



# organic branding

promoting and enhancing organic processes  
through design

miriah wright  
thesis | spring 2013





# organic branding

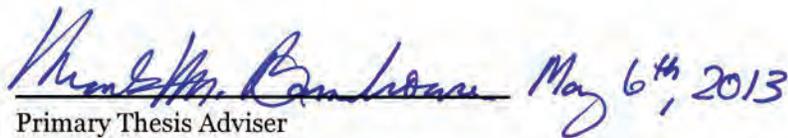
## **promoting and enhancing organic processes through design**

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  
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# abstract



This thesis, Organic Branding, provides answers to the question, “Can interactive and organic product’s processes be promoted or enhanced by architecture?” The typology is an 81,000 square foot innovative urban, mixed-use winery in downtown Minneapolis, Minnesota in close proximity to the Metrodome and Nicollet Mall. The guiding idea is that “Holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.” This project is justified in that, “In recent years, the demand of locally grown organic goods has skyrocketed. Along with tangible goods, the demand of relating brands to their brick-and-mortar stores is on the rise. This combination promotes an overall identifiable and sustainable business. An urban winery brings a new ecology to the city, promotes staying local, and maintains itself with a branded business model intertwined with architecture.” The theoretical premise, unifying idea, and problem statement were researched through the Mixed Method, Quantitative Qualitative Approach while following a Concurrent Transformative Strategy.



## key words

viticulture  
winery  
organic  
sustainable  
architectural branding  
urban  
holistic  
Minneapolis  
local  
promote  
enhance  
processes







# problem statement

---

Can interactive and organic product's processes be promoted or enhanced by architecture?

# statement of intent



# statement of intent



## typology

urban, mixed-use winery



## theoretical premise/unifying idea

### claim

Architecture can promote and enhance the processes of organic products through holistic branding and sustainable design strategies.

### premises

#### actor

Architecture helps define business identity. “Architecture plays a vital role in this equation by not only confin[ing] customer experience, but also defin[ing] it” (Talk Girl, 2009).

#### action

“Architectural branding adds significant value when the building is in line with the other aspects of branding, making the overall effect greater than the sum of its parts” (Talk Girl, 2009).

#### object

An urban organic winery in downtown Minneapolis can promote its processes and other local growers’ products by pursuing holistic design.

#### manner

This new urban wine initiative must connect to organic processing of other products as well as its own through holistic branding and sustainable design strategies.

### unifying idea

Holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.



## project justification

In recent years, the demand of locally grown organic goods has skyrocketed. Along with tangible goods, the demand of relating brands to their brick-and-mortar stores is on the rise. This combination promotes an overall identifiable and sustainable business. An urban winery brings a new ecology to the city, promotes staying local, and maintains itself with a branded business model intertwined with architecture.

# the proposal

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Today, marketing can make or break a business. This is easy to see with the competition in today's economy. From marketing oneself on the job hunt to marketing to potential business clients, thinking about the whole package is quintessential in the business world. The marketing genius behind Coca-Cola in the 1990s, Marc Gobé, thinks "Branding bridges the gap between the provider and the receiver - between authority and freedom. It is about trust and dialogue." This is exactly where architecture has the opportunity to have an impact in the small or large business sector.

Through holistic branding, a business has the opportunity to sustain itself. With firms at the forefront of "architectural branding," this notion has opened up numerous job opportunities and business ventures for the slow economic drought in the field of architecture. Small businesses in particular are facing these issues of brand enhancement.

Many brands today stop at a label. This is fine for generic industrialized products, such as soap, but when it comes to products that have a history of being interactive and a high desire for quality, people are more likely to support a business if they feel there is a value associated with the particular brand. An integration of architecture and branding can help enhance and add sustainable value to a business.

Having a "quick-up" building - one with little time spent on design and on spatial thoughts only to be quickly constructed - for the small local business owner doesn't always work with cut-throat competition. I believe that we, as architects, have the opportunity to reach out and help our clients not only have the building of their dreams, but through our design, the ability to maintain that business for many years to come. "Products fulfill needs, experiences fulfill desires (Gobé, 2009, p. xxx)." Up-and-coming businesses need our attention, especially those without a current identity.

Organic growers, at the local level, have exploded since the 1970s, but are still competing with the industrialized food system (Food Fight, 2008). With big-box discount stores selling their products for a fraction of

the price, consumers need a reason to buy local organic goods. This is where branding and architecture can help promote these business owners.

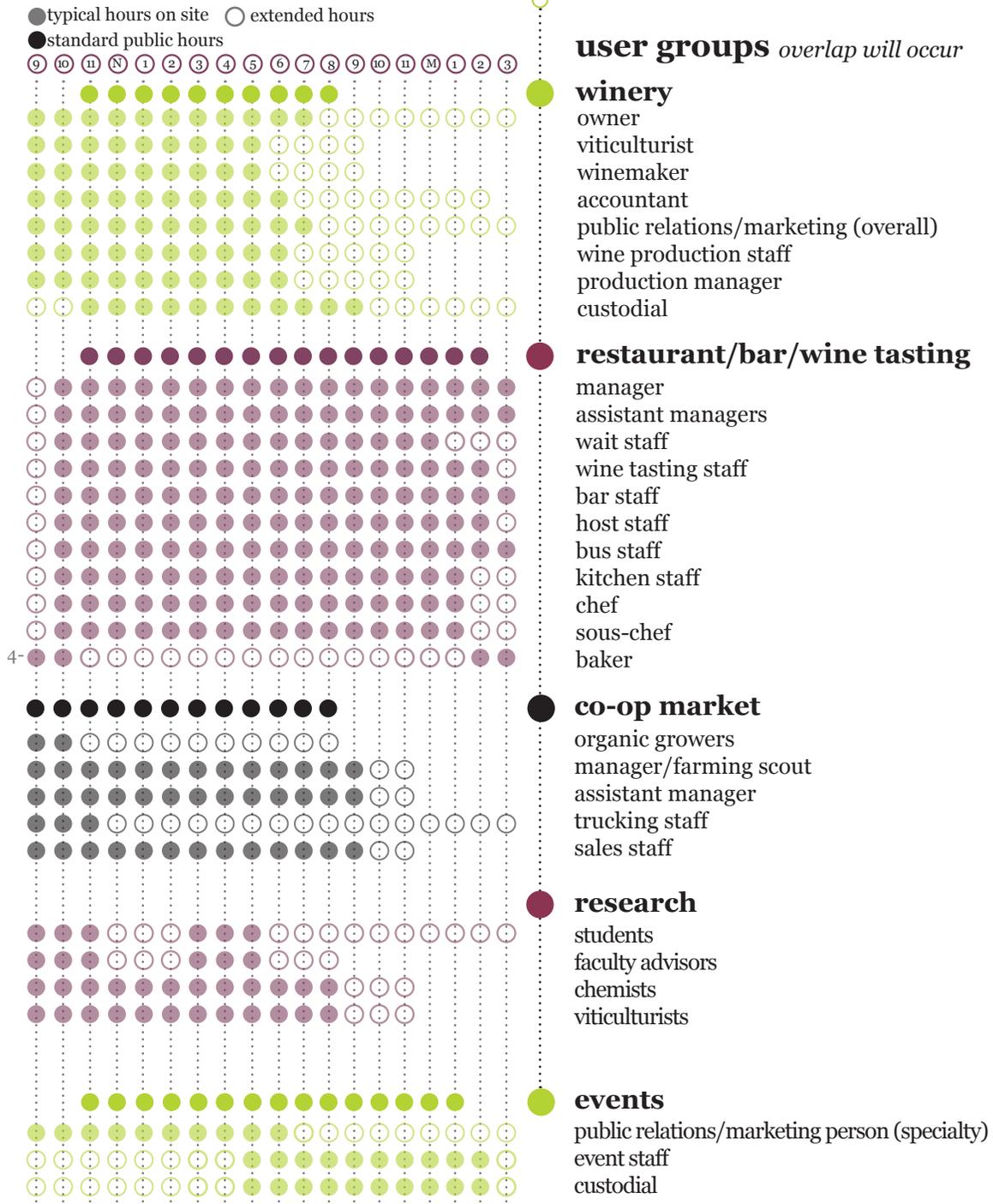
Organic wineries in particular provide various aspects to these branding business notions I have posed. It is a process that has a particular science and a necessary identity. It requires an integral place for these to take place. In the business of wine, there are particular processes that must take place before that bottle is placed on your table or in your shopping cart. The wine process involves growing, crushing, fermenting, bottling, corking, labeling, and finally presenting this product to the public. Once in the market, though, why does one choose a particular bottle at a liquor store? The label? If a brand is not already trusted, typically, the answer is actually yes. Graphic presentation plays a major element in how consumers select which brand they are going to purchase (Gobé, 2009). Similarly, architecture plays a major role in where consumers devote their time when it comes to boutique type stores. The atmosphere, sense of place, and experience all add to this value the architecture has associated with a particular brand.

In recent years, it has been possible to grow wine grapes in colder climates. With new research done by universities, new grape varieties are being tested and grown in the Midwest far away from the standard grape locations such as California. It is important to tap into the new-found culture this brings to the Midwest region in order to expand its business ventures.

Minnesota is known for its cold winters; Minneapolis is known for its rich culture. This metropolis has improved their sustainable abilities over the years with the light rail expansion, daily farmers markets, urban bicycle renting through Nice Ride Minnesota, and a pretty expansive public transportation system. Wineries in Minnesota are currently in the country. I would like to bring viticulture to the city to coincide with other local organic growers and combine them into one entity.

This project will be owned in its entirety by a private owner. The University of Minnesota will be allowed to fund a small satellite location for viticulture research at the urban winery. Said owner and representatives from the U of M Viticulture Department will oversee all of the design production. However, the owner will be the primary client during this process. They will also be the primary business owner and in charge of hiring their own staff for the business. The owner will hire a full-time management staff for the various business types in the building. A manager will be hired to oversee the co-op produce use in the restaurant. Separate assistant managers will be hired for: restaurant/bar/events, winery, and the co-op marketplace. The winery will require a full-time winemaker to test wine processing and invent wines. A full-time farming scout will also be hired to ensure that business with the local growers is kept professional and on good terms. It will also require a viticulturist to oversee the production of the grapes. In-house public relations and marketing persons will be vital to integrating each department under one label for the business brand and promoting them under one entity. They will also be in charge of planning and scheduling events that will take place at the building. Students and advisors from the University of Minnesota researching cold-viticulture in the state will be in the building during temporary hours for the purpose of discovering new grape varieties and experimenting with various processes. Chemistry and viticulture staff from the U of M will be on site continuing research throughout the day. The public will be able to access most spaces in the building whether for tours, events, or being a customer in the restaurant or market.

# user-client description



## ● winery

The winery will be the main space of the project. It is where the wine processing takes place. It will mostly be privately accessible during the average work-day. However, the public will be allowed in these spaces when guided tours are scheduled and visible in part through the building's design.

### Spaces Required:

- fermenting tank room
- winemaker lab space
- barrel storage cellar
- bottling and labeling space
- bottle storage
- private wine-tasting room
- public wine-mixing space

## ● restaurant

The restaurant will be another major area of the project. The public will eat the local organic foods prepared by the chefs here. Chefs have the opportunity to make new menu dishes based on what season it is and what is freshly entering the restaurant. This is also where some of the more casual wine-tasting for the winery will take place. The restaurant shall be able to transform into the event center.

### Spaces Required:

- waiting area
- seating
- restaurant - bar
- wine-tasting - bar
- roof-top garden
- kitchen
- laboratory



## major project elements

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### ● co-op market

The market is where the public has the opportunity to purchase the organic products that the restaurant served. It is also where the wine can be purchased as well as ingredients to aid with “make-at-home” recipes. There will be a gallery to inform the public about where their local food comes from.

Spaces Required:

sales floor  
food prep  
gallery

### ● u.m. research

The University of Minnesota will house a satellite viticulture research facility in the building. They will aid in the research and production of new grape varieties and discover new processing avenues.

Spaces Required:

laboratory  
prep  
computer room

### ● overlap

Other major project elements in this project overlap across all of the four disciplines. Although they are not major in appearance, they keep the building in working order.

Spaces Required:

vestibule  
entrance space  
private offices  
meeting rooms  
administration  
mechanical  
circulation  
(food, other) storage  
public/private restrooms  
transformable event space  
truck dock  
grape trees/vines: landscaping (exterior)

## region:

The Upper Midwest portion of the United States lies at about the same longitude as the primary European grape-growing regions such as France and Spain. The region has developed rapidly over the years in the amount of vineyards it contains with many thanks to the University of Minnesota for their cold-grape variety research and development. In 32 years, Minnesota gained 24 wineries (Dr. Gartner, 2008). This area of the country also houses some of the highest temperature swings in the country with hot summers and below zero winters.

## Upper Midwest : Minnesota



### Hennepin County

The site is located within Hennepin County, Minnesota. According to the Hennepin County Fast Facts website, it is home to the highest population, budget, and estimated property value in the state. This region contains roughly 1.2 million residents, which is about 22 percent of Minnesota's population. It also contains the Metropolitan Airport. Hennepin County is also racially and ethnically diverse, containing about, "40 percent of the state's non-white and foreign-born populations." The median family income is around \$61,387 and the median age is 38. The county is also recognized nationally as a leader in environmental protection such as a large Green Government program including, "waste reduction, recycling, environmentally preferable purchasing, green building design, and energy conservation" (Hennepin County Public Affairs, 2012).

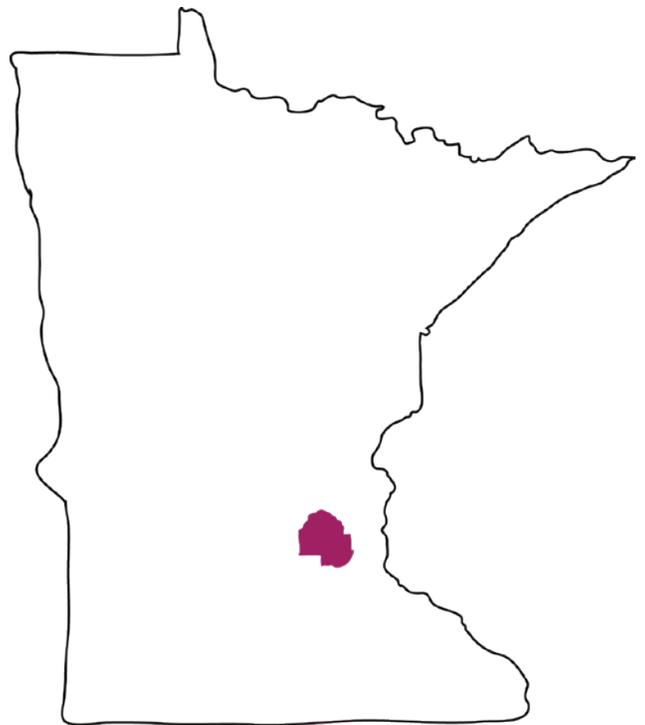




figure 1: M. Wright, 2012



figure 2: M. Wright, 2012

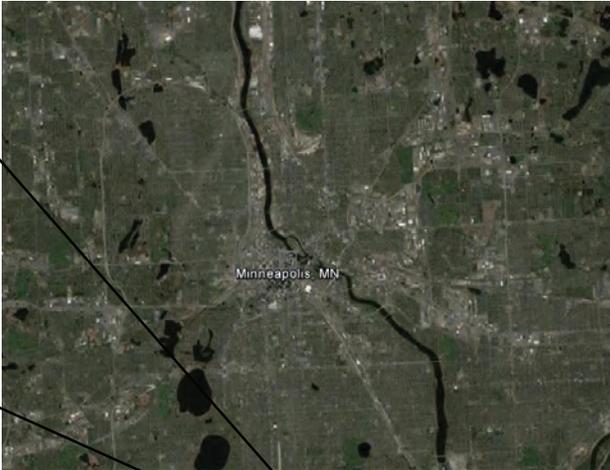


figure 3: M. Wright, 2012



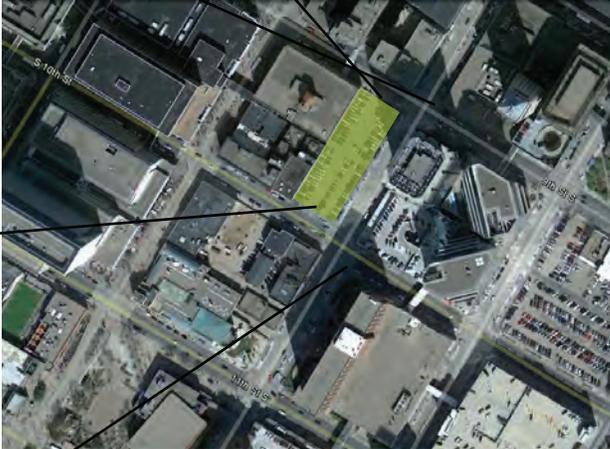
figure 4: M. Wright, 2012

## site information:micro



### city: minneapolis

Minnesota has many rural areas in the state, much like my home state of North Dakota. However, Minnesota is filled with rich cultures and diversity in its largest metropolis of Minneapolis. This diversity and social culture was very important in selecting the site for a local urban winery.



### site: 9th street s/marquette ave.

The downtown offers many sustainable opportunities, and business opportunities are more abundant. The site needed to be accessible to passerbyers, those living or working in close proximity, and those visiting. The particular site chosen offers ample sunlight during a majority of the day, is in close proximity to several tourist hubs and parking ramps, in direct relation to a hotel, on several bus routes, and in walkable distance from the light rail. The character of the site offers a juxtaposition of modern and “vintage,” which is a key element for this thesis topic.

figure 5,6: courtesy of google earth, 2012



# project emphasis



## **unifying idea**

Holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.

## **focus**

This thesis will examine how architecture is valuable in promoting brand identity and in sustainably enhancing organic processes.

The major focus of this thesis is the promotion of the winery and enhancing its sustainable processes. The secondary focus is the promotion of the local organic growers within and through the winery. Thirdly, it is about the ability to sustain a regional business and product through research and design. Last, it is about how the overall processes of the winery and co-op come together to relate organically to the public which instills trust in the brand. All focuses are achievable through intertwined design of architecture and business.

## **conclusion**

“Design presents your public image and dictates perceptions...” (Aawen, n.d.). For this winery to succeed, it is necessary for all parts to relate to one another. The publics’ perceptions of this business rely on an emotional trust that is evoked through holistic design. “Branding bridges the gap between the provider and the receiver - between authority and freedom. It is about trust and dialogue” (Gobé, 2009, p. xxix).

This project responds to the local organic movement and promotes it in a single urban environment, bringing local growers together in one harmonious vision. Interaction with the organic products, whether in raw (grape events, produce) or processed form (wine, meal), plays a vital role for today’s public health and culture and the future success of the business.

● **qualitative analysis:**

This shall include research based on statistics and scientific data. These will be gathered from books and online and then carefully selected to portray the necessary items.

● **quantitative analysis:**

This research will be based on personal interviews, research, and first-hand observations. Researched items may be found via books and online and edited down after processing to only show the concise essentials.

● **graphic/digital analysis:**

Graphics and digital works that arise during research shall be reviewed and then processed as whether or not they are appropriate and relatable for this thesis project. These may include but are not limited to items for case studies, winery process research, analytical graphics, and charts.

● **documentation:**

The continuous process of documentation will take place through those forms listed on the adjacent page. Hand sketches shall be scanned into digital, various hand-notes could become typed, and digital/graphic items will be personally made whether as an individual idea or as a reproduction of research found via books and online. Those items not personally made shall be properly cited.

# proceeding plan



## **definition of research direction:**

Research will be conducted in the Theoretical Premise/ Unifying Idea, Project Typology, Historical Context, Site Analysis, and Programming Requirements.

## **design methodology plan:**

The design methodologies that will be used in this thesis are as follows:

- mixed method quantitative/qualitative analysis
- graphic analysis
- digital analysis
- interviews with a winemaker, winery owner, and specialized brand strategy design firms

## **design process documentation:**

This thesis will document and preserve the design process in a concurrent manner through:

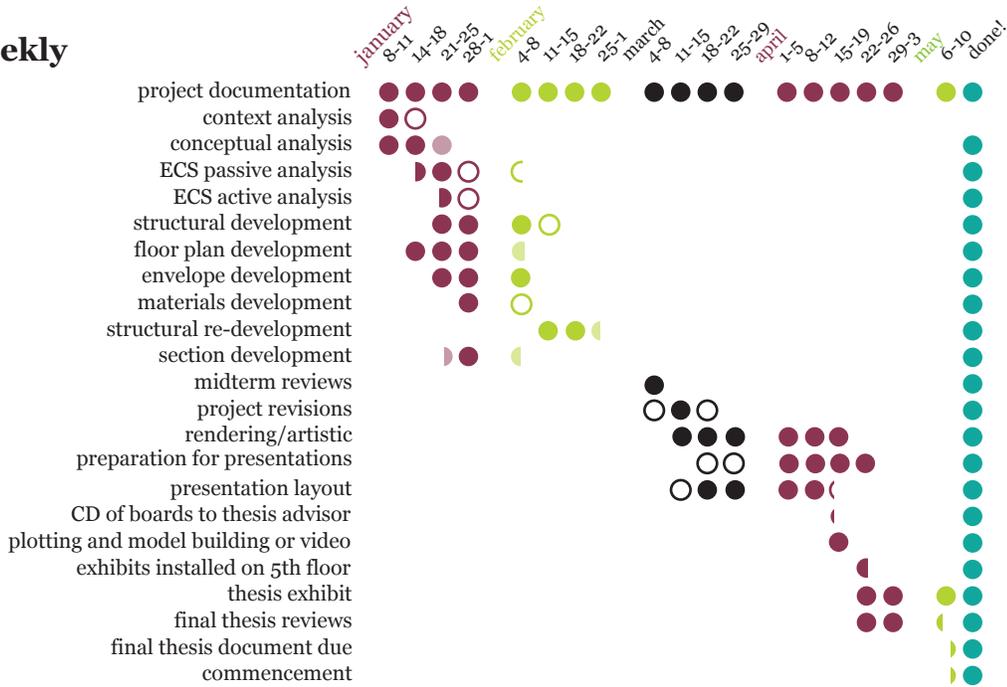
- hand sketches
- writing
- digital reproduction
- digital representation

This will be made available to scholars in the North Dakota State University Libraries Digital Collection in the Architecture Theses institutional repository.

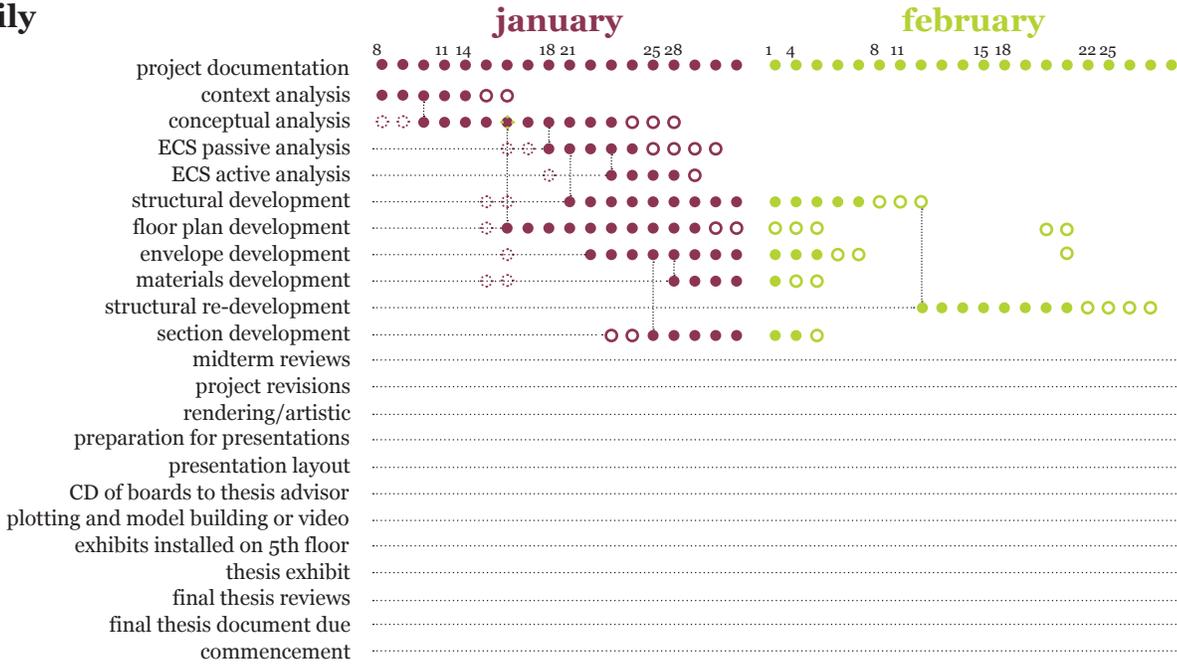
It shall be prepared for dates approved by the department.

The intended schedule for the Spring Semester's Design Project is presented in the graphic on the following page.

# weekly



# daily







# previous studio experience



## second year

fall 2008

*stephen wischer*

**tea house**

fargo, nd

**rowing house**

minneapolis, mn

spring 2009

*darryl booker*

**academy of dance**

fargo, nd

**dwelling**

cripple creek, co

## third year

fall 2009

*steve martens*

**nunavik aleut, inuit, thule, & athabaskan school**

iqaluit, nunavut

**fire station**

moorhead, mn

spring 2010

*david crutchfield/mike christenson*

**performing arts center**

austin, texas

**biker bar design competition: 3rd place**

regent, nd

**iterations**

## fourth year

fall 2011

*don faulkner*

**KKE**

**high rise**

san francisco, ca

spring 2012

*don faulkner/frank kratky*

**marvin windows design competition: 3rd place**

fargo, nd

**urban design**

kindred, nd

## fifth year

fall 2012

*mark barnhouse*

**water resource experiment station**

linton, nd

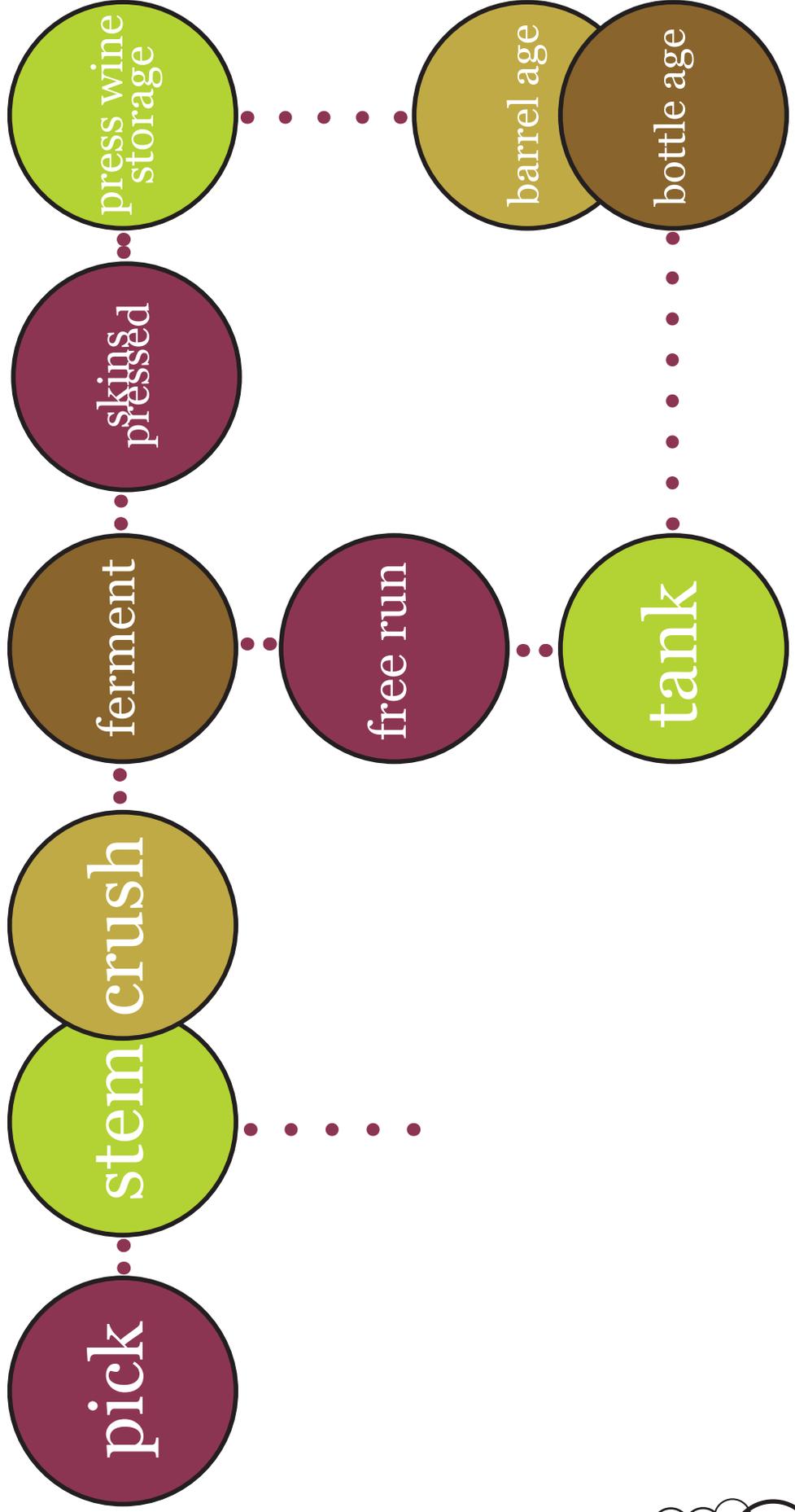


# program document

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# basic wine process



# research results & goals

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# theoretical premise research results



## unifying idea:

Holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.

**W**ine has been around for centuries. It is thought to have been around at least 8000 years, although that number is questionable (Wine and Society, 2006). Wine has a great history. People are amused by the notion that it was also viewed and consumed many thousand of years ago, and those ideas still influence our attitude towards wine today (Wine & Society, 2006, p. ix). Wine “is perhaps, more than any other drink (with the possible exception of tea), a product which has a substantial and far-ranging symbolic significance” (Wine & Society, 2006, p. 5). The fact that we see “how the production of wine itself shapes perceptions about the product, how the consumer may gain from it a range of meanings, and how society tries to control it” (Wine & Society, 2006, p. 6) is very important. Wine is a product with a process. It is a product with perception. It is a product with meaning. It is a product trying to be controlled by society. These points all relate directly to architecture. Architecture is a process, it is perceived differently by different people, it has meaning, and it is trying to be controlled by society. So for wine to relate to architecture, one needs to realize the relationship is feasible, it is not a random pairing. Wine depends on architecture to a certain extent. With technological advancements in wine processing and storage, it is ever more important for wineries to plan their building spaces properly to ensure correct processing and aging each time a wine is processed. To fail to produce wines properly means a failed business.

**O**rganic farming has been around since the dawning of time. Agriculture has been a part of life, as a source of food and a source of income for farmers. Initially, farming began as something one did for their own family. Industrial farming didn't come into the picture until much later, as we will see, but it forever changed how society views food. Wine and food go hand-in-hand and have through history. Today, local organic farming is making a comeback. By attaching itself to a winery, these organic foods can be promoted at the same time as the wine. Organic products working hand-in-hand will solidify the truth in the product and develop a sense of trust from consumers. This will lead to repeat business and brand equity for the products (Gobé, 2009).

**A**dding to the value of wine, food, and business, is branding. Branding is significant to this product because it displays the brands perception to the public. A wine bottle without a label is questionable. Who made it? Where did it come from? What type of wine is it? What would it pair with for a meal? What year was it made? But, most importantly, a label represents a way of business. What values do the winery hold dear to them, what do they want their brand to exemplify, what emotional response do they wish to arouse in the public? The same is very similar for food. Where did this come from? Where was it grown? Who grew it? Is it really organic? Again, architecture is very similar in question. Who designed it, what year, followed with what does this wish to exemplify and what emotion is evoked in the spaces? Is it honest? Therefore, slightly edited, this research shall aim to prove that holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their processes in an urban setting. First we must look to the issue of identity. Can architecture help define a business identity?

How does one define different types of architecture? Each typology has a different word associated with it. Each word represents an identity. When a person speaks of residential design, it comes with the identity of a home, whether single-family, multi-family, apartment, etc. Each word is associated with an immediate identity that architecture has created for it. Thinking about how architecture defines a word and how a word defines architecture can be a bit philosophical in nature; which came first, the chicken or the egg? Did someone build a home and call it such or was this location in which people dwelled known as a home prior to an actual structure being built? Either way, it is clear that we associate a word with architecture and it leaves an image we can associate in the future to that word.

Just as I have stated, architecture has helped define the identity of a word. Can it do more than that? In today's society, can architecture help define a business identity? Looking at this question generally, we notice that the added word 'business' can mean several things. Brand, market share, financial entity, and commercial are a few words associated with business. So, holistically speaking, can architecture help define each of these for a business as a whole? I believe it can and it has proven itself worthy. As previously mentioned, architecture itself is an identity. When combined with a known business, this identity has potential to increase value in that business. Each time someone says the key word, an association is made, an emotional response is occurring, and a connection occurs in the human mind. But what that identity is all has to make sense holistically in order to resonate with the public. That identity also must be associated with positivity and trust in order for consumers to connect a business to such an identity (Gobé, 2009).

In this thesis, the identity being defined through architecture is a winery. When someone says the word 'winery,' where do consumers minds jump? Probably

a rolling hills vineyard set in the countryside of France. Does everyone see a building in there, or just landscape? To most, they probably just see grape trees. To those in architecture or who appreciate it, they may picture a familiar or favorite winery. In architectural theory we have learned that architecture evokes emotion. Some say it is the "fourth dimension" of architecture. The bottom line is, the word winery creates an emotional response.

In the book *Emotional Branding*, Coca-Cola marketing genius Marc Gobé explains how branding is effective and how it must be treated to enhance a business's ability to gain consumers trust. By combining two emotional response systems, it is this thesis's duty to show that these connections can be made into one holistic powerhouse for a business. Architecture is to evoke a sense of emotion in those who visit it just as a brand is to do for consumers. When combined, these add brand equity, or recognition of an identity.

- .....
- **brands are...**
- 1. *the consumer's overall concept of what the product is*
  - 2. *the complete marketing mix (product, place, price, and promotion)*
  - 3. *a series of associations*
  - 4. *a way in which a product can be differentiated*
  - 5. *a process enabling consumers to short-circuit difficult consumption choices*
- .....

Figure xxx: What are Brands. Wine & Society, 2006

Branding has been around for a very long time. It has always been a way for the consumers to distinguish between products and the different businesses that sell them. In order for the public to buy something, they have to "believe" in it to a certain extent. For the generic-buying consumers, brand really does have little effect on their purchasing habits. But there are billions of people on

this planet, many of which are not strictly generic super-savers. People need a brand they can trust, a brand they can relate to, or a brand that looks like it has a high quality for the price - or a good value.

“In this hypercompetitive marketplace where goods or services alone are no longer enough to attract a new market or even to maintain existing markets or clients, I believe that it is the *emotional* aspect of products and their distribution systems that will be the key difference between a consumer’s ultimate choice and the price that they will pay” (Gobé, 2009, p. xviii).

Mark Gobé could be classified as a branding/marketing genius. He has worked for Coca-Cola and helped them sustain the image they still have today. Gobé understands that it is the consumer’s emotions that typically make purchases for people. If a person sees something that is in line with their emotions or if something causes pleasant emotions, this becomes the product of choice. He also understands there are basic rules to follow when considering how emotions will play a part in a brand compared to traditional concepts of branding. There are ‘Ten Commandments of Emotional Branding’ that Gobé follows:

1. From Consumers --> To People
2. From Product --> To Experience
3. From Honesty --> To Trust
4. From Quality --> To Preference
5. From Notoriety --> To Aspiration
6. From Identity --> To Personality
7. From Function --> To Feel
8. From Ubiquity --> To Presence
9. From Communication --> To Dialogue
10. From Service --> To Relationship

#### *Consumer --> People*

“Consumers buy, people live” (Gobé, 2009). The people buying products are often viewed as the “enemy” to the retailers, manufacturers, etc. Gobé knows that its people that are the best source for information, so this is a relationship that must be respected.

#### *Product --> Experience*

“Products fulfill needs, experiences fulfill desires” (Gobé, 2009). Consumers who make purchases based solely on need are typically driven by price and convenience. Experiences add value and therefore have established an emotional connection with the consumer in their memory that reaches beyond need. Products can “be old and new at the same time if it continues to have emotional relevance for consumers” (Gobé, 2009). This last statement is very crucial for a winery. Since wine has been around for thousands of years, it is an old product. However, it never fails to arouse an emotional response in consumers’ minds. This is part of the reason why wine is a timeless drink that has carried on through the years. It continues to have emotional relevance for consumers. In that aspect, wine can sell itself. But as Gobé said earlier, there are so many brands to distinguish themselves, in today’s society it is a necessity to keep a business afloat. Architecture can be that added value based on experience that helps establish an emotional connection to the winery.

#### *Honesty --> Trust*

“Honesty is expected. Trust is engaging and intimate. It needs to be earned” (Gobé, 2009). Brands are rated extremely fast. Since society today has placed higher standards on products for their environmental impact and we as public have established the need for a certain quality of life, products have very high standards to meet. This issue of trust with the consumer is “one of the most important values of a brand and it requires real effort

from corporations” (Gobé, 2009). When it comes to wine, trust is essential for repeat business. The initial first-time customer is unsure what to expect, so they will try the product. But a business cannot be sustained on first-time customers alone. A business needs a loyal customer base to sustain itself. These loyal customers also advertise the product for free to friends and family and this leads to more first-time purchasers and hopefully loyal customers. For this thesis, trust shall be established through the holistic design elements. From the food they serve, to the built environment the public eats in, and to the label on the bottle of wine, it shall all speak of one language to the consumer. If they believe it to be harmonious, trust will be established in the business.

#### *Quality --> Preference*

“Quality for the right price is a given today. Preference creates the sale” (Gobé, 2009). Quality is necessary for success, but it should be a given. Preference is the real connection to the consumer. Gobé gives an example of how Levi Strauss is a quality brand, but in recent years it is not a preferred brand any longer. On the other hand, most of Victoria’s Secret’s success can be associated with preference. The same can be true about wine. After a first-time customer tries the wine, if it is not preferred it will be less likely to be purchased by that customer again, or at least not as much as the preferred brand. If a retail environment is not preferred, even if the products are, this also can make for a bad equation. Personally, I can buy the same products at Wal-Mart that I can at Target for the most part, but I choose Target because I enjoy the clean atmosphere and brightly lit spaces. Having done a report on store layout, this also plays a role in how consumers select where to shop. Seeing these various aspects already make it necessary to incorporate holistic design into a new urban wine venture.

“...an effective brand helps to define a company’s worth, but with fast-moving consumer goods generally, gaining large market share may be its most important impact. However, with wine it may be slightly different. Drinkers may search out less well-known products for variety, even though they use traditional cues in order to rationalize their choices. They also stress that the fact that wine is an agricultural product, subject to the vagaries of weather and disease, means that it cannot be treated in the same way as merely manufactured products; controlling the brand is a tougher challenge... brand ‘hierarchies’ exist; country, region, domain, producer, distributor and retailer are in descending order of importance. Each stage of the hierarchy can provide an element of the total brand equity, because each stage can help to foster positive responses leading to brand attachment” (Wine & Society, 2006, p. 115).

As one can see from this quote, wine is “preferred” differently than other products. In order to succeed, this “preference” typically becomes interchangeable with “brand attachment.” As said earlier, people become first-time customers with wine more often than not. However, wineries themselves help promote their brand more and develop that necessary relationship with consumers so that preference can take precedence. By having somewhere to drink that specific wine, it becomes an emotional attachment based on overall experience and not solely on labels alone. Architectural branding links consumer to product by adding quality and preference.

#### *Notoriety --> Aspiration*

“Being known does not mean that you are loved” (Gobé, 2009)! This idea corresponds more heavily with emotional response and relates back to preference. For example, I know that Frei Brothers has a wonderful Petite Syrah wine. But, I can just as easily buy Yellow Tail’s version. However, my Mom was the one that told me about Frei Brothers, so I already have a deeper connection with that brand. (See how repeat customers work?) I know of Yellow

Tail because it is in every liquor store I go to, but I do not prefer it nor is its quality something that stirs a strong emotional response. This idea of aspiration further relates to architecture. Architecture is probably more inspiring than wine, to some extent. Being in a space that is inviting and has a particular mood is more aspiring than one that has been poorly designed.

