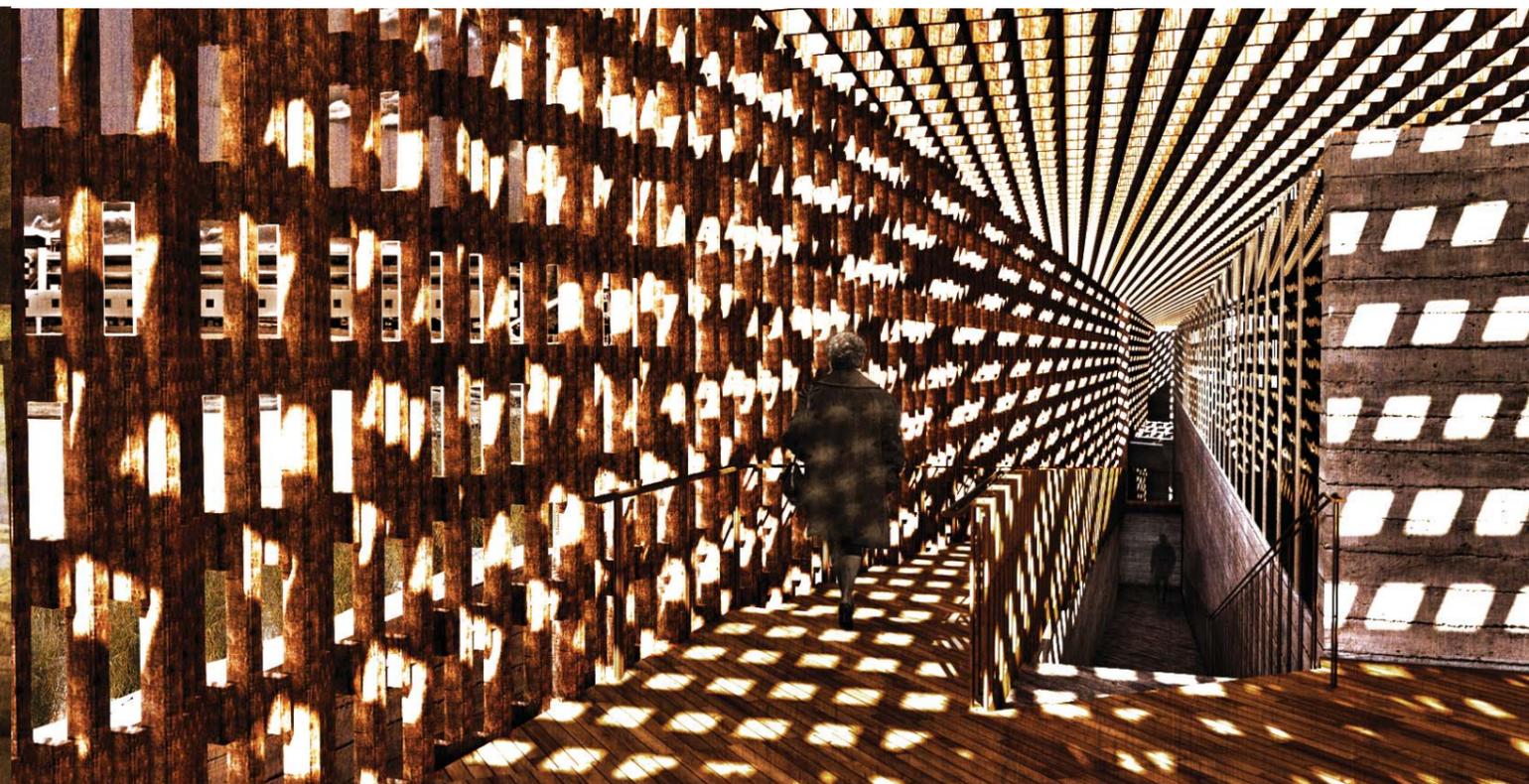
Site One: Architecture
Downtown Minneapolis

The University of Minnesota Student Exhibition Space embeds itself within an existing parking garage directly outside of the Vikings Stadium. Elements of the architecture were dictated by the surrounding movement and development within the area while simultaneously juxtaposing them.





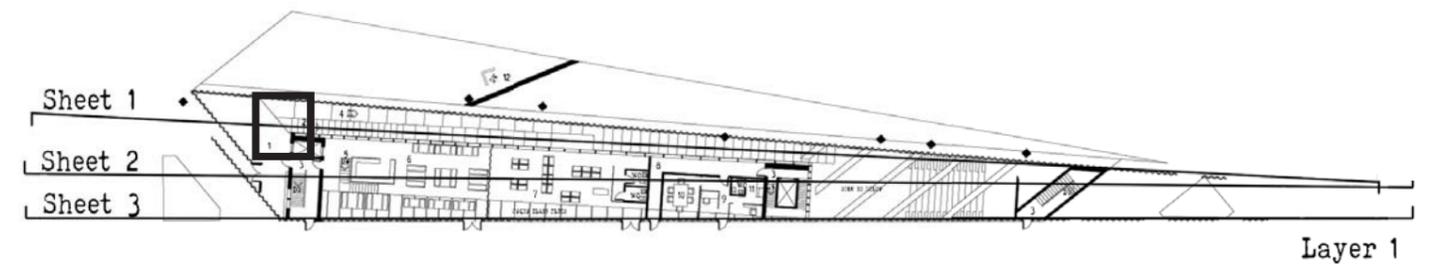
Another entrance to the architecture is held within a partially enclosed space with two staircases. One staircase moves down into the public auditorium space and parking structure, and the other moves into the exhibition space and bar entrance.

