

Art & Architecture

A Disposition on Play, Symbol and Festival.

Art Architecture

A Design Thesis Submitted to
The Department of Architecture & Landscape Architecture
North Dakota State University

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In Partial Fulfillment of
The Requirements for a degree of
Master of Architecture



Primary Thesis Advisor



Thesis Committee Chair

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This thesis examines the relationship between art and society through the lens of history. As a critique to the institution of art, the museum will confront its patrons with a distinctive experience as to what art is. Whereas art used to permeate every aspect of our culture, the specialized emphasis of modern productivity has separated the experience of art from everyday life. Through the design of an art museum, in the heart of Chicago, integration of art and architecture will once again be fused to culture and society. A program encompassing the public, artists, and art creates a unique approach to how art is viewed and experienced. Inspired by a permanent collection of stolen masterpieces, this museum integrates visual and spatial tensions from turn of the century cubist painters into architectural space. The creative process of individual artists is placed on display as much as the art produced. By challenging

the aestheticized experience of art. I propose to challenge the institution of art, as well as alter the way in which it is perceived in today's society.

Narrative

This thesis focuses on a cultural reintegration of art and architecture. Through the design of an art museum, this thesis challenges our preconceived perceptions of what art and architecture are in today's society.

Typology | Art Museum | Chicago, Il

This thesis seeks to create a different kind of museum, a museum that is centered around the experience of art. By combining aspects of a cubistic painting, a traditional approach to art, and space for artists to dwell, this design thesis challenges the very institution of art. This no not a repository for great

works of art but rather a work of art in its own right. When experiencing the spaces created, it begs the question as to what the art is.

Precedent Research



SEAGRAM

Seagram | 375 Park Ave | New York City MIES VAN DER ROHE AND PHILIP JOHNSON

“The Millennium’s most important building.” – New York Times 1999

Mies’ response to the city, with the Seagram Building, is this grand gesture of setting back the building 100 feet from the street edge creating a highly active open plaza. The plaza attracts users with its two large fountains surrounded by generous outdoor seating. By making this move, Mies distanced himself from New York’s urban typology, lot line development, and the typical economics of skyscraper construction.

The office spaces above the lobby are furnished by Philip Johnson and have flexible floor plans lit with luminous ceiling panels. These floors also get maximum natural lighting with the exterior being large glass panes of gray topaz that provide floor-to-ceiling windows for the office. The gray topaz glass was used for sun and heat protection. Although there are venetian blinds for window coverings, they could only be fixed in a limited number of positions so as to provide visual consistency from the outside.

In 1950, the initial design was called “A Monumental Undertaking”. 8 years later the Seagram building was completed. Two years after construction was completed, Mies’s design was held up as “A Source of Inspiration”. The Seagram building’s public plaza became so popular that the city of New York enacted new zoning incentives for developers to create privately owned public spaces.

CONCLUSION

The Seagram building will serve as a model for continuity interaction. When designing high-rise structures the challenge is not at the top of the building but rather at the bottom. Designing how the building meets the ground is a vital aspect of high-rise design. The Seagram building was selected as a case study because of how successfully Mies handles the public plaza at the ground level.



14.1

Main Lobby | Mies Van Der Rohe



15.1

Ground Condition | Mies Van Der Rohe

National Center for Contemporary Art | Moscow

UNK PROJECT ARCHITECTS

The competition entry centers around the interplay between art and architecture: "It's what touches our soul and motivates us to pursue radical new ideas." - UNK Project Architects 2016



Operating on the idea that the NCCA is the architectural embodiment of the fine line between art and architecture, the border space, the curtain behind which lies the answers to the cultural issues affecting us today, the building, artificial lake and surrounding park represent a single surface, a clean canvas ready for creative experiments. A monolithic wall marks the border, symbolizing the line beyond which the joy of modern art can be experienced. This feature wall also conceals all service areas for the shopping center located adjacent to the museum complex

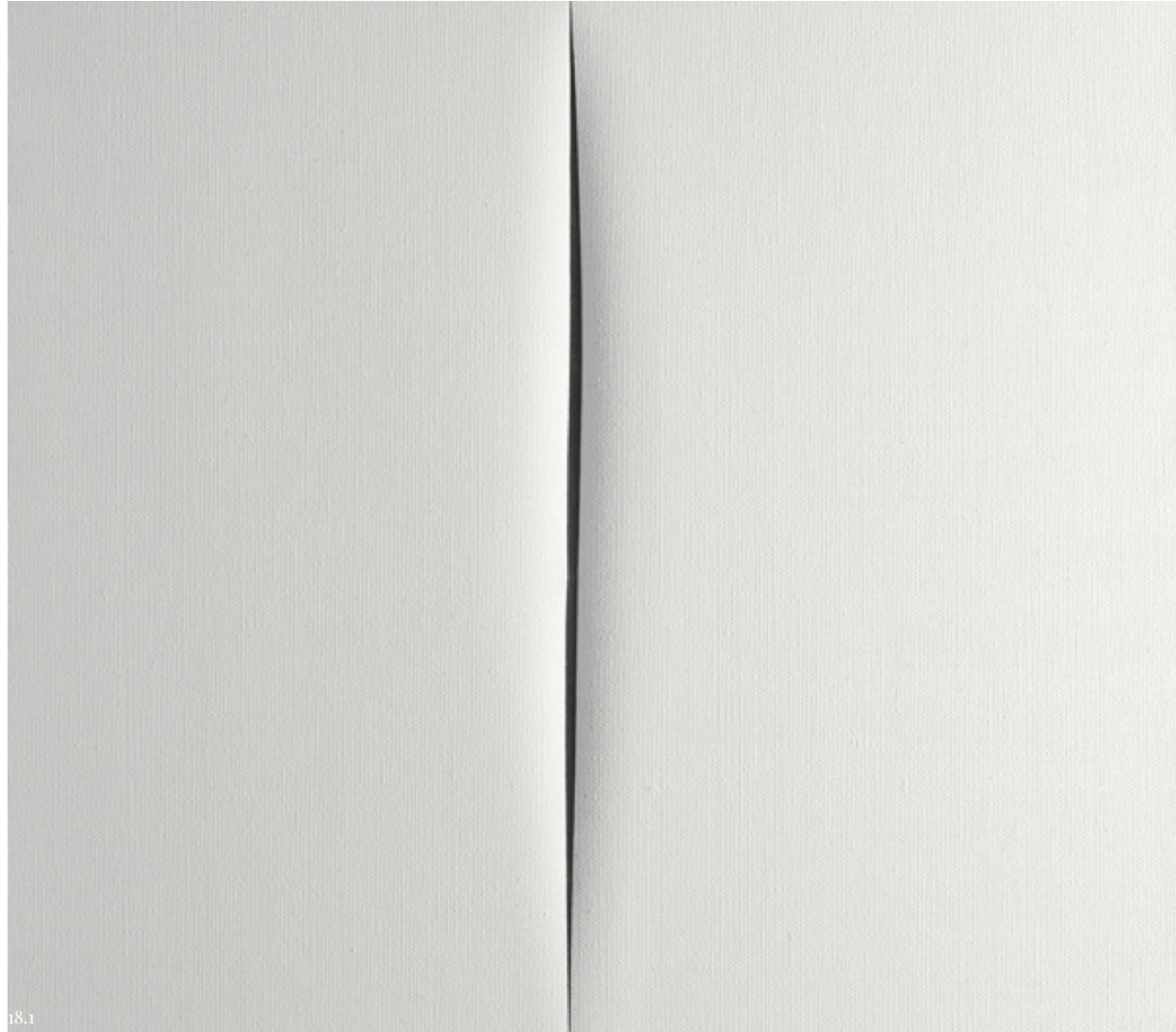
The main boulevard represents the path to art, a ray of light, penetrating through the crevasse, illuminating the surrounding park with a brilliant specter of light. According to the architects, the form of the building is inspired by the works of a number of contemporary artists. The folded canvas comprising of a monolithic wall and artificial lake is reminiscent of *The Black Square* by Kasimir Malevich, 1915

The slender aperture through the canvass forming the entry path and main entrance resembles the *Concetto spaziale* by Lucio Fontana, 1964

The architectural concept provides a place where works of art, created in search of enlightenment, are presented to the public.

CONCLUSION

Moscow's National Center for Contemporary Art was brought to my attention because of the similarities between building typology's. Some of the more interesting aspects of the project were the those pertaining to the enlightenment of man and displaying this enlightenment to the public as well as the blurring of the line between art and architecture.



18.1

The slender opening in the canvas inspired the entry path and main entrance Lucio Fonta, *Concetto spaziale attesa* 1964



19.1 4

Entry Condition | National Center for Contemporary Arts Moscow Russia



20.1

A-MILL LOFTS

A-Mill Lofts | Minneapolis Minnesota **LEROY S BUFFINGTON**

“Charles Pillsbury’s greatest contribution is the idea that an industrial building should be architecturally pleasing” - Unknown

In 1879, after five years of secret planning, Charles Alfred Pillsbury announced to the public that he intended to build the world’s most advanced Flour Mill despite the trend of the time Pillsbury opted to go with an Architect instead of an industrial engineer. One of Charles Alfred Pillsbury’s great innovations was the idea that an industrial building should be both functional and architecturally pleasing. This led him to select prominent Minneapolis architect LeRoy S. Buffington. So, in 1881 architect LeRoy S Buffington and construction manager George McMullen completed the project just one year after ground breaking. The Pillsbury A-Mill is a masterpiece of industrial design that served as the largest flour mill in the world for 40 years

In recent years, the mill has been acquired by a development group based out of Plymouth Minnesota. The group known as Dominion, has since retrofitted the entire complex into artist housing. The lofts are strictly rented to practicing artists who make less than \$35,000 a year. Dominion spent 100 million dollars in 2013 to create 251 affordable living/working studios, 1, 2, 3 bedroom apartments. Along with apartments, the development group also added gallery space, performance and rehearsal space, a dance studio, painting studio, pottery studio, photography studio, multimedia studio, music practice rooms, and a large flexible studio.

CONCLUSION

A-Mill lofts serves as the community centered case study. Bringing together artists from multiple different backgrounds, who practice in multiple different mediums, creates a artistic community or melting pot that is rarely found outside of higher education institutions.



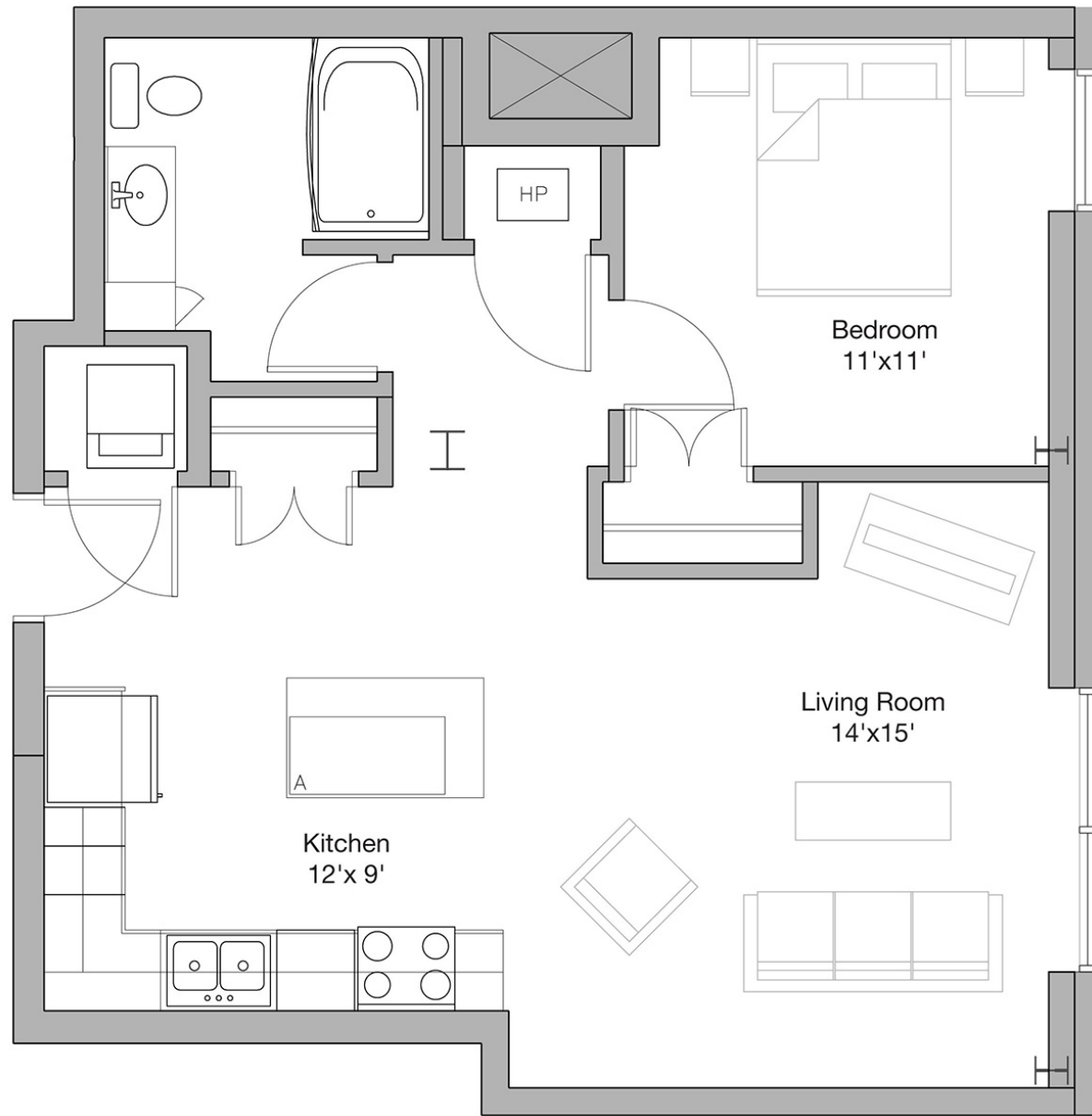
22.1

Lobby Entry



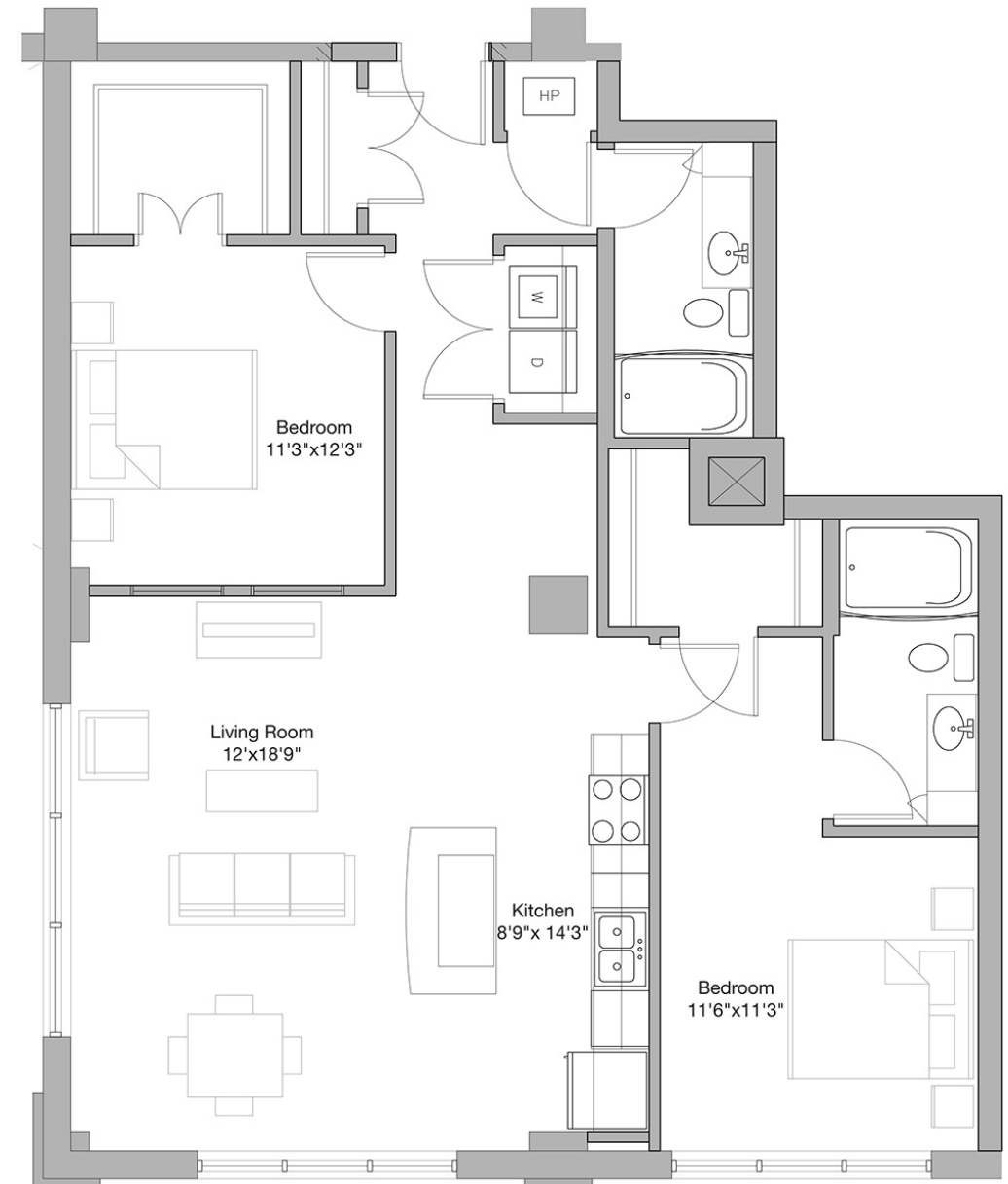
23.1

A-Mill Lofts



24.1

One Bedroom Apartment



25.1

Two Bedroom Apartment



26.1

LA RUCHE

La Ruche | Paris France GUSTAVE EIFFEL | ALFRED BOUCHER

“It got its name because it looked like a bee hive rather than anything that humans would live in” - Local Wisdom

La Ruche was originally a temporary building, designed by Gustave Eiffel, for use as a wine rotunda at the great exposition of 1900. The structure was dismantled and re-erected as low cost studios for artists by Alfred Boucher, a prominent sculptor, who wanted to aid young artists by providing them with shared models and with exhibition space.

La Ruche was originally open to the public and quickly became home to the usual array of drunks, misfits, and every penniless soul in Paris. The rent was dirt cheap and no one was evicted for failing to pay. The presence of a soup kitchen around the corner became a place for artists to discuss projects, trade ideas, and influence one another.

Few places in the world have come to house such artistic talent like Guillaume Apollinaire, Alexander Archipelago and Joseph Csaky (to list but a few) like La Ruche. Today, works by these artists sell well into the millions of dollars.

