

The Accessible Masterpiece

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Department of Architecture at North
Dakota State University

By
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Thesis Committee Chair

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Figure 2 | Larry Poons

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Figure 3 | Hedda Sterne

Abstract

Amazing artwork is located all around the world. However, there are barriers to accessibility: the locality, cost, and the ability to travel to see various pieces by renowned artists. Even if someone has a museum near them, they may lack the funds to visit. Museums' content should serve the community; the decision made to determine its contents should not be influenced by outside investments. Private investors and collectors have had influence over the content of museums.

Giving the museum back to the people can help create an equal playing field among different cultures, media, and artist intentions. Being exposed to diverse contexts allows for a full breadth of learning and understanding. Publicly funded museums need to present artwork from diverse contexts for cultural education and appreciation.

A growing interest in the art community, in a city such as Fargo offers a unique opportunity to introduce a diverse collection of influential art to the viewer. To this end, I am proposing the creation of an art museum to provide comprehensive insight and education on an artist's career and technique, introducing new content each month. I want to showcase a different artist from varying art movements to allow the public access to a diverse knowledge of art and the art community. The viewer will receive an immersive digital experience and a technologically rendered physical representation of artworks through modern technology and a rotating physical gallery featuring local artists.



Figure 4 | Franz Kline

Narrative

Art played a critical part in my upbringing. Growing up, I had access to beautiful picture books illustrating the work of Degas, Monet, and Pollack. I also had the privilege of going to countless art museums with my family. We saw new exhibitions when they came to local museums and when we had the opportunity to travel, my family would spend hours at museums in those cities. I have been fortunate to have these experiences. Many Americans do not have the financial capability to travel around the country to see various art, let alone the world.

The artworld is experiencing a growing problem with accessibility, especially in contemporary art. Private collectors buy world-renowned artwork to diversify their financial portfolios. It causes the value of the artwork to increase exponentially to the point where museums are limited to what they can afford. Due to the purchase of modern art pieces by private collectors, many beautiful pieces of artwork have become lost to the general public. Museums that have access to

artwork created by the “masters” favor displaying those more well-known sequestering artwork of equal value created by lesser-known artists.

I propose creating an art museum in a city with a growing interest in the art world but limited access to it- Fargo, North Dakota, is a perfect example. The goal of this gallery would be to provide comprehensive insight and education on an artist's career and technique, introducing new content each month. I want to showcase a different artist from varying art movements to allow the public access to a diverse knowledge of art and the art community. The public interest is vital to keep a diverse curated art portfolio. Museums have started to reach out and collaborate with the local community. The Philadelphia Museum of Arts, for example, has teamed with the community as a platform for the Philadelphia Assembled project. This collaboration allows the Museum to use its spaces for relevancy and inclusion. It has received national attention as it is non-traditional and covers a wide breadth of social issues, performances, lectures, panel discussions, and an art exhibition. (Nickels, 2017).

The primary purpose of this art museum is to entertain and illuminate the general public through art. The museum will encompass well known masterpieces, artists that have been historically left behind or forgotten and broaden the public's debate on what is considered art. One avenue will be an immersive and interactive digital experience of artwork from around the world. In addition, the museum will collaborate with local activist groups and artists to showcase the community using local art collections, storytelling, displays, and music. The museum will provide community-involved spaces, an education center for younger generations to get hands-on experience, a library for use while at the museum, and occasional events of yoga, meditation, and art therapy amongst the art.



Figure 5 | Esteban Vicente

Typology

The proposed project is an art museum designed to provide comprehensive insight and education on an artist's career and technique, introducing new content each month. I want to showcase a different artist from varying art movements to allow the public access to a diverse knowledge of art and the art community.

The Museum will balance multi-cultural contexts of the artwork, such as the historical, social, political, and cultural environment surrounding the artist or the subject.

The use of the Museum will work for the community, providing educational arts and craft classes for younger generations, Wine arts and craft nights, art therapy, and yoga/meditation amongst the artwork. There is the opportunity for night events connected with the inhouse restaurant for wandering the indoor and outdoor exhibit with food and cocktails. The Museum will contain space for local artwork that will continually rotate.

The design will reflect the ability to use technology for art creation, art display, and learning. The Museum will inspire to create and elevate the use of one's senses.



Figure 6 | Paul Jenkins

Case Study

North Carolina Museum of Art

Typology | Art Museum

Location | Raleigh, North Carolina

By | Thomas Phifer and Partners

Size | 127,000 SqFt

Daylighting was a key element taken into consideration during the design process. According to Architect Magazine, Thomas Phifer calculated exposure hours art could withstand natural or artificial light throughout a year. Inputting these calculations resulted in strategies for achieving the light goals. He designed spaces that contain the majority of natural daylighting for sculptures. His daylighting systems consisted of both the facade glazing and 362 skylights. Floor-to-ceiling frit-lined glazing changes the amount of light in using sheer interior curtains and opaque roller shades based on the gallery's needs. The skylights are an elliptical oculi vault laid out in a grid formation.



Figure 7 | North Carolina Museum of Art



Figure 8 | North Carolina Museum of Art

He layered the skylights with sun-blocking louvers, an exterior glass UV-blocking skylight cap, interior lenticular plastic light spreading lens, and fabric light-reducing inserts with various densities. Light dissipates down a light-diffusing ceiling coffer (Hart, 2010).

The North Carolina Museum of Art is set in 164-acre lush rolling grounds. The visitors' entrance is tunneling through an exterior corridor or gray reflective glazing. Once inside, you have free range of the single 65,000-square-foot room. The space is separated with partial and full-height walls instead of the traditional enclosed room. The fluid flow through the galleries also transfers to the outdoor sculpture gardens and reflective pools. As the museum does not have an entry fee, there is no need for formal checkpoints. This also eliminates the need for a large entry lobby to check people in; it is, however, still useful to have a front desk for questions.

According to Archdaily,' vertically stepped pale, anodized-aluminum panels softly pick up the surrounding colors and movement. The panels are angled off the building with mirrored-polished stainless steel strips set back inside the angel's gap. The sheets reflect movement from the landscape and sky onto the aluminum panels (Saieh, 2010).



Figure 9 | North Carolina Museum of Art

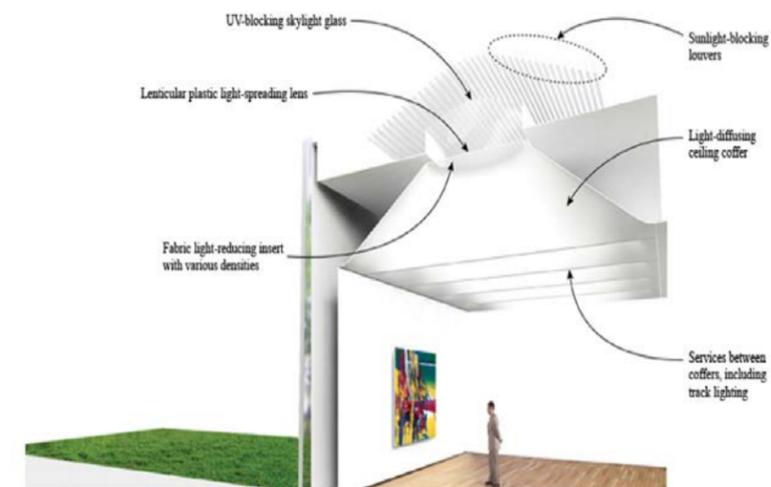


Figure 10 | North Carolina Museum of Art



Figure 11 | North Carolina Museum of Art 16

Case Study

Clyfford Still Museum

Typology | Art Museum

Location | Denver, Colorado

By | Allied Works

Size | 28,500 SqFt

Entering through a grove of trees, the Clyfford Museum is in the Denver Civic Center plaza. The Museum's courtyard is a place of contemplation, decompression, and transition from the Museum's surrounding urban context (Kritiana, 2012). Though the courtyard does transition the viewer from the city, as a place of contemplation it might be less than effective. The courtyard has no place for rest and is designed to move through, connecting one destination to another not allowing for contemplation.

As the viewer moves into the lobby and reception area, they are pushed from the low-hung ceiling into the tall opening of the staircase. From the stairs, you receive the first sighting of the dynamic skylights.



Figure 12 | Clyfford Still Museum



Figure 13 | Clyfford Still Museum



Figure 14 | Clyfford Still Museum

According to Architizer Journal, the light screen was a poured-in-place concrete form to allow the natural changing daylight conditions to influence the gallery. The oval fenestration pattern runs diagonally across the ceiling structurally tied to adjacent walls. Diffusing glass skylights were constructed over the perforated pattern with the use of motorized shades to control some level of light (Baldwin, 2018).

Following the stairs to the second floor are nine galleries varying on scale to display art of different vastness. The galleries with a height of 18 feet are to accommodate the enormous canvas Clyfford used. Smaller galleries brought a more intimate environment for the smaller scaled paintings. (Kritiana, 2012).



Figure 15 | Clyffored Still Museum



Figure 16 | Clyffored Still Museum

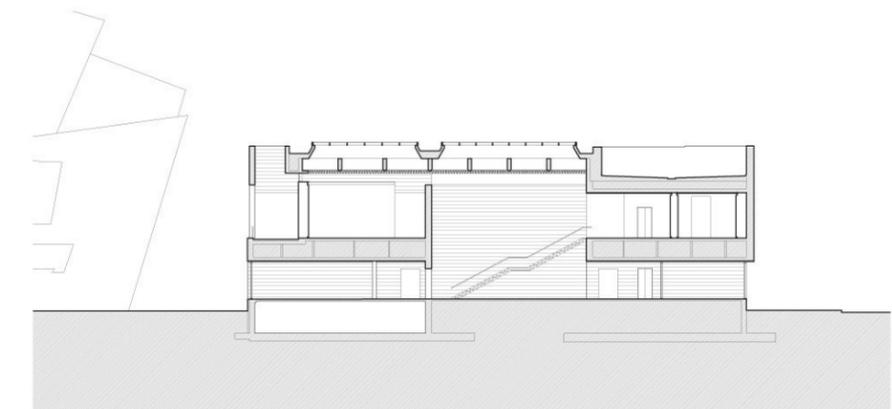


Figure 17 | Clyffored Still Museum

Case Study

Polygon Gallery

Typology | Art Gallery

Location | North Vancouver, Canada

By | Patkau Architects

Size | 22,600 SqFt

Distinguishing Characteristics

The Polygon Gallery is a non-profit photography art gallery showing acclaimed Vancouver artists, world renowned photographers, and up and coming artists. According to the gallery's website "The Polygon is committed to inclusivity, believing that art should be accessible to all people." They have removed admission with an optional donation on entry. Wanting to encourage children to come and actively learn and interact with art, the Polygon has several programs to establish that community. To that end the architects designed for the main floor have a glass exterior to enlist people's curiosity to the space drawing them in



Figure 18 | The Polygon Gallery | Patkau Architects

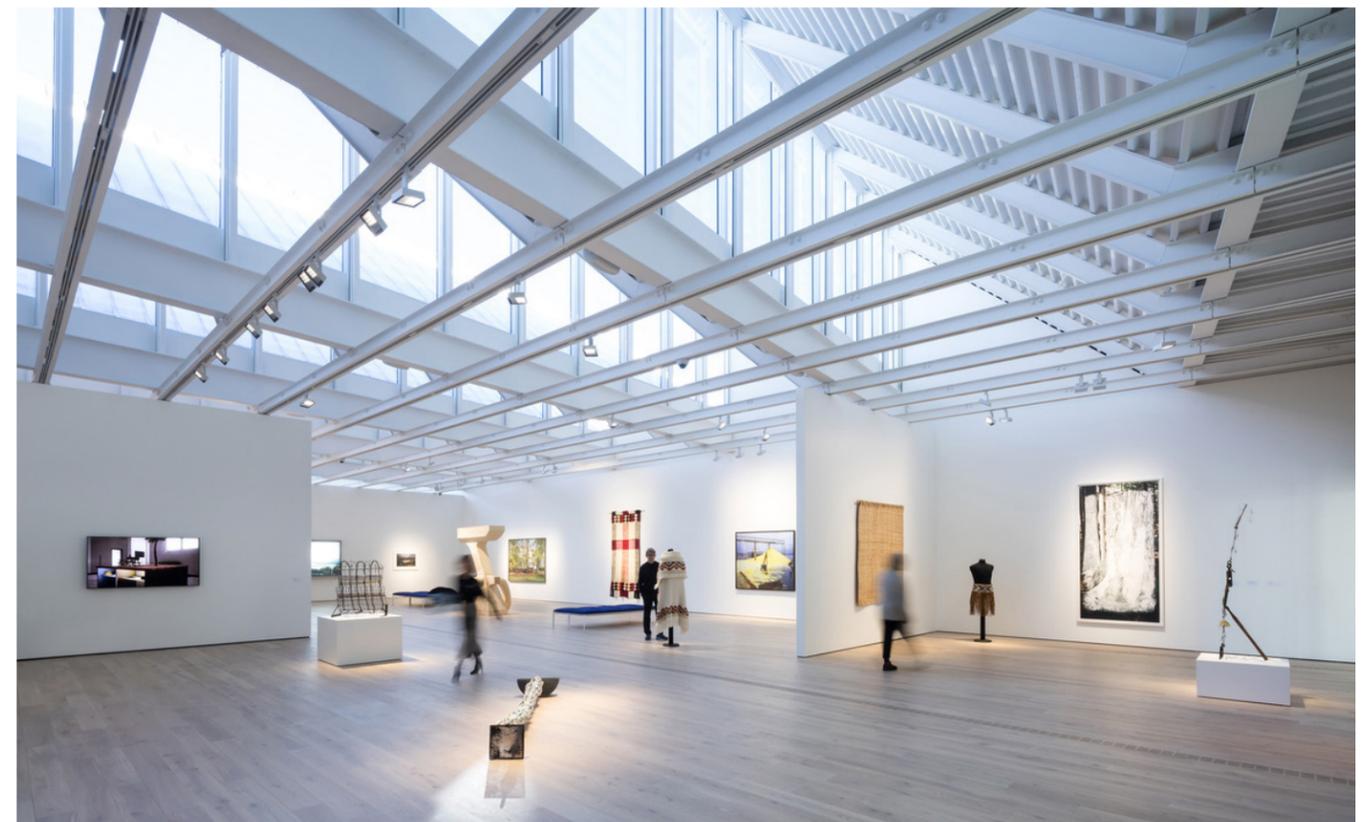


Figure 19 | The Polygon Gallery | Patkau Architects

Program Elements

1st Floor

- Lobby
- Gallery Shop
- Small Exhibition Space
- Commercial Retail Unit

2nd Floor

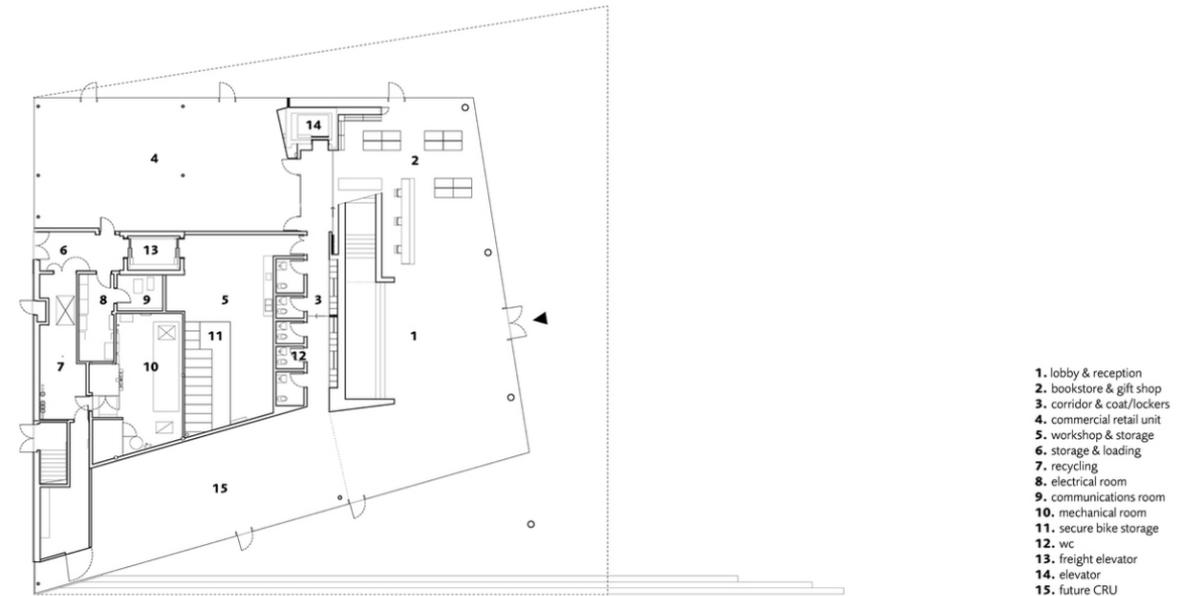
- Two Major Exhibition Galleries
- Art Vault
- Framing and Preparation
- Offices

Analysis

The Lifting of the main floor was an effective way to connect the new public courtyard to the lobby allowing for open access. Meeting the request of the gallery's director the architect designed opened gallery spaces free from obstructions. The structure system used to hold the large tooth comb roof allows or anything to be hung in the gallery and assists with controlled lighting. The Northern facing sky-lights allow for diffused day lighting. The architects have effortlessly blended the form and functional requirements of the gallery to create a welcoming environment that draws the community in.

