The background of the image is a photograph of a renovated farmstead interior. The walls are made of vertical wooden planks, and there are several horizontal wooden shelves or beams. The space is illuminated by warm, white string lights that are strung across the walls and shelves, creating a cozy and rustic atmosphere. The lighting is soft and warm, highlighting the textures of the wood.

THE PSYCHE OF A BUILDING

AN EXPLORATION OF HOW BUILDINGS
RELATE TO THE HUMAN PSYCHE
THROUGH A RENOVATED FARMSTEAD

THE PSYCHE OF A BUILDING:
An Exploration Of How Buildings Relate to The Human Psyche
Through a Renovated Farmstead

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By
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In Partial Fulfillment of the Requirements
For the Degree of
Master of Architecture

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TABLE OF CONTENTS

| | |
|-----------------------------------|-----|
| THESIS PROPOSAL..... | 8 |
| Theoretical Narrative..... | 10 |
| Project Typology..... | 14 |
| Event Center..... | 14 |
| Residential Home..... | 15 |
| Typological Research..... | 16 |
| Major Project Elements..... | 22 |
| User and Client Description..... | 23 |
| Site Information..... | 24 |
| Project Emphasis..... | 30 |
| Goals of this Thesis Project..... | 31 |
| A Plan for Proceeding..... | 32 |
| | |
| THESIS RESEARCH..... | 38 |
| Results From Research..... | 39 |
| Project Justification..... | 48 |
| Project Context..... | 50 |
| Site Analysis..... | 52 |
| Performance Criteria..... | 64 |
| | |
| THESIS DESIGN..... | 65 |
| Design Process..... | 66 |
| Early Stages..... | 66 |
| Continued Design..... | 73 |
| Future Development..... | 87 |
| Deliverables..... | 88 |
| | |
| APPENDIX A..... | 100 |
| Reference..... | 101 |
| Studio Experience..... | 102 |
| Acknowledgements..... | 103 |

THESIS PROPOSAL

THESIS ABSTRACT

Farmsteads have been steady reminders of how this country got its start. Hard work, family, faith, and community were all aspects of farm life. Each home was built with the help of neighbors, children learned how to do chores early in life, people respected the land and knew how important it was to the survival of the family. Now as people move into the cities for the comforts of modern day living the old farmsteads are falling into disrepair or torn down for land development. The cost of repairing the old buildings seems like a daunting task, one that many people deem unimportant. What are we losing with this line of thinking?

Buildings not only have their own psyche; they also contribute to ours. How we interact and what happens within a building adds to our emotions. Think of your favorite place to be, is it big or small? Spacious or intimate? Dark or light? How did you feel in that space? Attics, basements, corners, all of these are connected to our consciousness. This project explores these situations through the texts of Gaston Bachelard and Anne Bordeleau, while situating these inspirations within the renovations of a farmhouse and surround structure in the rural Mid-West.

THEORETICAL NARRATIVE

Pulling up in front of the barn and I can already feel the world starting to fade away, while the peace and stillness of the farm settle over me. I open my door and step out feeling the soft ground beneath my feet and hear the contrasting crunch of the dry leaves. My cats hop out of the car, sniffing around the new environment, deciding if they are safe to walk around and explore or if they should stay hidden. The crisp autumn air makes me catch my breath, if only for a minute. In that instant I am free of the everyday world. My financial worries are swept away with a gust of wind, the stress of school alleviates with every crunch of a leaf. I open my camera lens and begin taking photos of the place that has remained so steady my entire childhood.



The memories of years before flash before my eyes with every camera click. Sledding down the small hill as the squeals of my cousins and mine fill the air, the hum of the 4-wheeler bringing us up to the top for another round. The heat of a ranging bonfire, the crackling logs alerting us to the shifting logs and sparks going flying. A blast of wind brings me to the times of driving the 4-wheeler with my younger sister shrieking in delight when the terrain becomes more precarious and we are on the verge of tipping over.

I continue into the barn look around at the years just sitting within. Not only the barn structure itself is a part of history, but also the contents within. A Chrysler from 1965, protected by a plastic covering, the outer form of a float that the family replicated for the Sesquicentennial Parade in Holmes City, the tools that were used while the farm was still in operation, and the metal holdings for the cattle. I am struck by how much disarray that the barn has fallen into. The foundation has cracks, the windows in various states of disrepair, from broken frames to windows fallen out completely.



After I do a circle of the main floor with the echoes of one cat's meow following me with every step, I return step outside to gather my thoughts and review the outer structure. It is smaller than I remember from the past. My ideas of what I want to reinvent it as changes slightly. My grandfather calls to me from the entrance, wondering if I want to see the hayloft. At first, I do it begrudgingly. Reminding myself that it is important to see all that I have the opportunity to work with. When I arrive at the top of the decrepit stairs, I'm amazed. The structure is old, the roof in dire need of repair with holes scattered though out it. This however is not what catches my eye, the scattered light does. The holes in the roof, while not allowing the hayloft to be useable, allows the sun to come through and shine over the hayloft in a way reminiscent of starlight. I am transported and my imagine runs freely once again.....

Immigrants came to the United States looking for a home, a sanctuary, a means of bettering their life and the lives of their children. Farmsteads have long held the history of how the United States were settled. They show the determination, care, and planning of the settlers. This hasn't changed in the past 403 years. Although, the desire of those living here have changed from wanting a better life, to wanting more money, and to have the biggest and best house, car, and job.



The Guiles farm was homesteaded by Harrison and Jennie Guiles, with the original deed being signed by President Ulysses S. Grant. It was here that William "Lars" Guiles, grandson of Harrison and Jennie, was proudly born and raised. In 1959 Lars married Christel "Kingston" Guiles. Christel was married to Vernes Kingston in 1939 until 1955 when Lars passed away. Lars and Christel had two children, Donald and Cheryl, who are now the property owners. The farm is set to pass down to the next generation of children, Darin and Lori Kingston.

On July 19, 1976 Christel and Lars applied for the farm to be recognized as a centennial (100 years) farm. Officially the farm has now been owned by the Guiles-Kingston family for 154 years, allowing it now to be considered a sesquicentennial (150 years) farm.