Workshop cells are arranged around a central staircase of the octagonal main building. Sculptors were typically placed at the bottom of La Ruche depending on the medium in which they worked.

In 1985, funded by both private donations and state aid, La Ruche formed the Seydoux Foundation that ensures management of the property. In 2010, La Ruche underwent major renovations adding between 94 and 96 additional workshops. Today, La Ruche still

plays host to young aspiring artists.

CONCLUSION

La Ruche has stood the test of time. For nearly 200 years now, La Ruche has been called home to some of the most influential artists the world has ever known. La Ruche will be most influential in understanding the dynamic between high property value and low economic return .



28.1

La Ruche | 2015



29.1

La Ruche | 1818

Saint Marie De La Tourette By Le Corbusier

Eveux lies roughly an hour outside of Lyon, which is the second largest city in France. Eveau is the home to the Dominican sect of the catholic church. In 1956 under Marie-Alain Couturier, the Dominicans of Lyon sought out and eventually charged Le Corbusier, who was at the height of his career, to construct a monastery on the sloping hillsides of Eveux, France. When Corbusier, a practicing atheist, was approached by Marie-Alain Couturier he had but one request. “create a silent dwelling for one hundred bodies and one hundred hearts.” It is this relationship between architect and client that frees the monastery from its bonds of commandment while remaining completely Dominican in denomination.

Through the use of simple elemental shapes, Le Corbusier creates a cunning complexity with the delight of architecture. The overall layout of the monastery is a simple cube, but it is the interior courtyard which offers a violent juxtaposition of simple volumes. A cube for the chapel, with a elemental pyramid for its roof. The atrium is marked by its triangular slanted roof. A stairway is represented by a large two story cylinder. Simple rectangles serve as corridors connecting one programmatic element to another. This violent juxtaposition takes place in the very center of the courtyard where one would assume a garden or meditation space might be located.

It is Corbusier’s implementation of his five points of architecture which allow him to so cunningly create this violent dialog within the monastery. One element that can be seen across many of Corbusier

projects is the way in which he frees the project from the grip of the earth by raising the structure on pilotis. In terms of La Tourette, this allowed for Le Corbusier to think of the monastery from the top down rather than from the bottom up and simultaneously allows for the building to blend in with the horizon but also allow it to meet the ground wherever it might. This move, to free the building from the ground, gave Le Corbusier the ability to specifically choose any particular site within 60 hectares of Dominican owned land. Being partial to the most powerful of views, Le Corbusier chose the steep sloping hills toward the top of the provided site. Every one of the hundred cells features an outward facing balcony over the steep hillside of Eveux.

“I drew the road, I drew the horizon, I noted the orientation of the sun, I sniffed out the topography. I decided where to build because that had not be decided at all. In choosing the site I committed either a criminal or worthwhile act. Here in this terrain which is so erratic so fugitive flowing downhill I said do not sit it on the ground because of the slope sit it high up at the horizontal line of the building at the top then it will blend in with the horizon.”

Le Corbusier Spring of 1953

In addition to the use of pilotis, Le Corbusier did away with any particular roof and instead created a raised terrace. This terrace covers the entire perimeter of La Tourette and a level of distraction free space for meditation. The other three elements Le Corbusier is recognized for can be seen in his façade which is relatively free of load bearing walls and his open floor plans which can be seen in the

“sugar cube” like elements that dot both the interior and exterior of the long ribbon windows. These “sugar cube” blocks are concrete column caps protruding from either side of the load bearing columns which are purposefully concealed from both interior and exterior. This provides not only an additional elemental shape for the interior courtyard but also emphasizes the weight of the layers both above and below.

Le Corbusier was very conscious of how he used simple elemental forms throughout La Tourette. What Corbusier is doing with the violent juxtaposition of elemental shapes, in the center courtyard, is not far removed from the cubist paintings of the early 19th century. Like the work of Braque or Picasso, Le Corbusier is showing us programmatic elements of the building and then allowing us to proceed with our daily rituals only to be re-exposed to the same elements in a day. In some parts of the building, certain elements may not be visible while other elements will only be partially visible. What Le Corbusier is doing is providing us with all four elevations as well as plan and in the case of the rectangle corridors running through the courtyard. Le Corbusier is providing us with sections of the overall building.

“I was completely taken aback by the structure, and how random and eccentric it actually is. There were many little surprising details, like the curved rooftop of the staircase or the free-form concrete flowerpots. The combinations of plain colors red, green, yellow, blue and black are the colors of floors, doors, and even pipes. It feels as if Le Corbusier made a collage

of different spatial ideas as to what the structure should be and employed them all” Alicja Dobrucka | Photographing La Tourette for Arch Daily

In an effort to redefine the relationship between art and society, many cubistic and collage like elements were taken and implemented into the architecture of a modern art museum. The element of the delay, so prevalent in the work of Marcel Duchamp, expresses the overlapping and collage like perspectives offered to us in the works of Picasso and Braque. Elements from turn of the century artists, who were rediscovering and in some cases expanding on modes and methods of representation, showed aspects that have not been seen since the middle ages.

One key element of the museum is the permanent collection. It is this permanent collection that will draw people from the world over to patronize the establishment. In terms of Duchamp’s work, it is the equivalent of finally seeing the Bride in the work “the Bride Stripped Bare by her Bachelors.” Duchamp intentionally creates an erotic undertone in his piece. By frantically searching for erotic content in the work, it goes un noticed on the floor behind the piece. The bride is cast by light passing through the top half of the work. The permanent collections serve as Duchamp’s bride for the museum. Upon entering the museum, the permanent is clearly visible. The tops of the large concrete walls in which the works are inset can be seen from almost any point at any given time throughout the building. The base of the concrete frames in which the works are to be inset will be depressed two stories into the ground. The entrance to the permanent will then be pulled back away from the ground floor creating a

overhang that conceals the entrance. In the same way that we desire to see Duchamp's bride by aimlessly wandering through his work so will the visitors aimlessly walk through the gallery's and hallways desiring to see the permanent collection.

Works by Picasso, Braque, and even Le Corbusier's untitled still life, from 1920, show multiple perspectives at the same time. This is easily seen in the connection between Le Corbusier's untitled still life and the way in which photographer Alicja Dobrucka described her experience of La Tourette.

"I was completely taken aback by the structure, and how random and eccentric it actually is. There were many little surprising details, like the curved rooftop of the staircase or the free-form concrete flowerpots. The combinations of plain colors red, green, yellow, blue and black are the colors of floors, doors, and even pipes. It feels as if Le Corbusier made a collage of different spatial ideas as to what the structure should be and employed them all" Alicja Dobrucka | Photographing La Tourette for Arch Daily

Major Project Elements

The design solution is composed of three major project elements: a contemporary 6 month rotating collection, a long term permanent collection inspired from 16 stolen master pieces, and an artist residence component.

Contemporary Collection

The contemporary collection makes up one third of the overall building area and is composed of a rotating collection with new artists and works being brought in every 3 to 6 months. The contemporary collection will embody the very idea of a cubistic work of art.

Permanent Collection

The permanent collection is a long-term collection composed of 16 stolen master pieces. The collection is made up of works of art that are viewed in a traditional sense. This artistic representation is then reflected in the architecture of the collection.

Artist Residence

By bringing the artists into the design solution, the institution of art is then challenged by the creative process which is not being brought out of the shadows but instead being displayed to the world.

User client description | Artist

Individuals seeking to further their own knowledge, as well as push the boundaries within their chosen discipline through an artist in residency program.

User client description | Established Artist

An individual with an established and has a credible career within the world of art. This individual will serve in a mentorship role for less experienced artists who have taken up residence.

User client description | Visitor

Anyone who is seeking for a culturally impactful experience.

User client description | Curator

The curator will be responsible for cataloging produced work as well as overseeing its short and long term storage.

User client description | Director

The director will be responsible for managing the gallery, exhibitions, and installations and also handling collections for display, circulation, and sale.

User client description | Art Connoisseur

Individuals who seek enlightenment and inspiration that can be found from a devoted study of the high arts.

User client description | Frequent local user

Anyone who frequently visits the institution to experience the ever-changing contemporary collection.

User client description | Administration

Museum administration will handle all functions and services regarding the museums operations and the general public.

User client description | Security

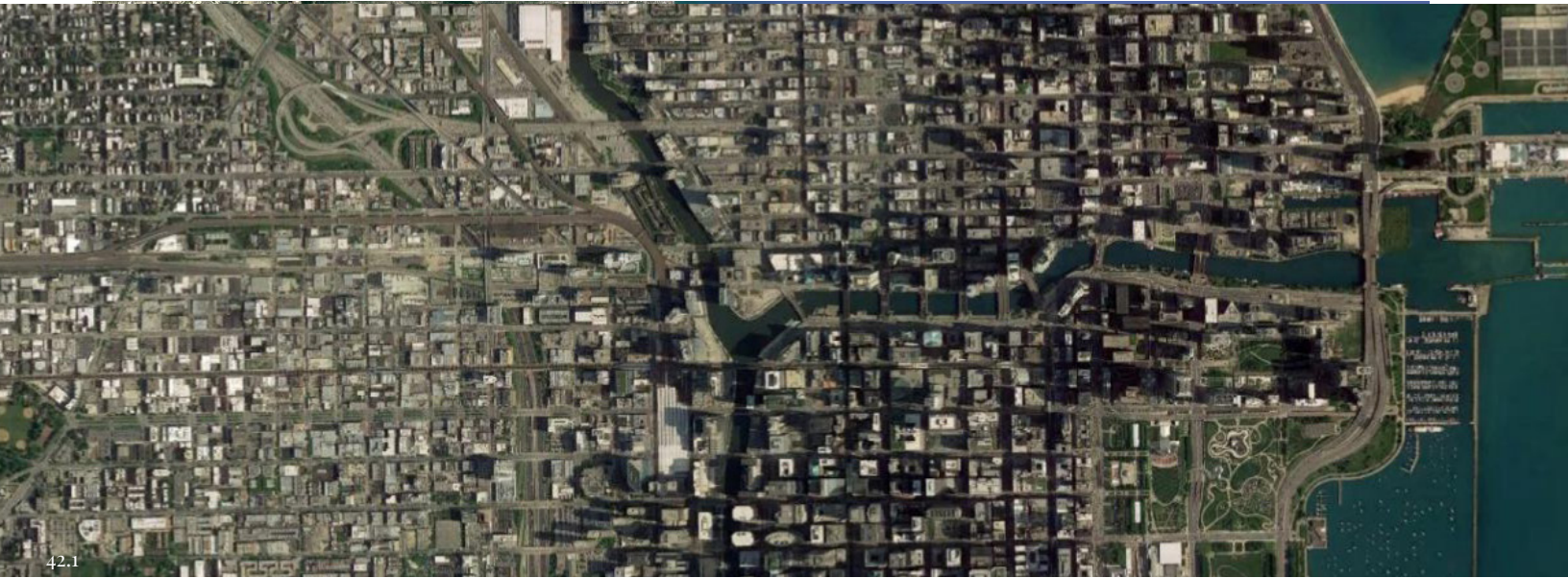
Responsible for ensuring law and order throughout the entire building complex. Due to the nature of the project, this function will be required at all time of the day and night.

User client description | Building Maintenance

Building maintenance will ensure that every aspect of the building is operating as efficiently as possible.

Site Analysis |

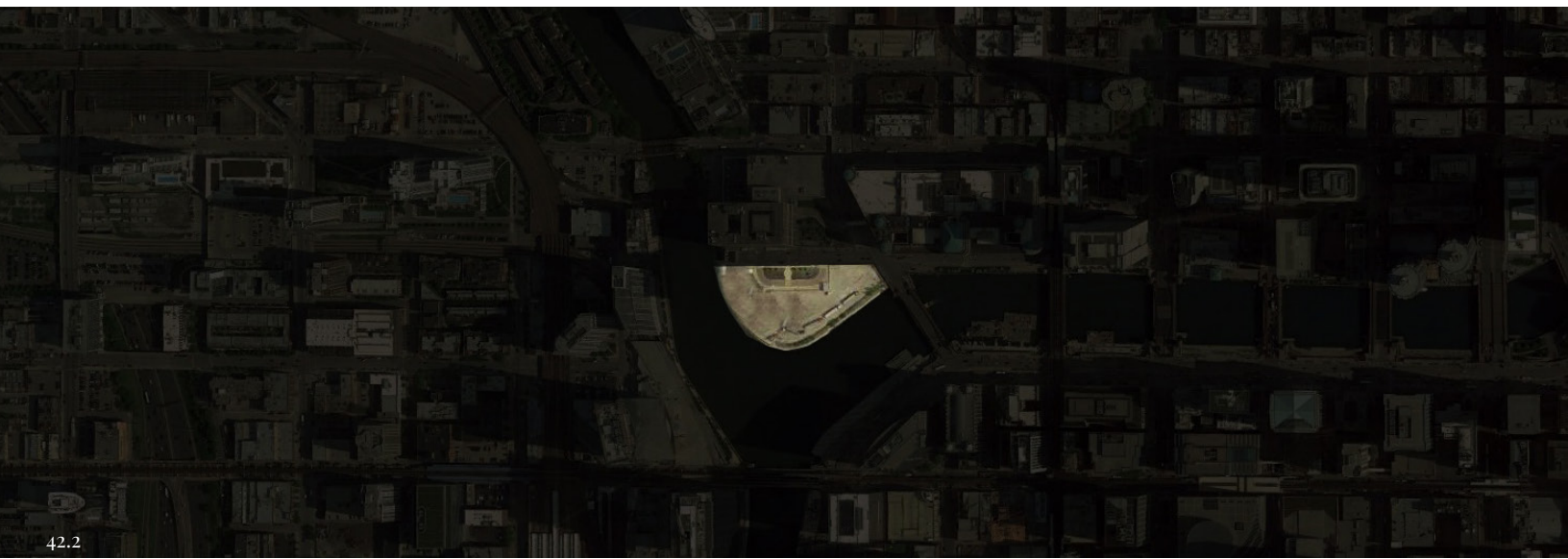
Chicago, Illinois has been chosen as the location of this thesis because of the relative lack of a strong creative community in comparison to other major metropolitan areas like San Francisco, Los Angeles, and New York.