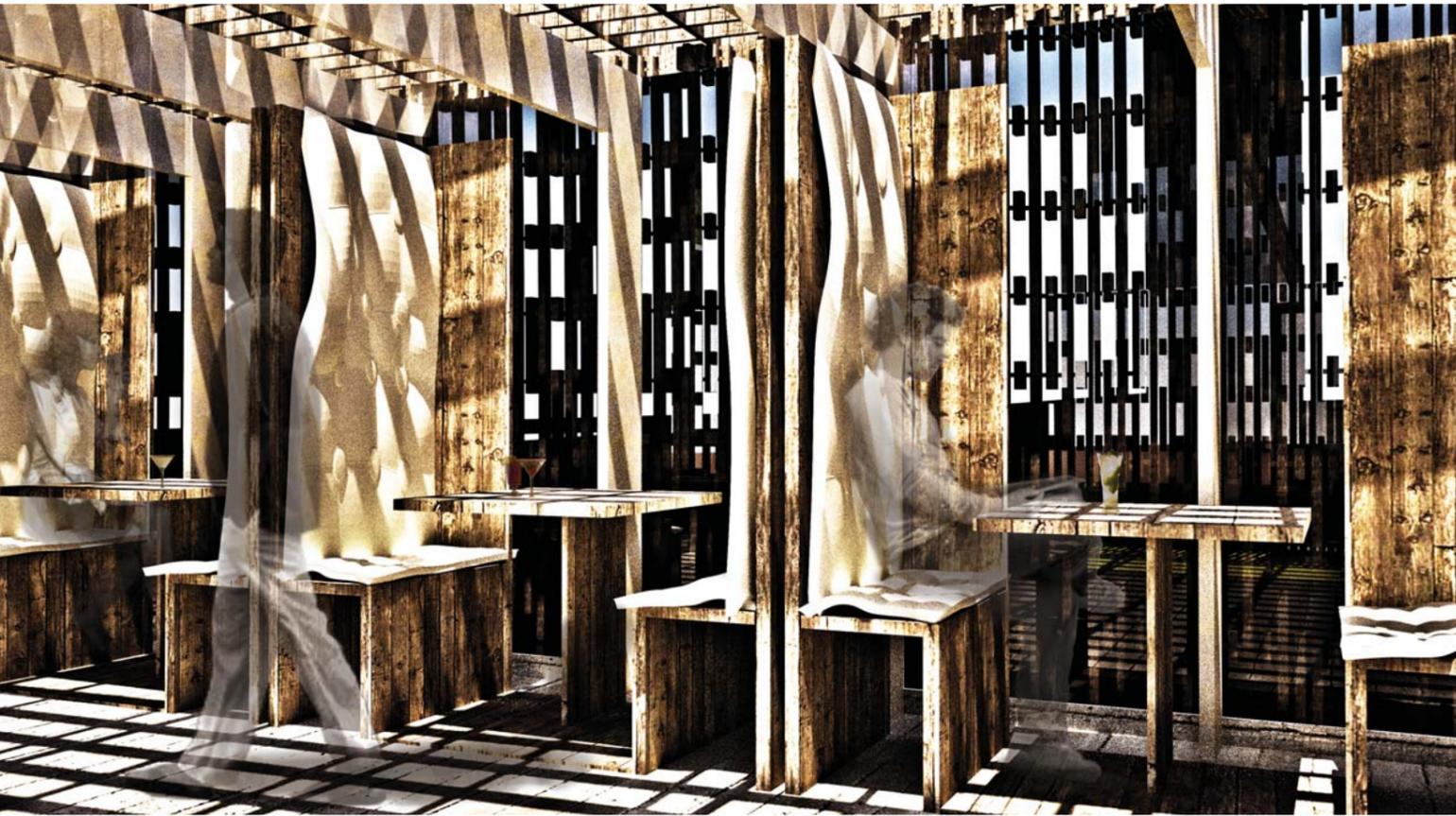


Parking Structure within the Cellar of the City

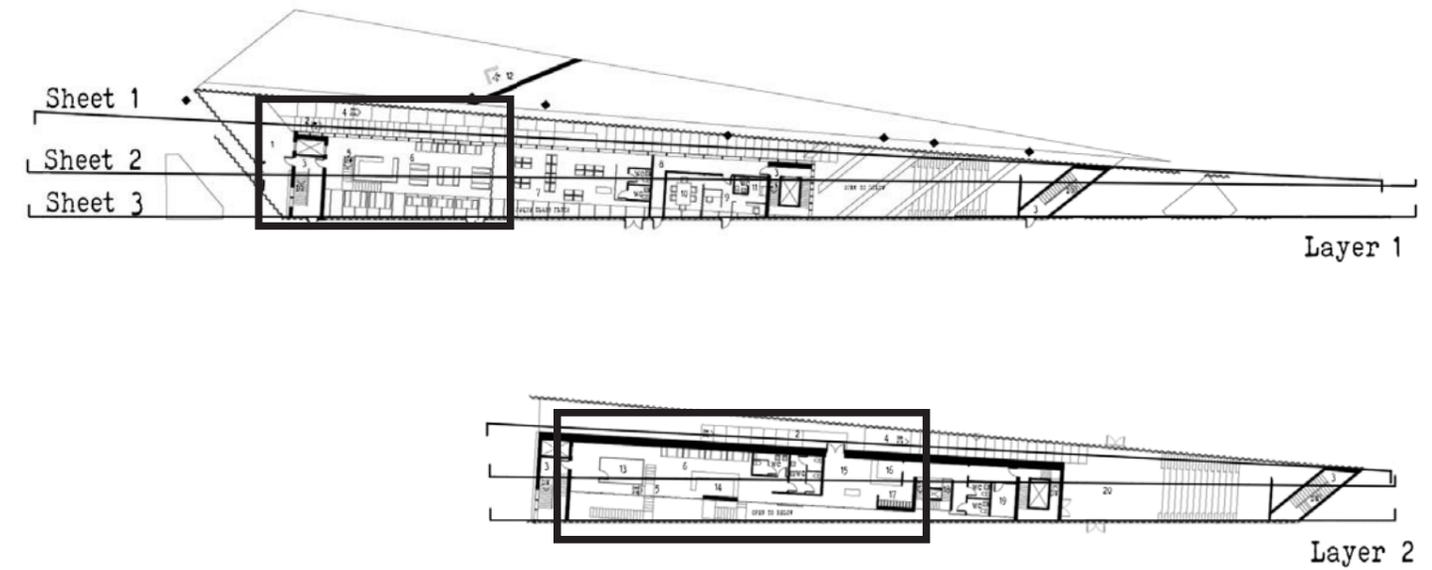
One main entrance to the architecture is below grade within the existing underground parking structure and its new entrance and extension below the Downtown East Park. The underground parking lot extension was a response to the needs and wants of the community found on online blogs about the new development. Most importantly, the extension heightens the atmosphere of Bachelard's cellar below the city, and furthermore, it increases the projects irony by providing a moment for vehicles to circle around the exhibitions spaces held within the architecture. Lastly, it creates a space for art to be delivered safely and easily within a chaotic space of the city into exhibition spaces.

Enclosing into the Entrances of Public and Private Space in Pockets of Light and Shadow





Pocketed Public Space Created from the Seating Below

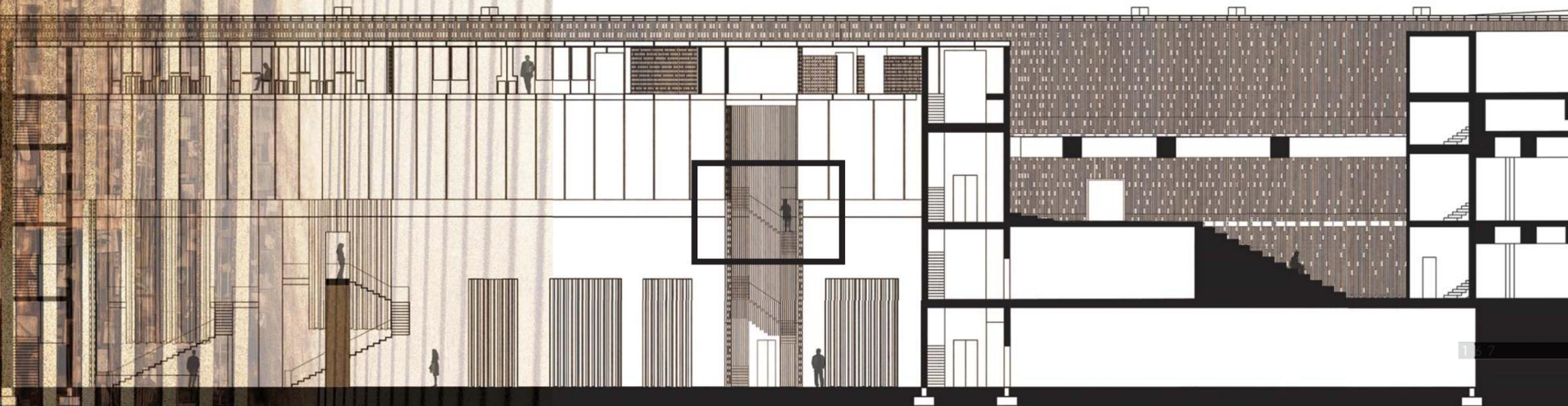
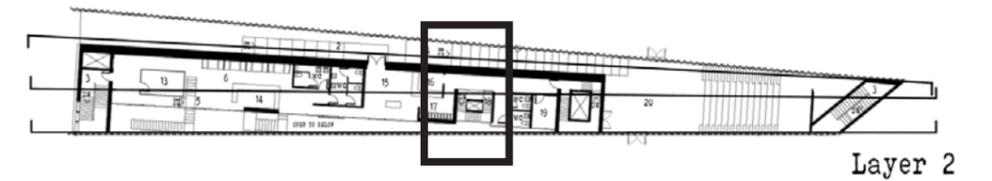


After moving down the staircase within the partial enclosure, the visitor turns to find the entry door and is greeted by a reception area where the option is given to attend the public bar or continue on to coat check before entering into the student exhibition space. The bar provides more of a draw for people less enthusiastic about the arts or people interested in relaxing before the Vikings game. On the upper level of the bar visitors view those entering the space and experience the motion of the light rail through flickering of light created by the movement of the rail against the building skin. On the second level, guests are within a more intimate setting, dangling above the exhibition space. The seating second level creates the seating in the upper level. In addition to the seating coming from below, the exhibition spaces appear to come through the floor and provide spaces above for more seating.

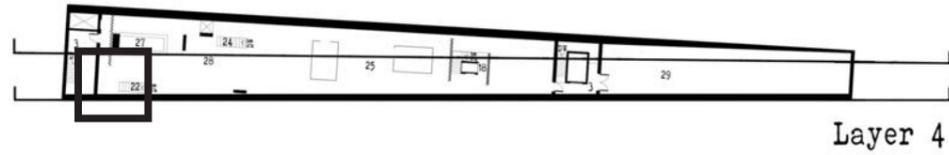


Floating through Architectural Layers into the Depths of the Exhibition Space

After placing their coat within a storage compartment, the visitor descends down the floating staircase through architectural layers, displaying the mechanical and electrical lines of the building, into the exhibition space. When rotating around the staircase the exterior skin transitions from a semi-transparent skin into layered concrete. In that moment, the viewer has passed the depth of the parking garage and entered a space below the city.