#### *Identity --> Personality*

“Identity is recognition. Personality is about character and charisma” (Gobé, 2009)! As stated earlier, architecture can create a brand identity. This identity will move into personality. That’s part of the holistic package. If the spaces are to properly relate to the brand image, they need to have some personality in them. The personality and identity should be interchangeable to some degree. Although Gobé is speaking distinctly about various brands in this section, he mentioned that the identity is the first step. This is true. An identity needs to be established in order to create the added personality. The winery will need to exemplify itself through its identity and then further with its personality.

#### *Function --> Feel*

“The functionality of a product is about practical or superficial qualities only. Sensorial design is about experiences” (Gobé, 2009). Much like architecture, which comes first, form or function? Gobé believes that “functionality can become trite if its appearance and usage are not also designed for the senses” (Gobé, 2009). This argument is seen across the boards in architectural theory. What is a space if it is all function? What is a space if it is all form? The balance between the two is also necessary when it comes to branding. Wine in itself is a sensory product as it directly relates to all of our senses. People feel the grapes if they are part of harvest, they feel the bottle when it is ready to present. People then see the color of the wine as they hear it get poured into their wine glass.

Some smell the wine if they let it decant prior to drinking or are sampling or reviewing. Then, the epitome of wine, the taste. The same senses are engaged when it comes to food. People growing the food touch it, people buying it at a farmer’s market feel it in the raw stage as well. One can hear the crunch of a carrot or the cutting board dicing the produce, each with its own sound. In some cuisine, the sound of silence is also associated with food. People talk until the food comes, then it usually is fairly quiet the first few minutes while people take their first bites. Consumers see the food as presented by the chef, smell it, and then taste it. These sense-invigorating products create memories in the minds of consumers and whether they were pleasant or not. It has been said that scent is one of the most memory-related senses. If they are good, good memories shall be established in the brain. By combining the elements of the local food market and wine, this will also help invigorate the senses of customers and lead to several emotional responses at the winery. A building that embodies these senses, that is designed to promote them, is a form of holistic design that again will add value to the overall brand and experience.

#### *Ubiquity --> Presence*

“Ubiquity is seen. Emotional presence is felt” (Gobé, 2009). Making a lasting connection with a brand is more important than making a lot of them. Quality over quantity. In fact, “no other product type (with the exception of women’s clothing) offers such a range” as wine (Wine & Society, 2006, p. 117). This makes a wine brand’s presence even more important than other products. There are brands that are plastered everywhere, but if they are not memorable, if they don’t have a presence, they are easily shrugged away. The ability to connect holistically from brand to architecture can help tighten the apparent need for quantity. By having one entity which all qualitative items exist, it will have more of an impact on consumers.

In fact, as research will later show, the small and “special edition” quantities of wine actually have been known to have a greater value than mass produced wines. The wine available in this lone establishment will exemplify that quality over quantity is part of their value system and be another reason consumers trust this business.

#### *Communication --> Dialogue*

“Communication is telling. Dialogue is sharing” (Gobé, 2009). Although this section is hard to relate to this thesis, it is important to note that Gobé speaks of the relationship with the consumer. In this thesis, it is very important to keep lines of dialogue between the organic farmers in the area and the owner. Keeping relations tight is essential to knowing what products are coming in that day or week or what to expect the next month. Sharing how the idea of organic food and the consumer relate to one another is also very important. Through holistic design, the two entities of wine and food must communicate. The business must communicate with the growers and consumers to see how each aspect of the process is being perceived. To maintain trust, this dialogue between this business and consumers can be exhibited in a gallery that explains to the consumers where the business’s products are coming from and how they are produced. Architecture designed as a brand communicates just as much as words. By showing the processing through the architectural design, it opens a dialogue with the community and consumers. It connects the typical miscommunication issues of trust, values, and origin of the products with the consumer.

#### *Service --> Relationship*

“Service is selling. Relationship is acknowledgement” (Gobé, 2009). Holistic design of a new small business can help promote and enhance its product and processes. Clearly, one cannot design in a thesis how this relationship will be built through promotion. However, in visionary

thinking, one can see that if this small business successfully applies these branding rules, a relationship would not be far behind. Gobé mentions how when someone walks into an Apple store, they find that everything (and everyone) speaks the same language - “the customer’s!” If this business can exemplify its holistic brand image to the public and it is accepted with positivity, soon a relationship is naturally formed. Not one this thesis can’t control like Gobé is talking about, but one that it can. Not a human-to-human relationship, but product/brand-to-human.

Architectural branding must be holistic or it will not be as successful as it could be. The business risks less sustainability and requires more work to move forward. Although a business is always changing, if it has holistic design from the beginning to promote its business without any person needing to keep changing things to get consumer’s interested, it is a weight off of the owners

“...48% of customers use **brand** as a *primary influence* in wine selection...”

shoulders and becomes a “well oiled machine.”

One could argue the “commandments” behind emotional branding relate to multiple products. These are general rules. This may be true, however, I have found that wine, food, and architecture have an even stronger relationship to one another than I could have ever imagined.

Revisiting the role of branding in the wine business, research shows that aesthetics play a major role in wine. One commercial research study in the United Kingdom found that 48% of customers use brand as a primary influence on wine selection whereas only 25% use price,

and even fewer use country of origin and variety (Wine & Society, 2006, p. 117). “Consumers therefore see taste and familiarity as providing them with the most security rather than price and even more than where the wine originates (Evans, 2004)” (Wine & Society, 2006, p. 117). This statement is essential in supporting the local reasoning behind my site selection. If consumers care less about where it comes from, the location of Minnesota as a grape producing region should have little negative effect on the quality associated with the winery. Charging a suitable price for the wine and foods is also something to take away from this research. People also care less about the price than about the taste and familiarity of the product.

This thesis embodies various levels of social, psychological, and economic issues. As just stated, brand influences over price. When money comes onto the scene, there is always a larger role in the economy than what meets the eye. Economics play a role in this thesis. The products, the jobs, and the market are all factors surrounding the validity of this multi-use winery, and even more so at the local level.

**D**emand for local growers is on the rise. Organic products have been pushed and promoted in recent years and it has spawned a new way in viewing products. Supporting local shops has had its time of decline thanks to stores like Wal-Mart, but again is seeing an increase in sales in some locations around the country. In a New York Times article titled *Main Street’s Landlord*, Bert Stratton of Cleveland Heights, Ohio is an owner of over thirty storefronts with apartments on the upper levels. The article spoke about how most of these shops have closed because in the area, “Since 2000, median household income in Ohio plunged from 19th to 39th among the states” and therefore, “If no one is earning, no one is buying, and then who can afford to rent my storefronts?” (Stratton, 2012). However, particular typologies are staying in business. He blatantly stated:

burgers, fries and beer (Stratton, 2012). Not necessarily only burgers and only beer, but based on all of the other types of businesses that have attempted to rent his retail spaces, those are the only ones he has seen “make-it” since the economic downturn. Stores that are restaurants or food related. Stores that offer “lifestyle” choices related to peoples’ stomachs rather than their wardrobes. He spoke of chain eateries such as Five Guys, but the name of the business really didn’t appear to matter much for him when allowing someone to rent the store, what concerned Stratton was the product.

**A**lcohol clearly plays into economics. More particularly, wine has increased in sales yearly: “...the value of wine in international trade has now reached \$111,000,000,000 per annum - so that consumers spend more on it each year than cosmetics, and three times as much as recorded music (Anon., 2005d). It is thus not merely a product which stirs strong passions, but one which is economically of great importance” (Wine & Society, 2006, p. 5). We can see the impact of wine on the international markets. It is therefore a viable business that needs promotion and enhancement. To distinguish different wines requires brands, products, and vineyards. It is important to note that wine is a financial investment if the owner plays their cards right.

Even though the market for international wine trade is very high, it has also been shown that such markets values are on a decline. The large-volume wine brand has shown they are not universally popular in the wine world. People have felt there is less diversity and excitement of the product (Wine & Society, 2006, p. 117). Those against large-volume wines argue,

- “very technically correct wines tend to taste the same and lose individuality,
- fruity and simple flavors produced by masses appeal

- more to the 'lowest common denominator drinker', because of their standardization they are obliterating the sense of place - the typicite - that quality wine should have" (Wine & Society, 2006, p. 117-118).

Those who disagree with these arguments feel that premium wines satisfy a demand from drinkers for aesthetics and allows social differentiation (Wine & Society, 2006, p. 118).

"Cult wines" have been more recently produced in light of this information. The appeal comes from the fact that few other people have heard of it. A winery in Spain called Domino de Pingus is one example. As one visitor stated, this winery possesses a "true sense of origin with fiercely singular personalities" (Wine & Society, 2006, p. 118). The winery produces fewer than 500 cases of wine each year. There is something to be said about the scarcity of products. If it is hard to obtain, it is worth more to those that do not have it and also to those that finally possess it. "Production should be small, so it begins to attain a reputation that it is hard to obtain - and when it is bought its rarity value accords real status to the consumer" (Wine & Society, 2006, p. 118). I would associate this winery as a cult wine to some extent as it is not my intention to sell this wine nation-wide. It is a local Minnesota wine.

According to the Minnesota Wine Growers Association, the demand for wine is on the rise and by 2015, the United States is expected to lead France in the amount of wine drank each year. Further relating more specifically to Minnesota, they also reported that "Wine production is increasing rapidly in Minnesota. In 1975, there were 2 wineries in Minnesota. In 1995, there were only 7. By 2007, there were a total of 26 licensed wineries in the state. Wineries produced 61 percent more wine in 2007 than in 2006" (Gartner, 2008). The association also found through research that grapes from Minnesota in

particular are becoming more popular. Farm sizes doubled between 2002 and 2008 when the report was done. As far as creating jobs, the association also accounted for over 100 jobs in the state and the effect of spending from the grape growers accounted for \$13,611,160 in the Minnesota economy in 2007. Data again from 2007 showed that tourists spent \$8,408,223 in the Minnesota wine industry on wine events alone. The number rose to \$14,051,008 when they calculated "indirect" effects, which probably accounts for wine, food, and merchandise sales. During the peak season of wine events, the industry provided 155 jobs (Gartner, 2008). "The total economic impact of the grape and winery industry in Minnesota was \$36.2 million in 2007. This included grape growing, winery operation, and winery-related tourism" (Gartner, 2008). The industry itself as well as industry related spending accounted for over 300 jobs in Minnesota in 2007. The wine industry also added \$10.8 million to Minnesota labor income. The Minnesota Department of Revenue collected \$4.6 million from the wine industry's sales taxes in 2006. The actual Minnesota wineries vs. grape growers themselves spent \$5,107,920 in 2007 (Gartner, 2008). Wineries alone accounted for 68 of the total jobs created by the wine industry in 2007 and were responsible for \$2.9 million in labor income. Since many wineries receive volunteer help during the harvesting and bottling season, more jobs could have been created if people were hired full-time.

Most wine sales also occur at the wineries themselves rather than in a traditional liquor store. The association also made a rough estimate of sales that wineries encouraged to be at least \$60 per person per day if not more. This includes the travel to the winery, the food purchased, miscellaneous entertainment besides the winery, etc. This is all money that contributes to the taxes collected by the state of Minnesota. The \$60 does not include sales of wine. The economic value of the tourism in 2007 was valued at \$14 million. They also noted even if a winery is not the main

attraction for people to visit an area, it adds enhancement to the presence of the area. It is important to note that the association also found branding to be of high importance. They also are aware of the local food movements and how wine plays a role in this. “The increasing interest in local foods and regional products not only adds value to a touristic experience it also provides more economic impact to areas where the attractions, in this case wineries and related vineyards, are located” (Gartner, 2008). Most importantly,

“Wine, with all its intrinsic attributes, would complement and enhance the local foods movement” (Gartner, 2008).

One key feature related to this thesis’s winery is that growers have increased their vineyard sizes, but because of the number of wineries and their sizes, they may have to start exporting their grapes. Keeping Minnesota grapes local by sending their excess or cooperating with the urban winery is a main element behind the operation of this winery. Given, the winery is promoting organic vs. chemical-harvested grapes, so that would be taken into account. However, an overabundance of grapes would mean the winery could start operating as soon as the facility’s construction is complete and the equipment is installed.

Just as the typology would succeed economically, by incorporating a branded architecture, the city could see an increase in tourism and, in turn, economic growth. As *Brandscapes* points out, the Guggenheim Museum by Gehry is not just a museum or sign of Bilbao, it also created economic growth and urban renewal. “Architecture changes perceived values whether by city, single client, or corporation” (Brandscapes, 2006, p. 7). Mark Gobe also referred to Gehry’s building as revamping the image of

Bilbao by making it an emotional experience (Gobe, 2006, p. 120). Returning to my unifying idea that, “Holistic design, encompassing both branding and architecture, is necessary to **sustain** and promote *local* organic products and enhance their organic processes in an urban setting,” author Jennifer Brandelle states that:

“The architectural brand, by its sheer nature, is defined by a **sustained** public presence and characterized by an extensive duration period” (Brandscapes, 2006, p. 8).

She further notes that architecture’s potential connects to the branding world through creating identity for people, places, and communities. The economics of a winery are feasible given the research. Looking to the future of Minneapolis, I found that this winery could act as an iconic building in the advancement of sustainable design, both green and economically speaking, that the city hopes to build towards in the next 15 years.

The *Star Tribune* wrote an article in 2011 about the new Minneapolis 2025. This includes plans to expand Nicollet Mall to the Walker Art Museum by 2025. They hope to also “green” this linkage more than it is currently. Residential buildings are expected to double by the same year. They want 70,000 people living downtown. Currently, there are about 34,000 that live downtown. This means more tourists, more infill of residents, and more money being spent in the downtown areas of Minneapolis. Another goal is to have 60% of commuters using public transit by 2025. Currently, about 40% use public transit. The site, located along a popular bus stop, could see an increase in the number of busses as well as people using them if the downtown initiatives are met. The 2025 initiative is also aiming to create more street level attractions in this area (Moore & Roper, 2011). The urban initiative of this thesis

will face more competition in the future, but a higher chance of success with more people visiting and living downtown. People are always looking for new “favorite” hot-spots, museums, and interactive events. This thesis would embody all of these elements and be in line with the 2025 push.

These areas of society and wine can be connected to the decision of this thesis to be an urban winery. Restaurants still manage to flourish and therefore provide jobs for individuals who are unemployed in this economic environment. Local shops may suffer, but these have survived. Large retail wines have declined and small “cult wines” are on the rise. M.B.A. student Brandon Westling discovered a newspaper article from *The Press Democrat* about the effects on the wine industry in the economy. They found that some wineries saw more of a slowdown than others. The ones that did not were related to a strong brand. Some wines even “...seem[ed] to be immune to the sagging economy, and prices [continued] to go up for some coveted wine. Strong brands...continue[d] to enjoy robust growth. And customers...still lin[ed] up on waiting lists for a chance to buy the latest release...” (Westling, 2001). In effect, I believe that the typology of this project would succeed. I also conclude that it is a benefit to society in terms of the economy. Jobs will be provided, money will be spent, and taxes will be returned to the government. To better understand what jobs will be needed for, what money will be spent on within the winery, and how these taxes will be earned from revenue, we must next look to the process of wine. This is the major reason behind the connection to architecture and how it will promote such processes to the public. Most people associate particular things with wineries, but many people are not aware of how it all works together. If there was no process, wine would not have the character it possesses today.

Winemaking is a timely process. It contains exact sciences regarding measurements, time frames, and temperatures. The simplistic version of this process can be seen in the diagram at the beginning of the Program Document section. Taking each exact detail of winemaking into account would be easier understood if I were to hand someone a book and tell them to read it, so I shall give a summarized process-account that is easy for everyone to understand. However, the process I explain will not be traditional. With the intention to be sustainable, this thesis shall use the gravity-flow technique of winemaking which varies only slightly from standard processing. Although its upfront costs are greater, it is believed to produce better wines and over time the money saved from less energy usage is returned. The only real difference is that the process is divided based on separate elevations, relying on the flow of gravity to proceed from one portion of the process to the next, rather than using pumps.

First and foremost, grapes are harvested and brought into the city to be made into wine. The first step once it reaches the winery is for the grapes to be de-stemmed and crushed. They may already be de-stemmed prior to arrival, but some wines taste better with the flavors from the stems, so they might not be de-stemmed if desired. The purpose of the crushing and de-stemming machine is to break the skin of the grapes so that the juices can escape. Once crushed, their juices will naturally flow into the fermentation tanks via gravity. Most crushers first pass grapes through a series of rollers, which crushes them and then puts them through beaters that remove the stalks (crushed berries falling through a slotted floor). Next, fermentation takes place. This is the essential portion of the vinification process. Since this winery

is promoting organic products, sulfites will not be used and only natural yeasts will be added during this phase. The temperature for red wines must remain between 64° and 95° Fahrenheit. If the temperature is close to 64°F, the fermentation process will be slower and wines will be fruitier in flavor. During this time, for red wines, a large amount of skin debris, called the cap, floats to the surface. The cap is carried by carbon dioxide bubbles. If the cap sits here too long, it can dry out and become a problem for undesirable microbes like acetic acid bacteria (Hornsey, 2007, 166-169). If the fermenter tank is open, the cap can be pushed down with a paddle and “stirred” back in. Otherwise, there is an almost “fish-tank” system of pumping juices from the bottom of the tank and pouring it back out over the top of the juices, which keeps it continuously flowing. There are several other techniques wineries use to prevent the cap from forming and causing the wine to ferment improperly. The free-run wine is then removed from the fermentation vat.

Next, pressing the grape mass, or skins left behind from free-run, takes place when the winemaker decides the wine has the correct color, flavor, and tannin levels. The timing of this ranges from 2 days to 3 weeks post-fermentation, depending on the wine style. Typically pressed wines are higher in color and tannin. Sometimes it is blended with free-run wine to add tannins, character, and longevity (Hornsey, 2007, 170). However, not all red wines go through a pressing stage.

**I**n white wines, the process is slightly different than red wines. Sometimes white grapes are chilled in order to delay fermentation until after the pressing phase. If a white wine is being made from red grapes,

crushing does not occur and the grapes go whole into the press (Hornsey, 2007, 172).

The second stage of white wines is not fermentation, but pressing. White grapes are always pressed. Gentle pressing has been known to produce a better quality white wine (Hornsey, 2007,171).

Then, juice from the press flows into the holding tanks. Materials such as skin, stalk, and pip fragments settle out. The juice usually settles about 24 hours at a reduced temperature prior to the fermentation stage (Hornsey, 2007, 173).

Fermentation of white wines has recently taken place in stainless steel vats, although it traditionally is carried out in oak casks. White wine fermentation temperatures are lower than red, usually never warmer than 68°F. This allows the fruity flavors to survive. Therefore, the temperature control of white wines is much more critical than that of reds. Most white wines are not fermented so they become completely dry as they have residual sugar. In order to do this, fermentation is halted whether by a rapid chilling or yeast removal (Hornsey, 2007, 173-174).

**W**ines will then be ready to flow into barrels for storing and maturing, or some straight to bottles for aging. Maturation of wines is about an oxidative reaction with the wooden compounds. Bottle aging does not involve oxygen or wood. Maturing wines in wood can range anywhere from 3 months to 3 years or longer. The wine should be kept at a constant temperature around 59°F. The oaks selected for barrels add different flavors to the wines being stored in them. For example, a wine in one barrel may pick up hints of a “smoky” flavor, whereas another may seem more “oaky.” The origin

of the wood is an element to these different flavors, as is a method called “toasting” which browns the wood of the barrel (Hornsey, 2007, 293-294, 298). This is one way of producing various flavors of wines that were created using the same grapes. The process of wine is very controlled. A winery is where this process takes place. As one can see, to enhance the processes of gravity flow, to add a connection to the process of winemaking, and to everything connected to it, there has to be a sense of place associated with it all. A place these senses culminate in and provide an experience.

**B**ut what else is a driving force behind a winery? Behind incorporating local foods into the mix? Why go through all of this trouble to make a beverage, brand it, make a place for it, and sell it? Social sciences give us a deeper glimpse into the overall dynamics these questions pose.

**S**ociology and psychology play a major role in this thesis. These social sciences coordinate three aspects of my theoretical premises. Architecture, wine and food, and branding are a triad of the human mind. I could not read something regarding a social perception in an architecture book without reading it in a wine book without reading it in a branding book. Each discipline is interrelated and woven into the context that this thesis embodies.

“...the concept of experience is closely related to notions of *self-perception, identity construction, and enjoyment*” (Brandsapes, 2006, p. 42).

This quote from *Brandsapes* embodies what wine, branding, and architecture mean to consumers. Each book noted that in some way it is self-perception that

is associated with selection. We select a brand based on how we perceive ourselves owning it. We select a wine based on how we perceive ourselves drinking it. We perceive architecture by how it makes us feel. Wine, architecture, and experience go hand-in-hand. Who consumers want to be (identity construction) is directed by what brand we purchase, what wines and foods we consume, and where we spend our time. People drink wine and eat food for enjoyment. People purchase products to enjoy and enjoy purchasing products. People spend time in places they enjoy. Experiences attached to a product sells, not the products or services themselves (Brandsapes, 2006, p. 36).

“Everybody experiences far more than he understands. Yet it is experience, rather than understanding, that influences behavior.”  
-Marshall McLuhan

It took a few times reading that quote in *Brandsapes*, but it made perfect sense to me when I understood it. McLuhan was referring to the experience-economy and the end of the service-economy in America. It is in the social atmosphere today that everything we buy we have experienced in some way. Whether that be in a physical sense of place, a visual stimulation, or hearing about it, we have experienced something. Whether we understand why we choose it, why we remember it, or why we continue to use it may remain a mystery to us unless one really stops to think about it. The end of the service-economy broke-way to today’s experience-driven marketing and with that came new ways to experience products in order to

capture our attention and make a purchase. Just as we are to experience a product, when we experience something we do not understand, we still feel a connection to the experience itself. We may not understand precisely the sciences behind winemaking unless we have thoroughly studied it, but when a person visits where the process takes place, indulges their senses in the aromatic and visual qualities of a space, and see where this wine comes from, I feel this is a connection that cannot be duplicated in another product. After visiting a winery this summer, I was intrigued by how their spaces were arranged, where they stored their barrels, what flavors they made with their grapes, and the overall atmosphere of the place. At the end of the tour, I was inclined to purchase the wine from this local winery because I had in turn received a pleasant experience through this establishment. I wound up visiting it again to witness their annual grape stomping. Experience and interaction with this process of wine is something invaluable to a winery. People at the festival traveled hundreds of miles across the state and even many traveled from out of state to be a part of this fun event that is associated with a general history, but also a particular place. I would estimate over half of those attending this annual festival had driven from the Minneapolis area. When asked over the speaker system where people were from, an overwhelming amount of people applauded when they asked if they were from the Twin Cities. Over 10,000 people visited this grape stomp. In turn, I feel the process of winemaking has a connection to the sense of place and to the architecture in which it lies. But this is not the main reason people attend such events. It really is for the wine. It means something to people, it stirs something in them they may not even be aware of. The impact of wine and largely

alcohol on the social constructs of today play another major role in why this winery is an acceptable thesis. Millions upon millions of people consume alcohol for various reasons. To understand this more, we look to the following research.

**W**hy do people consume alcohol; and more specifically, why do people consume wine? Besides economic stimulation, it is social validation that embodies the legitimacy of this project.

The motivation to drink can be understood from consumer-focused research that tells us it is based on:

- historical traditions
- situation (including the importance of food)
- cultural factors
- self-image
- enjoyment
- relaxation

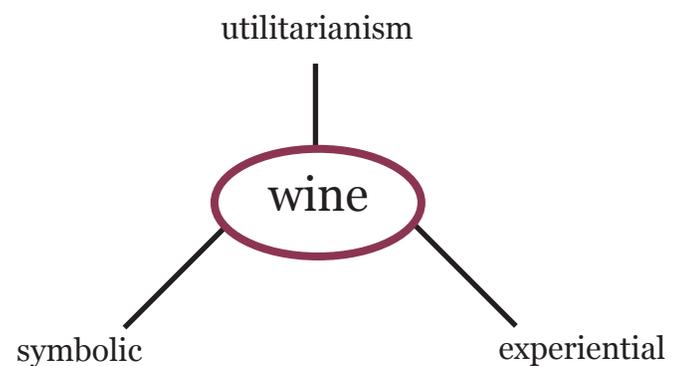


Figure 7: A purposive analysis of wine consumption. (Wine & Society, 2006, p. 133-135)

People think about various reasons to purchase wine cognitively, but some are more emotional and less cognitively decided. Some people may even be more sensory focused. The motivations surrounding wine lie in three areas: *utilitarianism*, *symbolic*, and *experiential*. These competing factors relate to the

overall desire to drink wine and even which wine in a given situation (Wine & Society, 2006, p. 133-135). Sometimes a person's social and cultural background impacts "why" they drink. Their age, origin, and religion are part of this background. For example, Chinese reasons for drinking differ from American or European. Core to a consumer's behaviors, however, are their values. In the 1960s and '70s, psychologist Rokeach studied values. These were terminal and instrumental values, i.e. sense of accomplishment, world of beauty, pleasure, self-respect, and social recognition. All of these were linked to wine motivation (Wine & Society, 2006, p. 136).

**A** qualitative research project in the book *Wine & Society* gives us a further exploration of these three sociological reasons behind the consumption of wine. Each motivation has its own subdivision of reasons.

#### *Experiential*

Experiential motivation is based on enjoyment, situation, and relaxation. Enjoyment relates to taste, and typically this taste is integrated with food. Enjoyment also relates to alcohol, although some people questioned would prefer no alcohol and still the flavor of wine. Finally, wine possessing diversity and an intellectual challenge relates to this enjoyment, too. Relaxation relates to food and wine consumed together. This made those questioned feel peaceful.

#### *Symbolic*

Symbolic motivation is linked to the importance of ritual. This includes the act of coming home from work and having a glass of wine. Some people use this to distinguish their private time from work.

Symbolism is also related to a historical perspective. A person drinking wine may link it to their personal history with it or a broader history of the product. They might even relate it to family tradition or a memory. The last symbolic motivation relates to image. Image represents a person's lifestyle, self-image, and status.

#### *Utilitarianism*

The utilitarian movement refers primarily to lubrication and refreshment. This motivation is much less important than the others and is mostly a motivation of high-involvement wine drinkers.

Overall, many of those in the research study could not put their finger on why they choose wine. It's not just a drink to them. They claimed that wine is "indescribable" (Wine & Society, 2006, p. 143-154). Some went so far to say that it is a lifestyle. "We consume to define what we would like to be" (Wine & Society, 2006, p. 197-198). The word "lifestyle" relates to an individual's family orientation, appropriate leisure, individuality, or health and well-being.

**A**nthropological research relating to alcohol has been studied the last 30 years or so. Douglas (1987a) claims a drink is significant primarily as a social act and works in 3 ways:

1. Celebratory role: strengthens social ties
2. Provide a discernible structure to the abstract organization of our social world. A drink can denote division of work time, private time, and group boundaries
3. A tool to help us escape the bounds of our current social world and instead to construct an alternative, better world.

As mentioned, this thesis incorporates food with wine. The role food plays has a social and psychological

connection with wine that strengthens its bond.

**F**ood and wine have related to each other for a variety of reasons. Another qualitative research report in *Wine & Society* found that although never formally asked about food, most respondents brought food up as being associated with wine automatically, as if it was second nature. They brought up the two through complementary, social context, and lubrication (of wine with food) reasons. Complimentary referred to either food and wine belonging together for ambience, or flavor. Socially, food and wine are paired for reasons such as psychological pleasure, rituals, and even denoting sophistication. Typical respondents did not use it as a means of drunkenness. Wine as a lubricant is used to help wash the food down or stimulate the stomach and it even refreshes the palate (Wine & Society, 2006, 194-196).

The reasons food and wine are a compliment further broke down into situational complementarity and social, or ambient complementarity. Looking at the complement based on situation, either it was aesthetically complimentary (such that flavors “marry”) or socially complimentary (they matched naturally). Compliments based on ambience related to friendship and cordiality development as well as a personal communicant to others (Wine & Society, 2006, p. 197).

Research shows that food and wine go hand-in-hand which is why it is essential for the urban winery to cooperate with the local food growers to promote their local products together. This is one of my premises for the project. Their binding roles with one another help tie together the organic brand as one entity and instill a sense of trust with the consumers. As stated earlier by the Minnesota Grape Growers

Association, “Wine, with all its intrinsic attributes, would complement and enhance the local foods movement” (Gartner, 2008).

**T**o conclude this research, wine and food and architecture and branding are connected through various reasons. Architecture can establish an identity for this winery. It can add a value to the overall perception of the business. The urban, yet local, location of the winery is rooted in the economics and politics of the city and state. There is a demand for both of these products amidst an economic downfall. Food and wine are highly involved with one another through social and psychological factors that have stood the test of time. The processes behind where all of these products come from will be incorporated into the design of this thesis. Finally, it all must be designed holistically in order for promotion of process and products to work together and be a sustainable business.

“...having the correct holistic brand strategy reaching across an entire organization is strongly encouraged for organizations that want to be viewed in the best possible way”

-M+A Architects

In summary, this thesis has claimed that, “Architecture can promote and enhance the processes of organic products through holistic branding and sustainable design strategies.” This claim is brought together by the unifying idea that, “Holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.” This research has found that wine, architecture, and branding all correlate deeply. Their connections to emotion are all feasible and just. Wine stirs an emotional response just as architecture, and branding hopes to connect through these emotions with the consumers. The research was conducted to correlate with the theoretical premises and unifying idea as presented in the statement of intent. First, how architecture can promote an identity was discussed. Then, branding was reported on, focusing on the emotion it provokes to aid in product promotion. Branding was associated with wine and architecture throughout the explanation and application of the research. How economics, and even politics, has played a role in the wine, food, and architecture industries was researched and discussed next. The economics of the larger wine industries as well as local markets of wine and food in Minnesota were incorporated into this portion. Next, the winemaking process was explained with a level of understanding for reporting. The social sciences of psychology and sociology of why wine and food relate to each other and why they are an appropriate selection for the typology of this thesis were discussed last.

Architecture has aided in creating identities for places for centuries. If people were to associate

words with places, most of the time architecture is a key feature in this. It creates an emotional response with people every time a word association is made. Several research sources spoke of Frank Gehry’s Guggenheim in Bilbao and how it sparked an economic boost and ignited a new identity for the city. It resulted in added value.

Branding is a major element in the theory of this thesis. Harnessing its techniques and the value it adds to product has shaped new horizons of architecture. Since architecture also adds value and promotes whatever it is identifying, the arena of architectural branding sets the stage for the premise of this thesis. Marketer Mark Gobe believes that emotions are the key to powerful marketing and branding. He follows and advises following the Ten Commandments of Emotional Branding:

- From Consumers --> To People
- From Product --> To Experience
- From Honesty --> To Trust
- From Quality --> To Preference
- From Notoriety --> To Aspiration
- From Identity --> To Personality
- From Function --> To Feel
- From Ubiquity --> To Presence
- From Communication --> To Dialogue
- From Service --> To Relationship

Each of these “commandments” can be linked to the wine industry and architecture. Architectural branding can help promote a product, such as wine. Architecture can enhance processes for a winery. Architectural branding holistically adds value for the winery’s brand. In order



for a wine business to be successful, it must produce a good quality wine, but if it is not marketed, or branded, correctly, it is sure to fail regardless of the quality. In fact, 48% of customers use brand as a primary influence in wine selection (Wine & Society, 2006, p. 117).

**D**uring times of economic distress, it is important to realize that a winery would not only provide jobs for people who are unemployed, it also is a financial benefit to the state in which it lies. Wine and food are products that are still being bought and sold even when people have very little liquid assets to spend. It was reported by one Ohio retail business leaser that the only businesses he would consider leasing his retail spaces to eventually were places that sold burgers, fries, and beer (as he liked to state). Essentially, the businesses that are still thriving in this economy service one of the basic needs for survival, food and nourishment. Wine still boasts sales during this time, too, as it is a drink of social status, and not merely as a drink to help wash food down. The demand of local organic foods in the urban environment steadily increases, too. The initiatives started in Minnesota in the 1980s and are still a budding industry today through farmer's markets and festivals in Minneapolis.

**T**he process of wine must be understood to gain a better understanding of how architecture can enhance its processes. By seeing the different stages wine encounters, it is essential to plan these spaces and levels according to the maximum efficiency that the gravity flow processing technique can entail. It is also important to understand different issues of control that architecture must provide to ensure the quality of the wine.

**S**ociology and psychology both are major roles in this project. Wine has a rich and long history. Since this drink has been perceived a certain way for so long, the study

of these social sciences behind wine have been tested and understood through the research. Many people drink it for reasons such as self-perception, identity construction, and enjoyment (Brandsapes, 2006, p. 42). These three reasons highly correlate with branding and architecture as well. Three reasons of motivation that specifically wine is drunk are experiential, symbolic, and utilitarianism. People experience relaxation and enjoyment. Wine symbolizes a ritual for some, whether daily or celebratory. It also is utilitarian for some in that it aids in cleansing the palate with foods or starting the digestive process. Food and wine have been paired together instinctually. When research was done on this correlation, it was not even asked if respondents ate food with their wine, but it was usually brought up in their response. The largest factor of why they relate to one another is that they are complementary.

**I**n conclusion, the areas of research correlate with the theoretical premises and unifying idea. Architecture promotes an identity. Architectural branding adds value to holistic design of the winery. By basing the winery in the urban environment, it will capitalize on the local organic food initiatives in Minneapolis. This in turn will promote both the local wine and produce. As the Minnesota Wine Growers Association claimed, "Wine, with all its intrinsic attributes, would complement and enhance the local foods movement" (Gartner, 2008). Therefore, this thesis is based on the unifying idea that holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.



Figure 8: Bodegas Protos exterior. Retrieved from: <http://www.dezeen.com/2008/08/29/bodegas-protos-winery-by-rogers-stirk-harbour-partners/>



**B**odegas Protos Winery located in Pefiafiel near Valladolid in Castille, Spain, is 19,450 square meters or 209,358 square feet and in its first year produced roughly one million kilos or 2,204,622 pounds of grapes which translates into about three million bottles of wine/year (A+U 2008).

**I**ts site is at the base of a small hill atop of which sits a medieval castle. The site also already contains over two kilometers of underground tunnels and galleries that connect to the castle and are used in the aging of wine. There already is an existing winemaking facility, and this new facility is connected underground to that facility, too. Bodegas Protos contains an underground cellar with a constant temperature of about 14-16° Celsius, or 57.2-60.8° Fahrenheit for keeping the barrels and bottles stored for aging properly (A+U 2008). The temperature of the underground cellar is created by the thermal mass of the ground.

**T**he unique layout is interactive as it allows the public to view the normally hidden productions of the wine facility, to engage in the site, and to maintain views. This makes the project stand-out as different in my mind. The main entrance level is for both private staff and public customers to enter while the vehicle bays are for grape deliveries. Visitors can view the production happening on the floor below them from this level. The production level is partly

buried but sits atop the ground. This level contains the fermentation and storage vats. It also houses the bottling plant, packaging equipment, technical areas, and vehicle access bay. The production level, as well as the cellar, also contains administrative and social spaces such as offices, wine-tasting areas, social function areas, and a small auditorium for presentations and marketing events. Outdoors, the site design incorporates a sunken garden that frames views of the castle on the hill while bringing natural light into the offices located on the cellar level (A+U 2008). The concepts of the designed outdoor space also made me appreciate this case.

**F**rom the plan we see the building is in a triangular arrangement. There are five interlinked parabolic vaults that are supported by arched gluelam timbers. These are clad with large terracotta tiles to create light and articulate the structure. The structure of the building is an important factor in selection of this case study as it includes gluelam, steel connections, glass, and concrete. Other winery cases tend to not be this mixed with structural systems. The form of the winery breaks down the overall mass into its divisions and makes it more scaled to the site. The south facade overhang is 9 meters, or almost 30 feet, to provide shading. The west facade is shaded by a large, fixed brise soleils system. The building incorporates a mixed mode air system to take advantage of the

continental climate which provides free nighttime cooling (A+U 2008).

**C**ommon to other country wineries, as mentioned this facility incorporates the underground storage level to aid in the temperature and reduction of energy costs associated with keeping a cellar at specific temperatures. It also contains all of the standard spaces necessary for wine production and business operations.

**T**his facility is also different from others in its unique site opportunities with the castle and underground tunnels that lead to various locations and are used in the wine aging process. The associated castle houses a wine museum. Bodegas Protos actually contains separate winery production facilities for three of their wines (Bodegas Protos, 2010). The building portrayed in this case study is but one of these. This speaks to the large volumes of wine this winery produces in a year.

**B**y having architects RSHP, Rogers Stirk Harbour and Partners, design the new facility, it increased their tourism and the economy of the area (Bodegas Protos, 2010).

**T**heir brand identity denotes long-standing tradition. The importance of the company moving forward with technology while rooting itself to its history is portrayed in each element of design.



