

Prytaneion

Rediscovered: The

Contiguity of

Cultural Fragments

in St Paul, Minnesota

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Library of Alexandria Scroll Room



Today there is a need for a reimagining of what our communities offer to media.

As we move forward, we must ask what our architecture says about our relationship with knowledge.



"Vitruvius Teusch," Petreius, 1548

Architecture was made from the need to house and protect fire, a gift from the gods, and coincides with this creation of culture. To protect the flame in the clearing of the forest, we came together, began to communicate, and began to build, all because of a space that facilitated this.



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Greek storytelling was primarily an oral tradition. As stories were considered living, the permanence of written language was not at all desirable. To write these stories down was to stop their ability to grow. This oral tradition made ritual of myth.



Prytaneion of Kerch (now Crimea)



The polis mirrored the clearing as communal needs were met in the prytaneion. From the need to protect the fire came a place in which they could communicate.



The flame of the polis was also used in colonization. Settlers from Greek cities took from the flame as they settled throughout the region, hoping that it would spark the same communal spirit in the new settlement.





With the 18th century began the establishment of new relationships between proprietor and user in art and culture. Many individuals opened personal collections to scholars and donated to institutions in the event of their death.





These elements all point to the works within and the powers and inspirations from the larger world.

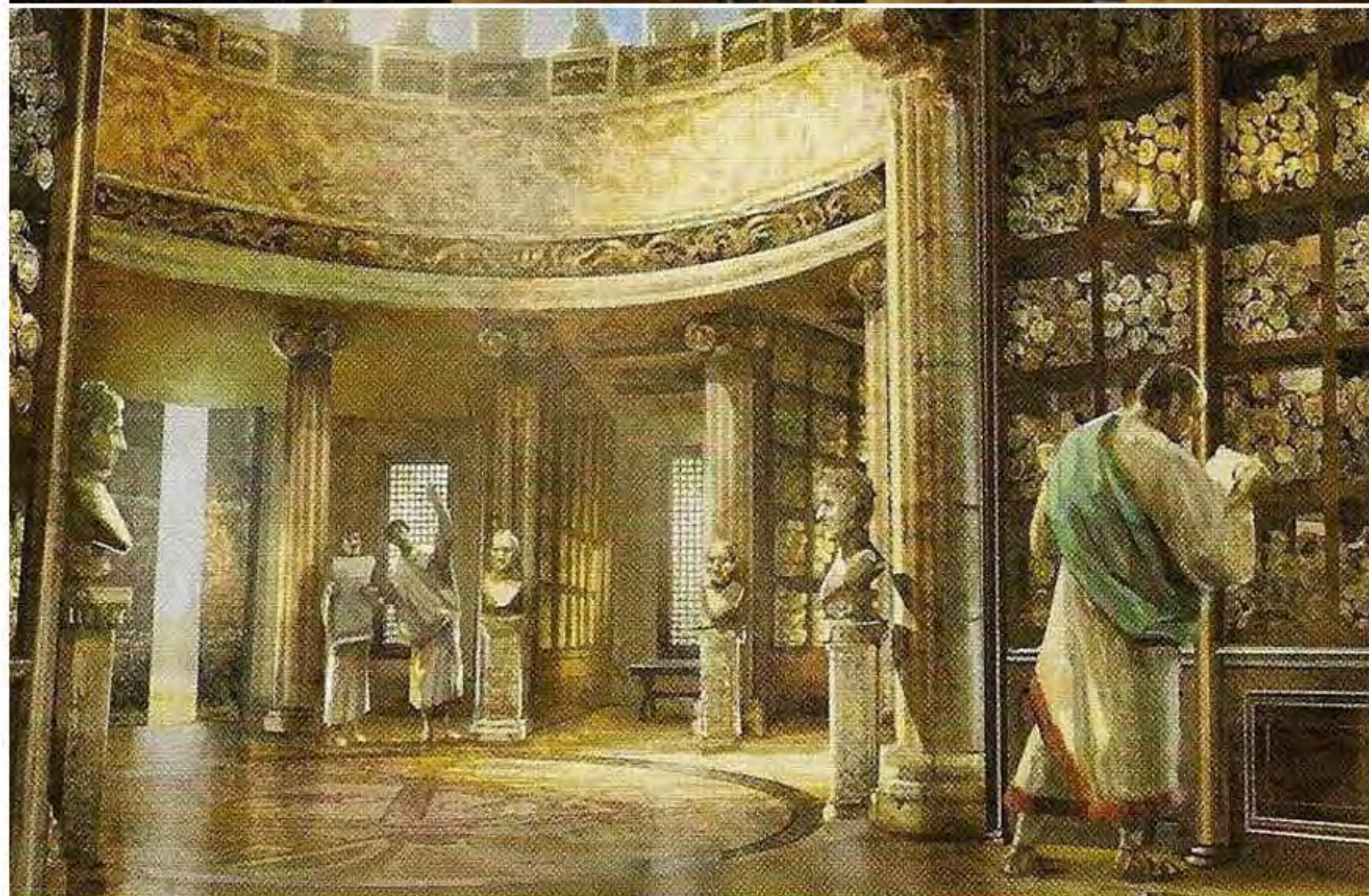
"Musei Wormiani Historia," illustrating the cabinet of Ole Worm.

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The British Museum and the Library of Alexandria each carry the torch, providing a public space for discussion, storage of important artifacts, and discussion with their community members; the torch is the gift of fire and creation of architecture in the clearing.

This echo is not possible without a change in the position of art and its relationship to knowledge.

