Pillsbury Mill Complex
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PILLSBURY MILL COMPLEX
A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By
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for the Degree of
Master of Architecture
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Thesis Abstract

Jodi L. Zoerb

Title: Pillsbury Mill Complex

Summary:

In design, process is sometimes forgotten when it comes down to a finalized production. What if production, process, and progress were all intertwined instead of specified on a timeline?

This thesis explores how different medias and techniques can inform the design process. Through constant making, progress can be made. The act of making further intertwines ideas as the mind is never separate from the body. Sometimes the progress is small, but it still reveals something much more about the author and the object when one takes a look back.

Taking a photograph of a subject sometimes only lasts for less than a second. The process leading up to the point before the photo is revealed is seemingly forgotten by most except maybe the author. Evoking the use of photography as a means of documenting and investigating can help blur the lines between the production and the process.

By understanding that the impressions left upon the individual can change the perception of the built structure and the built structure can change its perception upon the individual.

Keywords
Photography, process
**Problem Statement**

How does the perception of the built structure change over time?

How does the use of photography change the perception of the built structure?

How can the juxtaposition of media influence the design process?

How does the built structure change the perception of the use of media?
STATEMENT OF INTENT
**STATEMENT OF INTENT**

**TYPOLOGY**
Buisness Model Incubator

**CLAIM**
Through the use of photography, how can different medias inform how objects and structure can be perceived? How can the site inform the use of different medias?

**SUPPORTING PREMISE**

Actor: Pillsbury Mill Complex  
Action: Informed active approach  
Object: Business Model Incubator

“Good buildings give birth to other good buildings” (Levine, 2008, p. 9). Before this was mentioned Levine also states (through Susanne Langer) that “good ideas give rise to other good ideas” (Levin, 2008, p. 7). It is a very ‘simple’ statement that starts the thought process of this project.

The author wishes to explore the structures of the surrounding site chosen. In understanding the surroundings- a responsive structure can arise. Similarly, when a forest is destroyed by fire, there will always be new life/structure that proceeds and learns from its history.

The site is in an area of Minneapolis that coined itself as the “Mill City” where entrepreneurs tried their luck at building their own businesses. Some succeeded and some failed. Now the area has converted most of its buildings into residential and museum civic buildings. The challenge is to attempt a modernization of what was once full of bustling enterprises.

**THEORETICAL PREMISE**

The author will proceed to utilize photography as a means to understand the perception of the proposed building.  
The understanding of the site and progress of process will reveal itself through photography.

**PROJECT JUSTIFICATION**

It is important to understand that the impression that a building leaves upon a site can evolve into something new overtime. Time is the one constant that makes change imminent.
PROPOSAL
NARRATIVE

The first time I visited my site, I had a more uncouth and awkward illustration of the space. I did not know it and was reluctant to entertain any ideas that were not to my imagination. I told myself it was just for my photography seminar and not for my thesis. I introduced myself to the site as a critical amateur photographer at best. As I analyzed the site through my lens, my excitement of the possibilities started to grow and to much of my dismay, I opened the back of my camera without advancing. I lost the ‘purity’ of the photos, but my memory can fill the gaps. Even if they lack what I was hoping for, I still find value behind them because of the memory attached to it.

After my initial introduction, every time after that it was similar as to visiting an old friend. I was possessive of its character, and I felt that I knew it best. We went through stages of getting to know each other and I felt reluctant to allow myself to imagine that I would eventually change it. I did not know how to add something positive to the site, when I knew I could change it possibly for the worse. The more time I was there, the more pressure I felt to make something more receptive to the site.

It induced me into a trance whenever I succumbed to my surroundings. The site was quiet when it spoke. It rarely put up a fight when it was used as a canvas or a place for the dregs of desolation. It seems to provoke or entice us to explore and learn, yet we could never solve its riddles. I imagined these Titans being robust and proud as they stood as vestige of what was a once loud and bustling production contribution to the warehouse district. The hum of production must have been constant.

All that is left of the high production is the whistle of the wind between the buildings and the flapping of local pigeons. It’s hard to believe that there isn’t more traffic through this site when there is high pedestrian movement just across the river.
After exploring the site to exhaustion, I would leave wondering if I learned something more or was I just reluctant to move on to a more technical analysis and finally a structure. Finally, the most recent visit of my site, I looked down and saw the tiniest amount of dirt left on the interior portion of my pants. As I drove back home, I felt that was just enough justification as to the impression that my friend and I left upon each other.

As I started to explore the site, I felt it was necessary to get the stories of the people on the site. I understand that we are more temporary than the structures themselves, but I believe our perceptions and ideas reflect themselves into objects or beings. Here are the few notables.

Caretaker conversation:
“There is a family of about 12 raccoons living in that grate underneath where you are standing.”
“It does change dramatically at night.”
“I caught a group of teenagers in that white building. I don’t know why the smell didn’t stop them. It isn’t mud in there, that’s for sure.” Feel free to infer what that could be.

Architects [who are presumably the one’s renovating this project] conversation:
“So, I heard there is a new development going on here.”
“Yes.”
Dull people.

Jack Russell Terrier Owner:
“You like taking pictures of squirrels?” Said the Owner
“Only when they are crazy before winter.”
“Bark, bark, bark.”
USER/Clients DESCRIPTION

CLIENT
This site, due to Saint Anthony Falls, was once an entrepreneurial area. It flourished under the use of the falls. However, as businesses left the area, renovations began. Minneapolis could benefit to a business model incubator for small start-up companies.

USERS
Small start-up entrepreneurs that need facilities that they themselves cannot acquire.
**Project Elements**

This building consists of moderately small rooms for business to work and a seasonal market.

**Work Areas:**

- Communal ‘mess’ rooms for businesses to have more space to create.

**Computer/Technology Room**

- To utilize printing and more computers

**Small Bathrooms**

**Mechanical Rooms**

**Multi-use/Conference Room**

- It is open to the exterior, it can allow conferences for potential business clients. Also, allowing the public to investigate a showcasing space,

**Kitchen**

- To allow individuals at the businesses to prepare their own meals.

**Businesses**

**Balcony**

**Farmers Market**

- In the summer months, more businesses can be available to sell their products.
The Mississippi is the largest river in North America. It is widely known that a lot of cities are formed upon rivers or large bodies of water. Rivers were used for transportation of goods and harnessing power. Back in bustling times, there was a mandate to build a large labyrinth underneath the city that harnesses the power of the river due to the mass amount flour and saw mills that continued to prosper.