Figure 12: Protos logo. Retrieved 12-4-2012 from <http://en.wikinoticia.com/lifestyle/beauty/63169-wine-a-health--visit-to-bodegas-protos>



Figure 13: Protos bottles. Retrieved 12-4-2012 from <http://en.wikinoticia.com/lifestyle/beauty/63169-wine-a-health--visit-to-bodegas-protos>

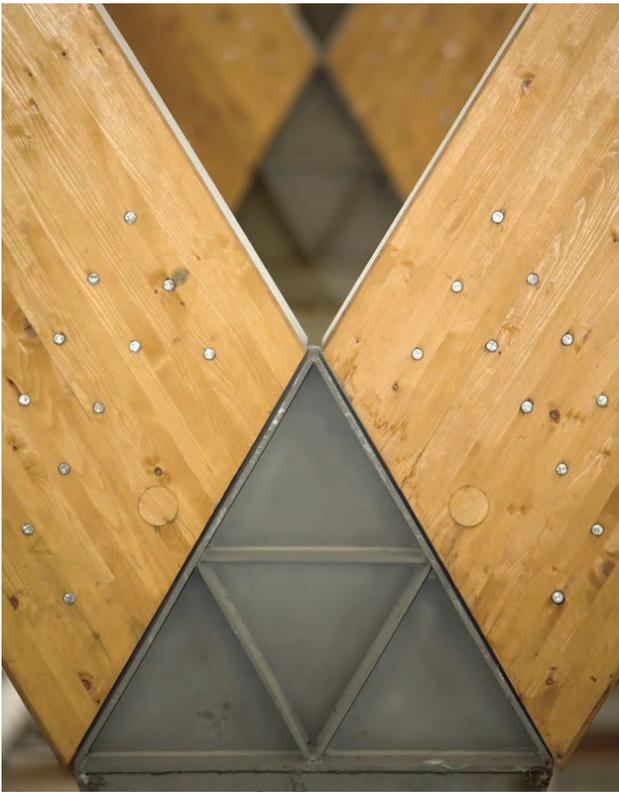


Figure 14: Bodegas Protos detail

Figure 15: Bodegas Protos polished concrete

Both retrieved 12-4-2012 from: <http://arquitecturamashistoria.blogspot.com/2009/06/bodegas-protos-de-lord-rogers-una.html>

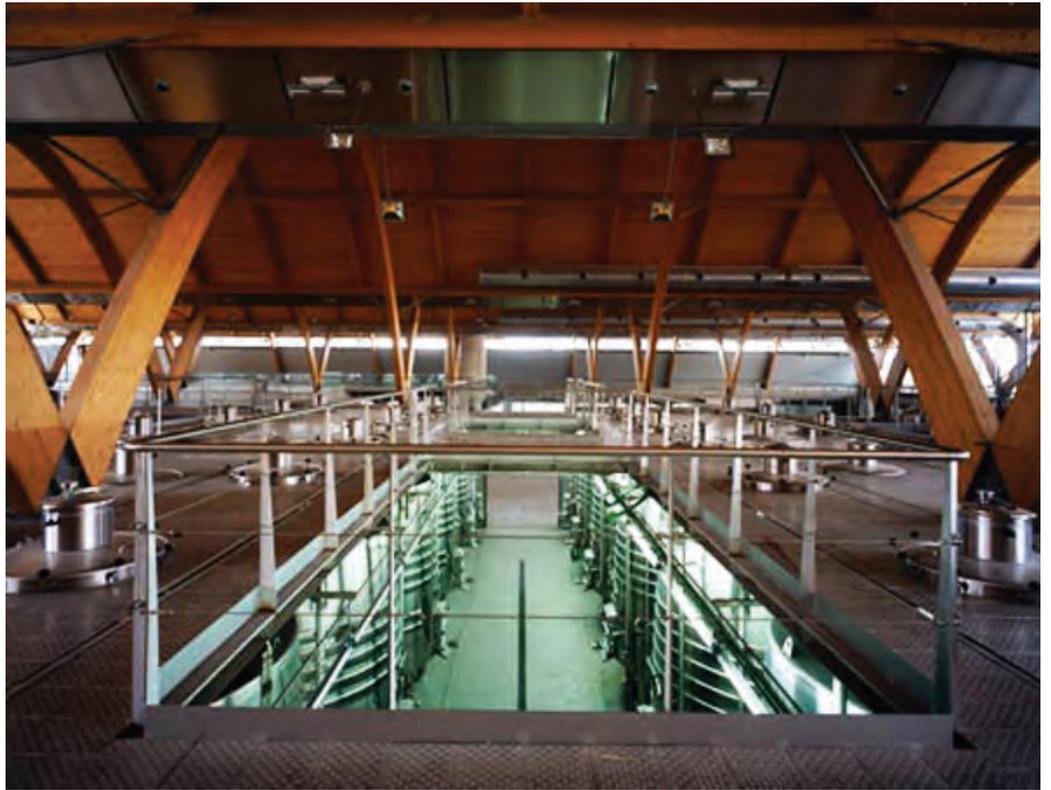
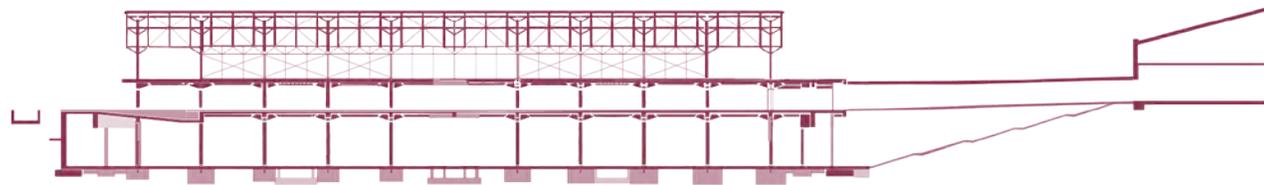
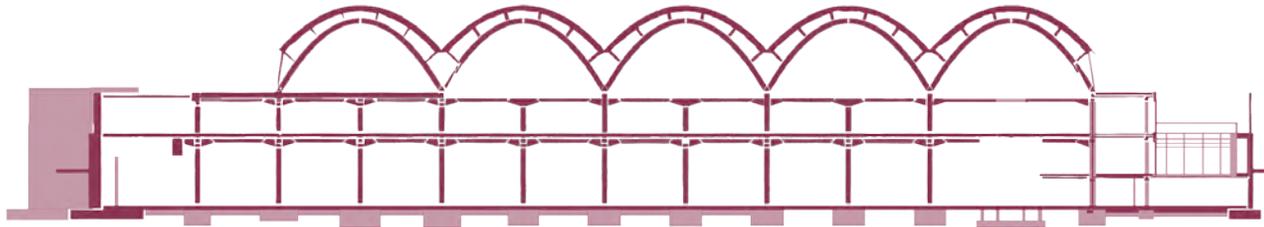


Figure 16: Bodegas Protos production level. Retrieved from: <http://www.dezeen.com/2008/08/29/bodegas-protos-winery-by-rogers-stirk-harbour-partners/>



structure

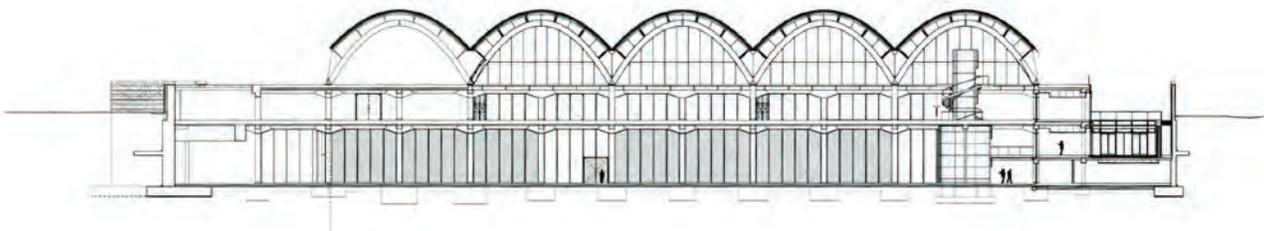


figure 17: section



figure 18: digital sketch

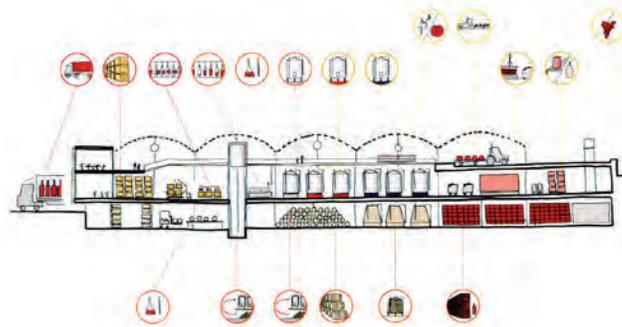


figure 19: early diagram



figure 20: section - natural light

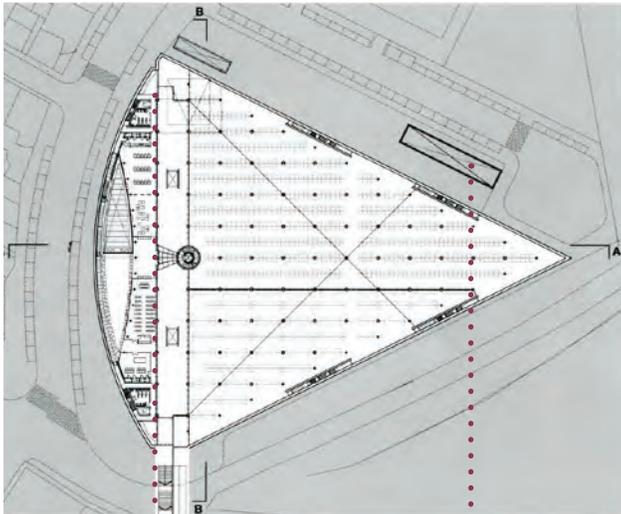


figure 21,24: level 2 plan

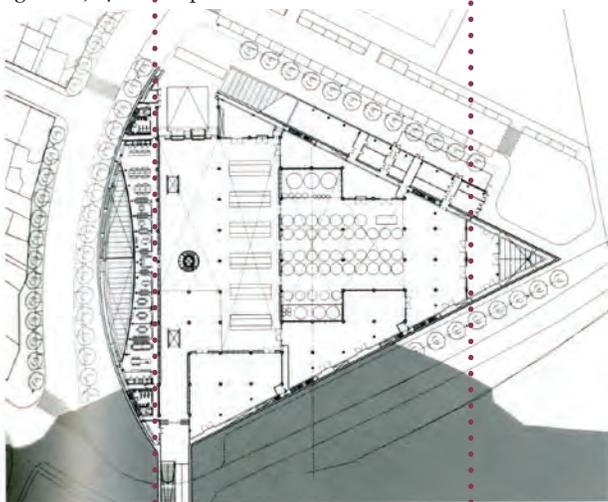
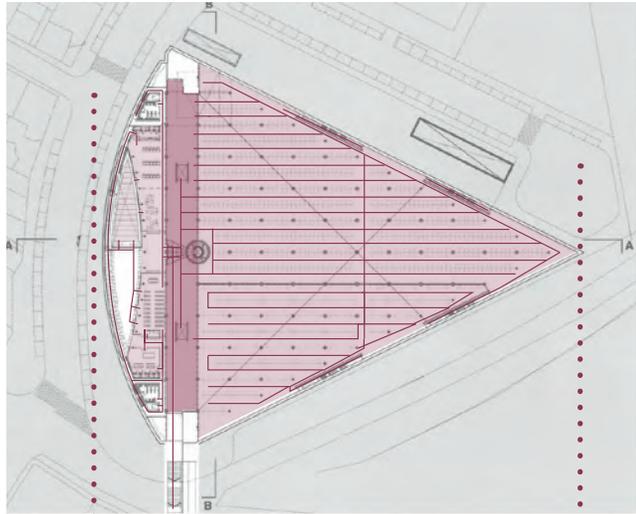


figure 22,25: level 1 plan

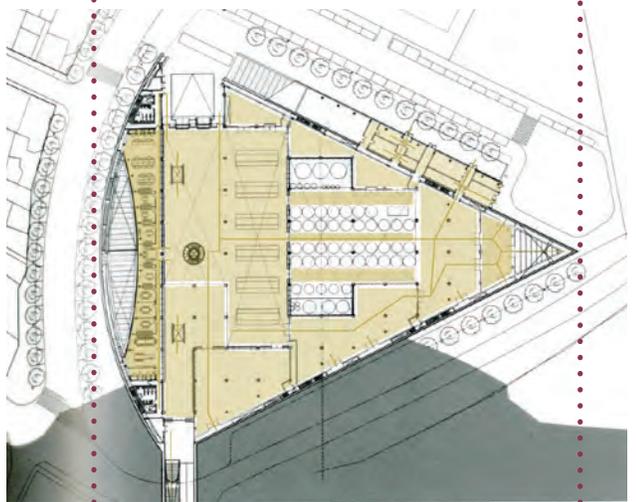


figure 23:  
east elevation

plan to elevation

circulation to space

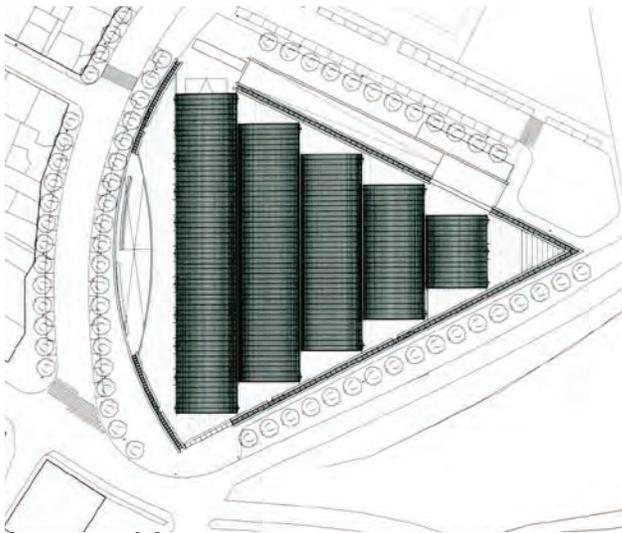
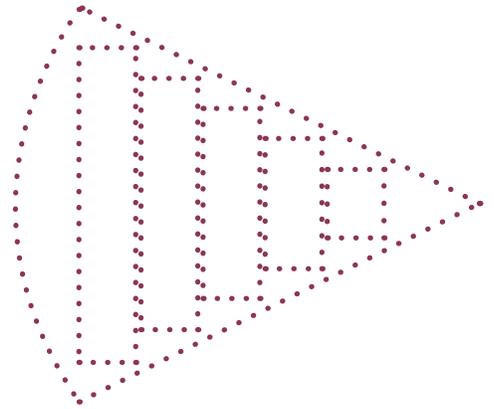


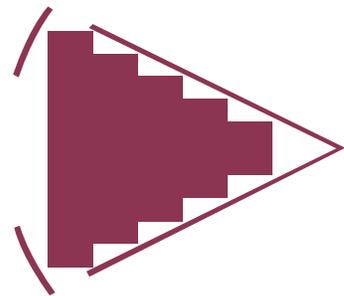
figure 26: roof plan



geometry



hierarchy



massing



Figure 27: Vale d'Algares inverted pyramid. Retrieved from: <http://www.flickr.com/photos/magnacasta/3760011414/>

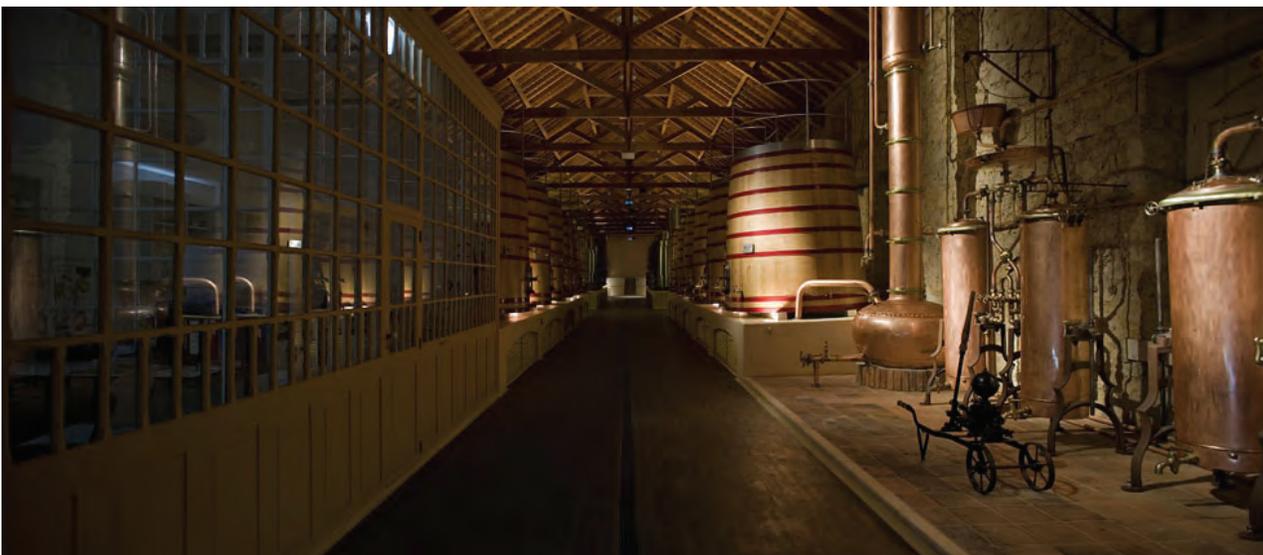


Figure 28: Vale d'Algares above ground. Retrieved from: <http://www.the-yeatman-hotel.com/en/wine/partners/vale-d-algares/>

# typological research



## vale d'algaes winery

- architects: tall and taller (manuel assungao, helena caspar and henrique barros-gomes)
- location: vila cha de ourique, cartaxo, portugal
- winery size: 31 hectares of vineyards
- year completed: 2007
- distinguishing characteristics: concrete structure system, interactive layout, interior remodel
- program elements: gravity flow, cellar storage

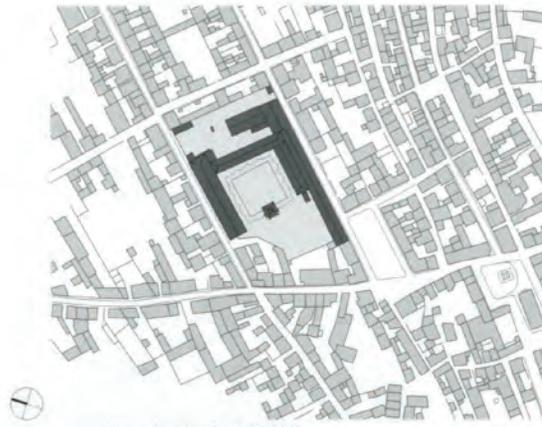
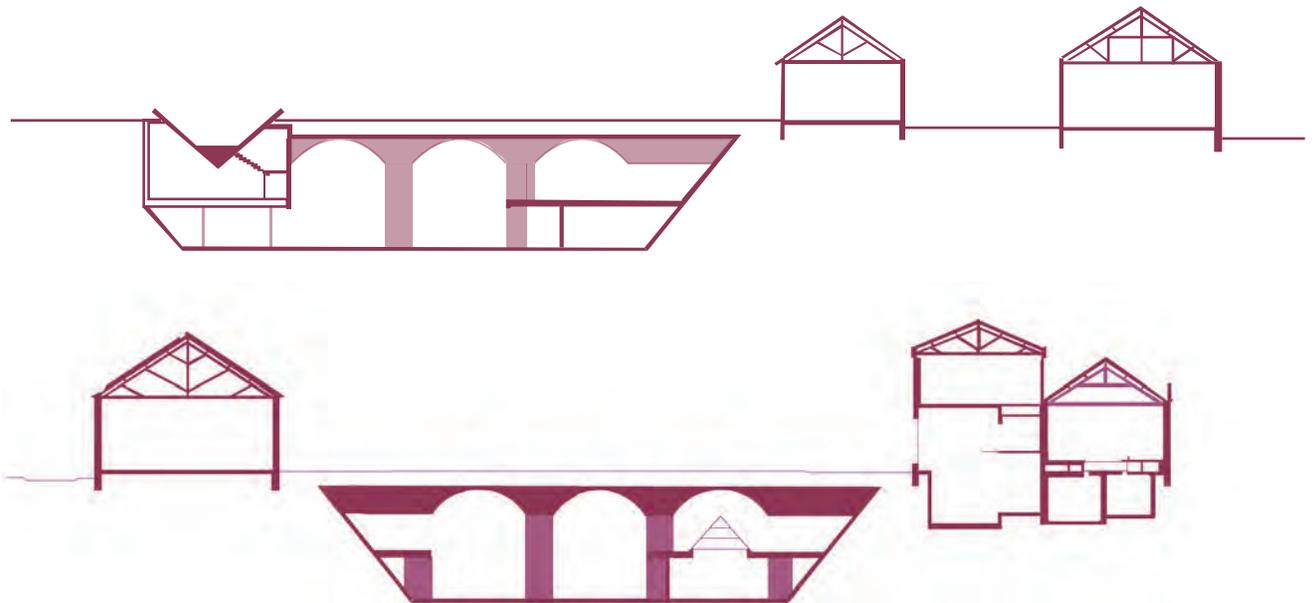


figure 29: site plan



structures

**V**ale d'Algaes Winery is located in Vila Cha de Ourique, Cartaxo, Portugal. This area of the country lies in one of the most traditional wine regions in Portugal.

**T**he winery is the design of a remodeled winery that went unused for a number of years. In its prime, the winery was one of Portugal's biggest wineries. The owner decided to take over the winery and wanted to revamp it while downsizing production and turn focus to quality over quantity. The vineyard was planted all new and state-of-the-art equipment that produced high quality wines was brought in for the winery (A+U 2008).

**T**he uniqueness of this case lies in the use of natural, non-aggressive methods of production and the incorporation of its architecture into the process itself through incorporated gravity flow techniques. The owners wanted this to be fundamental to the design. Minimal use of pumps generates a more sustainable facility and prevents future costs for the operation of the building and processing. The building site is flat and so there needed to be three levels. At each level there is a different process. The ground level contains the crushing equipment where the wine begins the vinification process. Then mid-level there is a short stabilization stage in the stainless steel vats. They even use traditional stone vats (The Yeatman Hotel, 2012). The new underground facility completes the

process of aging in barrels. A second basement level houses the bottling stage of the process (A+U 2008).

**D**esign played a large role in the use of the second basement. The decision to have this "cave," as it is referred, originated from the need to minimize the finances associated with excavation and concrete walls. The architect used the natural slope of the site and projected concrete against it. There was no need to build retaining walls (A+U 2008). There also is a mystique element to this winery which set it apart. The business side of the winery has guided tours to show them the stages of production. A double height central space becomes revealed to the tours after they have walked down a long promenade and get brief glimpses into the larger and more impressive room. The image of this space can be seen on the adjacent page.

**M**aterials in this winery appear to be mostly concrete, but recycled solid clay bricks from demolished buildings were used for the bottled wine cages; large slabs of ancient stone from old wineries were used for the floors; and glass and steel were incorporated (A+U 2008). This winery's attention to detail in their contemporary approach to the underground spaces is somewhat of a compromise in relation to other spaces in the winery, but it resulted in a very unique and sophisticated design. On the previous page, the photographs of two spaces

above-ground and below-ground can be seen in comparison. The contrast of wood and stone offset the contemporary concrete appearance in the basement spaces.

**S**imilar to other below grade cellars, the basements are protected by the earth and sits about 10 meters, or nearly 33 feet, below grade. This maintains a desired temperature and humidity for the aging process, the most “delicate” phase (A+U 2008). The use of concrete is a typical material for these below-grade spaces if not some other thermal mass material.

**R**enovating the old winery revitalized wine tourism to the city and the winery partnered with a hotel in the region as part of a tourism offer. There were also plans for Vale d’Algaes to build its own wine hotel in 2010 (The Yeatman Hotel, 2012) but research was inconclusive if this project has yet to be built.

**T**his case brought new light to me regarding the beauty that concrete as a material can portray. It also interested me in the use of a double basement in order to accommodate for the gravity flow processing. This design gives a sense of contemporary with tradition, something I hope to portray in my thesis. The culmination of the two working as one is to be regarded in the wine industry today.



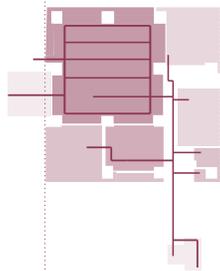
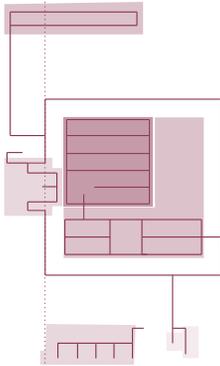
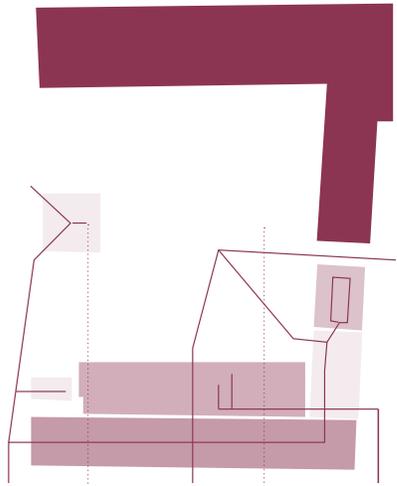
Figure 30: Vale d’Algaes logo

Figure 31: Vale d’Algaes ‘Guarda Rios’ bottle

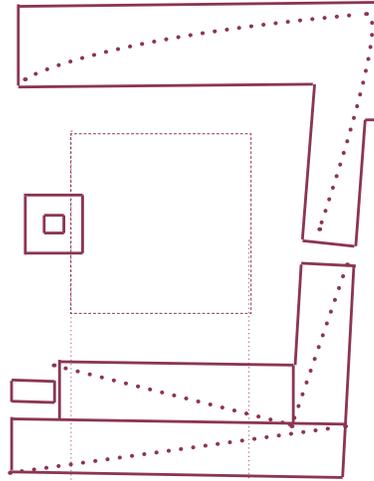
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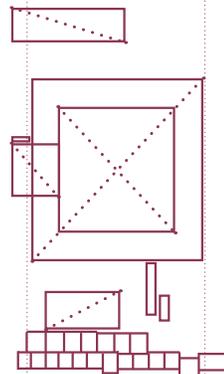
Figure 32: Vale d’Algaes cellar. Retrieved from: <http://www.flickr.com/photos/magnacasta/3760011414/>



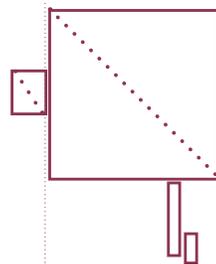
circulation to space



ground level



1st basement



2nd basement

g e o m e t r y

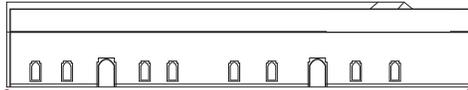
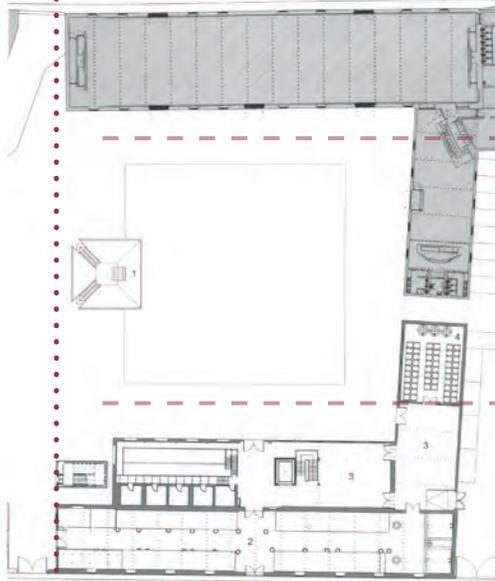


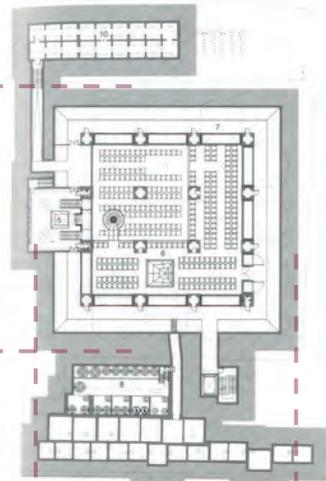
figure 33: north elevation



Ground floor plan (scale: 1/300)

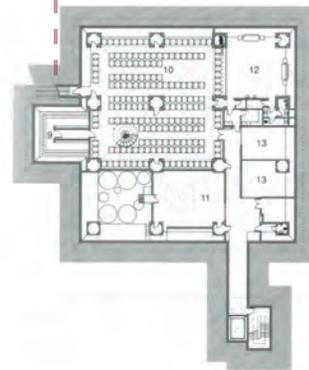
figure 34: ground floor plan

plan to elevation



1st basement plan / 地下室平面图

figure 35: 1st basement plan



2nd basement plan

figure 36: 2nd basement plan

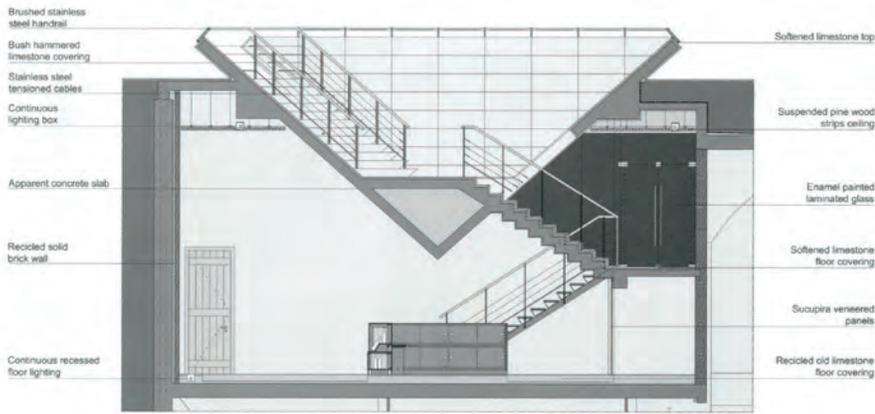


figure 37: detail of the access to basement

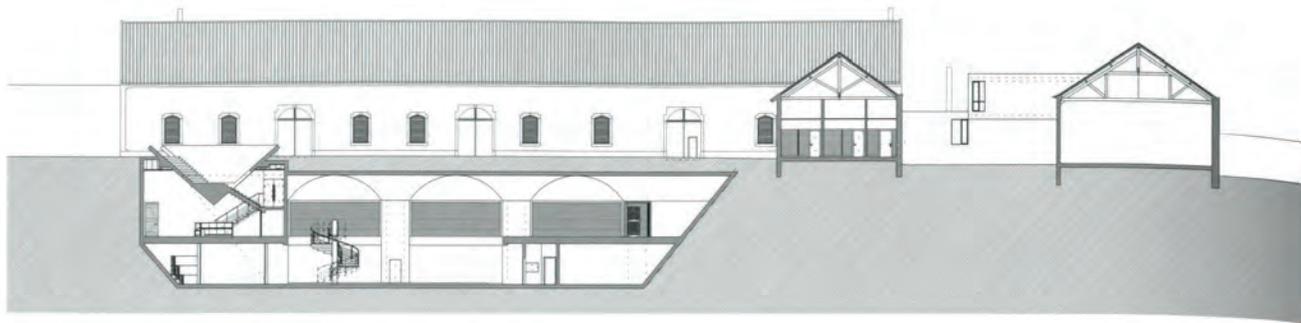
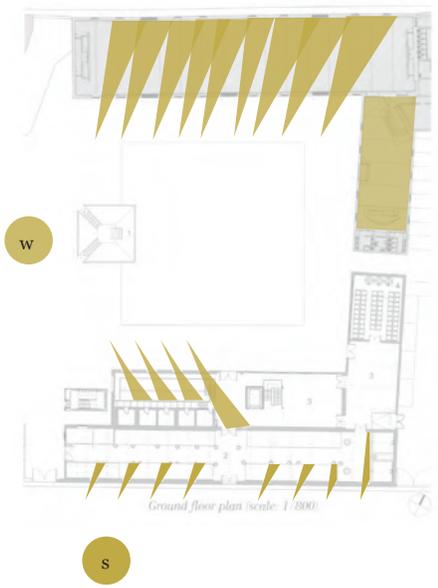


figure 38: east-west section

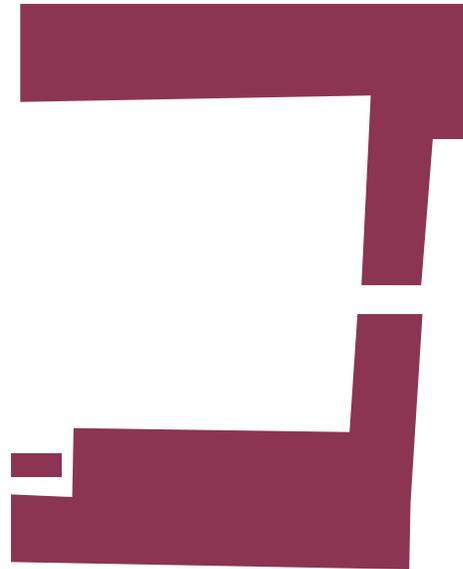


figure 39: north-south section

*North-south section (scale: 1/600)*



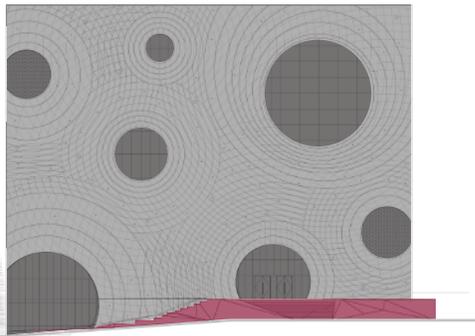
natural light



massing



hierarchy



massing

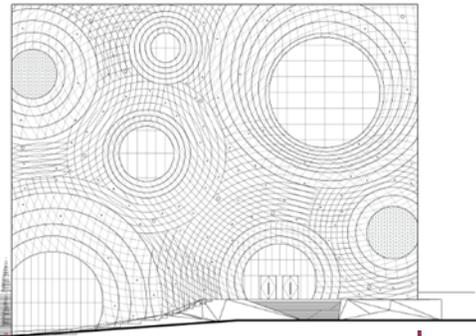


figure 41: east elevation

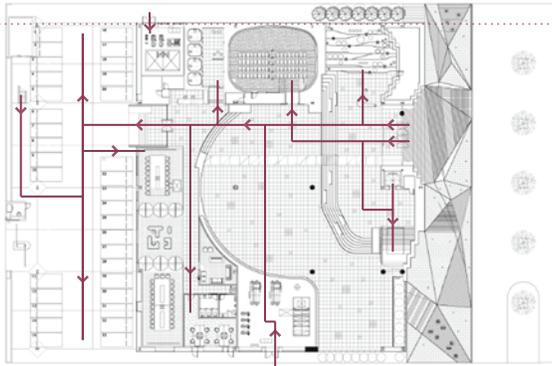


figure 40: ground level + circulation

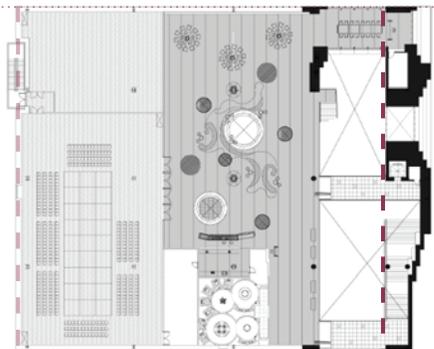


figure 42: 2nd level

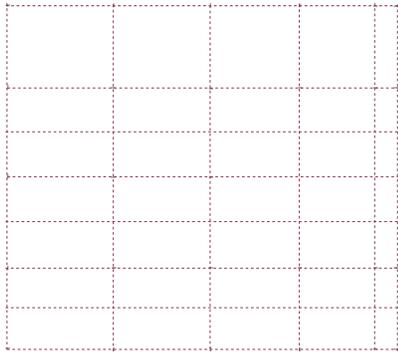
plan to elevation

# typological research



## ● **kring kumho culture complex**

- *architects:* unsangdong architects
- *location:* daechi-dong, gangnam, seoul, south korea
- *size:* 3,153.58 m<sup>2</sup>
- *year completed:* 2008
- *brand concept:* dream
- *distinguishing characteristics:* overall circle and fluid detailing, architecture as product
- *program elements:* outdoor roof space



structure

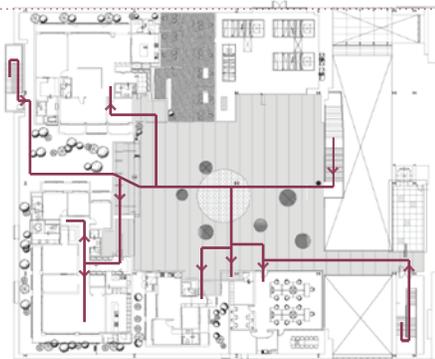


figure 43: 3rd level + circulation

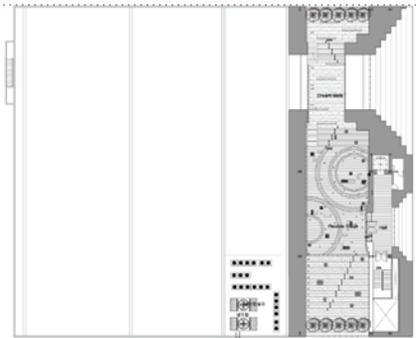


figure 44: roof level

**K**ring Kumho Culture Complex, located in Daechi-dong, Gangnam, Seoul, South Korea, is a 2008 architecturally branded building. The building is about 10,346 square feet. Its most prominent characteristics are the circular forms used throughout the spaces and exterior facades as well as the overall identity it signifies for Kring\_Kumho (ArchDaily, 2010).

**U**nsangdong Architects used brand strategy in their design process for the complex. They realized the idea that brands are used to make decisions more today than in the past and that the businesses behind these brands are being scrutinized by the public. Using architecture as a marketing tool is a way to bridge the gap between trust and loyalty. They have focused this design as a direct link in satisfying customer needs and desires. Unsangdong wanted to offer a “spatial experience” to the customers for this particular brand, they wanted to make this offer with space (ArchDaily, 2010).

“We can figure out that space design with brand identity, or design which symbolized brand identity can positively impact on customers by making them improve and reconsider a brand image” (ArchDaily, 2010).

**R**ealizing that brands do not end at a package or piece of paper was a driving force for this overall design concept of “dream” that was decided upon for

Kring\_Kumho. This building has a “social” role in the market. Unsangdong believed the suggestions of Jean Baudrillard: that people purchase products to make themselves look better and gain social status or authority (ArchDaily, 2010). Although somewhat negative, this does reinforce the shift in society to making everything more personalized. With their design for the culture complex, they created an identity in architecture. They created an urban sculpture and composed spaces in it. This is a change from conventional methods and as I was studying the building, it definitely made an impact on the overall feel of the design. They created an unconventional brand icon.

**T**he architects kept a sense of “harmony” throughout the project and worked closely with Kumho. As one can see by the various sized circles on the exterior and their decreasing sizes of shapes, it would almost appear as an echo of the building. Unsangdong claimed they wanted to “gather various elements of nature, life, and city harmoniously and that essence of harmony to rush out to the city creating echo and undulations...” (ArchDaily, 2010).

**W**hite interiors with circular and wavy forms address the overall concept of “dream” while being in almost unrealistic or surreal spaces. The monumental design also features a nighttime color sequence which makes it stand out in its context.

Art managers worked with the architects so that the spaces were not simply for temporary installations, but able to be incorporated as part of the architecture. These spaces stimulate an emotional need rather than respond to what consumers need (ArchDaily, 2010).

**T**his is different from my other case selections as it is focused on architectural branding rather than typology, program, and structure. I would say it also differs from my intentions for my thesis, but there are a lot of lessons to take away from this case as it contains strong elements of architectural branding.

**I**t is similar to my other cases in that it portrays an identity to the public. This particular case shows a cultural center and I see that as I look through images. It is a very detailed building for its purpose just as wineries are in a different way and for different reasons. Being able to combine the two entities into one element will be something to strive for while designing this thesis.

**S**paces inside and outside portray a sort of cultural code for the brand. It says that it's more than a constructed building. I would say the most successful space in this building is the way it incorporated the tunnels to outdoor spaces and allowed for glimpses throughout the building. Using similar shapes, colors, and patterns throughout unified the holistic idea of the architecture and brand. The overall effect may be a bit too over-the-top for a winery that is anchored

in thousands of years of tradition and history, but this case's use of branding in the overall design of the project is astounding. Every light fixture, stair case, and furniture selection fits together in a harmonious way. This case signified the limits of a branded environment and it accomplished just that.