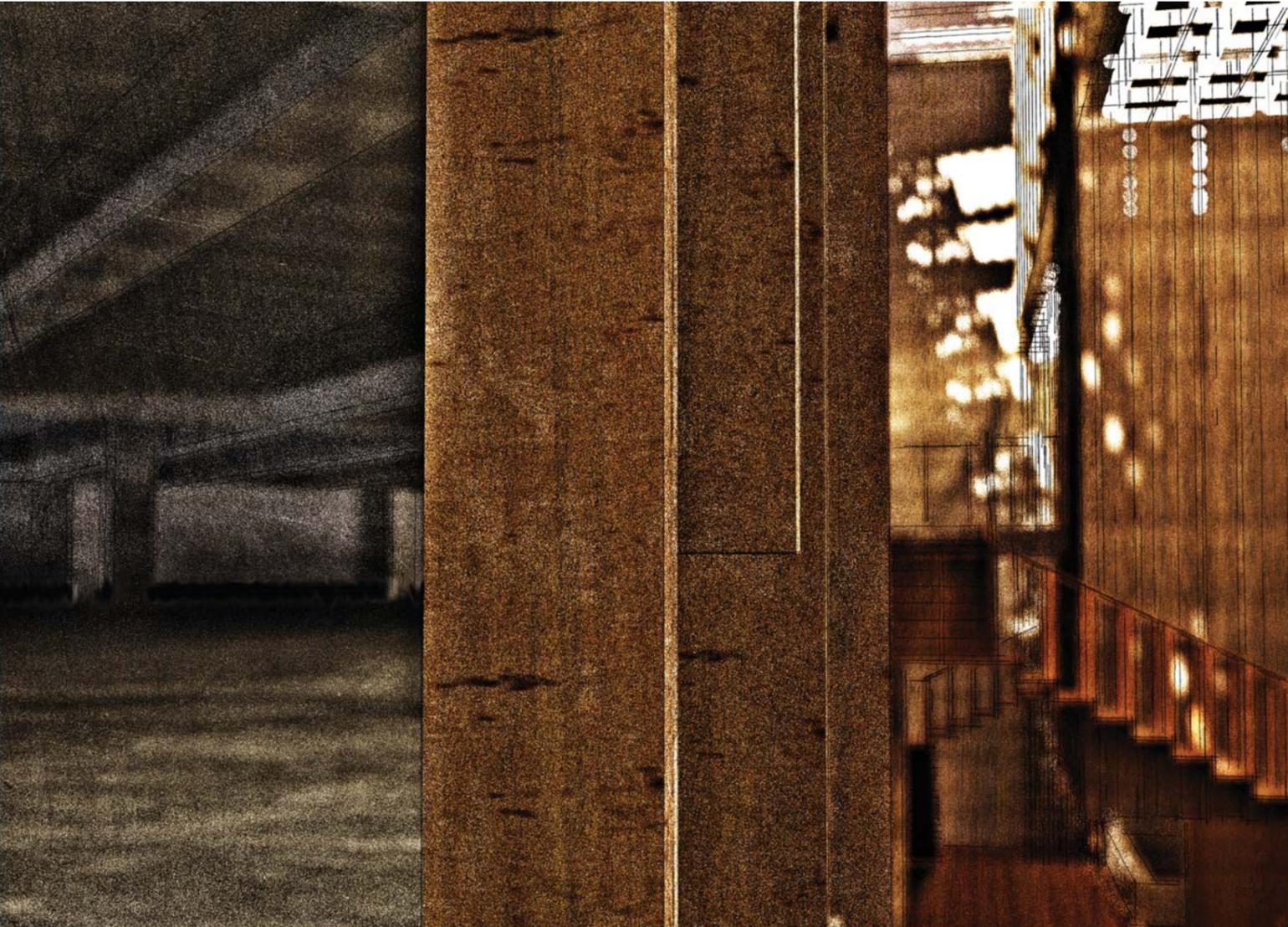


Experiencing Art from Above and Below in the Hanging Exhibition Spaces



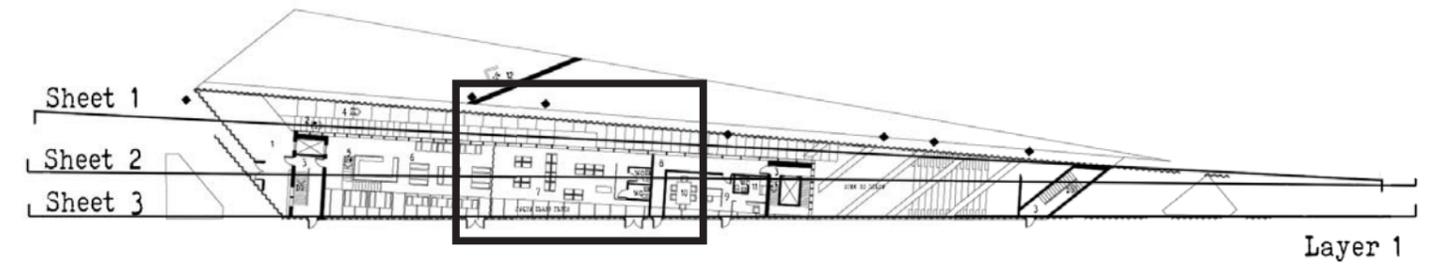
The hanging exhibition spaces allow the visitor to experience art from above and below. One exhibit will focus on light exhibitions, and the other will focus on exhibitions pertaining to water. The rest of the space has the ability to be transformed according to the amount of space and the type of space the artist wishes to establish. Metal staircases fold up into the wooden hovering spaces which appear to run through the overhead floor. After gliding up the stairs, visitors are taken on pathways through the floating voids only to be lead into a wall. The void running along the side of the exhibition space and reaching the upper floor will give depth to the space, and will create its own exhibition. The exhibition of the void focuses on the rhythmic movement of people in a poetic way. This rhythm is created through movement of shadow cast by light rail riders and bar visitors above.





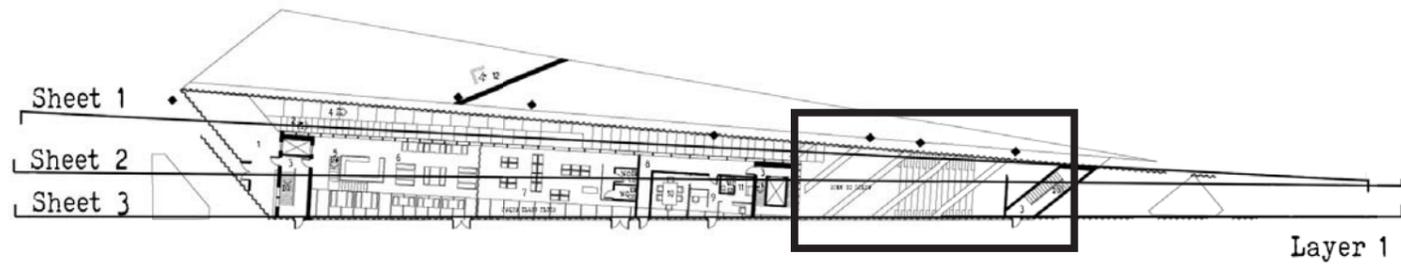
Artistic Section Through Parking Structure into Exhibition Space

Visitors will get to experience the underground parking from within the space through specialty glass. The glass has the ability to be viewed out from but fogs the view from the outside in. The exhibition spaces sit within the void of the parking structure increasing the projects irony and surrealistic qualities.