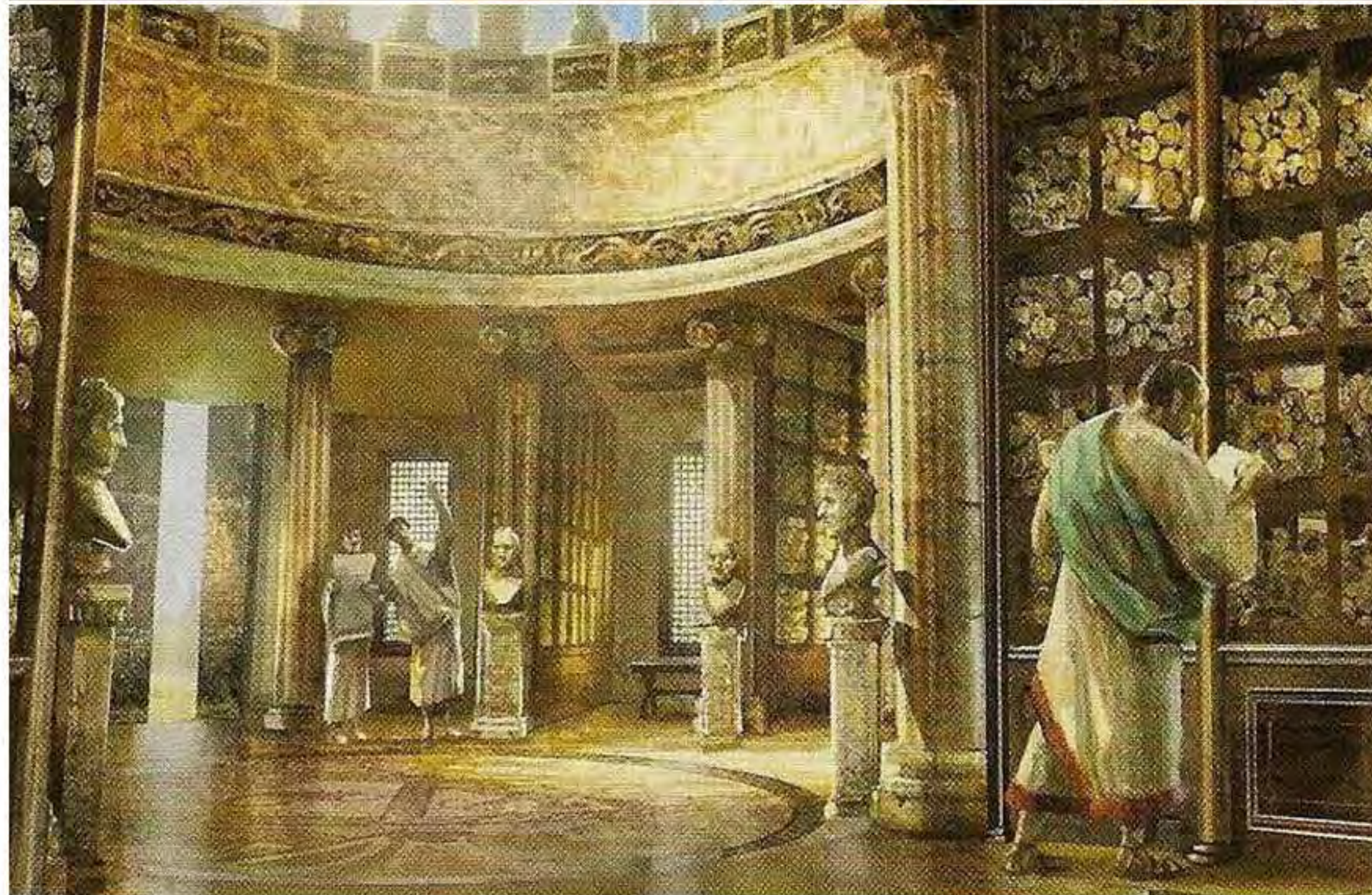


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Dalibor Vesely's positive and negative aspects manifest in poetic and scientific acts, respectively. In scientific acts, empiricism breaks down the meaning of objects and reduces them to useful derivatives.

In historical analysis, the negative factors of fragments are visible in the objectification of the past. This manifests in architecture as reductions to language that do not convey experience.





Garage, 2015



Max Ernst, 1922





Fragments have an ability to restore when they are used to point to the different whole, alluding to a world waiting to be called forth through expression.

His work, according to Vesely, utilizes the nature of collage as a “mechanism,” bringing separate realities into one plane.

The ability for fragment to heal comes in reuse, akin to the reclamation of the spoils of conquest.



The elements of the solarium are different wholes, giving the occasion a catalyst for looking back into the city and forward through the modernist structure surrounding

Solarium atop de Beistegui apartment, Le Corbusier



The elements of the solarium all point to different wholes, giving the occupant a catalyst for looking back into the history of the city and forward through the modernist structure surrounding them.



Looking forward and backward through our architecture gives us a way to look through and to ideas, remembering the past and imagining something new. Our civic cultural buildings as built forms have become the Janus head, forcing dialogue, symbolizing the backward reflection as we attempt to look forwards.



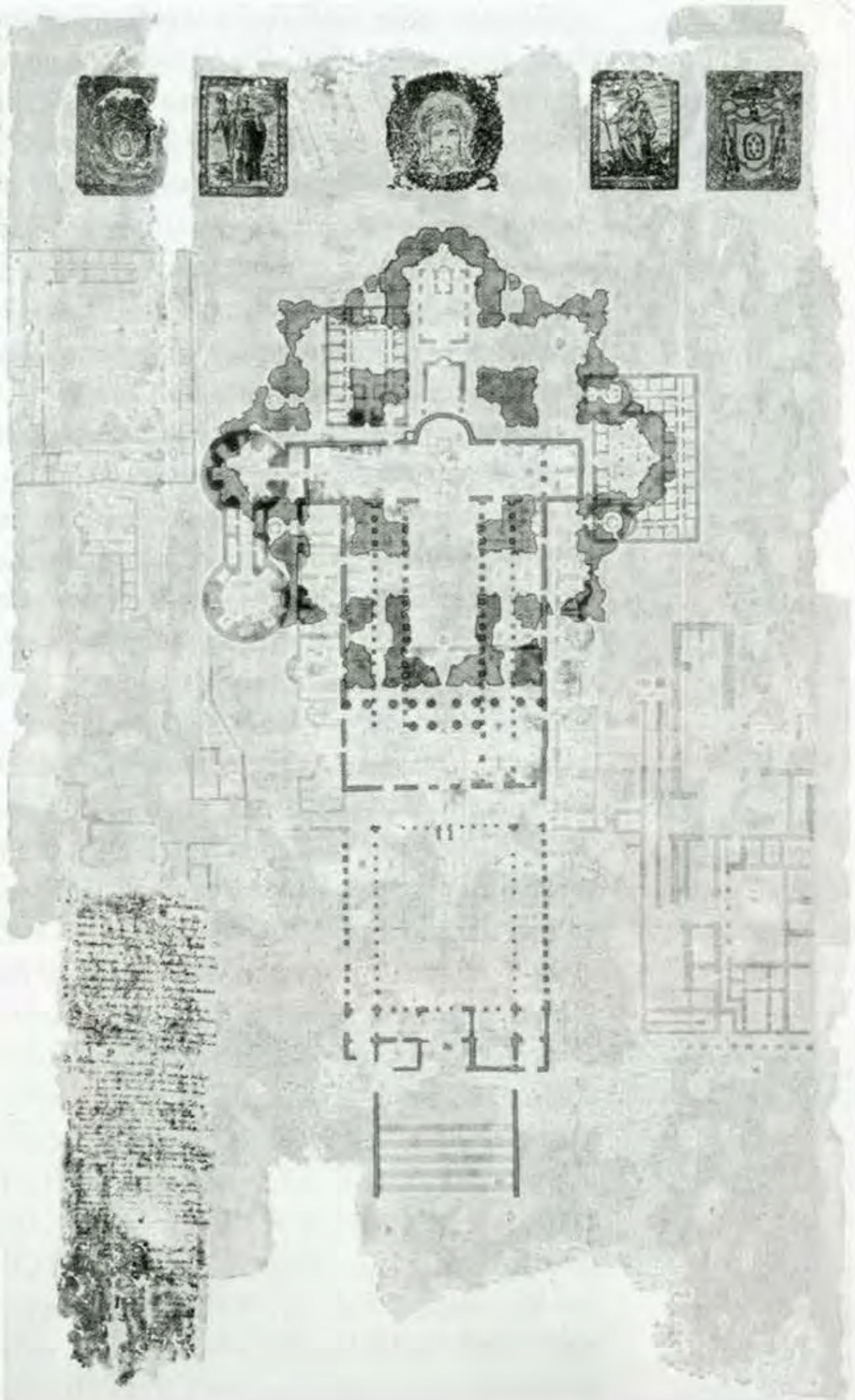


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Looking again at the work of Le Corbusier, we can see fragments acting out the tendencies of the Janus through architecture.





Every choice made by Alfarano was significant and suggest something beyond the plan; the gold paint of the walls of Old St Peter's representing a mythical body and spirit of the church, those walls' red undercoat representing the sacrifice of Peter, a layer of white wash on top of which began the drawing of New St Peter's and it's many layers.



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to cut and suggest something beyond
the gold paint of the walls of Old
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that representing the sacrifice of
the Virgin Mary. She began the drawing of New St
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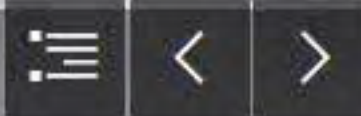


Splitting, Gordon Matta-Clark

The section of the residential building reveals the structure, board and drywall, finishes, paint, dirt, blemishes, and more paint; the timeline of the building.