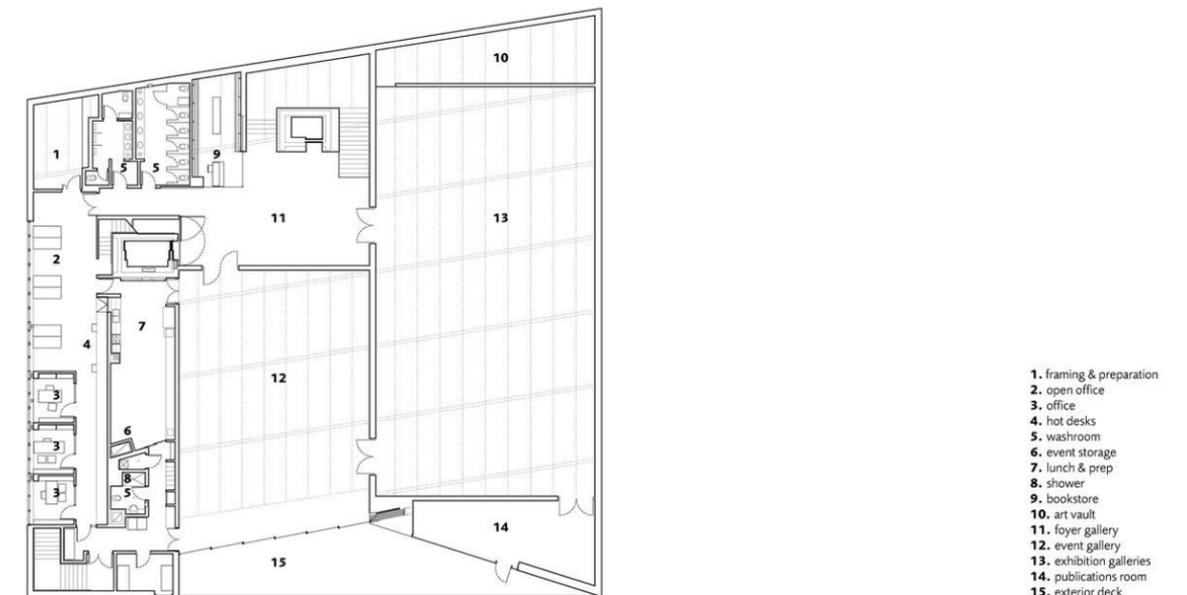
Case Takeaways

The ethics of the Polygon Gallery, wanting to create a space for acquirement and learning, played a crucial foundation for the architects to build from. Cementing the values of the Fargo art gallery before the design process should be considered. Further inquiry into the Polygon's many community programs and the effectiveness of them may fill that gap in my research.



1. lobby & reception
2. bookstore & gift shop
3. corridor & coat/lockers
4. commercial retail unit
5. workshop & storage
6. storage & loading
7. recycling
8. electrical room
9. communications room
10. mechanical room
11. secure bike storage
12. wc
13. freight elevator
14. elevator
15. future CRU

Figure 20 | The Polygon Gallery | Patkau Architects



1. framing & preparation
2. open office
3. office
4. hot desks
5. washroom
6. event storage
7. lunch & prep
8. shower
9. bookstore
10. art vault
11. foyer gallery
12. event gallery
13. exhibition galleries
14. publications room
15. exterior deck

Figure 21 | The Polygon Gallery | Patkau Architects

Case Study

National Museum of Korean Literature Competition Submission

Typology | Museum

Location | Seoul, South Korea

By | TheeAe Architects

Size | 142600 SqFt

Distinguishing Characteristics

Is a large building with an open courtyard going through the center of the building with the majority of the spaces enveloping the courtyard in a ring. Providing many methods of interaction with literature the architects designed three digital galleries providing the viewer with immersive story tell of literature.



Figure 22 | Museum Korean Literature | TheeAe



Figure 23 | Museum Korean Literature | TheeAe

Program Elements

- Lobby
- Shop
- Library
- Education Area
- Archive Area
- Research Room
- Treatment Room
- Four Exhibition Rooms
 - One With Nature
 - 3D Digital Screen
 - 4D Digital Screen
 - Virtual Reality

Analysis

The Korean Literature Museum had a comprehensive program with beautifully detailed out spaces. However, this project lacked a connection with the community. The Museum's design was closed within itself creating a sterile break between the architecture and the community.

Case Takeaways

Though the subject of the art chosen for this museum is different from the Fargo gallery there were over laps in the program. Spaces I hadn't even thought about bringing up questions and future design requirements.

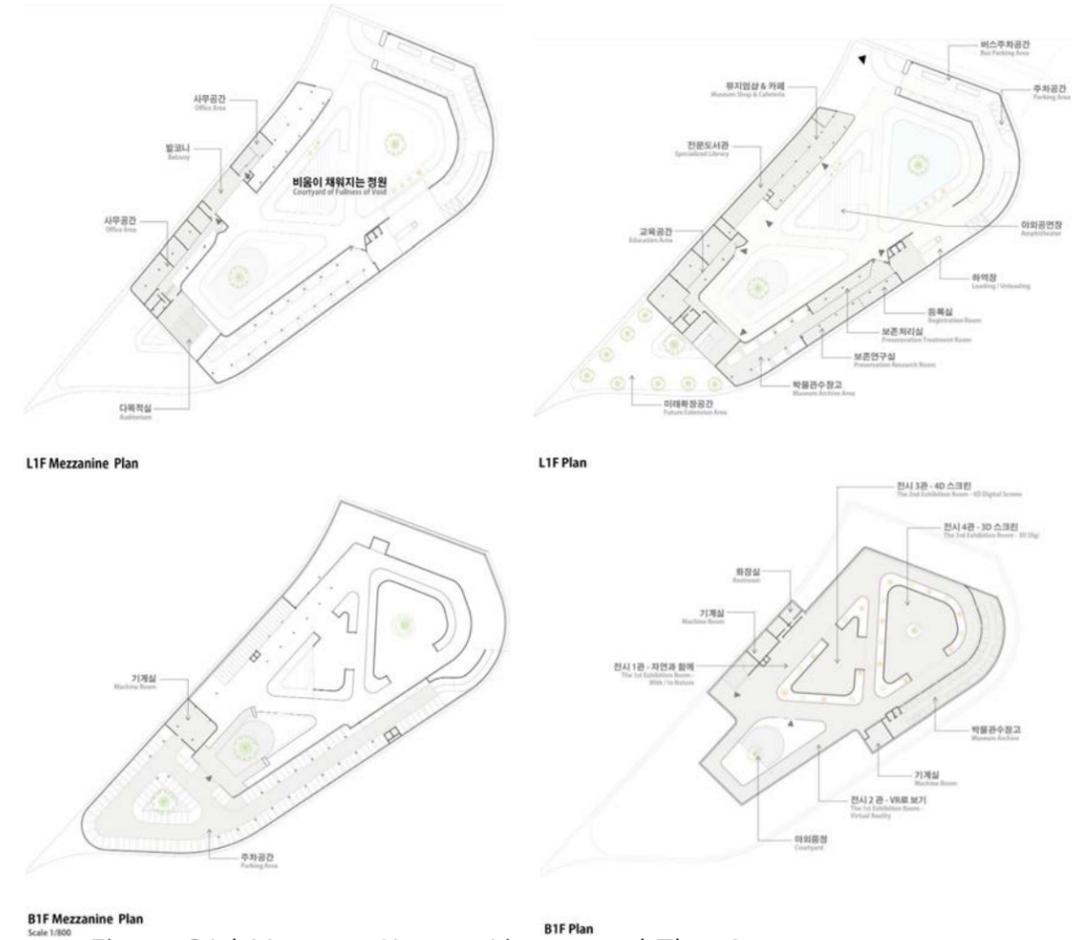


Figure 24 | Museum Korean Literature | TheeAe

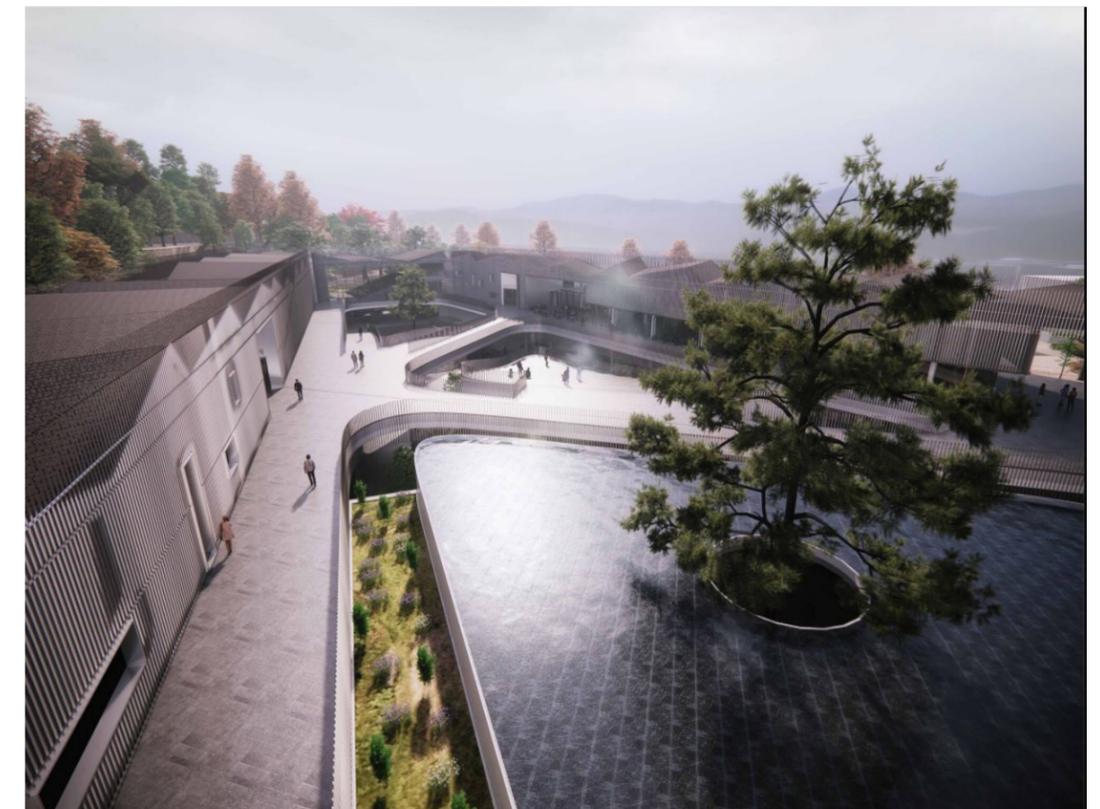


Figure 25 | Museum Korean Literature | TheeAe

Case Study

Plane White

Typology | Art Instalation

Location | N/A

By | Carina Ow

Distinguishing Characteristics

Carina Ow's "Plain White" was an art installation created in 2011 challenging the traditional white gallery. The use of a canvas screen and computer programming creates a digital canvas for viewers to interact with. Carina chose Wassily Kandinsky's Composition VIII for her installation to demonstrate the use of line, shape, and color. Kandinsky was widely known for this. Allowing the viewer to move and rearrange parts of Kandinsky's painting not only gives the viewer a new perspective of the painting, but builds understanding of art principles line, shape, and color through the use of trial.



Figure 26 | Plain White | Carina Ow



Figure 27 | Plain White | Carina Ow

Program Elements

- Canvas
- Structure
- Projector
- Computer Programing

Analysis

Carina's installation is an effective way of encouraging interaction with art. Having a longer surface to play with multiple users can interact together creating community built piece. The screen used for interaction is a flexible canvas; it is not kid friendly. A more rigid material would be more conducive to the bluntness of a little kid's hands.

Case Takeaways

With current technology developments there are many opportunities to expand off of Ow's installation. For artists who prefer a more expressive method of painting there is potential for viewers to paint like the artist on an insulation similar to Carina's. For example, Jackson Pollock uses a drip and splatter movement to paint and a viewer could mimic that motion to paint but instead of oil on canvas it's digitally rendered.

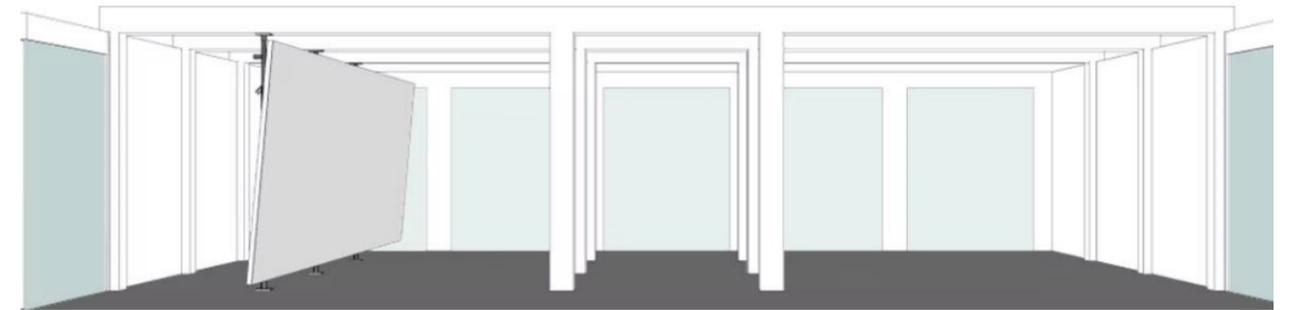


Figure 28 | Plain White | Carina Ow



Figure 29 | Plain White | Carina Ow

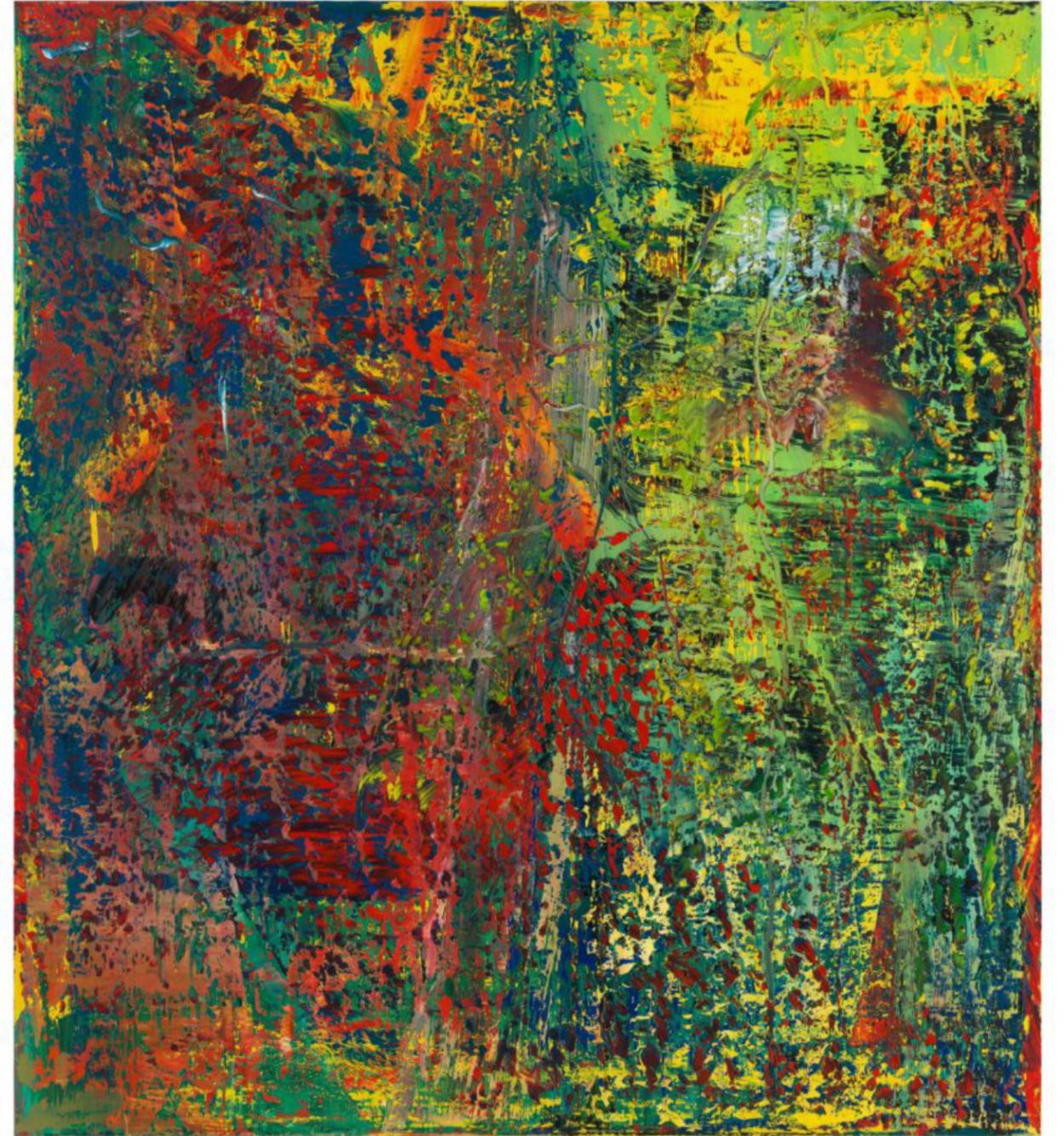


Figure 19 | Gerhard Richter

Major Project Elements

Incorporating Two vastly different typologies of an art gallery and a restaurant requires many project elements. However, my primary goal is to give more focus and weight to the art gallery. The restaurant/café is a secondary consideration as its use is to aid the art gallery financially and bring in visitors.