The site is unique because it was once a bustling flour capital. Saint Anthony Falls generates a lot of power due to its geological formation. It is a historical part of town that I am quite familiar with due to the fact that I’ve lived in this region for most of my life. This site is particularly unique because it is one of the last that hasn’t been renovated into a museum, archive, or apartment complex.
It has fairly high traffic due to the pedestrian and automobile movement, the Stone Arch, Central Avenue, and 35W Bridge specifically. However, due to the distance of 500-600 feet it has a subdued noise. Cyclists and dog owners frequent this area due to this fact. The issue of choosing this site is that it is essentially condemned. To use the buildings, renovations is a must. There are some existing railroad lines, but everything is in decay. So, renovations, in theory, will be extensive and costly.
The site is very well connected to Dinky Town, University Housing, and roughly 2 miles away from the downtown district. It is an enigma because once you enter the site, it feels quite isolated. The site is across the river from where it is busier. The west side of the river holds the Guthrie, and the Mill City Museum. The power plant also on the east side and Hennepin Island Park rests between it.

This region is in the Midwest and has a continental climate. Which means in theory it gets four seasons. Winters are cold and dry. Summers are hot and humid. There are various anomalies in the weather, but for the most part it is pretty average.
The project will be focused on grasping means from existing buildings and creating new ideas from what was learned. One of the reasons why buildings are so unique is the way in which they engage time and capture imagination. The craft of the building like these are unique and therefore will generate a specific reaction as opposed to a generic compensation. A building that will fabricate itself on this site will be entirely different if there were no context to pull ideas from. A building on this side could not be made without listening to the sites specificities. It is important to realize that without the site, there will be no catalyst for a structure and therefore the structure will be insignificant. This leads to question if there is no careful examination, whether or not it should be built at all.

This thesis' main idea is to utilize photography as a means of process and documentation. As a means to comprehend the site, translations of different media will be used. In order for a structure to properly adjust to its surroundings, exhaustive efforts must be taken in the process of translations. Through translations, new discoveries will be made.
**PLAN FOR PROCEEDING**

My research will be using the quantitative/qualitative mixed method approach. The statement of intent will act as a starting point for initial research with subcategories to continue. It is important to continually go back to the theoretical premise/unifying idea so it has a coherent statement.

**RESEARCH DIRECTION**

It is important to make sure to return to the theoretical premise, the typology, historical context, site and programmatic requirements so as not to stray from a coherent project. Therefore, it is good to do research of what interests the subject, but maintain focus on what the goal is.

**DOCUMENTING**

Documentation will be done in incremental phases throughout the entire project. Which includes, but is not limited to, photography, film, scanned images, sketches, models, collage and digital drawings. Iterations and translations through medias will help manifest the design. Through the juxtaposition of iterations, the ideas will be strong by the act of being constantly in production. Work can be devalued once one forgets the importance of always creating. The importance is also not to worry if something is ‘good’ or not, it is important to realize that the iterations are moving towards something. It will be important to continuously document the work, so as not to lose time.
STUDIO EXPERIENCE

Second Year
Fall 2008 - Darryl Booker
• Tea House - Fargo, ND
• Rowing Club - Minneapolis, MN
Spring 2009 - Mike Christenson
• Dance Studio - Fargo, ND
• Dwelling - Fargo, ND

Third Year
Fall 2009 - David Crutchfield
• Probsfield Farm, MN
• Library - Fargo, ND
Spring 2010 - Cindy Urness
• Natatorium - Muncie, IN
• Multi Modal Transportation System - Fargo, ND

Fourth Year
Fall 2010 - Don Faulkner
• High Rise - San Francisco, CA
• KKE Competition
Spring 2011 - Paul Gleye
• Plaza in Blois
• Plaza in Lille

Fifth Year
Fall 2011 - Stephen Wischer
• Conservation Guild
Program Document
When I first began investigating this project, I was interested in how ‘adaptive reuse’ can take a building which has surpassed its function, and transformed it into architecture which is usable again. I found formidable arguments, relating to adaptive reuse, which suggest that buildings which are renovated are not designed to meet other functions in the future. However, people are unable to accurately predict the future, it is impossible to discern what the building’s function will be.

Today, the majority of industrial buildings are renovated into museums. When a building is renovated, we as a society want it to be a relative blank slate. The remnants of the grime and decomposition are removed when another function has been decided (Crisman 2007).

Cleanliness and comfort is what people are accustomed to in western culture, and filth is perceived as imperfect. What is being preserved when a building is renovated? The envelope? Cultural presence? The actual intended use of the building? Is it just the nostalgia of the brick facades? These buildings that cannot be made like they were before. It is difficult to imagine the idea of a building which retains most of its existing elements upon renovation. In response, it is difficult to transcend typologies.

There is a difference between the new, and nostalgia of the old. However, materials, components, structure, form, and function remain hidden from the original intended experience of the building. Every story the building has had is masked from new inhabitants and altered where the building cannot perform other functions in the future without drastically altering the building once again to achieve another typology the history of the building can remain whereas the future is continuous and cyclical. Crisman mentions, that when a building is renovated, it tries to preserve an idealized moment in time, and that the poetic changes induced by the physical
When a manufactured building has lost its use, the result is disconcerting because the decay has left the question of what will happen to its void. When a building is renovated into a museum from a manufacturing plant for example, it does not function the same. It does not occupy the space that it was essentially designated for. The meaning is slowly lost in the urban fabric of what once was. A void of the use and function is analogous to a bird’s wings getting clipped; it still has the potential to provide a function but remains dormant.

Crisman uses the term ‘site out of mind’ to describe the change from uninhabited and unused to a renovated building. When the site is not used anymore it does not have the significance as it once did. These leftovers have been survivors, remnants of what we will subject them to.

Crisman also mentions that architecture communicates time, transience and durability most effectively through materiality. When materials change and decay they are means to reveal the past and imagine the future. (Crisman 2007).

An example that achieves this would be Le Corbusier’s Villa Savoye. It fell into disrepair after World War II. After World War II, the French reposed the desecrated residence. It was seen as such an icon that it was returned to its former state before the Savoye family gave up their residence. It is supposedly returned to its original state. The green paint might be the same shade, but it is doubtful that it will ever return to its original function. The residence is forever suspended through time as museum.

I would not know it was like to sit on the inner courtyard with my morning coffee, but I know that I wouldn’t expect architecture students peering into my gift shop then
Did the Savoye family know when it was commissioned that it would fall into so many hands? Did they know that their “grassland” would grow and encroach on their retreat? Buildings change and so do ideas.

“Whereof what’s past is prologue; what to come.” (Shakespeare, 1963).

So it is: we are not given a short life but we make it short, and we are not ill supplied, but wasteful of it (Seneca 1997).