CENTURY FARM APPLICATION

Name of Centennial Farm owner William H. Guiles *ole*

Name(s) to appear on certificate William H. & Christel E. Guiles

Address R.R. #1 Farwell, Mn.

Address of farm, if different from above _____

Section 14 Township Holmes City County Douglas

Number of acres in the farm at present 159.68

Date of original purchase by member of your family Homesteaded 1866

Legal description of the land (from deed, abstract, tax statement)
S W 1/4 - N E 1/4 & lots one, six, and seven of Sec. 14, Twp. 127, Range 39

PROOF OF 100 YEARS OF CONTINUOUS FAMILY OWNERSHIP

| NAME | DATES (YEARS) OF OWNERSHIP | BLOOD RELATIONSHIP TO NEXT OWNER |
|--|----------------------------|----------------------------------|
| Harrison Guiles (owner in 1876 or B4) | from 1866 to 1917 | Father |
| William R. Guiles next owner | from 1917 to 1955 | Father |
| William H. Guiles next owner | from 1955 to | |
| next owner | from to | |
| next owner | from to | |
| next owner | from to | |
| next owner | from to | |

The above evidence of continuous family ownership of this farm since 1876 is taken from one or more of the following records. DO NOT SEND IN RECORDS, just indicate by check marks those which apply.

Abstract of Title (X) Court file in Registration
 Land Patent () Proceedings ()
 Original Deed () Other (please explain _____)
 County Land Record () _____

I HEREBY CERTIFY that the information listed above is correct to the best of my knowledge and belief:
Christel E. Guiles (Witness sign here)
William H. Guiles (Signature of present owner)

Date June 29, 1976
 See reverse side for additional information.

ADDITIONAL INFORMATION

Information you may be able to add to this form, while not essential to Century Farm certification, will be most valuable to future historians. The questions below are offered only as a guide, so please feel free to add any other data, especially family or pioneer stories concerning the farm and the area around it.

- From whom was the farm purchased? Government 3.80 A; 160 A. Homesteaded
- How many acres were in the original parcel? 163.80 Acres
- What was the cost of land per acre? the total cost of the 3.80 A. was \$4.75
- Where was the first owner born? Montgomery, County; New York
- Where did he live prior to moving onto the farm? New York
- Was this a homestead? Yes
- Did the first owner farm the land? Yes
- Did he engage in any trades or occupations other than farming?
no
- Is the original home, or any portion of it or other original buildings, still standing or in use? none
- When was the present home built? 1886
- What are the farm's major crops or products? Grain and Livestock
- Local newspaper to be notified of Century Farm designation:
Lake Region Press- Alexandria, Mn. 56308

Related information: (please feel free to use additional sheets of paper)

PLEASE RETURN TO: MINNESOTA STATE FAIR
 CENTURY FARMS
 ST. PAUL, MN 55108

This project is of specific interest to me because this is my family's history. I grew up visiting this farmstead, learning about the history of my great-grandma's life there. The more I research this farm the more interested I become in how the family that my great grandma married into used the land, how they lived, and who they were as people. I have always been interested in my family's history and who we are, now it just extends to the family that loved us without blood relation. Since Christel and Lars moved off the farm in 1998, the land has been rented out to neighboring farmers for planting and cattle grazing, the old house is rented out for \$710 a month, and the barn is used for storage. I aim to bring new life to this deeply loved farm by designing a new home for the next owners and turning the old barn into an event center, geared mainly towards weddings.

PROJECT TYPOLOGY

EVENT CENTER

Event Venues have been around for centuries, some as small as a grandparent's house where every holiday or family reunion took place, to as large as Woodstock or the more obvious stadiums. This site does not have the resources have big events on it, however there has been a shift in popularity of places for weddings. This farm has the perfect setting for small, intimate weddings. As weddings have become bigger, more expensive, and grander people are beginning to switch to more intimate and more affordable weddings. The farm provides a space that allows guest both the comforts of indoors and the availability to move outdoors into fresh air, as well as the ability to have outdoor games or bonfires during the reception to keep guests entertained and give them the space that can be tough to get all with just indoor availability. The farm also provides gorgeous views for the perfect wedding photos that couples desire

A multi-purpose event center will allow events to be held within the community. This will bring more life and economic growth into the small town. The center can allow for intimate events such as weddings and family reunions, but also more public events such as the farmer's market and pancake breakfast normally held at the local church as well as barn dances, live music events, wine tastings, yoga retreats, and so much more.

RESIDENTIAL HOME

Since the beginning of time people have dreamed of their perfect home. A home in which their personal style and values shine to those who visit, where their children can grow up safe, happy, and carefree, where memories are made and cherished. It was also common to pass down the family home to the next generation when the parents grew older and needed to be taken care of. Historically, the children would take in their parents and be the primary caregivers, then there was a switch to nursing homes. There is now a trend of people wanting to stay in their homes as long as possible, without needing caregivers. This has put into place the desire to design for aging in place. This is including new technologies into the home, as simple as grab bars in the shower to more complicated such as stovetop stopping technologies.

Another big push in home design is to keep the costs low and be economically friendly. This means implementing even more technology to allow for low energy or net zero design. These technologies range from SIPS, to orientation, to solar panels.

The home has always been one of the most important features of a homestead, it was the first thing built in order to protect the family unit from the elements and the wild animals. Homes today continue to be an important part of everyday life, now they serve a more poetic purpose than just as protection

TYPOLOGICAL RESEARCH

FRILUFTSLIV FARM

OVERVIEW

Friluftsliv Farm is a project designed by David Crutchfeild. It is located on a quarter acre in Turtle Lake, ND. The owner of the land has begun the process to create the first permaculture farm in North Dakota. While the owner, Mr. Johnson, had the ability to build a mansion he wanted to create a model that was affordable for most. In order to achieve all the design goals, Mr. Johnson and Professor Crutchfeild worked together in order to apply both new and old technologies to create an affordable, net zero farm.