Figure 45: Kring Logo. Retrieved from: <http://media.photobucket.com/image/recent/radioactivegirl/kring.jpg>



Figure 46: Complex Exterior. Retrieved from: <http://www.archdaily.com/66959/kring-kumho-culture-complex-unsangdong-architects/>



Figure 47: Interior tunnel. Retrieved from: [http://www.archdaily.com/66959/kring-kumho-culture-complex-unsangdong-architects/kring\\_pic-15/](http://www.archdaily.com/66959/kring-kumho-culture-complex-unsangdong-architects/kring_pic-15/)



Figure 48: Interior conference. Retrieved from: [http://karmatrendz.wordpress.com/2010/12/04/kring-kumho-culture-complex-by-unsangdong-architects/kring\\_kumho\\_culture\\_complex\\_23\\_r/](http://karmatrendz.wordpress.com/2010/12/04/kring-kumho-culture-complex-by-unsangdong-architects/kring_kumho_culture_complex_23_r/)



Figure 49: Roof space. Retrieved from: <http://www.archdaily.com/66959/kring-kumho-culture-complex-unsangdong-architects/>

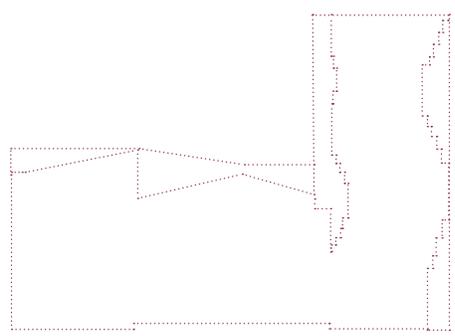
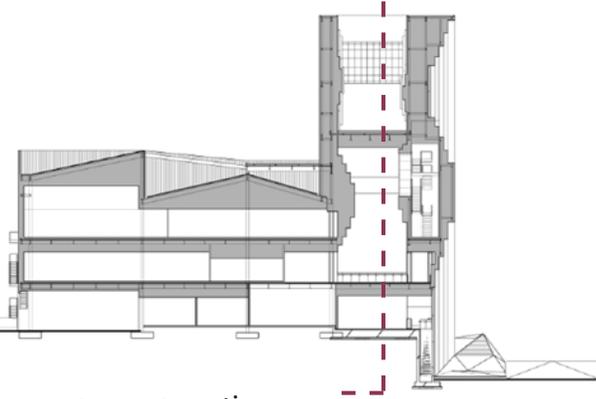
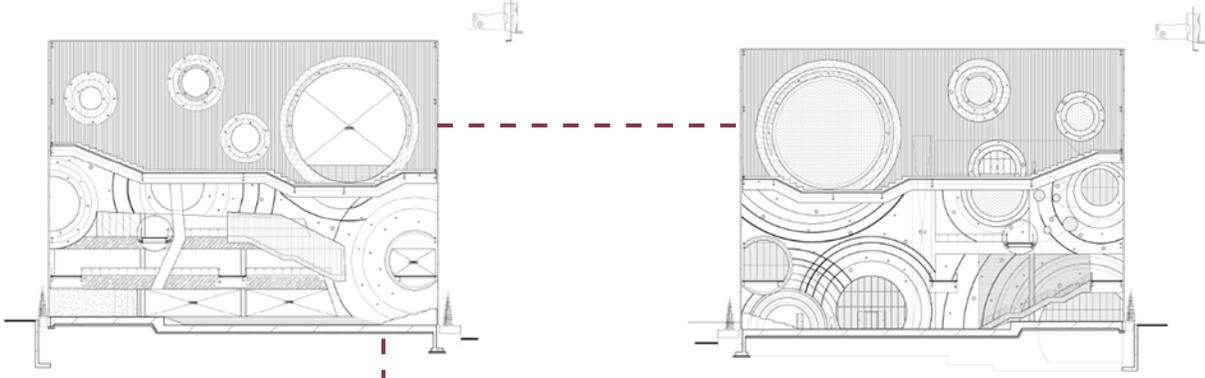
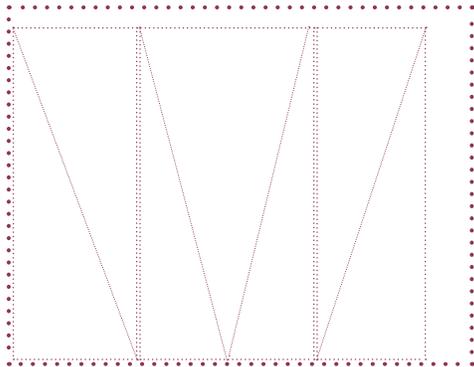
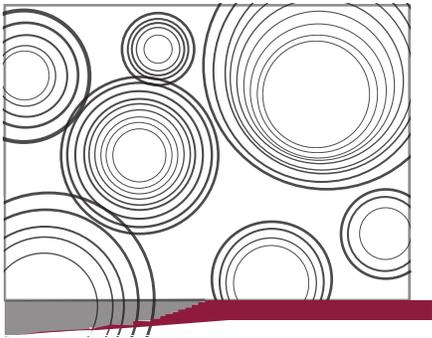


figure 50, 51, 52: sections

hierarchy



geometry

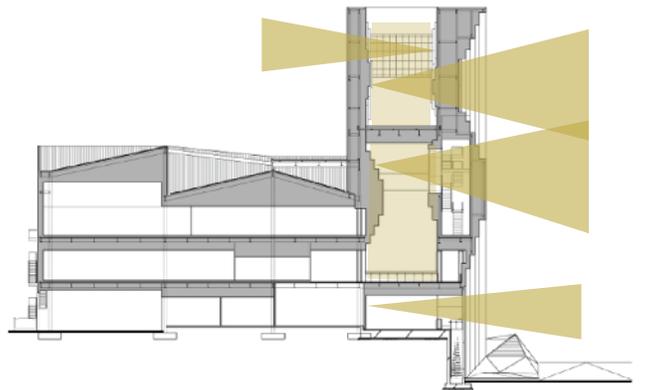


figure 53: section + natural light

**T**he case studies in this series consisted of two wineries for purposes of studying typology, program arrangements, and structure. The third case study was examined for theoretical premise purposes related to architectural branding. After evaluating each case study, I have determined that my unifying idea remains unchanged.

**B**etween the two winery studies, I found that although neither description of the wineries focused on their overall branding, the holistic ideas behind the architecture were prevalent and that in turn related to their brands. Both brands signified a culmination of modern and historical. The urban site chosen for this thesis is at a juxtaposition of these two elements in Minneapolis, and pulling various items from each design for inspirational purposes will be useful for my personal design.

**T**he Bodegas Portos Winery focused on lots of natural daylighting and modern technologies. Its program offered one way to look at intertwined spaces within the winery between public and private through various levels. This case also played into the site views and detailing. The outdoor entrance was a unique entrance experience, however this was a winery located in the countryside and not in an urban environment. Although the sequence of the entrance would be different, it is important to take away the thought that was put into this sequence. It

plays a role in how people perceive whether or not they will enter a building in an urban setting. This winery also felt the most inviting between the two based on its use of materials and overall light quality. It did not incorporate a gravity-flow technique to lessen energy costs, but overall the feel of the spaces were worth considering for inspiration. This winery also incorporated more spaces for users such as a restaurant and sales shop aside from a winetasting area.

**V**ale d'Algaes Winery highlighted the complimentary styles of new and old. The abandoned winery of old became the base for the new winery. It also proved a site challenge to tie the two remodels together. The almost two separate feelings between the above-ground portion of the winery and the below-ground somehow worked. Both space sequences looked inviting or interesting and the mystery surrounding the basement sequences was well executed. Cellars are typically concrete for a thermal mass underground, but this concrete was more elegantly formed. It gave me inspiration to stretch the limits of this material if I so choose to use it. This program is directly related to gravity-flow and I will continue to use the techniques used in this case study to guide the spatial relationships of these process spaces. The various wine types I encountered while researching this winery helped me to realize



## typological summary

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how much wine is still produced in this facility. Each flavor or style of wine had a distinct label yet it was fairly unified and related back to the winery. Wine identities are shown on their bottles and in their winery.

**K**ring Kumho Culture Complex spoke to the unifying idea the most as far as the potential to change goes, but it solidified my ideas towards it instead. This urban branded environment spoke to the notion of architectural branding as a marketing tool and staple in a community. In a sea of endless choices today, this branding incorporated the identity through the architecture. The actual “word-association-concept” of “dream” was perhaps unnoticed unless someone told users, but it did not change the fact that the spaces maintained this similar sense of identity. This case helped prove my premise that “Architecture helps define business identity.” It would further prove that “Architecture plays a vital role in this equation by not only confin[ing] customer experience, but also defin[ing] it” (Talk Girl, 2009). The reasoning behind their successful branded environment relates to my statement that “Architectural branding adds significant value when the building is in line with the other aspects of branding, making the overall effect greater than the sum of its parts” (Talk Girl, 2009).

**E**ach case study increased social awareness for the building through design. The wineries were located

in the country and a rural historic town while the culture complex was located in a very dense urban environment. Wine tourism increased in both studies and the complex became an icon in the city.

**T**he case studies did not incorporate the notion of processes being organic, but the Vale d’Algares Winery used more sustainable practices like gravity-flow compared to the Bodegas Portos Winery. The architecture played a vital role in how this flow worked; therefore I still believe it true that “An urban organic winery in downtown Minneapolis can promote its processes and other local growers’ products by pursuing holistic design.” The promotion of the processes through each design was wonderful. The glimpses of spaces throughout had this sense of “promotion” through the building’s design.

**B**ased on these case studies, I still believe the unifying idea of “Holistic design, encompassing both branding and architecture, is necessary to sustain and promote local organic products and enhance their organic processes in an urban setting.”

**W**ine is a part of international cultures. It is drunk for social, ritual, and utilitarian reasons. Why has it evolved to be a staple in society? Where did it come from and what impact has this had on how it is viewed today? Its history stretches back thousands of years. Its processes have changed over time and new technologies have been introduced. In the historical context of this thesis lie the answers to these questions and more.

**F**ood is interconnected with wine. It is a necessary part of life. We need food to sustain our survival. Without it, all living beings would surely perish. Recently organic foods are pushing their way into the marketplace. They are bringing us back to what “real” food is and how it is produced. Where did this carrot come from? Why was it shipped from Mexico and not grown 20 miles away? The social trends of today and the future connect us with organic products. Since food and wine have been complementarily paired together for a very long time, the historical context of these items separate and together is also something to understand. Food also makes wine. The relationship of grapes to wine will be explored.

**U**rban Minneapolis has been an expanding region of the country for years and now it is one of the top 20 most populated cities in the United States. The Upper Midwest region of the country is known for its cold, but Minneapolis has been set-apart due to its cultural, political, and urban environment. It seems to be an association all its own and the rest of this portion of the country is left invisible. The history of the city and where it lies today are all important factors for this thesis. The plans for the future of the city are growing and with it the opportunity of a brighter tomorrow in the midst of a current economic downturn. By capitalizing and establishing this thesis today, it can ride the upswing of the region and be a known and trusted establishment in years to come.

**A**rchitectural branding is a fairly new trend; however, there is a history to be found. From early times, buildings were used as a shelter for more than just people. They are used to house businesses, their operations, and

their products. They are used to store items and protect them from the elements. The views of our perceptions of architecture have changed throughout time, however, and today it is about experience.

**W**ine, food, architecture, and branding are all interconnected. Their histories have brought them to the culture of today and this thesis finds them clinging to one another. I hope to validate each area of this thesis and explain their histories in order to better understand their contexts of today.

## Wine

**T**he very essence of wine comes from grapes. Grapes were gathered and eaten in primitive days (and still today). ‘*Vitis vinifera*’ refers to the grape vine’s scientific name. However, the beginning of wine came from not eating the grape, but rather letting it sit in its juices and ferment. Whether by accident or for experimentation, thus began the first wines. A noted ‘accomplice’ in the beginning of wine was actually pottery. Before this, there was no real way to hold large amounts of juice long enough to ferment (Wine & Society, 2006, p. 15). The history of the initial origin of wine is up for grabs, but some say it began in Anatolia or Iran and Iraq. Others think it started more north near the Caucasus Mountains, which is around present day Georgia or Armenia or even towards Kurdistan. Whichever wine’s true origin, it then spread to Mesopotamia and Egypt where real documentation is found (Wine & Society, 2006, p. 14-18).

**W**hen wine reached the Mediterranean, it became part of their nutritional trend. Wheat, olives, and grapes are at the core of the region’s diet for the last 4000 years or so (Wine & Society, 2006, p. 18-19). In the Grecian past, a formal meal would take place followed by wine during discussion. A “symposium” actually meant “drinking together” (Wine & Society, 2006, p. 19). The discussion was led by a leader for the event and each had rituals. Wine was mixed at the event and drinking games were played. Much

# historical context o f t h e s i s



like today, topics of philosophy or politics and even the mundane were discussed. It was actually the Greeks that introduced grape vines to Italy and Marseilles (France). As one can see, wine has been known as a social drink. It is also an intoxicant. Our culture has been drawn to this combination for many years.

Society would not be as it is today without alcohol. It has had a profound impact on everyday life. Can one imagine driving through a town and not seeing a bar or a liquor store? It's hard to imagine no alcohol at some traditions, such as with a holiday meal or as a celebratory beverage for weddings or special occasions. In the book *Drinking Cultures*, Thomas M. Wilson says, "In essence, drinking is itself cultural; it is not so much an example of national and other cultural practices in the sense that it is a performance of something that runs deeper in the national or ethnic makeup, as much as it is itself a bedrock of national and ethnic culture." and furthermore,

*"...that drink [alcohol] is one of the most noticeable, emotional, and important ways in which people express and discern their identities and cultures...We partake of food and drink in ritual and other celebratory events. We use alcohol as gifts and enticements, however meager and unconscious. And we drink for many of the reasons our hosts do: to relax, to laugh, to enhance conviviality, and as an expression of our own multiple and often overlapping, sometimes contradictory, identities" (Drinking Cultures, 2005, p. 4, 7).*

Alcohol has had two sides to the story throughout history. Many people are aware of its negative social connotations that affect individuals, families, and broader social groups. such as the physical ailments like alcoholism and liver disease. However, there have also been studies which have found that alcohol is important in society. Its use - "like kinship, religion, or sexual division of labor - can provide a useful window on the linkages among many kinds of

belief and behavior." Anthropologists have studied alcohol as not only being problematic for social, psychological, and health concerns, but they have researched it as being an "acceptable, predictable, encouraged, mainstream, majority and normative behaviour" (*Drinking Cultures*, 2005, p. 7). Wilson also goes on to talk about "drinking places" and refers to these areas as being defined with borders of sorts, where there are certain rules associated with drinking. Physical structure is usually an element of these spaces. The spatial dimensions of drinking vary. Whether drinking at a pub, a home party, or an event center, each has a varying degree in how alcohol intersects with society. Each domain has an impact on the traditions drinking in these locations is carried out and passed onto future generations.

In the film based on the book *The Botany of Desire*, author Michael Pollan talks about how marijuana has been used as an intoxicant for generations. This drug is used because "people like to have that altered consciousness," much like alcohol, which is a drug used everyday in America. In as much as people try to remember everything, "forgetting is almost as important as remembering" with our daily struggles or even in the extreme situations of post traumatic stress disorder (*The Botany of Desire*, 2009). Pollan wants us to remember that "nature is stronger than any of our designs, and nature resists our control." In *Dionysis*, Edward Hyams relates wine to an "intoxicant to help them [society] face the facts of life," and alcohol is "nearly universal because it is most pleasant and least deleterious of the benign poisons." He also goes on to say that there is a, "...strange power of intoxicants to release the human spirit from the control of mind led to their being regarded with superstitious awe and, seized upon by shamans, witchdoctors, and priests, they became early and everywhere instruments of religious experience" (*Dionysis*, 1965, p. 7).

Inasmuch as alcohol has played into society, the process of wine has evolved from its first days as fermented grapes in a pottery bowl to the machines and fermenting tanks of today's modern wineries.

## general history

## wine history



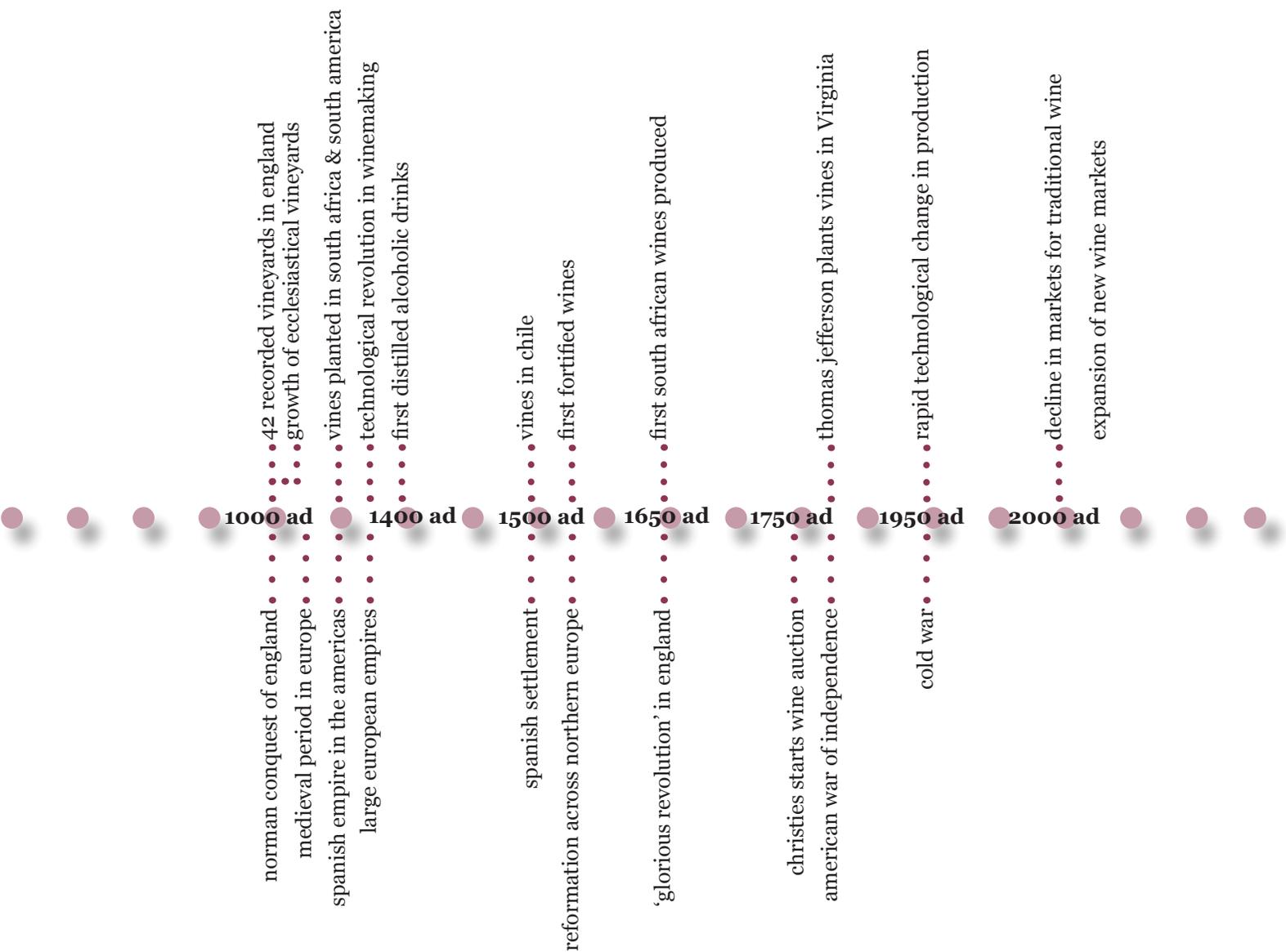


table 1: history of wine timeline (Wine & Society, 2006)

*\*the dates provided on this timeline are not meant to be specific, but merely a guideline to see the general overview of time for the history of wine*

Amphorae were used to store wine before barrels, but they were heavy and hard to store upright, yet easy to pour out of and carry. It is unknown why the shift in storage devices other than wood being lighter than pottery and less breakable. Wood is also cheaper. However, wine could age longer in amphorae. Barrels are not anaerobic, so long-period aging is done better in bottles. Most aged in barrels had to be drunk in a year or they would have gone bad (Wine & Society, 2006, p. 24-25). As one can see on the timeline on the previous pages, barrels were being developed for wine storage during the Biblical times of Jesus's life. The other items on the wine timeline show that this has been a drink that has had significance around the world throughout the ages.

As explained in the theoretical premise research, the process of wine today is very different from how it started in the ancient past. Knowing where some of these different tools found their place in the process of today is important to understand, however, as they are reasons for particular processing's of wine. Wine is also enjoyed as an alcoholic beverage, as previously discussed. This enjoyment in social atmospheres has also been linked to food throughout time.

This winery of process also aims to incorporate organic produce in a restaurant and market. Organic food has a history leading up to today's strong movement. It is a budding time in the food movement to add value to the holistic brand of this winery.

## Food

Organic food was primitive in early farms in the United States. When the Depression hit, people were starving. The country needed a way to supply people with their basic human right to food and so they began trying to find a way to sell large amounts of food cheaply. After World War II, the advancement of chemicals lead to the ability to farm large quantities of land (Food Fight, 2008). It wasn't long before the small farm had to close shop. The cost to grow was more than the crop was worth and only big

“...drinking is essentially a social act, performed in a recognized social context” (Drinking Cultures, 2005, p. 13).

“One-in-three born after the year 2000 will develop Type-2 Diabetes” (Food Fight, 2008).

farmers were getting government subsidies to stay alive.

Oil also plays a major role in this industrial food system. Without petroleum products, there would be no big farms: no lubrication for the tractors, no fertilizer, etc. One-fifth of fossil fuel consumption goes to industrialized food businesses for production, transport, etc (Ingredients, 2009). When the Depression ended, our country had an over surplus of food and so began processed foods. Instant dinners. Grab-and-go snacks. Women were working and needed convenience for their families and themselves. In the 1950s, these foods were “presented to housewives like having a maid (Food Fight, 2008).” Taste and flavor were sacrificed. Industrialized foods were more concerned with “how food will travel rather than how [it will] taste.”

Then in the 1960s, the politics of the generation made way to defying government, and also anything that stood hand-in-hand with it. Chez Panisse in Berkely, California was a one-of-a-kind restaurant that served fresh, local foods. Owner, Alice Waters, hired the out-of-work architect, Jeremiah Tower, as the chef and the business took off rapidly. She felt this idea of a restaurant where people could gather and make a statement at the same time was necessary during this political turmoil. The explosion of farmers markets in California spread from 600 in 1977 to over 4000 across the country in 2007 (Food Fight).

It's said that one-in-three born after the year 2000 will develop Type-2 Diabetes. “Government got us out of the frying pan and into the deep fryer” (Food Fight, 2008). Obesity is an epidemic in our country and it is strongly believed to be associated to the amount of processed goods in our food system. A chart in the documentary “Food Fight” showed the decline over the years in the price of how much consumers spend on food, which is what the Farm Bill set out to do. However, on the same timeline, our consumer's healthcare bills have exponentially increased. Our culture lost its taste buds and is satisfied with tasteless, nutrition-less foods clogging up our grocery stores. With the local food movement making headway again in recent years, it is their hope that more restaurants and consumers

will continue and even increase their purchasing to support the local farmers. The idea of organic is popping up all over, but the bigger picture of local is something important to tap into.

The local food movement of today is still making way, but it seems that it is more popular in temperate climates where they are able to grow year round without freezing grounds. However, there is a grower in Milwaukee, Growing Power, who grows organic produce specifically for restaurants all year round. There are shareholders in the businesses and they pre-purchase goods from the farms so the farmers know exactly how much they should be planting and what.

In Minnesota, the history of local farmers markets and promotion of local agricultural produce has been pushed since 1981. A group of citizens wanted to preserve the St. Paul Farmers Market. The movement was successful and lead to the formation of the Minnesota Food Association in 1983. Under the direction of Ken Taylor, the MFA continued to promote the local food movement and expanded throughout the state of Minnesota. Ken Taylor believed Wendell Berry's saying, “eating is an agricultural act.” In turn, we vote with our food purchases. Whatever we purchase will shape the direction our food system takes. Taylor wrote about these ideas in 1991. He was a passionate individual about the promotion of the local food movements. Taylor passed in 1998, and since then the organization has expanded their horizons. They put on a Farm and Food Festival, developed the Community Food Project, and established a New Immigrant Agriculture project that trains immigrants how to farm. Then in 2007, the Minnesota Food Association began to open up markets to small-scale farmers and distributed their goods to local area businesses such as Cub Foods, Chipotle, and several small grocery stores and restaurants. The organic certification did not come to Minnesota until 2008. Big River Farms is one operation in Minnesota that farms and distributes local organic goods to area businesses (Minnesota Food Association, n.d.).

The crisis that future generations face is the loss of genetic diversity in produce. In “The Botany of Desire,” Michael

Pollan speaks about how apples went through several stages of almost becoming extinct in a sense. If there is only one type of produce, soon it will have no defense and disease or insects could wipe out the entire species (The Botany of Desire, 2009). Variation is necessary for plants survival and to keep people interested. This is why a research area is a vital part to the winery.

So upon researching and designing, it is wise that I keep in mind, “Community around growing food is a very powerful thing” (Ingredients, 2009). Community means nothing without a sense of place. The history of the site and area of Minnesota provides a context for this thesis.

## Site

**M**inneapolis’s history prior to the middle of the 19th century belonged to the Dakota (Sioux) American Indians. They lived in the area prior to when Father Louis Hennepin visited in the 1680s. During this year, Hennepin was captured by the Dakota and saw St. Anthony Falls, which he named after his patron saint. The Dakota were of course promised money in turn for their rights to the land and were sent to various reservation areas to live starting in the year 1851 when they signed the treaty of Traverse des Sioux. The land was owned by France, Spain, and England prior to it being bought by the United States in 1784. However, it was not until 1803 when all of the land in Minnesota was purchased via the Louisiana Purchase. Lands had been divided based on the Mississippi River until that time (Hennepin County Library, 2012).

St. Anthony was surveyed and established as a town site in 1849. The territory of Minnesota was established the same year. President Millard Fillmore reduced the Fort Snelling reservation in 1852 which opened land west of the river to settlers. Most settlers did not receive a clear title until 1855. Hennepin County was also created in 1852. It was named after Father Louis Hennepin as mentioned earlier. He was a Catholic friar born in Belgium and had explored as a

service for France. The land to the west of St. Anthony Falls was selected by the first commissioners as the county seat even though there was no name or municipal existence to this area. At first, it was named Albion in October of 1852. This was an unpopular name so it was thrown out. The commission came up with several names until deciding on Minnehapolis. It was born from “Minnehaha” which meant laughing waters, and the Greek suffix, “polis,” which means city. After the name of the city was published the ‘h’ soon was dropped and Minneapolis was named. It literally means, “city of waters.” However, it was not until 1856 that it was authorized as a town (Hennepin County Library, 2012).

St. Anthony Falls, which is located right next to the Mill District of today, looked very different in its origin than it does today. The falls were natural formations and the Indians held them as sacred. In the early years, tourists popularized the falls. Starting in the 1850s, the lumbermen and millers became interested in the hydropower it could offer them. A great canal was constructed in 1857 along First Street South. It improved the distribution of water to the milling industry. Other various mills directed the water flow and power via dams and tunnel projects. By 1866, the concern for the falls and the impact on the mills was of vital importance. A thin layer of limestone sitting atop about 100 feet of sandstone composed the riverbed of the falls. The sandstone was not very structurally sound, but it was easy to dig tunnels into it. Projects to protect the falls with aprons were implemented, but floods took out the fall’s aprons. On October 5, 1869, a 2,500 foot long tunnel began to fill up with water. It was being “constructed as a tailrace for exhausting the water between Nicollet and Hennepin Islands” (Hennepin County Library, 2012). This disastrous event caused a maelstrom, which sucked all the rocks and debris in a particular radius into it. It took almost two years to stabilize the falls following this event. At the end of this devastating time, mill owners and the communities realized how important the falls had been to their livelihoods.



Figure 54: St. Anthony Falls and a lumber mill in 1865.

As the river provided early forms of transportation and industry, so did the railroad system, and eventually cars. The Stone Arch Bridge in Minneapolis was once a railway that ran over the Mississippi River. The history of Minneapolis's downtown area can still be seen today in the architecture and remaining structures (Hennepin County Library, 2012).

Commercial activity began springing up on the east side of the river in St. Anthony and the first store was built on Main Street in 1848. Other businesses soon followed. Two original buildings still remain standing in this area. This area of town is still paved with cobblestone. Bridge Square created the central commercial district on the west side of the river; this is where Hennepin and Nicollet Avenues met. The original 1873 City Hall became the anchor. With the increase of congestion, the business district expanded south from Washington Avenue. The primary shopping street was then and still is Nicollet Avenue. It opened stores like Powers, Donaldson's, Young Quinlan, and Dayton's. The first, and only, woman-clothing buyer in the country was Elizabeth Quinlan at the time her store opened. Nicollet Avenue is one block away from my thesis site and so the notion of shopping has been part of the history of the area for a long time. Hennepin Avenue was established as the primary office district thanks to the construction of the Lumber Exchange building opening in 1885. Over time, more dimensions were added to Hennepin Avenue such as the theater district. By 1916, twenty-five plus theaters were in business. The office and financial district moved to Marquette and 2nd Avenues

and remains there still today (Hennepin County Library, 2012). This integration of shoppers and business people is a pivotal part of my site. People getting off of work on Marquette are right down the street from this thesis's site and a bus route runs right along the road. Many people line the street waiting for the bus right along Marquette directly next to my site. This establishes a sense of place and a location for people to come after work or a familiar location to come back downtown on the weekends to check out. "Regulars," as they are referred, of this thesis could be established in this location.

Directly neighboring the open parking lot, that is my site, sits the historical Schmitt Music Building. The building was chosen because it offered enough space for piano repair and a manufacturing shop. It also allowed the company to start selling both pianos and organs (FSU\*Noles, 2012). The side of the building facing my site has had a massive musical score mural painted on it since 1972. It is based on Maurice Ravels, "Gaspard du la Nuit" (+Ramirez+, 2008). The Schmitt Music headquarters took over this building in 1941 (FSU\*Noles, 2012). It has since moved out, but the building now has some spaces for lease and is also used as a "sales office for the Nicollet on the Mall luxury condo project" (FSU\*Noles, 2012).

In the 1950s, a massive urban renewal program shifted some things around the downtown. It was stimulated by the desire to move the new Minneapolis Public Library to Nicollet Avenue and 4th Street. It opened in 1961 and it was imagined that it would begin the regenerating of the city's north end. It did spark some development of condominiums in the 1980s, but the sea of parking lots remained since the Nicollet and Sheraton Ritz hotels were torn down (Hennepin County Library, 2012). The "sea of parking lots" is a major problem of the area. It's hard to fill them in and hope that development will happen around the new construction, as seen with the library. This is also another reason why choosing to infill a building-surrounded parking lot (surrounded by a few parkings ramps, anyways) is a legitimate reason for this particular thesis's site. It is a more sustainable location for this

particular typology.

Besides parking lots being a “trademark” of the downtown area, climate-related impacts were analyzed. This developed into the skywalk system around the downtown. This element, however, is not necessarily an eye-sore. “The first all-weather pedestrian skyway was built in 1962, spanning 7th Street South between Marquette and 2nd Avenue. Today more than 50 blocks are connected by these second story walkways” (Hennepin County Library, 2012). By providing a year-round convenience to those working or visiting downtown, it creates a nice experience as a connection to both work and play. It connects hotels to retail stores and even to businesses in high rises. In a four-block area, downtown Minneapolis contains more retail stores than any other city in the United States. It was not until the 1960s that Nicollet Avenue became Nicollet Mall (Hennepin County Library, 2012). Today, it is a traffic-free road (aside from free shuttle busses and intersecting streets) with large pedestrian friendly sidewalks and landscaping. It hosts a farmer’s market in the summer and Christmas lights and parades in the winter.

The city of Minneapolis has also been home to several professional sport teams since the late 1800s and early 1900s. The Vikings represent the National Football League, the Timberwolves represent the National Basketball Association, and the Twins are members of Major League Baseball. These professional sporting events bring in many fans from all over the country each year. With all three venues being located in the downtown area, the location of my site for this thesis also is connected to the social aspects of sporting events in the Twin Cities. The Metrodome and site of the future Vikings Stadium is in close proximity to the site. The winery serves as a social atmosphere before or after a sporting event for those visiting the cities or the downtown for a game.

## Architecture + Branding

Where people drink wine, eat food, and experience entertainment is related to architecture. Most establishments are in buildings, designed for such uses. The process of wine is conducted in a building, as some processing calls for a controlled environment. One could argue food can be eaten and entertainment can be experienced solely outside, but a building with heat is a necessity in the harsh winter climate of Minnesota. Also, as mentioned near the beginning of the history, there has been a long history of “drinking places.” They were designated as spaces to drink and denoted social cues as how one should act in these designated places.

How we perceive our built environment is based on an emotional response to a stimuli. This is also true for how we perceive brands. This thesis is aiming to combine branding and architecture into one entity to promote a product and its processes. The concept of this style of holistic design is a fairly new concept, however, there are similar cases in the distant past that relate to these ideas.

The AEG Turbine Factory by Peter Behrens was quite possibly one of the first holistically branded works of architecture; and not only brand architecture, but a brand identity all together. It may be the first building with the intention of having a corporate identity. Behrens created more than just the building. He also designed the company’s logo, posters, lamps, and furniture. This building was completed in 1909 in Berlin, Germany (AEG Turbine Factory, n.d.).

SAS built an airport terminal in 1956 in the center of Copenhagen, Denmark with a luxury hotel. Arne Jacobson was the architect chosen to build this. It is the only skyscraper in Copenhagen and dominates the city center. Jacobson designed everything, including the ashtrays for the hotel. The overall building gives the illusion of lightness at the base of the building, but the skyscraper also gives this illusion, too. He designed the furniture in the rooms to have similar proportions as the exterior of the building’s

facade. He even designed the door and curtain handles. Everything in the hotel rooms were designed to make the user's lives easier (Architectures 6, 2009). Although these were not necessarily connected to a particular brand's identity, this was one of the earlier buildings to have a holistic design associated with it by an architect.

The need for adequate production facilities for wine went hand in hand with the structures of the French chateaus. One chateau, Chateau Grand-Puy Ducasse, has existed since the Middle Ages and still has retained its status and is internationally renowned today (A+U, 2008). They saw architecture as a "productive source for competition (A+U, 2008)" and were early forerunners that capitalized on the link between architecture and the power it has to enhance the wine product. It lends "an aura of the unique in the process" (A+U, 2008). Even though the architecture was viewed as functional to the process, it was still viewed as containing a certain amount of beauty. Classical styles existed through the 18th century. The 19th century styles of wineries were a combination of historicizing styles. All estates, however, still maintained a "consistent theatrical design of the entire estate, which created a dramatic setting for wine production" (A+U, 2008). Wineries began to open their doors to select guests to show them the wine experience. One piece of design that has always held its beauty is in the barrel storage. The storage cellars always appeared appropriate for staging the "myth of wine revolving around maturation, distinction, tradition, and the secrets of cultivation and grafting" (A+U, 2008).

The California wineries have been linked to having the greatest resemblances to the old French Chateaus. The buildings have an aesthetic appearance and the actual wine product becomes a medium for the business. Most often, those associated with wine tend to be more grounded in economics and marketing than in viticulture (A+U, 2008). Soon, wineries became tourist attractions with wine tasting, vineyards, and food. Wine turned into a "lifestyle product" in the 20th century. The Architecture and Urbanism periodical claims that the Dominus Winery by Herzog and de Meuron in 1997 ushered in the new

movement of wineries towards real architecture, rather than just a structural feature.

As we can see, architecture and branding have bonded in the past. Not only for commercial identities like AEG or SAS, but for the identity of wineries. Using architecture as the opportunity and link to market wine to the public has been around for many years and now is being used even more. Seeing this relationship between architecture and wine has helped strengthen the bonds this thesis hopes to portray.

Overall, the histories of all of these aspects of this thesis can be summarized in that they all can move forward and be sustainable in the future. The history of wine, from its roots to the technological advancements of today, organic food and local movements, Minneapolis's retail history and plans for 2025, and architecture having been established as a marketing tool for wineries all correlate together for this thesis. This winery can move forward from these histories, learn from them, relate them, and be a sustainable business in the years to come.

## academic

My goals for this thesis project academically are to create a thorough, holistic, and interesting design that will intrigue viewers and give them a clear view of the scope of my research. I hope I will be successful in displaying and presenting my project to viewers in a manner that aligns with my overall concept. My hope is that viewers will understand what this project means socially and economically to the local region and what it can mean to the future of the area.

My goal is that this will be a culmination of everything I have learned at NDSU in the architecture department. Every professor I have had has taught me something different and I have taken pieces of their advice and critiques to help mold me into who I am as a designer. I want this project to portray these skills and want this project to showcase all I have accomplished by the end of my school career. I want to bring forth my learned skills in research techniques, programming,

spatial organization, schematic design, design development, detailing, accumulated software skills, graphic presentation, and user- and program-focused designs.

Another goal I have is to manage my time more efficiently with this intense project so that every aspect is well considered and evaluated before finalizing design ideas. I hope to preserve my process during the spring semester in order to show those who view this thesis in the future one form of design process utilized for this project. I would hope this project can serve as a good example to those following in the program. I want this project to be understandable, thought-provoking, and relatable.

# goals for thesis project



## professional

In the professional world, one goal for this thesis project is to portray to potential employers the variety and level of work that I am capable of producing for their business. I would also like this project to showcase what I am interested in pursuing in the firm as a career. My hope is that this project exemplifies various levels of detail, thought, and care that I can carry into the professional environment.

Although I do not have a particular scope of work in which I am interested in starting in, I hope this project can open avenues in the professional industry to different areas I might find myself wanting to pursue, whether those are traditional or non-traditional roles in the world of architecture and design. I hope this thesis project gives myself a clearer and deeper understanding of what work is put into a real-world architecture problem.

## personal

For myself, my goals for this project are to better understand the world of wine, food, and branded environments. With relatives in the wine business, I hope perhaps I could present this project to them casually and they would enjoy my ideas and relate to it and be inspired. Coming from a small farming community, I find it important to share with family and friends the research I have discovered relating to food and how our ideas growing up could be opened up to new possibilities that have an impact on our futures. I have an interest in marketing and pursuing this avenue through design is something I am excited to pursue. I also want to showcase my personal abilities to friends and family and show them what my years of schooling were capable of producing.

I hope that I can grow as a designer and find areas of design I am interested in continuing to improve, what I excel at, and what I really enjoy.

# site analysis



## site narrative



The urban environment is a busy world. In Minneapolis, Minnesota, however, you don't have to drive very far to escape the hustle and bustle. Farms are located near suburbs and the "real" country is not a long drive either. Wineries are typically built in the country for the feeling of escaping this urban jungle atmosphere and connecting the visitors with the natural environment. But what if someone wants just a subtle escape? What if this escape is a psychological emotion rather than a physical removal? Can a site provide a subtle escape from the city while still being immersed in the culture and all of its accessibilities? I believe it can, and I believe the site chosen for this thesis provides that as well as other qualitative aspects.

The site chosen for this thesis sits between 9th and 10th S Streets along Marquette Avenue in the Downtown West area of Minneapolis. It is one block away from the pedestrian-busy Nicollet Mall, straight down the road from Target. Nicollet Mall offers free shuttles to shoppers and the LightRail is located a walkable distance from site. Marquette runs in line with the financial district of the downtown and along a busy bus route many people use who work in this area. Eateries that immediately surround the site include Hell's Kitchen, Jimmie Johns, Manny's Steakhouse, and Zelo. Eateries in the almost immediate vicinity include Keys at the Foshay, Melting Pot, Barrio, Panera Bread, Bombay Bistro and Fine Indian

Dining, Dakota Jazz Club and Restaurant, and Chipotle. Bars near this location include The Local, Dakota Bar and Grill, and Brits Pub. One main reason this site was chosen was because of the number and walkability of restaurant businesses. If this thesis was the only restaurant in a non-walkable distance from the rest of eating options, it leads to far less chance encounters by pedestrians. Many times I have found myself wandering in a familiar or unfamiliar urban environment and chose a restaurant that is around others, but sticks out to me anyway. If something looks secluded and there is next to no foot traffic or vehicular traffic surrounding it, that seems like a red flag in a consumers mind. Even if people are not entering it, just being surrounded by activity adds an element of enticement to consumers. There was an open parking lot of larger size located one block away; however, past Marquette, the foot traffic seemed to decrease slightly and the surrounding business atmosphere was not there. This chosen site offered a much more feasible and sustainable opportunity upon viewing a similarly located site. It was more visible from Nicollet Mall users and located directly on the bus route where a large number of business people wait after work to catch their bus.

Another huge factor in the quality of this site is the fact that the Hilton is located immediately kitty-corner on 9th S Street and Marquette Avenue. The hotel is stayed in by tourists, business people, sports fans, people in town

visiting family, and maybe even local people staying for a city-getaway from their house in the suburbs. Since it is this thesis's intention to include an event center for weddings, business, family gatherings, etc., having an accessible location for guests to stay was a highly desired element. This also makes the event space more desirable to rent as it is not a standard hotel convention space, but it has the same accessibility as renting a hotel space. People who visit Minneapolis, and are unfamiliar with it, may not care to venture too far from their hotel some evenings. Those attending a Vikings game or basketball or baseball typically want to eat and drink prior to the game and then eat or drink again afterwards. The site allowed for the best possible chance-customers than other sites considered.

Getaways offer an escape from hustle and bustle. Although this site is in an active area for mentioned reasons, it still felt much quieter than other areas of the downtown. Nicollet Mall noise was not really heard upon visiting the site and traffic was not a major noise issue. It was passed constantly by pedestrians on 9th, but it was not as much on 10th. Marquette Avenue was only lined with people after work. The varied levels of activity surrounding this parking lot allowed for a set-apart feeling while still being in the middle of the city.

One unique feature of the site is the music wall on the Schmitt Music Building. It is a casual historical building

in the area and many people were taking photographs by it, of it, or admiring it as they passed by. I thought of it as an added opportunity for the quality of the site. Wine and architecture are artforms in themselves, as is music. I hope to preserve the wall and allow it to be visible or mostly-visible while designing.