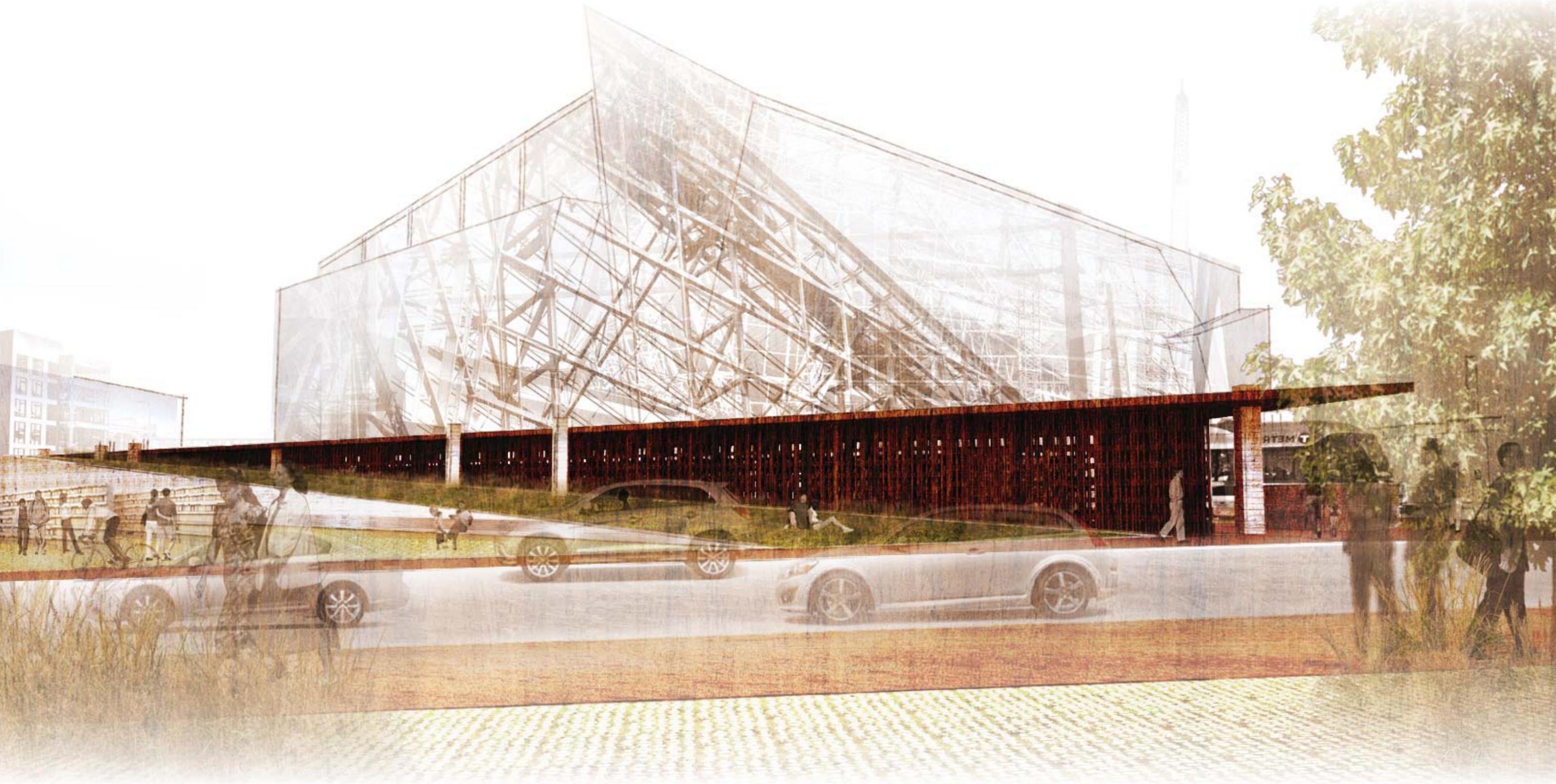


People inhabiting the waiting area will unknowingly hover over a void seen from within the exhibition space below. The line warns of its arrival through the movement of light and shadow provided by natural daylighting. While waiting in the warm shelter transit riders are given the opportunity to curl up into a seat specifically designed for the space.





The public auditorium allows for events to take place within the colder months of the year and provides an area for public exhibitions. In addition, the space can be used as a teaching environment for students attending the University of the Minnesota. The fabric seats were inspired by P_Wall a project previously discussed. One of the main features within the auditorium is the moment when the underground structure form the parking garage weaves into the space.



Layer 1 Key Plan

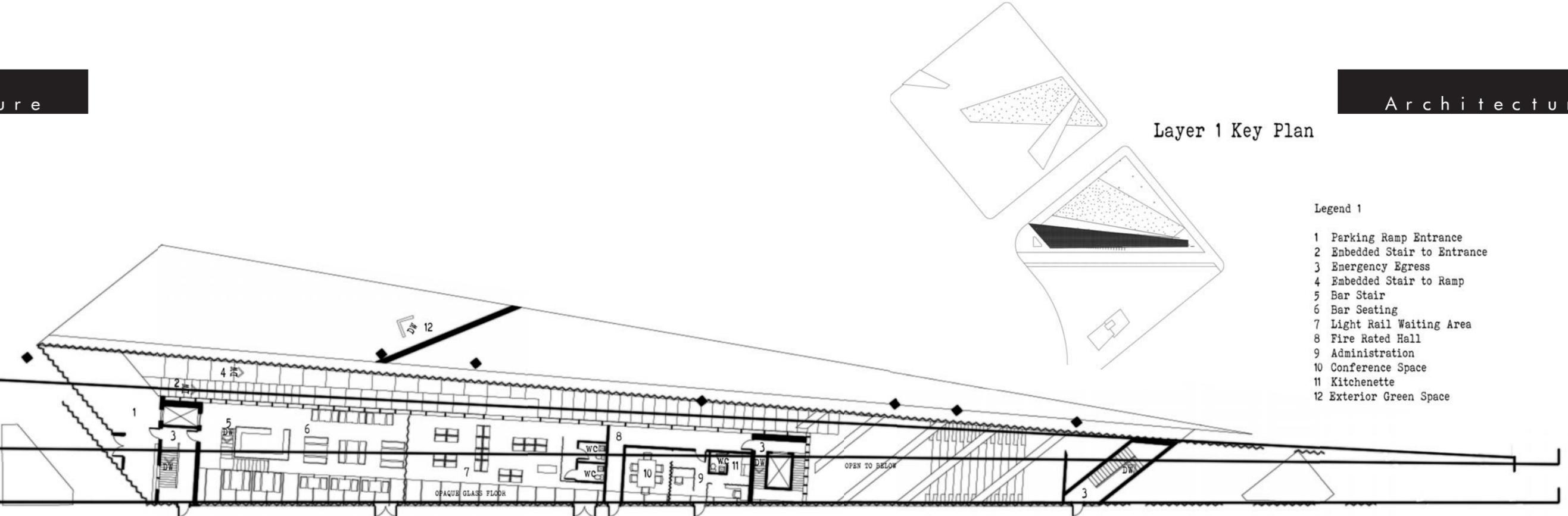
Legend 1

- 1 Parking Ramp Entrance
- 2 Embedded Stair to Entrance
- 3 Emergency Egress
- 4 Embedded Stair to Ramp
- 5 Bar Stair
- 6 Bar Seating
- 7 Light Rail Waiting Area
- 8 Fire Rated Hall
- 9 Administration
- 10 Conference Space
- 11 Kitchenette
- 12 Exterior Green Space

Sheet 1

Sheet 2

Sheet 3

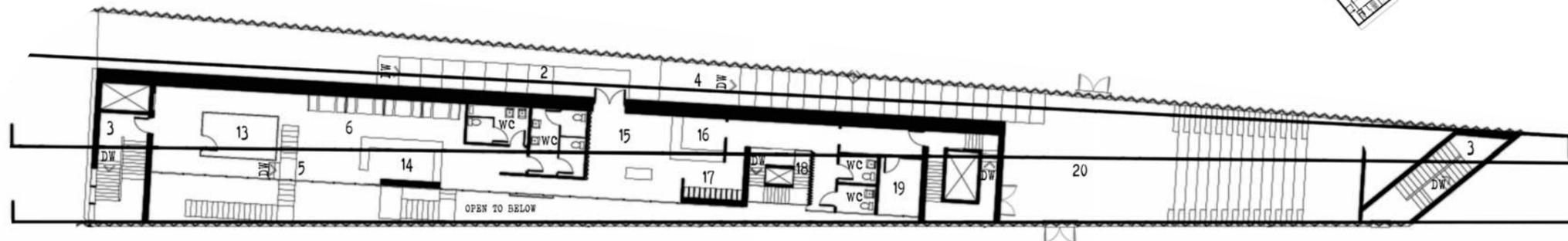


Layer 1

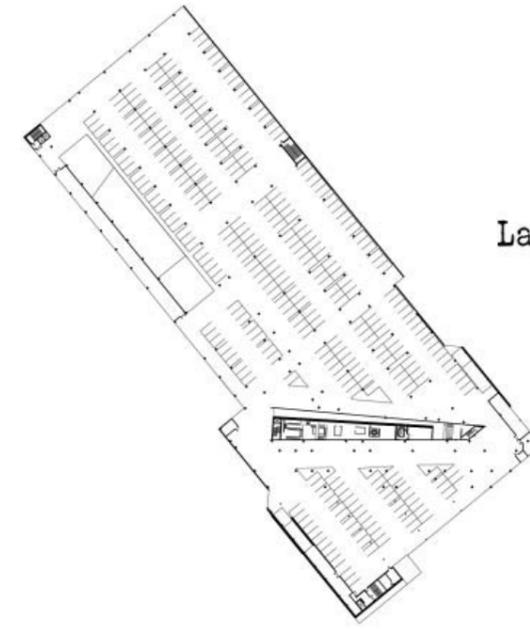
Layer 2 Key Plan

Legend 2

- 2 Embedded Stair to Entrance
- 3 Emergency Egress
- 4 Embedded Stair to Ramp
- 5 Bar Stair
- 6 Bar Seating
- 13 Water Exhibition Control Room/Bar Storage
- 14 Bar
- 15 Entrance
- 16 Reception
- 17 Coat Check
- 18 Hanging Exhibition Stair
- 19 Administration Storage
- 20 Public Auditorium and Exhibition Space