Art Gallery

- Lobby**
- Flex Gallery**
- Education Room**
- Art Craft Room**
- Conference Room**
- Offices**
- Preperation/Construction**
- Bathrooms**
- Art Archives**
- Maintenance**
- Storage**
- Mechanical**
- Loading**

Restaurant

- Reception**
- Dining**
- Bar/Cafe Register**
- Kitchen**
- Bathrooms**
- Offices**
- Food Storage**
- Excess Storage**
- Maintenance**
- Mechanical**
- Loading**



Figure 20 | Hedda Sterne

User / Client Description

Employees

Management	2-6 Total
Gallery	1-6 Total
Resturant	1-6 Total
Maintenance	2-4 Total

Visitors

College Students
Young Adults
Teens
Middle Age Adults
Young Children
Parents
Teachers
Retirees



Figure 21 | Gerhard Richter



Figure 22 | Joan Mitchell

Site



Figure 23 | Map

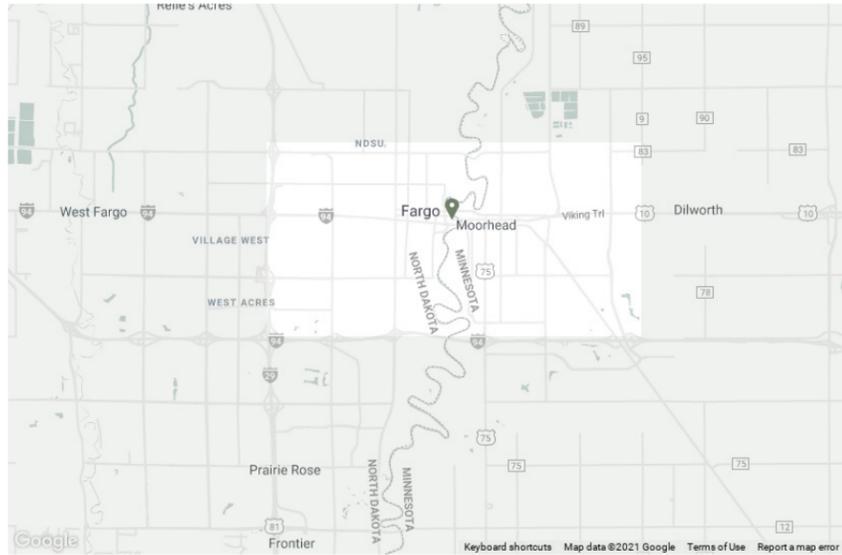


Figure 24 | Map

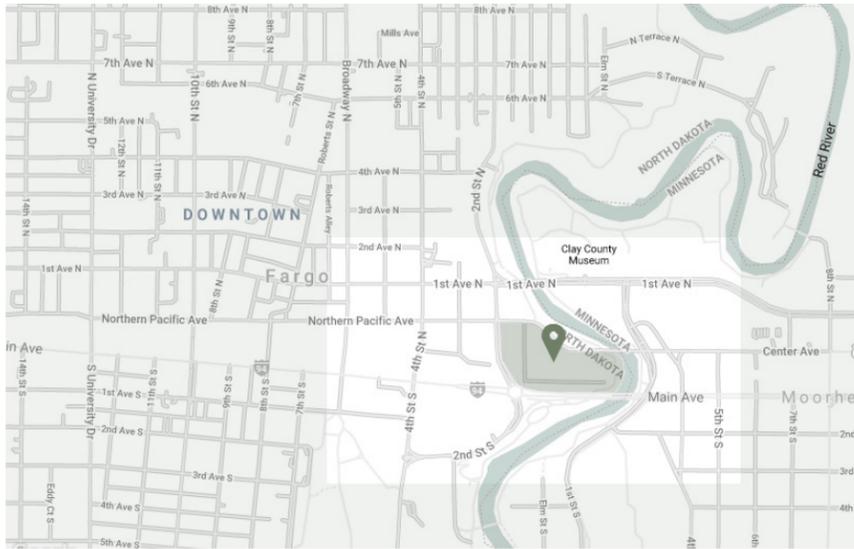


Figure 25 | Map

Fargo, North Dakota, was selected as the site to house an art gallery for a few reasons. One of them is its location in the central United States. Either side of the coast has access to numerous established art museums and galleries. For Example, the East Coast has the National Gallery of Art in Washington DC, the Museum of Fine Arts in Boston, the MET, MOMA, Guggenheim, and the Whitney Museum, all located in New York. That doesn't begin to touch any privately owned galleries. The West Coast also has countless art museums with renowned galleries. The Los Angeles County Museum of Art, the Board, and the Getty Center are a few in Los Angeles, leaving many others in various States.

Fargo's location, in the Northern part of the Midwest, has left it isolated from the few art museums in the Central United States. The Chicago Institute of Art is almost a Ten-hour drive, and the Minneapolis Institute of Art is a four hour drive making it unlikely for a day trip just to see art.

The Plains Art Museum is the only art museum located in the City of Fargo and Moorhead and mainly only houses local artists. The Development of this accessible art gallery showcasing masterpieces could