PHILOSOPHY

Mr. Johnson believes strongly in the future of the land he lives on. He is interested in the feasibility of a permaculture farm. A permaculture farm is the development of agricultural ecosystems that are intended to be sustainable and self-sufficient. However, Mr. Johnson is not against the use of technology to aid in his endeavours. With the help of Professor Crutchfeild, they have devised a campus of buildings to aid in the research, running, and maintenance of the farm itself, all of which are net zero buildings. Mr. Johnson also believes in pragmatic form: the reflection of people, place, and faith in technology. Mr. Johnson also hopes to pass this farm down to his family.

TECHNOLOGY -- OLD AND NEW

Between the two men's specialties they have been able to devise a system of technologies, both old and new that have aided in the achievement of net zero--in the middle of winter. Some of the "old technologies" that were used are as follows:

- Orientation
- Location of Windows
- Location of Living Quarters
- Ceiling Fans

Some of the newer technologies include:

- SIPS on the Walls and Roof
- Ground Source Heat Pump
- Double Pane Windows with Varying Glazing
- Energy Recovery Generator
- Monitoring Systems with Security

Mr. Johnson and Professor Crutchfield have also put in a split water system. This includes the water from showers and sinks to go into a reservoir and be cleaned and reused. Water from the toilets, dishwasher, and veggie sink would go into a sewage tank instead. The campus also contains rain water harvesting. This cuts down on water waste, making the project even more green.

A MODEL FOR OTHERS

It was a goal for both involved in this project that Friluftsliv Farm could be an affordable example of a net zero, sustainable farm. This is a goal that they met with surprising results. They were able to complete the shell of the building for just \$97 per square foot. How did they achieve this? By focusing on the shell and orientation. The shell is designed using SIPS in the walls but also on the roof, this creates an effect similar to a drink cooler. It allows the building to keep the heat out during the summer and in during the winter. Along with this, the windows were purposefully oriented toward the southern sun, as well as having the main living quarters located on the south side. The HVAC, ducts, and other systems were also purposefully set into the joist space.

A PERSONAL TOUCH

While he wanted the building and farm to be a model for others looking to go into the permaculture business, Mr. Johnson also wanted to add personal touches on the inside. The shells of the buildings on the farms are a great example of affordable ways to create net zero spaces, the furnishings within are not so much. However, they do add greatly to the overall appear of the inside. One of the most amazing features is a custom wood ceiling.

WHAT CAN WE LEARN?

There is a lot that could be learned from this project and the dedication of Mr. Johnson and Professor Crutchfield, mainly that is is possible to build a net zero home or shed affordably. All you need to do is use the technologies available, both old and new.

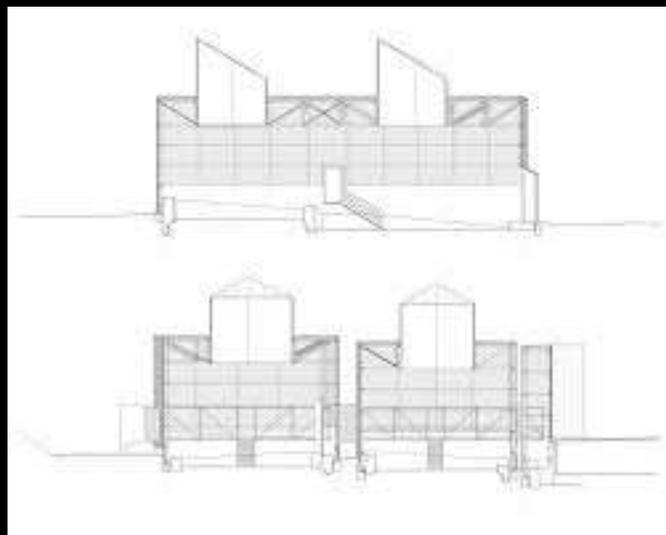
PROTECTIVE HOUSING FOR ROMAN ARCHEAOLOGICAL RUINS



OVERVIEW

Located in Graubünden, the Protective Housing for Roman Archeological Ruins was built in 1985=1986. This was one of the first major projects by the 2009 Pritzker Prize-winning architect Peter Zumthor. It was built to protect the remains of two Roman buildings.

This site excavation has led to the uncovering of a complete Roman quarter. The first settlements found at the site are dated 3,500 BC. In 15 BC the Roman Empire conquered the village and designated it as the capital of their new Roman province of Curia. It was a strategic crossroad where several of the major Alpine transit routes converged. The government decided to preserve the excavation and open them for public viewing.



STRUCTURE

Zumthor's design consists of wooden pavilions, functioning both as a protective cover and a museum. This allows the comprehension for the original extent of the Roman buildings, a sharp contrast between the modern city and the ancient remains. The wooden enclosure follows the outer walls of the original adjacent buildings as well as a corner of a third building. Zumthor conceives these cases as an abstract volumetric reconstruction of the Roman buildings by following the original perimeter, however only in footprint.

DESIGN ASPECTS

Windows provide viewers a look into the original entrances of the buildings, however Zumthor has chosen to put a new entrance in one of the side facades. A metal box is apparently suspended from the building's wooden facade, avoiding any contact with the ground. As visitors move around the building, Zumthor's design takes on an almost time machine purpose. The suspended walkway leads to a solid steel door, this then opens into a metal footbridge that runs across the interior of all the building, serving as an observation level. This then allows the visitor a unique opportunity of walking down steps to step on the very real Roman ruins.



MAJOR PROJECT ELEMENTS

EVENT CENTER

- Open Floorplan
- Bathrooms
- Changing Areas
- Entrance Area
- Outside Entertainment Area
- Picture Locations
- Bar Area
- Outdoor Patio Facing the Lake
- Walking Paths
- Deck

RESIDENTIAL HOME

- 2 Bedrooms
- 2.5 Bathrooms
- Kitchen
- Living Room
- Dining Room
- 3 Car Garage
- Wrap Around Porch

USER AND CLIENT DESCRIPTION

Lori Kingston, the granddaughter of Vernes and Christel Guiles, born in 1966, is looking to create a retirement home on Century Farm. This is a very special place to her as it is a family owned farm passed down through the generations. Lori grew up visiting her grandmother and step-grandfather until they moved off the farm in 1998. She has high regard for the history, lives, and stories that are held within the structures on the farm.