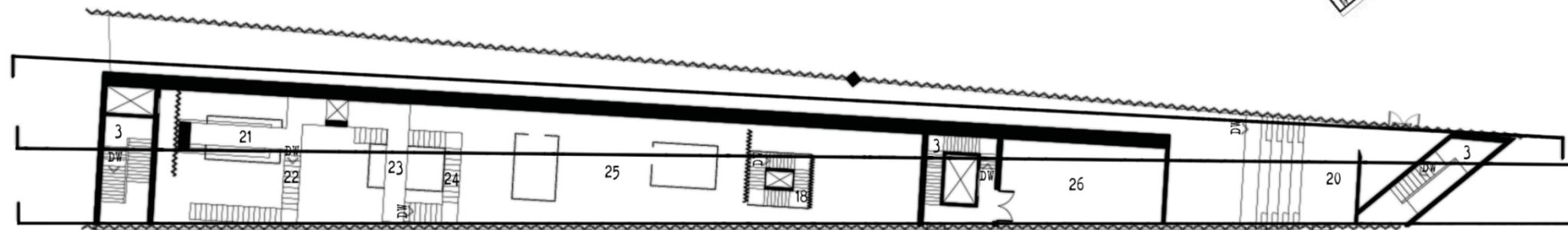
Layer 2



Layer 3 Key Plan

Legend 3

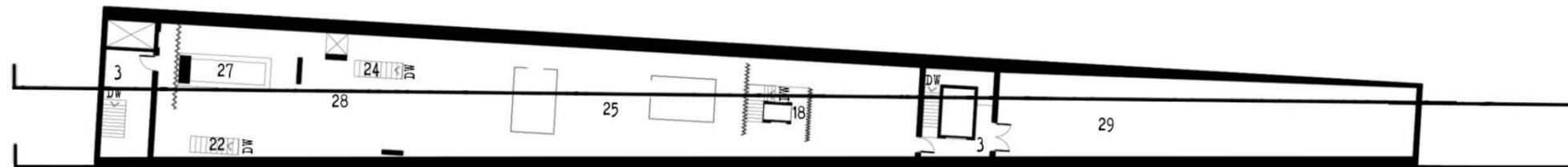
- 3 Emergency Egress
- 18 Hanging Exhibition Stair
- 20 Public Auditorium
- 21 Water Exhibition Attic
- 22 Light Exhibition Attic
- 23 Light Exhibition Stair
- 24 Light Exhibition Stair
- 25 Open Exhibition Space
- 26 Storage



Layer 3

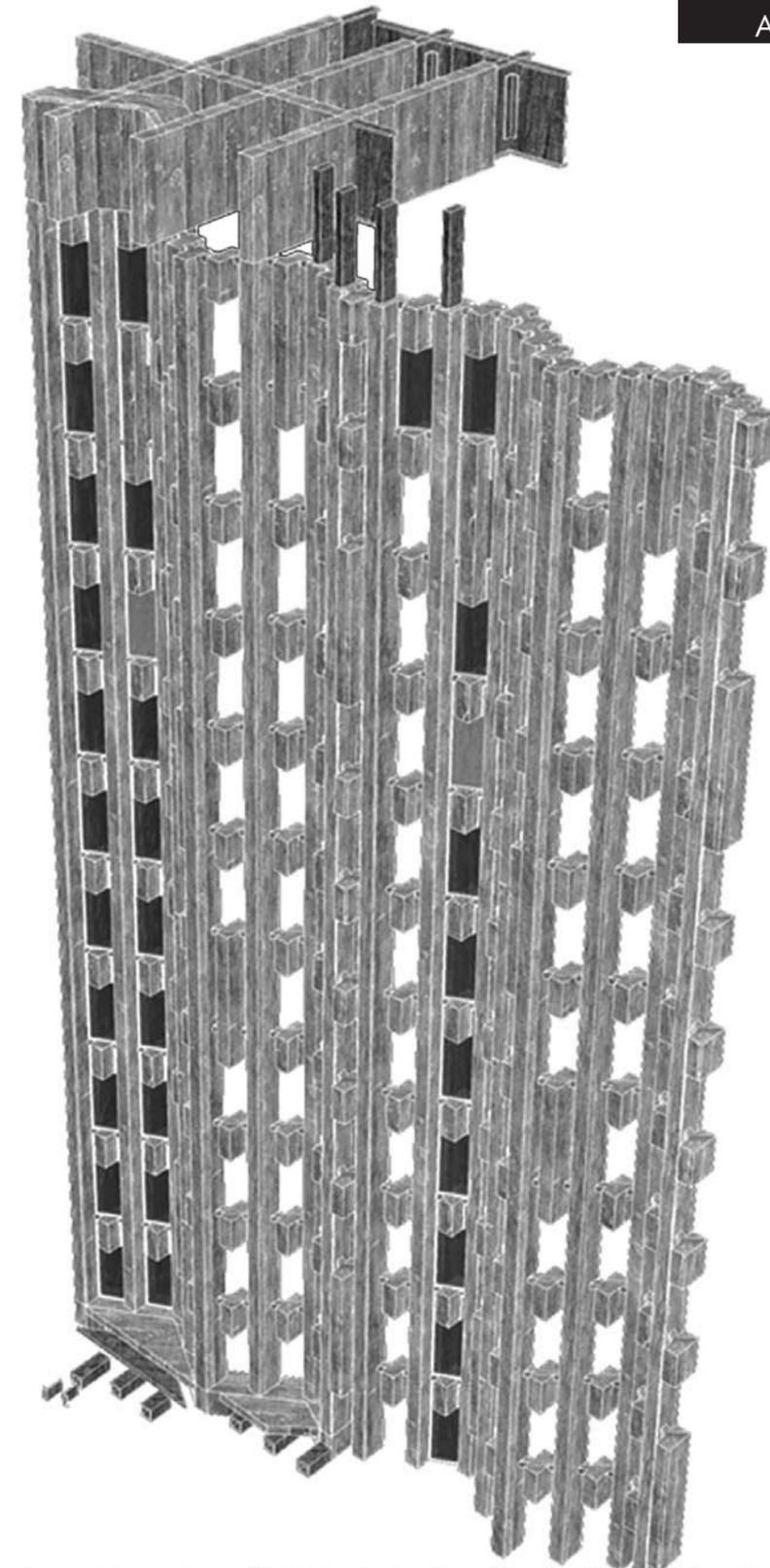
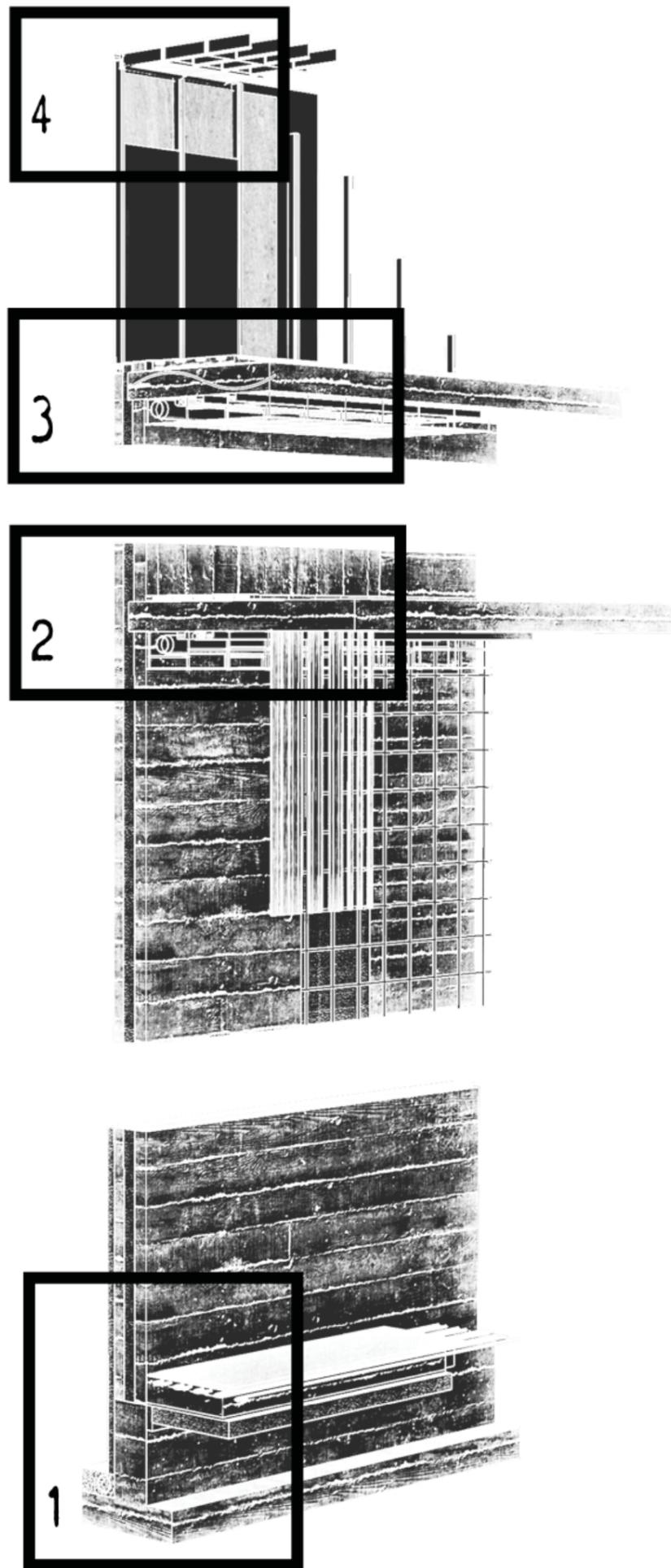
Legend 4

- 3 Emergency Egress
- 18 Hanging Exhibition Stair
- 22 Water Exhibition Stair
- 24 Light Exhibition Stair
- 25 Open Exhibition Space
- 27 Water Exhibition Cellar
- 28 Light Exhibition Cellar
- 29 Storage/Mechanical



Layer 4





Exterior Panels Welded into Existing Parking Structure (Metal encased within wood)