42.1

Site Analysis |

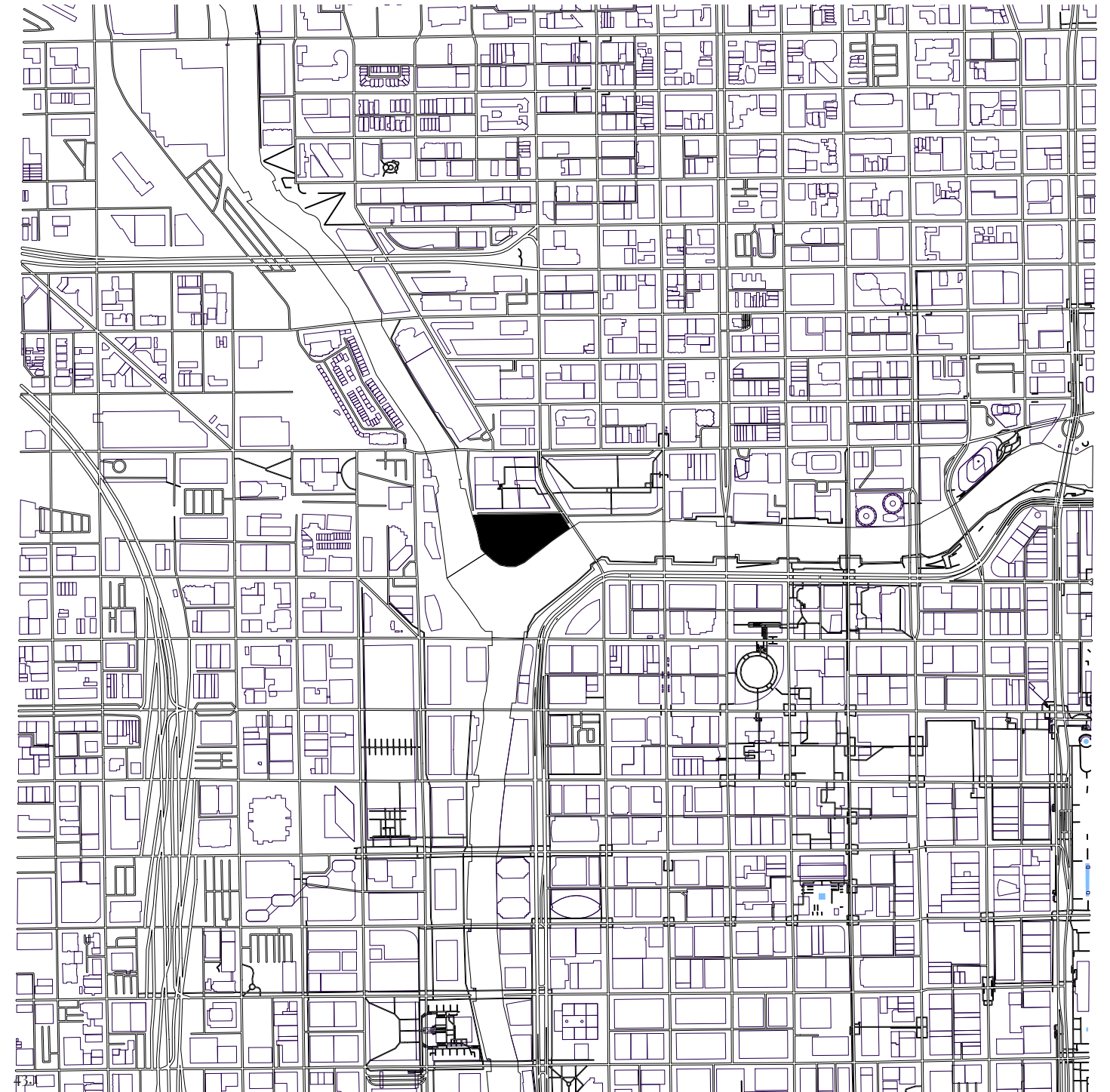
Greater Chicago Metropolitan Area



42.2

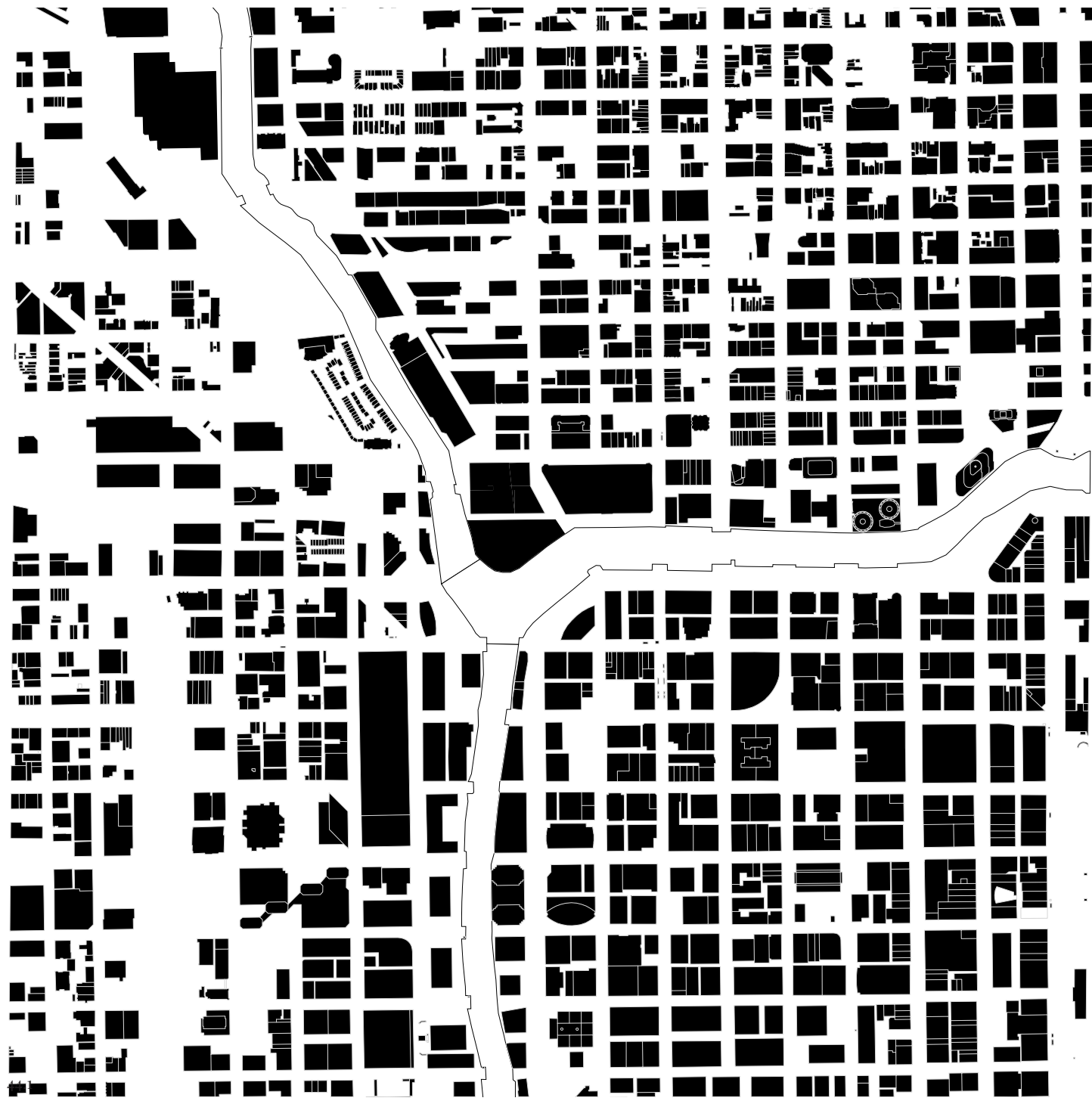
Site Analysis |

Wolf Point Chicago



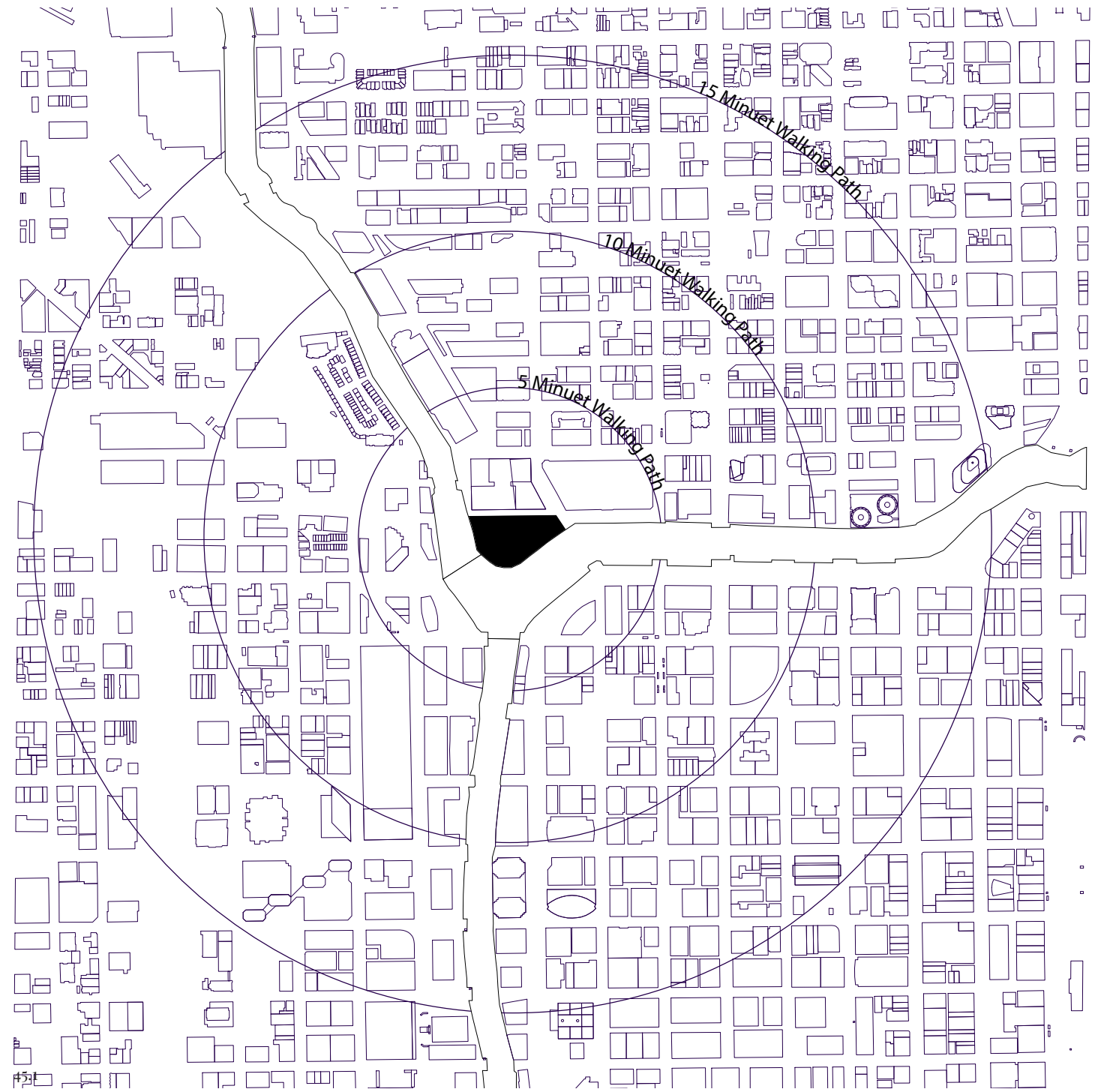
Site Analysis |

Site within the city's context



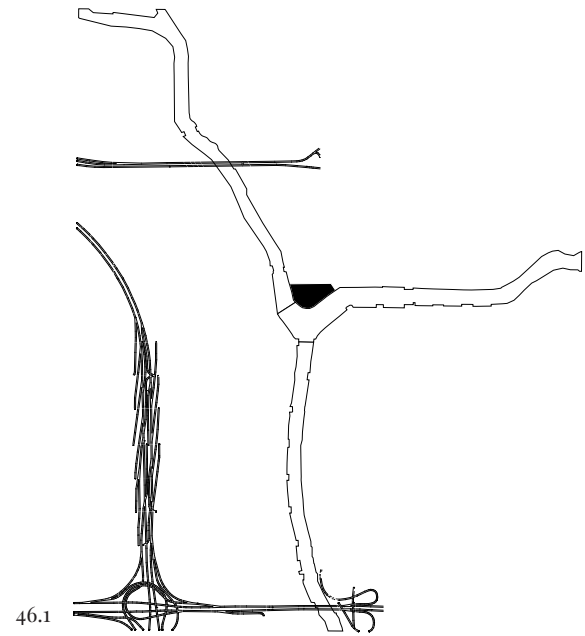
Site Analysis |

Surrounding buildings and structures



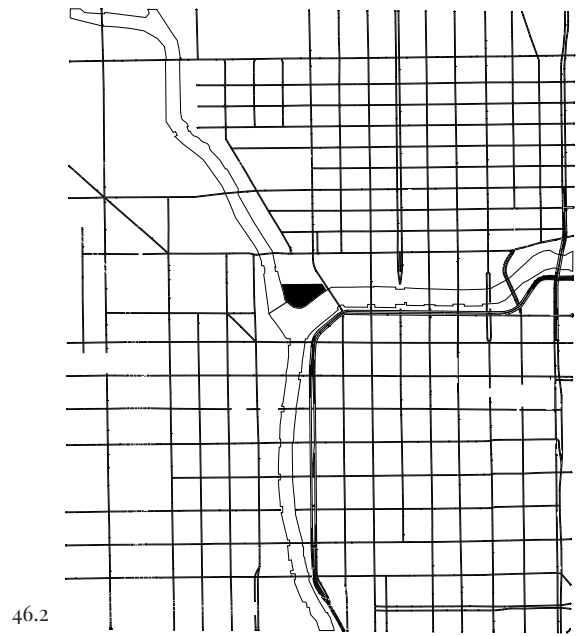
Site Analysis |

5, 10, 15, Minute walking rings



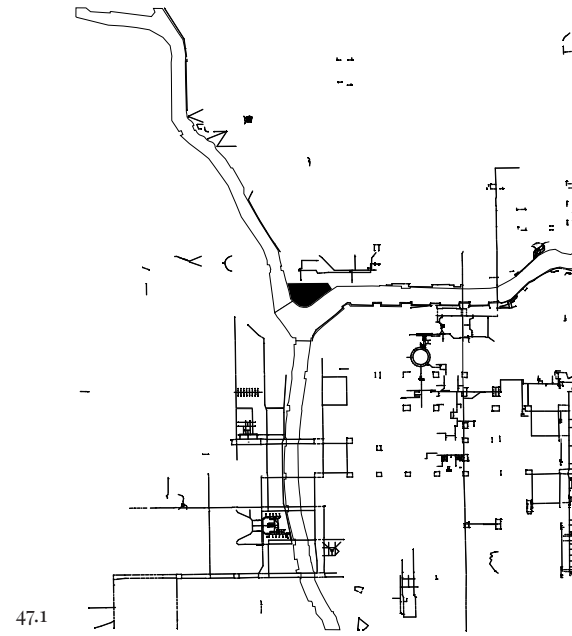
46.1

Site Analysis |
Major highway systems



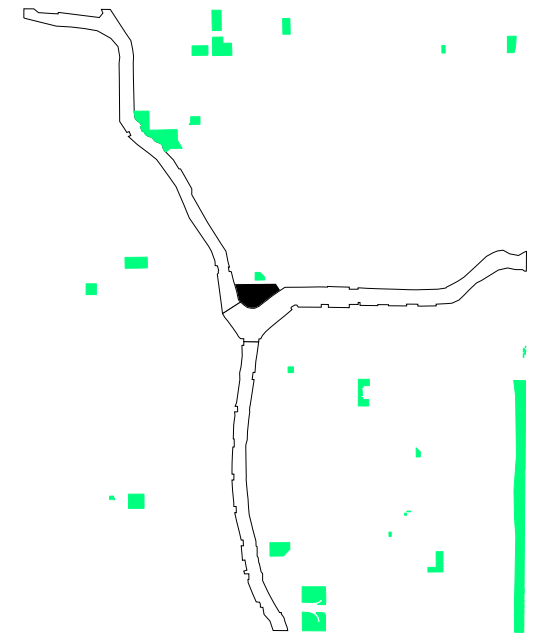
46.2

Site Analysis |
Major arterial streets



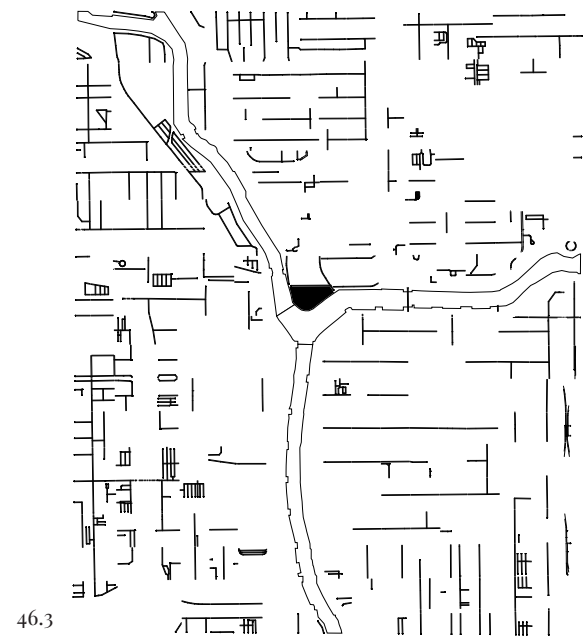
47.1

Site Analysis |
Foot Paths



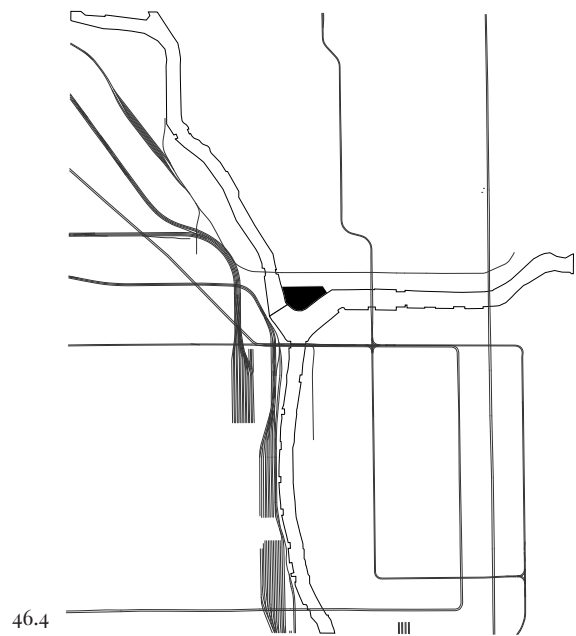
47.2

Site Analysis |
Publicly available green space and parks



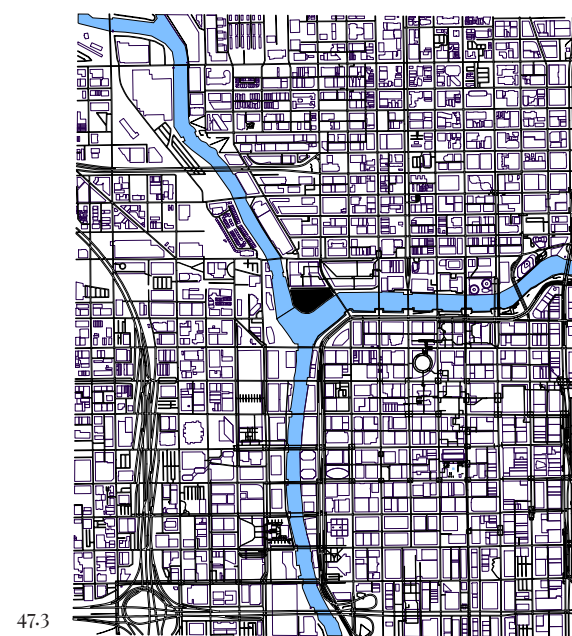
46.3

Site Analysis |
Secondary streets and alleys



46.4

Site Analysis |
Rail lines



47.3

Site Analysis |
Sites relation to water

Project Emphasis | Social

An emphasize will be placed on the social and physical environment that the thesis will create within the proposed design. The social relationship will ultimately be between the built environment and the users of the spaces. In addition, the users and the spaces there will also be a dynamic between the

artists in residence and users of the building.

Project Emphasis | Lighting

The traditional collection of 16 stolen master pieces are sensitive to ultra violet light emitted from the sun. Specific attention will be paid to the quality of lighting and how spaces are illuminated to provide the optimal setting for both the permanent and contemporary collections as wells as the artists in residence.

Project Emphasis | Cubistic Space

The contemporary collection is a three-dimensional representation of a cubistic painting. The space challenges our perceptions of art and architecture. As we move through and around the collection, we are constantly being given glimpses and views while also then having them taken away from us. The gallery can

never be understood in its totality but rather must be experienced in distinct stages.

Goals |

The goal of this thesis will be to challenge the institution of art and develop a different approach to how art and architecture are viewed in society.

Goals |

Create an architectural environment that is conducive to being creative as well as create an experience that is as influential and impactful as the art that is exhibited.

A Plan for Proceeding | Modeling and Correlational Strategies

This thesis will utilize the Modeling and Correlation Strategy because this strategy is believed to be ideal in making complicated ideas and theories into simple, understandable expressions. Through the use of external representational models, the underlying design problem could be simplified and made easy to convey to outside critiques as well as easily changed or altered to create a more holistic design problem. In addition to representation modeling, the thesis will also benefit from internal representational modeling. This modeling strategy could best be used to develop the technical aspects of the design, such as square footage, early space planning, and the relationship between the function of a space and its designated size within the project as a whole. Modeling and correlation strategies will be most useful in predicting

and communicating the way aspects of the design will operate and function together as well as help to explore new the possibility of new relationships between the designs various aspects. The Design Methodology will also couple nicely with the other chosen methodology, Evaluative Research. The pairing of these two methodology's will help to drive the design forward.

A Plan for Proceeding | Evaluative & Diagnosis

Through the use of the Evaluative and Diagnosis Research methods, a series of design standards, principles, and guidelines will be developed and adhered to as iterations of various aspects of the design as well as the overall design are developed. By using a set of standards or guidelines to judge and evaluate the various iterations, the design mythology avoids objective criticism and focusses

on contributing to the design and extending the understanding of the developed theory. This Design Methodology was chosen, in part, because it will work well with the other design methodology, Modeling, and Correlation. The idea here is to generate content with the first methodology and evaluate that content with the second methodology.

A Plan for Proceeding | A Plan for your Design Methodology

Both design methodologies are intended to work in unison, one strengthening and playing off the other, to develop the design and to open innovative ways of thinking about specific design problems. Modeling will mostly be used to generate form at the initial onset of the design. After every iteration is produced

and finalized, the model will be evaluated against a pre-determined list of guidelines and project specifications.

A Plan for Proceeding | A Plan for Documentation

In the beginning stages of the design process, aspects of the design will begin with sketches and hand drawings before moving into the digital realm of computer modeling. There will be a few milestone markers where the design process will produce final quality physical models. That being said, these will be few in number. The overall design process will revolve mostly around physical and digital modeling in addition to modeling the various aspects and systems

of the design another aspect to the design will be how the different iterations of the model is documented. Photography and digital renders will be utilized to capture the physical and digital models with a slight emphasis placed on the computer renders. By using digital renders before photography to document the design process, the ability to capture specific design aspects is greatly increased.