Conical Section, Matta-Clark





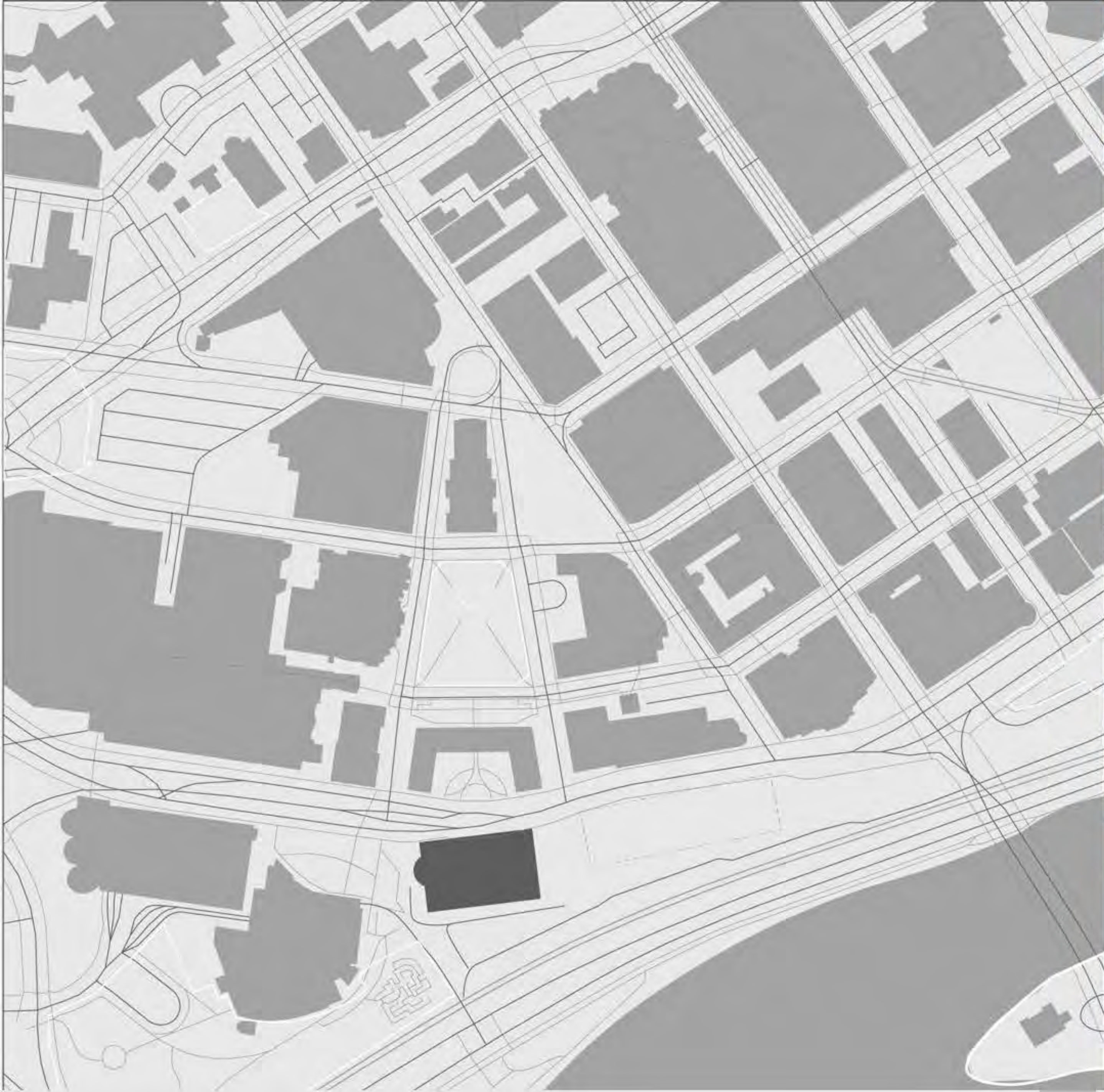
"I note that when a building is being made, free of servitude, its spirit to be is high—no blade of grass can grow in its wake. When the building stands complete and in use, it seems to want to tell you about the adventure of its making. But all the parts locked in servitude make this story of little interest. When its use is spent and it becomes a ruin, the wonder of its beginning appears again. [...] Everyone who passes can hear the story it wants to tell about its making. It is no longer in servitude; the spirit is back."

- Louis Kahn



We are currently at a point of pressure. The proliferation of all-digital libraries, coupled with economic issues and the devaluing of ideas as well as public space, is forcing an act of contemplation and reflection. Our civic architecture should embody the Janus, opening its community to the possibilities of memory and imagination, giving a space that points beyond itself and allows us to do the same with our ideas.