In summary, the site was chosen for the qualitative characteristics of site character, typologies of surrounding businesses, noise, pedestrian traffic, accessibility, hotel location, and summer sun exposure it offered. Nicollet Mall is also planning on expanding further in the future. The site will be more centrally located in the Nicollet Mall area when this is constructed. With the excitement surrounding the new Vikings Stadium, it would be safe to assume more people will be visiting the downtown area on game days to check out the scene. The amount of people attending games is expected to increase and this will also lead to more pedestrians in the vicinity of the thesis site.

# qualitative & quantitative aspects



site reconnaissance + views ●



1 - NE  
Figure 55: 1 - NE. Photo by Miriah Wright



1 - SE  
Figure 56: 1 - SE. Photo by Miriah Wright



1 - SW  
Figure 57: 1 - SW. Photo by Miriah Wright





2 - SW

Figure 58: 2 - SW. Photo by Miriah Wright



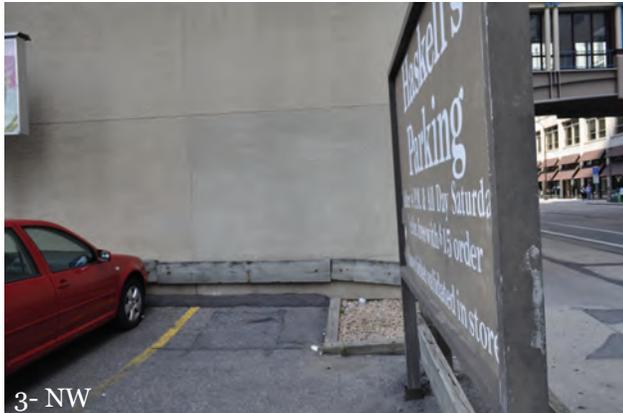
2 - NW

Figure 59: 2 - NW. Photo by Miriah Wright



3 - SW

Figure 62: 3 - SW. Photo by Miriah Wright



3 - NW

Figure 63: 3 - NW. Photo by Miriah Wright



4 - SW

Figure 66: 4 - SW. Photo by Miriah Wright



4 - NW

Figure 67: 4 - NW. Photo by Miriah Wright



2 - NE

Figure 60: 2 - NE. Photo by Miriah Wright



2 - SE

Figure 61: 2 - SE. Photo by Miriah Wright



3 - NE

Figure 64: 3 - NE. Photo by Miriah Wright



3 - SE

Figure 65: 3 - SE. Photo by Miriah Wright



4 - NE

Figure 68: 4 - NE. Photo by Miriah Wright



Figure 69: 4 - SE. Photo by Miriah Wright



5- SW

Figure 70: 5 - SW. Photo by Miriah Wright



5- NW

Figure 71: 5 - NW. Photo by Miriah Wright



6- SW

Figure 74: 6 - SW. Photo by Miriah Wright



6- NW

Figure 75: 6 - NW. Photo by Miriah Wright



5 - NE  
*Figure 72: 5 - NE. Photo by Miriah Wright*



5 - SE  
*Figure 73: 5 - SE. Photo by Miriah Wright*



6 - NE  
*Figure 76: 6 - NE. Photo by Miriah Wright*



6 - SE  
*Figure 77: 6 - SE. Photo by Miriah Wright*

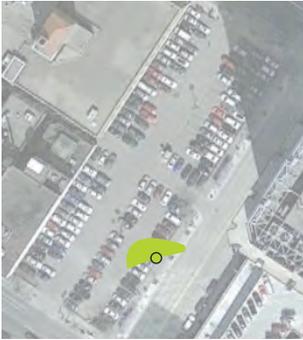


Figure 78: panorama toward site and surroundings. Photo by Miriah Wright





Figure 79: panorama view from site toward marquette and surrounding. Photo by Miriah Wright



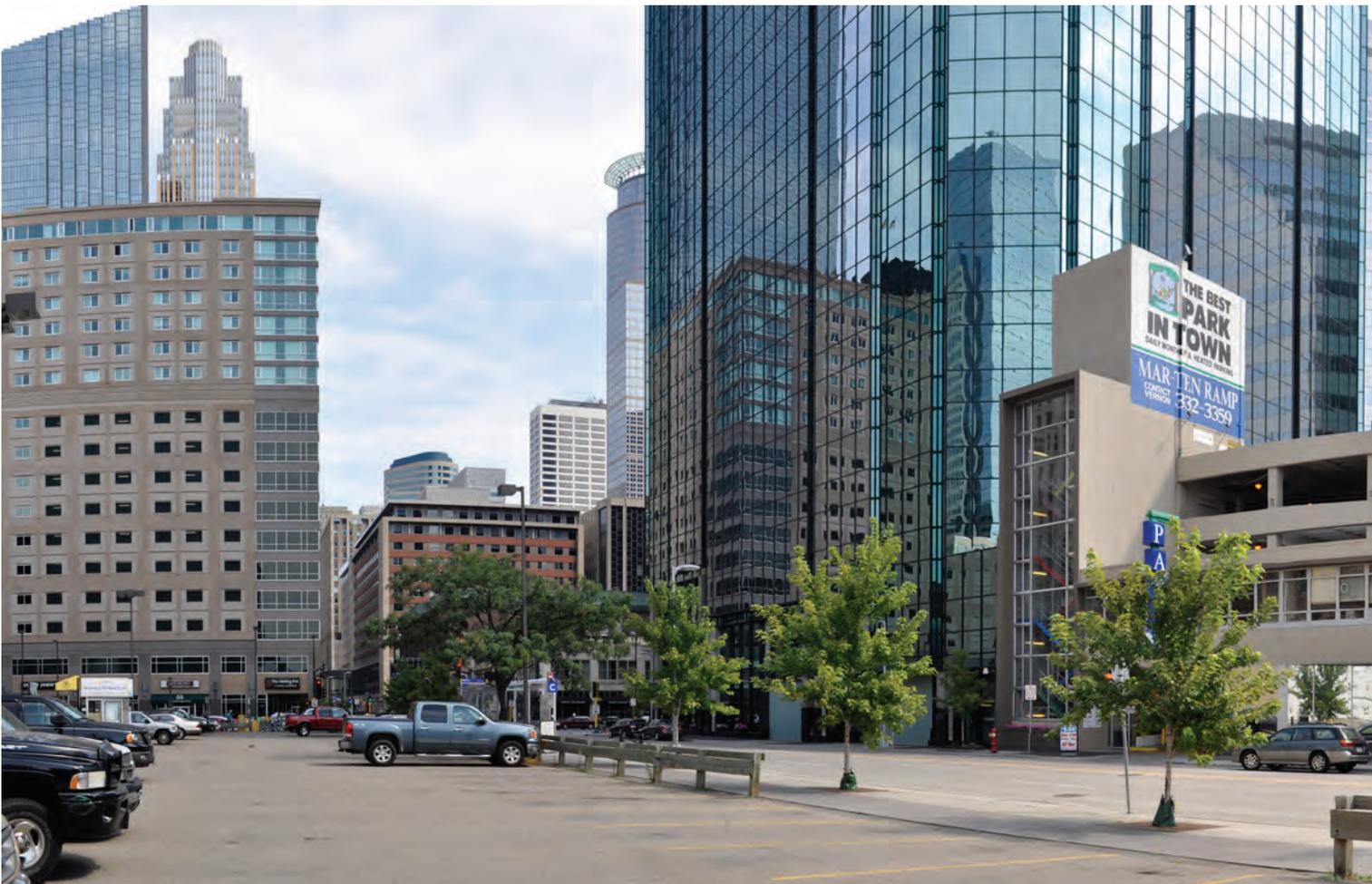
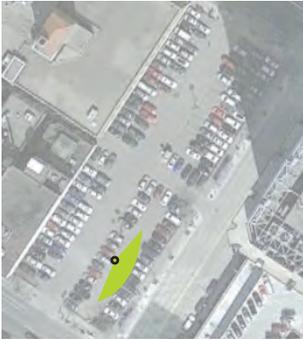


Figure 80: panorama view from site toward marquette and surrounding. Photo by Miriah Wright



● zones, traffic, utilities



figure 81: map courtesy of google earth

- 5 Express Bus Routes + 11 Other Bus Routes on two stops on site, without even having to cross the street
- Free Shuttles on Nicollet Mall, 1 block away
- 2nd Avenue is next most popular bus route road, 1 block away
- Zoning is in the Downtown Business District of B4-2.
- Traffic Reports from <http://www.dot.state.mn.us/traffic/data/> shows the number of vehicles on average that drive around the site on a daily basis, these numbers are shown on the map in thousands

## boundaries, walkability, built features ●

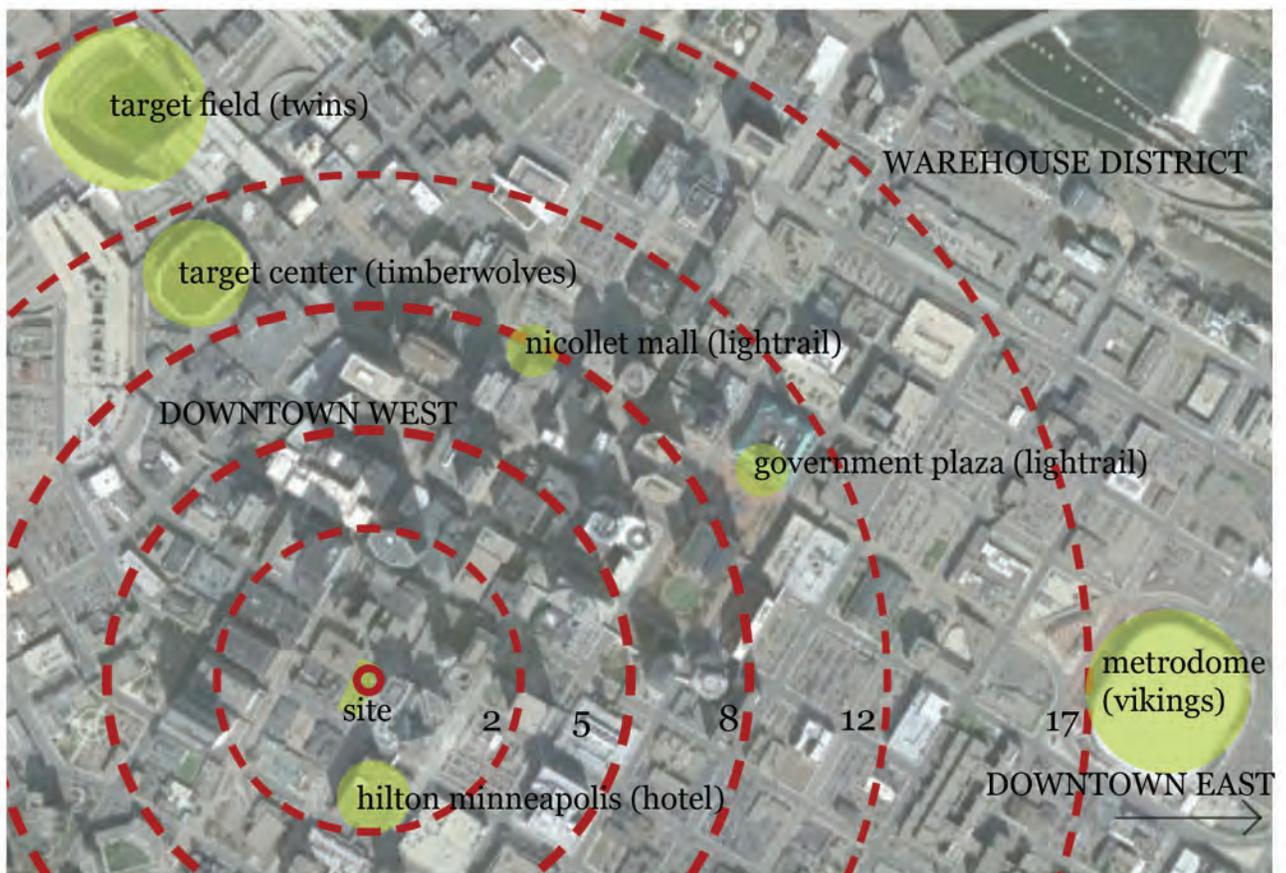


figure 82: map courtesy of google earth

- site scored **94**/100, a “walker’s paradise,” according to <http://www.walkscore.com/>
- rings signify “minutes” in walkability circumference
- the downtown is broken into several different “districts”
- numerous skyscrapers, hotels, residential buildings, street-level retail, shopping, theater, sport stadiums, event centers, low to mid-rise multi-use buildings, library, bus stops, light rail stops, and parking lots and ramps comprise the downtown area within a 20 minute walk of the site



Figure 83: site context/built features looking towards 9th s street. Photo by Miriah Wright



Figure 84: site context/built features looking towards 10th s street. Photo by Miriah Wright

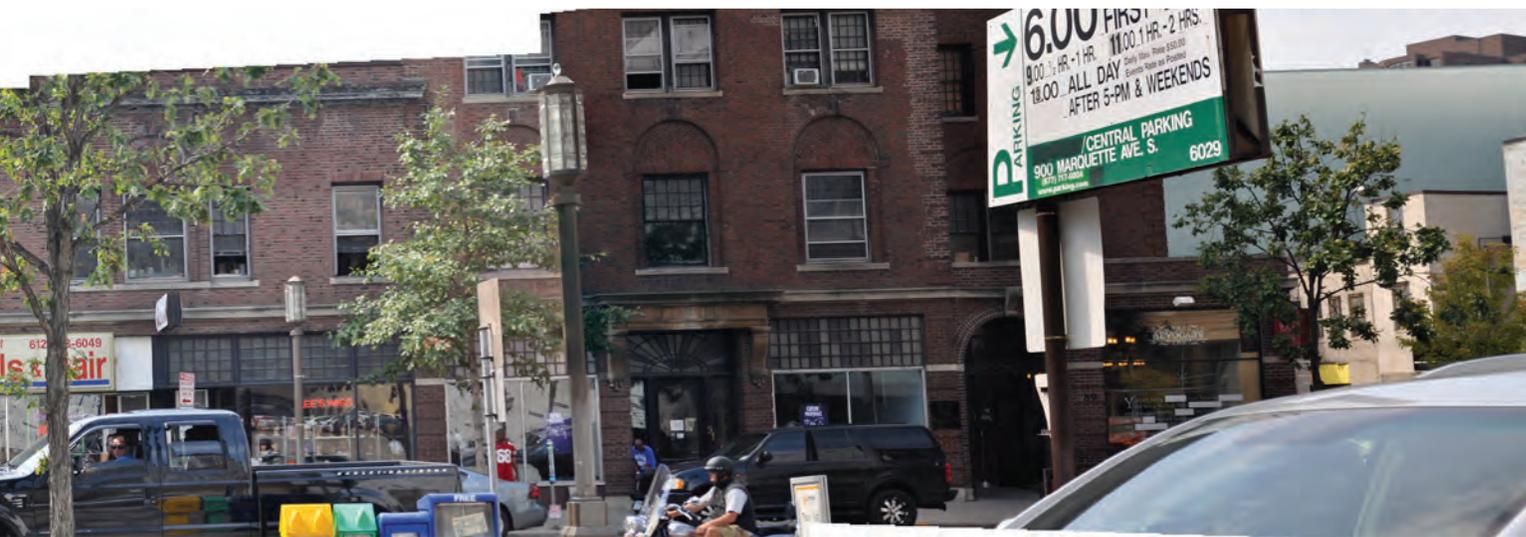




Figure 85: Distress. Photo by Miriah Wright



Figure 87: Texture. Photo by Miriah Wright



Figure 86: Human Characteristic. Photo by Miriah Wright



Figure 88: Alley Character. Photo by Miriah Wright

## site character ●



Figure 89: Human Characteristic. Photo by Miriah Wright

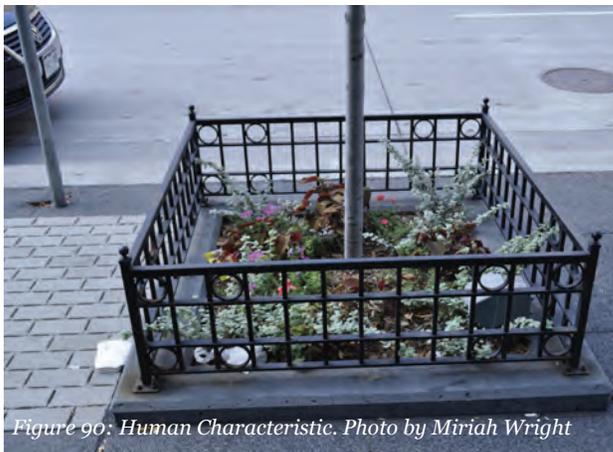


Figure 90: Human Characteristic. Photo by Miriah Wright

The immediate site character also contain older brick buildings, a parking ramp, a few immediate high rises, and a small chain of older brick retail stores. It is on the outskirts of the bulk of the high rises in the downtown area. When I was visiting the site, there was construction a few lots down on 9th Street infilling an open lot. There are planted city trees and unique details surrounding the masonry at the base of the trees. Each side of the street by the site had its own flare in the masonry work surrounding the trees. The chain of retail stores on 9th Street did appear to be a little more distressed compared to those on 10th. A couple stores appeared to be vacated. The site sits in a juxtaposition of new and old in the downtown. With the historic Schmitt Music building and the AT&T Tower neighboring the site, it had a sense of what this project embodies. The new sense and the old sense were valued, much like wine is traditional (old), but with modern processes and the future of Minnesota grapes being researched in this urban building, it gives way to a new style of winery.

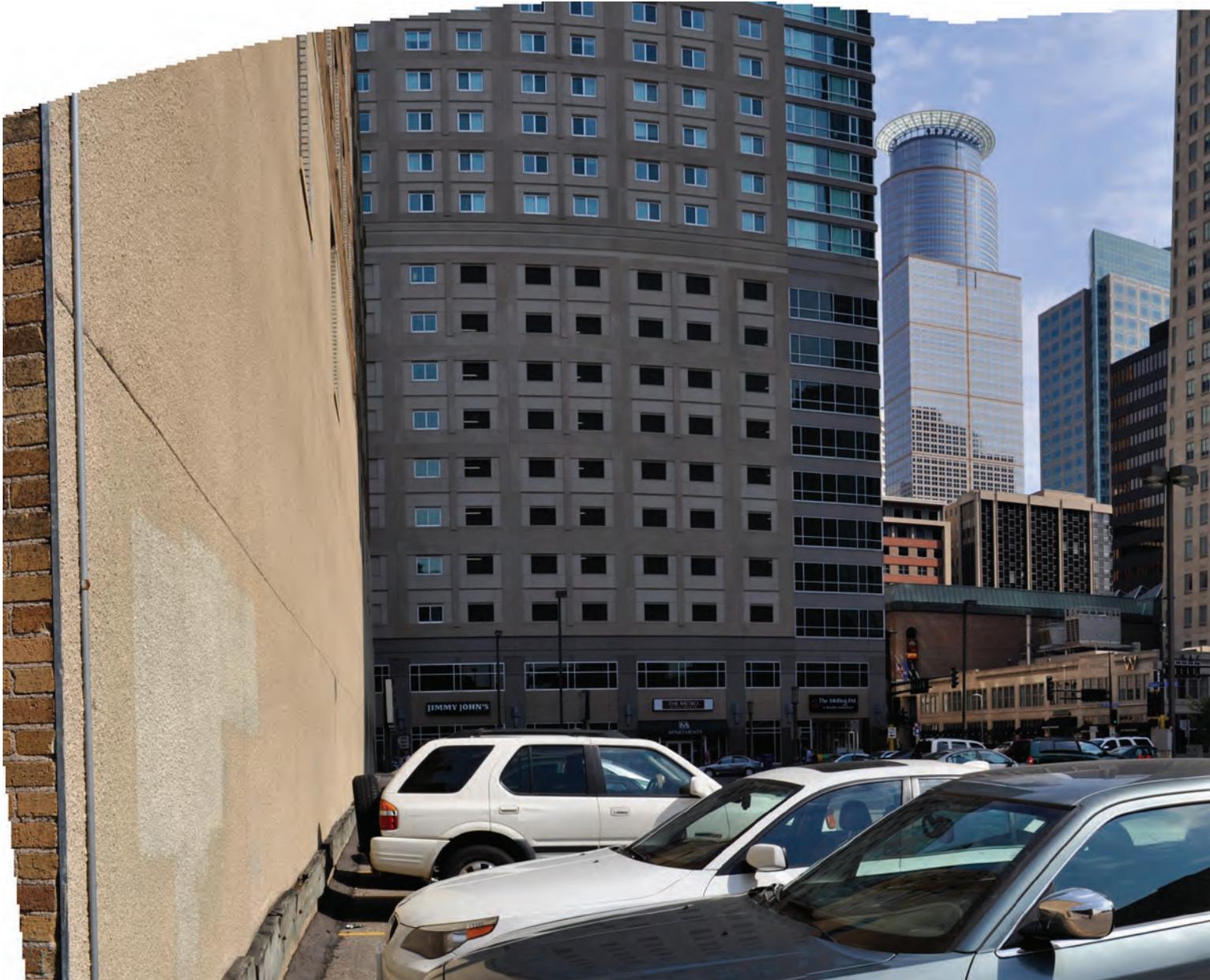


Figure 91: site character - material palette towards 9th st/marquette ave. Photo by Miriah Wright



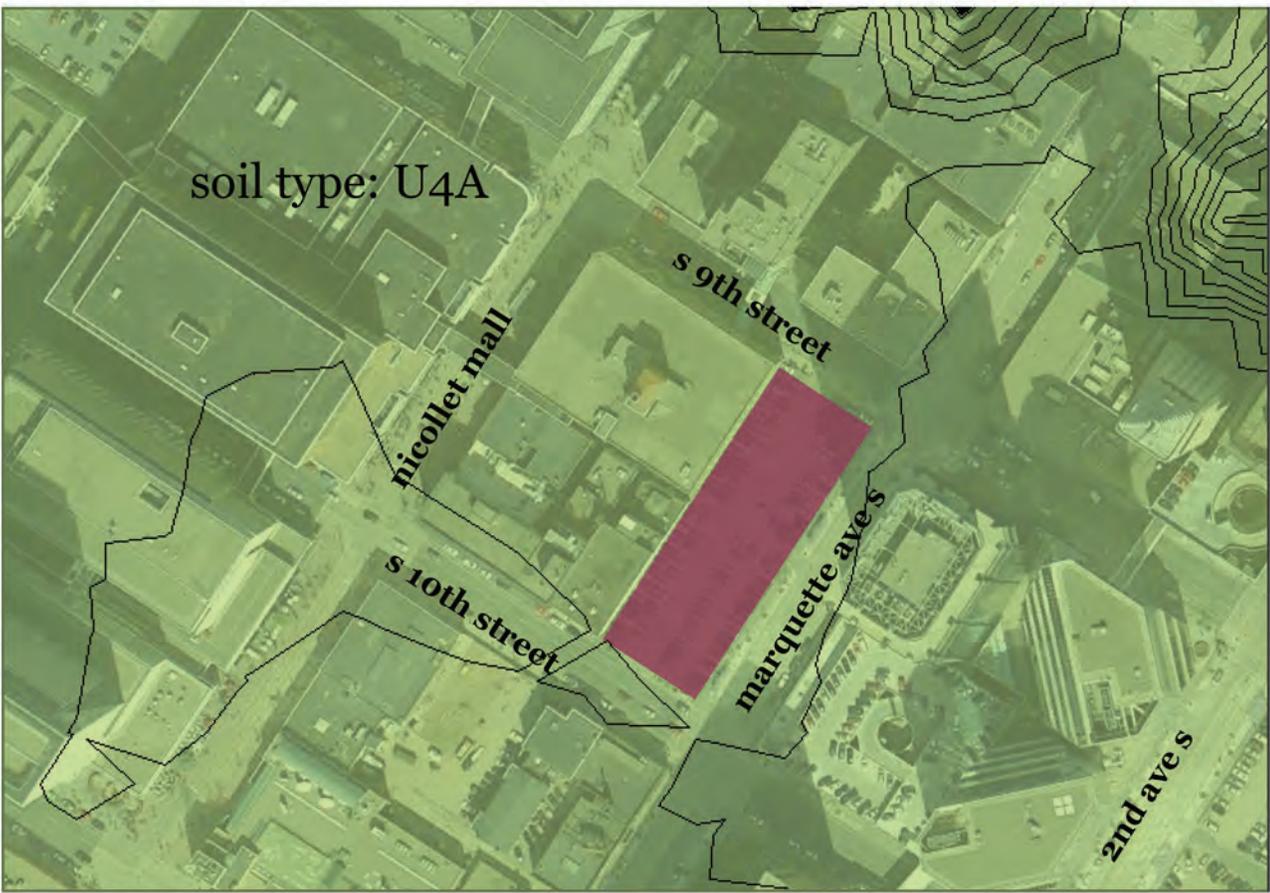


Figure 92: Soil Survey. Image courtesy of Google Earth. Information Retrieved from: <http://websoilsurvey.nrcs.usda.gov/app/WebSoilSurvey.aspx>

## soil + topography ●

The entire site and most of the downtown is designated a U4A Soil, or Urban land. This means that it is cut and fill land, known as “udipsamments.” The slope is 0 to 2%.

### Map Unit Setting

Mean annual precipitation: 23 to 35 inches  
Mean annual air temperature: 43 to 50 degrees F  
Frost-free period: 155 to 200 days

### Map Unit Composition

Urban land: 70 percent  
Udipsamments, cut and fill land, and similar soils:  
30 percent

### Description of Urban Land Setting

Landform: Stream terraces, outwash plains

### Description of Udipsamments, Cut And Fill Land Setting

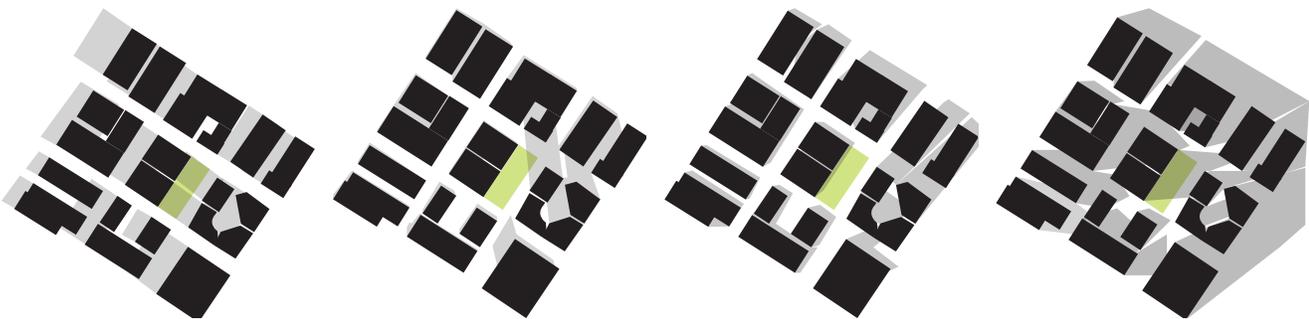
Landform: Stream terraces, outwash plains  
Down-slope shape: Linear  
Across-slope shape: Linear  
Parent material: Variable sandy material

### Properties and qualities

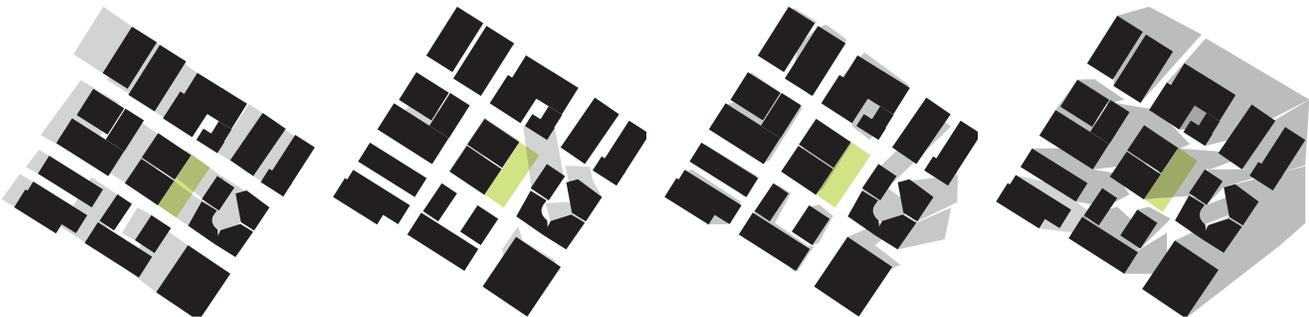
Slope: 0 to 2 percent  
Depth to restrictive feature: More than 80 inches  
Drainage class: Somewhat excessively drained  
Depth to water table: More than 80 inches  
Frequency of flooding: None  
Frequency of ponding: None

● shading + light quality

equinox 9a | 12n | 3p | 6p



summer solstice 9a | 12n | 3p | 6p



winter solstice 9a | 12n | 3p | 6p



The light quality of the site was surprisingly well. Even with the tall Hilton and AT&T Tower across the street, the site had mostly full-sunlight a majority of the day in the summer when I visited. This was also an important reason for site selection, considering the winery has the potential to grow its own urban grapes in the future. To study this, the building will have to grow a small amount of grapes on the site and potentially around the area, or in the building with sun exposure. Since grapes grow during the summer months and are harvested in the fall, the shadowing on the site in the winter months was of little concern.