Project Justification

At the onset of civilization, art and architecture were one and the same, inseparable from one another. Now art is something that only exists behind the walls of mega museums and architecture is something that is executed by a handful of highly skilled architecture and can only be found in our largest cities. This

thesis bridges the gap that has opened between the two disciplines and once again binds them together inseparable from the other.

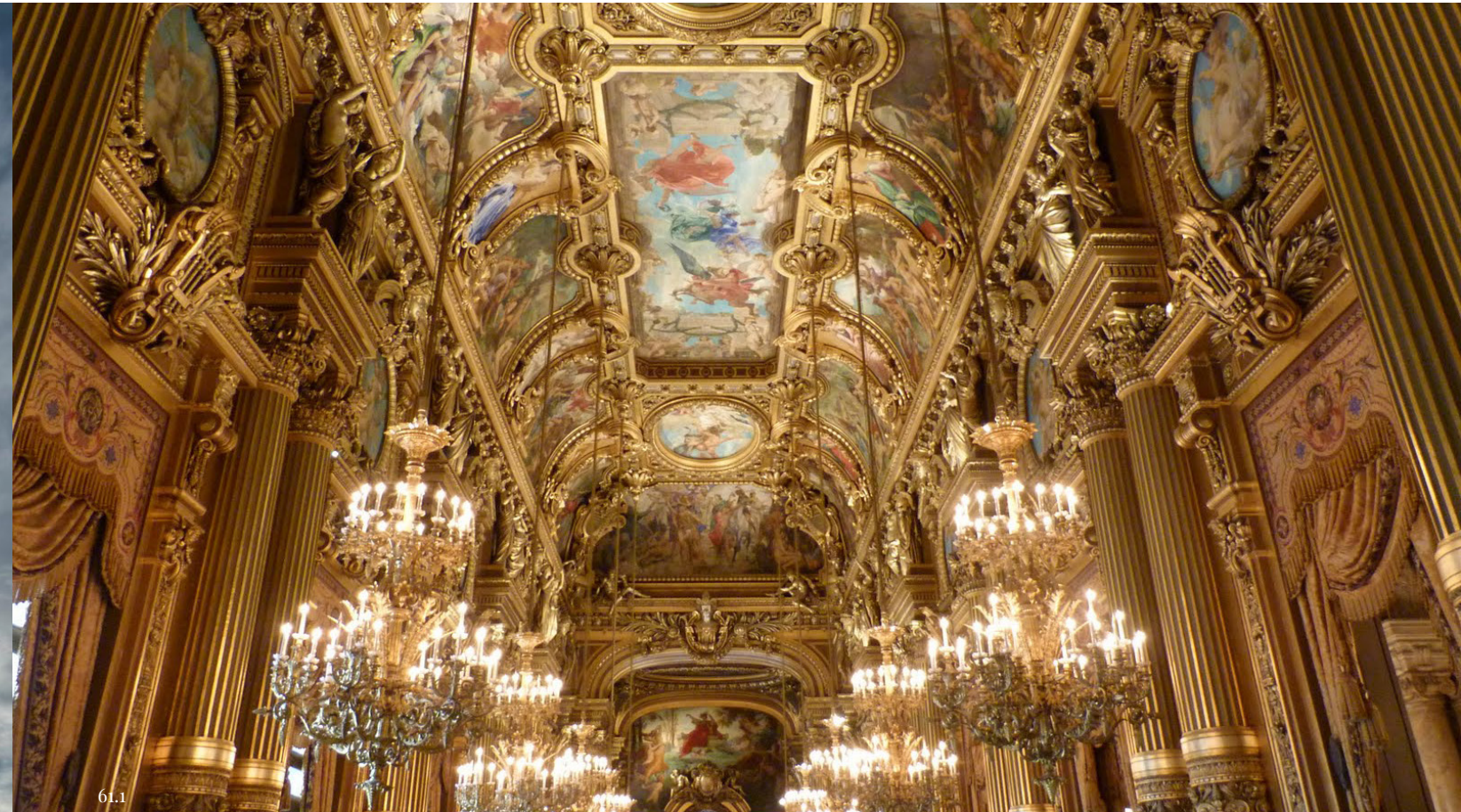
The art museums of today are funded and underwritten by the society which they serve. A conflict of interest arises when donations to these cultural institutions become tax deductible. The seduction of tax deductible donations cause museums to become more concerned with the interests of their corporate and political donors than those of the society which they serve. I propose to challenge the institutionalization of art as well as alter the way in which it is viewed. The way we think about art and architecture today is a product of the Scientific Revolution. Originally, art as well as architecture was a part of society, so closely integrated that one was inseparable from the other. What we see as art and architecture today had a completely different context at the onset of civilization. For someone to take the time to raise a building or create a work of art meant that it had significant cultural and spiritual importance. In many cases, art and architecture were embodied within the same entity, they would have been used simultaneously to serve a wide variety of function

as well as preform a wide variety of rituals. Ever since man has held beliefs, there have been those who would seek to convert him. This was often done through the destruction of religious and spiritual works of art and architecture.



i·con·o·clasm | /iˈkænəˌklazəm/ | Noun

The destruction of religious icons and other images or monuments for religious or political motives.



In 600AD, the Roman Catholic church revised its stance on iconoclasm legitimizing art overnight. At the time, the masses across Europe were illiterate and unable to read let alone understand Latin, the language of the catholic church. The church needed a way pass on the messages of the bible. It's interesting to note that this was

not a Europe specific problem, we see this begin to happen in the Middle East, Asia, and South America. Civilizations across the world began to use art and architecture as a means to convey religious and spiritual salvation through graphic representations.

The legitimization of the arts did not last forever. In 1515, Martin Luther nailed his 95 theses to the door of the Catholic church starting the protestant reformation. This marks a turning point for not only Europe but the world. As the Catholic church's political power begins to decline across Europe, both art and architecture managed to

retain their place in society. Paintings, sculptures, mosaics, and murals depicted religious figures, lords, kings, adorn lavish palaces like Versailles and public venues like Palais Garnier in Paris.



As aristocrats, bankers and merchants begin to amass personal wealth, we see their patronage of the arts slowly increase. Personal art collections begin to be established throughout Europe, the Middle East and Asia. As these personal collections expand, a structure begins to take shape by which value and prestige are assigned to both the artist as well as the work of art. This is when we begin to see art and architecture

becoming a means of vanity and an expression of one's personal importance to the world. The development of linear perspective, during the Italian Renaissance, would forever alter the way in which we perceive and think about art. Before the multiple point perspective, symbols and compositional arrangements had as much to say as that which was being graphically represented.

Art, now more than ever, is something that is viewed in palaces, wealthy manors, museums, or galleries. Aristocrats and other elite utilize art to display their wealth and vanity to others. Art is now something that is worthy of acquisition through militaristic conquest. While Napoleon was campaigning through Italy, the rest of the European world was turning its attention toward a greater understanding of the scientific world.

It wasn't long until the scientific community turned its attention to the arts and the study of Aesthetics began. Just as Luther's theses marked a turning point for the Roman Catholic church, so did aesthetics mark a turning point for art and architecture.



64.1

Rationalism and the Industrial Revolution soon after created a shift in work force. For the next few hundred years, we begin to see manual labor, which was previously inexpensive and abundant, begin to become expensive and sparse while machinery, which was previously expensive and sparse, begins to become inexpensive and abundant. Industrialization causes both art and architecture to become greatly disenfranchised.



64.2

Both disciplines suffer the fate of being easily produced and easily constructed. Architecture begins to become tilt up panels walls while art is what appears on T-Shirts and coffee cups.



65.1

Cubism, surrealism, and nonobjective painting at the turn of the 19th century led to the total elimination of any reference to an external object. Technological advances in the realm of photography means that painting and drawing cannot compete in capturing a scene or a moment in time, we now begin to see artist reverting to methods of creation that are not unlike the biblical images of the 6th century. Art now requires more

than just a passive gaze. We must make an active contribution of our own to understand art. We must try to synthesize the outline and various planes as they appear on the canvas and recombine them to create our own masterpieces for ourselves.



66.1

Art and architecture was something that surrounded every aspect of our lives, but now art and architecture is something we now must actively search for. Art and architecture is something that can only be found in large cities or on the walls of mega museums. This idea that art is now divorced from our everyday life is a keystone in artists like Hans Haacke, Daniel Buren, And Gordon Matta-Clark. These three individuals can

be credited with kicking off the entire movement within the world of art. A critique to the institution of art challenges the idea that art only exists behind the walls of mega museums.



67.1

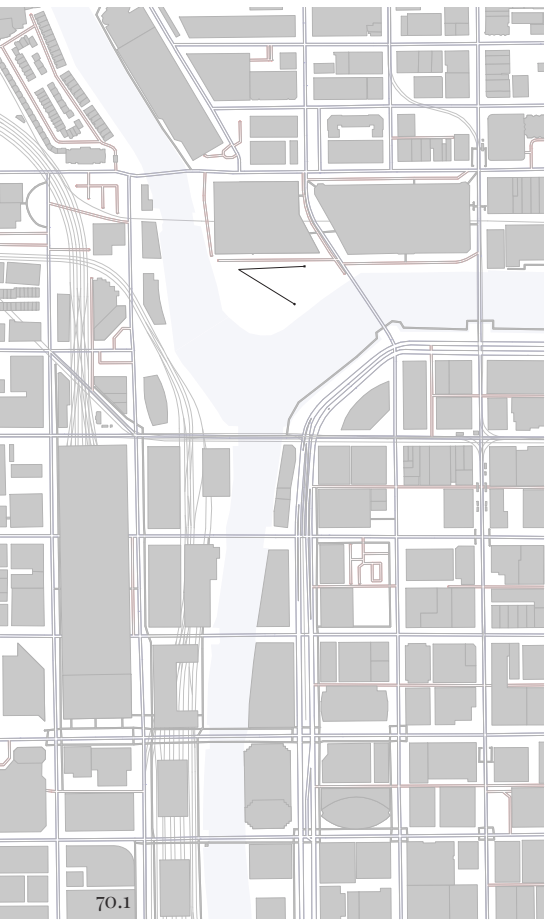
These were the guys I studied with at Cornell. These were my teachers. I hate what they stand for.” Matta-Clark furiously rejected the ivory tower approach to both art and architecture and this is reflected within the exhibition.



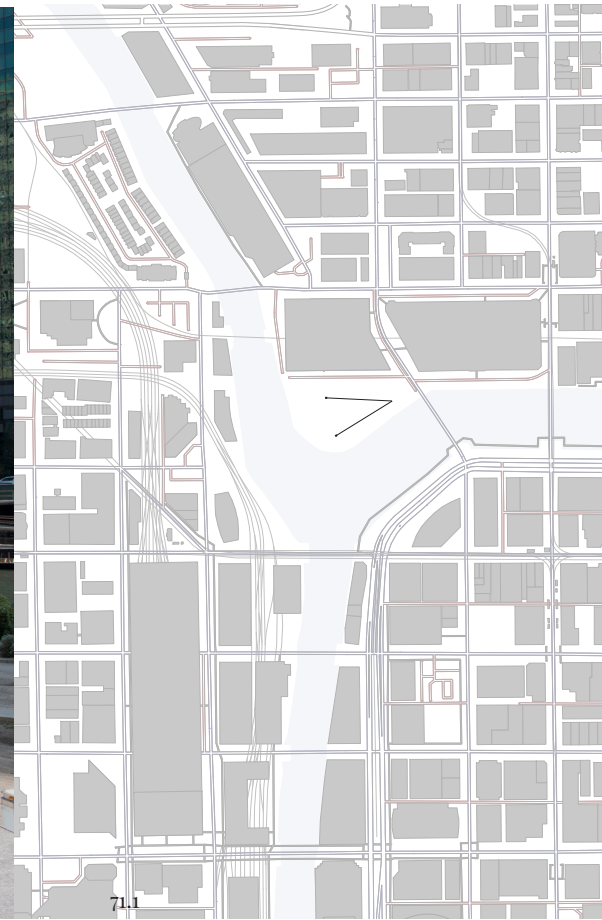
Daniel Libeskind's Jewish museum can be perceived as being closely related to the work of Matta-Clark because it too challenges our perception of what art is. Libeskind's museum challenges our perception of what the museum is. The museum does not merely play host to several kiosks and collections but rather becomes the experience itself. Matta-Clark, as well as Libeskind, both challenge the institution of art

as well as the cultural relevancy of art in today's society. Now, more than ever, we are facing a loss of legitimization and the disenfranchisement of both art and architecture. However, it is not without total disadvantage. Previously art and architecture embodied culture, they were one and the same, so closely intertwined that it was impossible to separate. Now, we turn to art and architecture as a means to preserve our culture.

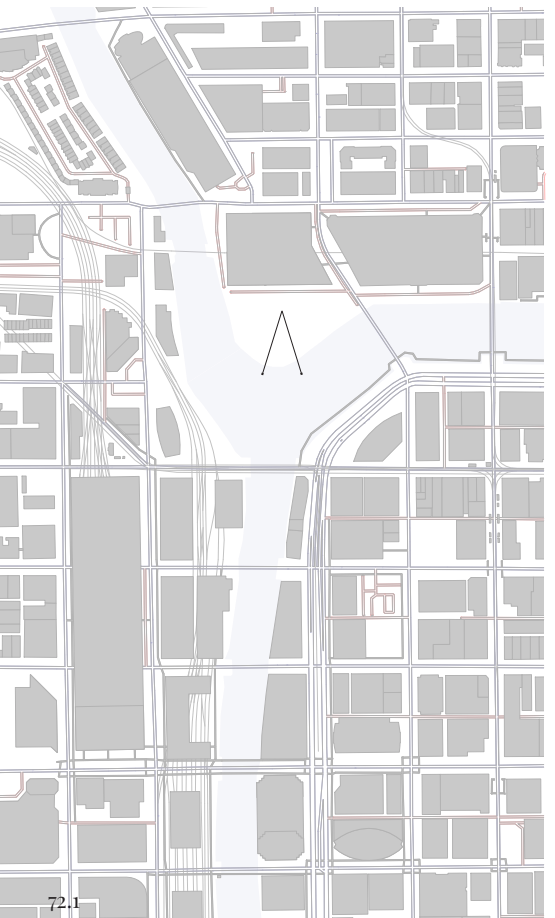
Eastward Elevated View



Western Elevated View



Ground Level South View



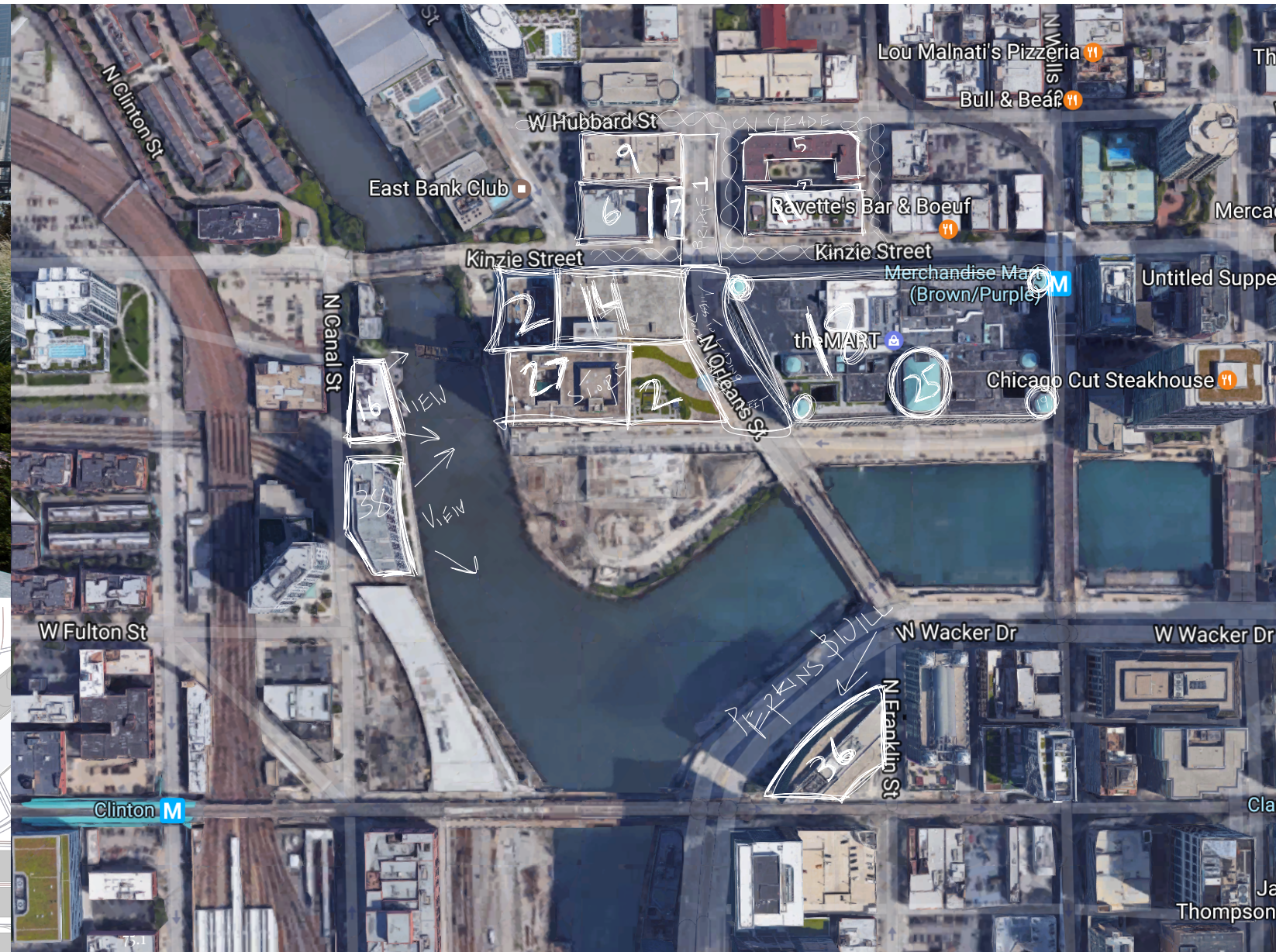
Ground Level East View



Composit View From Above Grade



Context Study



A Process Orientated Museum

You may not know it but a revolution has begun. For the first time in human history, creativity is the most valuable resource anyone can possess. What makes a nation wealthy is no longer its mineral value or natural resources, but rather its ability to generate new products, new markets, and create new demands. As we transition from the post industrial economy to the information era, there is an increased demand for highly skilled individuals who have the ability to think critically and creatively in order to solve complex problems. With the increased demand for creative people there is also an increased demand for the institutions that produce them. The modern museum is no longer working well enough for the people that it serves. We need a new type of museum, a museum that focuses on the process of creating as much as it focuses on the art, that is created if we are to remain at the forefront of the next economic revolution.