This thesis is primarily an extension of thoughts of how process never ends. This thesis investigates how existing historic elements on a site can influence design propagation. A project that neglects an investigation of design opportunities on the site will lack sense of place. These projects are not necessarily weak but the site was not investigated to its full potential. This thesis investigates the need for process, randomization of solutions, contradiction, and phenomenology.

In Allen’s essay Field Conditions, he explains how a field describes a space of propagation or how a site can stimulate a reactionary design. A field condition could be any formal or spatial matrix capable of unifying elements while respecting the identity of each (Allen, 1985). They move from the one toward the many, from objects to fields. Field conditions are considered to be part of the bottom-up phenomena as objects are defined by local connections. Forms matter not so much as the forms between the objects themselves (Allen, 1985). Localities of connections are determined to be more worthy. It is something to do with the comparison of objects. The conditions of the field bring about the juxtaposition of the contents. Units of a whole represent a geometric unity. Classical architecture expresses proportions relating to aesthetic beauty. The idea of organic beauty is analyzed through geometric elemental axiality, symmetry.
or sequencing. The materials, structural elements, and details represent the whole of a building (Allen 1985).

However, in Allen’s essay, there are contradictory elements such as these ‘fragments of a whole,’ in relation to the additions of buildings or renovations. The elemental reasons are diminished and the components of a renovated building are reduced to becoming just parts. For example, this was proposing adaptive re-use in my buildings. It was necessary to embed my object in the building. However, it cannot be explained, but I felt that the geometries would be confusing visually. Also, the complexity was starting to feel insurmountable for such a short time allotted. I proposed to after my final project that it could be an addition. The general principle of geometries would be applied, but since the White Silo cannot be replicated logically it would be more of a challenge that perceived I would instead extend southward (if one were to follow the correct geometries).

When it is said replicated, it is meant that the White Silo was built in a different era with different craft and understanding. I believe that if I were to embed into the building properly I would have to be sensitive to the zeitgeist even if at the time it was just some generic building. The building has been marked by the stains of time so there are multiplicities of facets that need to be justified. The building has been marked by the site and its connections to the buildings surrounding it. In order to use the building in my project, I would have to understand the ramifications of how it relates to the surrounding spaces. The spaces might be diminished infinitesimally or improved upon the other additions to the site.

Local relationships are more important that the overall form. Materials themselves become as ephemeral as to function as delicate registration of process and change (Allen 1985). The effects of randomization is show in the artificial program by Craig Reynolds called ‘boids.’ It is used to simulate behavior by three
simple rules. First, is to maintain minimum distance, second match velocities and third, move toward perceived mass. The effects were local and there would be entirely bottom up formation. When we include human desires and emotions local and field conditions change, crowds develop on the edge of control.

In relating to human emotions, this is where I agree and disagree to the school of thought of phenomenology. Generally speaking, in the terms of phenomenology it is about the experience of the world reflected upon oneself. The theory is stated as a bottom-up phenomenon, but I disagree. In its core, phenomenology is a bottom-up phenomenon, but the moment the human factor plays a roll the top-down will emerge. The ideas that things will change, progress, and be unexplainable are evaded. Aside from that fact, there are some points that I take a keen interest to.

Sometimes as the final making of an object, whether it is literature or art, it ignores the explosive brilliance of life and the unknown (Merleau-Ponty 1964). Thoughts that are received or the thoughts that created an entity are masters of their own. Once the object is placed before scrutiny the path is sometimes forgotten. The hard work is disregarded until one takes perceives how it came to fruition. The expression of a work is that of going into a fog. It is daunting to not know where the ideas will take us.

Paul Cezanne (a French post impressionist painter) revealed that everything comes from nature. We exists though it. Obviously, but I think it is more along the lines of every idea is up in our heads we exist in your perceived spaces as well as our ideas. It is up to us to release the dregs of mold growing and have a realization of our forms. Some of our ideas are unexplained until we can reflect upon it. I believe this is how style develops. It gives a window and story to our lives. Every experience that we have had could be reflected upon our work.
As Aristotle has said that “Art imitates nature” I think we forget that we need to include ourselves in this factor. We imitate what we have seen and experienced. We see flaws of the norm. Embracing the flaws relates to the fact that there may be a formula but nothing can really be explained unless it is set before us. Starting and idea from nothing is by no means impossible, but it is highly improbable. Our reflections on our experiences exist upon what we have done. We must produce in order to proceed. Somehow the unexplainable facets that have arisen in the making will only be explained upon reflection.

The fragility of life and nature is ominous. For us to comprehend, we remain cavalier of our perceptions of ourselves. The truth of an idea is only fully revealed until after the idea is created. We cannot fully discuss an idea until we can make it ourselves. It is just talking. The meanings of the object that is created can change just as time and change remain constant.

We see ourselves revealed in our experiences. Buildings provide the horizon for the understanding of the individual experience. Whatever the meaning may be imagined by the architect, the actual experience cannot be perceived until the individual participates in the space. We strive to evoke experience though drawings and models, but when it is built goes through a translation that cannot be perceived until it comes to pass. Creating drawings and models evokes a mental and bodily identification with empathy and compassion of the architecture. Architecture can be our medium for how we perceive space and time (Pallasma 2005).

With the use of photography, it makes the world more available which after that I wondered if the use of photography of a built object could inform the un-built. Perceptions change through photography, and it helps transcend the passage of time. The moment can be captured and held in memory.
I discovered one of Edward Muybridge’s books in which he attempted to investigate various animal locomotion. I found one book that I cannot find now, but it must have been one of his earlier investigations. I remembered a blank page that was something akin to “The author regrets to inform the reader that no bird investigation was possible due to a differentiation of data.” Muybridge later did more investigation and had coherent data, but I found the fact that was the one mammal that he found difficulty with. I guess I did not realize I was interested in the fickleness of wind until I was able to later reflect on the moment that the wind tunnel affected my site. Occasionally, it is difficult to explain to ourselves why forms develop in our investigations. I would even stress it happens more often than we think. Instead of devaluing the fact that these forms were made in a supposed disregard to meaning, I think we need to embrace the possibilities.

Meaning has the chance to mature and establish itself, if it happens at all. Sometimes, the simple act of wanting the warm afternoon sun in the living room is enough justification for the most of us. It is only until after we search for the anomalies after the making transpires that we argue about the space being perceived through time or how we see ourselves reacting to the space on some transcendental existential phenomenological setting that only philosophers can explain what you should feel through the same word used multiple times in a sentence. Sometimes realize that random occurs with a complex fluidity.