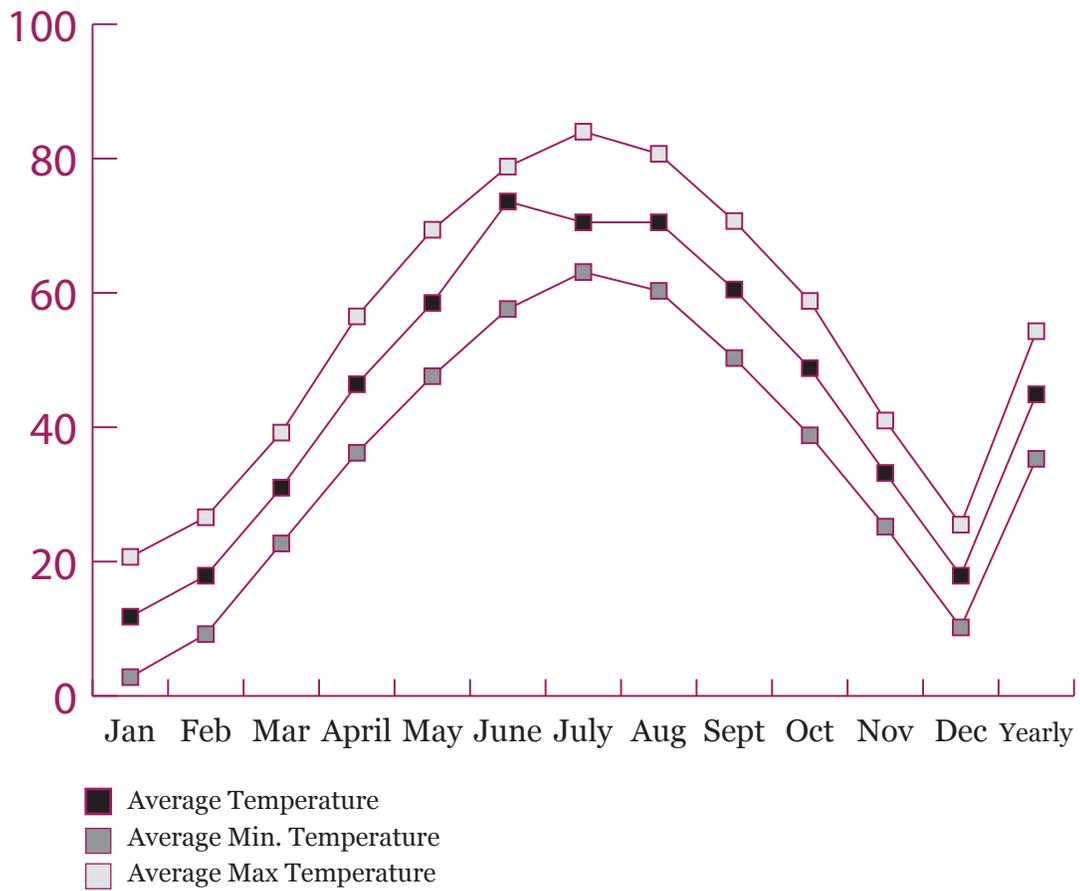


Figure 93: Light Quality. Photo by Miriah Wright



Figure 94: Light Quality. Photo by Miriah Wright

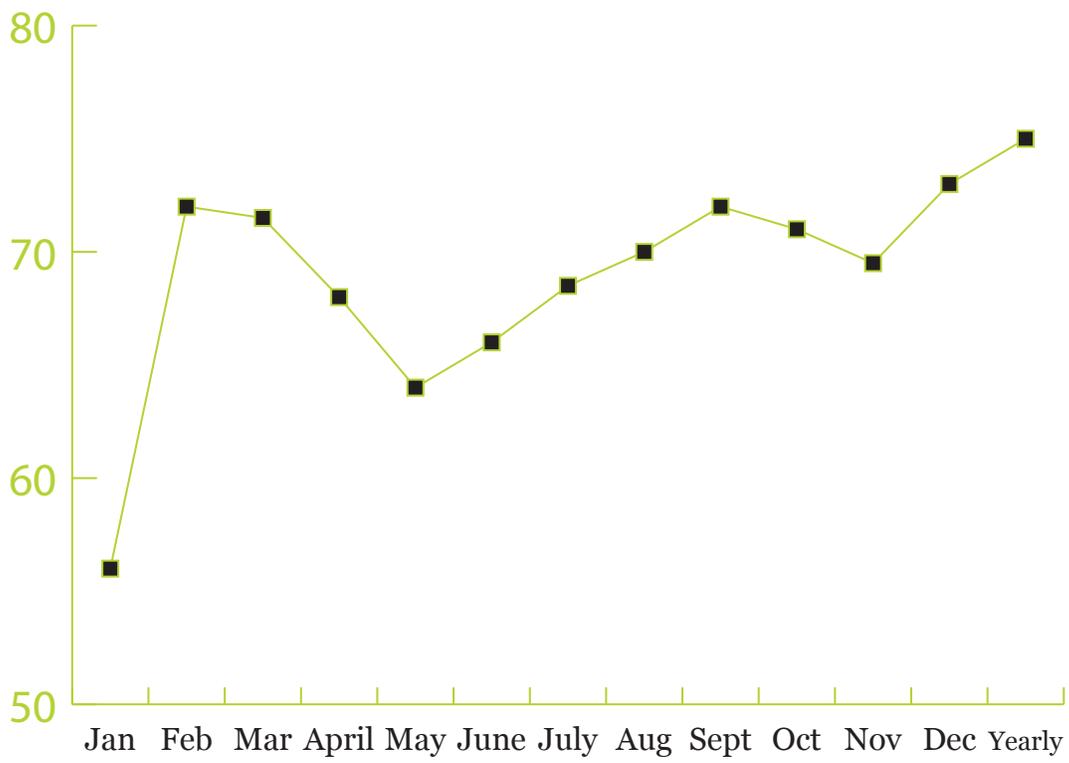
● temperature



# climate data

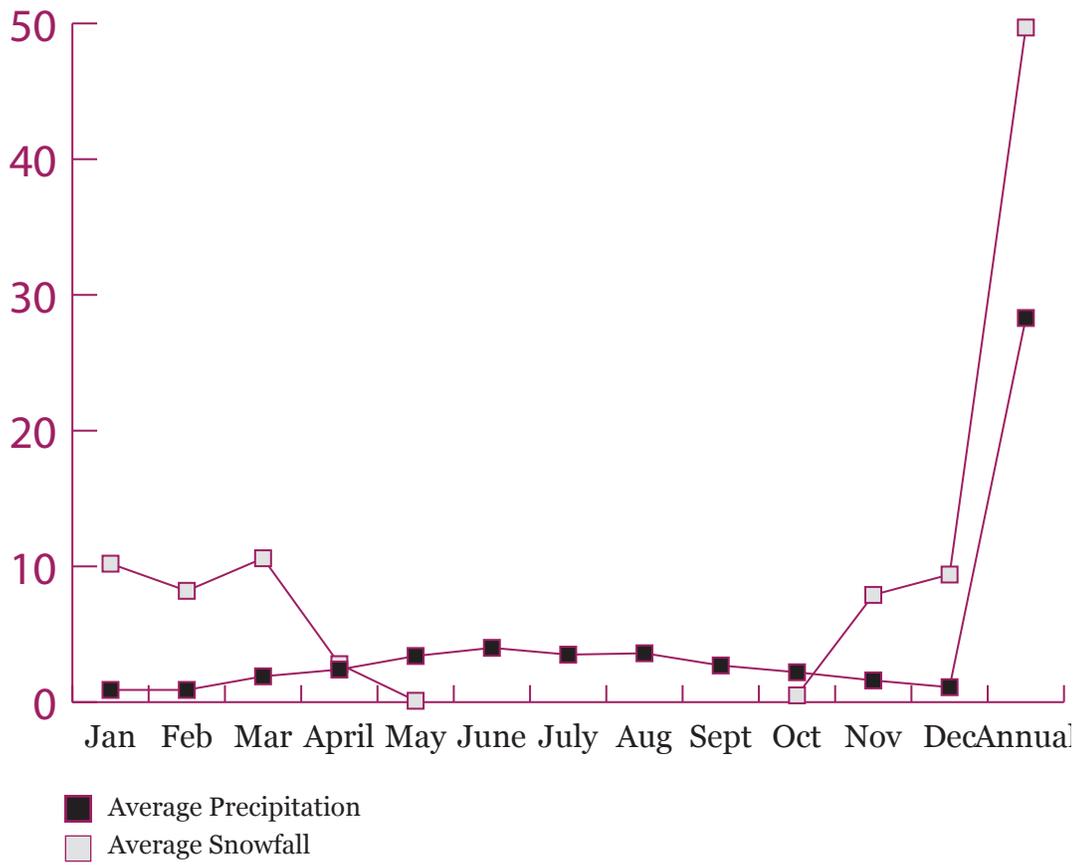


humidity ●

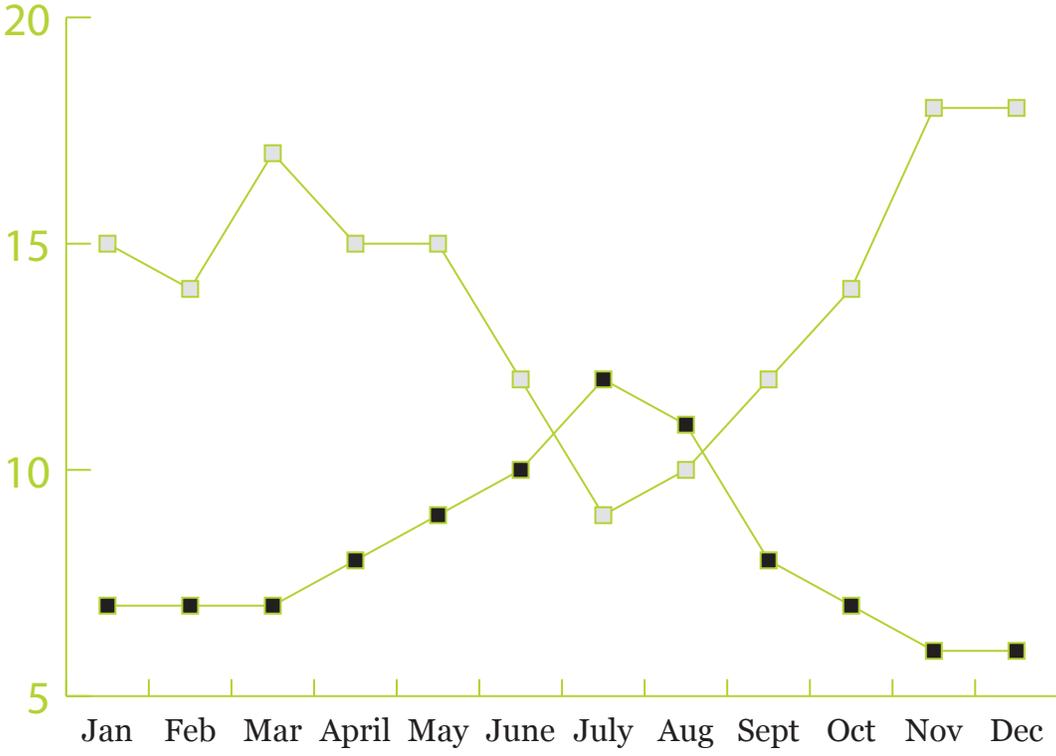


■ Average Relative Humidity

● precipitation



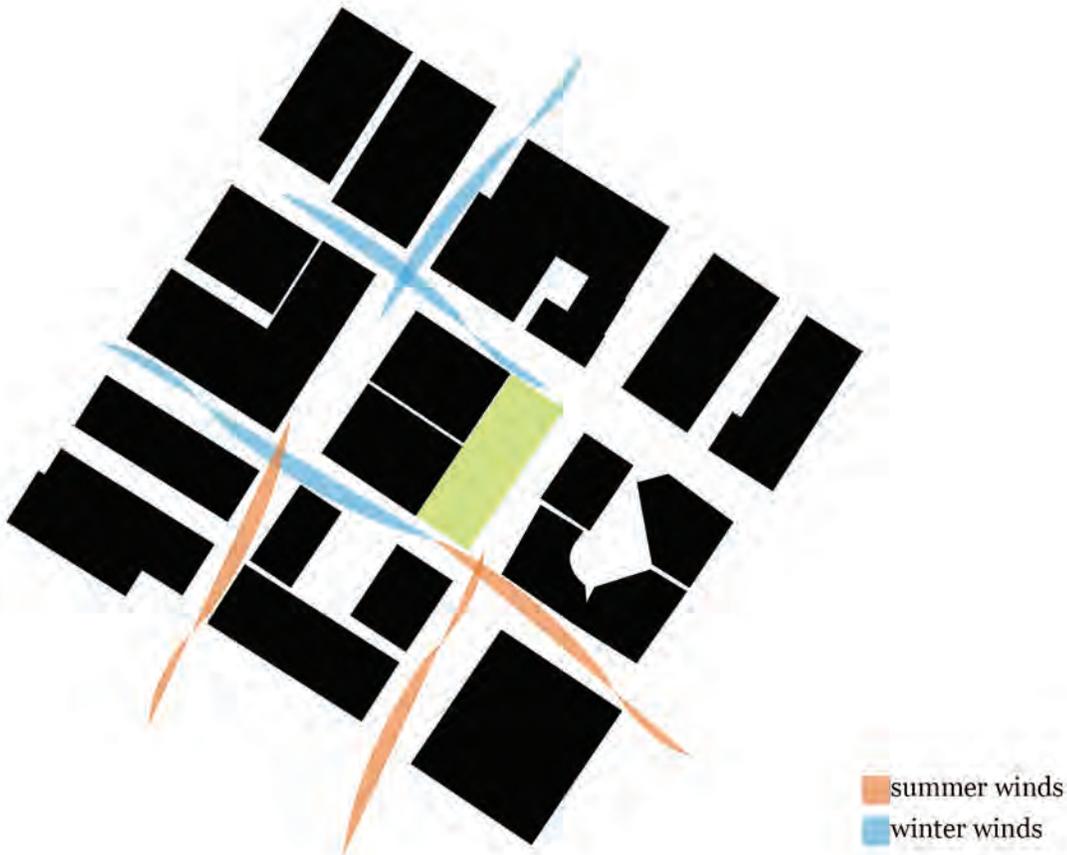
cloudiness ●



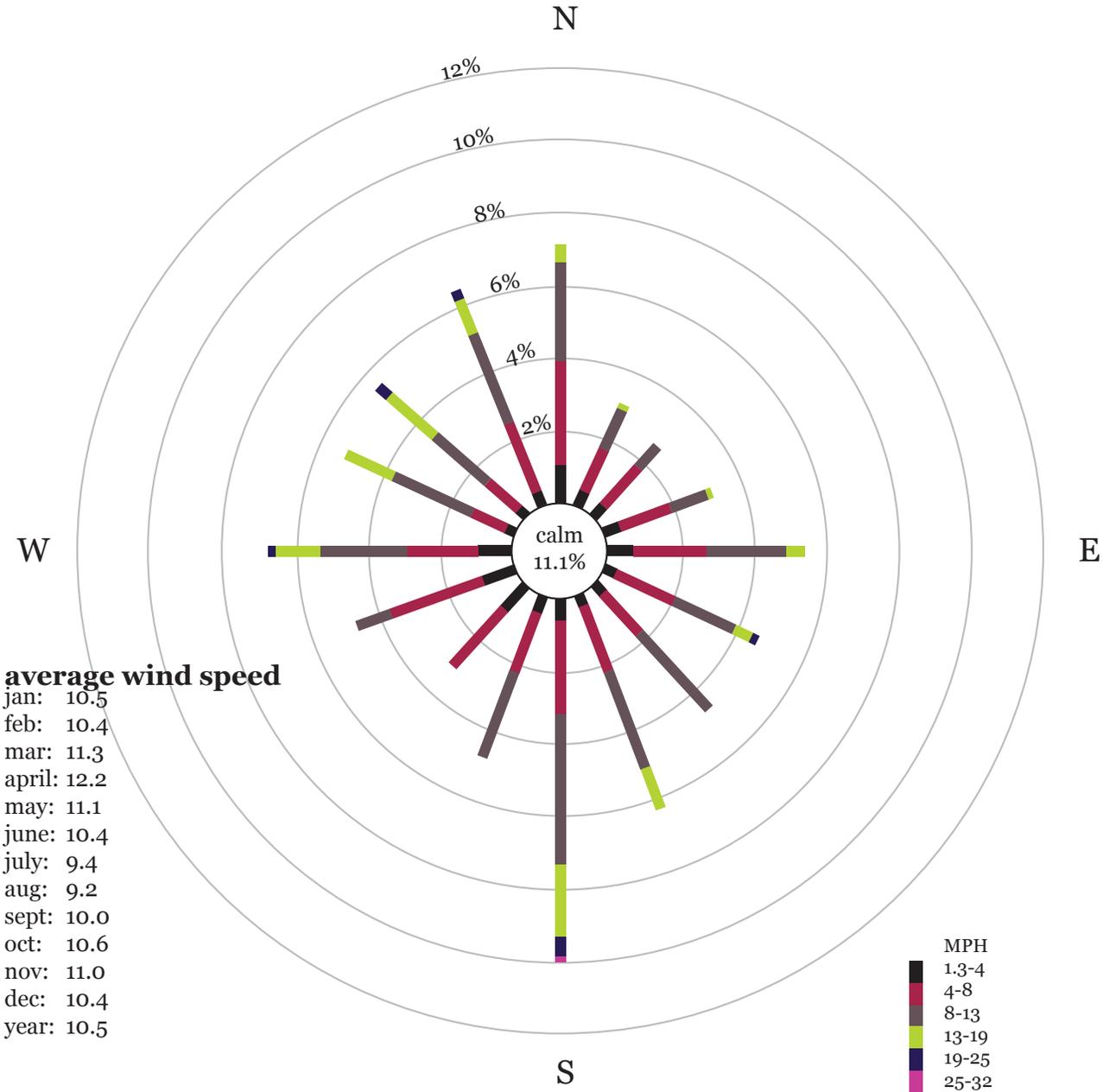
- Partly Cloudy Days
- Cloudy Days

## ● wind

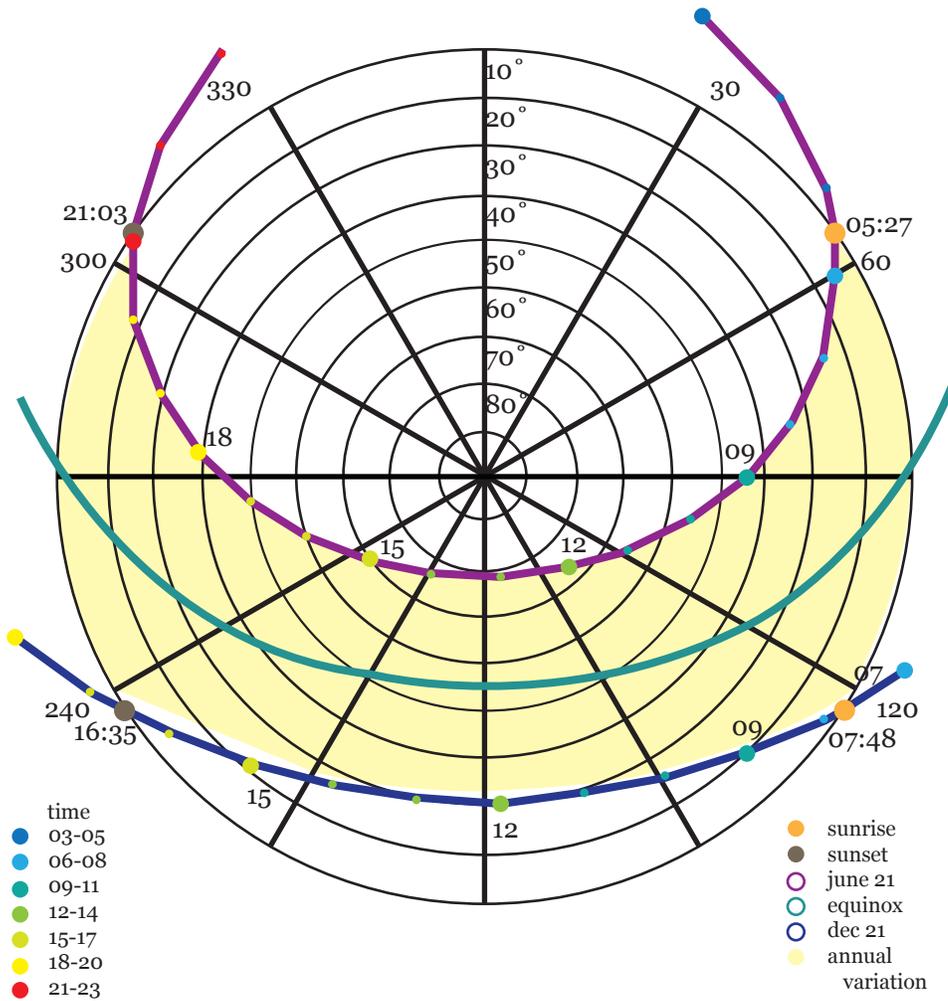
Since the site is not located in a highly dense area of high rises, wind tunnels should not be a major concern for the site. Although winter winds are always a concern for the Upper Midwest, the site should not experience an intense increase in wind speed due to the varied heights and densities of buildings surrounding the site. The time of day having an effect on the wind changes daily.



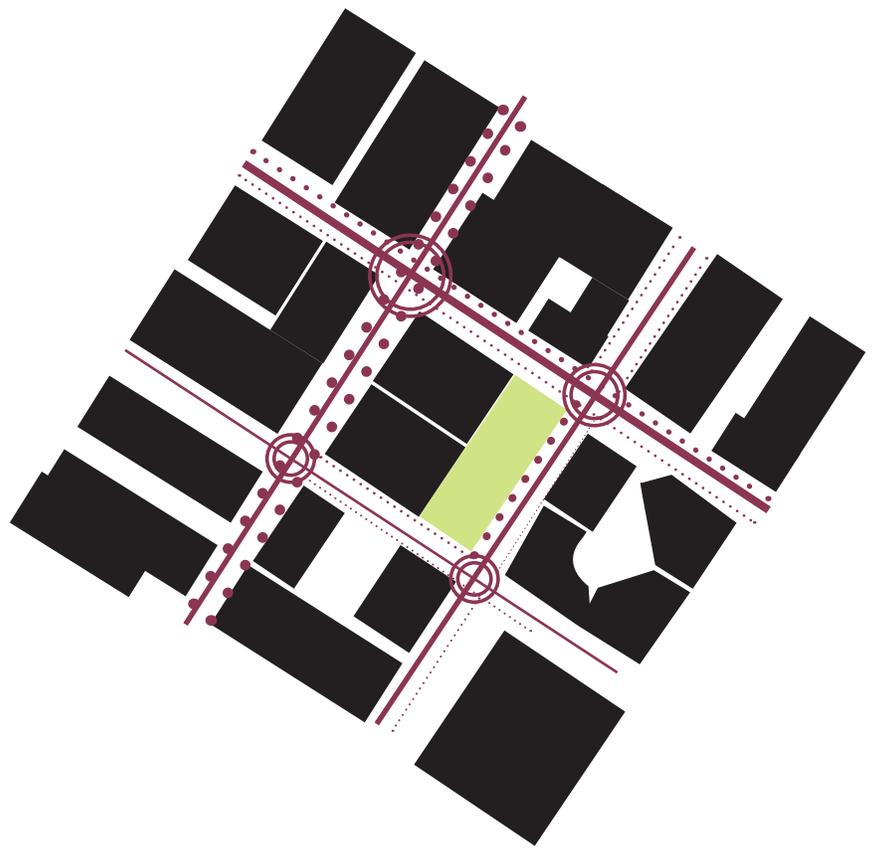
**wind speed & direction** ●  
 average yearly wind rose + frequency



● sun path



noise ●



..... pedestrian  
—— vehicular

# programmatic requirements

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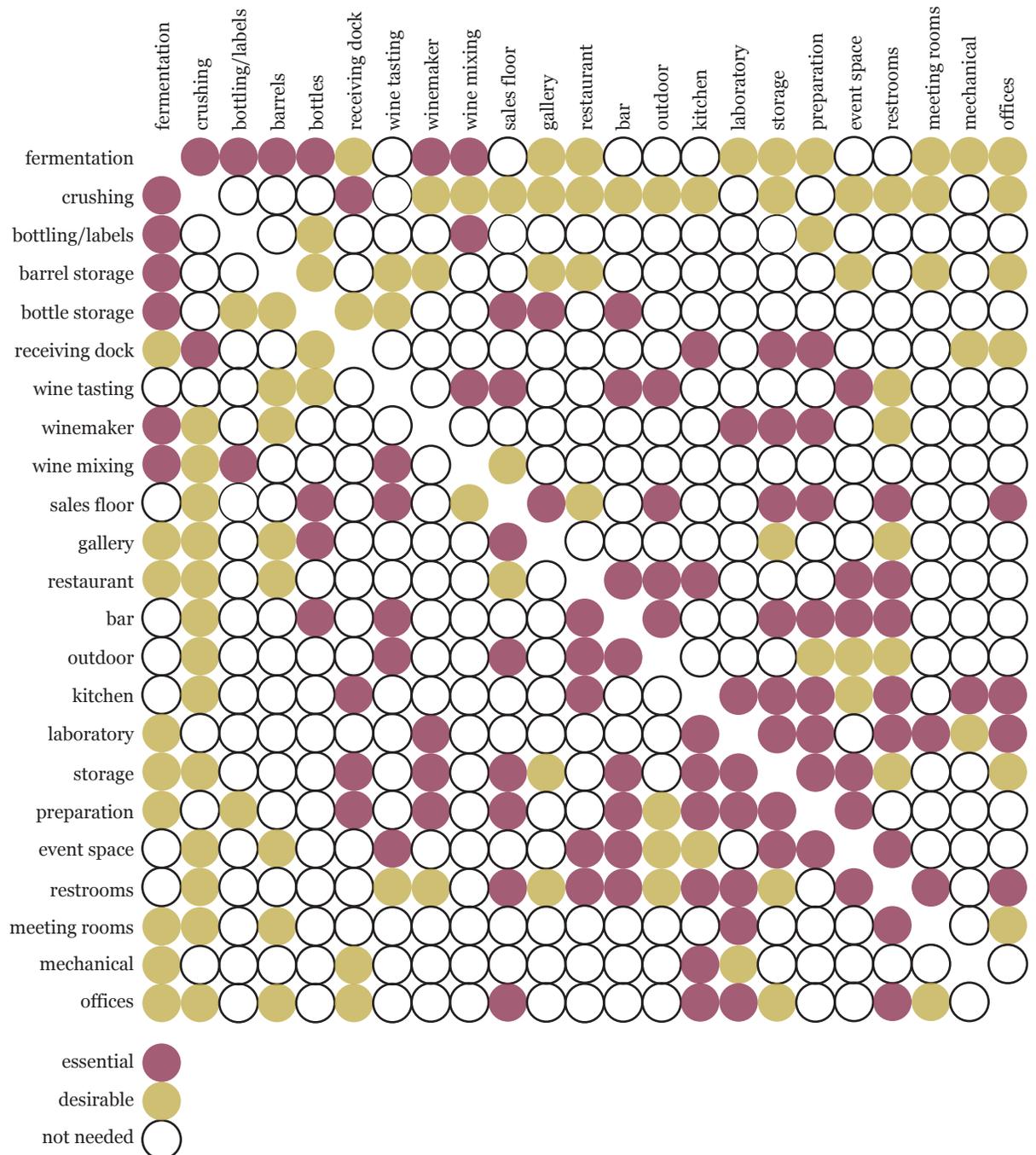
## program space

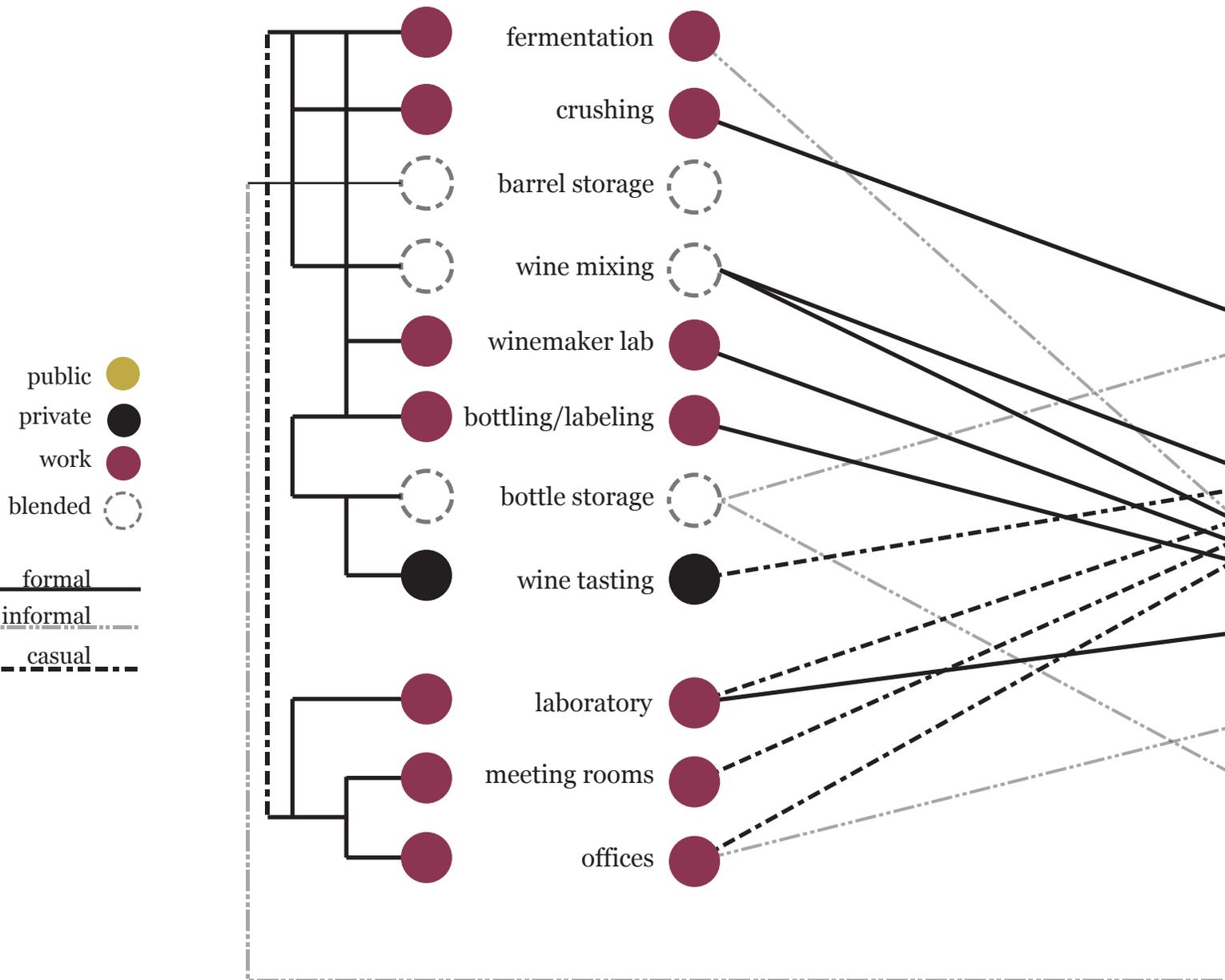
<u>sq. ft.</u>	<u>programmatic space</u>
150	vestibule
625	lobby/reception
4500	restaurant
1500	event space (plus partial restaurant)
1500	bar + wine tasting
1200	gallery
1400	market + (storage, prep)
2000	kitchen + (storage, prep)
700	laboratory
150	wine maker
2500	fermentation
1800	crushing pad
1000	bottling/labels
700	private wine tasting
7500	barrel storage
2000	bottle storage
1100	private office space
850	mechanical
400	winery
300	restaurant
150	laboratory
1620	public rest rooms (3 sets)
480	winery
900	restaurant/event
240	market
1080	private rest rooms (6 sets)
6000	outdoor spaces
1000	receiving area
TOTAL	
34725	
+10%	circulation
<b>38197</b>	



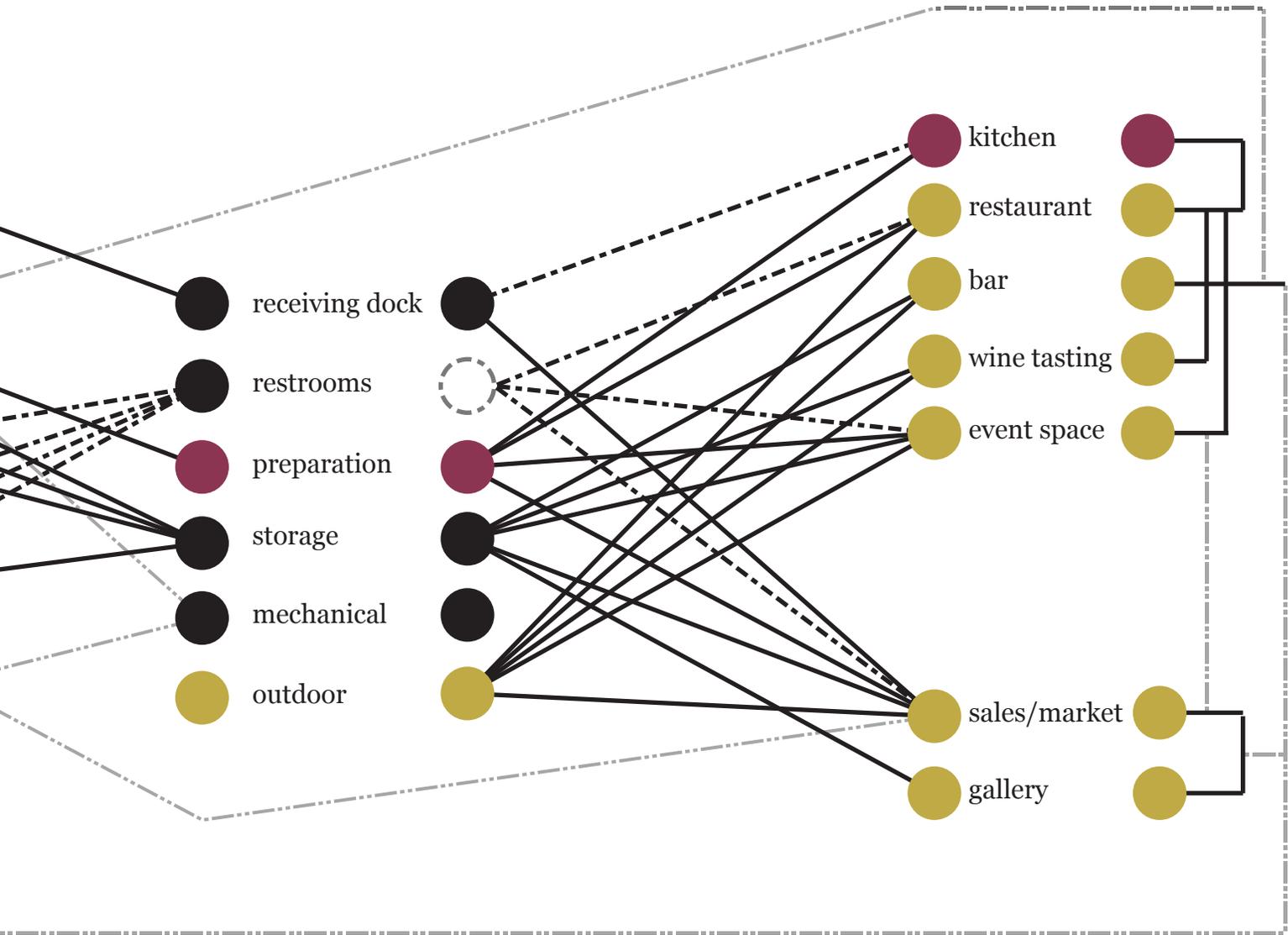


# interaction matrix





# interaction net

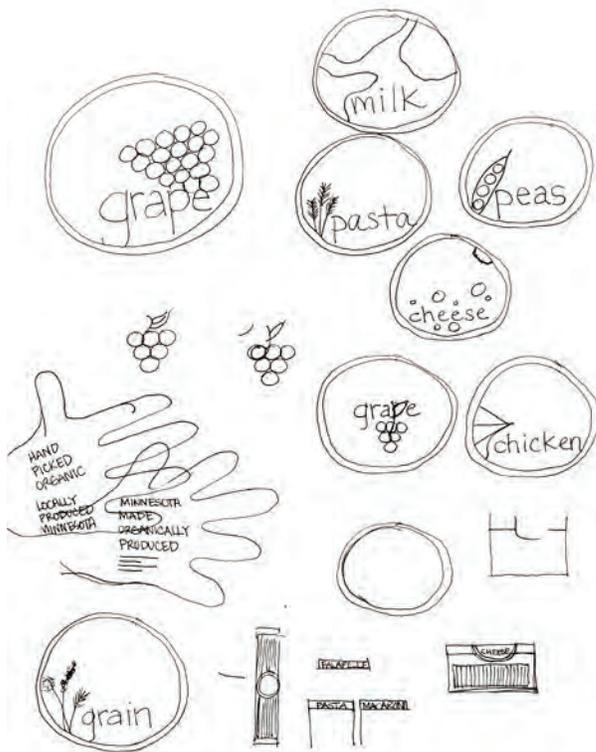


# final design process

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# branding



MINNESOTA  
MINNEVINE  
MINNEVINO

*MinneVino*

*Vino MODRENA*

*VINO MODRENO*

*MinneVino*

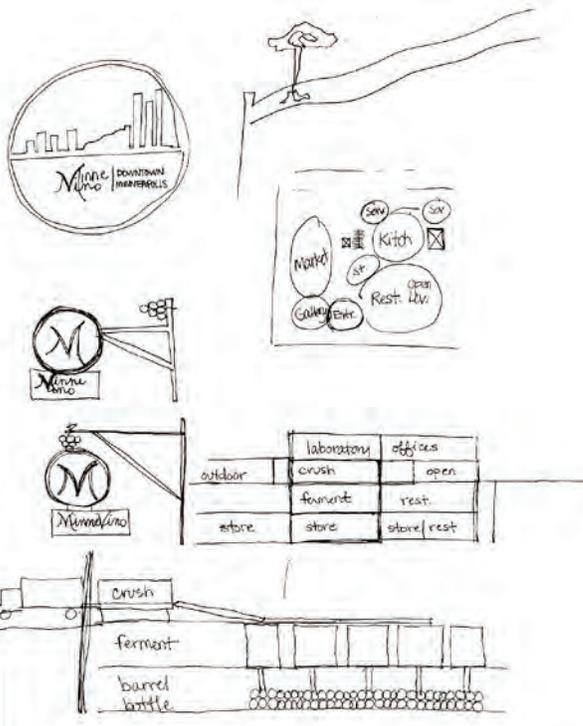
*MinneVino*  
MINNESOTA  
ORGANIC WINE



MODERN  
VINTAGE

MODERN  
Vintage

*Modern  
Vintage*



I began the design process by identifying a brand or vision for a brand idea. This led me to coming up with the MinneVino name to identify with, which promoted Minnesota + Minneapolis + Wine. Minne+vino.

The design first began with the other product labels that were very simple, yet modern. A simplified brand identity was continued throughout the semester.

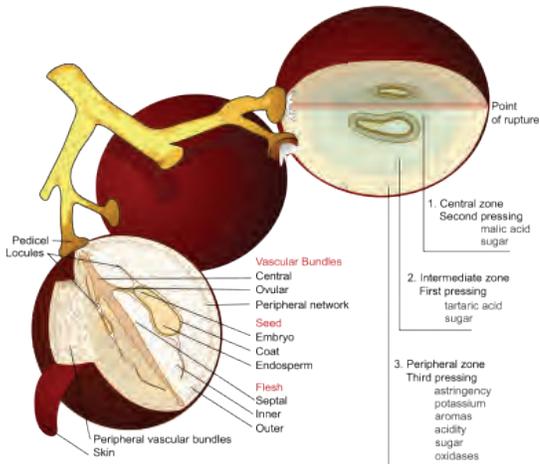


Figure 95. Grape Diagram. Retrieved from: [http://en.wikipedia.org/wiki/Pressing\\_%28wine%29](http://en.wikipedia.org/wiki/Pressing_%28wine%29)

Figure 96. Grape Cluster. Retrieved from: <http://www.finecooking.com/item/5728/grapes>

Figure 97. Grape Vines. Retrieved from: <http://www.examiner.com/article/grow-grapes-not-grass>



- Organic doesn't necessarily mean "blob" or "crazy"
- There is an order to organic things within their own shapes
- Structure/anatomy of a grape has very particular biology in order to "be" a grape
- Show how "insides" worked from outside -- "process"



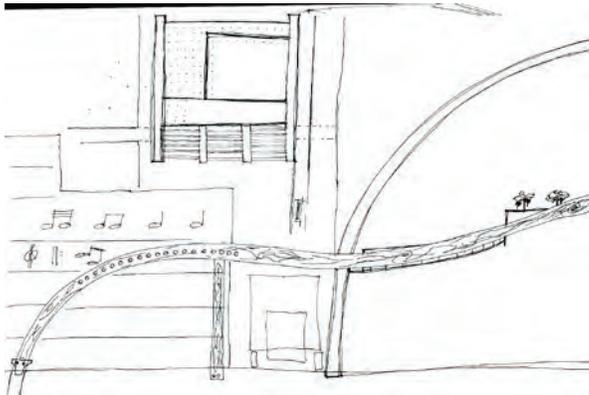
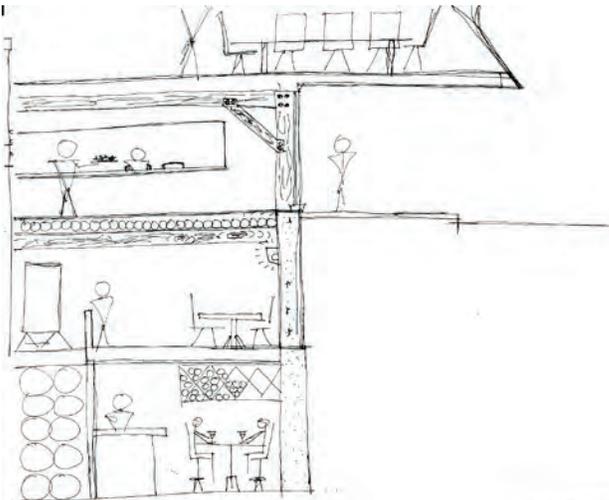
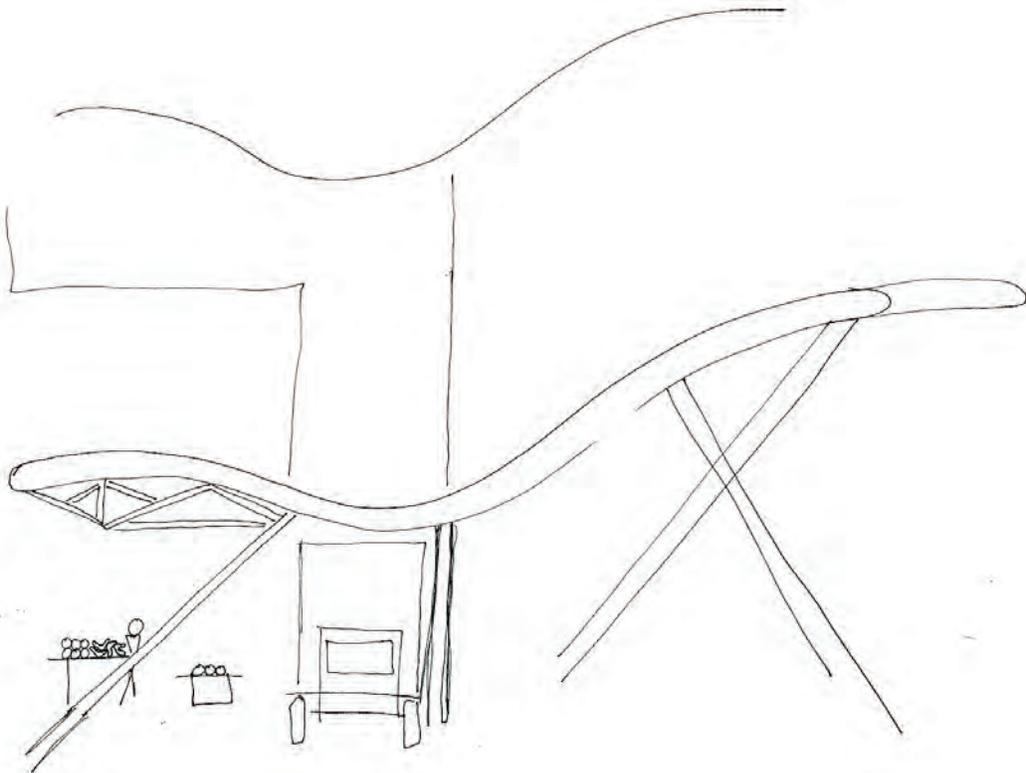


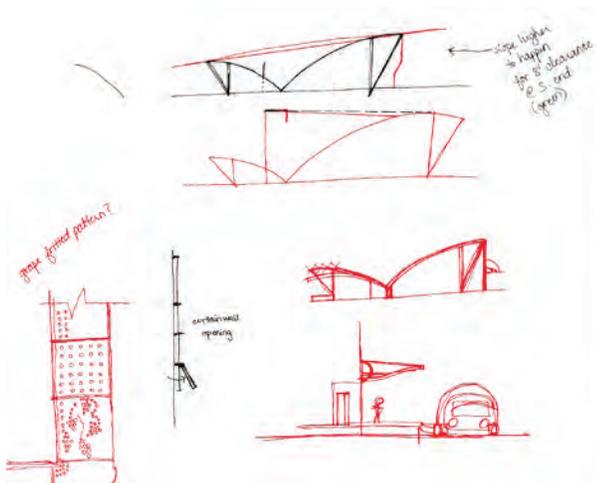
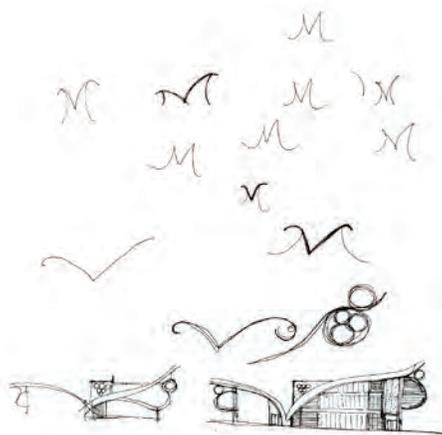
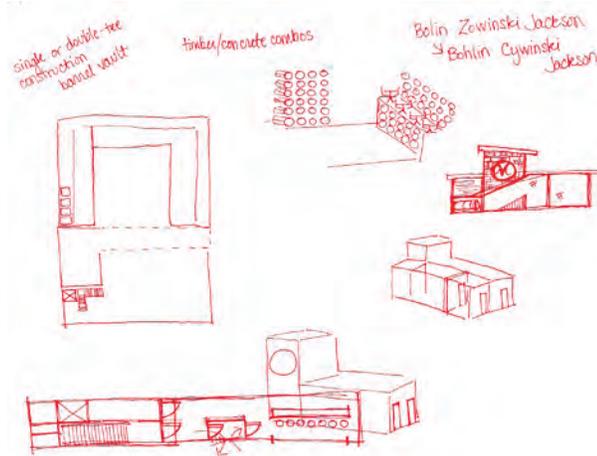
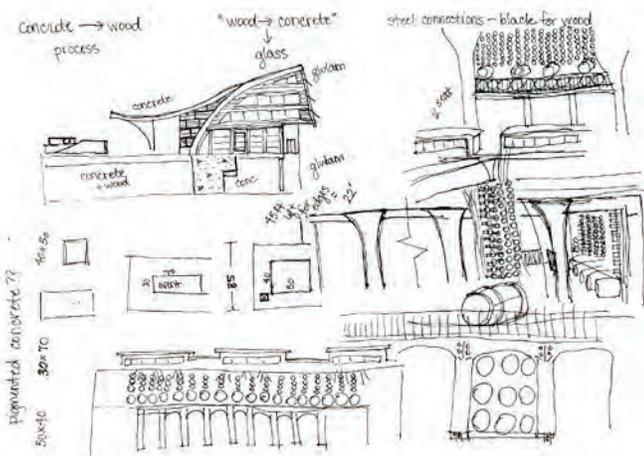
# form + function



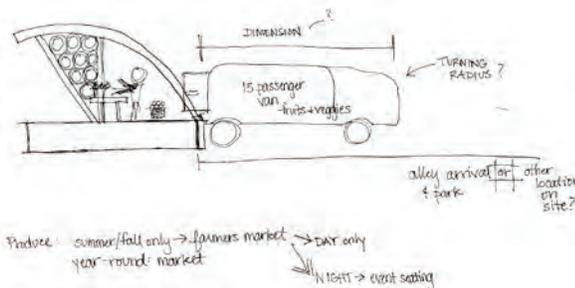
Public → Private  
↙      ↘  
Semi-Private

organic...

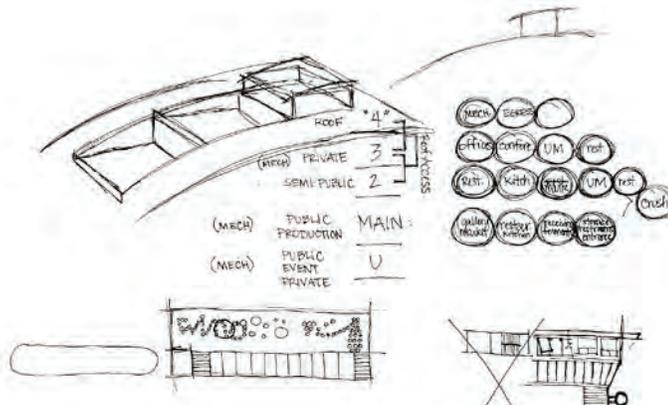
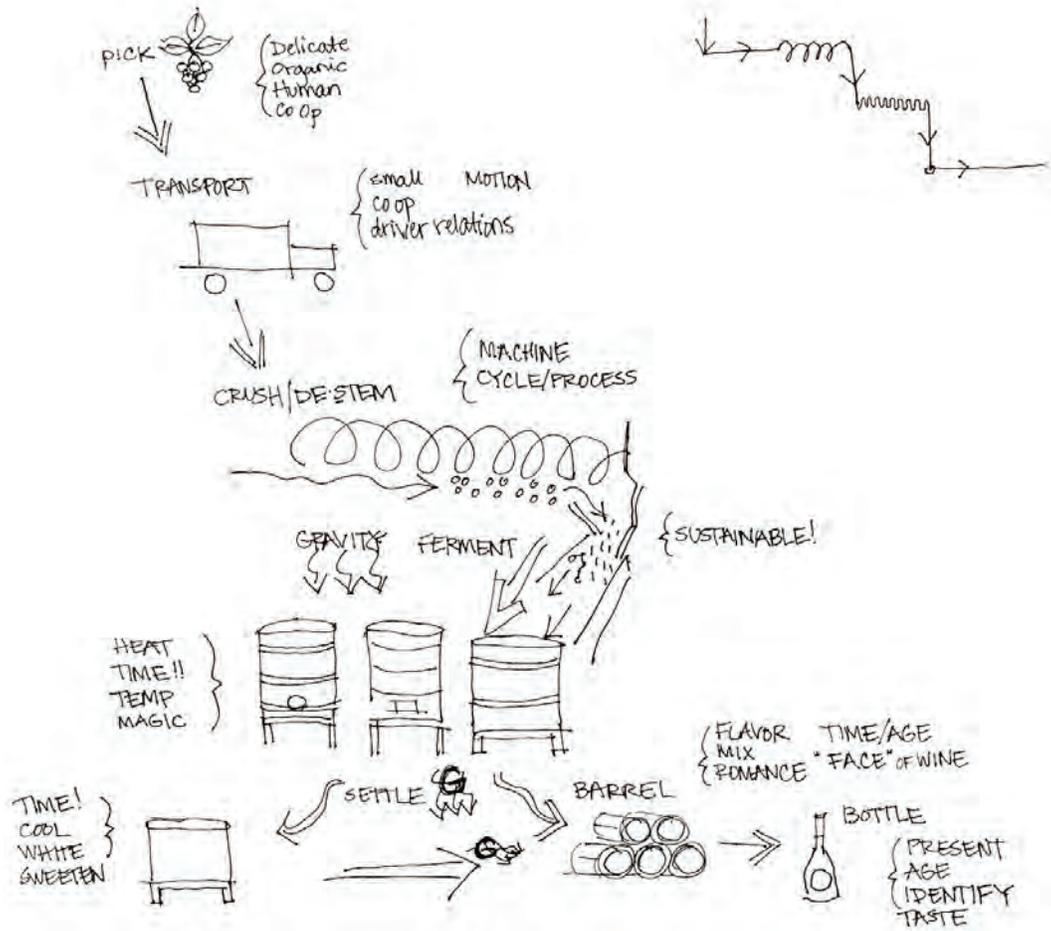




I went through many variations of this initial form and started to smooth things out and tone down a bit of the expression to a more simplistic expression that still caught the essence of the initial sketch. I wanted the roof bar to have a sense of escape from the urban jungle and a bit of a "cove" area helped do this.