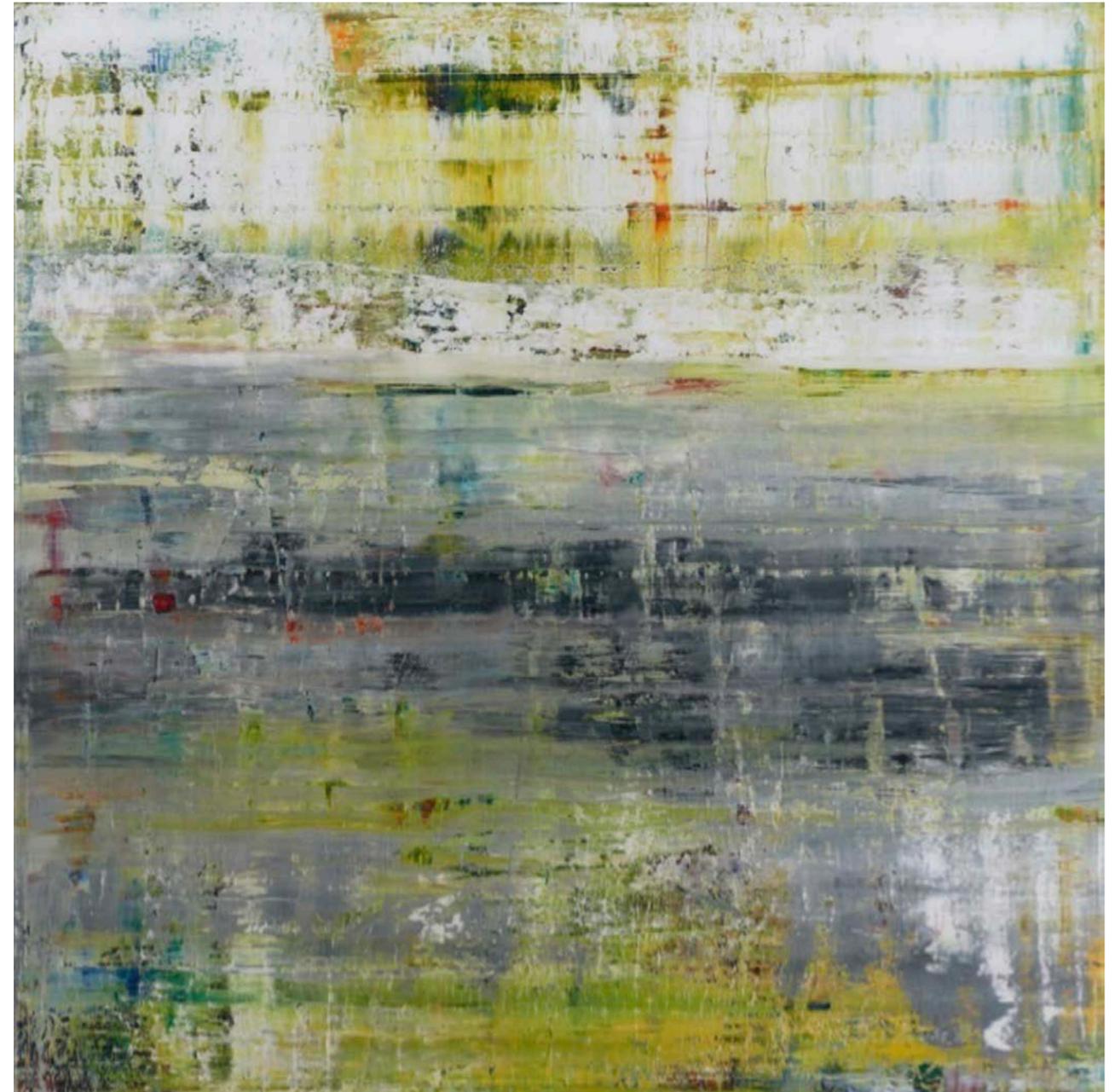


Figure 26 | Gerhard Richter

Site Analysis



- - - Stie
- - - Busy Pedestrian
- Busy Traffic
- Parks
- River
- Moorhead,
-

Figure 27 | Contact Map

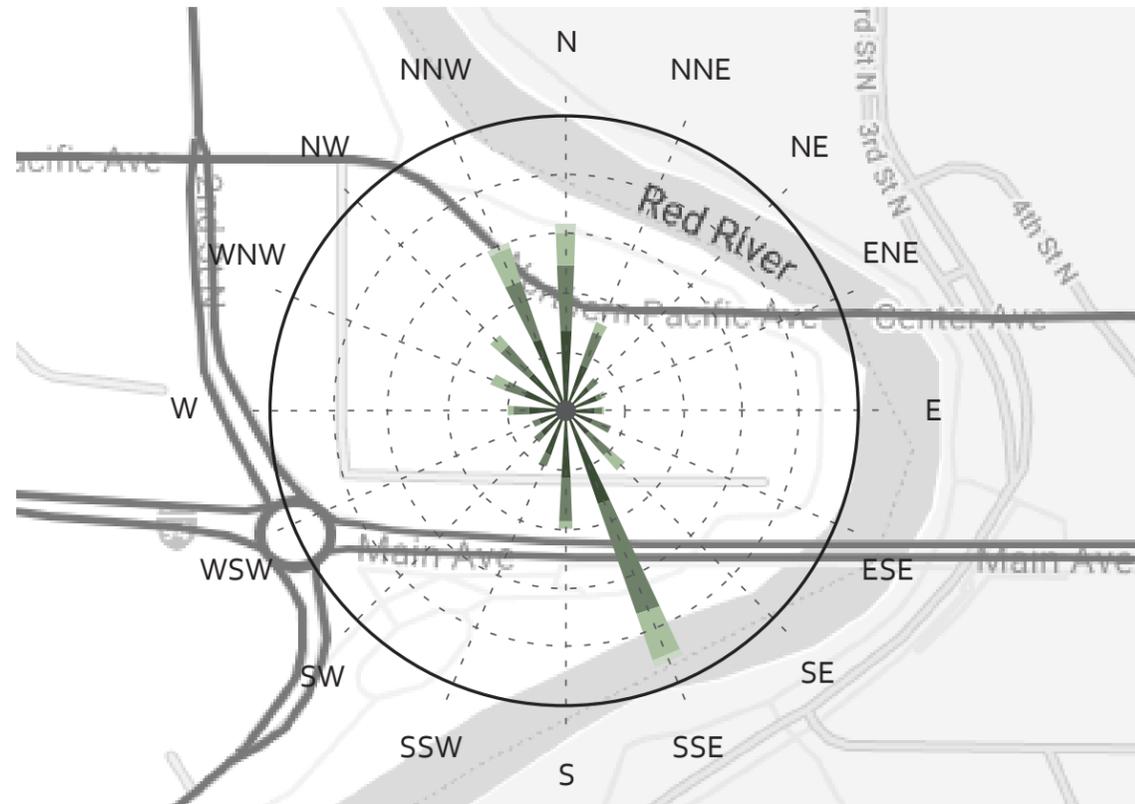


Figure 28 | March Wind Rose

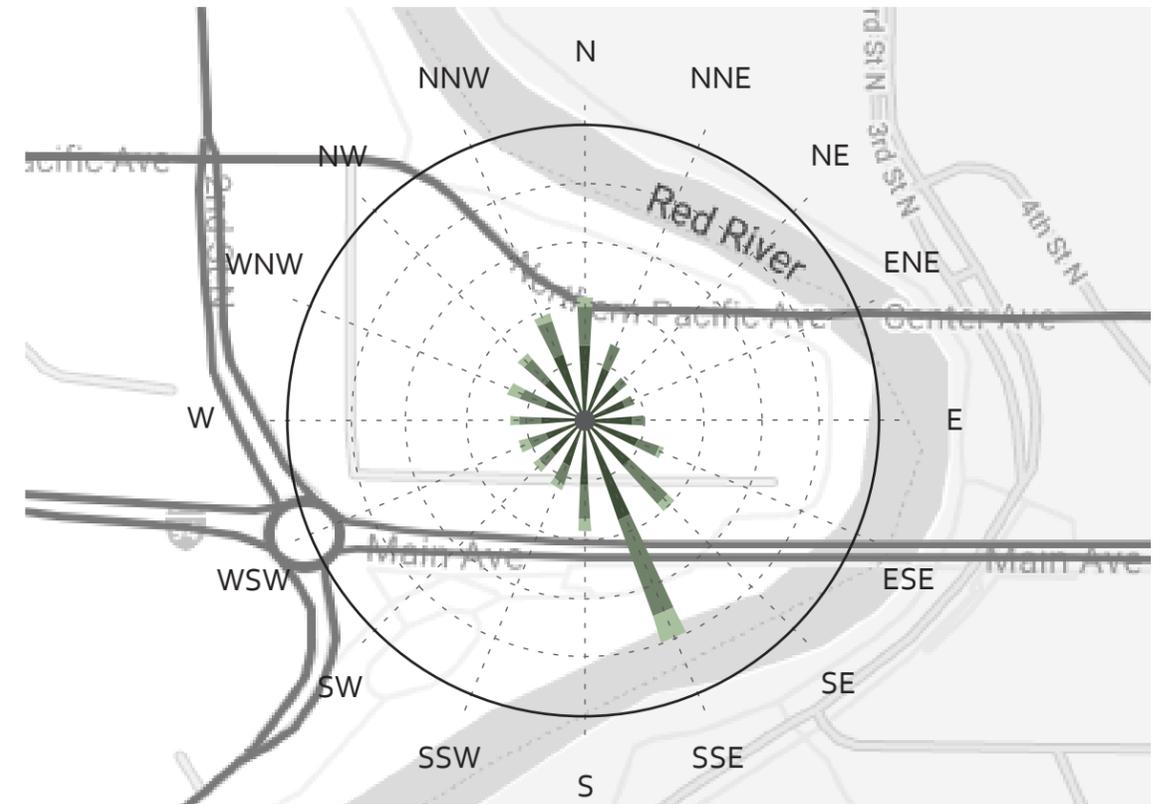


Figure 30 | June Wind Rose

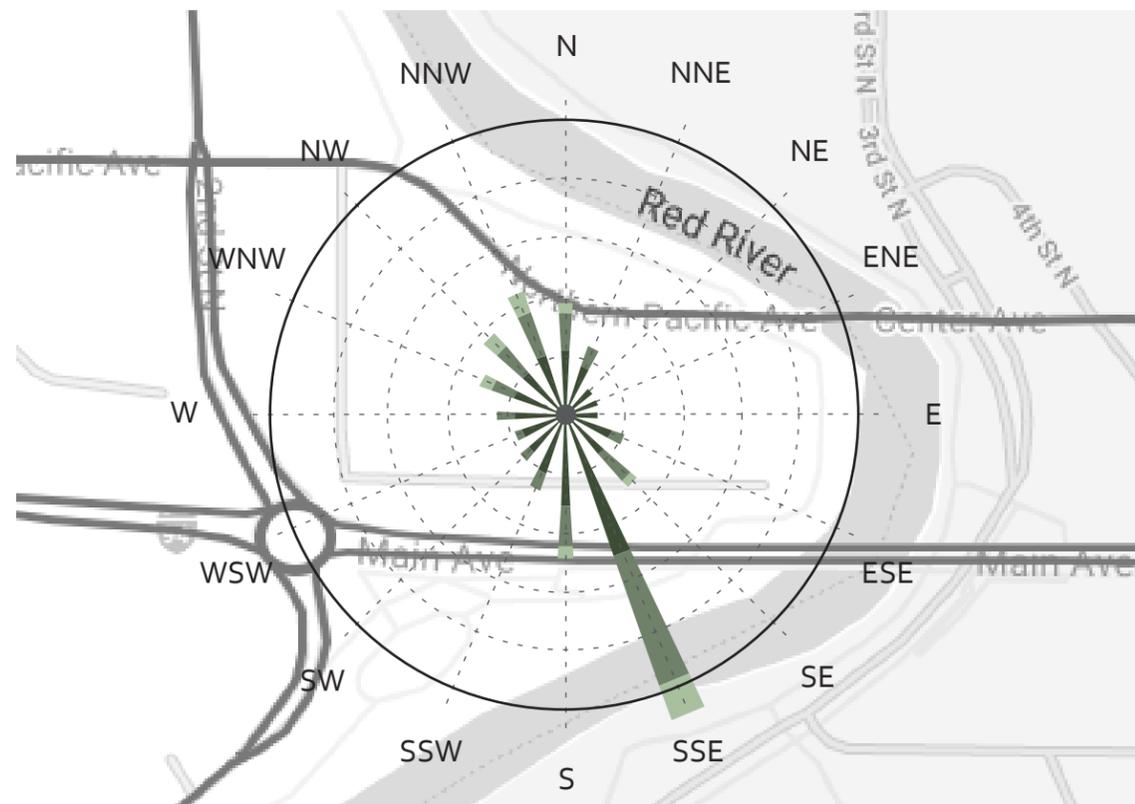


Figure 29 | September Wind Rose

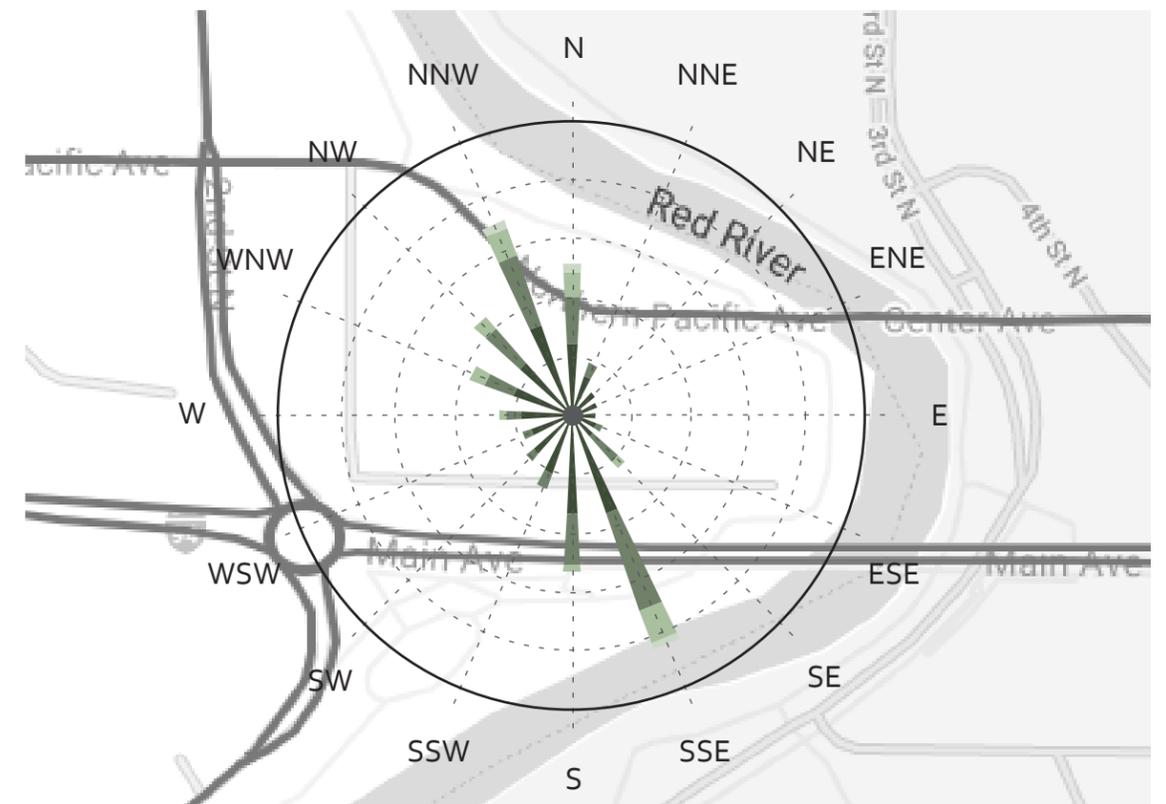


Figure 31 | December Wind Rose

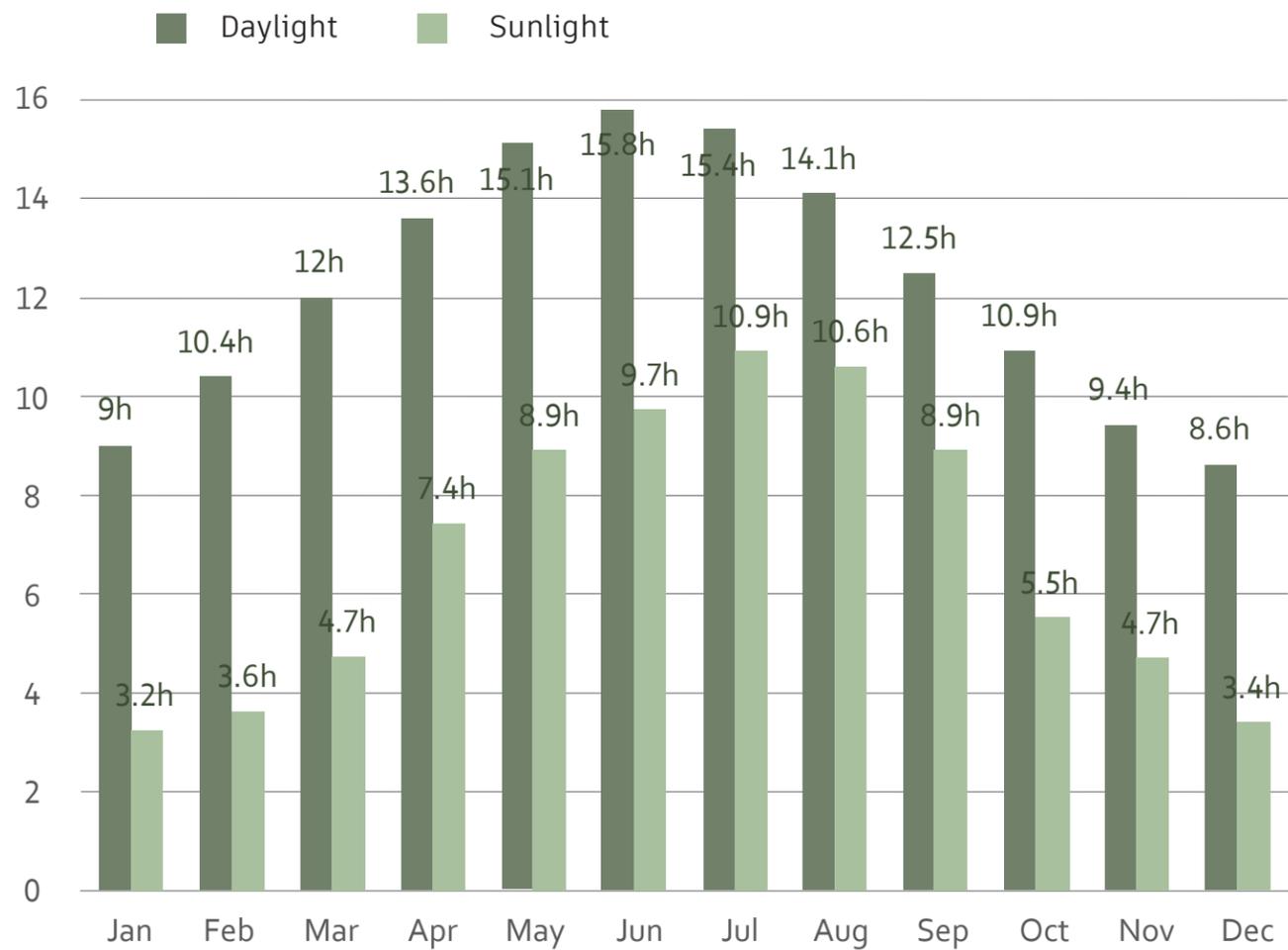


Figure 32 | Sunlight & Daylight Graph (Hours)

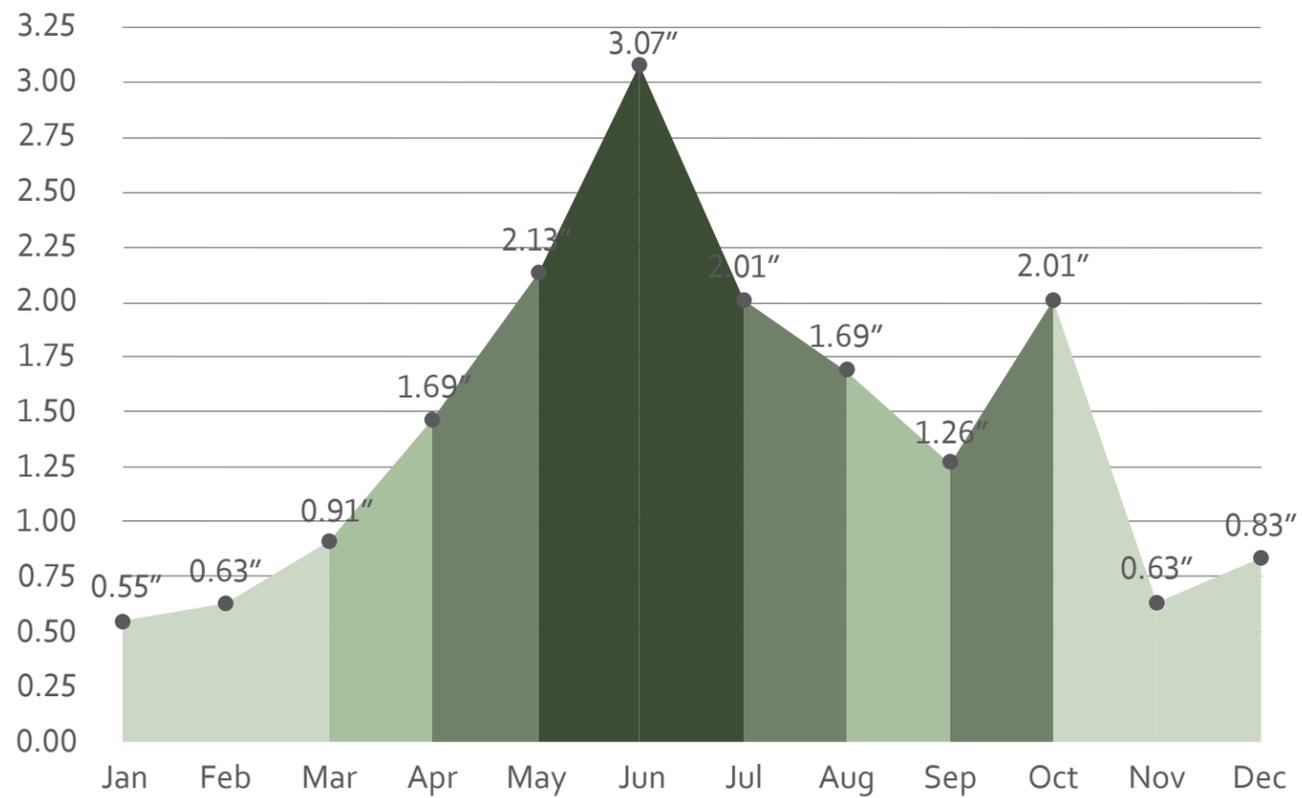


Figure 33 | Rain Average (inches)

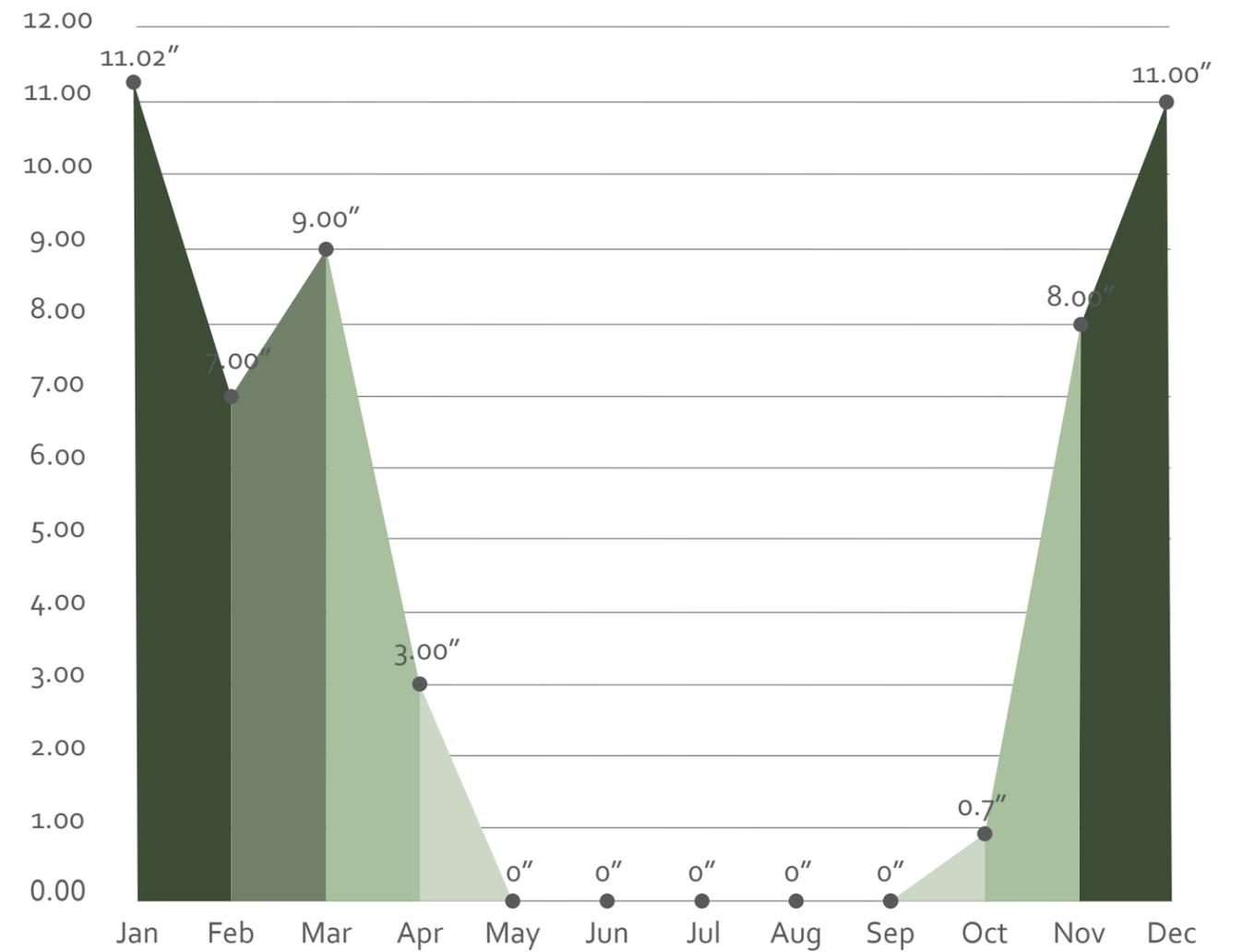


Figure 34 | Snow Average (inches)



Figure 35 | Morris Louis

Project Emphasis

Can technology be used to make art accessible in a physical gallery?

Modern technology is becoming a driving force in the art world's future. Artists use non-fungible tokens (NFT), virtual reality, augmented reality, and projections to create new art forms. Artists display some of these methods in galleries and viewing from mobile devices or websites. Incorporating technology into a physical gallery can introduce a unique perspective to a traditional painting.

What is the importance of experiencing art?

Art has long been a part of human culture since its beginning. An introduction to the arts at a young age develops creative and out-of-the-box thinking. Enhancing one's imagination can increase divergent thinking skills in different classes, and eventually, professional fields.

The cognitive benefits of art continue beyond youth, and adults can also improve their creative thinking and can continue to do so over their life span.

What draws a community to an art gallery?

An art gallery can provide access to masterpieces to smaller communities such as Fargo that have a growing interest in the art but do not have an established museum with a large endowment. In Fargo, the Plains Art Museum has access to local artists, but not world-renowned ones. People who want to know more about art or see it displayed untraditionally will not need much coaxing to experience it. Going beyond, to bring more people into the gallery, include students in the experience. The gallery will provide spaces to entertain and educate students in art appreciation and cognitive exploration. Educators can use these spaces over summer break or on field trips during the school year. It will be a high-quality food destination through a restaurant and café. The café can also provide a lunch area for field trips.



Figure 36 | Sam Francis

Project Goals

Physical Goals

- Creating a cohesive design integrating, an art gallery, a restaurant, and outdoor park together.
- Developing a design that can give back to the city of Fargo/Moorhead.

Theoretical Goals

- Challenge the framework of showcasing art.
- Exploring new methods of viewer interaction with traditional art.

Social Goals

- Having an established safe space for people to learn and question the power of art.
- Creating an environment that allows people to interact with art they might not get a chance to otherwise see.

Personal Goals

- Kickboxing 3 times a week
- Keeping an organized planner
- Have fun!



Figure 37 | Paul Jenkins

Literary Review

Introduction

Museums are good at using art and artifacts to tell stories about history. For generations, curators have acquired and preserved art to help us understand how our past has shaped current society. Museums educate on the technique and artistry itself and what the art tells us about the past and present. But that is not enough to stay relevant. Before the pandemic and social unrest triggered by the killing of George Floyd, attendance was down 17% within younger generations from ages 18 through 44. In a 2017 humanities study, 24% of the U.S. adult population had visited a museum or art gallery in the previous year below prior surveys. Hispanic students reported a lower level of visitation than other students. Parents' education is also a factor in children's attendance; 30% if at least one parent was a college graduate versus 21% who had a high school diploma.

How do museums bring in and connect with the communities they serve, particularly in periods of social unrest, economic and social

inequality, and coming out of the financial hardships for museums post the COVID-19 pandemic?

This discussion would not be complete without discussing the role funding sources have on museums. Revenue comes from three places: wealthy individuals, public funds, and earned through ticket and merchandise sales, membership, and special events.

With private funds and collections, the museums will lose their autonomy to have the freedom to display art that connects with a diverse culture. Private museums from wealthy collectors control the narrative and context of the artwork in their galleries, eliminating diversity.

Public funds depend on the political environment, tax revenue and are hard to get.

Earned revenue is in the Museum's control and, therefore, is a priority. The focus is to get people in the door. Exhibitions tend to be popular with the mainstream and are well-known white artists from Western society Picasso, Van Gogh, Monet, etc., and therefore only represent one culture.

These are dynamic times, and museums have a chance to document and tell the stories if they can stay relevant. Approaches and engagement are at the grassroots, and foundation boards that provide the most significant financing also acknowledge the need for change. They have similar ideas, but the grassroots want more such as pay equity for artists and museum staff.