Frosted Glass Ceiling Tiles
Moveable Light Fixtures
Electrical Lines

2

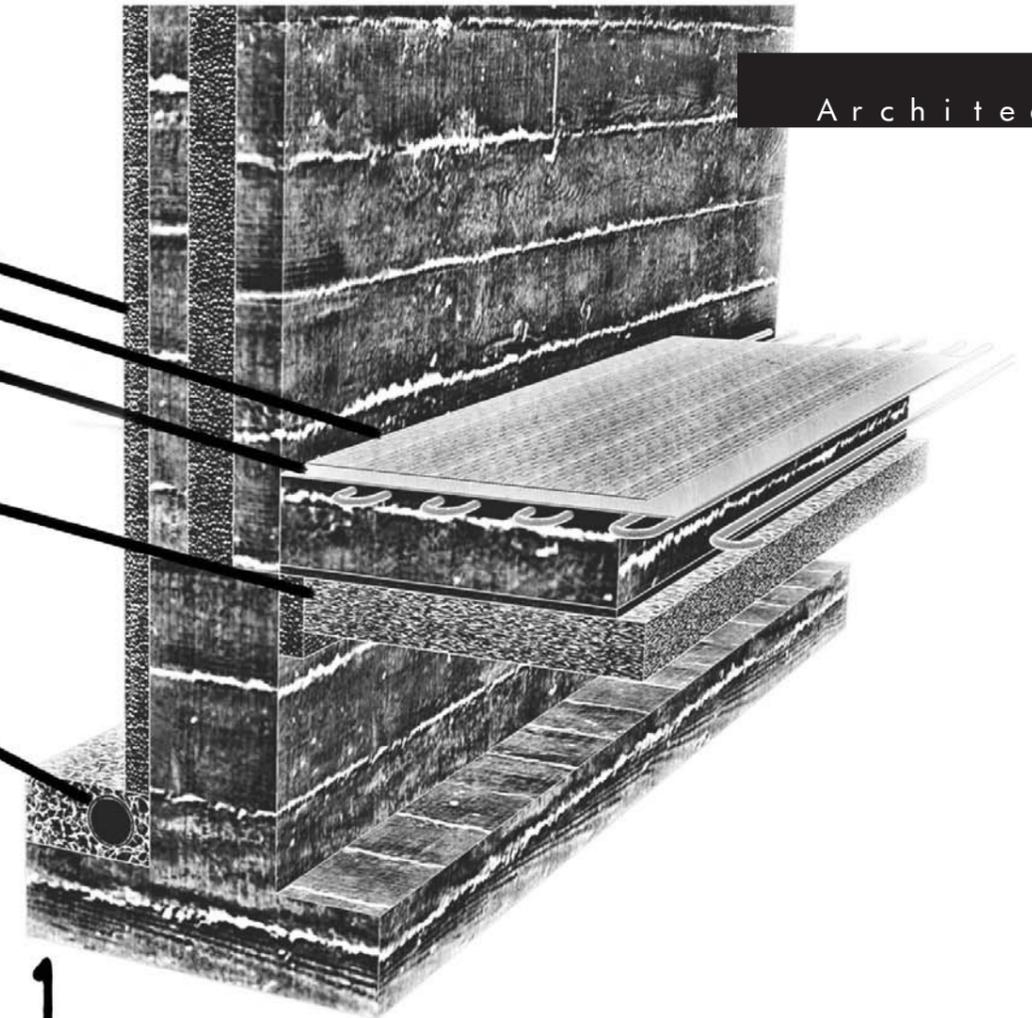


Radiant Floor Heating

Insulation
Wooden Flooring
Underlayment
Thermal Break
Gravel

Metal Angle
Wooden Paneling
Drainage

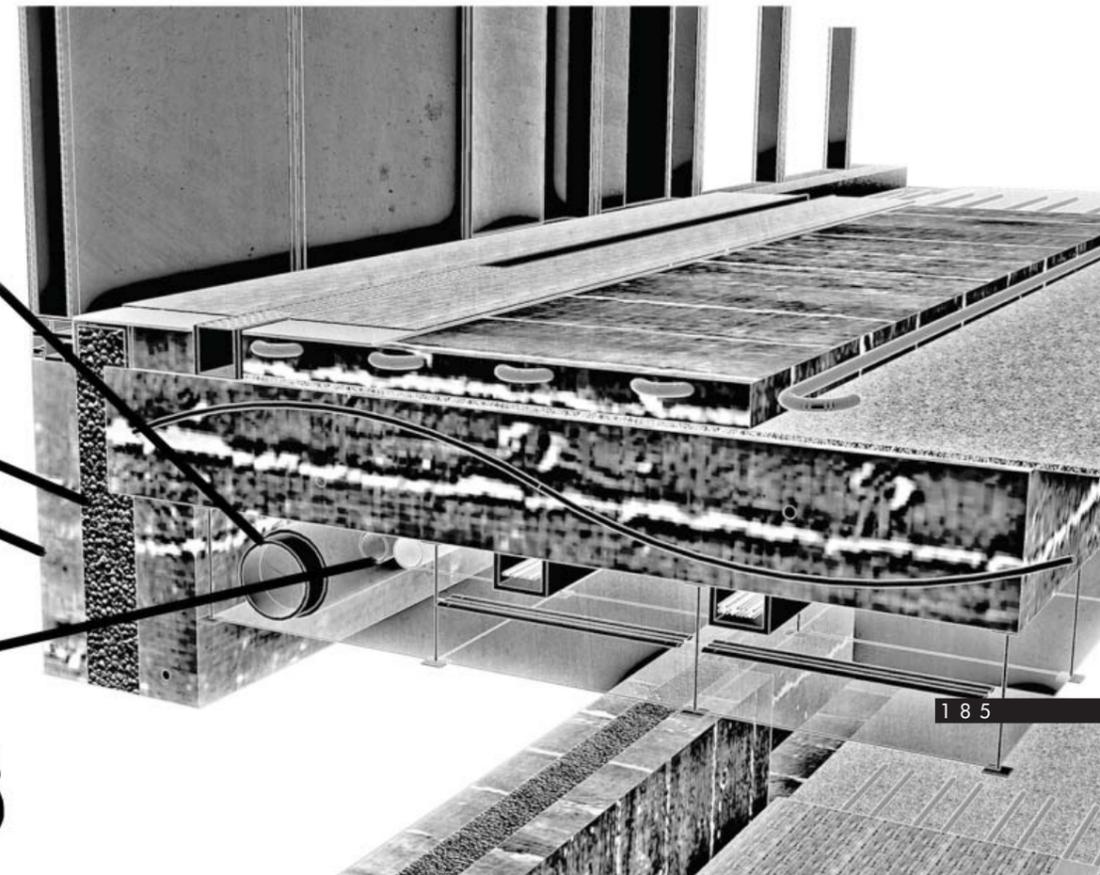
1

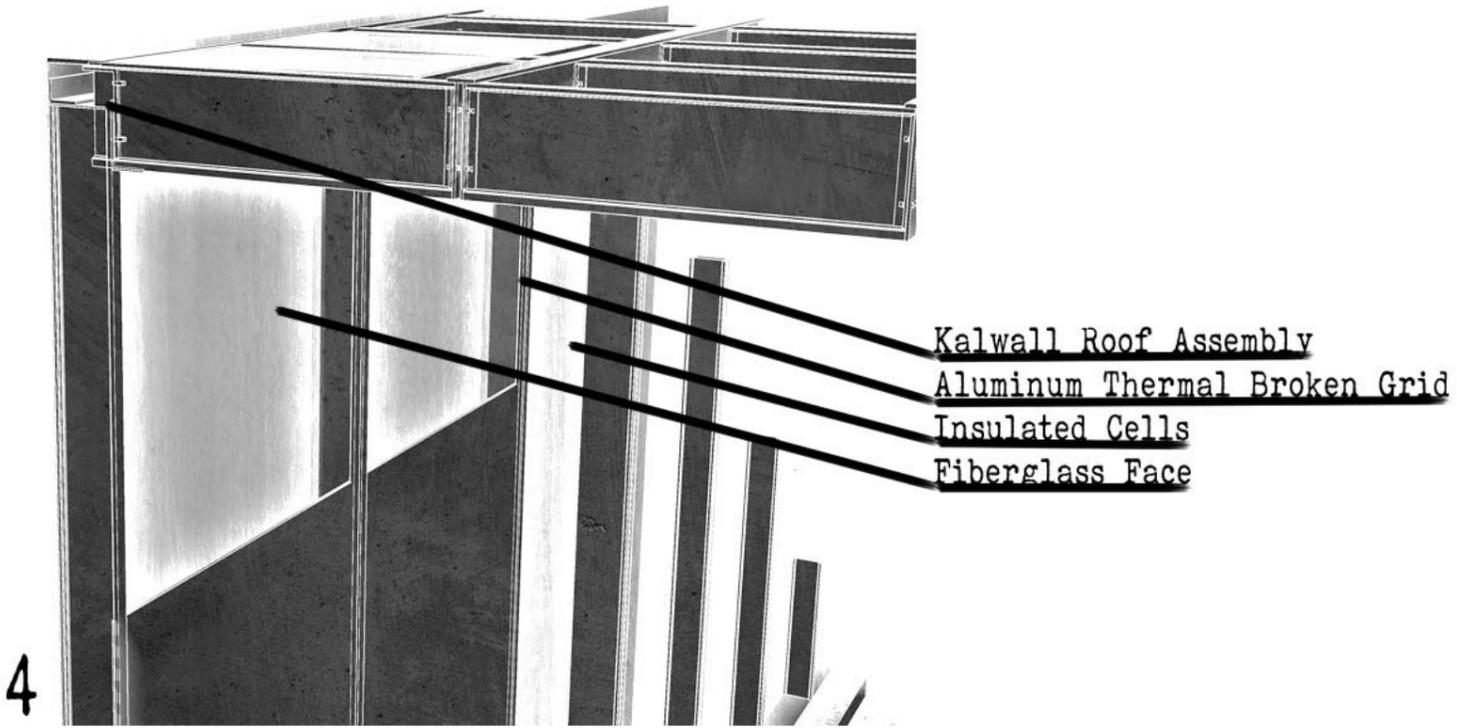


Ventilation/Cooling System
Insulation
Concrete

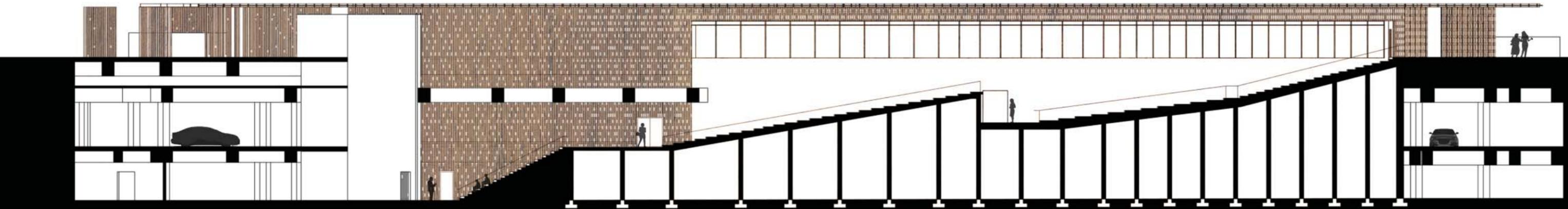
Water Lines

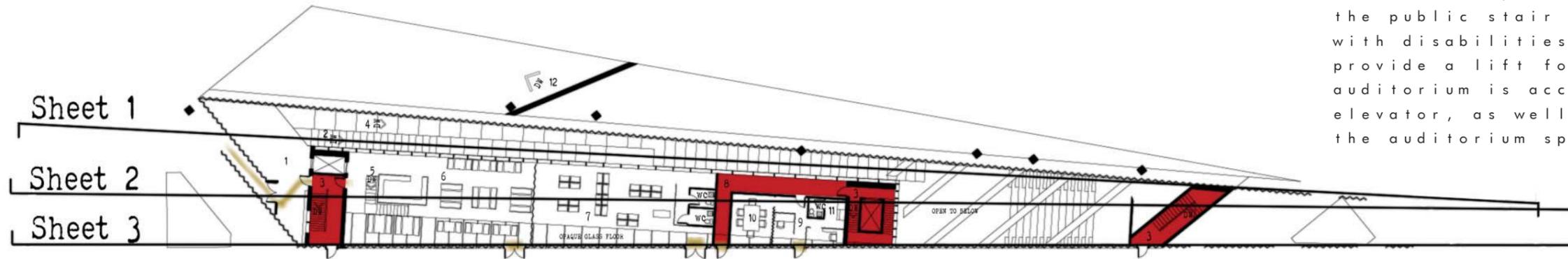
3





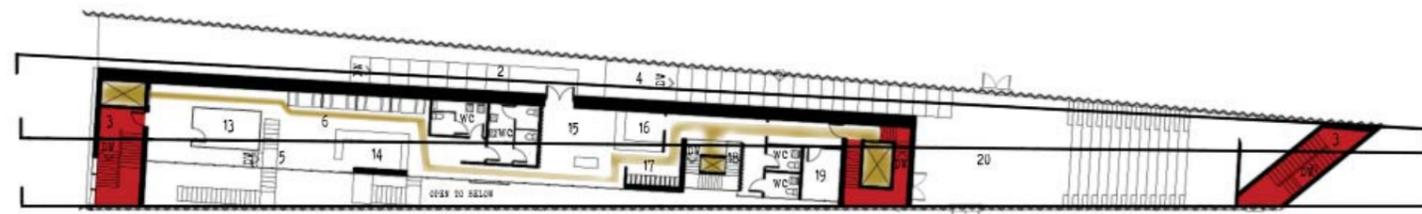
Structure & Wall Section: The first level of the structure is tied into the existing underground parking structure. A beam surrounds the entire building within the parking structure to maintain structural stability. The parking structure is made up of concrete beams and columns; however, metal beams are placed below the light rail line and roadway to accommodate for the live load above. Originally, the city planned to construct on top of the structure, but the plans fell through; therefore, the structure of the parking ramp will support the vegetation above. The building is made up of concrete sandwich panels and the floor plates will be cast in place to provide the strength needed to space across the building. Additional support of level two floor plates will be provided by structural mullions tied up into level one which is then tied back into the structure of the parking garage. The stairs will provide additional support for the structure.





The green outlines the paths for those with accessibility issues. All of the spaces except for the public stair are accessible and usable to those with disabilities; even the floating exhibitions provide a lift for those who require it. The auditorium is accessible through the freight elevator, as well as, through the bottom exit of the auditorium space into the parking garage.