In the terms of the modern movement which is devoid of all meaning behind architecture in its most purist form of geometries. All facets of life are ignored but the primitive and elementary of the most basic form of architecture (Venturi, 1977)I find the fact that architecture is necessary to be contradictory and complex. The very foundation of architectural education mentions Vitruvius
thought of commodity, firmness and delight. The increasing demand on architecture and urban regional planning makes things more difficult than before. Life is messy and difficult why does architecture have to deflect and be ignorant of that fact? When there is richness of meaning when it comes to the complexity of architecture, the validity comes to architecture when it evokes many levels of meaning.

This thesis will be unable to explain why we do the things we do; however, sense of place was at the core of investigation. In relation to the project, why was it thought that it was a great idea to have the catalyst for the project to be something dynamic (like the movement of wind/paper) and I needed to add some string to ‘tie’ down the building to the site. Now, the challenge I gave myself was how something dynamic could still be like I wanted and still have a structure.

I remember I made the first model pertaining to the partitioned spaces. I did not know why, but I felt compelled to. It was not until after when I was on one of my Shakespeare phases again that I remembered the quote from Polonius in Hamlet:

“Grapple them to thy soul with hoops of steel” (Shakespeare 1963).

So, the random grab of crochet yarn was not necessary random. My id knew what I needed to happen, but my ego or super ego finally shut up and let it transpire. The entire idea was irrational just as an id supposedly is. Logically, I should have focused on making the ‘hoops of steel’ less stoic, but the world cannot always be rational. My site was not rational, so it orders for my building to be enveloped by the site, I had to embed it by garnering the soul with my structured elements. This was just one decision made though. I am only reflecting upon what my mind was probably thinking. Sometimes things cannot be explained and that’s the beauty of it.
In summary, restoration and adaptive reuse is sort of a moot point. In the terms of which I want to design, I decided against taking a stance at acquiring a building to re-use. However, I found the site rich with other ways to adaptively re-use.

Things cannot stay stagnant in time and they cannot be forced to. We hold on to these old brick buildings as something to be strived for. The character of the old brick takes a while to be old. First adjective in its description is old after all. Styles change and evolve with every generation. Styles from the 70’s are coming back, the idea that somehow someone got it right back then and we are doing something wrong is still the constant trend. I think we like to put the rose colored classes on and forget the history, but remember the memories that we want to engage in for the future.

Pollution was a problem when my father moved here. He mentioned that the concerns for the environment were not what it was now. Profit and production was more important. I am a by-product of southwest suburban living due to the fears my parents had in what was going on in the Minneapolis area before the crime rate fell in the early 90’s.

The buildings have a history, and we sometimes forget what they are really are telling us. We have gradually changed our perceptions of our buildings that surround us. We prize our natural resources more than we used to, but fail to see how our buildings were made. We admire them for their aesthetic and wish to capture them in time.
I switched over to the fact that I wasn’t going to research about adaptive re-use. I also was not going to research about how to design a business model incubator. None of that mattered to me in the sense of exploring my thesis. Thesis is essentially proposing an idea and not necessarily proposing a building. It is possible, with the lack luster interest in how a business model incubator is put together. It could be easily see as to why this project could be questioned as to why it would be designed to be used as a generator of small business. I had reasons as to why I wanted a business model incubator. I felt the area needed it more than some adaptively re-used museum or apartment complex. We have too many of them already. Having the project be redundant was not something of a complexity or contradiction that was something the project would do for the site.

I felt that nothing could be said until I understood my own school of thought which of course I am reluctant to admit which it is. I thought that my building as analysis of process through different medias. As I have said before, there is no way to comprehend all that has done though our minds in the terms of producing. I do not see why we should. Some things cannot be reduced to simple words or phrases. Sometimes thoughts cannot be discussed unless there is dialogue involved.

However, due to the fact that randomization, phenomenology, process, and contradiction was something that was in the crevices of my ignorance I proceeded to utilize these thoughts to give supposed reason to progression of process. This project was also largely identified as sense of place. Without this project and understanding its sense of place, there is reason to believe that the building would not have turned out the way it did.
I've been studying adaptive re-use buildings, but I think this one takes a new level. Usually, living amongst sewage or discarded old goods is not really an option most people want to take. Normally, sewage reservoir hold contaminated elements and not a housing unit.
It is located by west of Amsterdam called the Oostover district. The apartments pierce the concrete drum which used to hold sediment reservoir. The apartment complex houses seven apartment units. The topmost building is the penthouse which gets a view of Sloterpas Lake and its park. (Mostaedi 2003).

The original plan was to have seven villas. The suggestion was to start from a blank canvass and demolish the old structures on the piece of land. It was later discovered that it would be more interesting if the industrial aspect of the structure was left intact. It provides an interesting juxtaposition and contrast to the other existing housing units.

There are three existing structures of the original plant. One of which holds storage for the apartment units, the other holds gray water runoff from the lake, and of course the last one holds the small housing unit (Mostaedi 2003).

Thirty percent of the drum for the apartment complex was cut out to bring more light into the apartment complexes, but also to include some privacy. Each floor has a three bedroom apartment and studios. The only exception to this is the top floor which houses the penthouse which proceeds to a 360 view of Amsterdam (Dick Van Gameren Djarne Mastenbroek Architects).
Client: City of Nuremberg  
Location: Nazi-party rally rounds in Nuremberg  
Architect: Günther Domenig  
Project Architect: Gerhard Wallner  
Competition: 1998, 1.Prize  
Construction begun in: 2000  
Completion: 2001  
Dimensions (usable area) 4600 m²  
This project was designed by the architecture firm Domenig & Wallner.

The competition was for the project to be in the existing spaces of the north week of the Congress Hall in Nuremberg, Germany. The Congress Hall is part of the old Nazi-Party rally grounds. The city of Nuremberg was looking for ways to turn the history into an educational adaptive reuse.

The existing building is quite Cartesian and this project makes attempts to break grid. The building does well at cutting through the axial boundaries by using a 'spear' or 'beam' of glass and steel to break up the tradition of the building.
The new typology is created by eliminating the central order that was the intention and strong meaning behind its old use.

The building is alongside the Coliseum by architect Albert Speer which subsequently was Hitler’s right hand architect later imprisoned for 20 years in Spandau Prison (www.museum.nuerenberg.de).

The newly renovated building is used as a ‘reminder memorial’ for the negative connotations of the existing structures. The change from the domineering cruelty of the symbolic representation of strength and power of the fascist regime. It is juxtaposed from that by breaking up the grid orderly structure that Speer worked on his career (Mostaedi 2003).

The program of the building is in three parts. It houses the creation of the Documentation Center and space for changing exhibits, the meeting and connection zone, and the forum space for learning and teaching.

Exhibit rooms house the displays of fascist architecture as a historical learning purpose. Meeting areas and educational rooms have been stripped of their old symbolic meanings (Mostaedi 2003).