Lori would like to create her own home, closer to the lake than the original homestead. She would also like to include aspects of passive housing design, cost efficiency, and aging in place while staying with a cohesive design throughout the farm.

The event center would be used by a variety of people for a variety of reasons. The clients would be both locals and non-locals. Depending on the event the user would need to be able to adapt the space to fit their needs, thus an open floorplan welcoming of change needs to be created. The users would be transported to a simpler time, where their worries are not as prevalent and child-like wonder and imagination would be free to flow again.

SITE INFORMATION



The site is located in the midwestern United States, in Douglas County, Minnesota.

Within Douglas County, the site is located on a lakefront property in Holmes City Township.



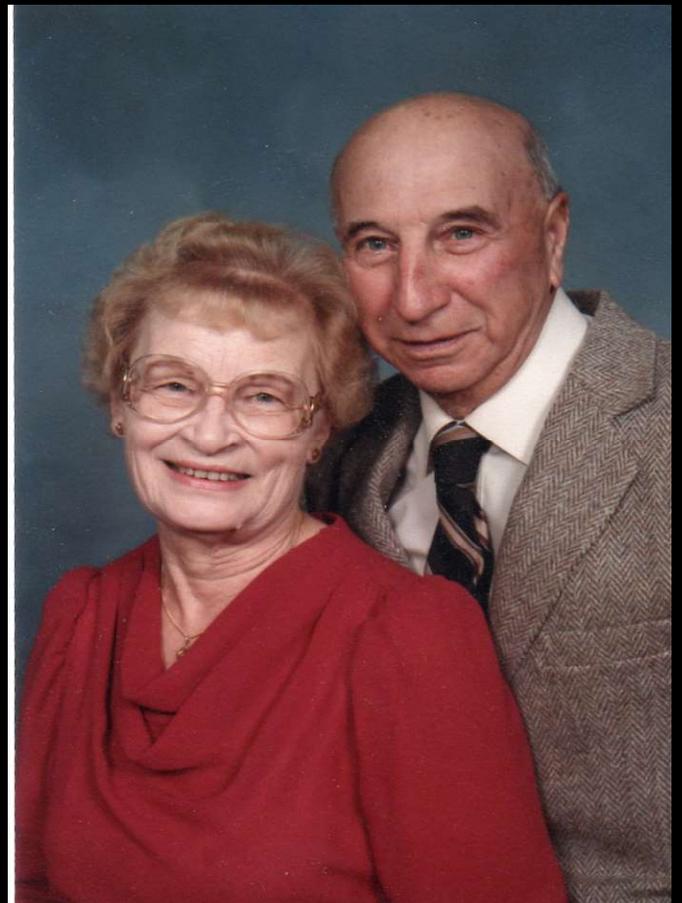
HOLMES CITY, MN





Homesteaded by William
and Jennie Guiles in 1866.

It was passed down to William "Lars"
Guiles who married Christel in 1959.









PROJECT EMPHASIS

THEORETICAL QUESTION:

How does a building relate to the human psyche?

HISTORIC REUSE

The main focus of this thesis is to not destroy what is on the site, instead use it for the future in a way that honors the history of the site while creating a space that is structurally sound. This project aims to create a threshold between the past and the present

MATERIALS

As this project aims to create a threshold between the past and the present the materials used are a very important consideration. The age of the materials must be felt by the viewers, much like in Zumthor's Protective Housing.

REALITY

This project also has an ability to explore the concept of reality, define what it is or what it is not, argue if it is even a thing, explore the mortality of reality or lack thereof.

GOALS OF THIS THESIS PROJECT

Academic:

- Gain knowledge of different typologies.
- Complete the Masters Program of Architecture.
- Explore new texts
- Merge theoretical and logical thinking patterns
- Learn and put into practice different computer design programs

Professional:

- Acquire research skills
- Explore residential and repurpose design
- Explore cost effective design implications
- Gain knowledge of typologies for future design work

Personal:

- Gain knowledge
- Design for future
- Respect the past
- Improve my skills
- Improve confidence as a designer
- Improve research skills

A PLAN FOR PROCEEDING

THEORETICAL QUESTION

In order to understand the best way to design the various buildings on the site there needs to be better understanding of what has been done before, both successfully and unsuccessfully. In order to do this I will visit various sites of the same typology and see what is working well and what isn't. Another path that I plan to take is to talk to people who have gone through the renovation processes and what worked well and what was a struggle to implement.

PROJECT TYPOLOGY

So far there have been 2 case studies done. I plan on continuing my research into the typologies to understand how I can improve what has been done in the future. Visiting local buildings will help to gain knowledge and understanding of the typologies and see first hand what really works well versus what only works well in theory.

HISTORICAL CONTEXT

The history of the site, buildings, and family related to the site are all extremely important to my thesis. While it is impossible to be able to please everyone, I aim to achieve a design that shows the potential of the site to the owners, both current and future. A design that encompasses both the history and the modern day.

SITE ANALYSIS

I have been visiting this site since before I can remember, I have watched the site deteriorate and fall apart. Going forward I plan to make more trips to the site to analyze it with the eye of an architect, not just as someone who has ties to the land. Analyzing the site will be super important in the protection of the land and also in the ability to create as close to net zero buildings as possible.

PROGRAMMATIC REQUIREMENTS

The programmatic requirements are base on case studies, online research, as well as personal experience for the event space. The requirements for the new construction house are based off of talks with the client as well as common knowledge of what needs to be a part of a functional house.

THESIS
RESEARCH

RESULTS FROM RESEARCH

INTRODUCTION

Farmsteads have been demolished since modern day trends have made living in the city a more enticing option. Buildings that were once essential to our survival have now fallen into disrepair or have been torn down for land development and large corporations. This has caused the downfall of many small towns and small businesses.

Growing up in Alexandria, MN I have often felt out of place in large cities. Instead I have preferred to travel to even smaller towns to find places for quiet relaxation, away from the worries and stresses of the mundane life. My family has been the owners of a farm in Holmes City Township since 1866. Throughout my time visiting I have seen many changes in this small town, all leading towards its inevitable failure to be able to survive as a town. Companies have shut down due to larger corporations taking on the work, even the local gas station contains only one pump and the inside has gone from containing groceries to containing a few gallons of milk and a few loaves of bread and tourist clothing, because there are not enough people to economically and logically keep the store stocked. One town may not be too much of a loss in the eyes of the general population, but when nearly one half of cities in the United States, 9,272 to be exact, contain less than 1,000 people this is a daunting idea.