Layer 1



The emergency egress is created through multiple stairways on either side of the building. The open staircase may be used as a means of egress as well. One fire hallway was added to provide the quickest route out of the architecture. These hallways will be lined with fire rated walls and glass.

Layer 2



Plumbing hot and cold lines are directed above the ceiling tiles and breach through the floor on levels one and two.

The supplemental air moves up through the overhead ceiling tiles and connects with vents supplied by the original underground parking structure.

LED lights supply the gallery with low energy usage, in addition to providing the space with a variety of lighting temperatures controlled within the mechanical room. The lights can be altered due to the amount of light entering from outside of the structure.

The water exhibition is provided with a mechanical space above the floor for a more accurate control of water pressure by the artists. Water closets are placed on the upper floors of the building, and guests are encouraged to use them before entering into the exhibition spaces.



Site Two: Architecture
University of Minnesota Campus

Study Spaces

Small Libraries

Multiple library spaces will be integrated into the site to provide quiet spaces for students to study.

Computer Spaces

Computer spaces will allow students access to technology which has become crucial in today's society.

Cafe

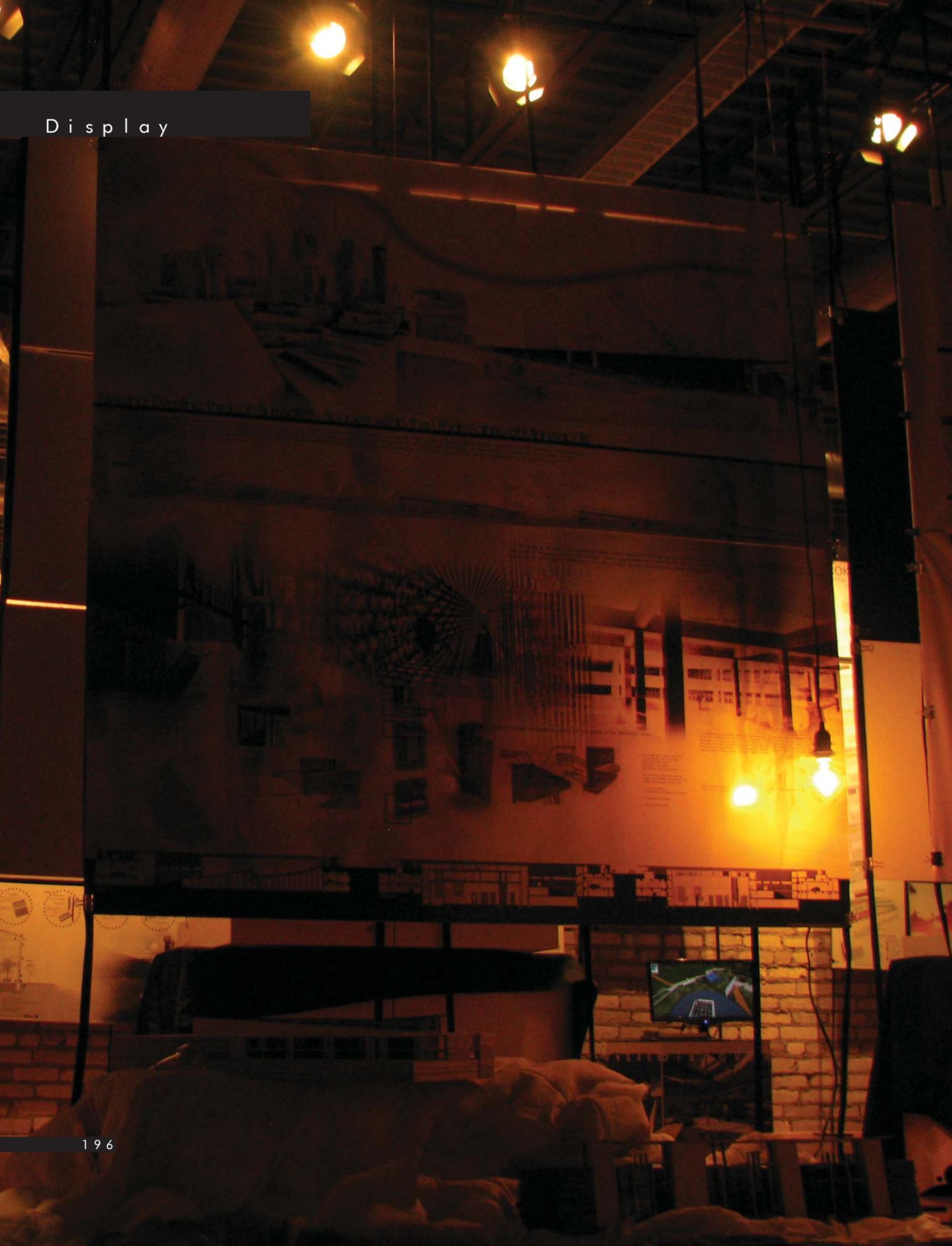
When studying, food becomes a supply and will need to be close by.