Existing spaces remain in their own concrete and brick structure and the spear or beam cuts throughout the building starting from the northern side. The structure goes through various spaces one including a cantilevered terrace and to view the courtyard below.

The materials evident have been built steel, reinforced concrete, glossy aluminum cladding and glass. The spaces (and preexisting notions) have been deconstructed, but for educational and somewhat historical purposed it has left the architecture intact.
Currently, the exhibitions feature photographs from the last sixty-five years. It shows the dealings of National Socialism over the decades. It shows, historically, that the pictures show responsibilities of the actions of those involved (Mostaedi 2003).

Currently, it is celebrating its 10 year anniversary of finishing being built. It is not as a memorial, but as a reminder for future generations. Without evidence for future generations, it is harder for people to visualize what happened to this country during the Third Reich (www.museum.nuerenberg.de).

The most fascinating part of the building is that one general element like the spear can change the typology. There is obviously more to the building, but one can compare the axial element to Rem Koolhaas’ building in Chicago. This also takes a break in Mies Van der Rohe’s style of structure and architectural elements.

This building won the Golden Lion for “Transformations” which is the 9th Binnale in Venice 2004.

Guenther Domenig was born in 1934 in Klagen fort/ Austria. He went to school for structural engineering and later studied in Graz for architecture. He is also a guest professor for various other schools. At Graz Technical University he was a professor from 1980-2000 (www.domenig.at).
I stumbled upon this building on my weekend trip to Copenhagen. I wanted to see Hamlet’s fictional castle in Helsingor. It is about a 4 hour train ride north of Copenhagen. I was warned by fellow travelers that visiting Helsingor is a bit of a disappointment, but I ignored them. Who doesn’t love another citadel and Shakespeare?

After traveling so for so long in Europe by myself, I just ask for directions. I quit being stubborn and asked the store clerk in the train station. The answer was simple enough–he opened his blinds behind him and lo and behold–the Castle, but what also caught my eye was this contrasting geometric building.

That geometric building was the Culture Yard situated across from Kronberg Castle. This 17,000 square meter structure houses a library, conference rooms (almost walked in on one on the 2nd floor), shipyard museum, and concert hall. It is an old shipyard building that was renovated into the city’s new cultural hub.
I thought I could use this building as a good example of adaptive re-use. I did not get to see the entire building, but I think this building paid homage to both the shipyard and what it did for its community and what the culture yard can do for it now.

I think the most important part that I’ve learned from this case study is its harmonization of materials and styles. Some building renovations involve covering the old brick structures because it is not energy efficient, but I am glad they didn’t lose that nostalgic feel that everyone searches for. I am glad that the brick layers hard work is showcased and not destroyed and start from scratch.

The Kronberg castle is a magnetic pull for visitors coming to Helsingor. The recent complexes (the Maritime Museum coming in 2013) that have been built recent giving something for the people to visit and linger. The site is situated on a unique locale because of the waterway is called the “Sound” which has the closest distance from Denmark and Sweden.

AART work the competition to design this structure and they have stated that it will transform this old industrial town to a cultural hub.(http://www.aart.dk/).
**Typological Summary**

The unifying idea behind this thesis is to adapt and learn from pre-existing structures and as a result create something response to the site.

A lot of projects are very site driven, but I find adaptive reuse to be even more so. There are design choices that cannot be made unless the historical documentation is taken in. Being responsive to the site is something that all projects can work and strive for.

Directly observing how the site is and how people interact with it is the first thing we learn in design school. The trick is to discern how to pace emphasis on both existing and imagined.

Adaptive re-use was something that interested me in the Fall Semester. That was until I realized I didn’t want to focus on that aspect directly. I guess you could say I wanted to adaptively re-use the site; however, still pay attention to the surroundings. I felt that adaptive re-use would be something that I would get stuck window dressing. I later realized it was important to know what the site could offer and offer something in return. If acquiring a structure as a means to make the building work then I would allow more research to happen.

What is most interesting about adaptive re-use is the discarded remnants. The remnants reveal a story and provide limitations. The limitations are what make the project site specific. There must be careful attention made to the site regardless of the potential is adaptive re-use.

In regards with the Helsingor Culture yard, the building was focused on the historical aspect of the regions unique qualities. The Maritime Museum design by BIG (Bjarke Ingels Group) will be housed within and surrounding decommissioned dry dock. The museum is expected to open in 2013. Renovations in this area are in progress, due to the fact that the area has been decommissioned for ship building.

The site has to be site sensitive to the fact that nearby is the UNESCO world Heritage Kronberg Castle. The small zone of buildings are listed as the new culture zone which focuses on the qualities of this Maritime City. Believing in the fact that drastically changing the story of the site can alter the justification as to why the building should be there in the first place. The sewage apartments are what defined the site and there are many stories and some not as idealistic but it tells are story that is unique to the site in it of itself.

To say that my building is going to be a certain typology is not as important as paying homage to understanding what the site needs. I went in reverse order when I came to my thesis. I did not understand what I was doing and I didn’t know what wanted. To answer a question for an inanimate object was disconcerting to me. I felt guilty for intruding on the site. If I was going to intrude it would be ‘sensitive’ to the site and I would do my best. I would not recommend what I did to anyone else. I could not do what was told of me because I could not find a site that worked well with my question and underlying ideas. That is what it was. Justifying what we did. It wasn’t for me to stand up in front of a jury telling of a story that I felt no conviction to. As cliché as it sounds, the stars had to line up, the epiphany had to be a blare of trumpet sounds, and I could only heed the advice the site was giving me.
Clichés are clichés because they are mostly true. We are told to avoid them, but sometimes they are unavoidable as the bottom of your quadruple shot latte during production week.

Sound advice from seasoned veterans was akin to what it was like to train for a marathon. Run long, finish strong. You get what you put into it. Keep a schedule, so your body will be ready for race day. Again, another cliché, but this has all been done before. Professors have told us to be wary of deadlines because they do sneak up on you. I was well aware of this fact. I was racing against time. I was burning a candle at both ends. The lights were on, but no one was home. I could not do what was told of me because I had yet to feel conviction as to why I should be pacing myself to the finish line. Until there was reason behind my thesis and it would refrain from being relatively moot, then I could proceed and start reaching for that goal. I would be kicking myself for not properly training or not setting my thesis up properly, but it is hard to do something that you do not feel passionately about.