Philosopher and psychologist John Dewey once said, "Every great advance in science has issued from a new audacity of imagination." It is this idea that is the core of my first argument. It is the creatives, entrepreneurs, and innovators that will drive the world forward spurred on with new inventions, businesses models, and social structures. This argument was first brought to my attention while reading *The Rise of the Creative Class* by Richard Florida. Florida talks about the various types of economies: information economy, knowledge economy and technology economy. Florida recognizes that the one distinguishing factor that links all of these together is that they are all driven by creativity. The definition of our economy does not matter so much as whether or not it continues to innovate and move forward. The ability to be creative is now the source of competitive advantage (Florida, 2004, p. 5). If Floridas views on the current state of the economy are accurate, then it would stand to reason that urban areas with a well-developed, artistic

culture infrastructure would be in the most secure position moving into the future. Master Librarian and Secretary of the Newark Museum Association John Cotton Dana said, "what society needs most is vision, lofty ambition, this vision is not one day acquired but rather taught through the fine arts such as architecture, sculpture, painting, and Drawing" ("What Are Art Museums for?", 1914). If Florida and John Dana are correct, and the future of this nation's economy is driven by innovation and creativity, then it is the urban centers with the best developed artistic infrastructure that will be most prepared for the creative economy. Together, we can push ourselves into the future and enrich the lives of residents by pre-disposing them to pursue the lofty dreams and high aspirations that this nation was founded on.

While the arguments and ideas that Florida discusses are interesting and influential, they were surprisingly silent regarding automation and technology in the work place. As of 2013, half of the population employed in the United States are at risk of being replaced by automated robots within the next 20 years (Frey & Osborne, 2013). In the early 1800s, textile workers in India destroyed machinery that reduced the need for their labor out of fear that they would soon be replaced. This fear, however, was unfounded because in the early 1800s technology was at a point where it was aiding humans in the creation of goods and services. So instead of eliminating the need for workers in the textile industry, technology dramatically increased production. The problem that we face, in the Information Age, is that machines are no longer assisting humans but instead replacing them completely. ("Yes, the robots will steal our jobs. And that's fine.," n.d.). It will be interesting to note that this trend is not an American phenomenon. All over the world, first world economies are undergoing this information revolution. China and India are industrial powerhouses producing a vast majority of the worlds

goods. As a result, both countries will find it hard to compete in the next economic revolution, the creative revolution.(Florida, 2004). While many of our heavy industry and manufacturing jobs are being outsourced to Asia, jobs with the most technologically advanced manufacturing processes can still be found on American soil. As a result of the ever increasing level of technology with such jobs, the skill level required to work such a position is very high. Some of the companies that have chosen to retain highly skilled manufacturing jobs in the US are companies like Intel, Boeing, Microsoft, IBM, GE ("Will You Survive the Services Revolution," n.d.).

According to Autodesk CEO Carl Bass, "The factory of the future will have only two employees: a man and a dog. The man will be there to feed the dog. The dog will be there to keep the man from touching the equipment" David A Collier an Associate Professor of Business Administration at the University of Virginia, in 1983, stated that, "The automation of the factory exemplified today by robots and computerized manufacturing control systems signifies the final chapter in the industrial revolution" (Collier, 1983). The statement made by David Collier, and to some extent Carl Bass, supports the claim by Richard Florida in the preceding paragraph that there is indeed an economic revolution under way. This along with the loss of many manufacturing and service industry jobs to automation makes it all the more important to develop and plan our cities around the arts. It is the artistic infrastructure that will help generate a more creative society and prepare people to enter a more advanced work force.

The second argument is based off of gross domestic product and job market statistics for the greater Chicago area as well as the positive impact that the arts have on urban development. A study was made of the major metropolitan centers in the United States. Of the three largest cities, Chicago has the largest

separation between gross domestic product and the creative artist index. As a result, Chicago stands to benefit the most from an increased investment in their artistic infrastructure. The city was chosen to be the epicenter of this thesis based on several demographic factors. If the above arguments are accurate, then developing a cities artist infrastructure would enrich the lives of its residents by increasing creativity and preparing them for the next economic revolution. Table 3 depicts that the city of Chicago, over the last 20 years, has been on par with the rest of the nation in regards to its concentration of specialized artists. This table leads me to conclude that if Florida, Collier, and Bass are correct and that there will indeed be a creative revolution then Los Angeles, New York, and San Francisco, the three metropolitan areas with above average concentrations of specialized artists, are in such a position that they would stand to benefit the most from the formation of a creative economy. Of the top three creative cities, Los Angeles GDP was 866 billion, New York's was 1.72 trillion, San Francisco's was 388 Billion and Chicago's was 630 billion ("U.S. Bureau of Labor Statistics," n.d.). There is no direct link between a cities gross domestic product and their artistic specialization, but according to Ann Markusen, Artistic cities such as San Francisco and New York evolved due to excess capital and wealthy patrons of the arts. Markusen took an in depth look at the major Patron in the Minneapolis metropolitan area which ranked 8th on the artistic specialization table and found that metropolitan areas flourished thanks to the generous contributions of 3M. Markusen went on to make the statement:

"The attractiveness of certain cities for artist is not the result of atomistic response to amenities but rather, is shaped by investment decisions that cities, states, and funders make in artistic space and organizations" (Markusen, 2006). James Shanahan, author of "The Arts and Urban

Development”, conveyed much the same idea when he said, “It is the availability of cultural, artistic, amenities that plays the largest factor in population relocation and retention of a rich human resource.”(Shanahan, 1981). The combined evidence from these sources leads me to the conclusion that if the cultural infrastructure of Chicago were improved upon, the creative class would begin to culminate within the city in ever increasing numbers. Shanahan then goes on to argue that with valid public support, arts and cultural amenities might be viewed not as subsidies or handouts to the less fortunate, but rather as investments in the rebuilding of Americas urban centers (Shanahan, 1981). The point of this argument is to move away from the idea of a disposable city and instead create something of value and merit; something worth preserving and protecting for future generations to cherish. The presence of high quality art does not only increase pride for local inhabitants but it also displays an increased level of a community’s civility and cultural presence. It suggests that a community is progressive, resourceful, and concerned about its own wellbeing. (Shanahan, 1981) All of these factors are necessary for developing a healthy and thriving urban environment. In summary of the arguments above, Chicago wants to remain a major economic center and gross domestic product producing powerhouse within the continental United States, it will need to address the issues it has with its creative class. The creative economy is upon us and Chicago will need to increase its support of the arts either with public or private funding if it wants to remain relevant on the world stage. The city already possesses all of the major hallmarks of the leading three cities but lacks execution. Chicago needs a spark to ignite its creative revolution that will prepare it for an economic future run by creators, entrepreneurs, and innovators.

The last argument I will make will be centered around why a process orientated museum is the

best solution for the city of Chicago as we move into the information era. The above pages of this paper have all addressed one issue: the need for creative people to drive the industries of tomorrow. I set up arguments for why the creative individual is in high demand and I set up arguments supporting the positive impact that bringing creative people together can have on the urban development of a city. What is left vague is how exactly artistic infrastructure such as museums, concert halls, theaters and performance areas transform and enrich human creativity. Perhaps the most compelling evidence I can find to support the above arguments is that of John Cotton Dana, the Secretary of the Newark Museum Association:

“Art museums should not merely be repositories for artistic treasure, they must be educational and the property of the people. What society needs most is vision, lofty and ambitious this vision is not one day acquired but rather taught through the fine arts such as architecture, sculpture, painting and drawing” (“What Are Art Museums for?,” 1914). Another compelling claim comes from James Shanahan, Associate Professor of Urban Studies at the university of Akron:

“The development of human potential has become linked to the arts in education. The arts can be an educational tool if esthetic values and artistic methods enhance the building of production skills while developing consumption skills. In other words, the arts may be an integral part of developing human potential for production and consumption” (Shanahan, 1981).

As I continued to look into the enlightenment of man through the arts, I came across a tale told by the French about the world renowned Louvre museum in Paris. In the Late 1700s man after completing a victorious campaign in Italy a French man demanded of the wealthy duke of Parma that he send twenty of

his finest canvases to Paris to be added to the newly constructed Louvre. In vain did the Italian Duke protest and offered the equivalent of two hundred thousand gold marks to retain but one of his most prized and cherished works. The French man insisted that his demands be met, later in explanation to his victorious army the French man said, “The sum which he offers will soon be spent, but the possessions of such masterpieces at Paris will adorn the capital for ages and give rise to similar exertions of genius.” The French man was none other than Napoleon Bonaparte. (“A REASON FOR ART MUSEUMS,” 1921) It is through the study and education of the arts that man evolves into a creative, ambitious genius is not a new concept. As can be seen above, first with Napoleon Bonaparte in the late 1700s, John Dana, in the late 1800s, and James Shanahan in the late 1900s. The idea that the art museum is an integral part in society is rich and pervasive. It extends cultures and languages every society on earth has a memorial or building dedicated to the arts in hopes of enriching the lives its people.

A report was recently produced by the Center for the Future of Museums in which they identified trends to watch and be aware of for the year of 2016. One of the areas that the center for the future of museums would like to see improvement in is the area of public involvement. The report also talked about the integration of cutting edge technology within exhibitions and as standalone exhibits in their own right. Staying aware of shifting trends in society was also highlighted as an area to improve upon within this report. The example provided was that more and more of the adult population are working longer and longer hours. This makes it difficult for museums to attract patrons between the regular business hours of 9-5. The report suggested increasing hours of availability on certain nights of the week or in some cases adopting a 24-hour access policy in order to better serve

the demands of the public (“Center for the Future of Museums,” n.d.).

It is the museum that is most curtail in the development of man. It in man’s ability to think critically and creatively that separates him from the rest of the animal kingdom. This has led to the desire to develop a museum that focuses on the artist’s creative process rather than artistic treasures. It has also lead to the desire to incorporate a closer level of human interaction and participation in the vain hope that it will provide a more cohesive understanding of the arts. As society continues to advance, it is the museum that houses the true records of man. Success by the sciences or by advances in engineering is always surpassed by generations to come as they find new conditions to be met and problems to solve. It is said that art alone endures.(Holland, 1915)

It is through the museum and education in the arts that man evolves to become a more creative and ambitious individual. With the arguments made above, a strong case has been made for the need to develop a new type of museum, a museum that does more to educate and inspire its patrons than ever before.

A REASON FOR ART MUSEUMS. (1921). *The American Magazine of Art*, 12(1), 28–29.
 The American Magazine of Art was an art journal owned by the American Federation of Art in the early 19th century. The Federation of Art is a nonprofit foundation that was founded in the year of 1909 by the National Academy of Arts Board of Regents which was composed of various political figures. The original purpose of the Federation was to send original works west into the hinterlands to “Bring the museum to the people”. The Federation was endorsed by Theodore Roosevelt and spearheaded by Secretary of state Elihu Root.

Center for the Future of Museums. (n.d.). Retrieved September 20, 2016, from <http://www.aam-us.org/resources/center-for-the-future-of-museums>
 Center for the Future of Museums is a branch of the American Alliance of Museums which is a nonprofit association founded in 1906. The purpose of the Alliance is to create, share, and standardize best practices among museums all across the United States. In recent years the committee has taken it upon itself ensure that museums remain relative to the American public. These efforts can be seen in the formation of a group that is responsible monitoring what the future means for museums everywhere.

Collier, D. A. (1983). The service sector revolution: The automation of services. *Long Range Planning*, 16(6), 10–20. The service sector revolution is a journal article written by David A. Collier an Associate Professor of Business Administration at the university of Virginia. The article first appeared in the *Long Range Planning Journal* Vol 16 in 1983. The *Long Range Planning Journal* is a leading international journal for the field of strategic management. The majority of articles are produced by the academic world because of this the main function of this journal is for academic research.

Florida, R. L. (2004). *The rise of the creative class: and how it’s transforming work, leisure, community and everyday life*. New York, NY: Basic Books.
 The Rise of the Creative Class by Richard Florida, a Professor and head of the Martin Prosperity Institute as the Rotman School of Management in Toronto. The basic premise for the book is that the new creative class are a key driving force for the economic development of a new post industrial economy in first world countries.

Frey, C. B., & Osborne, M. A. (2013). *The future of employment: how susceptible are jobs to computerization*. Retrieved September, 7, 2013.
 In 2013 Carl Benedikt Frey, Oxford Martin Citi Fellow at Oxford University where he directs the Programme on Technology and Employment, and Michael A Osborn, Co-Director of the Oxford Martin Programme on Technology and Employment at Oxford University, conducted a study on the effects of computerization and the job market.

HOLLAND, R. (1915). THE ART MUSEUM. *Bulletin of the City Art Museum of St. Louis*, 11–14.
 The Art Museum is A article published in 1915 by Robert A Holland, the first director of the St Louis art museum. The article is mostly concerned with the importance of the art museum. At the time the art museum of St. Louis was the first public art museum in the world. The article provides a brief description of why art is important to the preservation of man and makes a case as to why it is even more important to the American public.

Markusen, A. (2006). Urban Development and the Politics of a Creative Class: Evidence from a Study of Artists. *Environment and Planning A*, 38(10), 1921–1940. <https://doi.org/10.1068/a38179>
 Ann A Markusen, A economic researcher for the

Humphrey Institute of Public Affairs at the University of Minnesota, published a critique of “The Rise of the Creative Class” by Richard Florida. the critique was published in the journal *Environment and Planning A* Volume 38 in 2006. The critique pointed out flaws in many of the arguments that Florida made and allowed for the use of only the soundest arguments in the above research paper.

Shanahan, J. (1981). The arts and urban development. *Ekistics*, 48(288), 234–238.
 James Shanahan was A Associate Professor of Urban Studies and A Center Associate in the Center for urban Studies at the university of Akron in Akron in Ohio. Shanahan wrote at length about the effects of both art and artists on the urban environment. This particular article appeared in ACE or the Athens Center of ekistics which was established in 1963 to foster a concerted related to the art and science concerned with the development of human settlements.

U.S. Bureau of Labor Statistics. (n.d.). Retrieved October 9, 2016, from <http://www.bls.gov/>
 The U.S. Bureau of Labor and Statistics website was used on occasion to find the up to date economic statistics, such as GDP and Job Specialization.

What Are Art Museums for? (1914). *Art and Progress*, 5(4), 142–143.
 What Are Art Museums For? First appeared in periodical known as *Art and Progress* in February of 1914. The Article belongs to the Frick Collection a Collection of 19th to 20th century American art journals found in the libraries of prominent New York City Museums such as The Metropolitan Museum of Art and the Brooklyn Museum.
 Will You Survive the Services Revolution.pdf. (n.d.). Will You Survive the Service Revolution was written by Uday karmarkar on the behalf of the Harvard Business

Review in June of 2004. Karmarkar is the LA Times Professor of Technology and Strategy. Karmarkar is also the research director at the Center for Management in the Information Economy at the Anderson School of Management at the University of California, Los Angeles.

Yes, the robots will steal our jobs. And that’s fine. (n.d.). Retrieved October 9, 2016, from <https://www.washingtonpost.com/posteverything/wp/2016/02/17/yes-the-robots-will-steal-our-jobs-and-thats-fine/>
 The article was included in the research paper because of the credibility of the author. The article was written by Michel Jones an Assistant Professor of Economics at the University of Cincinnati. The Washington post is the most circulated newspaper in Washington, D.C. established in 1877 it has been in circulation for 138 years making it the oldest extant newspaper.

The Relevance of the Beautiful & Other Essays

Hans-Georg Gadamer was a German philosopher born at the turn of the 19th century to Johannes and Emma Gadamer. At the age of 4, Hans's mother passed away due to complication with diabetes. Hans was raised by his father who was a pharmaceutical chemistry professor and later rector at the University of Marburg. Hans's father proved to be a great influence on Hans, 22 years after his birth Hans received his PHD from The University of Marburg. After a notable career in philosophy Hans passed away in 2002 at the age of 102. Hans-Georg Gadamer is noted to have several philological interests including those of aesthetics and Language.

The Relevance of the Beautiful and Other Essays is broken down in two parts. Part I consists of Gadamer's aesthetic philosophy, regarding art, and is titled the Relevance of the Beautiful. Part II is a collection of 9 Essays in which Gadamer breaks down his aesthetic philosophy in relation to selected the topics: Composition and Interpretation Essay II, Image and Gesture III, The Speechless Image IV, Art and Imitation V, On the contribution of Poetry and the search for Truth VI, The Play of Art VIII.

Composition and Interpretation Essay II

"Everyday language as well as the language of science and philosophy, points to something beyond itself and disappears behind it. The language of poetry on the other hand shows itself even as it points, so that it comes to stand in its own right. Ordinary language resembles a coin that we pass around among ourselves in place of something else whereas poetic language is like gold itself" Paul Valery

Interpretation can only take place when we are faced with the ambiguous, clearly unambiguous does not lend itself to interpretation. The very act of interpretation is implying a particular direction rather than a final end point. Interpretation opens a realm

that can be filled in a variety of ways. Gadamer points out that no other art form lends itself more strongly to the act of interpretation like that of poetry where both the artist and the interpreter are enveloped within language, they are one and the same. Interpretation should not assume the direction in which it is pointing, for this would result in a command delivered to a obedient dog. As the master points to an object the dog is left staring at the finger rather than that which the master is drawing attention to so the same goes for composition. What is most interesting in this essay, however, is this idea that poetry and language define the visual arts.

"Language points to an indeterminate dimension of possible fulfillments this is precisely what gives to poetry that priority over the other art forms that has always allowed it to define the task of the visual arts"

This would suggest that without language there is no art, instead we are left with art for the sake of art. Art that does not point to something beyond itself. Without language, we lose the ability to interpret art.

Image and Gesture | Essay III

Since the beginning of the Baroque Era, art has not had the luxury of a unified symbolic language that it possessed for most of its existence in human culture. Thus, we have become more and more dependent on the relationship between image and gesture. Gadamer best describes this new relationship through the works of Werner Scholze, a counterparty artist who portrays scenes of Greek mythology. One example used was that of three ships that vaguely suggest sailing ships of Mediterranean antiquity. When we look upon them, we are reminded of the Greek homecoming after the Battle of Troy. Is this the often dreamed about homecoming? or is this the actual

homecoming after the catastrophic journey? What is home here? And what awaits them? It is the uncertainty of the journey itself and the duplicity of fate that is represented here, the very gesture of human destiny.

"What gesture expresses is there in the gesture itself a gesture is something wholly corporeal and wholly spiritual at once and the same time the gesture reveals no inner meaning behind itself the whole being of the gesture lies in what it says"

The Speechless Image | Essay IV

Gadamer's idea for the speechless image helps us to understand the position of contemporary art in relation to the history of art. To the outsider, current contemporary trends would appear to have come out of no where and be driven forward by spontaneous and unrestrained creation. To understand the current standing of contemporary art, we must first discuss the relation of classical art to nature. The act of mimesis or mimicking nature no longer holds. Previously, there were many sacred subjects that were worth of representing through the visual arts. The Greek word for picture (zoon) originally meant a living being. This shows how little nature, without man, was considered worthy of pictorial representation.