Top Down

The Ford Foundation is a philanthropic organization driving social justice across the globe, and they are a sizeable financial contributor to museums. In 2019, their president, Darren Walker, wrote an opinion piece in *The New York Times*, *Museums Need to Step into the Future* (Walker, 2019), addressing the elephant in the room that museums need to serve more than the interests of the elite. He states, "Museums have the responsibility to hold a mirror up to society... museums must shift with the population". He recognizes accountability is more than to the donors. Diversity and inclusion need to be exhibited in the grant-giving, and boards need to be more diverse, representing the community. The same goes for every level in the Museum, including curators, and in their academic programs. Board members should no longer be appointed because of wealth but from diverse perspectives and backgrounds. Lastly, he recognizes the need to redefine relevancy and use museums to work better in the community for civic purposes.

Society has changed, as the demographic who used to visit museums (predominantly wealthy white elite). They need to adapt to make our institutions more accessible to more people. What is inferred but not stated by Walker is diversity means diversity of content, style, and thought, which goes beyond the ethnic makeup of its staff.

Grassroots

Laura Raicovich was the president and director of the Queen's Museum in New York between 2015 and 2018. She resigned in 2018 after a disagreement with the board on its politically progressive community-based approach. Raicovich authored *Culture Strike*:

Art and Museums in an Age of Protest (Verso, 2021). In June 2021, Hyperallergic interviewed her on *How to Make Museums Better for More People* (Cassell, 2021). There is a lot packed into the interview, which is noteworthy. Topics covered were: content and education, rebuilding of museum leadership, and funding.

Content and Education

Museum collections came from white, wealthy male colonists who made them public for the common good or displayed their wealth. They have narrowed collections representing the tastes and desires of the collector, and these collections are how generations learn about history, art, and preferences. The collections are raced, classed, and gendered, and this foundational flaw is why museums are not diverse. Lack of diversity spreads into the educational programs where museums share their knowledge. If the curated material is not diverse, the academic programs are not either.

Like Walker, diversity in the galleries and programs needs to come from people with diverse experiences contributing to cultural and social needs.

Rebuilding of Museum Leadership

Like Walker, the shift needs to be beyond the collection but who makes the decisions, the governing structure, and the funding structure. It needs to be revamped top-down, and the diversity of the board needs to represent the diversity of the community. She goes on a step further and recommends

co-leadership roles to hold accountable. Other grassroots groups want museum staff represented.

Funding and Pay Transparency

Raicovich also speaks on donors. A museums' sources of funds tie directly into its cultural function, and there should be transparency in the source of funding. She did not speak about having transparency with the patrons they are catering to understand if they are being inclusive.

In Eric Morse's blog post, An agenda for Rebuilding Museums in 2021 and Beyond, Museums + Democracy Project founder recommends exploring other forms of fundraising. Hence, museums are not reliant on wealthy individuals, businesses, and foundations who attach conditions of content and use. He also recommends moving back to public funding for museums as a shared investment in our democracy, which has risks based on the majority party in office.

Raicovich speaks from her experience as a director. There is extreme inequity between the wealth of the decision-makers (trustees and board) and the museum staff, and this inequity silences the other economic classes. Those in power need to listen to those closest to the community they serve.

Morse highlights a rise-up movement to unionize and have worker cooperatives, so employees have a say in policies, workplace practices, and culture. They are the closest to whom they serve, have the education and passion, so value

Grassroots Groups

These are the few grassroots people and consortiums working to make museums better for more people. They are active in their communities, publish opinion pieces on blogs, and are authors.

MASS Action: Museum as a site for social action began in 2016 as a collaborative project for all museums to be more equitable and inclusive. They are working to form the role and responsibility of museums in responding to issues locally and globally.

Museum + Democracy Project: Explores how museums can instill democracy within the institutions and the communities.

American Perceptionalism: Writes about museums need to reinvent themselves in a changing world.

Conclusion

The role of museums in society is dynamic. Having a museum be relevant to the community needs to be inclusive of the population it serves, and communities must be participatory, pivoting away from investing institutions making the decisions. Museums can be more than art, artifacts, and learning, and museum spaces and exhibits can bring communities together. Changes need to occur throughout the institution's foundational structure. The question is, will the financing sources be willing to change as well.



Figure 38 | Norman Lewis

History

According to historians, museums as we know them likely came about in 17th or 18th century Europe. However, people have been displaying objects and artwork for centuries before. The early museums in Europe were places for the wealthy to gather, admire, and discuss works from other cultures and parts of the world. The purpose was to deepen thought and create new and exciting discourse. While these initial museums were meant to be educational and stretch the thinking of the viewer, they were limited to the wealthy and socially elite men of the time. Still to this day, many museums are limited to those who have the money, education or time to go.

While there was a push in the late 19th and early 20th centuries by progressive individuals to move museums into a more accessible form for the general population, its success was rather limited. There has been an ongoing struggle throughout history to make museums a comfortable gathering place. Today, there is concern that people who did not grow up in a museum environment feel intimidated and unrepresented in museum culture and galleries. As new museum structures develop, it offers the opportunity to examine these historical and continuing flaws. The future holds hope for a more inclusive and diverse museum culture.



Figure 39 | Willem de Kooning

Project Performance

Thermal Performance

Keeping the temperature of the art gallery comfortable for the general public is desired but not the priority. Artwork cannot be stored in extreme heat and humidity without causing damage to the objects. Maintaining a 70 to 72 degrees Fahrenheit is ideal, too much variation in heat can cause the artwork to expand and contract. The humidity should be a consistent 50%. An increase in humidity risks mold growing and a decrease may cause materials to dry out. As most of the artwork being displayed in the gallery will use a digital medium there will still be a limited use of traditional paintings.

Light Performance

Light requirements will change based on the needs of the varying digital galleries. However in a traditional art gallery setting ultraviolet (UV) light is damaging to paintings. UV light is in sunlight, fluorescent lights, and tungsten light bulbs. For light sensitive materials 50 to 100 lux is the recommended illuminance level. 75 microwatts per lumen is the maximum level of UV radiation allowable. With UV filters and careful designing, it should be fairly easy to stay below the maximum UV radiation.

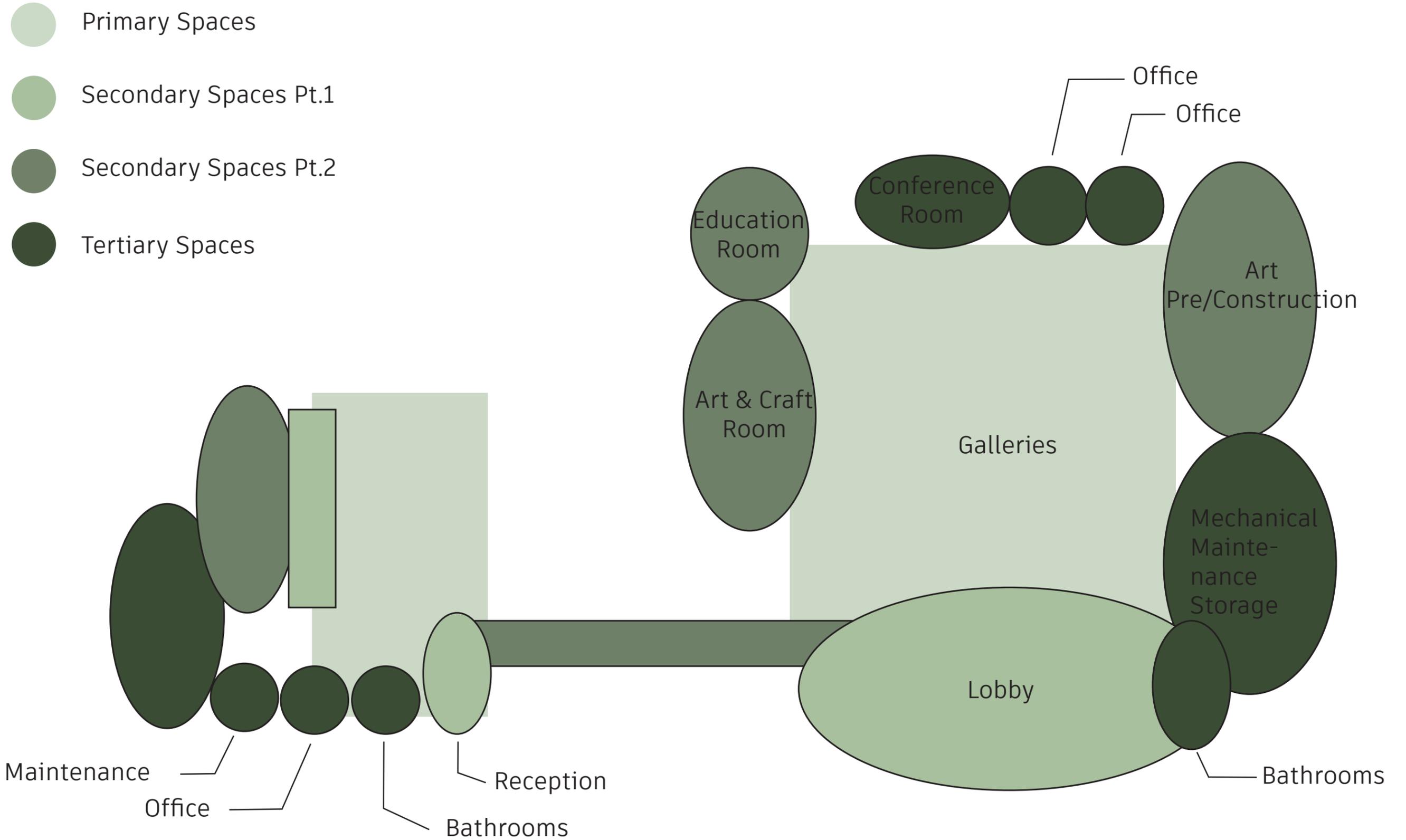


Figure 40 | Space Bubble Diagram

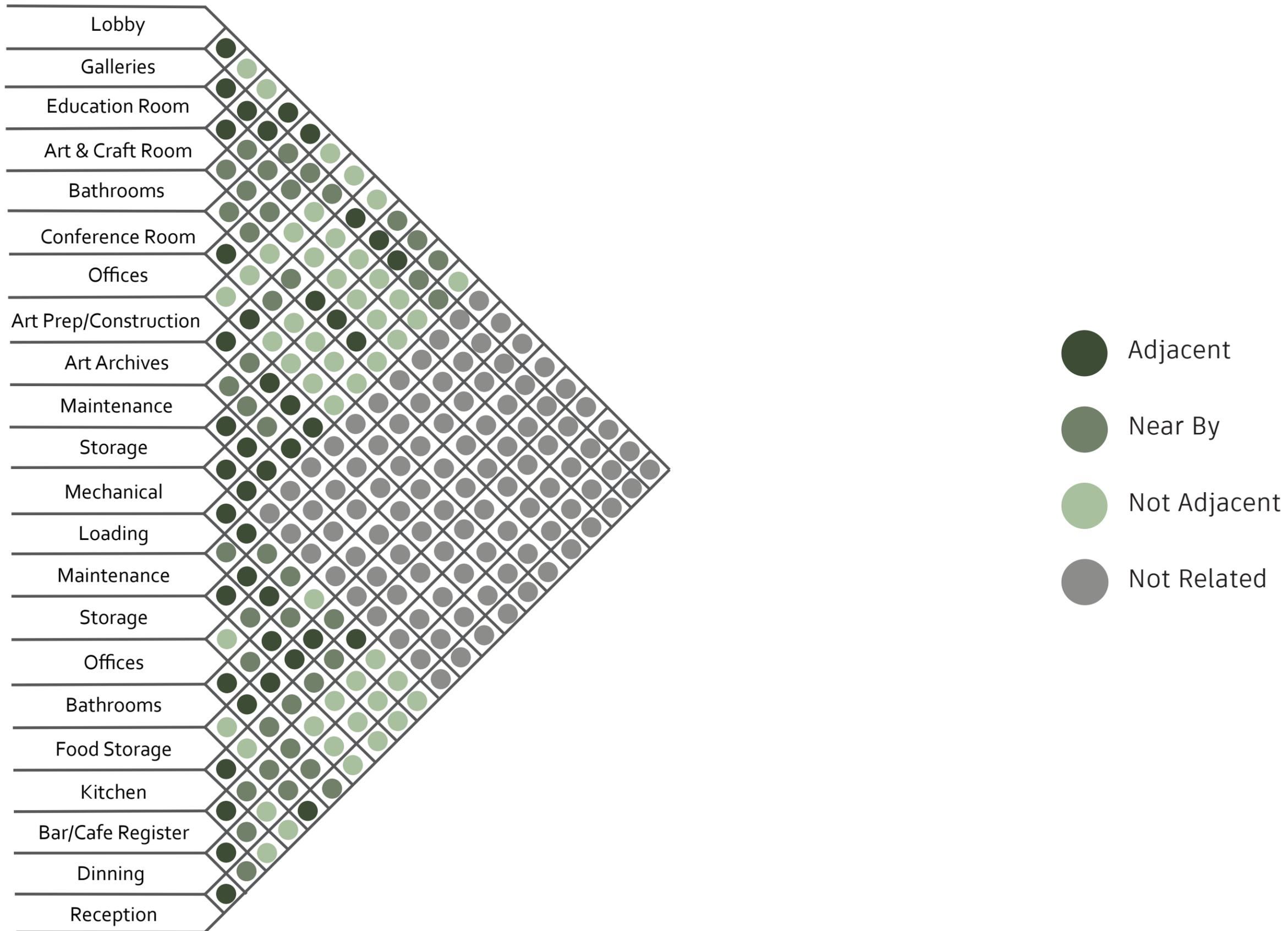


Figure 41 | Space Relation Digram



Figure 42 | Norman Lewis

Project Justification

Why is the project you have defined vital to you as a person (your reasons)?

Art played a critical part in my upbringing. Growing up, I had access to beautiful picture books illustrated by Degas, Monet, and Pollack. I also had the privilege of going to countless art museums with my family. We saw new exhibitions when they came to my local museums and when we had the opportunity to travel, my family would spend hours at museums those cities offered. I have been fortunate to have these experiences. These opportunities shaped my appreciation of art and how art positively serves our senses and the ability to understand history and culture through art expression. Many Americans do not have the financial capability to travel around the country to see various art, let alone the world. I would like for my community to have the same opportunities.

Why is the project essential to be implemented in its social context?

The proposed project is a private art gallery designed to address the ever-growing problem of accessible art. The gallery will include several display rooms catered to a flux of various technological displays and traditional wall art showings. In addition to the gallery space, the museum will draw people to an eating destination restaurant for dinner and a café during the day. Fieldtrip goers will use the cafes when they visit during the day. There will be spaces for children to participate in art experiments during their visit.

The goal of this gallery would be to provide comprehensive insight and education on a new artist's career and technique, introducing new content each month. I want to showcase a different artist from varying art movements to allow the public access to a diverse knowledge of art and artistry.

This gallery can showcase an immersive experience of masterpieces through the lenses of technology and in-person through the use of mixed media created by modern technology.

Why is the project necessary to be implemented in its cultural context?

Art has long been a part of human culture since its beginning. An introduction to the arts at a young age develops creative and out-of-the-box thinking. Enhancing one's imagination can increase divergent thinking skills in different classes, and eventually, professional fields. The cognitive benefits of art continue beyond youth, and adults can

also improve their creative thinking and can continue to do so over their life span. The proposed project is a private art gallery designed to address the ever-growing problem of accessible art.

The artworld is experiencing a growing problem with accessibility, especially in contemporary art. Private collectors buy world-renowned artwork to diversify their financial portfolios. It causes the value of the artwork to increase exponentially to the point where museums often can't afford to buy them. It is limited when they can afford to buy a contemporary art piece. Due to the purchase of modern art pieces by private collectors, many beautiful pieces of artwork have become lost to the general public.

I propose creating a gallery in a city with a growing interest in the art world but limited access.

Where might the funds come from for your project, and are the sources justified?

Public Funds: Many cities allocate part of their annual capital to cultural investments - parks, public green spaces, art collaborations, accessible public gathering spaces. This art gallery is a candidate for those funds because it offers a public gathering and play space supporting the arts. Cities commonly have a percent for art ordinances where a certain percentage of the publicly funded project has to be set aside for art. Encourage public officials to pass this ordinance and tap into these funds if not already in place.

How is the project justified in its chosen site location?

I chose Fargo, North Dakota, as an ideal place to house a new art gallery development. Its location in the central United States will bring art, art history, and art appreciation to this area lacking access. Each coast of the United States has access to numerous established art museums and galleries, and this gallery would fill a void in the upper Midwest.

The closest art institutes in Chicago and Minneapolis require a day trip or longer. The Plains Art Museum is the only art museum located in Fargo and Moorhead, which mainly houses local artists. The Development of this accessible art gallery showcasing masterpieces could fill a vital culture gap in Fargo. Secondly the gallery will also draw in revenue from those who live in nearby communities into the cities.



Figure 43 | Hedda Sterne

Plan for Proceeding

Definitions of Research Direction

Theoretical Premise

In researching the theoretical premise, a great deal of consideration will have to go to the tangibility of an art gallery and if that is even necessary for accessible art. All artists the art gallery would show are easily reached with a simple google search. What would a view receive in a physical art gallery that they couldn't get on a commuter?

Project Typology

Drawing from various case studies and contacting the Plains Art Museum to research the restrictions and necessities of the typology for an art gallery and restaurant.

Historical Context

Understanding the past modes and means of displaying art will be a crucial foundation to build. Constructing a new effective method of displaying art will need to be built on the shoulders of past attempts.

Site Analysis

Having a local site is ideal for multiple site visits allowing for a comprehensive site analysis of weather conditions and the overall environment. In addition, what can not be observed on-site can be found through other means of research.