Needless to say, it gave me the burden of freedom because I was not bogged down by my indecisive limitations. By some miracle, spring semester I would have made up my mind because the second I turned in my binder at the end of fall semester, I knew I would change it. How can we write what we are going to do and not expect a drastic result in the time it takes to review? Practicing what we preach is not as realistic as an inspection of what we have done. How can we reveal what we actually have done and what we will do without actually making something tangible? Things are not randomized and sometimes they are just unaccountable ideas that eventually have to be obligated to stand alone.
I have lived in the Twin Cities for the majority of my life and have witnessed and participated in various traditions that are part of the greater Twin Cities area. I was always aware of the Milling District of the Mississippi River Front due to the Twin Cities Marathon, the Guthrie, Stone Arch Bridge, etc., but was never introduced to its potential until I ran three important races in my life.

The Twin Cities ten miler introduced me to the Washburn A Mill complex, the Red/White and Boom half marathon introduced me to the Pillsbury A Mill Complex, and it wasn't until I finished the Twin Cities marathon that I tied the cultural hub together and chose my site that has been living in the reservoirs of my mind for such a long time. When I mean introduced, I mean how else are you going to occupy your mind when you are pushing your body to the limits? The brain tries to shut off anything that brings them back to the thought of stopping and therefore the subconscious mind was designing as its body was pounding the pavement.

Minneapolis, Minnesota is named as the “City of Lakes” or “Mill City” due to its Milling District which was once a profitable contender for flour production in the United States. The city has evolved through the short time it has been designated as a city. The city’s worth and sense of place is engrained in the forms of the city.

Fort Snelling, now a Minnesota State Park, which was completed under the command of Colonel Josiah Snelling, completed the barracks and some of the surrounding mills in 1823. Due to some interesting loopholes of governmental power, the treaty with the Dakotas to secure land for entrepreneurs wishing to use the river turned out to be successful for those wishing to exploit the power of the river. A man such as Franklin Steele procured a piece of land from the treaty in 1838 and proceeded to grow a sawmill business in the next decade (Pennefeather 2003).
Through this event, businesses were changing the falls of Saint Anthony to be a hub of lumber. Ramifications of the lumber were seen in the northern forests near Itasca. The large disregard to the future of Minnesota’s resources was not noticed until much later. The annual output in 1856 of lumber was twelve million board feet. Companies changed the face of the coniferous region of northern Minnesota. However, in 1856 the annual output was about twelve million board feet.

With the known potential of what the power of the area of St. Anthony’s Falls were recorded, it had be compared to the capacity of Lowell, Massachusetts’ textile business. It was until around the 1870’s that textile mills came to fruition. Northern Star Woolen Mill, a notable company was built in 1864, but went bankrupt in 1876. Later, Minneapolis Mill Company bought the company and rose well until 1940’s.

During this time St. Anthony Falls Water Power Company was building canals in 1857 to bring the power of the river closer to the mills. By 1876 there were 18 mills manufacturing goods in the area. Minneapolis was where the first hydroelectric station (Pennefeather 2003).

In the 1880’s, Minneapolis was known as the “Flour Milling Capital of the World.” The industry around the falls attracted so many workers that the city grew 350 percent in the next ten years. In 1883 James J. Hill had the Stone Arch Bridge to be constructed. The area was prospering. Later as the bubble would burst in production of milling, it would decline, only to be brought up again in various real estate ventures and museums.

Washburn A Mill was designed by Austrian architect William de la Barre and was built in 1878 where the site fell victim to an explosion due to loose flour in the air. At the time this building was the most advanced in the region. In its peak, the production was about 12 million loaves per day (El-Hai 1996).
After a couple of years of prosperity, the building exploded again in 1928. And after World War I, production began to decline. Finally, the mill was closed in 1965. In 1983, it was designated a National Historical Landmark.

If this site has not suffered enough, it was destroyed another time in 1991. The ruin that was left to what it is now. Meyer, Schere, and Rockcastle of Minneapolis designed the Mill City Museum. The design was to preserve the integrity of the mill and its value to the city.

“Our design philosophy was to do everything the way the millers did—work with simple materials that are readily available. Concrete, Steel, Wood, and Glass.” (LeFevre 2004). The power of the river provided reached its peak in 1920. The Washburn A Mill (now the Mill City Museum) alone produced one million pounds of flour a day. After 1930, the mill district declined as Buffalo, New York’s area increased its production and became a contender.

The fact that the shoreline of the Mississippi was comprised of mostly sandstone and limestone made it easier for the building process to be a lot easier. Due to this fact, the digging of foundations was of an easier process. It was also showing evidence in the falls of St. Anthony.

The falls were comprised of a top layer of strong limestone, but underneath was sandstone. Under the strong current of the Mississippi it was losing its structural integrity. In 1869 there was a plea for a bonding bill to save the falls. As seen today, the falls is entirely man made.

There are two notable mill areas in the St. Anthony Falls area. Pillsbury A Mill on the west bank and Washburn A Mill on the east bank. The building stands at seven stories. C. A. Pillsbury Company was formed in 1871 by Charles A Pillsbury with his brother John A Pillsbury and his uncle J.S. Pillsbury. By
1882 Pillsbury A Mill’s capacity was 5,107 barrels per day was the largest in the world. The Pillsbury A Mill was the first building to have electric lighting in the Mill City area.

Washburn, Crosby and Co was formed in 1877 by Cadwallader C Washburn and John Crosby along with George Christian and W. H. Dunwoody. After winning a competition in 1880 the company was coined the “Gold Medal Flour” and was given national success (Pennefeather 2003). The Washburn A Mill covered 13,800 square feet. The limestone walls rose to 7.5 stories. The mill placed its water wheels 45 feet below and imported milling equipment from Austria (El-Hai 1996).

At 7pm on May 2, 1878, sparks from the grinding stone had ignited flour from the air. It lifted the roof (weighing tons) 500 feet into the air. It started other fires and damaged 6 other mills. The ruins reportedly smoldered for another month. The new mill by the Austrian architect was bigger and Washburn made sure it included dust collection.

The scenic surroundings of St. Anthony falls have transformed from a place of spiritual guidance and awe, to a bolstering industrial milling district to now an up and coming respectable and much sought after development.

This isn’t new information to me, but I am amazed by the discoveries I’ve made in Minneapolis. The connection to the river is strong. As we find ourselves gravitating to bodies of water. I’ve never known the city as an industrial area; I was just a little kid when the Pillsbury Dough Boy mascot was wandering through crowds of kids at the Twin Cities Marathon. I was still a kid when it got sold to General Mills and in the end the prosperity of the mill seemed to go with it.
This thesis project will largely generated by the context of the site. In order for the project to do well, it must focus on examining the site and its history. Instead of ignoring the existing structures, it is (for this time) important to assess the justification of the structures. It is important to look back at the beginning of the site and understand the physiological and cultural histories of the area of St. Anthony Fall’s district.