"If the creative artist of today were simply to employ classical pictorial subjects that would be such a saying a mere repetition of a previously forged language"

The first break from the Greek ideals of pictorial representation of man is seen in the advent of the still life. With the still life, we are exposed to compositional freedom for the first time. It is this freedom of both subject matter and the composition that anticipates contemporary art.

"What is the unity and force that holds a image together? This unity is no longer a unity of expression it is true that expression did provide a new principle of unity that dominated artistic creation

in the modern era once the imitation and repetition of established pre given pictorial subjects became a matter of empty rhetoric the unity of inner expression the expression of the artist rather than what he represents and the expressive power of his brush this most sensuous of all forms of visual language could appear the most appropriate form of self-representation to an age of inwardness"

"The very concept of the picture that was characteristic of the traditional museum has now become too restrictive the creative artist has eliminated the frame and the articulation of surface constitutive of the picture points beyond itself into other contexts" The speechless image does not mean that there is nothing to say but rather that there is too much to say. Art and Imitation | Essay V

The act of imitation, in art, should not be distained or demonized. Gadamer references Immanuel Kant's aesthetic philosophy, in that art arises from an unconscious ability that is directly inspired by nature and environment. The act of creating without conscious application of rules is done in such a way that often even the artist cannot describe how he has accomplished the work.

"The motivation behind all the mimetic forms of behavior and representation recognition confirms and bears witness to the fact that mimetic behavior makes something present however this does not imply that when we recognize what is represented we should try to determine the degree of similarity between the original and its mimetic representation" Aristotle

"It is irrelevant whether or not a painter or sculptor works to produce objective or nonobjective art the only relevant thing is whether we encounter a spiritual and ordering energy in the work or whether we are simply reminded of some cultural motif or the peculiarities of this or that particular artist. For that impugns the artistic value of the work. Art is present

whenever a work succeeds in elevating what it is or represents to a new configuration a new world of its own”

On the Contribution of poetry to the search for truth
Essay | VI

Written words lie exclusively subordinate to the ideas that they represent and express. Gadamer begins by defining his idea of truth in poetry as finding fulfillment within the work but more importantly fulfillment that does not require external verification. The poetic work is then taken for truth, needing no further justification than what is said.

“By not describing the scene in any more detail than is necessary the author can stimulate us to construct an image of whatever it is in our imagination that is more deeply personal to ourselves and anyone who reads the description. This is how the poet manages to conjure up the self fulfillment of language talked about above”

Initially looking beyond the word to the world for conformation as the legitimization of the claim was to be considered the standard to which the poetic verse would be held. Gadamer makes the opposite argument, he states that we construct the world of the poem within the poem itself. This creates an immediate refusal to seek verification for what is said. Poetic language is in its own right is self-fulfilling.

The Play of art | VIII

“The comparison between the forms of play discovered and created by men, and the uninhibited movement of play exhibited by superabundant life, can teach us that precisely what is at issue in the play of art is not some substitute dream-world in which we can forget ourselves. On the contrary, the play of art is a mirror that through the centuries constantly arises anew, and in which we catch sight of ourselves in a

way that is often unexpected or unfamiliar: what we are, what we might be, and what we are about.”

As children, the act of play is different from that of adults, it is pervasive and spreads into every aspect of our lives. The boundaries of play and seriousness are blurred. As we age, we often find these boundaries begin to solidify, with the firming up of these boundaries we often find ourselves remarkably short on free time. Gadamer's argument is that it is this nature of childish play that is closely integrated with the creation of art. Often he talks of the “what if” characteristic to play. When we play like children we experience a freedom, a lack of seriousness and regulation, decisions and actions flow freely from one to another often building on one another, with little thought given to the consequences.

“The astonishing thing here is precisely not the drive of the constructive force, but rather the suggestion of freedom that accompanies the forms it produces”

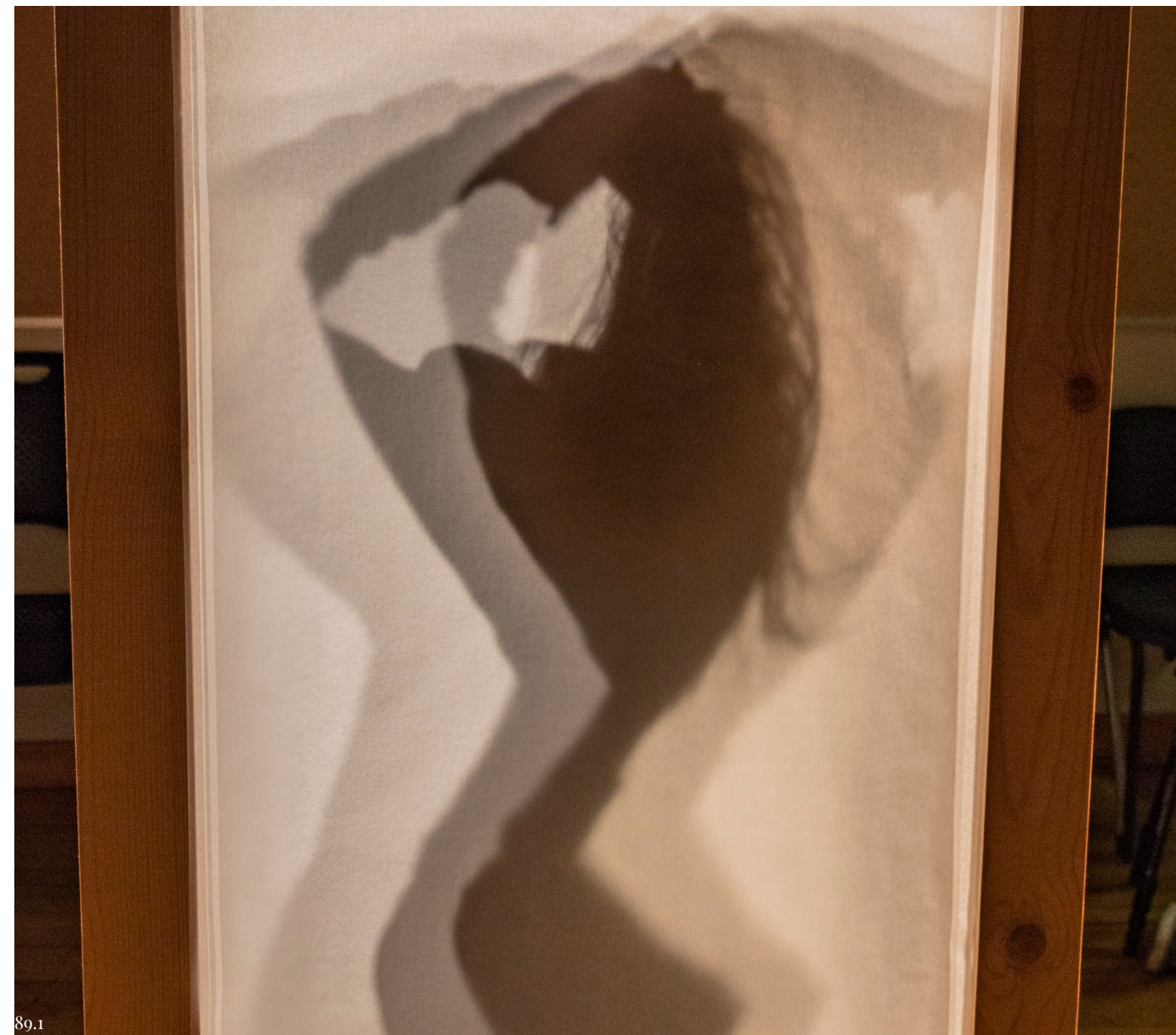
Artefact

On display in a gallery, the artefact expands on cubistic modes of representation compressing space and time through thin transparent paper.



Artefact

The artefact compresses the world around it in real time. All alone, it distorts directional light refracting and rebounding through the thin layers of paper.



Artefact

As you move around the piece, your three-dimensional world is being cast onto the thin white paper and compressed to two dimensions in real time. It challenges us as to whether the art is in the frame or if it is the interaction between people.



Artefact

When viewing someone through the thin paper, you are conscious of the delicate and fragile nature of their presence. The subject can be discerned and understood but not grasped in its totality, leaving space for interpretation and interaction. Similar to the way in which art opens a poetic distance, a space for interpretation. As Gadamer would say “creating a

space for play”.



Artefact

The artefact challenges our perceptions of what art is, when engaging with the work we find ourselves struggling with the question of what is it that is being represented. The frames? The installation as a whole? The people moving behind the paper? The shadows that are cast on the artefact? Is it the experience that the artefact creates? The artefact stands as a

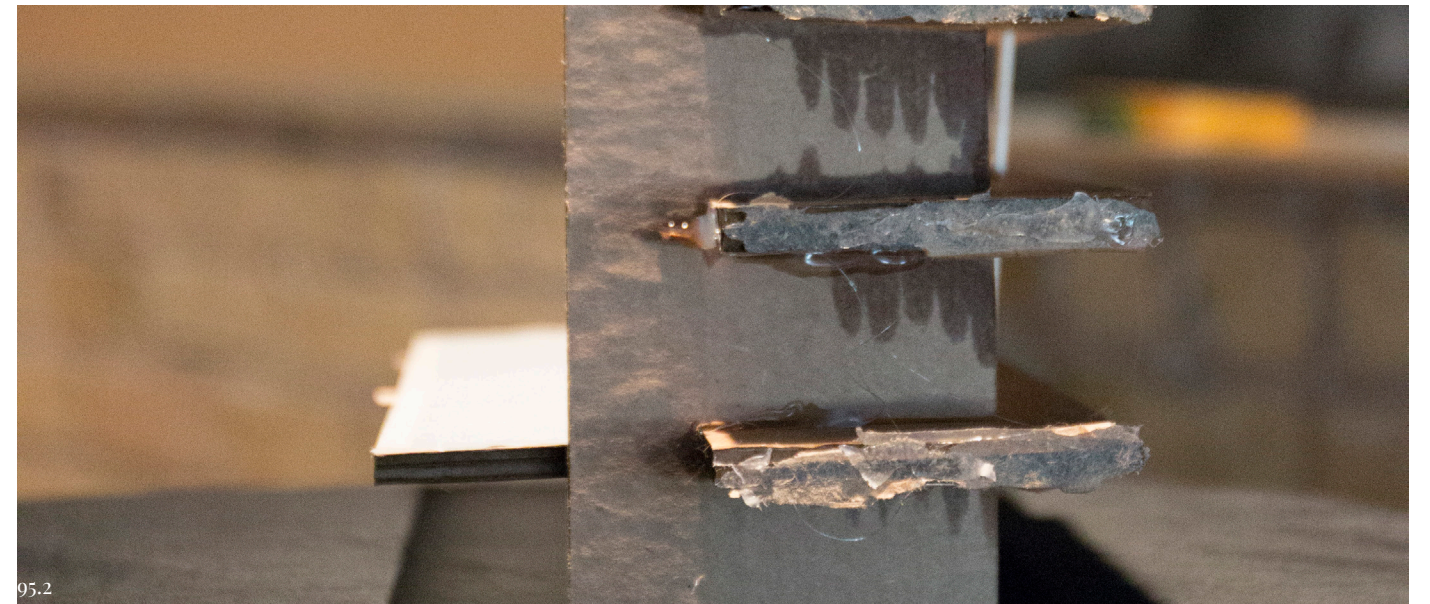
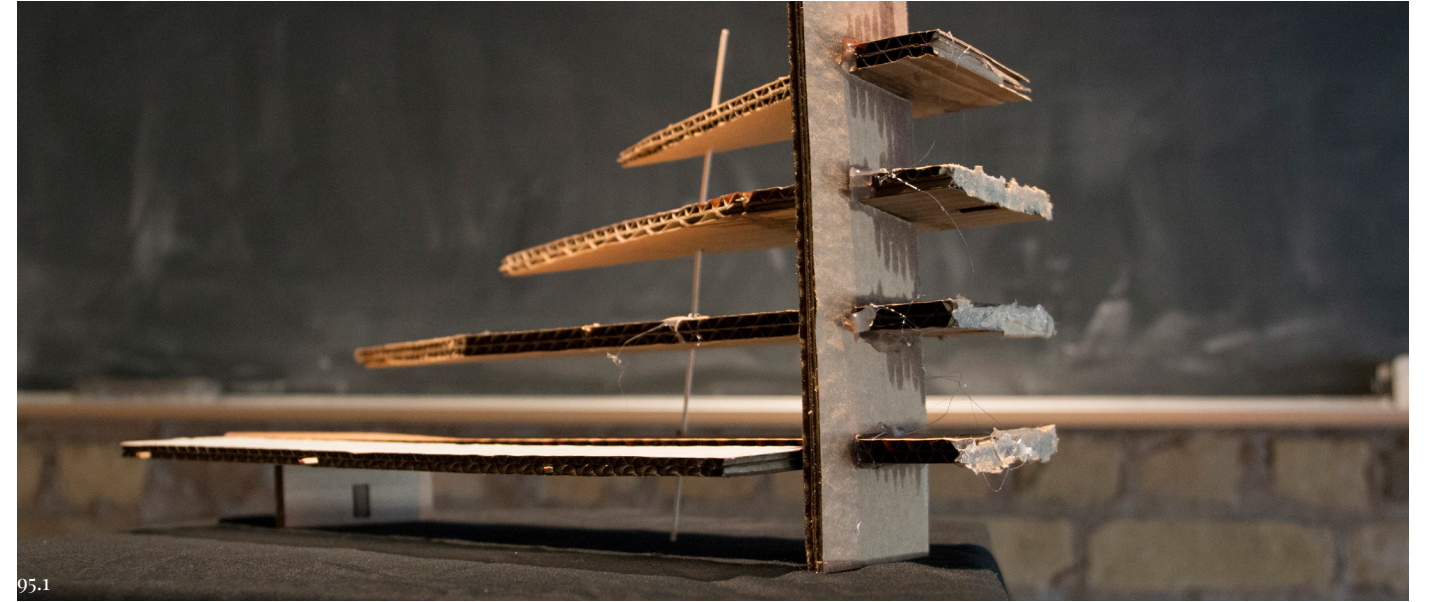
challenge to not only our perception of what art is but as a challenge to the institution of art.

Generative Modeling

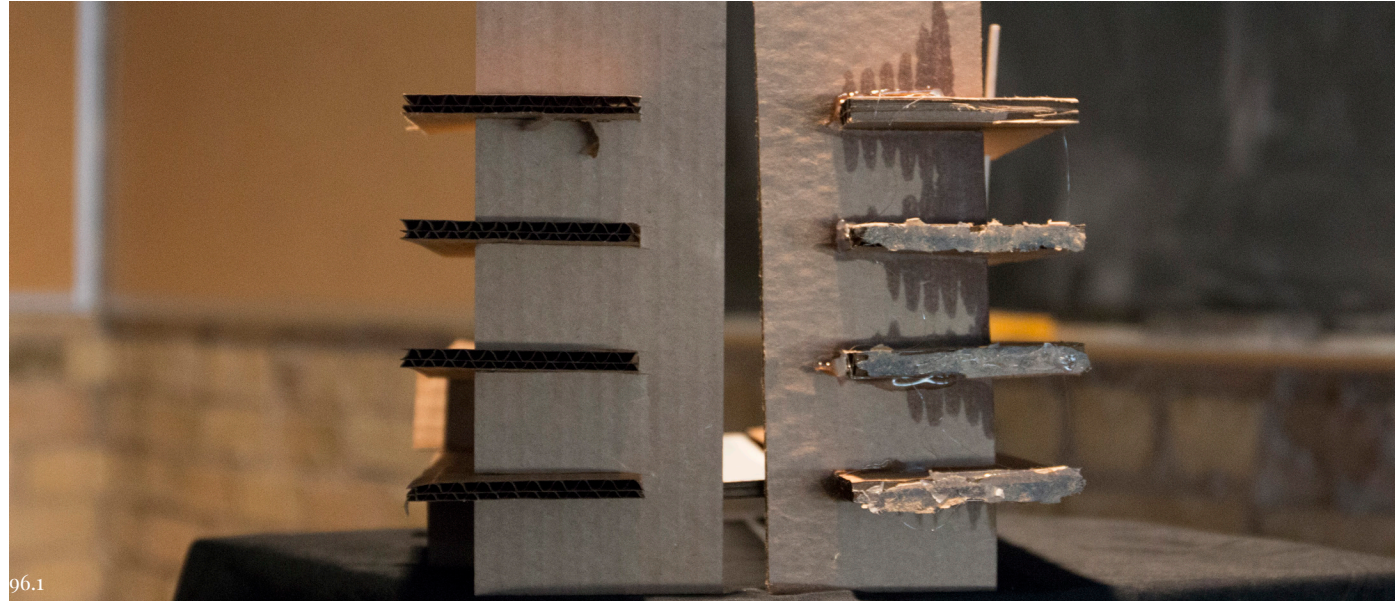
This thesis takes advantage of modeling as a generative design process as opposed to modeling as a representation of a finished design.