However, as the trend of people gathering in big cities for their everyday life has increased so has the trend of people taking vacations or weekend getaways to small towns. This is an opportunity for small towns to gain the economic stability they need to be able to continue surviving. Yet, the buildings are unable to support the visitors that may come, making staying in small towns often impossible. This thesis investigates what one farmstead can provide for a small town. It encompasses not only the buildings on the site but the technologies available to make the spaces economically feasible. The research done for this includes historical preservation and reuse, net zero buildings, aging in place buildings, and the economic feasibility of such structures.

HISTORICAL PRESERVATION AND REUSE

In 1889, the Preservation of Virginia Antiquities was founded, this was the first state historic preservation group in the country. Throughout the following years other areas followed suit. However, it wasn't until 1930 that Simons and Lapham created the first historic preservation law in South Carolina. The U.S. National Trust for Historic Preservation developed a set of goals for preservation in 1949. There are three main divisions of Historic Places: Historic District, Historic Parks, and Historic Landscapes.

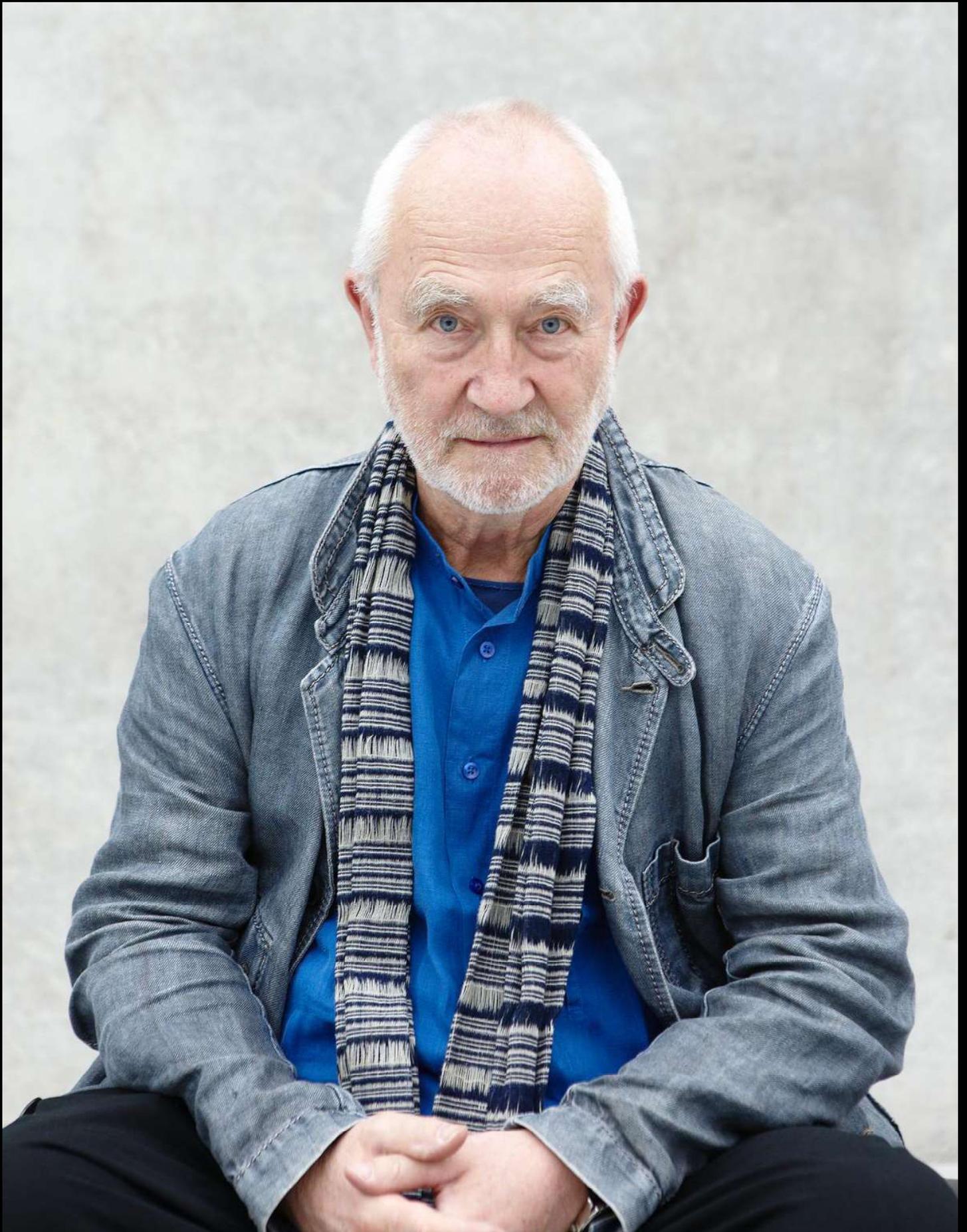
There are many reasons that historic preservation and reuse is beneficial to the communities as a whole. Historic preservation requires planners and architects to identify and work around and with the protected buildings and landscapes, it causes economic boom for downtown locations as these places often cause an increase in rent which can cause a competitive downtown for the popular gathering spaces, it creates a less homogenized downtown, as well as more interesting older buildings. Along with the significance and support for historical preservation there have also been criticisms. These criticisms include cost, as older buildings are generally smaller they cannot accommodate as many patrons or businesses. This can raise rent, forcing lower income owners to relocate. Modern high-rise buildings can also dwarf old buildings causing them to be undesirable spaces.

REALITY AND THE ETERNAL

In “Reading Poetry and Philosophy: A Case of Michel Butor” Cyril and Liliane Welch discuss how reading can activate the life of the imagination so that the works of poetry and philosophy activates our imaginations in ways that take us beyond the usual way of being in the world. Reading poetry and philosophy allow us to look at the world we know in a new way with a new frame of reference. Often, we see it as looking through reality. While reading these can allows us to look through a new lens so can architecture and art. Some examples of these would be Zumthor and Tarkovsky.