Furthermore, to understand that Minneapolis’ Mill City is a direct reflection on the people and its culture. Through that effect it will also provide a translation to Minnesota and the Mississippi. A lot of towns that are formed along the river they owe their prosperity to the origins of its production.

This area, like a lot of regions in the United States has a sordid past of dealing with the Native Americans. Mostly, the Ojibwa and the Dakota lived in this area and maintained their land until the treaty forced them off the east and west banks. The land did not have the western thought of ownership; so therefore, due to rhetoric it was essentially for all intents and purposes unclaimed. The treaty was used as a way to present a formal paper trail of ownership. Entrepreneurs coming to Minneapolis realized the power of the unlimited option, legend was born (Pennefeather 2003).

With the enticing natural raw power of the river, Minneapolis was a contender for the established towns out east (Pennefeather 2003).

We find it necessary for transport to harness the power of the river. It provides transport of goods and the value of using natural resources was beneficial to start a town of millers.

In 1680 when Father Hennepin wrote (a slightly exaggerated account of the falls, it
started a catalyst of what could happen to this area (Pennefeather 2003).

The site was originally a sacred place for the Native Americans (Pennefeather 2003). To entrepreneurs and industrialists, to now high end lofts that is similar to the style of the SoHo district in New York City (Gratz 2000). Maybe with this trend the site is intended to be given a luster that the dust from the mill couldn’t be seen. Once the clouds dissipated, the glory of the Mississippi could be altered once again just as it will continue to do so. We, however, cannot see the definite future, so we speculate and embrace the unknown.
**Historical Summary:**

I've always enjoyed poems because of the endless imagination that was left for me to acknowledge. The point and interpretation left to the individual that would read this poem. The theory or moral is not ostentatious. It is not boastful (usually) and it is particularly waiting for a response. I found Robert Frost's poem *Stopping by Woods on a Snowy Evening* to be similar to how I discovered my site and how I progressed in understanding.

"Whose woods these are I think I know" (Frost 1998).

I thought I knew my site because I would see it often as I would go to work in the summer. I saw it as a structure that represented Minneapolis. I felt like I knew it as Robert Frost knew his neighbor in the poem. It was not until I spent the careful time and attention to the site that I realized that I did not know the site at all. I could spend hours in the library studying dates, events and names. I could know everything that there is to know about what happened to the Mill City, but all of this is pointless unless I can put all my knowledge to use and set myself up in the presence of the site. Comprehension and retention of comprehension is something that must come through time.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.
(Frost, 1998)
As I looked closely, I noticed that there was a lot more to the site that I did not know. There are discoveries that could not have been made unless I was there at this specific moment in school or life. Revelations that were made by quiet observance whatever that seems to mean. Until I was ready to maintain an active part in the story, I needed to remain cautious of its history. To understand its history is not just to be knowledgeable of its facts, but to see it transpiring before oneself through imagination and memory.

All are architects of Fate,
Working in these walls of Time;
Some with massive deeds and great,
Some with ornaments of rhyme.

[...]

For the structure that we raise,
Time is with materials filled;
Our today’s and yesterdays
Are the blocks with which we build.

(Longfellow 1998).

Henry Wadsworth Longfellow’s Poem The Builders, is something that I look to as a reflection as to how even at the time it was written, people were still analyzing the buildings that were being built now and comparing them to those that were built before. We always think that they did things so much better back then. However, we cannot go back there. Time is constant, it is moving forward.

It is hard to see such things as craft of buildings go to waste. The knowledge stagnate in the tomb of its creation, but sooner or later knowledge will reprise itself and new creations will be built in hopeful determination.
GOALS

ACADEMIC
In my academic setting, I hope to work the way that I have always wanted to and that is in constant fabrication of making. The value of production is diminished into a segment of a few short weeks. This results in things that can be easily put off. What if that production never ended? In thinking that the use of constant making will result in finalized products in their own right. They will show that high caliber work can and should be expected even in the simplest of configurations. Things like documentations should be considered in high caliber category as well.

I hope to write and reflect upon what I have done. I understand that as design students, it has been widely known to detest reading and writing, but I find it another useful medium or media to understand our iterations.

I’ve discovered that a lot of us, based on our own life stories, have developed a style unique to ourselves. Yes, some of us get compared to this or that, but it is still unique as long as our hand has held a part in it. I used to get irritated with that fact, but with writing it can be another most useful documentation method. Also, a means to organize what I do and how it can be explained easily.

A merging of the various medias is again what I have exhaustively described as an underlying tone with my projective thesis.

PROFESSIONAL

I hope to produce something that can show my qualities and skills in a way that I can look back and understand. Hopefully.

PERSONAL

I feel that academic and personal are intertwined. Personally, I hope to grow as a designer and understand every detail of my building. I want to know my building as well as I know my site. We will only have a few months to decide which direction to go and decisions will have to be made. I hope I can be more decisive than I’ve been, but I could argue with the matter and issue of that statement. I think all of us want to take a step back and admire our hard work and feel accomplished to what we have done. If not then, at least not feel ashamed and embarrassed. I also hope for my project to be understood. I have a hard time trying to explain what it is that I do and why I do it. I hope that writing and using photography will help with those who do not comprehend what I am doing. I am including myself in that statement as well.

I also hope to finish. With that, not collapse under the stress and exhaustion. I suppose that is what coffee and running are for. I guess, if I don’t get an ulcer by then.
SITE ANALYSIS

I was introduced to the site and its qualities when I ran the half marathon this summer there. I just got my Nikon FG two weeks prior and I was getting tired of photographing around my house. There are only so many photos you can take of fire hydrants and flowers.

The only catch was that I was too tired after the race to even thinking about doing anything but crawl in a ball and eat my complimentary orange. I still wanted to visit the site again because I would not stop thinking about the area after I left it to go back home.

I visited the site again in October, the sun was shining its golden glow onto the buildings and the details of the bricks were telling the story I wanted to hear. I was not even sure it was my site, but after crawling through some rubble and finding a homeless person’s lair I knew it had to be. After seeing this, I knew this is what character my site needed to represent. Dirtiness, grime, useless television sets, and discarded pastic alcohol bottles. This site had just the right amount of perfection. The structures where fascinating. A lot of them were relatively structurally sound, except the site was unkempt. Weeds were growing everywhere. Rubble was pushed around. Graffiti was either artfully installed or shamefully placed. As well as cartakers would decided which art would be kept and painted over. It was a cultural gallery of the people. The A Mill has gone under various structural supports from both the front and back, but sadly a lot of the windows have been broken. It is a broken site. A ruin of what once was. I loved it just the same.