Programmatic Requirements

A detailed program will be developed based on the needs of both a restaurant and an art gallery. Any spaces that can be condensed down due to overlapping space requirements are encouraged to keep a small footprint.

Plan for Proceeding

Design Methodology

Theoretical Research

The interaction between pre constructed paintings and the influence of modern technology can modify the viewer's experience.

Historical Research

Past art galleries and their use of technology will have a considerable influence to build future installations from.

Precedent Studies

Case studies will continue to be useful consideration to the relation of space and the development of the project's program.

Qualitative Research

The psychological influence in both learning and experiencing art can have on the development of children, and any effect on the adult psyche will be researched through scholarly articles.

Quantitative Research

Observations of community interaction in existing spaces will influence the grounds and space environment of the program. Interviews will also play a crucial role in the program Development.

Plan for Proceeding

Documentation of the Design Process

Mediums / Software for Investigation

Sketching

Watercolor

Modeling

Photography

Rhino

Revit

GIS

Software for Production

InDesign

Illustrator

Photoshop

TwinMotion

Lumion

Enscape

Design Documentation & Preservation

Feedback from peers & advisors

Research writeup

Computer backups

Thesis book updates

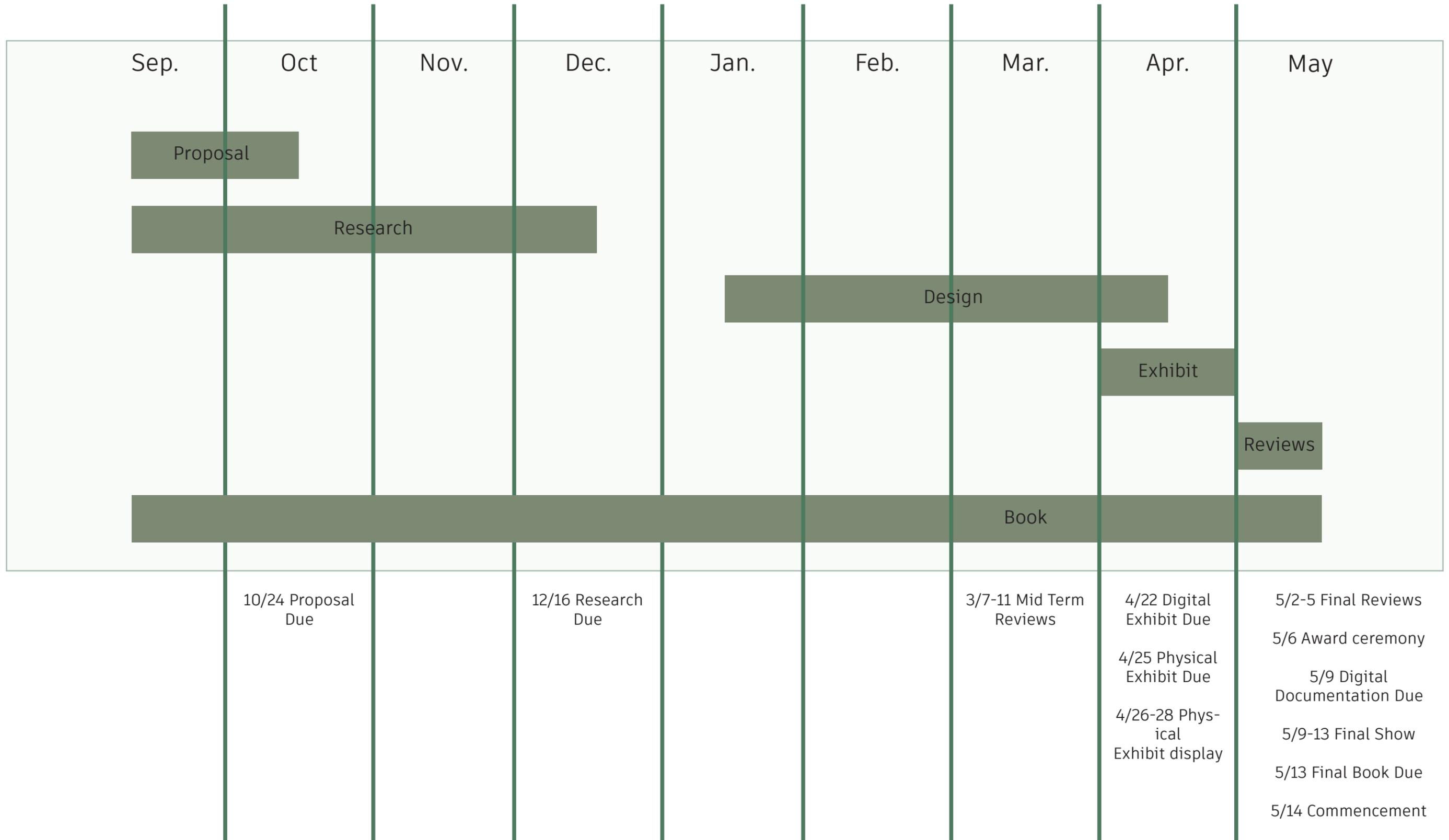
Presentation and Publication Methods

Slideshows

Boards

Thesis Book

Project Schedule



Design Process Documentation

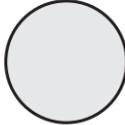
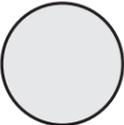
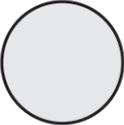
Evaluation Criteria	scheme 1	scheme 2	scheme 3
<p>Community</p> <ul style="list-style-type: none"> • Provide recreational spaces and opportunities to the community of Fargo. • Providing space to interact and come together. • Providing space for the community to see itself in relationship to a broader context through art 			
<p>Inclusion</p> <ul style="list-style-type: none"> • Easy to understand space connection to allow for fluid movement through the gallery. • Create a safe space and space for thematic context to react and reflect on the exhibit objective. • Architecture that helps the Exhibition spaces bring to light the diversity of the art world that 			
<p>Innovation</p> <ul style="list-style-type: none"> • Creating an interactive space between the physical and the digital experience. • Integrating a visual connection between the exhibition spaces and nature. 			
<p>Education</p> <ul style="list-style-type: none"> • Creating spaces that use a multitude of sensory experiences for all types of learners. • Welcoming space to house community education programs for teachers and students to utilize. 			

Figure 44 |

Scheme 1

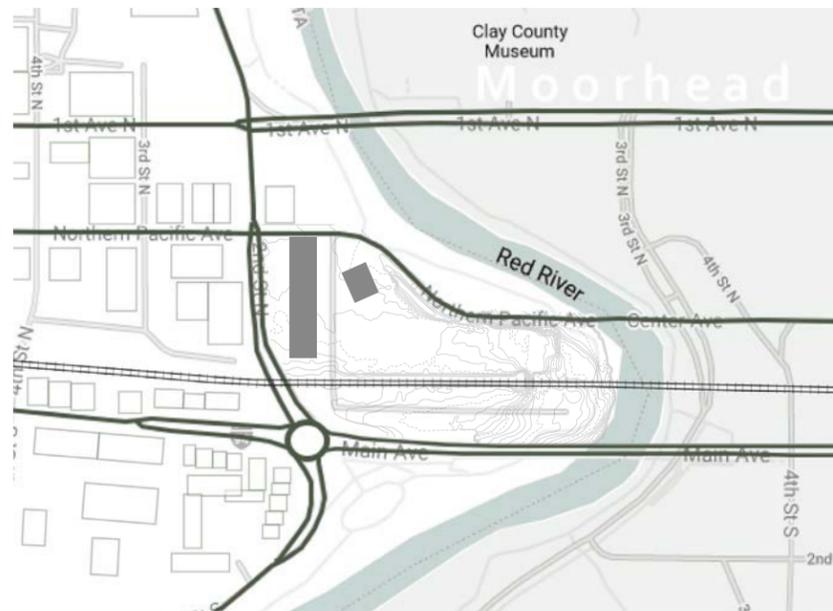


Figure 45 | Scheme One Site

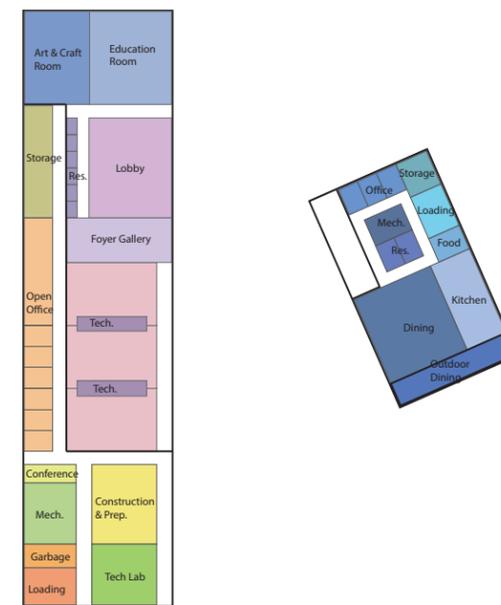


Figure 48 | Scheme One

Looking at scheme one on the site, the building form and location was chosen to utilize existing building foundations left from the tear down of the steel factory. However, this location left the site closed off from the community, making it seem more of a private park than a public one. This option does not interact with the train or the south side of the park.

Scheme 2

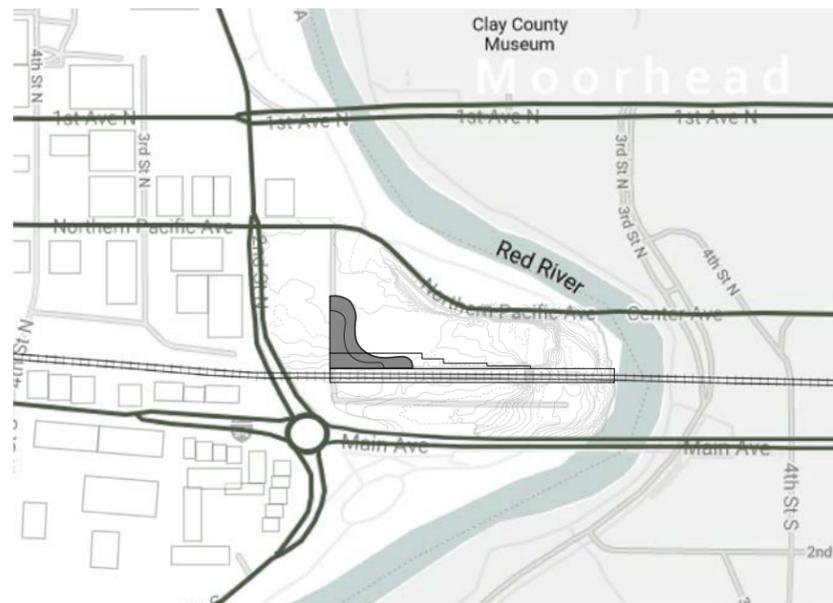


Figure 46 | Scheme Two Site

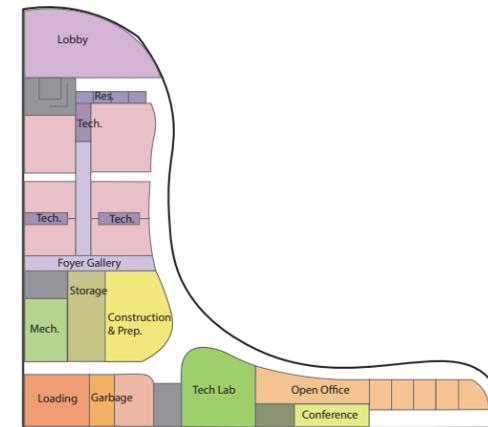
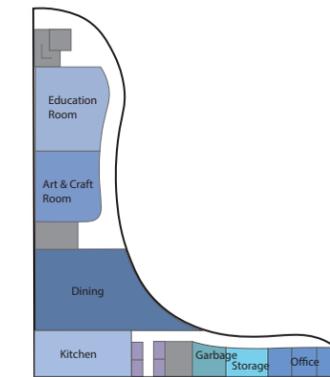


Figure 49 |



Scheme two form followed the curve of Northern Pacific Ave that informed the shape of the site. The Build form was designed to capture the maximum amount of views facing the river. This scheme also starts the interaction with the train with a platform running over the top for viewers to walk out on. However, this option does not directly interact with the south side of the site.

Scheme 3

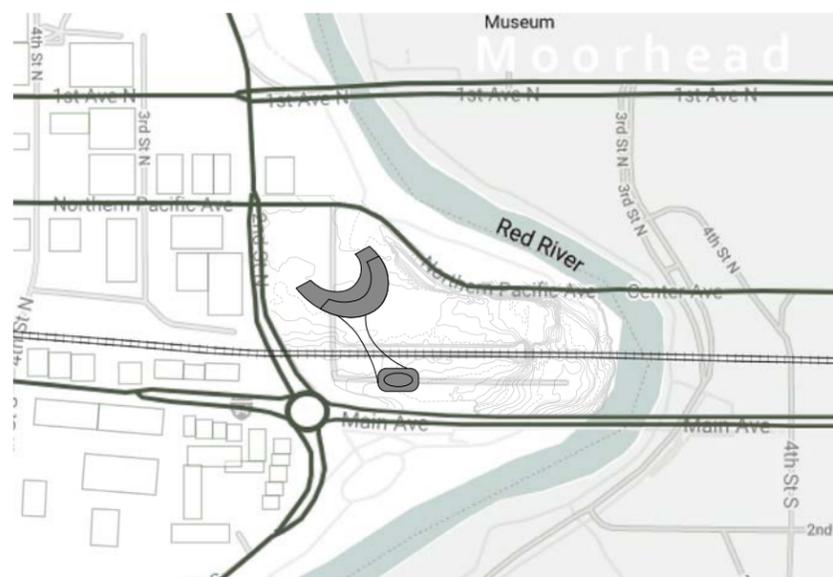


Figure 47 | Scheme Two Site

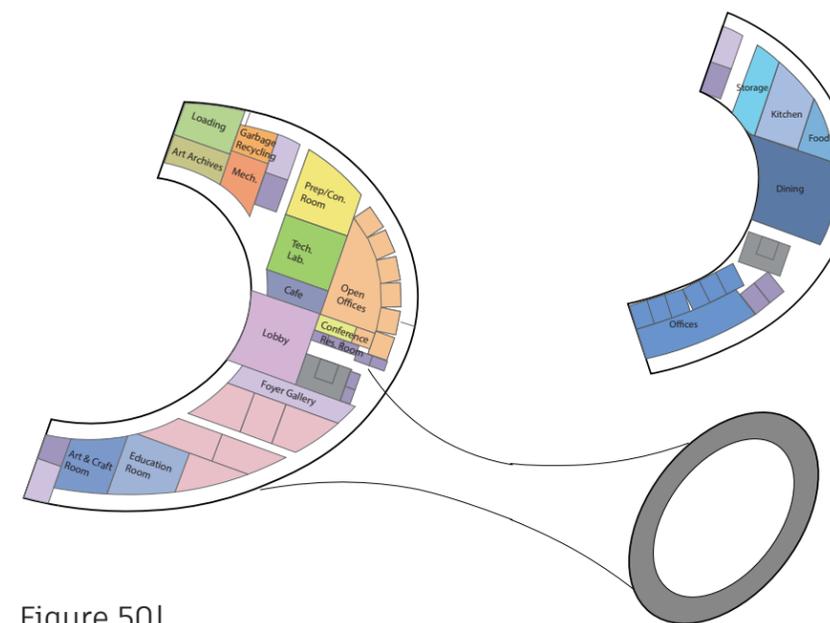


Figure 50 |

Option three form is shaped to have open arms to the community to invite them in. This scheme also interacts with the south side of the site with a small secondary building. Viewers access the small building with a bridge running over the train tracks from the second floor. This option unfortunately blocks the majority of the site from general public access.

Response to the Site

Initial Site Diagram: After evaluating the three schemes to the project goals and taking the effect aspects of each, an initial fourth scheme came into fruition. Wanting the community to not only have access to the park, but also feel welcomed and comfortable to bring children there, the building was placed deep in the site. This provides the viewer the ability to wander the park before feeling the need to go directly into the building. Placing it next to the train track allowed for building design to stretch along the track to create a safety barrier for the viewers. The design of a bridge carries viewers safely over the track to a smaller building, allowing access to the south side of the park with ease. All of this allowed the design to create an innovative way for the public to move through the museum with an objective view of the site, the train, the city, and art within context to its surroundings.

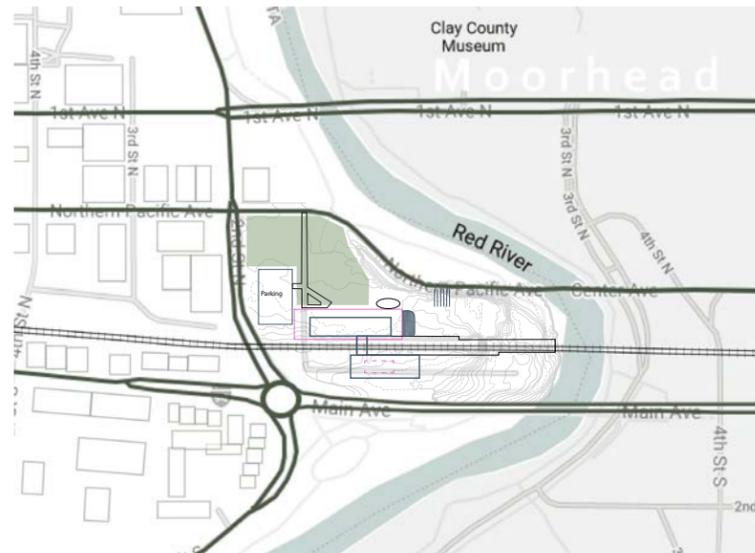


Figure 51

Site Movement Diagram



Figure 52

Final Site Diagram



Figure 53

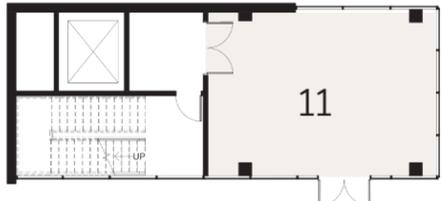
This site has an influential historical context to Fargo, and should be used to give back to the community. The site provides an exploratory experience to encourage the Fargo community to wander freely. Drawing from the train's significance not only to the site but the city the building and the site design are centered and integrated around the train. When entering the site there is no immediate interaction with the train. The use of a berm is to provide a delayed connection to the train with still of the sense of sound and vibrations, but without sight. As you move through the building and over the sky bridge the viewer gets a full picture of how the train, site, building, and city interact with each other. After moving out of the building through the reflection space and into the garden with a path taking you under the bridge, and back to the main portion of the site.