PETER ZUMTHOR

In her work “Monumentality and Contemporaneity in the Work of Tarkovsky, Goldsworthy, and Zumthor” Anne Bordeleau discusses Peter Zumthor’s Protective Housing for Roman Archaeological Excavations. She states that his work “carefully stages the relation between the Roman ruins and the modern visitor, the contemporary city and the sediments of history.” This statement alone brings the reader to question how that could be possible. How can the reality of the past mix with the reality of today? In this work Zumthor bring in the idea of a threshold. This project specifically brings a connection between contemporary and historical. The now ruins stand as a piece of the past. For those living while they were not ruins, it is their reality, yet in today our reality is ruins. For the viewer to see the threshold they must reimagine their ideas of reality. As Bordeleau states, “Epistemologically, Zumthor positions the project within a larger concept of history and selectively constructs relations between the new building and the existing traces on the site, foregrounding certain histories and alluding to others.” Here history and present meet to create a new reality. One that is, and must be, determined by the viewer, therefore, there are as many realities as there are people who view this work.

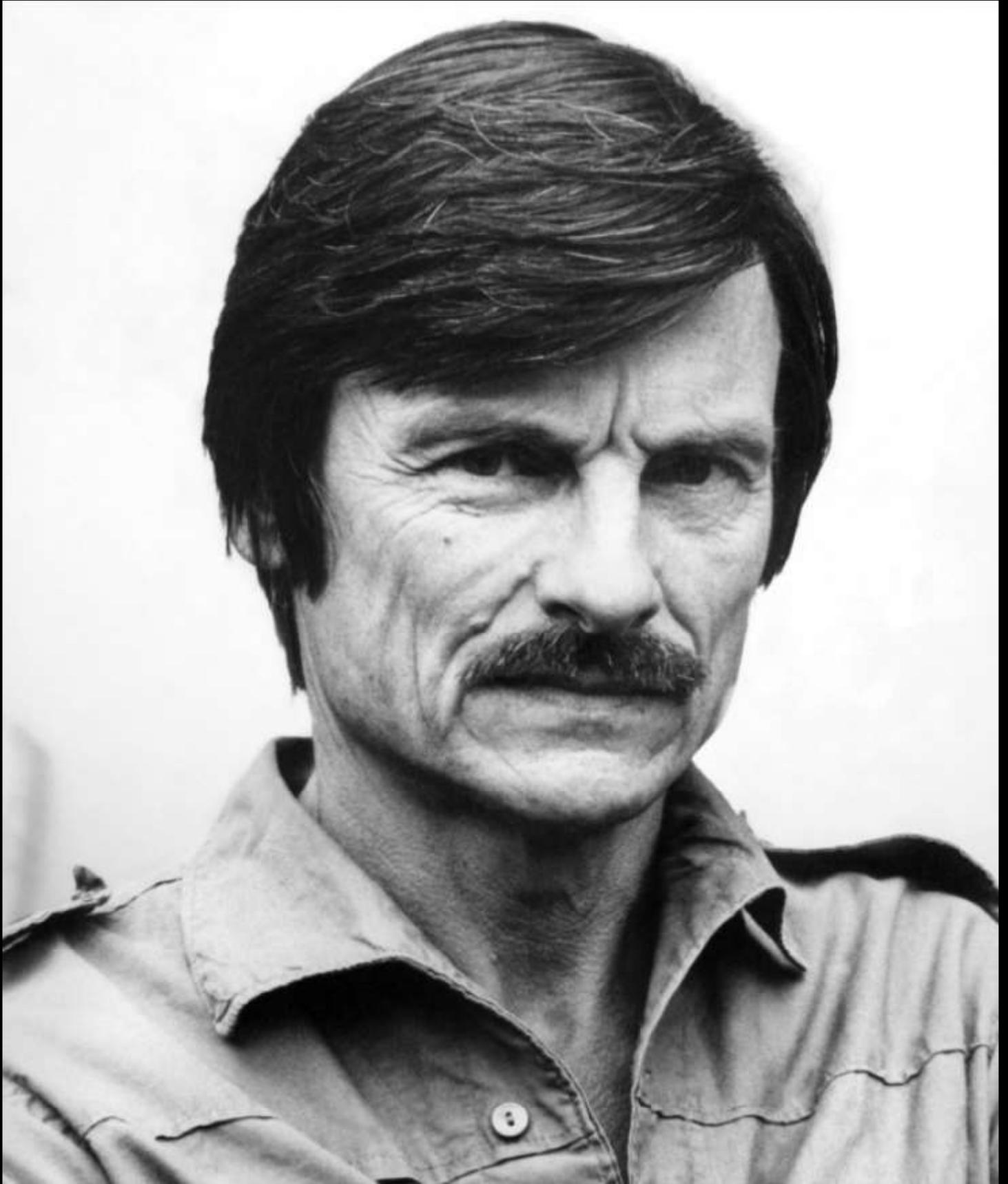


ANDREI TARKOVSKY

One of Tarkovsky's great works is *The Passion According to Andrei*, a film based on a famous monk living in Russia. Bordeleau starts off her description of this work as saying "... can be considered an icon that enables the viewer to glimpse the eternal." Without seeing the movie or the painting that is talked about a reader may graze over that statement with a scoff. How can we glimpse the eternal? How can eternal even be a part of reality? Earlier in her description of the work *Trinity*, one of the greatest works by Andrei Rublev, whom the movie is about, she states, "One does not look at the icon, but through the icon, from time to eternity, and the "image is expressive of something in the future, mystically shadowing forth what is to happen."" Here we begin to see how works can give us a glimpse of the eternal. Our reality is so often based on the obviousness of what we can see, however if we look through the obvious we can glimpse the eternal.