I discovered that the site still had the service railroad going through the middle of the mills. Almost all of them are covered in weeds or incorporated into the sidewalk.
The most interesting enigma about the site is that it has a wind tunnel effect. There is a point in-between the red brick building and the white where the wind picks up when there was never a breeze to begin with. After you pass through that point, the vortex or tunnel is not there anymore. The second time I visited the site, I smelled the Mississippi. The odor that I familiarize myself with rancid. I know stories of the Mississippi where things like washing machines were dumped and by products of industrialization were dipped. One avoids taking a dip in the Mississippi in around that area. If one wants to swim, they don’t.

The site is relatively quiet and void of most traffic. You hear and see the new 35W bridge and the now pedestrian and bike path of the Stone Arch Bridge. The falls provide an excellent quite noise.

Nearby the site is called the Hennepin Island Park where people usually park at the site, explore the site a bit, then wander the park with their dog, and walk across the Stone Arch bridge. This area is usually full of people doing various activities.

The site is boarded up and the majority of buildings are seeking renovation. No trespassing signs are ignored. Pillsbury A Mill has a fence around it due to the fact that it is registered as a risk of being destroyed from various vagrants parading though the locale at night.

When one walks along Main Street, the rest of the area has been renovated and not even a block away there is a Dunn Brothers. Somehow this building has avoided some sort change from being abandoned in 2003.
VIEWS AND VISTAS
Built Features
Light Quality

- Taken on a sunny late afternoon on ISO 100 film
- Taken on a cloudy late afternoon ISO 400
Wind

The site has a very interesting characteristic where it could be a lack of wind, but when an individual walks past the highlighted area it turns into a very concentrated wind tunnel. It is strongest when it is underneath the connecting grainbelt. It’s nice when the wind wafts the pungent acrid smell from the mighty Mississippi.
Human Intervention

The site is adjacent to Minneapolis’ historical warehouse epicenter. It’s were the Red, White & Boom Half Marathon begins which the author ran (and enjoyed). It’s an anchor for the Father Hennepin Park and further exploration for visitors.

Currently, this site is not used by anyone besides homeless people, and senior picture photographers. Oh, and the author for her assignment in a photography seminar.

Besides that, the site has plans to be a high end apartment complex in 2013. Relatively depressing due to the fact that the majority of the historical pieces will be demolished or made a mockery of with brick veneer because we currently don’t have enough.
There isn’t much stress on the site because it hasn’t been in use since 2003.

The site is more of a ruin, almost like Athens where a rock could be overturned and reveal the next Sophocles play except not really.

The site is void of ‘natural elements’ besides weeds. The ‘A Mill’ building is currently showing more wear than the other buildings. There is no erosion on this site, but there is evidence of the river changing the pathways to the base of the river. One boardwalk is currently closed by the Stone Arch Bridge.
This soil survey was taken from Web Soil Survey. The majority of this area had geological sediments like limestone and sandstone. It is widely known around the area from locals.

The description of the bedrock Hubbard which is the majority of what is at the site. The slope ranges from 0 to 8 percent. It is about 40-80 inches to lithic bedrock. The dept of the water table is about 80 inches. The landform is stream (or in this case—river) terrace. The parent material is sandy outwash over bedrock. From 0-23 inches it is loamy sand. From 23-60 inches it is sand. From 60-80 inches you hit unweathered bedrock. The elevation is at 660ft to 1,640 above sea level.
VEHICULAR TRAFFIC, PEDESTRIAN TRAFFIC, NOISE, AND UTILITIES
SLOPE OF THE SITE

This is a view to the North West, bisecting my site. The right portion has a higher elevation than the left.
SITE RECONNAISSANCE
Climate Data

Average Temperature

March | June | September | December

Daily High
Average
Daily Low
United States Average

20°F
40°F
60°F
80°F

Humidity

March | June | September | December

City Morning
City Afternoon

40%
60%
80%
100%

Precipitation

March | June | September | December

United States Average
City Average

2 inches
4 inches
6 inches
**Sun Path and Shading**

Viewing to the North West on Winter Solstice
Programmatic Requirements

Businesses 7 businesses each at 225 square feet for a total of 1,575 square feet.

Computer Room 225 square feet

Mechanical 160 square feet

Circulation 2,775 square feet

Work Area 420 square feet

Bathrooms 225 square feet

Multi-Use/Conference Room 360 square feet

Kitchen 120 square feet

Footprint The building’s footprint is 2,160 square feet.

Total 6,480 square feet
**PROCESS**

Hamlet  Alas, poor Yorick! I knew him, Horatio (Shakespeare 1963).

We have left the realm of trifles and entered engrossing confusion.

My design was inspired by the wind tunnel effect that was created by the structures on the site. I imagined the hustle and bustle of the mill. I was inspired from the stories being told of who lived and worked in this area. I imagined a young man rushing from Pillsbury A Mill to the ‘White Silo’ (as I have coined it due to the fact that no one seems to have named it and no one wants anything to do with it) while this young man was rushing past other workers, a gust of wind picked up and scattered his papers. I proceeded to become obsessed with that image in my mind until I finally was able to record a means of graphically representing it.

I became interested in this supposed ‘negative space’ of this White Silo. What was in it now that all the produce is gone? I started giving it anthropomorphic tendencies. This unattainable building that no one wanted to give a future was something that I could not let go. I felt bad for my friend and I had to do something about it.
I drew together this storyboard idea, but until I was going to make a video or some sort of stop motion photography then nothing would happen.

I became interested in how Photoshop can be a useful tool. In this case, it reduced the clutter of the image that I felt I would not be able to see. What I was trying to look for was a way in which my building could be translated into some sort of paper toss.
I pulled this graphic from the images that I made from the stills.
The existing railroad was something that I was interested in on the site. As a certain aesthetic, but also as a means to adaptively re-use the site. Most railroad lines are either left alone or turned into bike trails like the Mesabi up in Northern Minnesota. I think through drawings and through this I understood the spacial relationships of the buildings.
Rest on the footings of the railroad.
In pertaining to Aristotle’s truth

The truth of the process is revealed over the progression of time

The truth of the object is revealed by memory of a perceived space.

The perceived space is held up by imagination of a memory.

In pertaining to Heidegger’s ‘Dwell’—the narrative is revealed only until the object manifests itself. The object is then upon created by

The essence of the object is translated such as energy into form— not all of it proceeds.

This was the result of the bike ride going to studio and I couldn’t find my sketchbook.
No, madam. I know not seems.
I comprised a lot of my process and site analysis through stop motion photography and some video. It is stitched together on this video.
‘Final Drawings’

That did not get the cut
‘Final Drawings’
MODELS AND DISPLAY
“And now, Harry, let us step out into the night and pursue that flighty temptress, adventure.”– Albus Dumbledore.
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