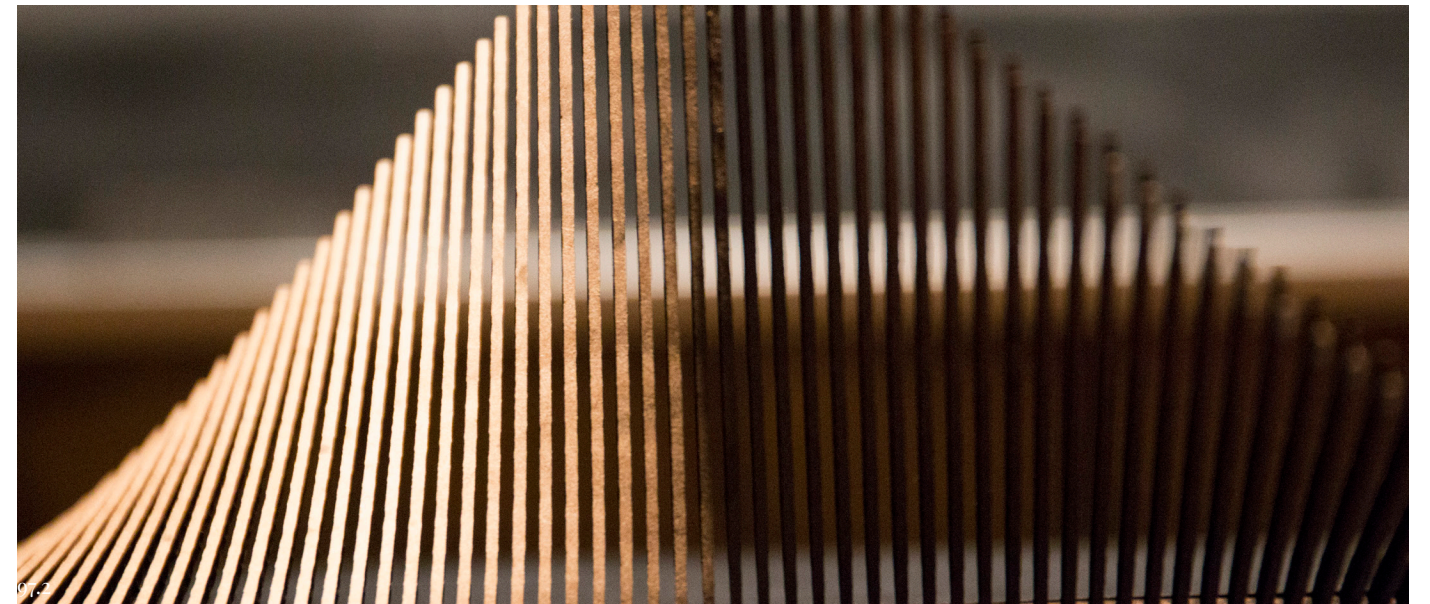
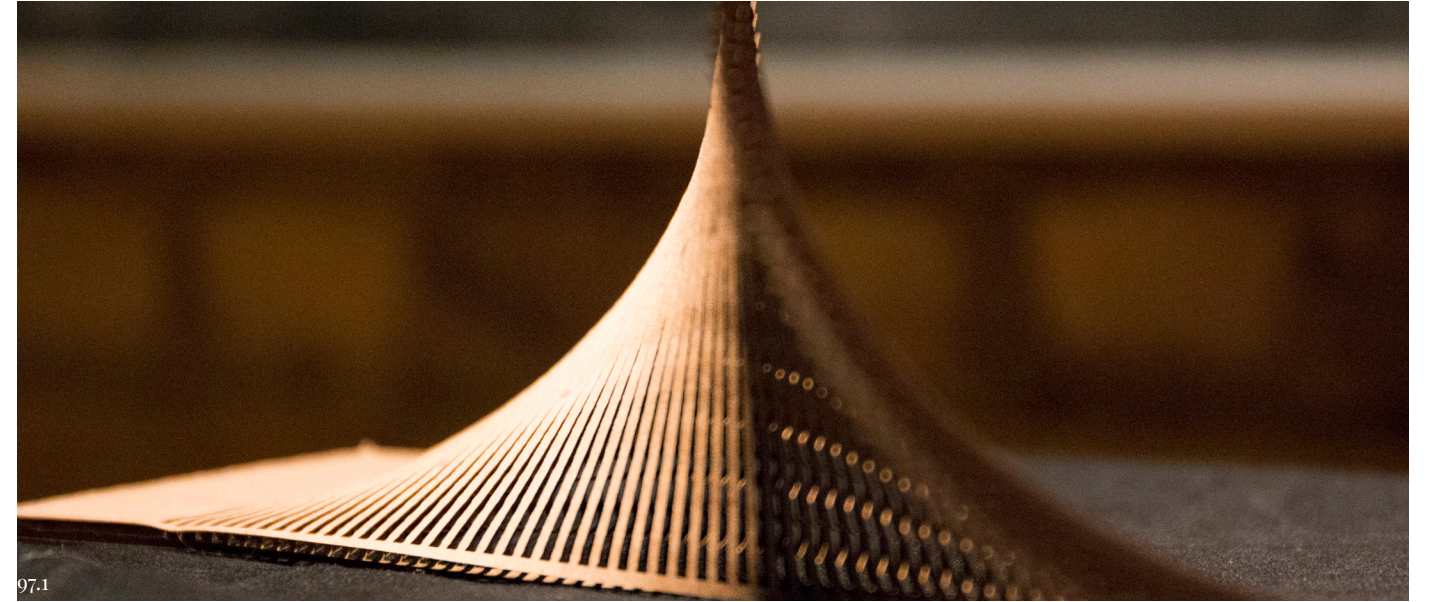
Early Form Generation



Initial Tectonic Study



Tectonic Form Development



Project Element Development



98.1



98.2

Entry Condition Study

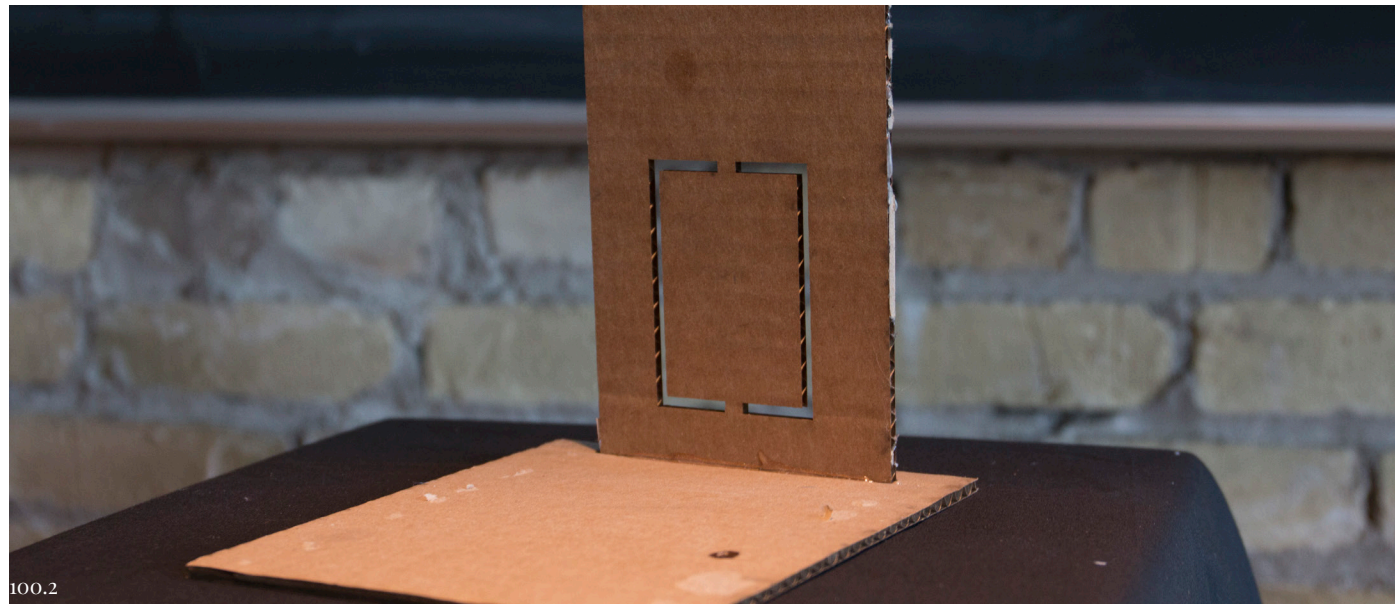
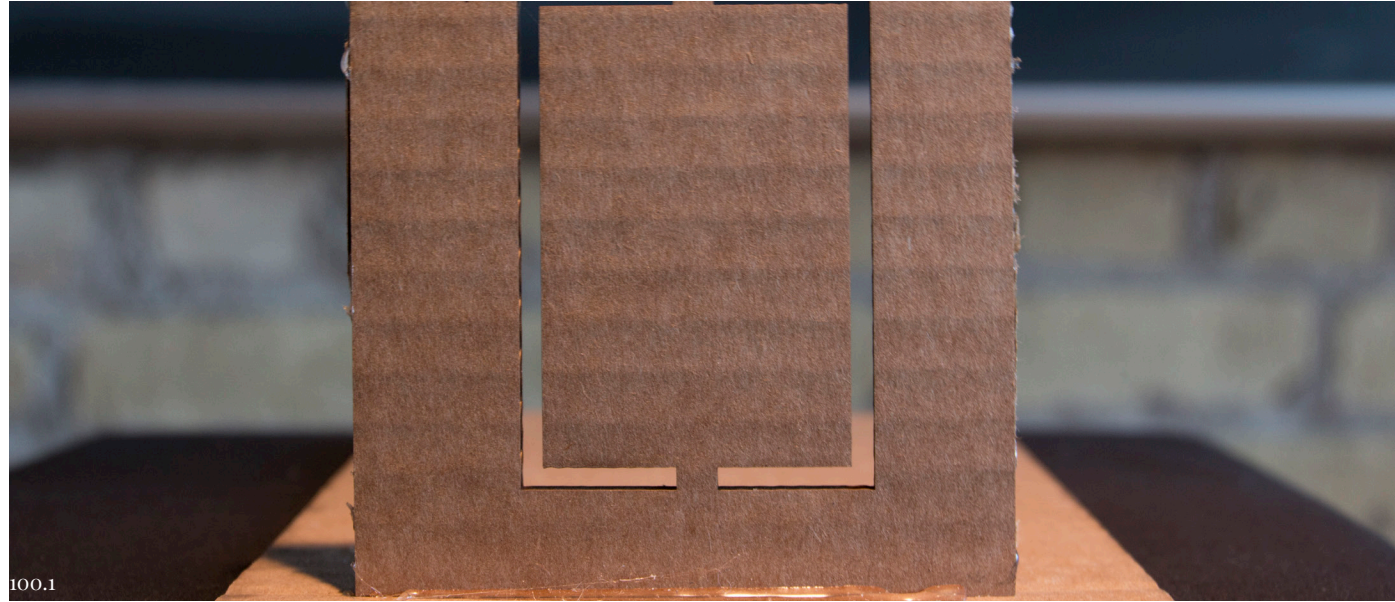


99.1



99.2

Form Development



Project Element Development

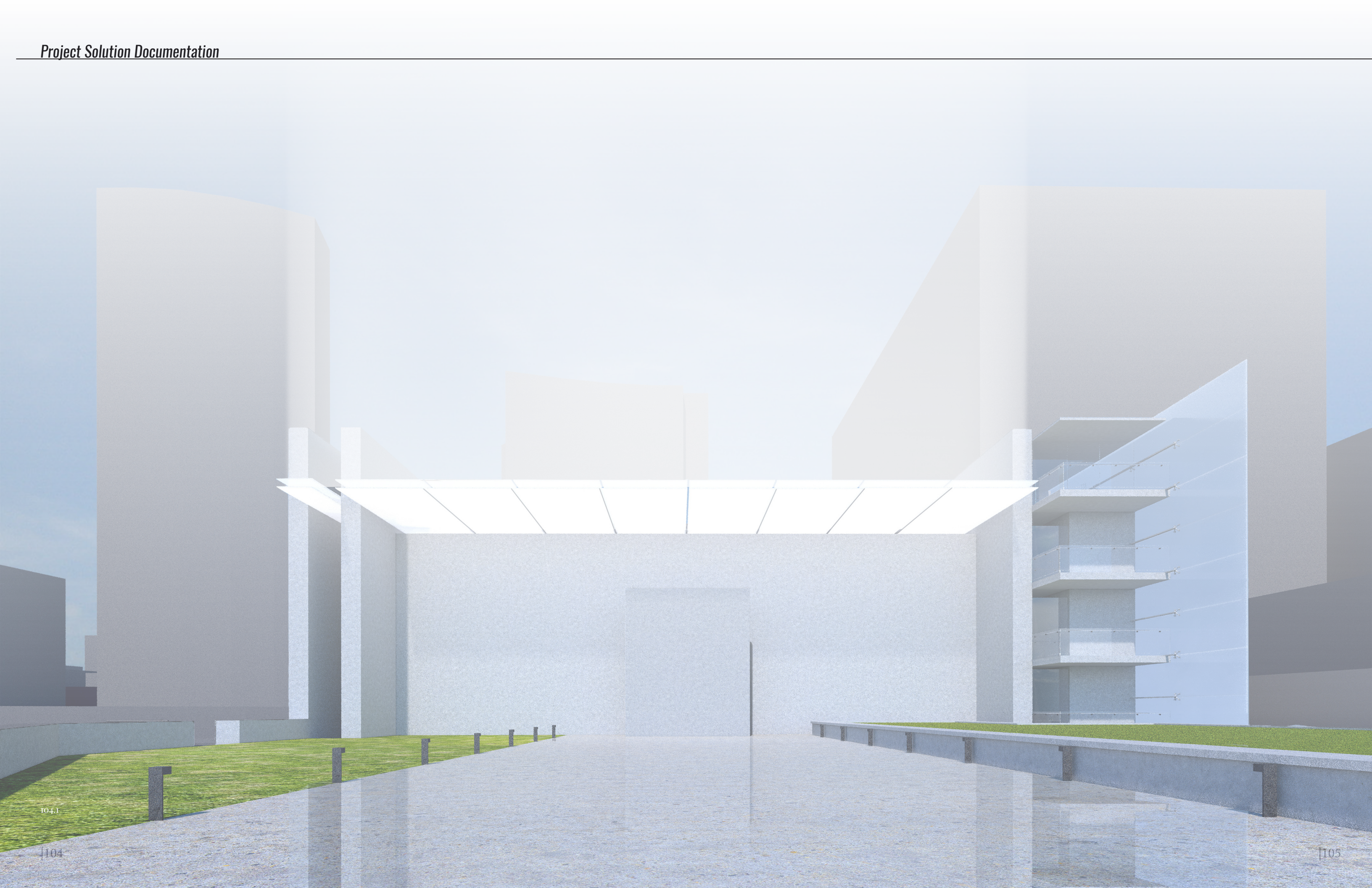


Project Element Development



Gallery Development



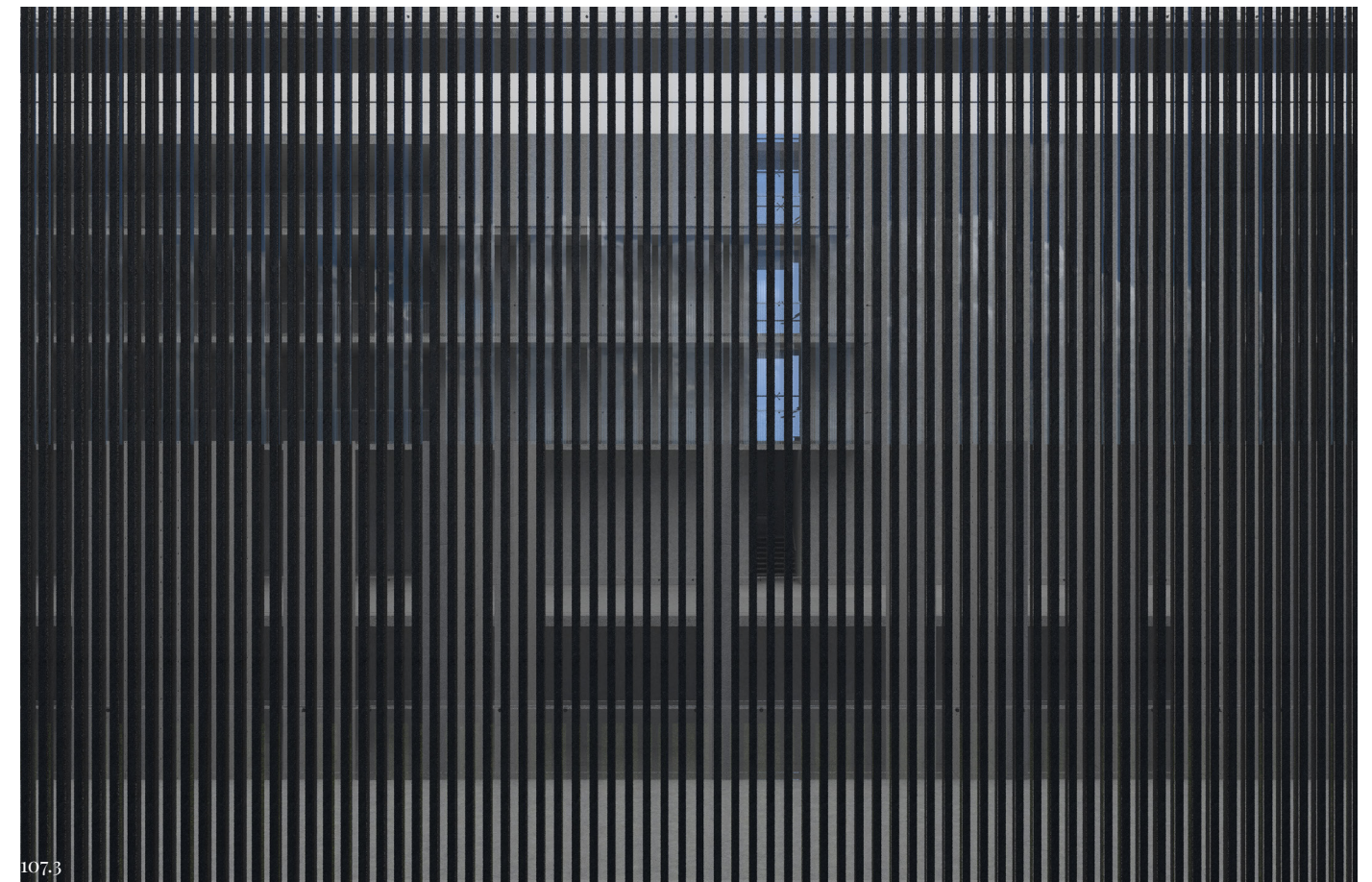
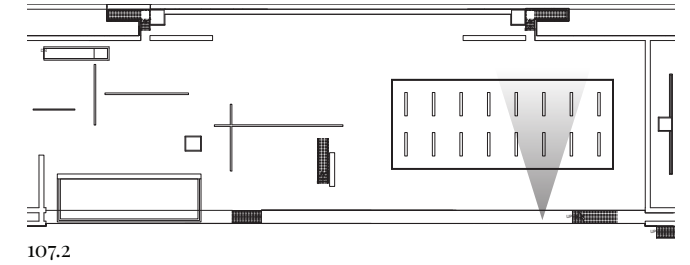
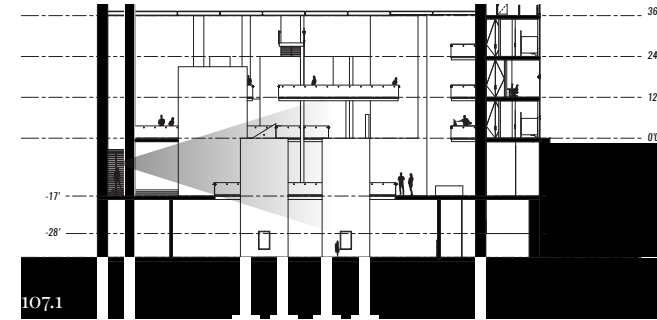




Building Entrance

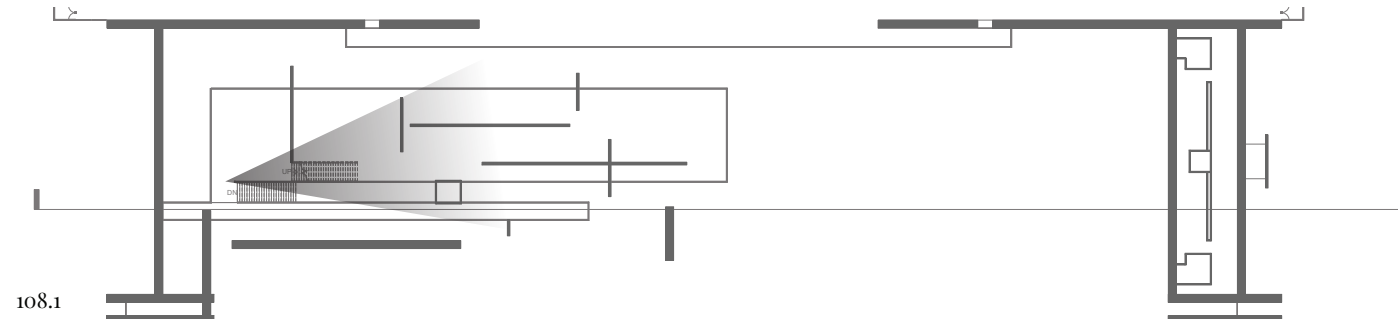
As a critique to the institution of art, this building stands in defiance of its surroundings, completely oblivious of the towering high-rises found in the heart of Chicago. As the design sits in the hulking shadows of some of the tallest sky scrapers in America, the visitor approaches large, sheer unwelcoming faces of concrete in the same manner. The museum is as un-

welcoming as the surrounding environment. However just as the visitor has come to the museum in search of enlightenment, so did the museum come to the heart of Chicago with enlightenment.