Project Solution Documentation

Level One Plan



Figure 54l

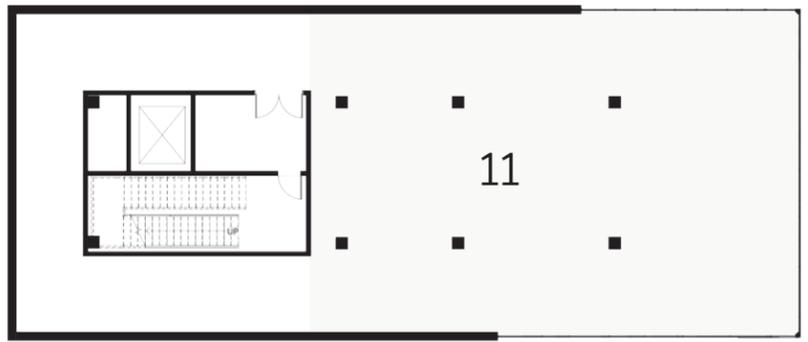


- 1. Lobby
- 2. Lockers & Coat Check
- 3. Elevators
- 4. Bathrooms
- 5. Technology Lab
- 6. Loading
- 7. Preparation & Construction
- 8. Offices
- 9. Archive
- 10. Maintenance
- 11. Reflection Space

Level Two Plan



Figure 55 l



- 1. Restaurant
- 2. Library
- 3. Elevators
- 4. Bathrooms
- 5. Education / Art & Craft Room
- 6. Bar
- 7. Kitchen
- 8. Maintenance
- 9. Storage
- 10. Mechanical
- 11. Small Event Space

Level Three Plan

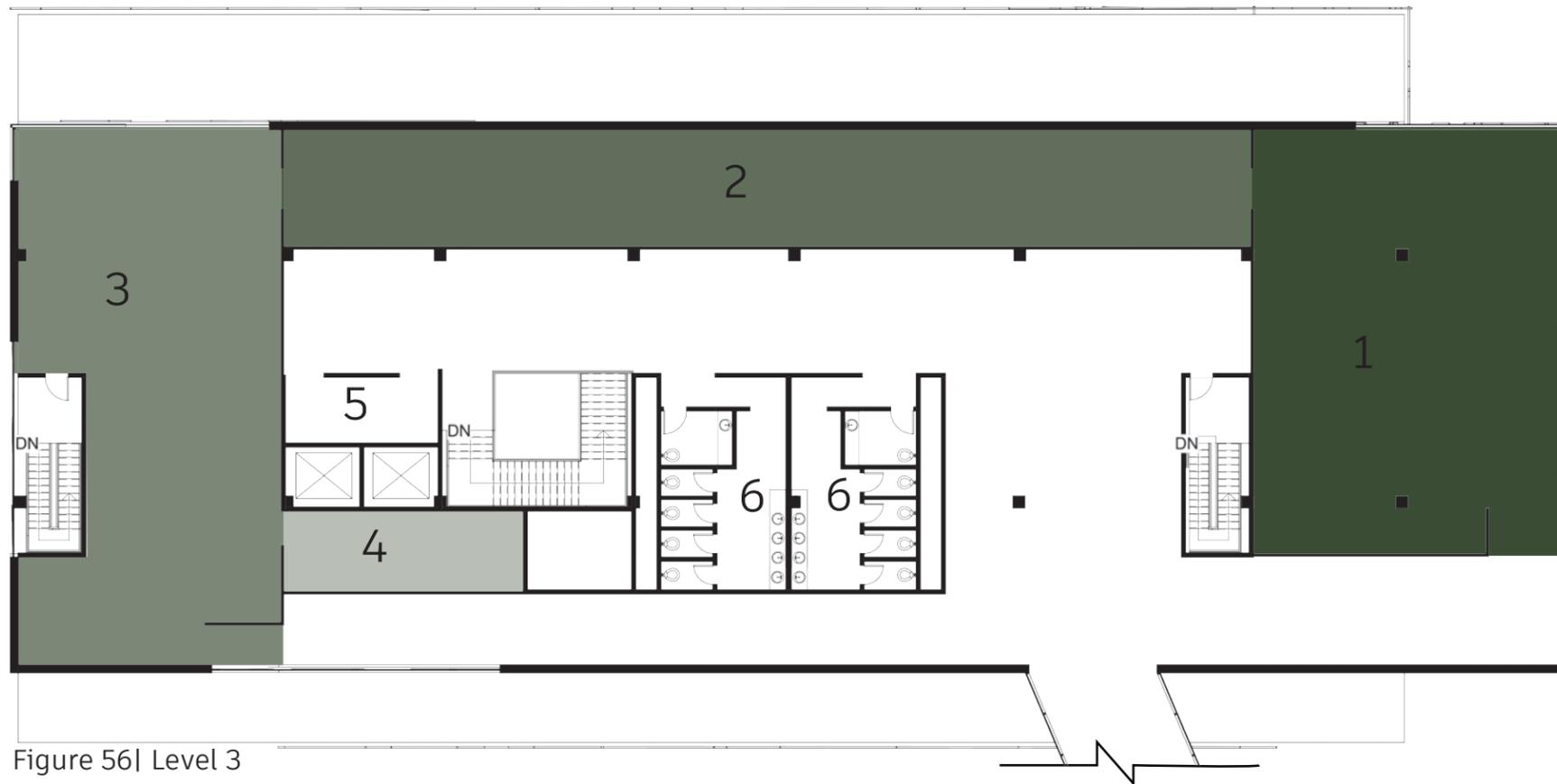
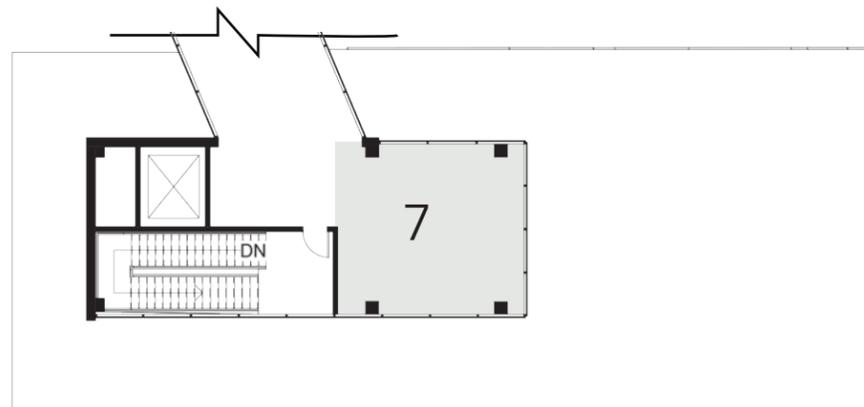


Figure 56 | Level 3



- 1. Gallery A
- 2. Gallery B
- 3. Gallery C
- 4. Gallery D
- 5. Elevator
- 6. Bathrooms
- 7. Reflection Space

Circulation Diagram

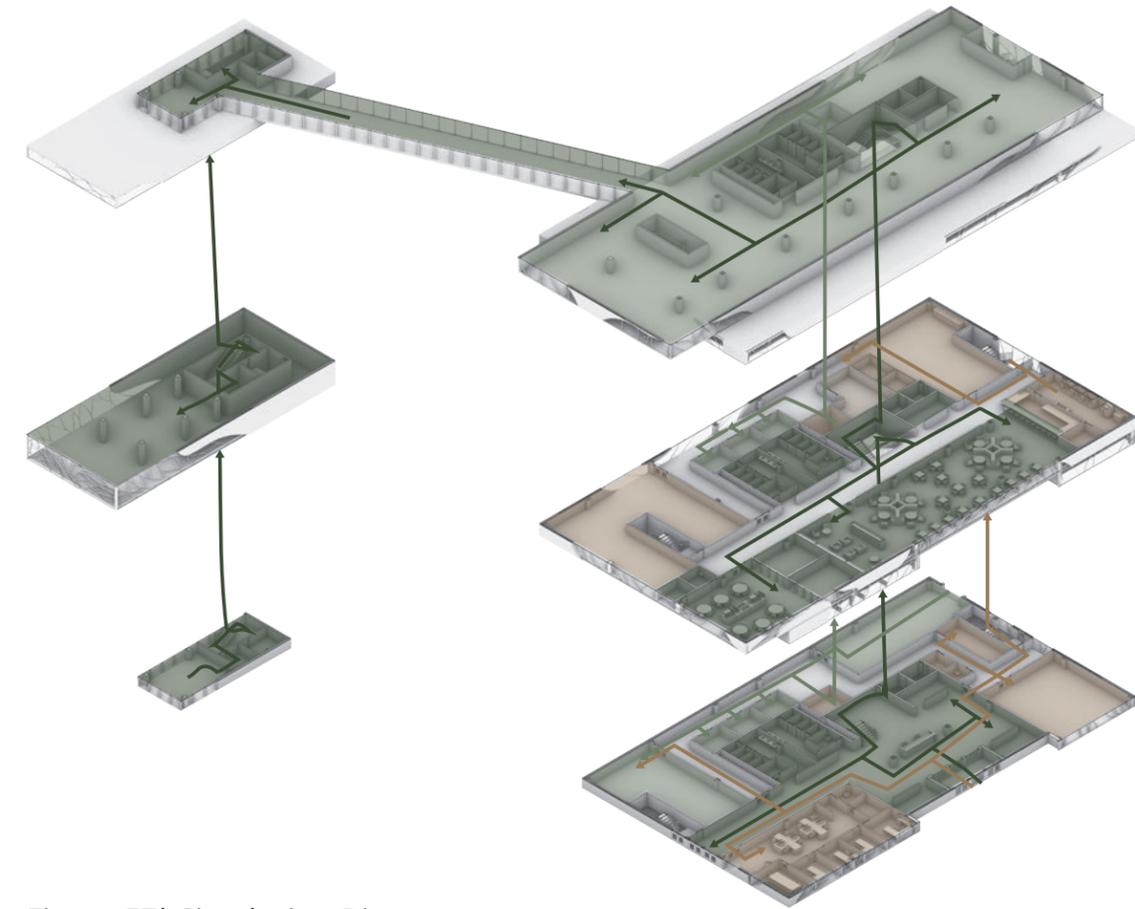


Figure 57 | Circulation Diagram

- Artwork's Path of Circulation
- Public's Path of Circulation
- Employee's Path of Circulation

Analysis of Research

The start of this project focuses on the barriers for entry to museums, such as cost to travel, cost of entry to institutions or special exhibitions, a sense of belonging or comfort within art spaces or a lack of exposure to the value or impact of art. As research progressed it became clear that this was only the tip of the iceberg. In a New York Times article called "Museums Need to Step into the Future", written from the president of the Forb's Foundation, Darren Walker the evolution of museums needed to occur from top down. The privacy of funding caused biased influences narrowing the field of the art world to what wealthy donors wanted to see. Creating a disconnect to the public the museum is supposed to be serving. Walker went on to write about the need for board members to no longer be appointed because of wealth but from diverse perspectives and backgrounds. Lastly, he recognizes the need to redefine relevancy and use museums to work better in the community for civic purposes (Walker, 2019)

The design could not directly influence who sits on the board but the museum could and did design for the Fargo community to come together for outdoor activities, coffee/dinner date with friends, research into the art world, and art classes or clubs. These spaces are showcased through renders located on the next few pages.

Laura Raicovich was the president and director of the Queen's Museum in New York between 2015 and 2018. She resigned in 2018 after a disagreement with the board on its politically progressive community-based approach. Raicovich authored Culture Strike: Art and Museums in an Age of Protest (Verso, 2021). In June 2021, Hyperallergic interviewed her on How to Make Museums Better for More People (Cassell, 2021). Laura Raicovich advocates for topics that overlap with Darren's view points, but goes into further depth about the need for museums to advocate for diverse curated material, if they can not achieve this, the academic programs are not going to either.

Looking into precedent studies like the Polygon Gallery, and the North Carolina Museum of Art were helpful in starting a general program for an art museum and where those spaces are in relation to each other. They also helped determine ratio sizes between back vs. front house, gallery vs. sporting spaces, and circulation space needed to move art vs. circulation for the public. However, based on the literary review research this museum has a program catered heavily to community civic purposes. It is clear that there is a need for museums to do more to give back to the community other than every once in a while rotating well known artworks around. For this the program houses an art education and craft rooms, a library, and cafe/restaurant, as well as all the back house spaces to support those civic rooms.

The Plane White precedent was utilized as the potential future of the digital art museum. Unlike the digital Van Gogh exhibition, Plane White was the creation of an interactive painting installation. The protinal possibilities drawing from this study are endless. A gallery render produced for this museum allowed for viewers to use a touch screen to interact with the history of the artist in connection to historical references. Another potential installation could be a digital platform for the view to mimic the why a particular artist paints. Creating intriguing galleries for younger generations to stay focused on the exhibition.

The Clyfford Still Museum and the North Carolina Museum of Art were looked at for innovative daylighting. This Museum's galleries are predominantly used for digital installation but diffused lighting was designed for the third floor that houses the galleries. The gallery space was designed for flexible installations, and the potential use of a physical art installation to be interchangeable with digital ones.



Figure 58| Section

North Park: The northern park consists of plenty of grass space for recreational sports, a patio with shaded sitting, a water interaction, and a tiered sculpture garden leading down to the river. All of this is open for public access for the community of Fargo.



Figure 59|

Reflecting Pool: A shallow reflecting pool with playful water fountains for the general public to interact with on those hot days. The pool is also used as a platform for sculpture installations to be highlighted.



Figure 60| Reflecting Pool

Reflection Gardens: At a smaller scale than the main gardens facing north, the reflection gardens are at a more intimate section of the site and are closed off from the surrounding context. The intent is to move at a slower pace contemplating the art exhibit. The garden path then connects back to the north side of the park.



Figure 61| Reflection Gardens

Library: Provides a place for students and the general public access to art and design specific literary collection while at the museum.



Figure 62| Library

Restaurant/Cafe: During the day, the cafe provides a space for museum attendees and the general public to gather for conversation, studying, and well deserved coffee breaks. In the evening the cafe seating is prepared for a new restaurant hot spot for the community of Fargo to enjoy.



Figure 63| Restaurant/Cafe

Education Center: An art room and two classrooms house summer and after school art programs for students to get hands-on experience with art. As well as providing a space any adult catered art clubs such as wine and art nights.



Figure 64| Education Center



Figure 65|

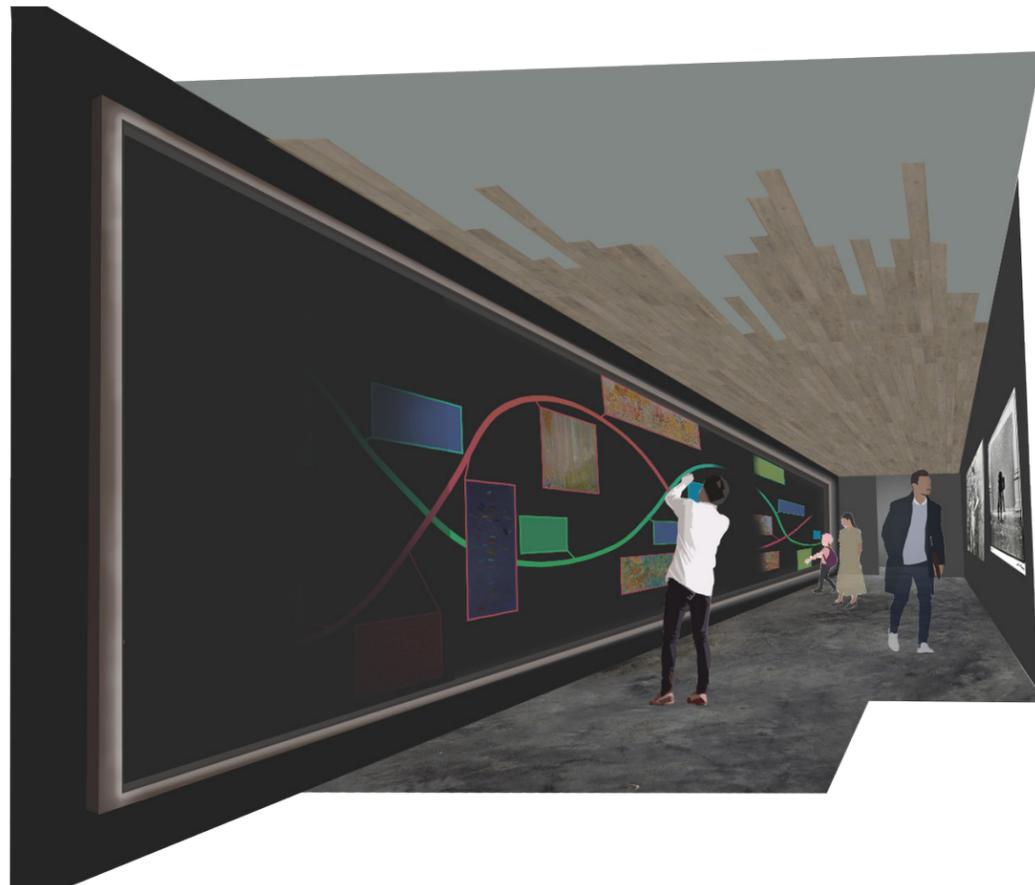


Figure 66|

The artworld is experiencing a growing problem with accessibility. Seminal masterworks are scattered across the world and often are not displayed, making physical access difficult or impossible. There are also barriers to entry. These include the cost to travel, cost of entry to institutions or special exhibitions, a sense of belonging or comfort within art spaces or a lack of exposure to the value or impact of art. Today's audience is also more interested in a multi-sensory experience over a traditional passive museum display.