CONNECTIONS BETWEEN ZUMTHOR AND TARKOVSKY

If we combine the work of Zumthor with the descriptions of the icons we can begin to form a new reality that can be easier to understand. Zumthor's work on the Protective Housing does not just lie in the past nor does it lie solely in the present, his work looks through time. His work allows us a more "obvious" glimpse into the eternal, one that is easier to swallow. Just like Zumthor's Protective Housing and the work of Tarkovsky and Rublev, reality does not lie solely in the present nor in the past. Reality does not have a solid foundation even in our imagining, reality is the eternal. There is no end or beginning, you can argue what reality is, or event that there is no such thing as reality. As we grow and change, so does our reality, however unlike us, reality is not mortal, reality continues on even as we perish. Our reality can influence other people's realities. Reading works, looking at art and architecture, are just a few ways to grow, expand and change our reality. They will always take us "beyond the usual way of being in the world."



GASTON BACHELARD

Gaston Bachelard is another author who continues to look past the obviousness of the buildings surrounding us. In his book *The Poetic of Space* Bachelard covers how the aspects of the buildings we live in relate to what goes on within our own psyche. How we envision, feel, and remember spaces has a huge affect on our psyche. To accentuate his point Bachelard makes reference to the drawings of home by children. Bachelard writes “To quote Anne Balif: “Asking a child to draw his house is asking him to reveal the deepest dream shelter he has found for his happiness. If he is happy, he will succeed in drawing a snug, protected house which is well built on deeply-rooted foundations.” It will have the right shape, and nearly always there will be some indication of its inner strength.

On the contrary if the child is unhappy, the house bears traces of his distress. Bachelard then comments on an exhibition organized by Françoise Minkowska featuring the drawings of children who suffered the cruelties of the German occupation during the last war. He writes: “One child, who had been hidden in a closet every time there was an alert, continued to draw narrow, cold, closed houses long after these evil times were over. These are what Madame Minkowska calls “motionless” houses, houses that have become motionless in their rigidity.”

The house, for Bachelard, is the most intimate of all spaces, it “protects the daydreamer” and therefore understanding the house is a way to understand the soul.

The house lives on an axis formed by two poles, the attic and the cellar, we look eagerly up towards the attic much as we face that which makes us excited or that which is known, however we look down into the cellar with apprehension, just as we face that which we fear or is unknown to us. Through this idea Bachelard holds that the concept of inner movement presides both in a human mind and its domestic life. Going further, Bachelard gives meaning to the objects within the home. For example, objects such as dressers and wardrobes symbolize the storage of secrets. Lights within symbolize the vigilantly waiting house.



Bachelard's views on the building in relation to the human psyche and reality can be seen in his writings, specifically through these quotes....

“For how forcefully they prove to us that the houses that were lost forever continue to live in us; that they insist in us in order to live again, as though they expected us to give them supplement of living.”

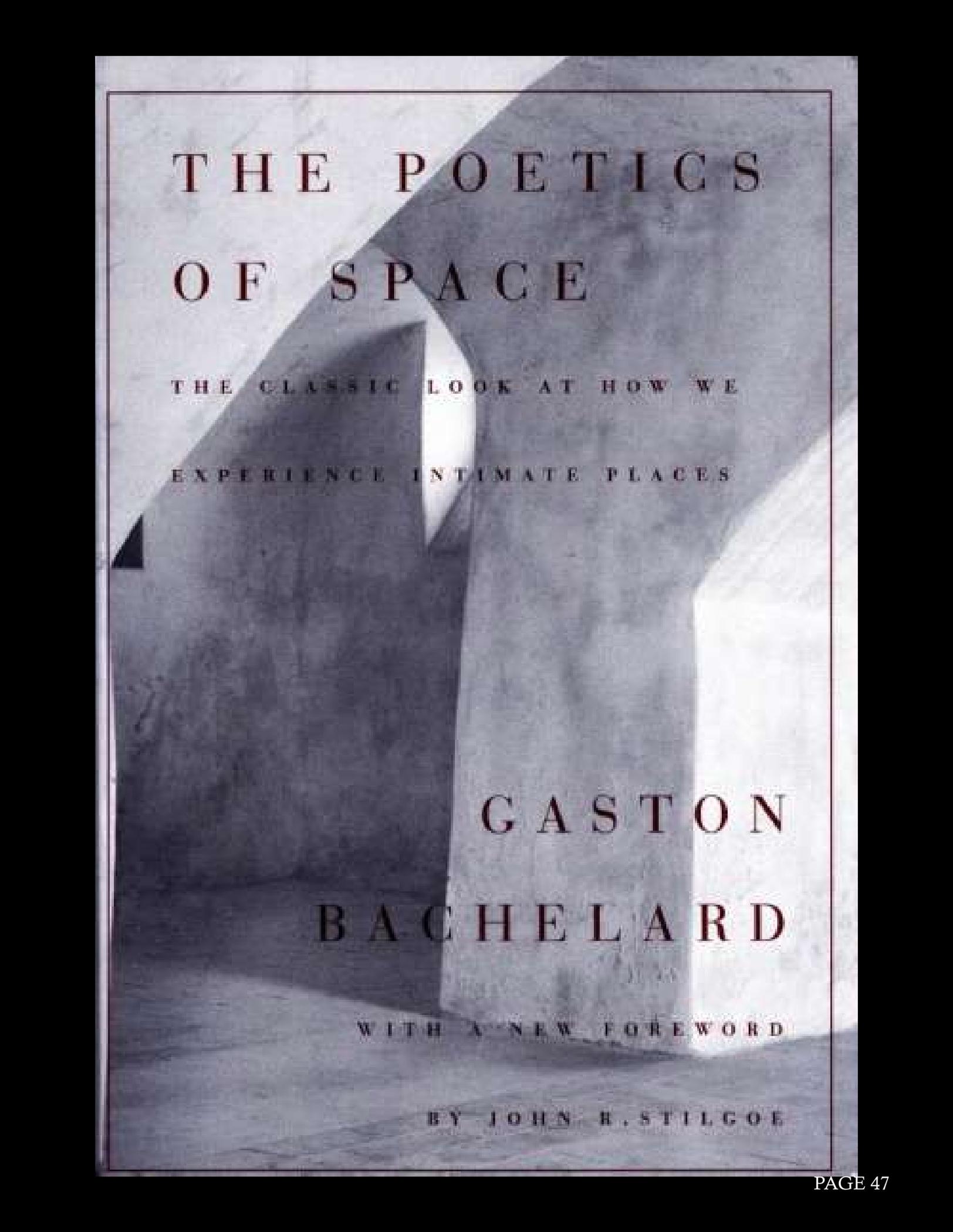
“It accumulates its infinity within its own boundaries”

“For Baudelaire, man's poetic fate is to be the mirror of immensity; or even more exactly immensity becomes conscious of itself through man. Man for Baudelaire is a vast being.”