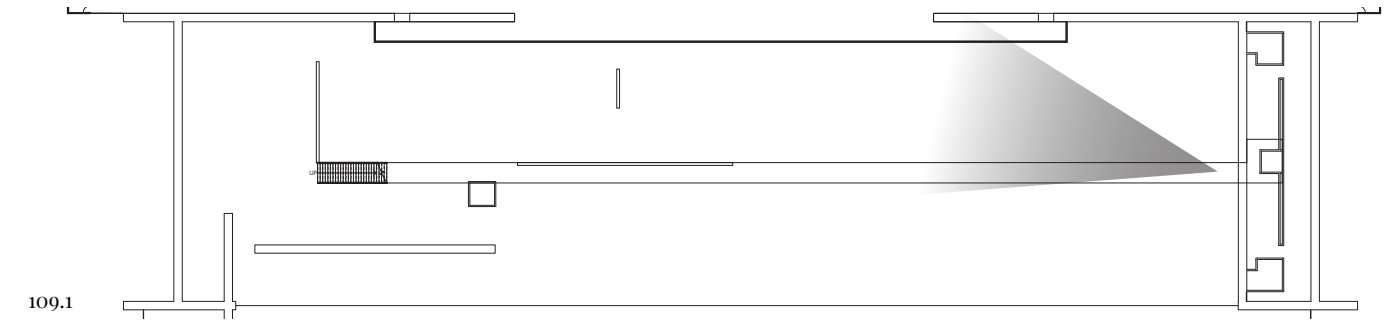
Initial View to Permanent collection

After passing through the administrative functions of the building, your only view inwards is blocked and distorted, broken up for many thousands of thinly spaced metal bars. It is easy to see past but it is difficult to understand what is on the other side. This generates not only mystery but a desire to continue.



Contemporary Collection

The contemporary collection disorients the patron confronted with plans of concrete which break up the vision and disorientate our understanding of space. Like the layers of a cubistic or nonobjective painting, these planes are representative of space and perception being compressed down to two dimensions.



View over the Permanent Collection towards the artists

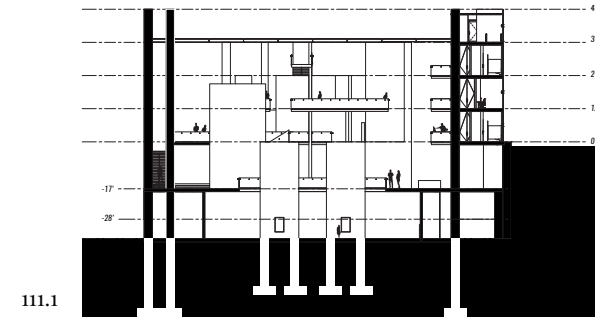
Having seen the permanent collection through the metal screen then given a glimpse of the tops of the frames from the contemporary collection, the patron now passes directly over the collection. Like the collage of a cubist painter, the patron has now received multiple different perspectives of the collection.



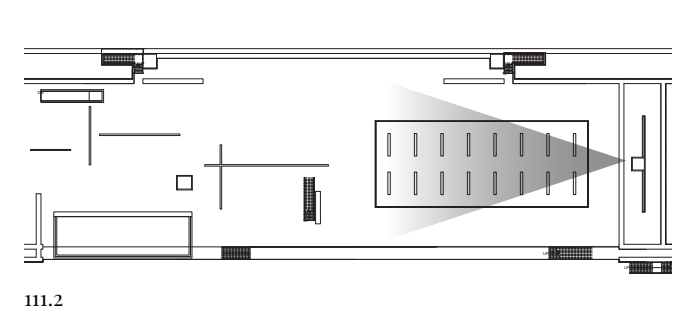
110.1

Permanent Collection

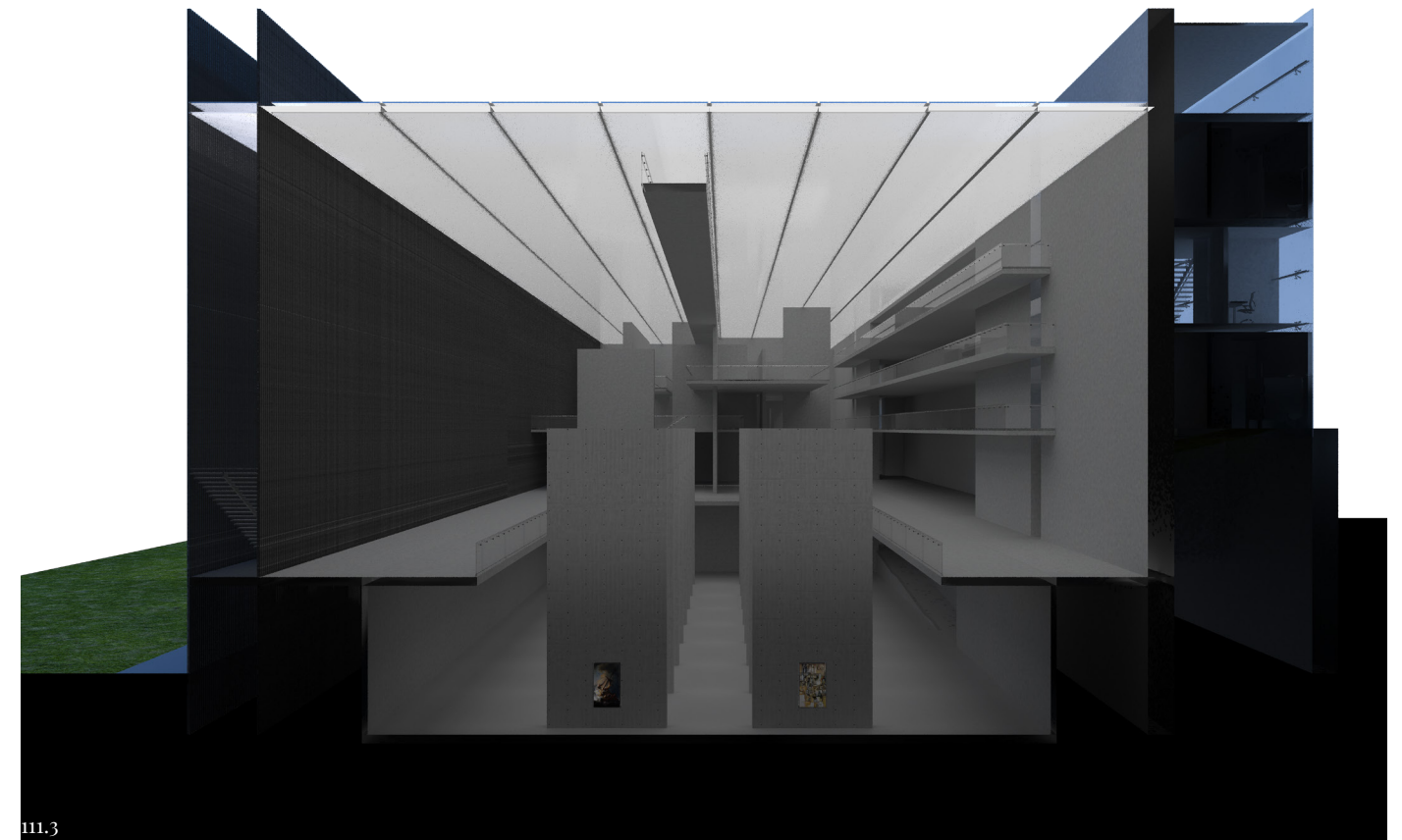
After descending the elevator, the patron is greeted by 16 of the world's most well-known stolen paintings. The Storm on the Sea of Galilee, Rembrandt's only known sea scape. The Concert by Vermeer is one of only 35 known Vermeer's in existence. World renowned works of art, cut from their frames, have been reframed and anchored in 45' tall concrete giant frames.



111.1

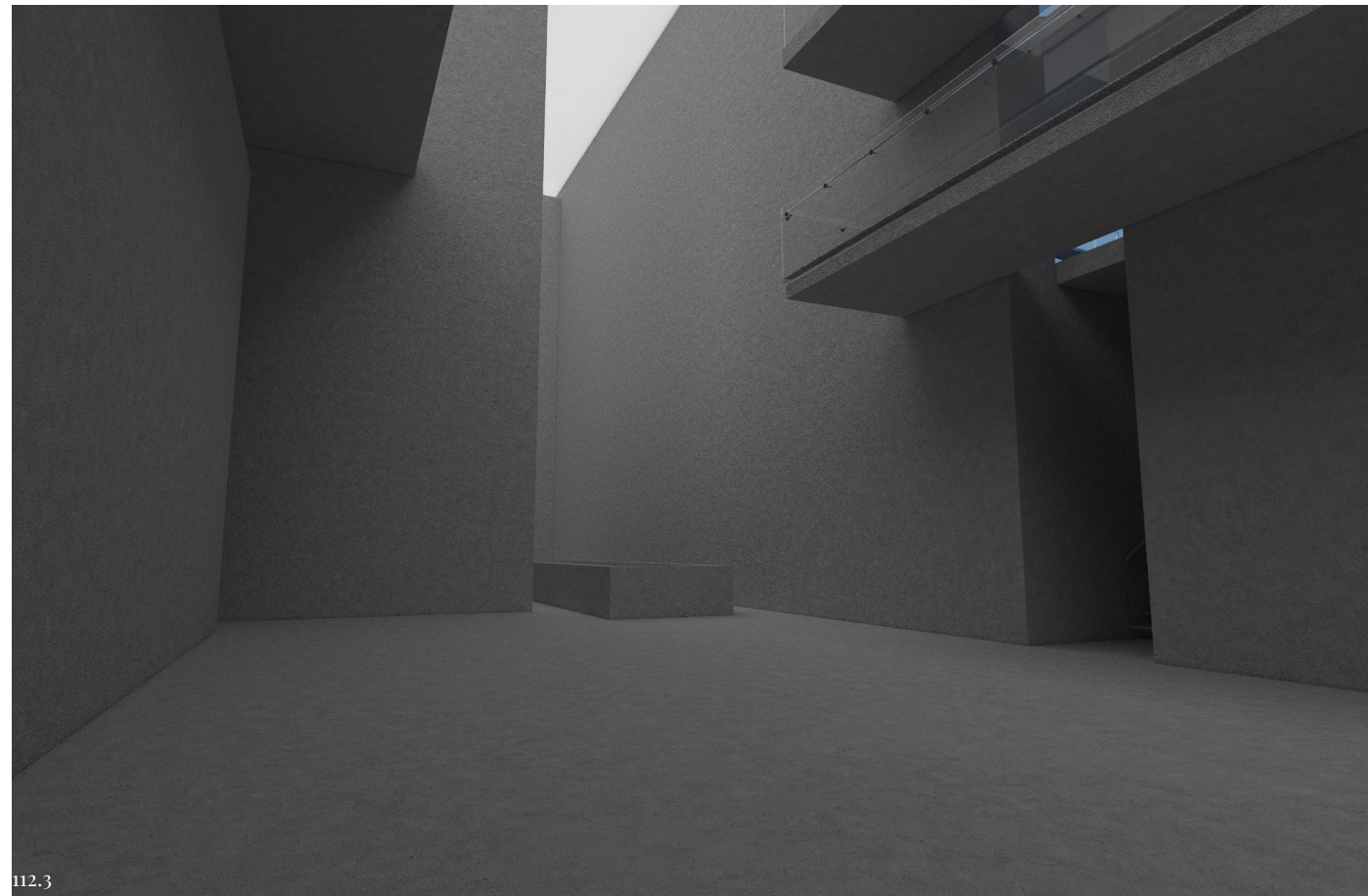
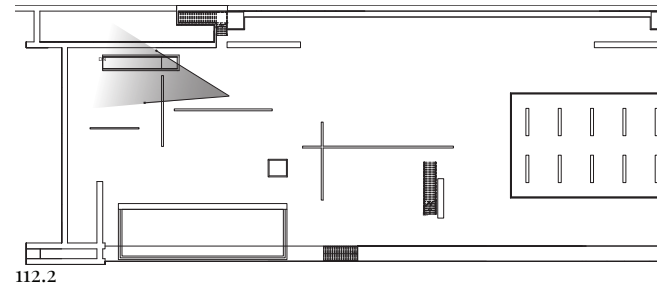
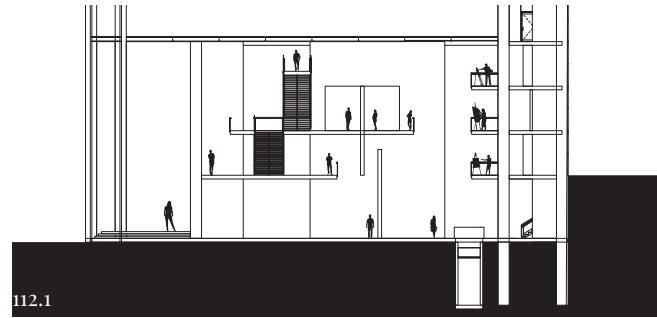


111.2



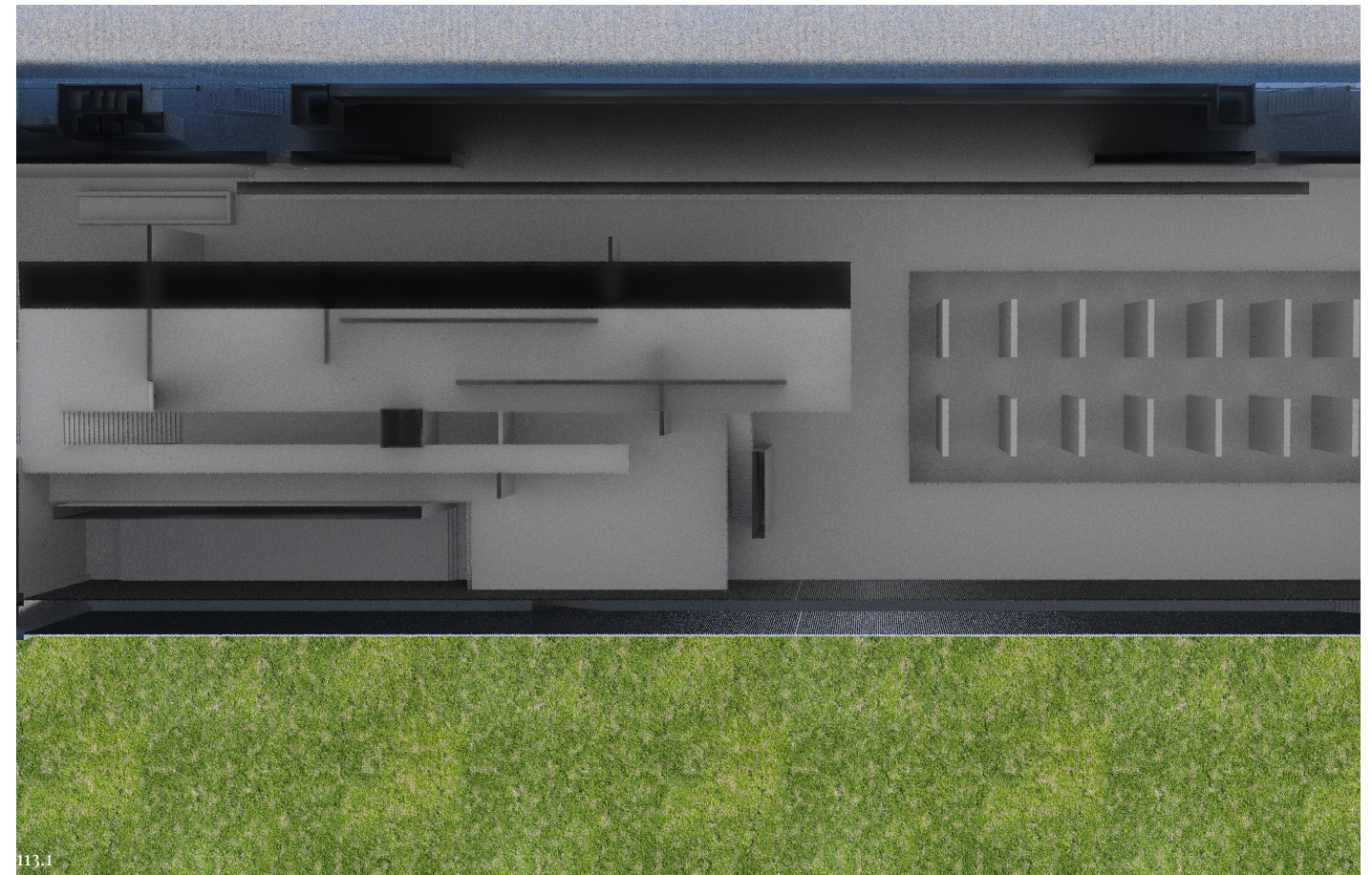
111.3

Permanent Collection



Exit to the Artist Residence

Exiting through the back of the collection, the visitor finds himself at the base of the artist residence. The artist residence looks over tradition while why creating the future. An artist residence and studio which is open to the public and often patronized. "As fine as they are, the Weisman, Walker and MIA rarely let you speak with the artists whose works you admire." -Los Angeles Times



Perspective Plan View



Special Thanks Too

Emma Beatrez & Ben Neyers, for forever changing the way I look at art.



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