# form + process



skin = thin

wine facts:

- 2,000 gallon fermenters
- 4,000 gallon fermenters
- 75 ml bottles - 12 per case ≈ 2,378 gallons / 12 bottles = 1 fermenter yields 1,682 bottles (4,000 gal)
- tax = 14¢ / 9 liter case
- 150 gallons of wine / ton of grapes
- 1 pound of grapes in 1 pound of wine
- one vine can produce 2-3 bottles of wine
- ≈ 750 berries / bottle of wine

1 acre = 43,560 sq ft

parking ramp across street > 1/2 acre (top level)

music building + ramp = 12,000 sq ft = 1 acre

red, half door + ramp > 1 acre

50% retaining walls & retaining

1 acre of vineyard ≈ 18.5 barrels ≈ 7,552 oz. ea. ≈ 3,958 bottles of wine ≈ 25.6 oz. 15,940 glasses of wine @ 4 oz. ea.

307.2 oz. 30 lbs grapes 246 cases 15 glasses of wine

435 grapes

435 WINE

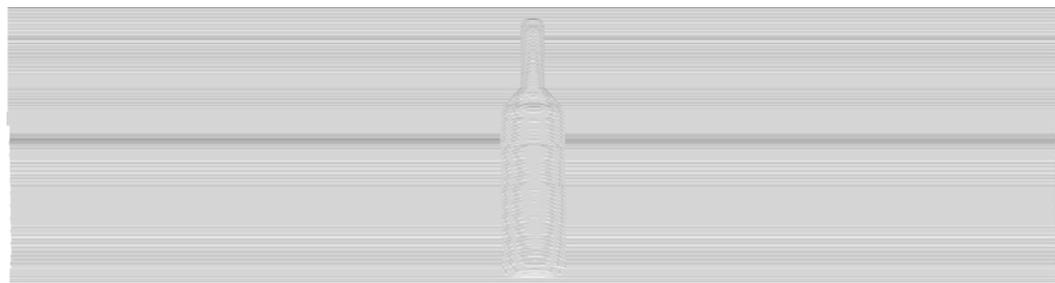
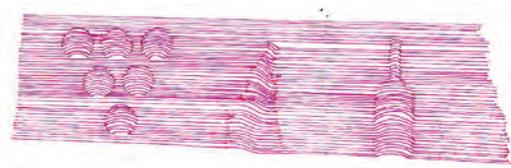
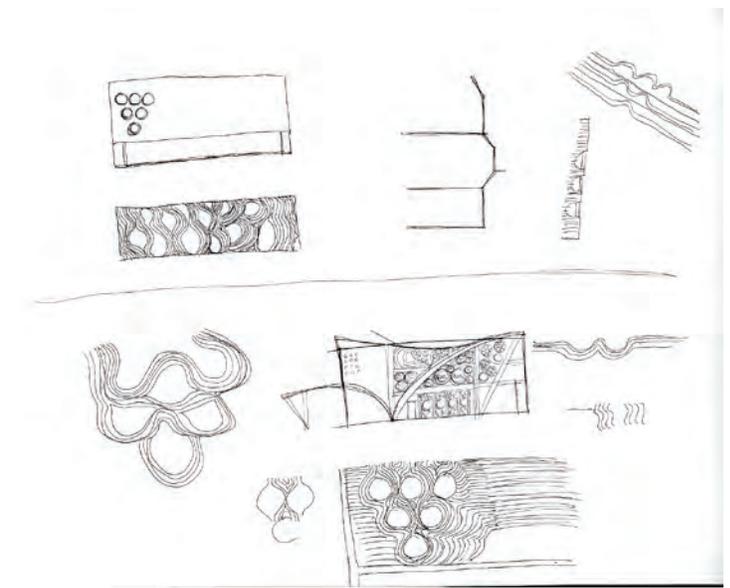
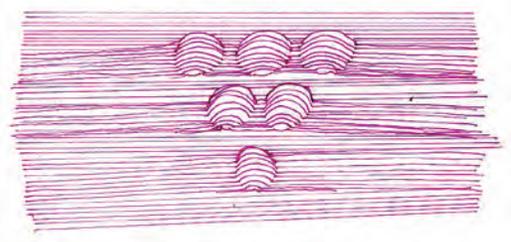
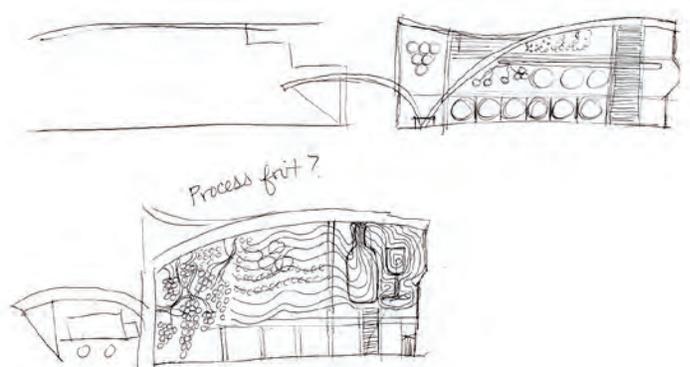
SEASONAL CRUSHES more dynamic?

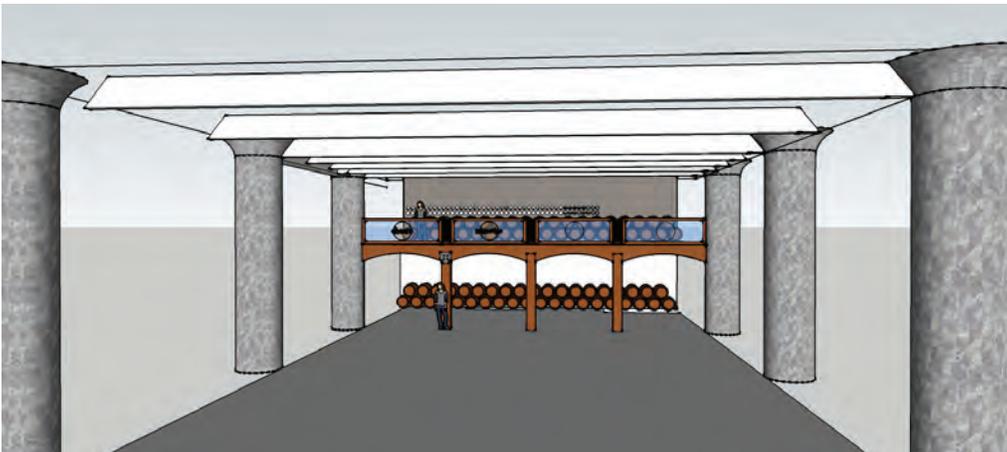
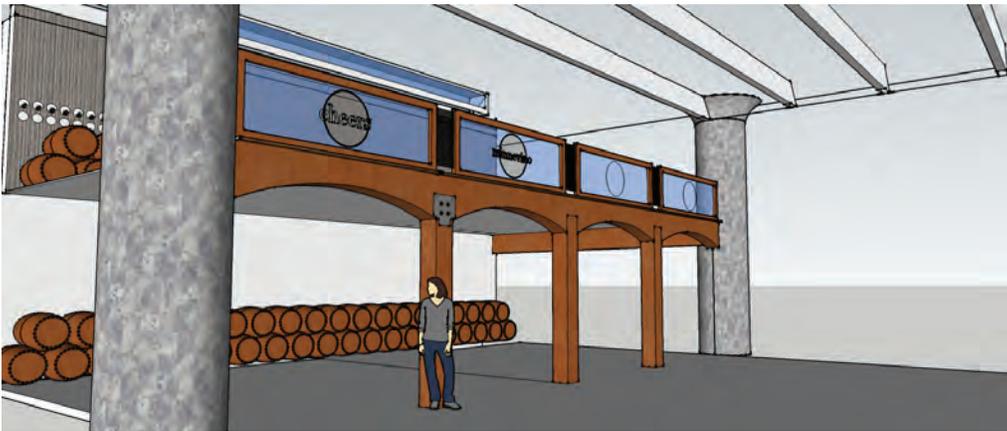
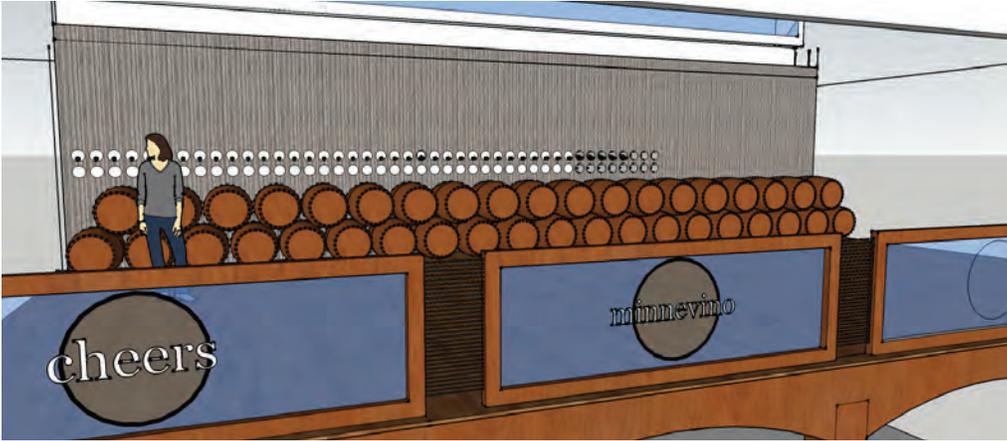
slower vs spider sticking grapes tray

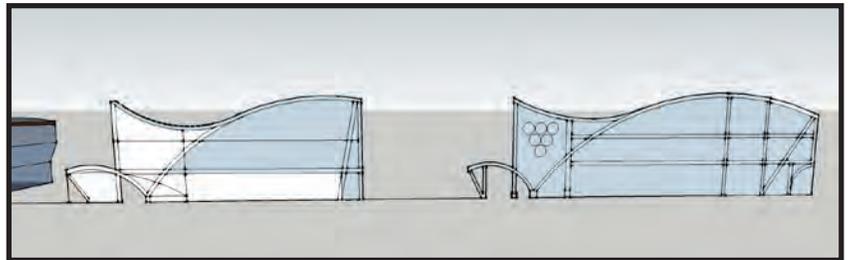
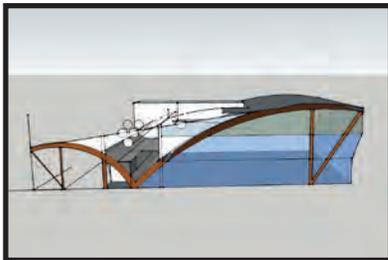
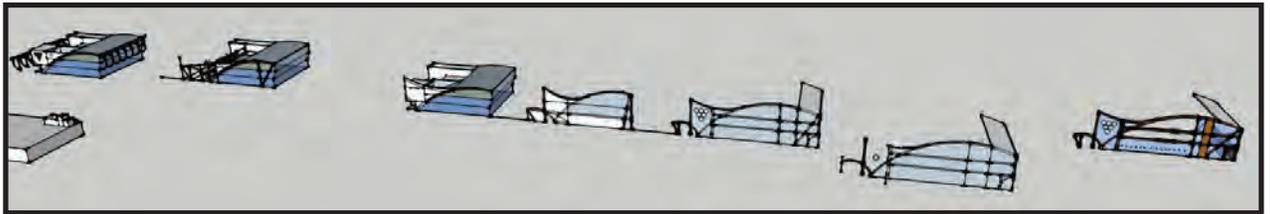
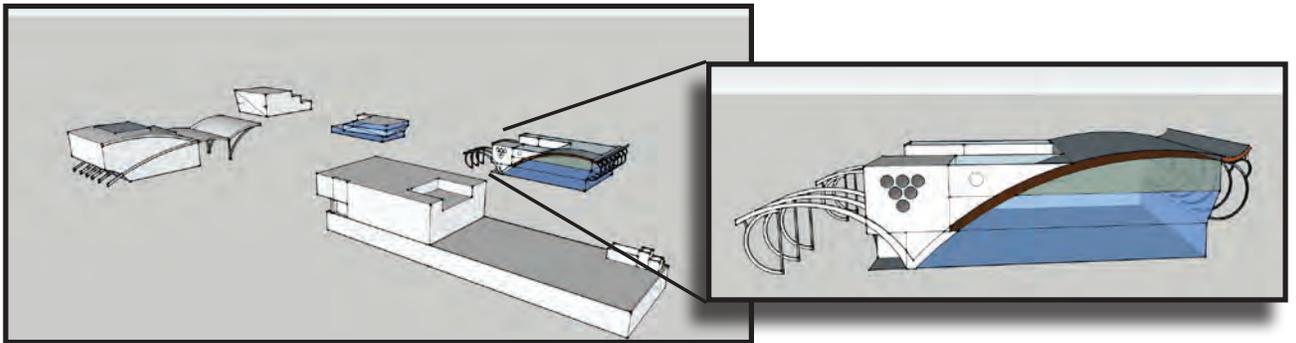
local organic grapes medium transparency

Having started looking at glazing systems for the building, I knew sun shading was mandatory. I did not have space on my site to attach a separate shading structure, so I began developing a frit pattern and some decals to help cut down on solar gain.

# facade





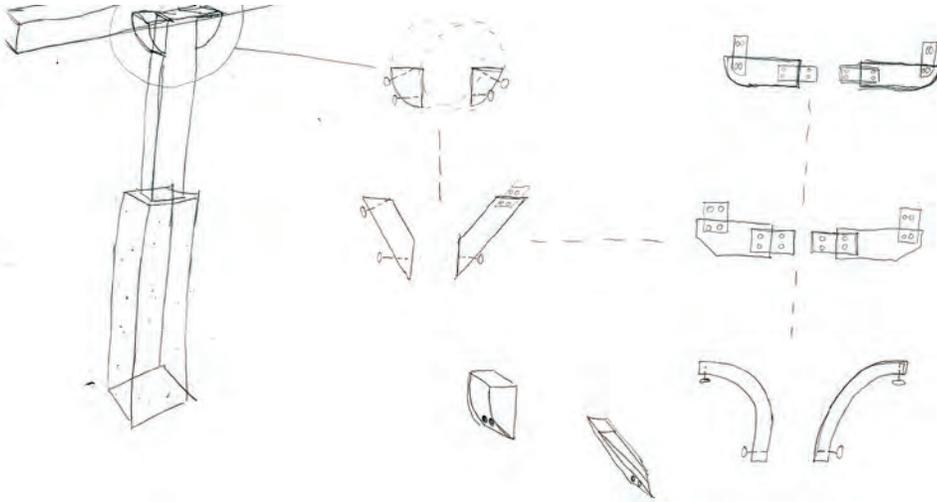


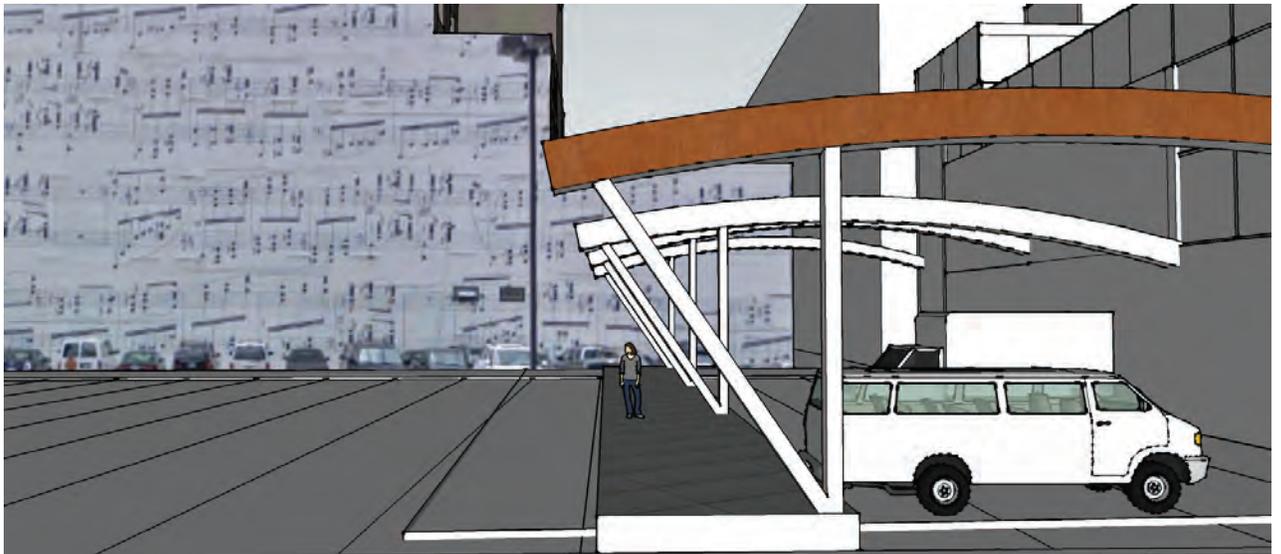
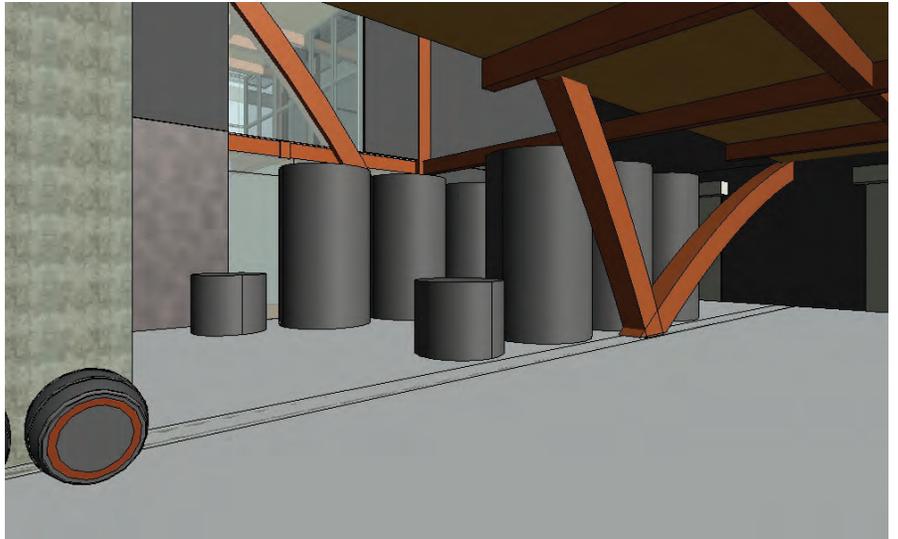
These are some images that show development of forms and spaces in SketchUp. The images to the left were initial ideas for how to develop the cellar. The images above are showing the refinement of the superstructure.

Below are some early sketches of beam and column design. The arching column arm-forms that help support the beams replicate the overall superstructure inside the building at a more human-scale.

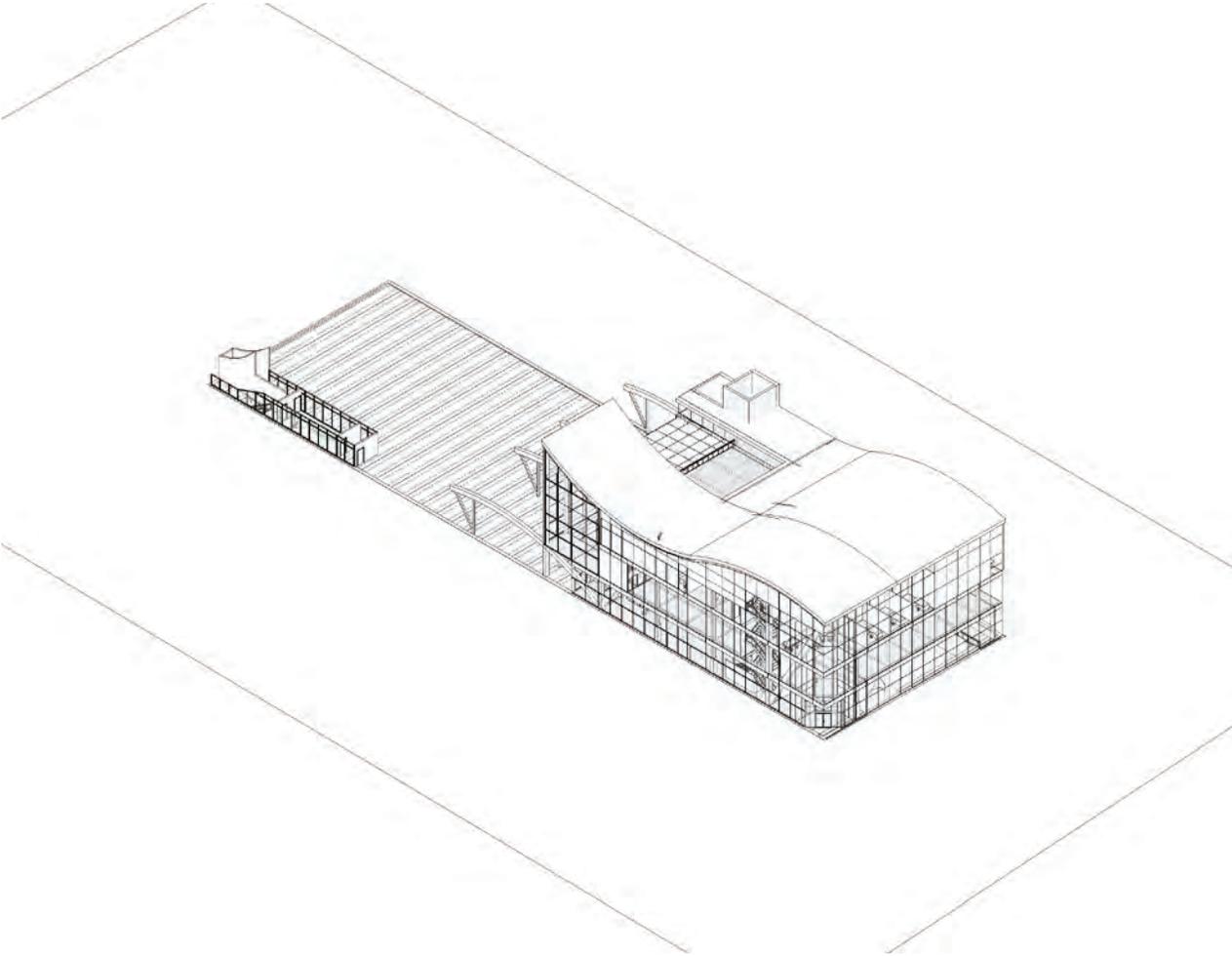
To the right are some images showing where my building as at midterm.

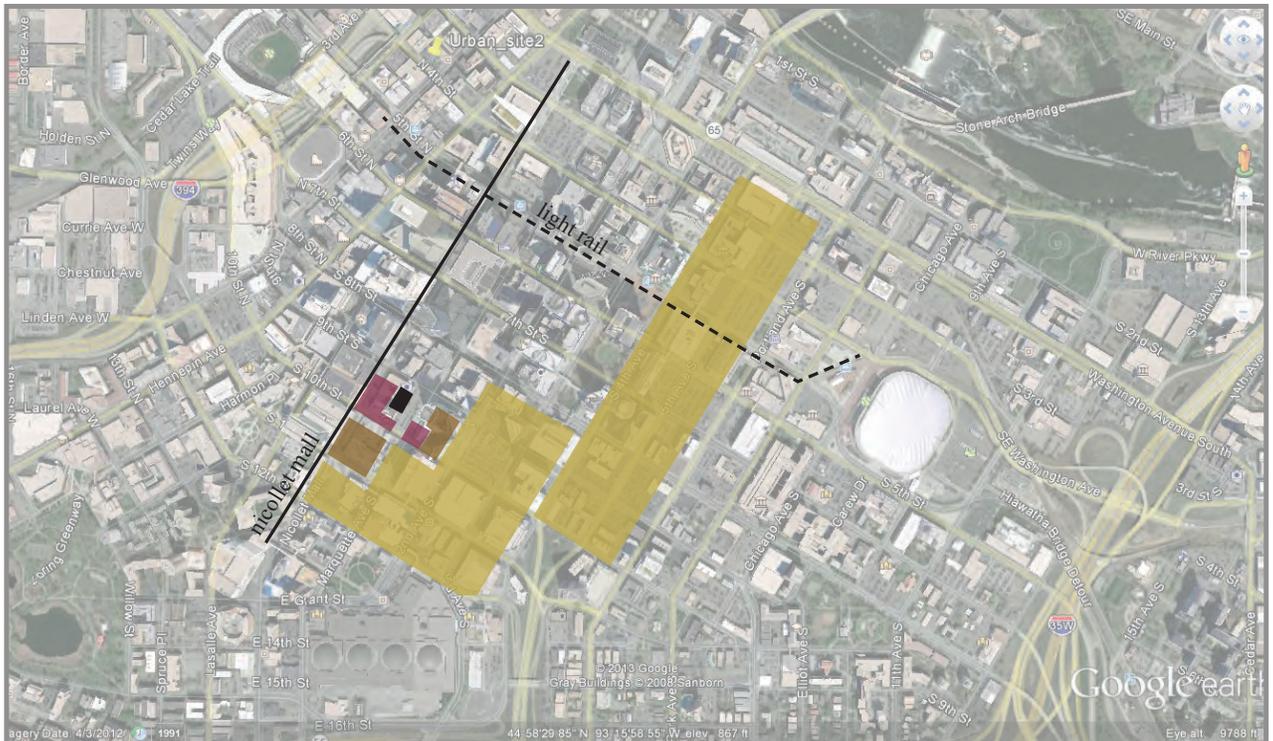
Top - Fermentation  
Middle - Market at the existing alley intersection  
Bottom - Looking at the building to the East





The birdseye image below is another image to show where my project was at midterm.





- **1 acre = 13.5 barrels=nearly 16,000 glasses of wine**
- **city block roughly 2.24 acres = 30.24 barrels = 36,000 glasses of wine**
- **30 city blocks roughly 67.2 acres = 79,650 glasses**
- **(200 glasses/day for 400 days) perfect for on-demand local small winery private stock**

projected grape district of downtown minneapolis

- 5 years
- 8 years
- 20 years

If research proves successful:

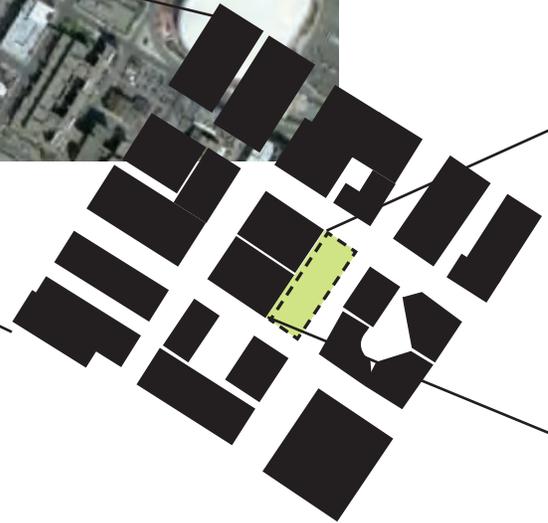
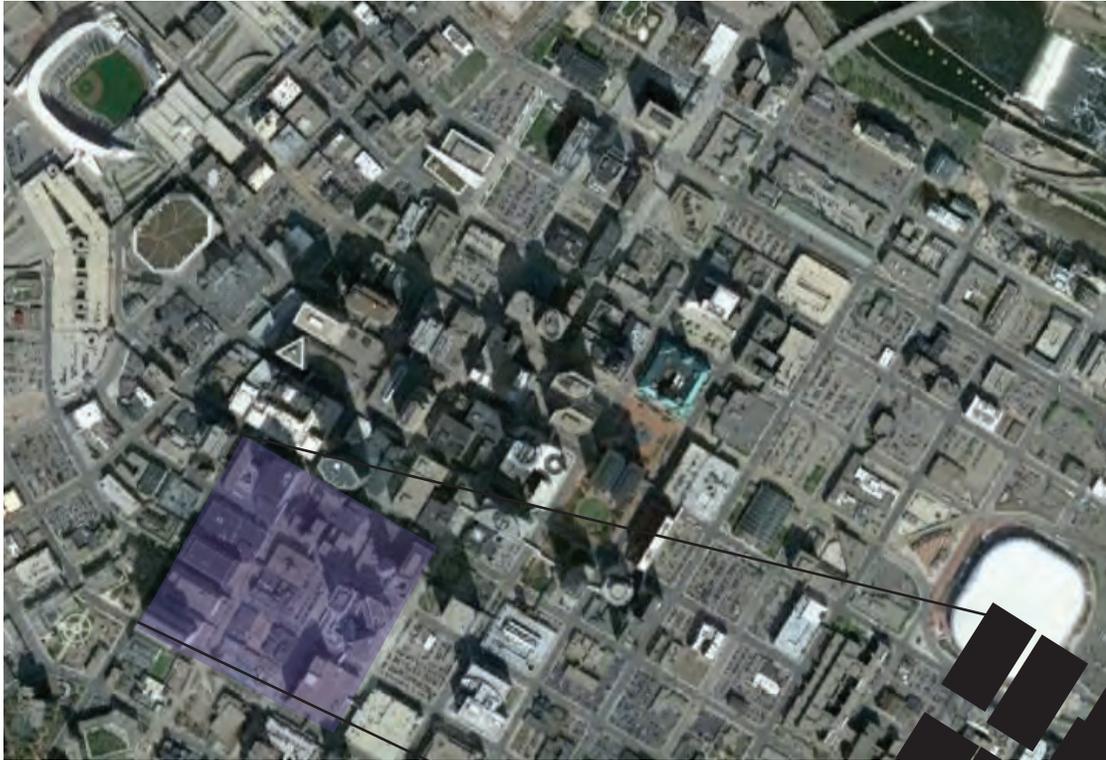
- partner with buildings to consider green roof potted grapes for green tax breaks
- increase green space infill to unnecessary parking lots & city sidewalks
- new apartments proposed to the “sea of parking lots” could plan for grape growing space and lifetime incentives for doing so