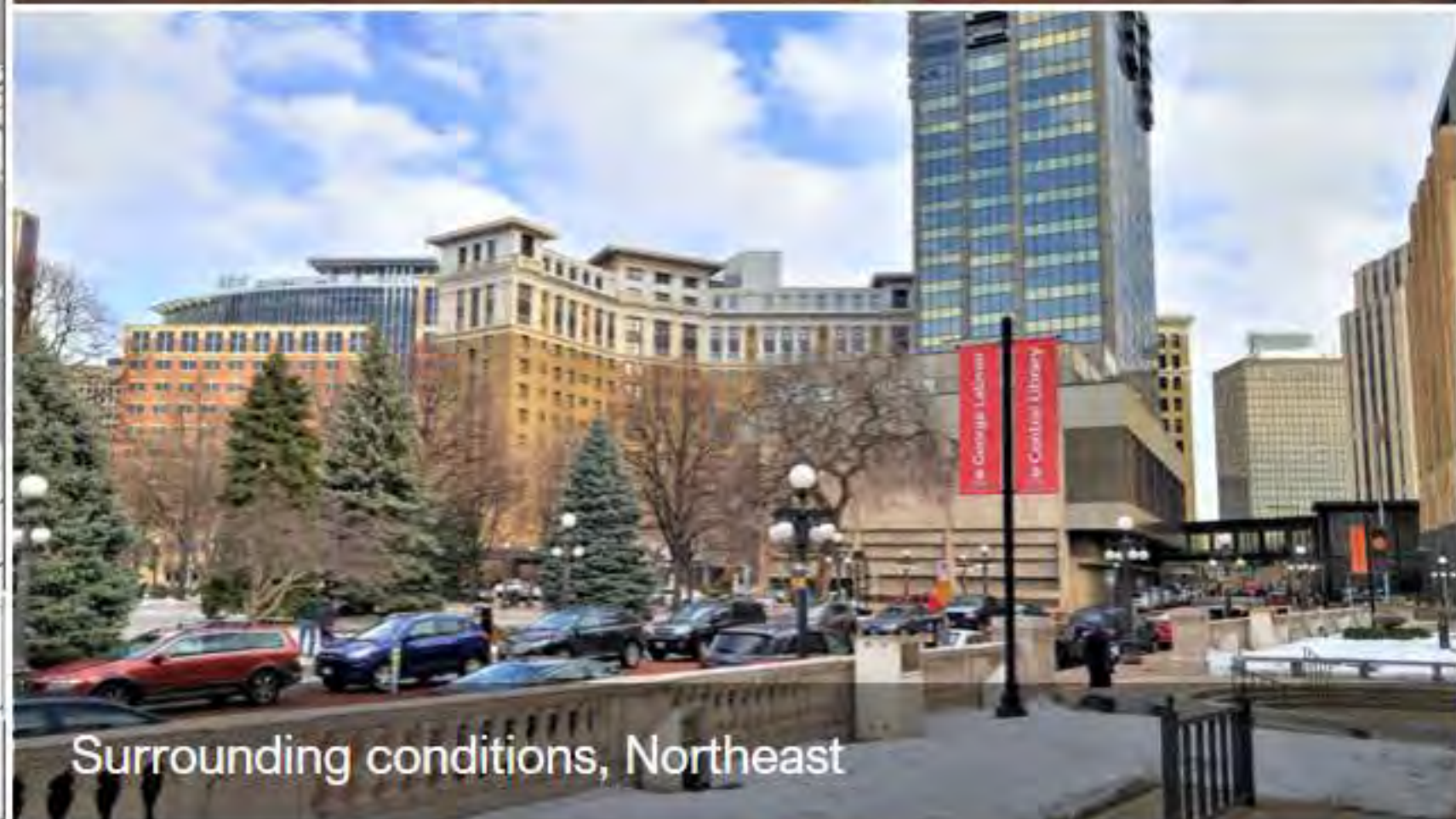




Surrounding conditions, Northwest



West



Surrounding conditions, Northeast



West, River view



Site approach from the Northeast