This art museum will be an opportunity to create equitable access to masterworks while providing comprehensive education on artists and techniques through novel ways of interaction. Displays will range from traditional to immersive and analog to digital experiences. Well-known masterpieces, works by under-represented artists, and local and regional artists will be showcased to map the historical and cultural context of the works and broaden the public's entry point.

The museum will also provide community-involvement spaces, a hands-on youth education center, an art library, and space for health-related practices. By providing access to art through many points of engagement a community can tell stories, make, and explore how art is part of all of our lives.

Digital Presentation

Accessible Masterpiece



Site



Barriers To Entry

- Cost to travel
- Cost of entry to institutions
- Cost of special exhibitions
- Sense of belonging
- Comfort within art spaces
- Lack of exposure to the value or impact of art

Site Context



Mid America Steel Inc.

1905



1973



2021



2021



Project Goals



Community



Inclusion



Innovation



Education

Research



Angela Babby

History

Attendance

Funding

Diversity

Benefits

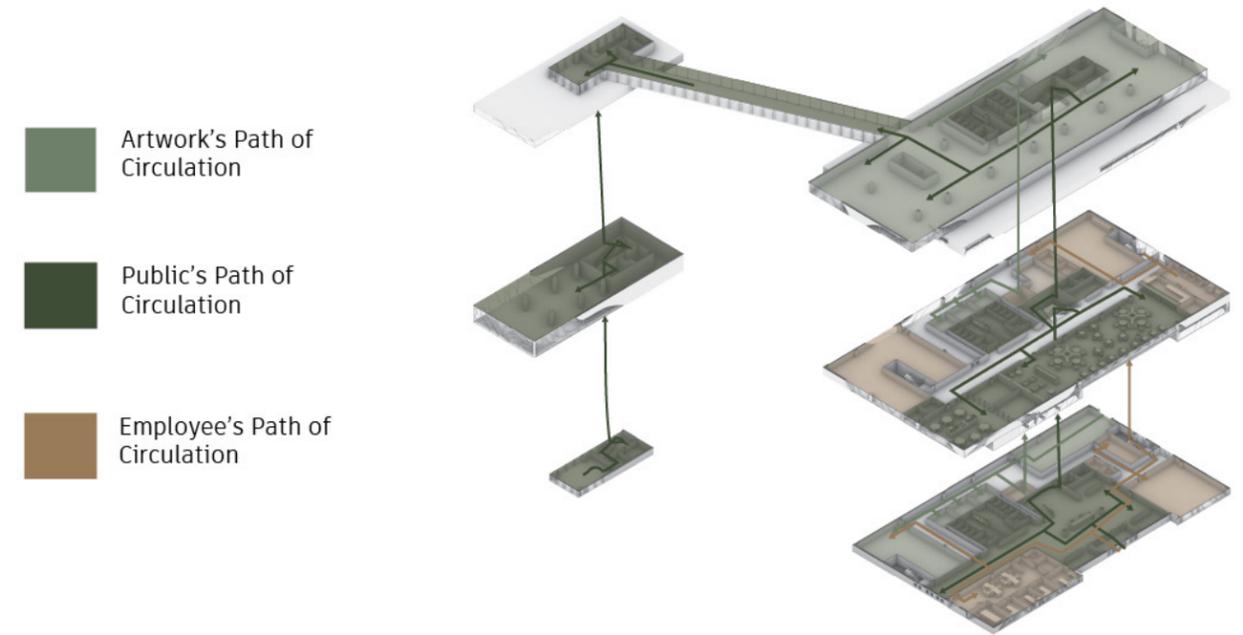
Site Design



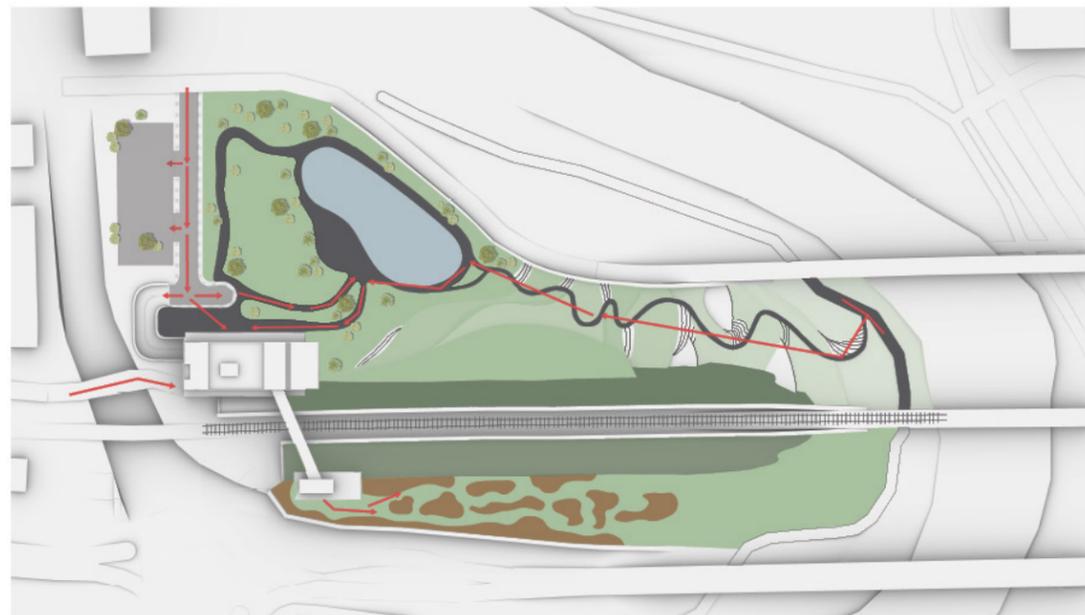
Berm & Train



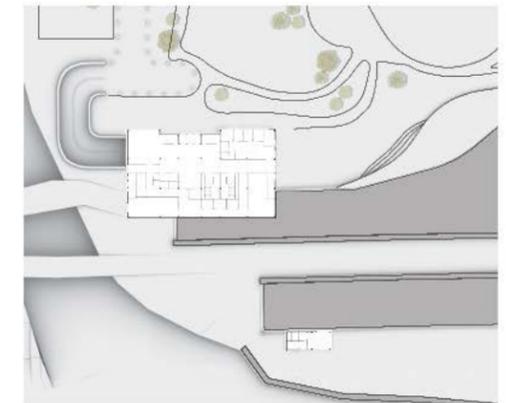
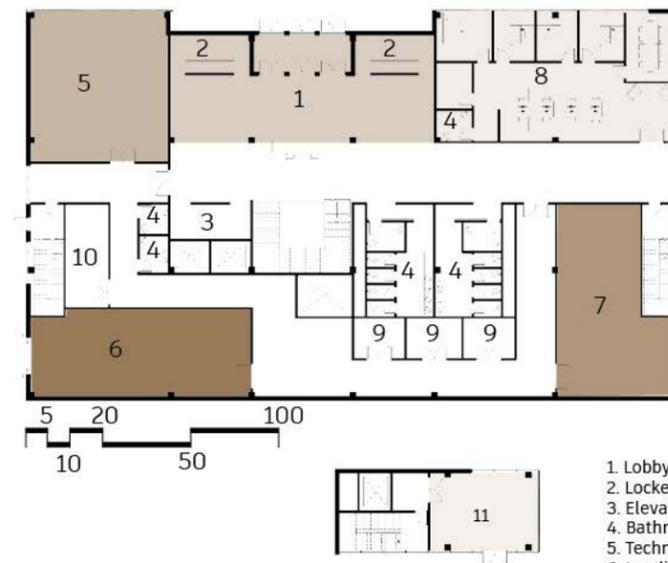
Building Movement Diagram



Site Movement Diagram

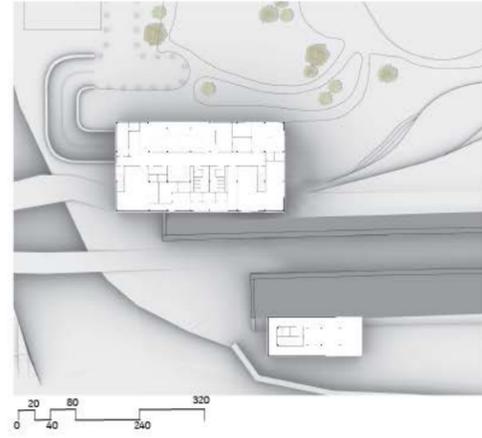
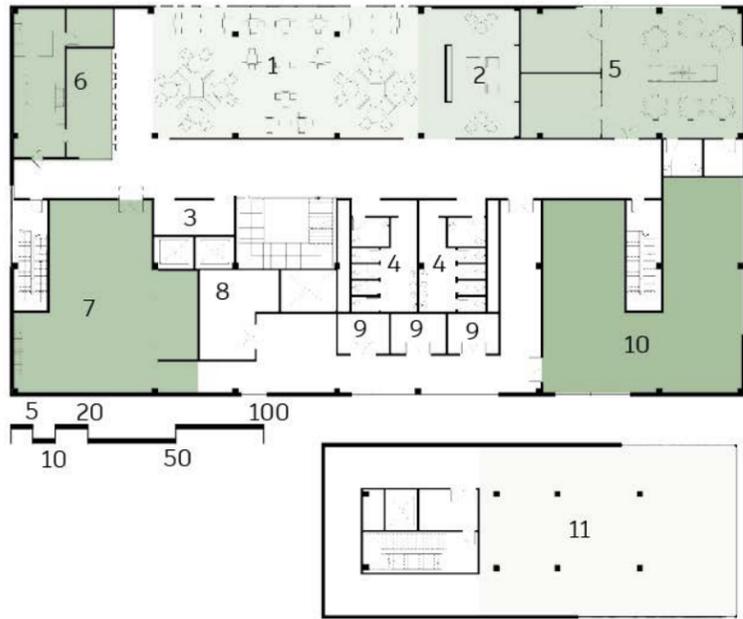


Level One Plan



- 1. Lobby
- 2. Lockers & Coat Check
- 3. Elevators
- 4. Bathrooms
- 5. Technology Lab
- 6. Loading
- 7. Preparation & Construction
- 8. Offices
- 9. Archive
- 10. Maintenance
- 11. Reflection Space

Level Two Plan

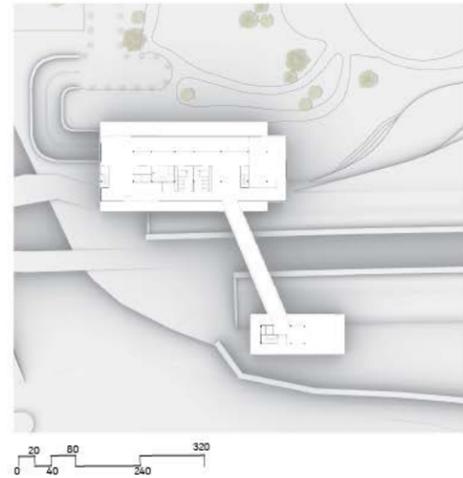
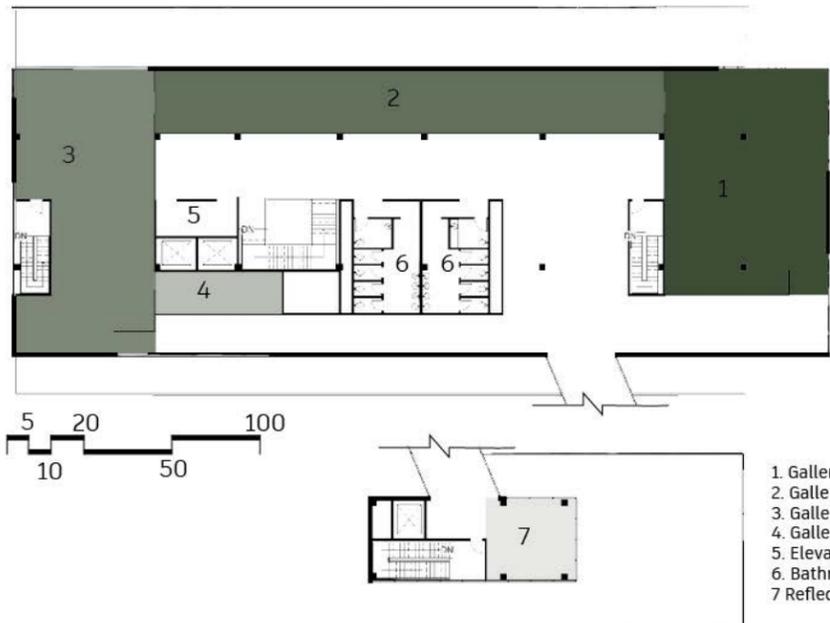


- 1. Restaurant
- 2. Library
- 3. Elevators
- 4. Bathrooms
- 5. Education / Art & Craft Room
- 6. Bar
- 7. Kitchen
- 8. Maintenance
- 9. Storage
- 10. Mechanical
- 11. Small Event Space

Gallery Renders



Level Three Plan



- 1. Gallery A
- 2. Gallery B
- 3. Gallery C
- 4. Gallery D
- 5. Elevator
- 6. Bathrooms
- 7. Reflection Space

Interior Renders



Artists Showcased



Donald F. Montileaux



Angela Babby



Larry Poons



Hedda Sterne



Morris Louis

Thank you for listening. Questions?



Accessible Masterpiece

The art world is experiencing a growing problem with accessibility. Seminal masterpieces are scattered across the world and often are not displayed, making physical access difficult or impossible. There are also barriers to entry. These include cost to travel, cost of entry to institutions or special exhibitions, sense of belonging or comfort within art spaces or a lack of exposure to the value or impact of art. Today's audience is also more interested in a multi-sensory experience over a traditional passive museum display.

This art museum will be an opportunity to create equitable access to masterworks while providing comprehensive education on artists and techniques through novel ways of interaction. Displays will range from traditional to immersive and interactive digital and analog experiences. Well-known masterpieces, works by under-represented artists, and local and regional art will be showcased to map the historical and cultural context of the works and broaden the public's entry point. The museum will also provide community-involvement spaces, a hands-on youth education center, an art library, and occasional events of yoga, meditation, and art therapy.

This museum will function as more than just a place to view and house art. Allowing for a diverse audience to find a place to interact with a variety of cultures and ideas. Providing access to more than art but to community and points of engagement for a broad audience through means of telling stories, sharing music, and exploring how art is part of our lives.

Community
Provide recreational spaces and opportunities to the community of Fargo.
Providing space to interact and come together.
Providing space for the community to observe a broader social and political context through art.

Inclusion
Easy to understand space connection to allow for fluid movement through the gallery.
Create a space for thematic context and a safe space to react and reflect on the exhibit objectively.
Architecture that helps the exhibition spaces bring to light the diversity of art around the world that hasn't been regionally accessible.

Innovation
Creating an interactive space between the physical and the digital experience.
Integrating a visual connection between the exhibition spaces and nature.

Education
Creating spaces that use a multitude of sensory experiences for all types of learners.
Involving space to honor community education programs for teachers and students to utilize.

Program

- 1. Lobby
- 2. Lobby/Entrance
- 3. Elevator
- 4. Bathrooms
- 5. Technology Lab
- 6. Loading
- 7. Reception/Construction
- 8. Office
- 9. Archive
- 10. Restaurant
- 11. Bar
- 12. Kitchen
- 13. Education/Art & Craft Rooms
- 14. Library
- 15. Mechanical
- 16. Small Event Space
- 17. Gallery 1
- 18. Gallery 2
- 19. Gallery 3
- 20. Gallery 4
- 21. Reflection Space
- 22. Maintenance

Path of Circulation Diagram

- Artwork's Path of Circulation
- Public's Path of Circulation
- Employee's Path of Circulation

Gallery Installation



Figure 67 | Hedda Sterne

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Figure 68I Clyfford Still

Personal Experience

Audrey Crandell

Hometown | Hopkins, Minnesota

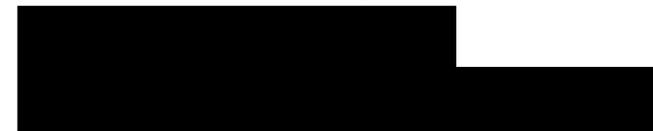


Figure 69 | McKenna Reller

Year 2	Year 3	Year 4	Year 5
Fall 2018	Fall 2019	Fall 2020	Fall 2021
Meditation Space Boat House	Olympic Stadium Beach Resort	High Rise	Concert Hall
Cindy Urness	Bakr Aly Ahmed	David Crutchfield	Ganapathy Mahalingam
Spring 2019	Spring 2020	Spring 2021	
Dwelling Mixed Use	Dwelling Office Building	Dwelling Urdan Design	
Milt Yergens	Regin Schwaen	David Crutchfield	