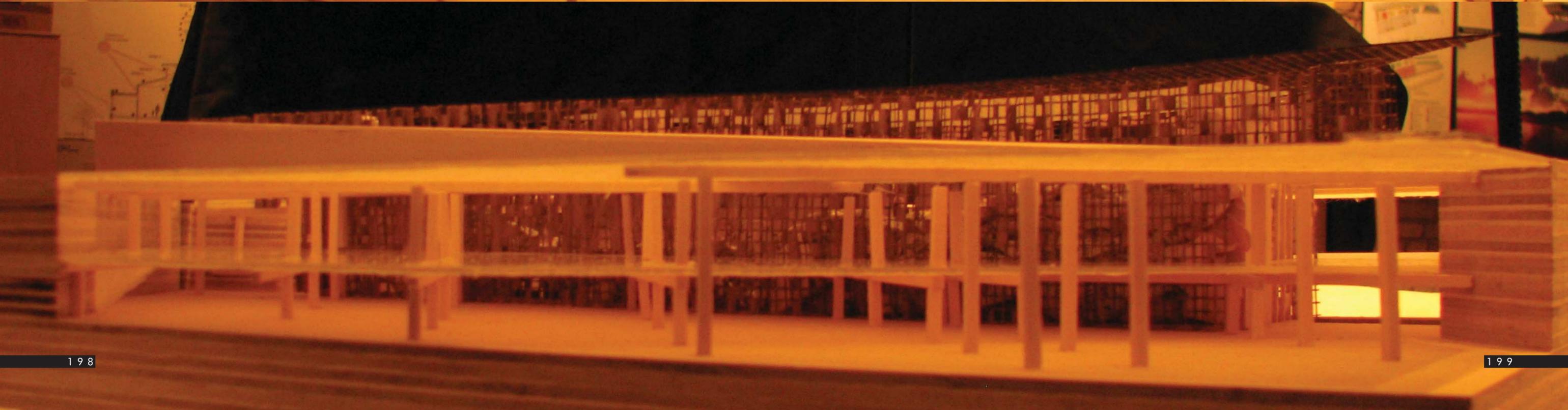
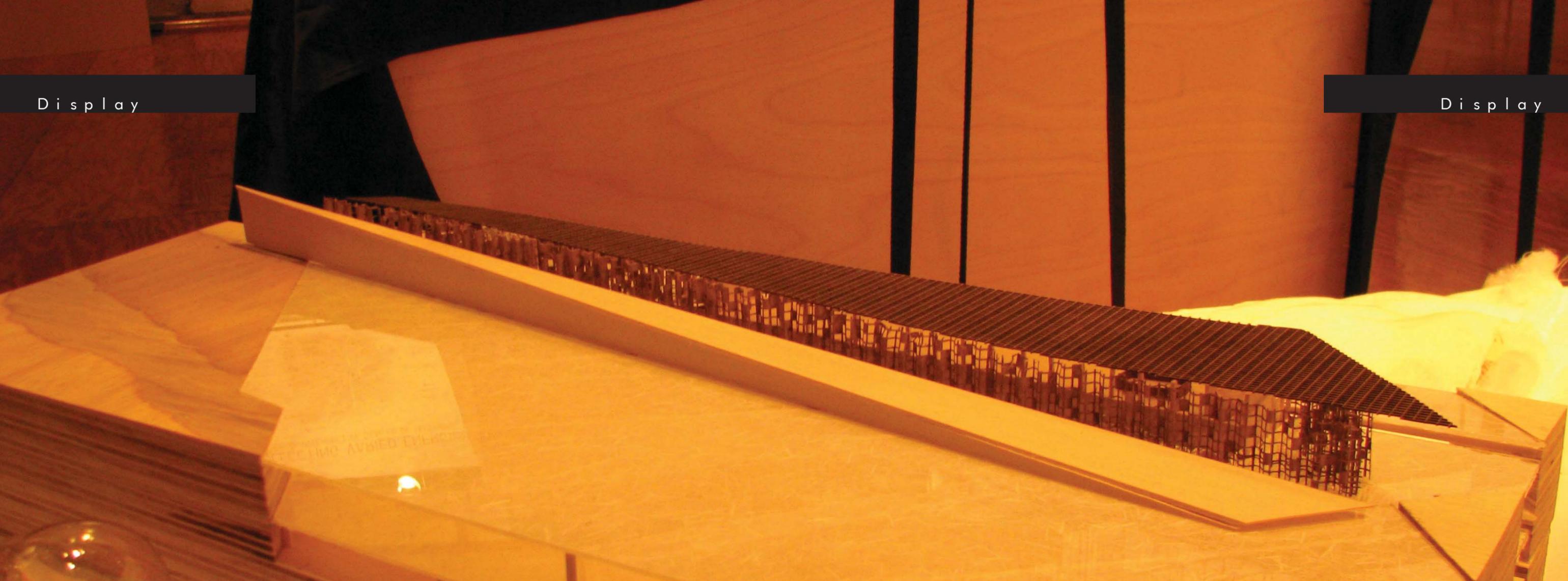
Small Auditorium Space

A small auditorium will allow for multiple programs to utilize the space.



Models, Boards, & Goals





Goals

Establish a comprehensive theoretical study while still meeting curriculum requirements

To create a physical manifestation of my theoretical premise

To understand the importance of architectural theory within society

To understand the importance of architectural theory within architectural education

Establish an understanding of surrealism

To draw from multiple forms of art (writing, music, poetry, painting, sculpting, etc.) to capture a larger audience

To discover solutions to current and reoccurring social issues through the use of poetics and architecture

To draw multiple meanings from the design solution and its process

Goals

To discover social issues within growing urban environments

To understand the complexities of small urban spaces (urban infill) projects within the city

To provide the city with interesting spaces to enhance the overall social experience; in turn, drawing people to Minneapolis and furthering their city growth goal in a healthy way

To create a landmark for the city of Minneapolis

To write a comprehensive and understandable narrative as a foundation for the project

To integrate interests of the city (sustainability, functionality, and growth) into a poetic focused design

To provide a foundation for a career in urban planning studies

To provide a foundation for a career in infill studies

2nd Year Fall

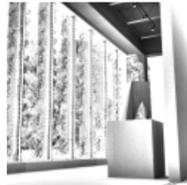


Tea House
Darryl Booker



Boat House
Darryl Booker

3rd Year Spring

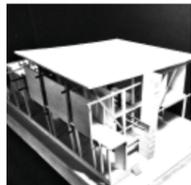


Steel Institute
Frank Kratky

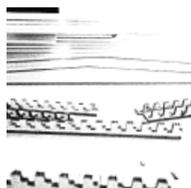


Community Center
Frank Kratky

2nd Year Spring

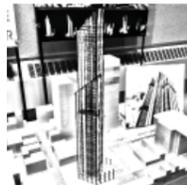


Twin House
Stephen Wischer



FM Music Hall
Stephen Wischer

4th Year Fall



Highrise
Partner: Anshul Brat
Aly Ahmed Bakr



100 Project
Aly Ahmed Bakr

3rd Year Fall



Luthery Center
Milt Yergens



Literary Center
Milt Yergens

4th Year Spring



Interbeton
Partner: Taylor Schuman
Paul Geyle



Study Abroad
Paul Geyle



Quote:

"Klai Flood 2013"

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Home Town: Albany, MN

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Images

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