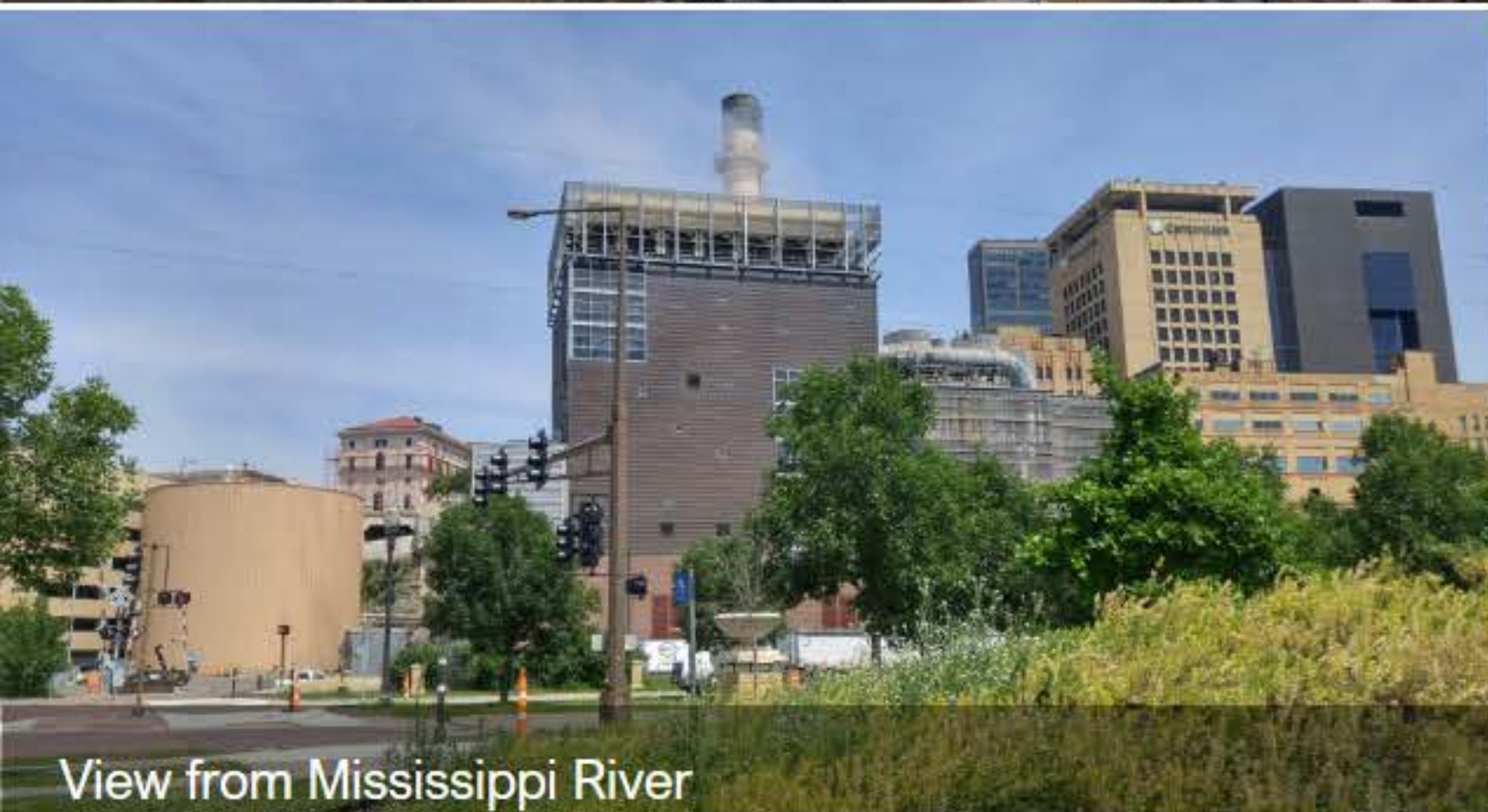
View from Mississ



West

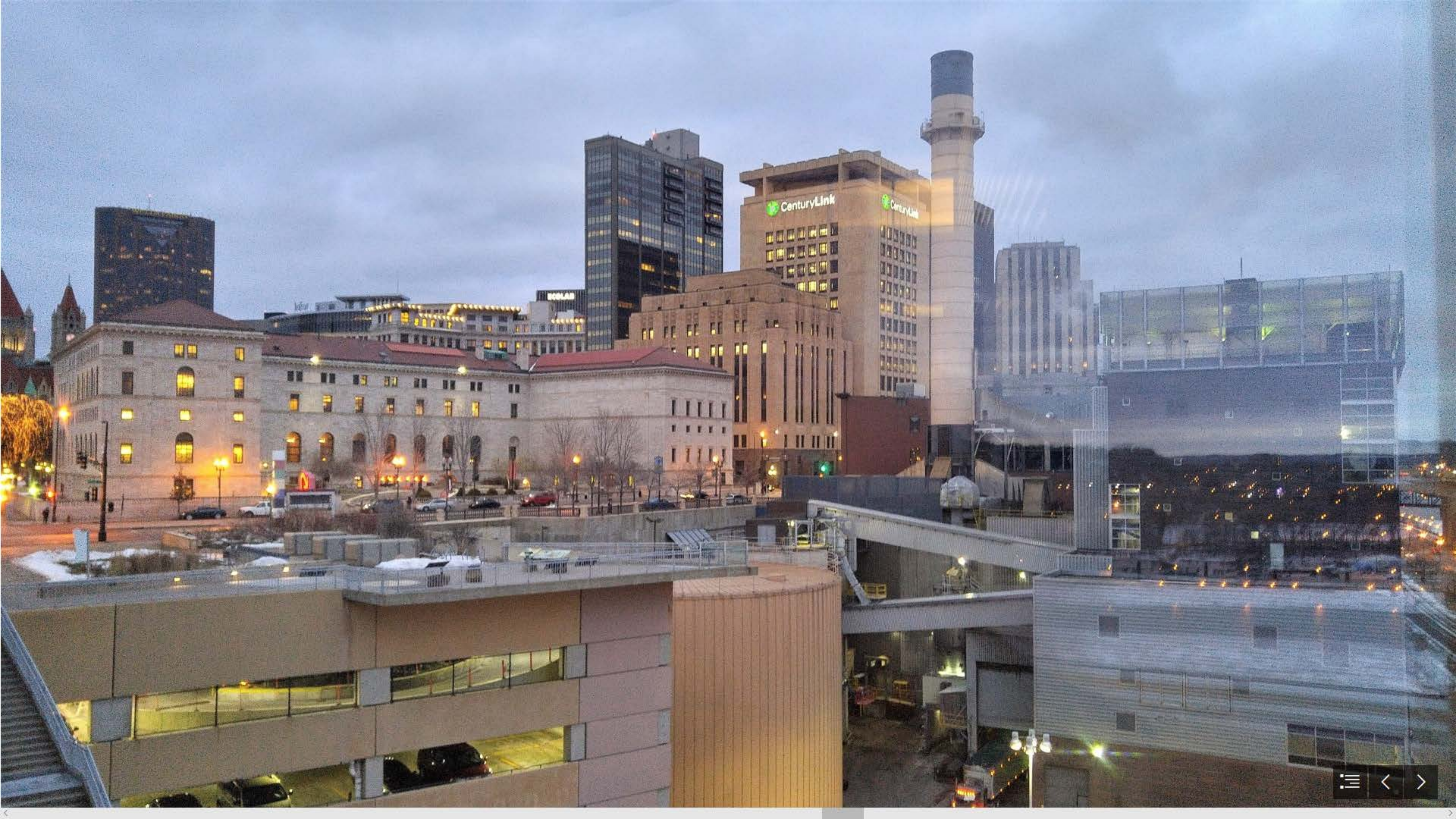


West, River view



View from Mississippi River