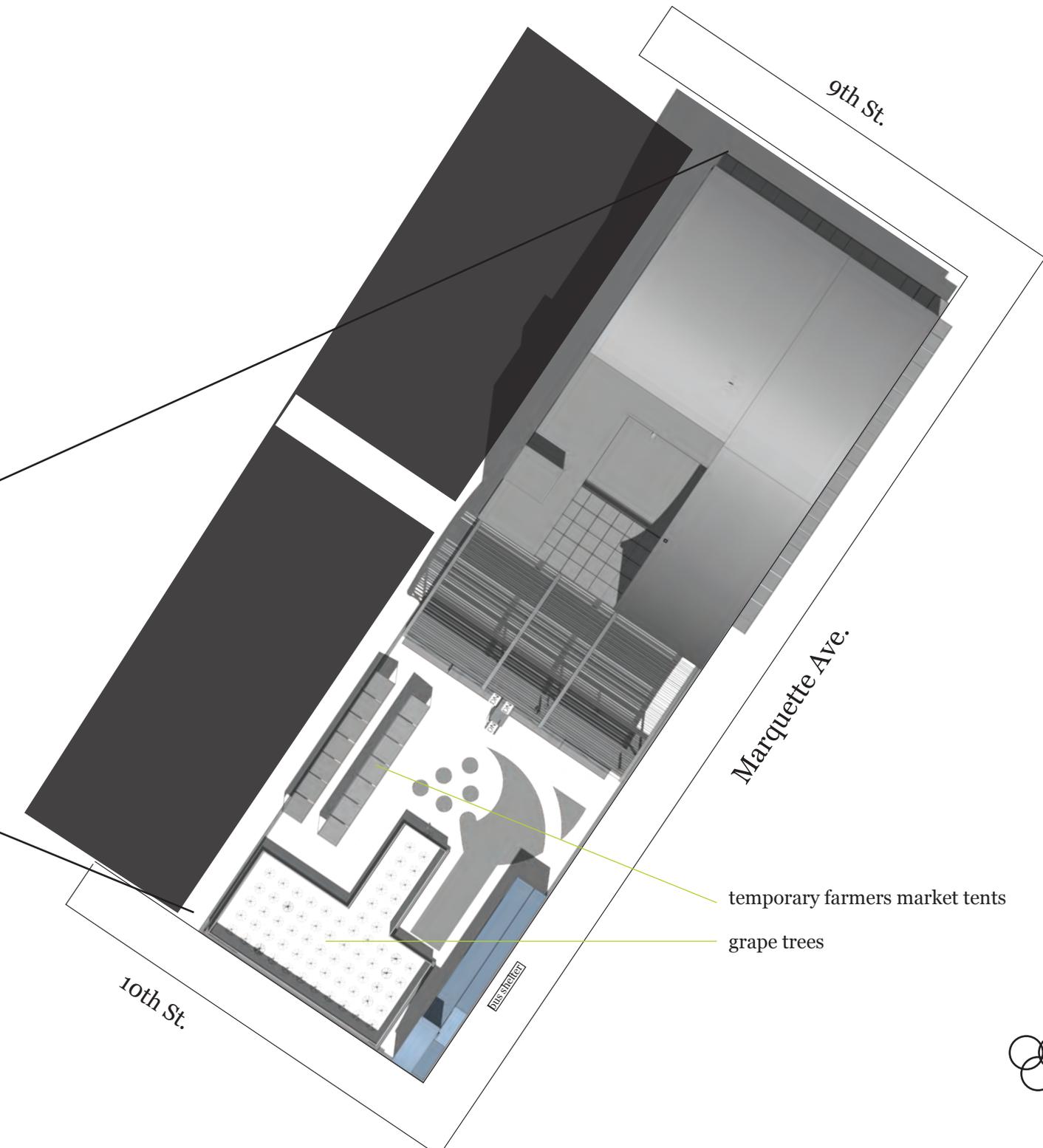
**final solution**



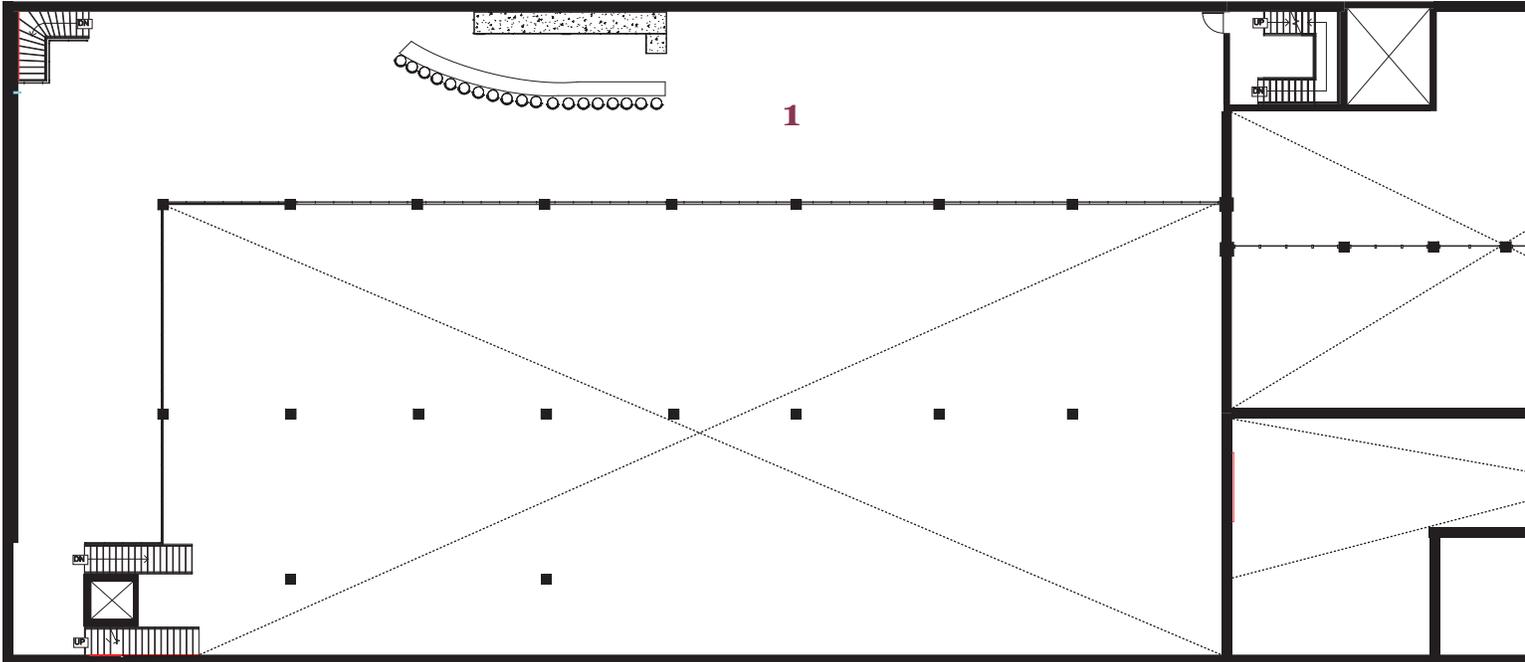




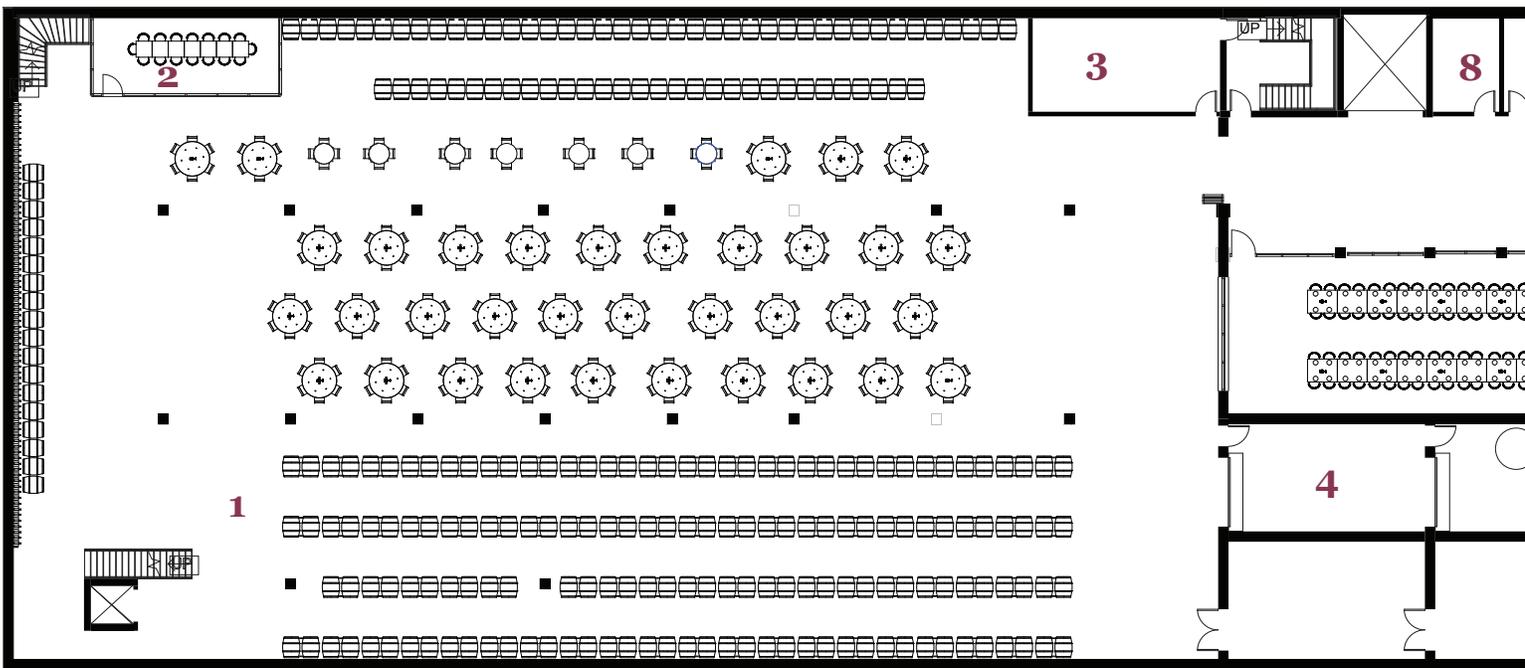
# site plan



temporary farmers market tents  
grape trees

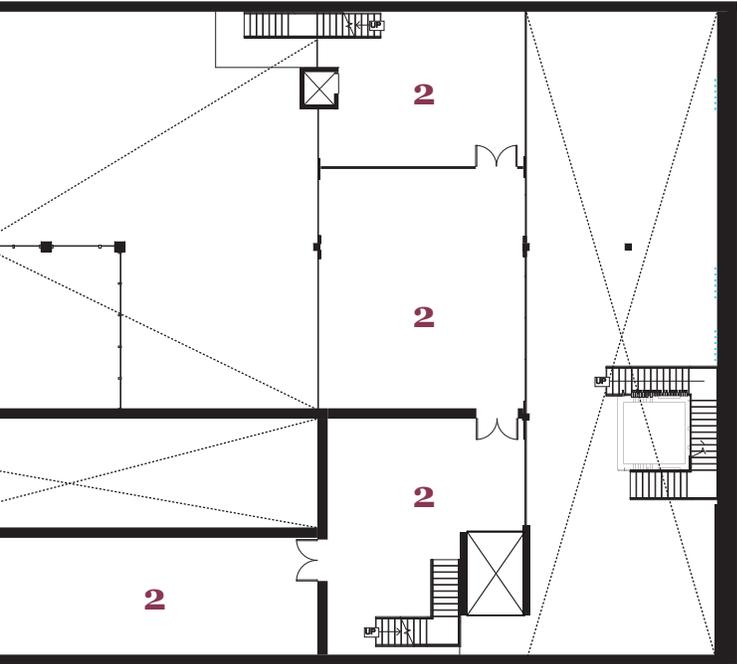


Mezzanine Cellar



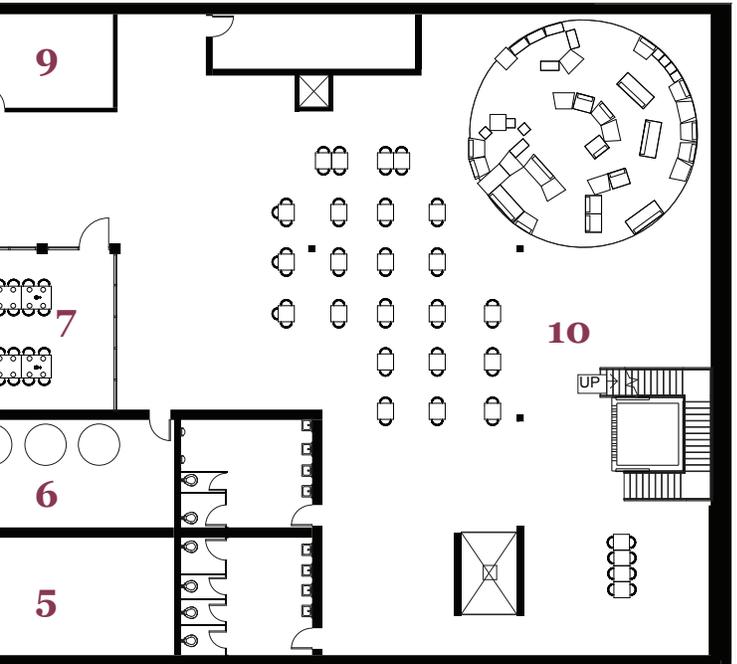
Cellar

# floor plans



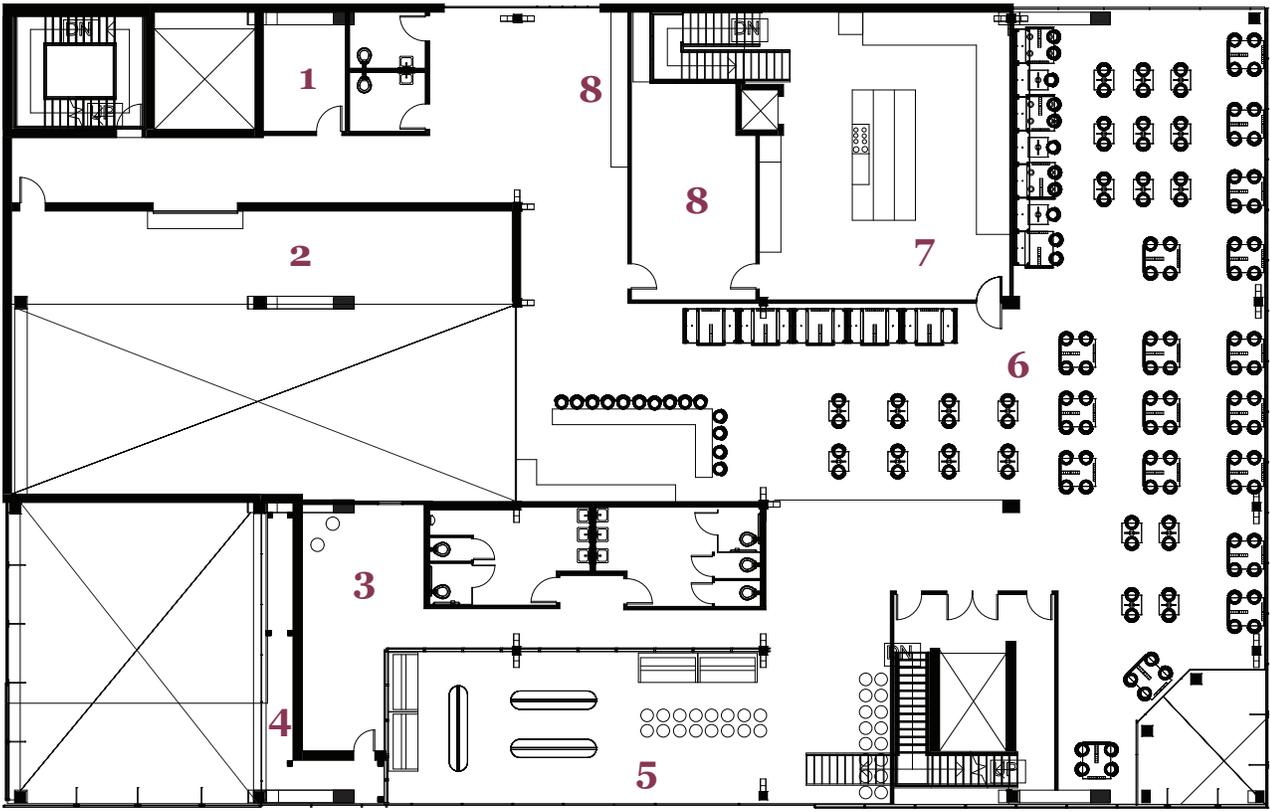
## Mezzanine Cellar - 8815 sq. feet

- 1. Upper Level Event Seating/Private Wine Tasting
- 2. Market/Restaurant Food Storage

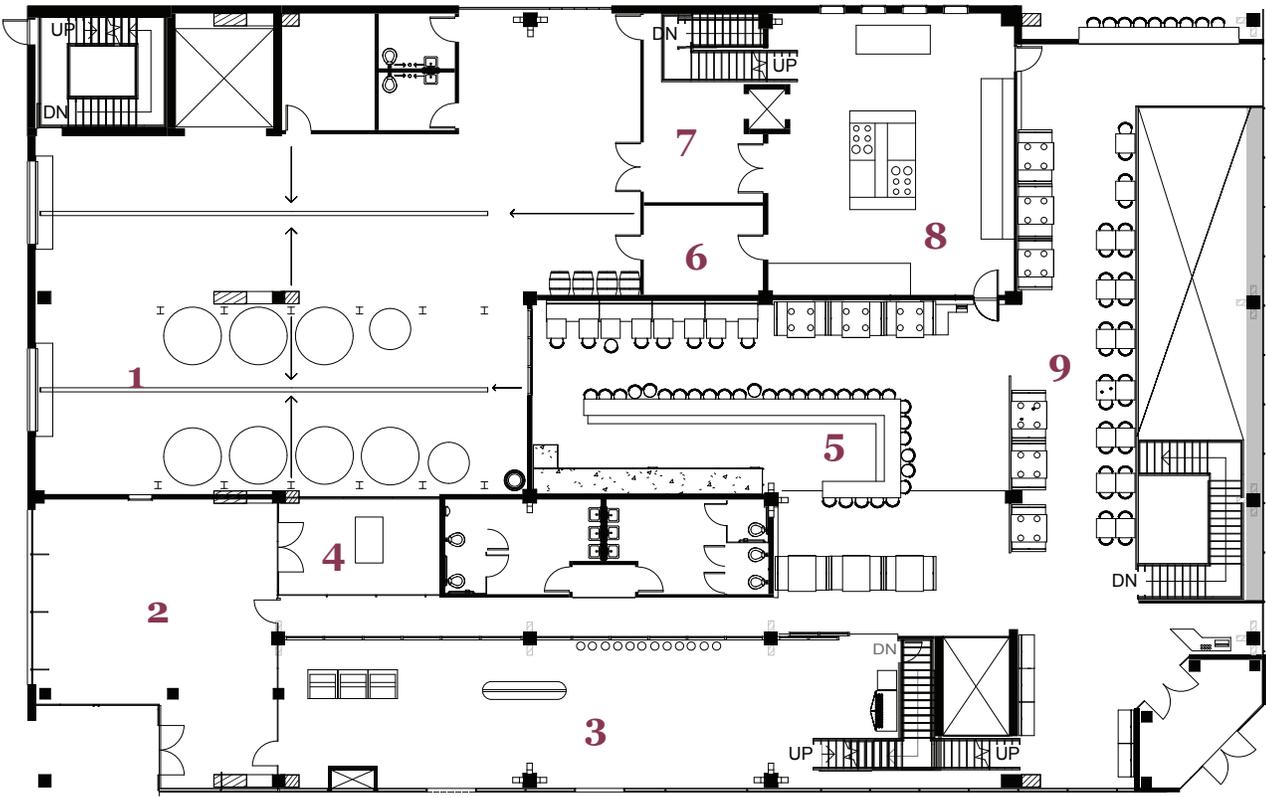


## Cellar - 31,000 sq. feet

- 1. Barrel Storage
- 2. Rentable Conference Room
- 3. Cistern Access
- 4. Wine Bottle/Bottling Storage
- 5. Mechanical
- 6. Settling Tank Room
- 7. Rentable Large Conference/Event Room
- 8. Mechanical
- 9. Storage
- 10. Event Space/Restaurant



Upper Restaurant/Market/Crushing



Production



# floor plans

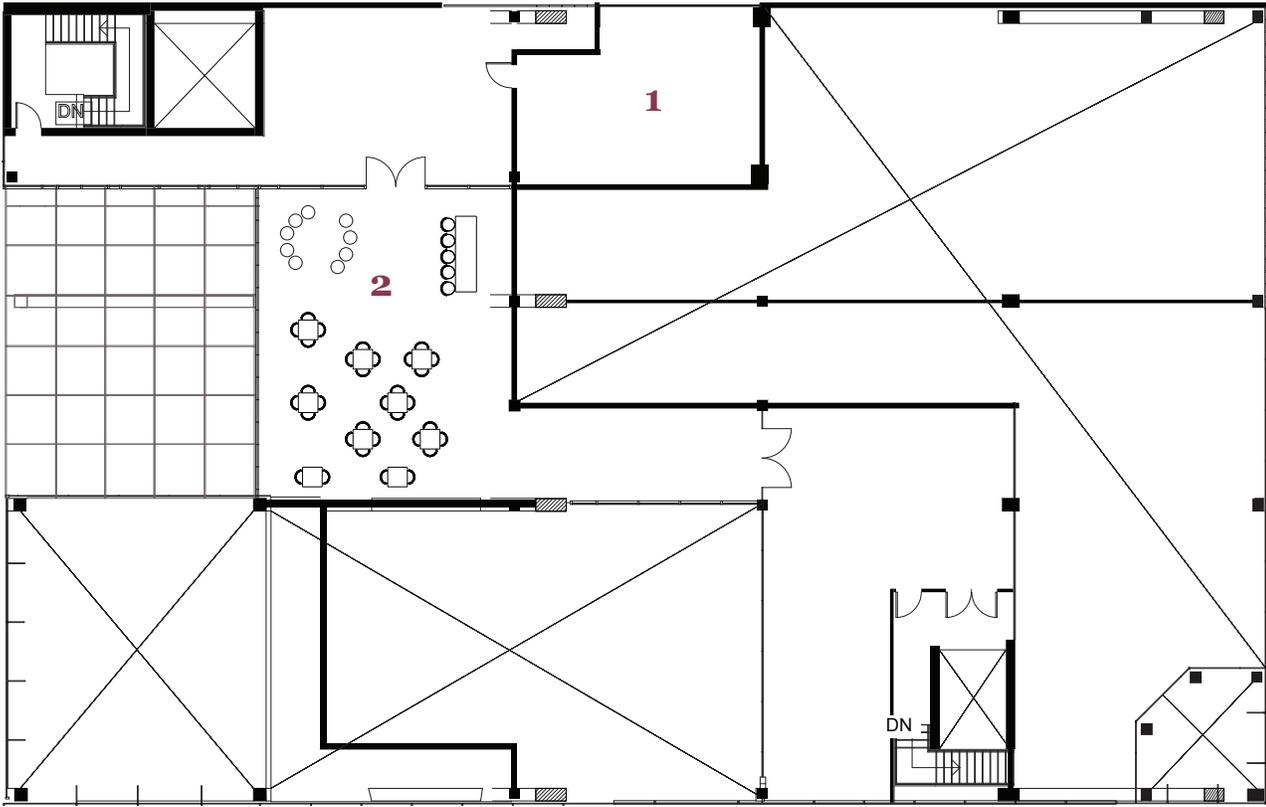
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## **Upper Restaurant/Market/Crushing- 12600 sq. feet**

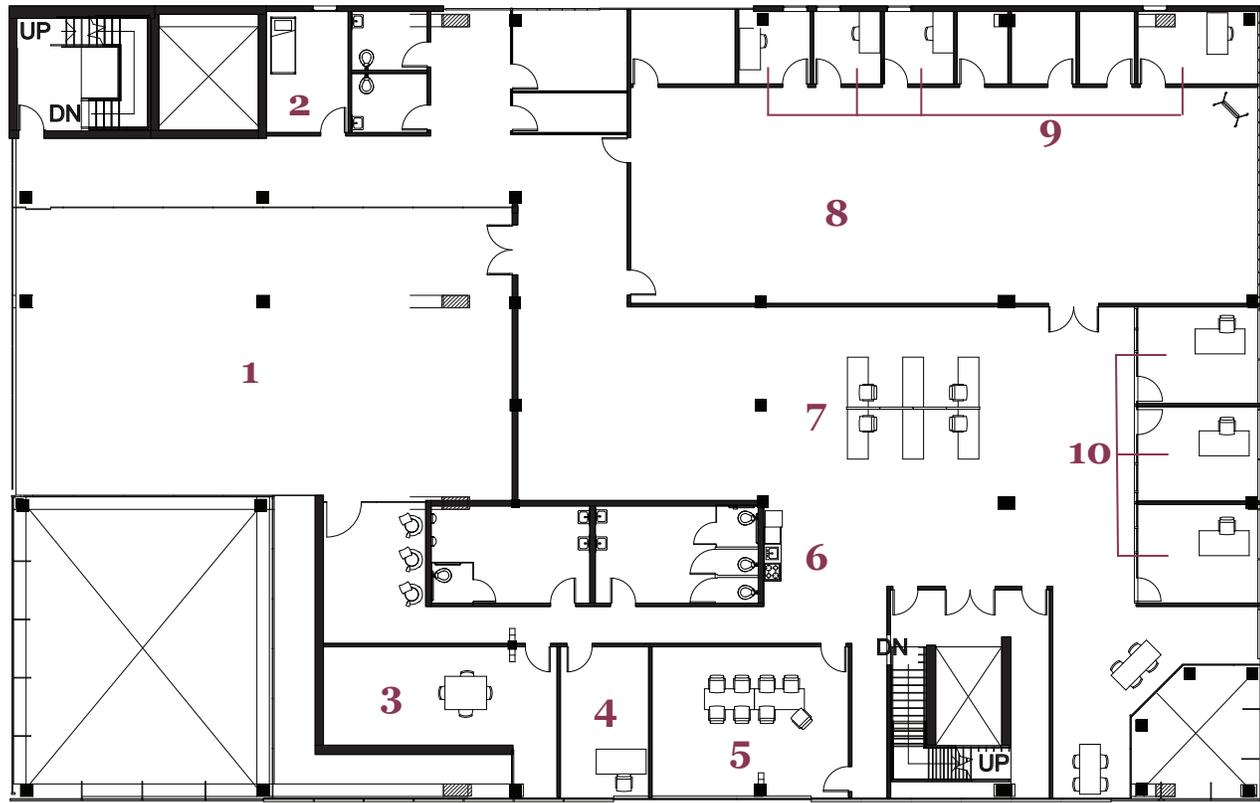
1. Storage
2. Crush Pad
3. Casual Seating Area
4. Vertical Green House
5. Market
6. Restaurant
7. Kitchen
8. Storage/Prep

## **Production - 12900 sq. feet**

1. Fermentation
2. Atrium Vestibule
3. Year-Round Market
4. Conference Room
5. Wine Tasting Bar
6. Freezer
7. Storage/Prep
8. Kitchen
9. Restaurant Seating



Rooftop



Research/Business



# floor plans

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## **Rooftop- 3500 sq. feet**

1. Roof Mechanical
2. Bar

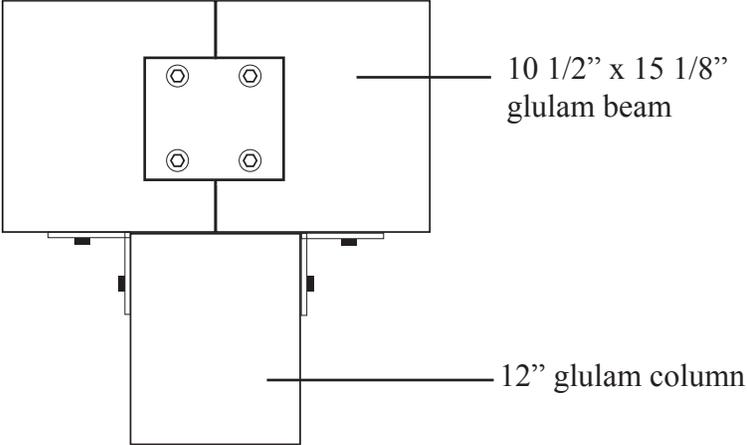
## **Research/Business- 12900 sq. feet**

1. Greenhouse
2. Winemaker's Harvest Room
3. Small Conference
4. Owner's Office
5. Large Conference
6. Kitchen/Lunch Space
7. Open Cubicle Space
8. Laboratory
9. Student/Faculty Offices
10. Winery Offices

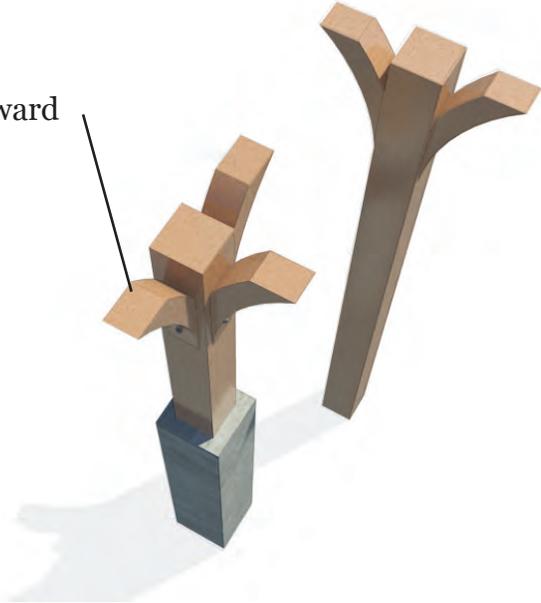
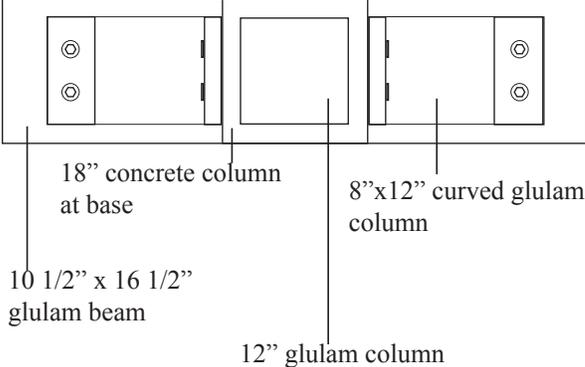


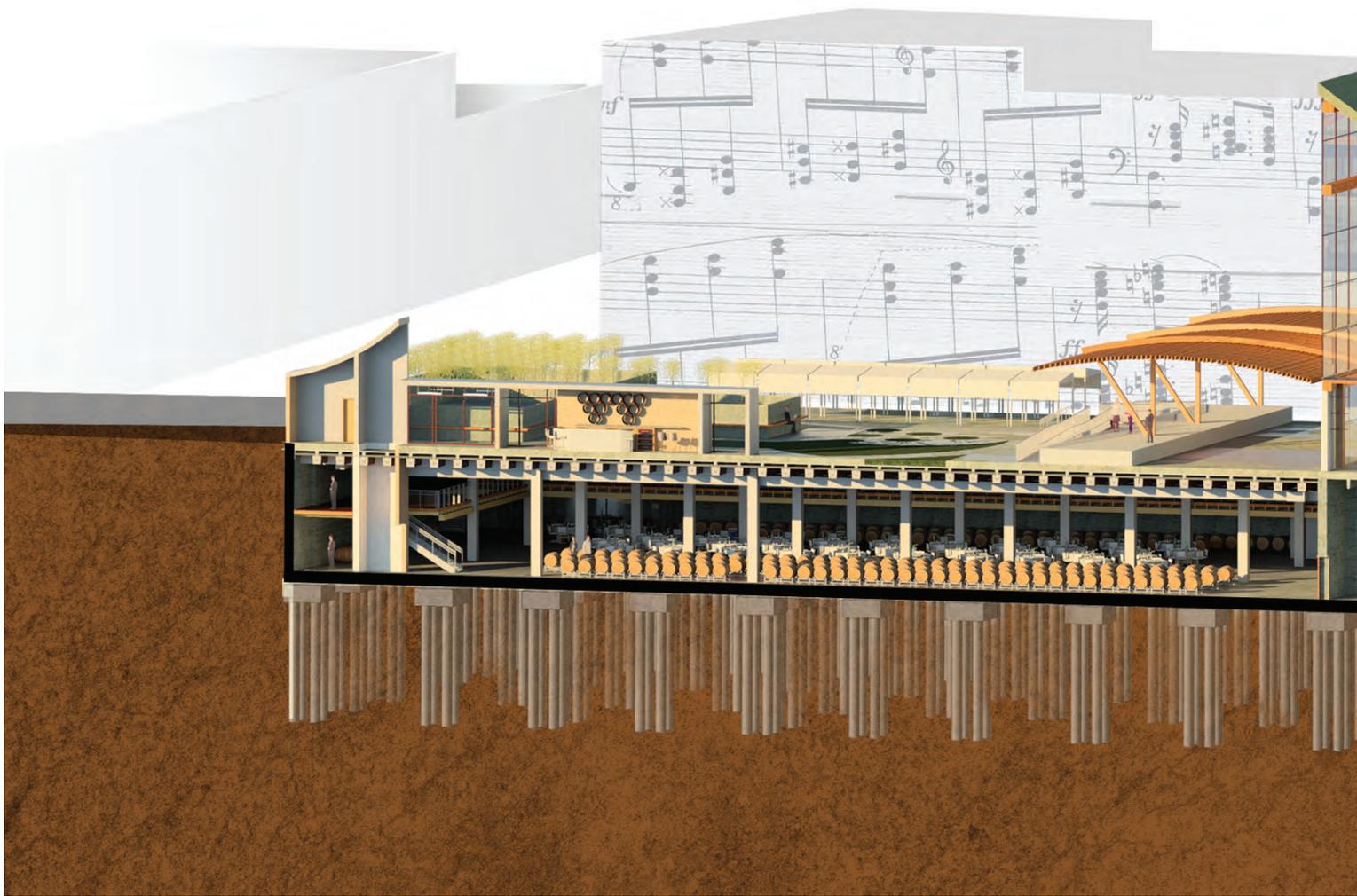


beam to beam connection detail



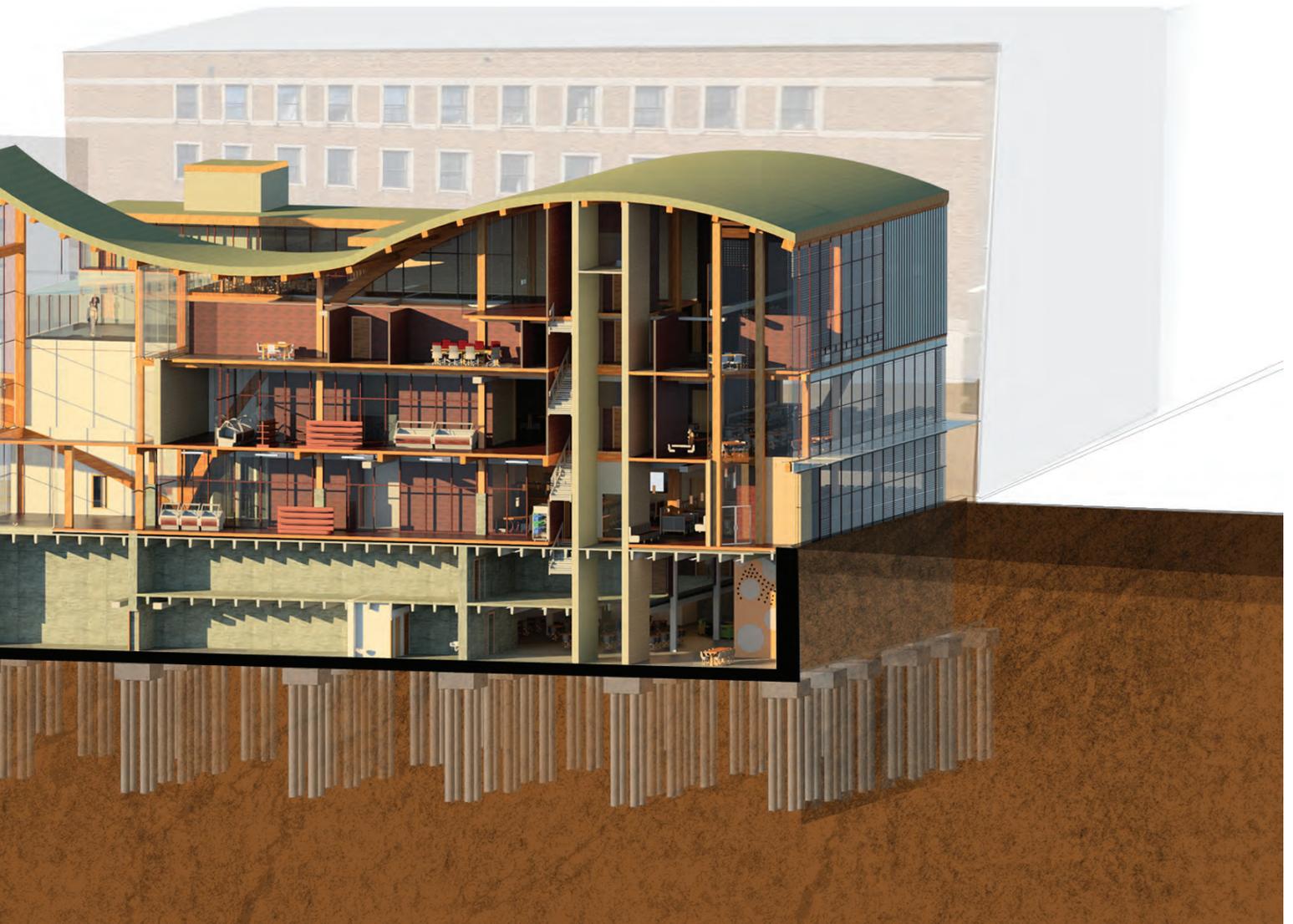
column to beam connection detail - looking upward







# section perspective



# section perspective



**1**  
stem/crush

This is the first step in the wine making process after the grapes have been picked. The grapes go into a machine that automatically destems and crushes them to let gravity take the juices and skins into the fermentation tanks.

**2**  
ferment

The fermentation process is the longest portion and also the most important to get the chemistry right for wine making. The room needs to be kept reasonably cool, so it was my design decision to not have any major direct sun exposure to the southwest.

**3**  
settling tank

The wines flow into settling tanks next, where they are separated from their skins before getting poured into the wine barrels or bottles for aging.

**4**  
barrel/bottle

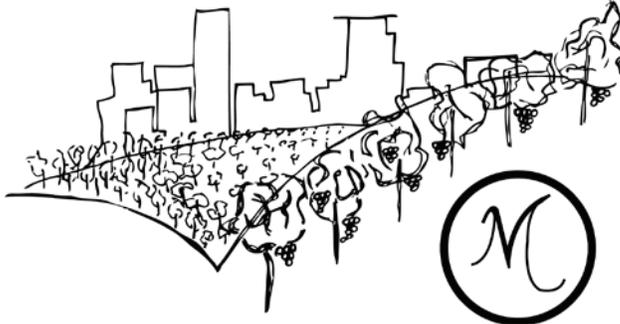
Wine is best recognized by its aesthetic storage containers. The wine ages to an appropriate flavor in these containers and some are specially made for specific varieties of wine.



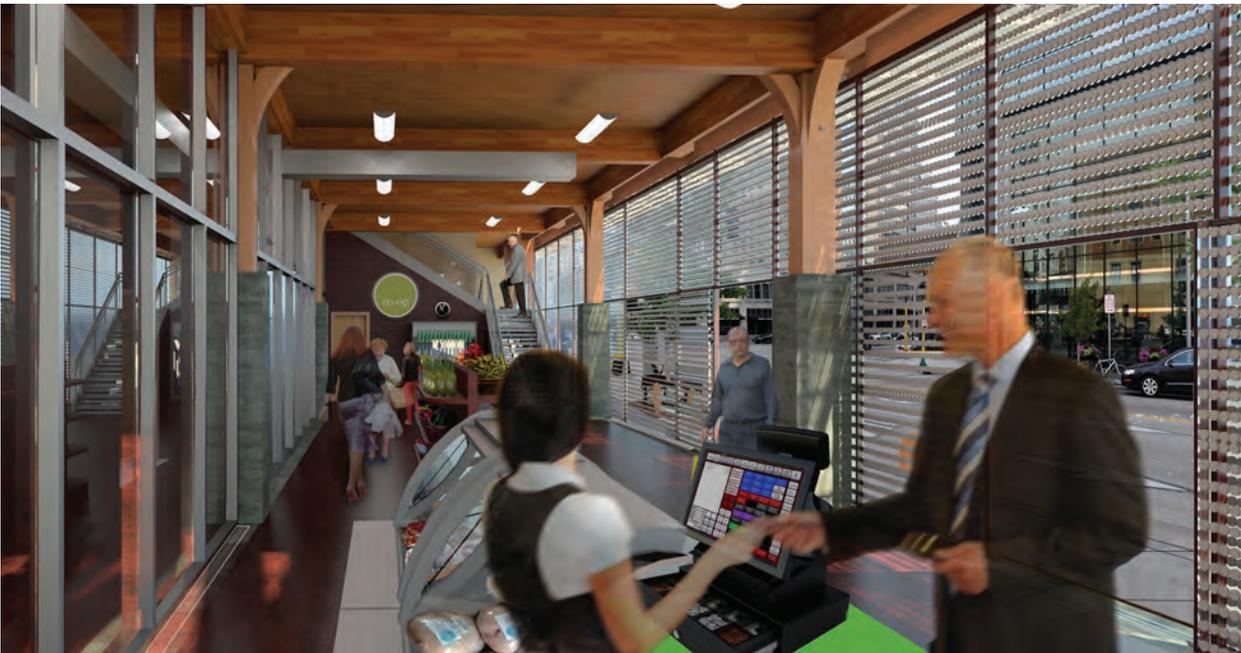
# brand images



Here are some of the finalized brands that were shown in my final presentation. The M-logo was meant to be a legacy for the Minnevino brand that could carry through the ages regardless of how the overall labels changed throughout the seasons of the business. The coop labels at the top would be on food packaging while the wine bottles had the logos below. (Coop wine = grape; Minnevino = sketch)



Wine Bar (Ground)  
Market (Ground)  
Restaurant at 2-Story-Space (Ground)  
Small Event Space (Cellar)



 interior renderings

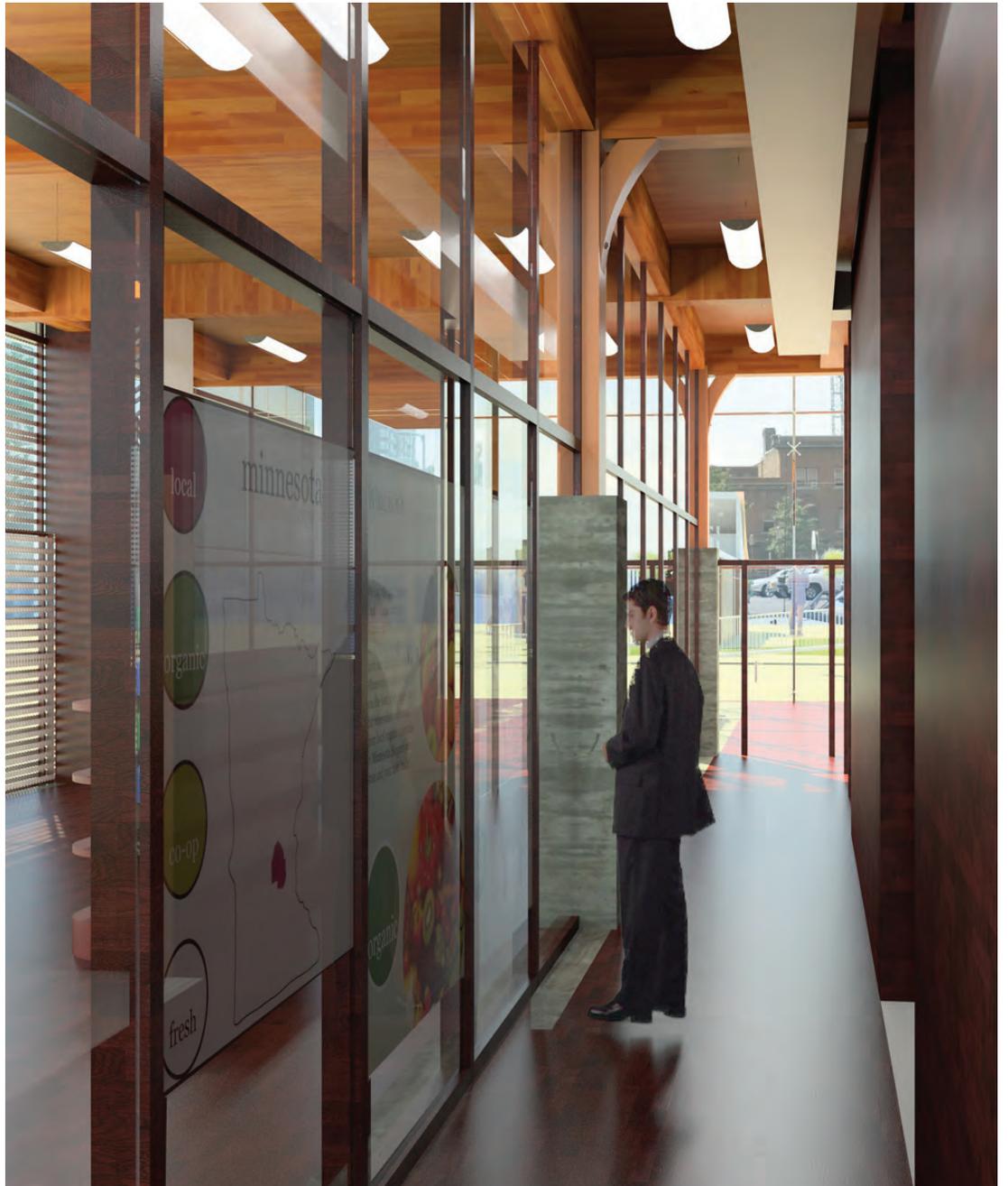


Barrel Storage/Event Space - Wedding  
Gallery Hallway - Viewing how the business works;  
images could change - removable printed imagery



Event & Barrel Storage/Cellar set up for a wedding  
Gallery Hallway explaining a bit about the business

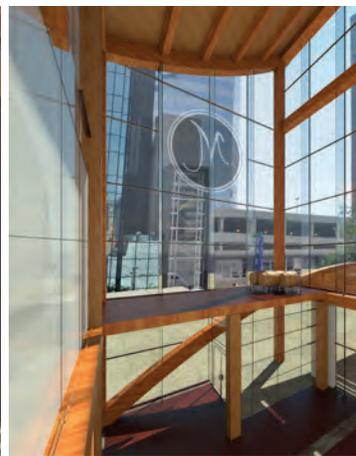
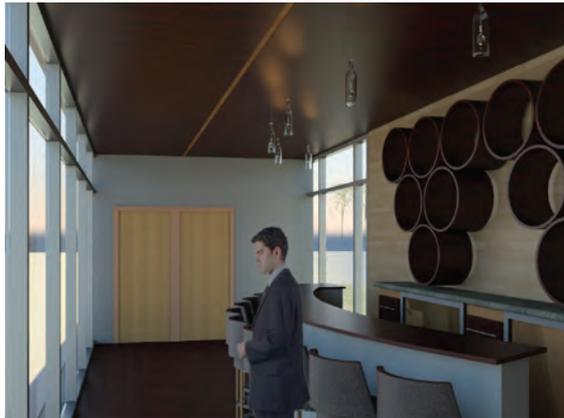
 interior renderings





Exterior perspective looking down Marquette to the East.  
View most cars would see when approaching the site as well as hotel guests.





# animation stills



The final installation consisted of boards, an animation, and a small sample of some of the branding products.



# final installation



- (2008) Rogers Stirk Harbour + Partners; Bodegas Protos. *Architecture + Urbanism*, 457, 56-63.
- (2008) Tall & Taller; Vale d'Algares Winery. *Architecture + Urbanism*, 457, 74-81.
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*figure 98: miriah wright by peter kuelbs, 2009*



## miriah wright

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**hometown:**  
palermo, north dakota

**design quote:**  
what do we live for, if it is not to make life less difficult for each other? - george eliot (freedom by design)