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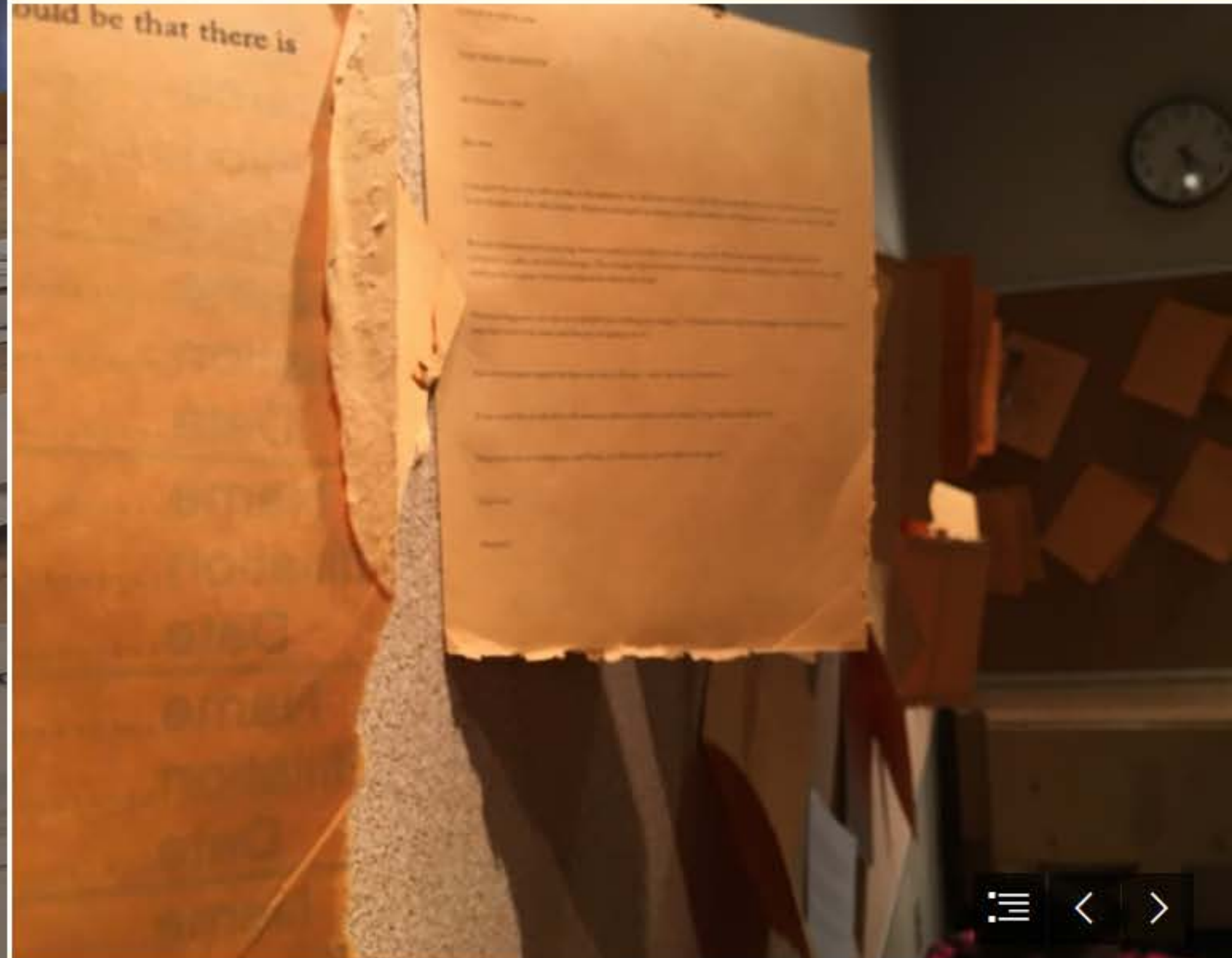


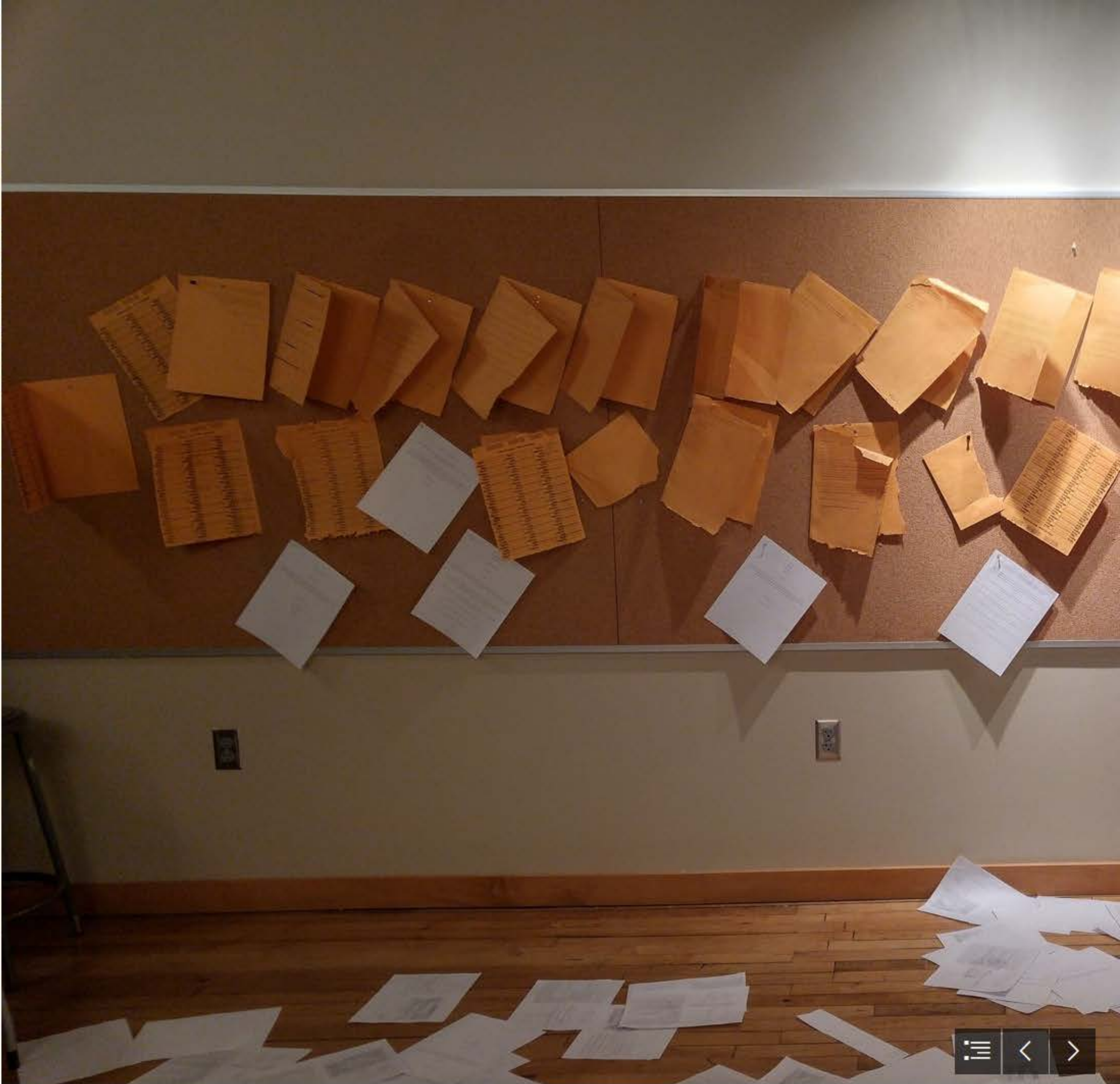
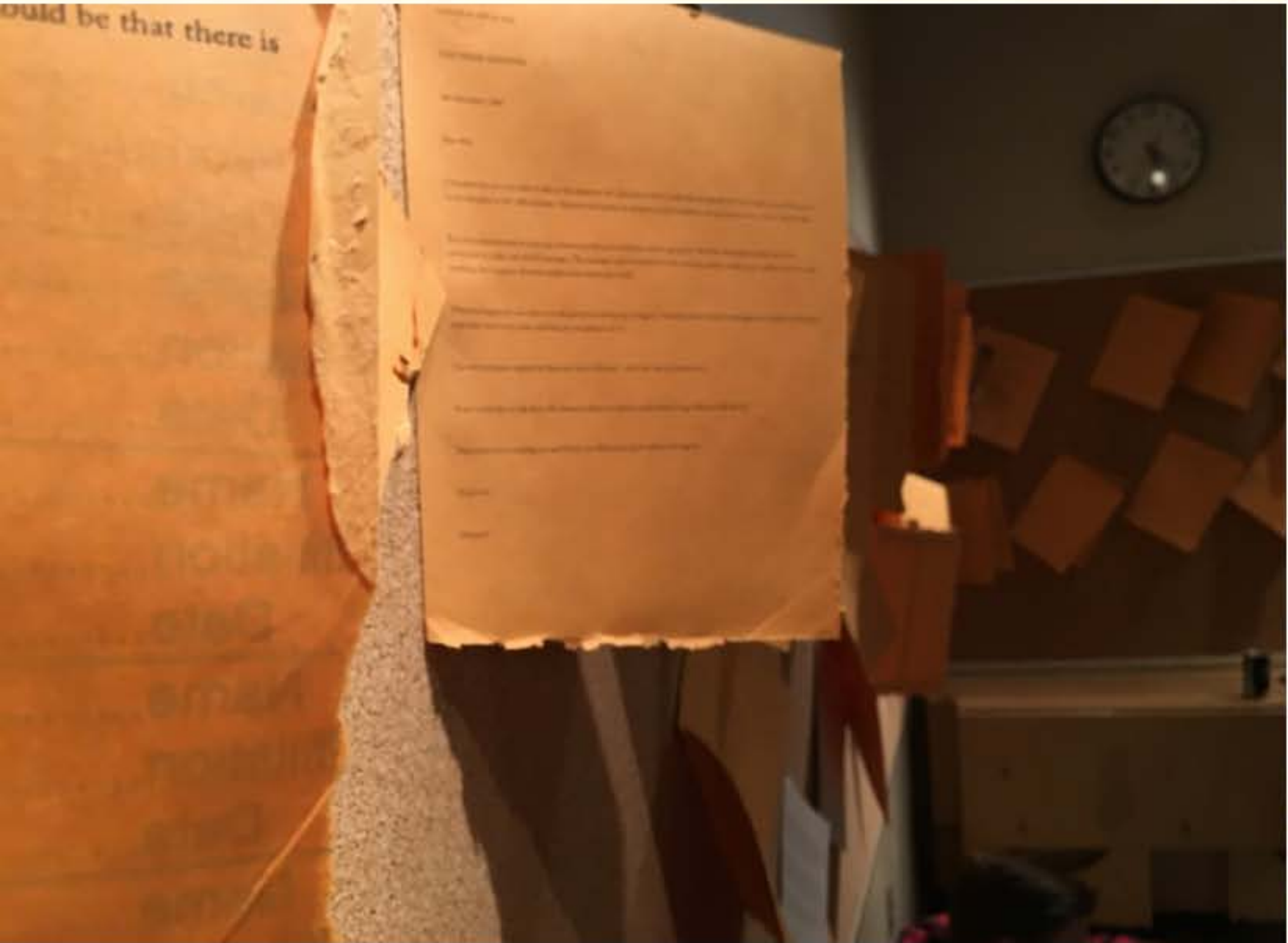


This project and the context given is only relevant if we accept that the architecture surrounding our art says just as much about our ideas as the works within it.



— Artefact







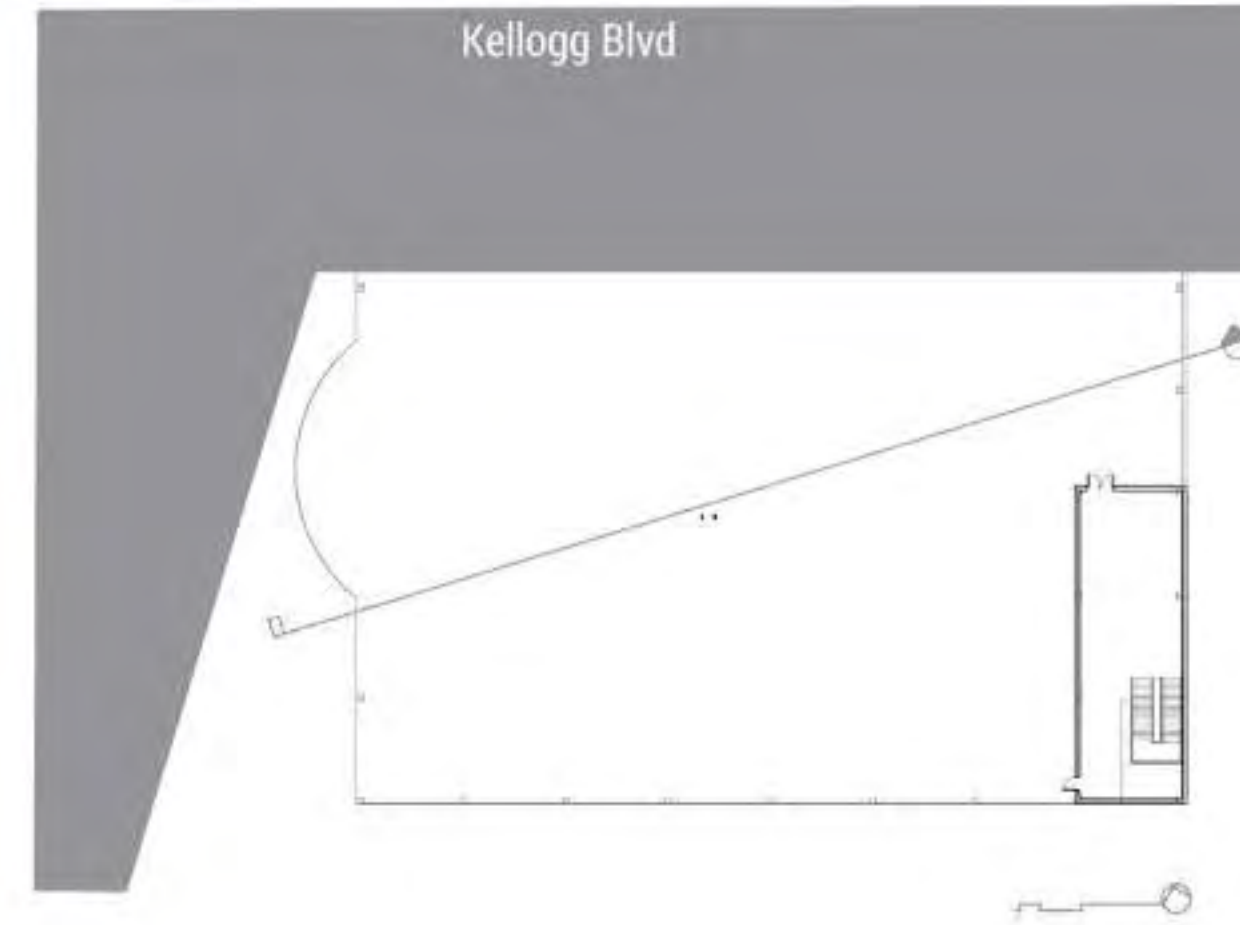
— Architecture



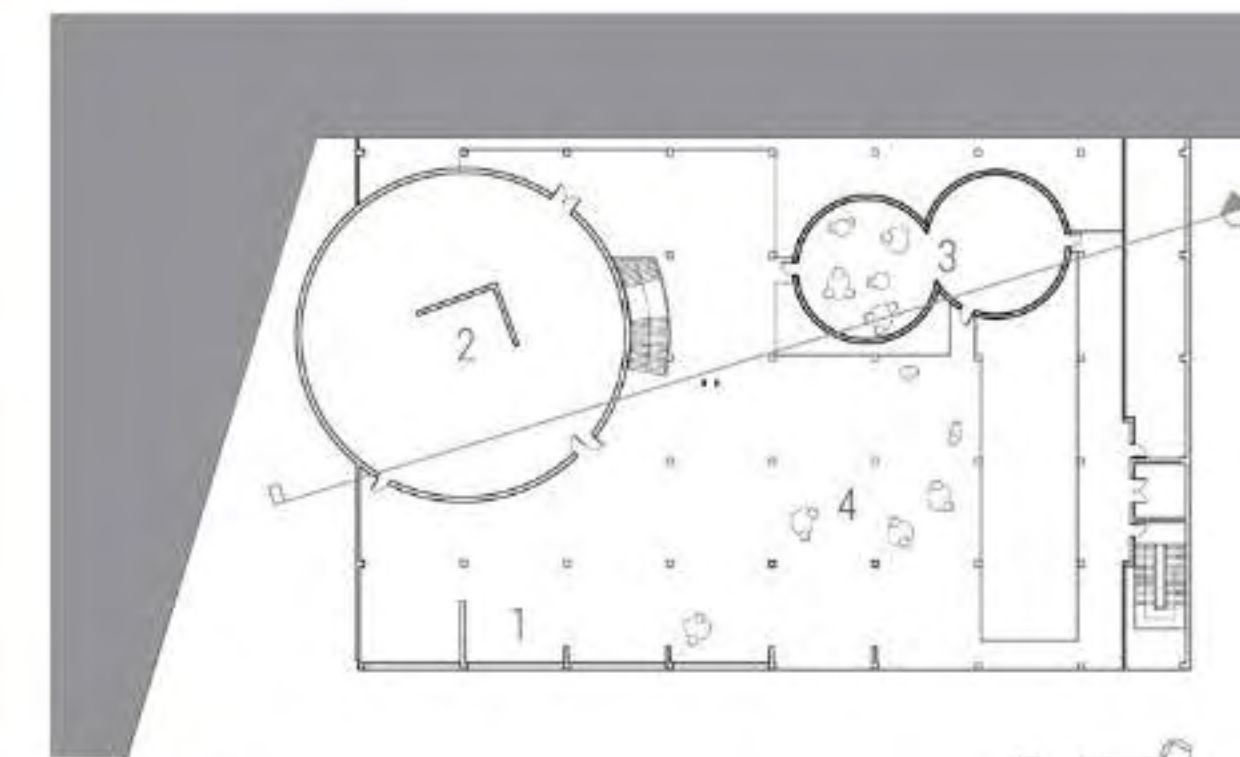




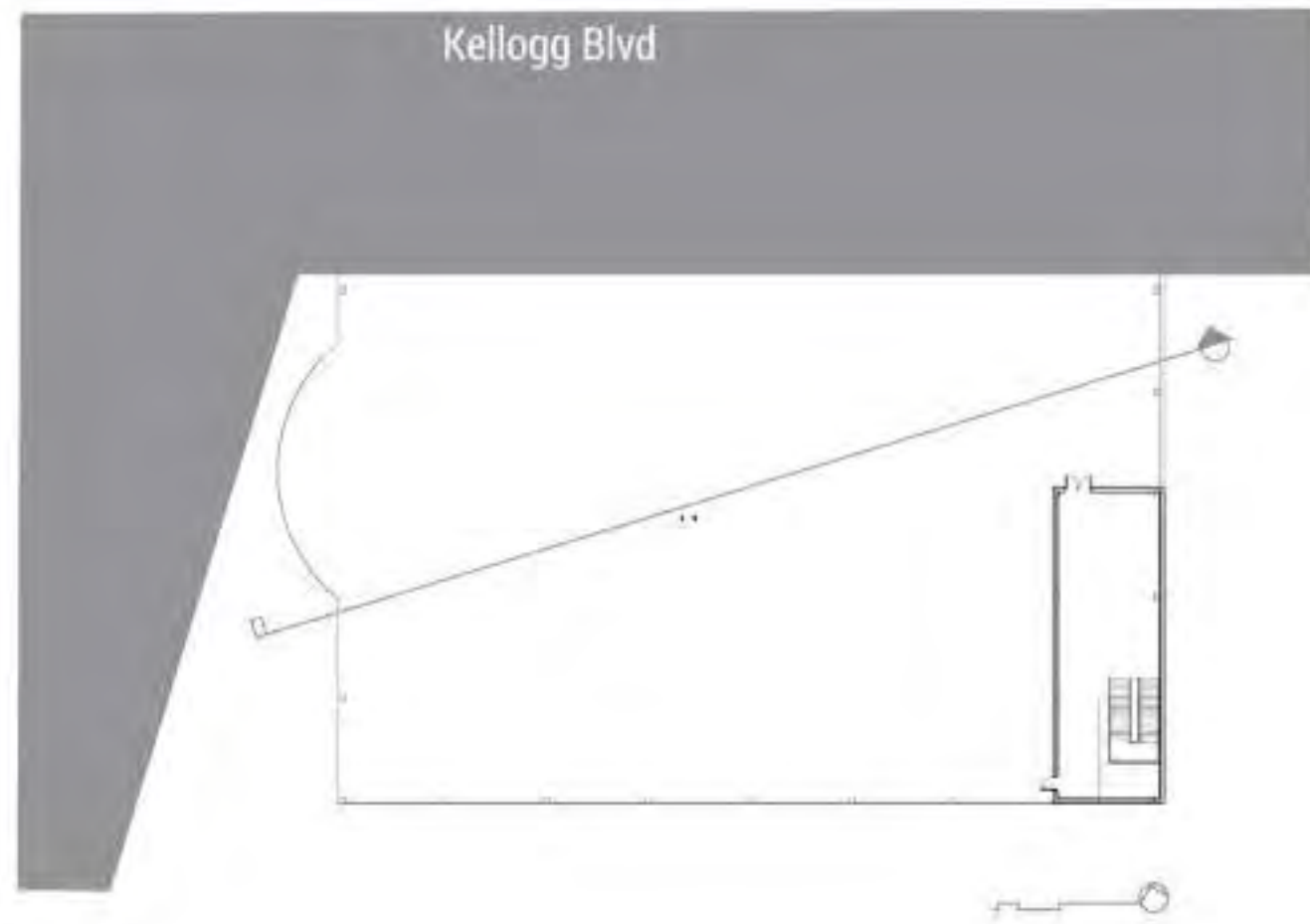




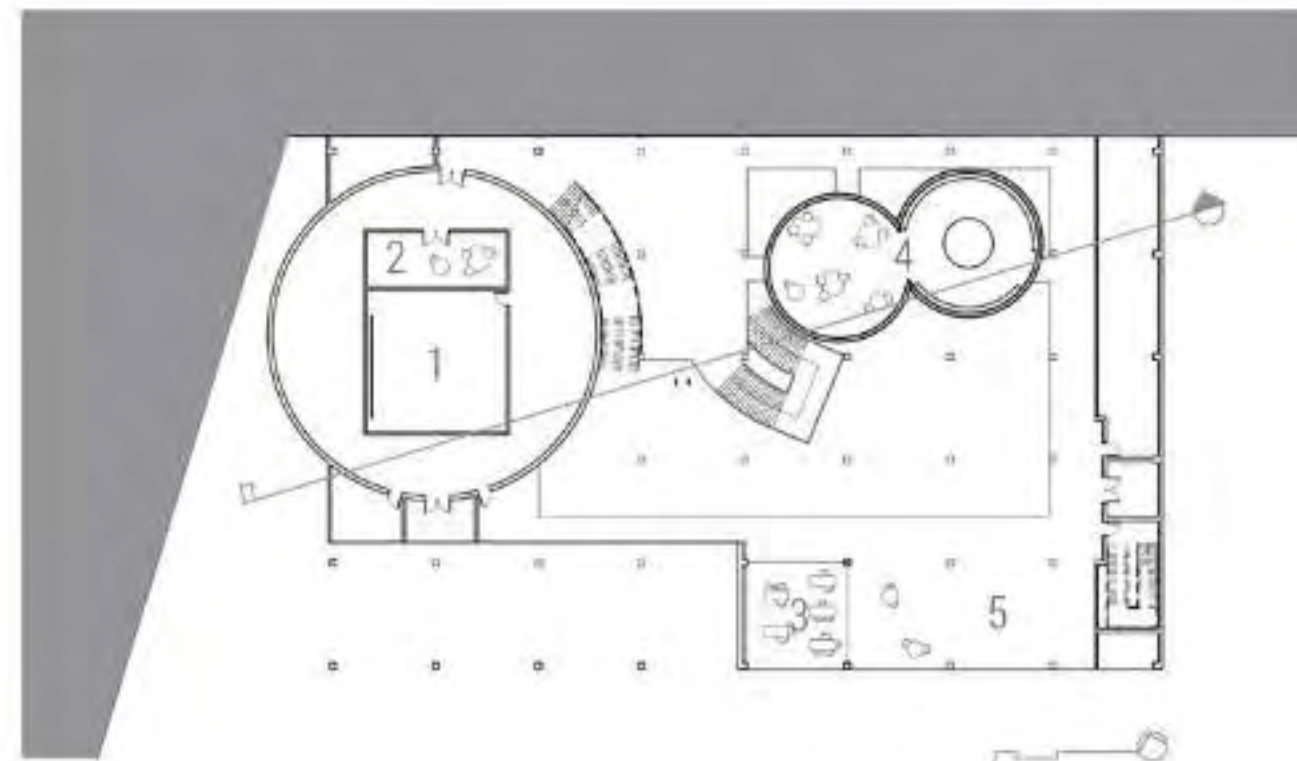
Floor 4 - Access to Kellogg Blvd
Public Rooftop Access



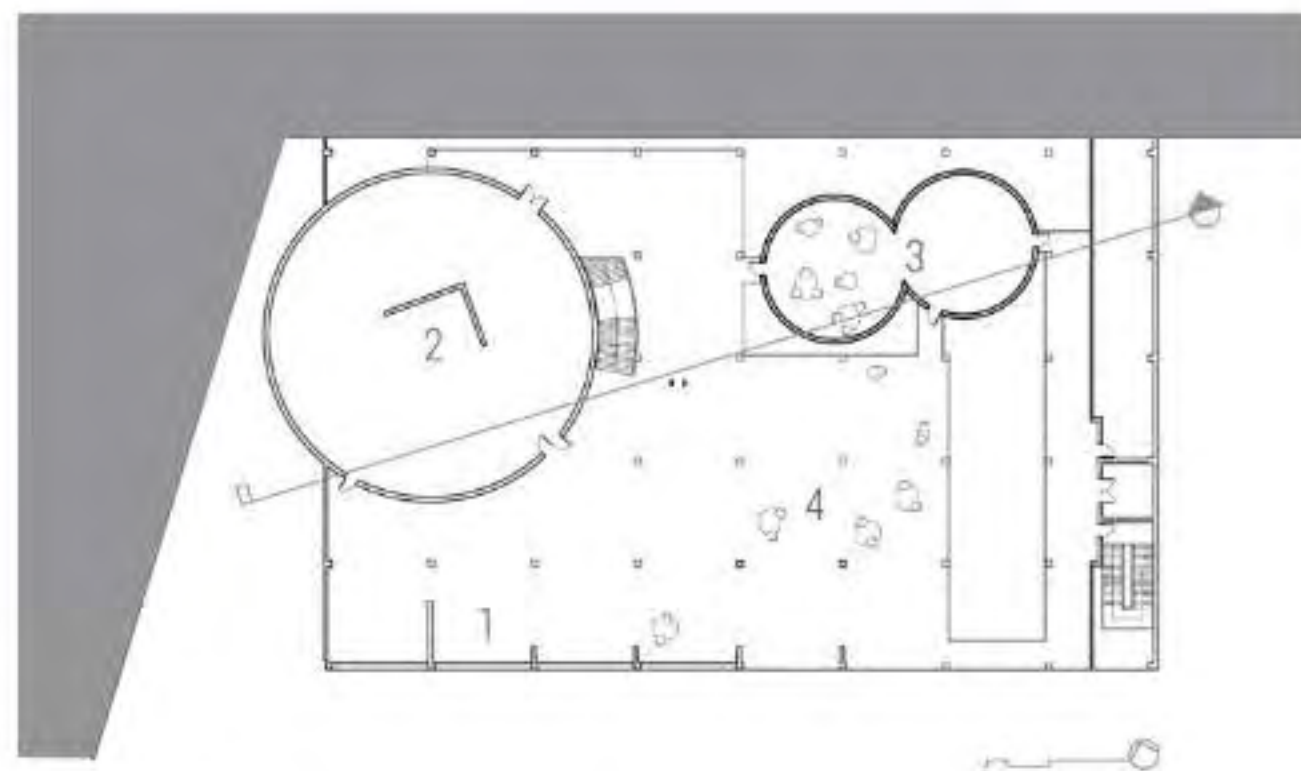
Floor 3
1. Open Classroom Spaces
2. Main Gallery
3. Computer Workspaces and Audio Media Archives
4. Open Workspaces



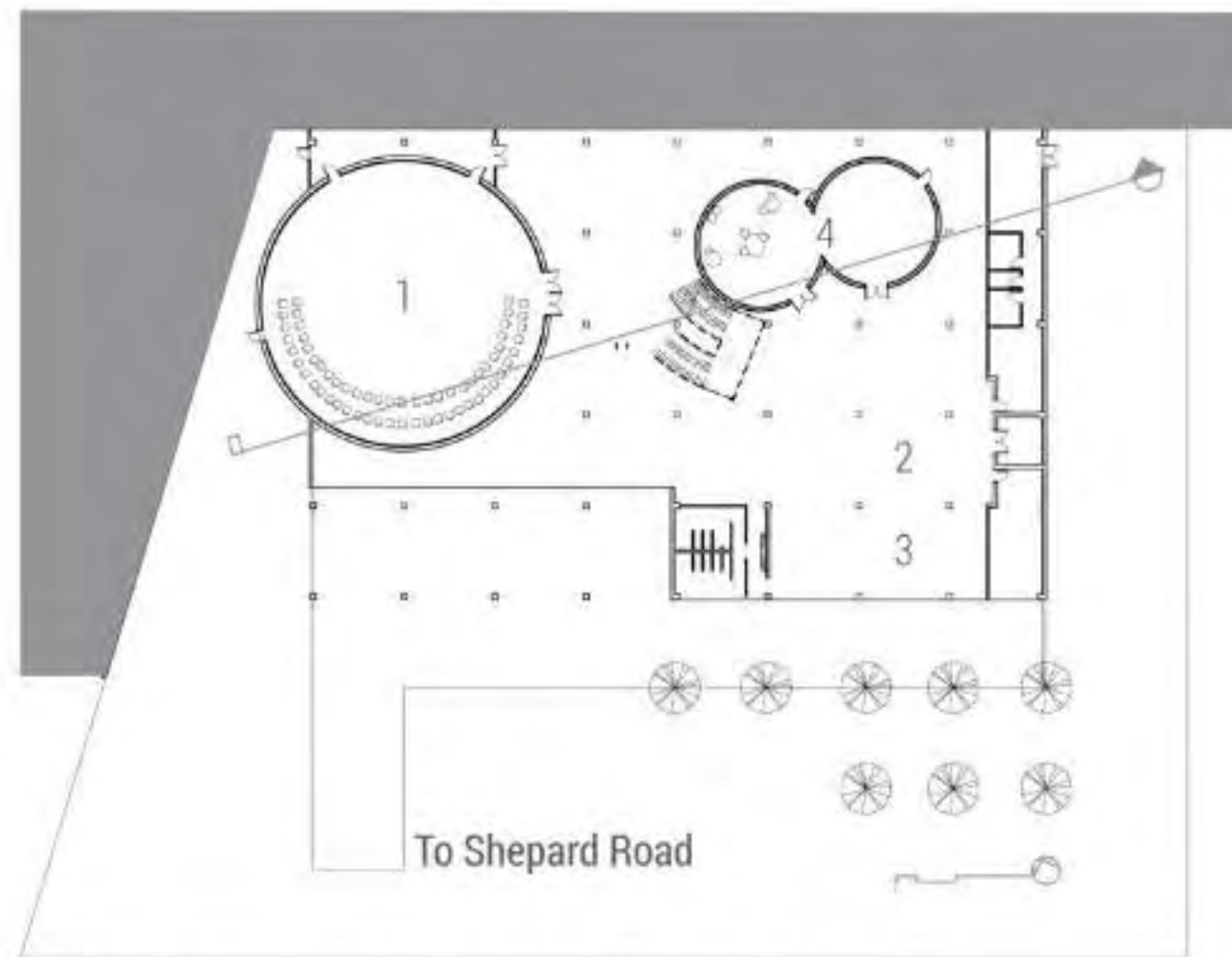
Floor 4 - Access to Kellogg Blvd
Public Rooftop Access



Floor 2 - Access to Downtown St Paul Tunnel Network
1. Film Studio/Green Screen
2. Control Room
3. Maker Space
4. Computer Workspaces and Visual Media Archives
5. Open Workspaces



Floor 3
1. Open Classroom Spaces
2. Main Gallery
3. Computer Workspaces and Audio Media Archives
4. Open Workspaces



Floor 1 - Access to Shepard Road, Mississippi River
1. Black Box Performance Space
2. Atrium Gallery Space
3. Open Practice and Workspace
4. Digital Workspaces and Archives