“But a poet knows that a living thing in the world is in search of its soul, this means that he is in search of his own.”

“Supervielle also juxtaposes claustrophobia and agoraphobia when he writes: too much space smothers us much more than if there were not enough.”

“I shall prove that imagination augments the values of reality.”



THE POETICS
OF SPACE

THE CLASSIC LOOK AT HOW WE
EXPERIENCE INTIMATE PLACES

GASTON
BACHELARD

WITH A NEW FOREWORD

BY JOHN B. STILGOE

PROJECT JUSTIFICATION

The Guiles Farm has been in my family since 1866. Throughout my life I have watch the farm fall into disrepair and the small-town slip further into obscurity. It has broken my heart for many years. My dream would be to be able to revitalize the farm into a new use that honors the past lives spent on the farm while bringing more people into the town to help support both the businesses and the people more. I want to give an idea to people in the area of what the farms could be, even if they are not being used in their original intent. Our history is an important part of who we are not only as people, but also as a country. The history of an individual place can span centuries, if we allow it. Being able to rebuild the farm would be a way to show that just because a building is not or cannot be used for its original function does not mean that it has lost its value.

Holmes City is a charming little town in midwestern Minnesota, and it is slowly dying. This project will allow new life and new people into the area. The hope is that by bringing tourists in it can lead to an increase in revenue to the few stores in town and may even increase the economy enough for stores to be able to hold more merchandise or new stores to open. It can serve as an example to those living in the surrounding farms a way to reuse their structures instead of dooming them to demolition. Allowing the historical buildings to stay and serve as a reminder of how America got its start.

There are many reasons for me to do this project at my current academic development. First, I have a strong base for going forward with this project. Throughout studio projects I have been able work on not only new construction but also renovation. This project contains both. Also, I have the passion and time to pursue this type of project. I have a passion for history and historical preservation, there are not many firms in this time period that work on these projects or specialize them. By focusing on this type of development I can bring knowledge and information into the firm(s) I will work for in the future and can be an advocate for historical preservation and reuse. Along with the knowledge I have already, there are many things that I have not had the time to practice working with that will allow me invaluable experience going forward both academically and professionally. This project encompasses numerous theoretical aspects, such as the idea of reality, that have not been a major part of any other project I have worked on. This project will allow me to expand my knowledge of the concepts of these theories to achieve the project goals and give me the knowledge to implement them in future projects I work on. I also have not had the opportunity to work with a client, this project will allow me to experience this with one of the toughest clients one could ever have, my family. Through this thesis I will gain or increase knowledge and skills to implement many new theoretical ideas.

My thesis researches ways to implement theoretical ideas in ways that are both metaphorical and literal. It investigates how we, as a society, can not only revamp the farmsteads of the past, but also how giving new purpose to an old farm may help the economic growth of the small town it is in. The returns on this investment can be monetary after the project costs are covered. However, I believe that the main returns will be in the use of the farm by people who can appreciate the natural beauty that it allows, the growth of the town, and the opportunity for the land to be protected from possible development. The returns on this investment can be monetary after the project costs are covered.

This project does require quite a bit of possible harm to the site as structures need to be built and renovated, meaning that the construction crews and the necessary machines will be destructive to the land. However, using buildings that are existing will help overall because they already have embodied energy, cutting down on the energy of new material. Also, the goal of net zero will have a greater impact as the lifetime of the building will surpass the time it will take to build and create the materials needed. After construction, the site can be built up to support the environment, instead of destroying it and taking away natural resources. The technology that will be used will help cut lifetime costs, provide an opportunity for environmental healing after construction phases, and minimizes future damage to the site.

For many years, there has been a push for newer and better in every aspect of life, including architecture. Small office buildings have become parts of high-rises taking up multiple city blocks, leading toward the demolition of the historical and unique buildings that were there before. The country small towns are disappearing to the population shift to large cities or being bulldozed for new developments. However, in more recent years, there has been a shift into historical preservation/reuse. People have started to notice and feel the disappearance of the loss of the unique buildings of the past. Many architects have not had the training to implement the reuse of buildings with today's technologies. This project takes a building and a site that have fallen into disuse and gives it a new purpose. It emphasizes that new is not always better, the newest building style does not always speak the loudest to its occupants, and that not everything old is outdated. While this project could be left for someone else in the profession to solve, there will never be anyone more passionate and interested in the subject and this specific site and its context.

PROJECT CONTEXT

HISTORICAL

Holmes City, named in honor of Thomas Andrew holmes, was established as a township on October 4, 1866. The township has a total area of 36.4 square miles, 6 square miles is water.

DEMOGRAPHICS

In the 2000 census, there were 737 people, 278 households and 214 families residing in the township. The racial markup is as such: 97.42% White, 1.49% Hispanic or Latino, 1.49% other races, 0.81% from two or more races, 0.14% African American, and 0.14% Asian.

36.3% of the households had children under the age of 18, 72.3% were married couples, 2.2% had a female householder, and 23% were non-families. 19.4% were made up of individuals and 6.8% were individuals living alone 65 years of age or older.

Median income for the household was \$35,000. Males had a median income of \$30,192 versus \$17,500 for females. Per capita income was \$17,411. About 3.3% of families and 4.2% of the population were below the poverty line, 1.7% of those under the age of 18 and 7.4% age 65 or older.



SITE ANALYSIS





- | | | | |
|---------------------|------------------------------|----------------------|-------------------------------|
| State | Delineated Wetlands | Driveways | City & Neighborhood Parks |
| County Paved | Easements | Water Course | County Beach |
| County Gravel | Lot Lines | Legal County Ditches | County Parks |
| Municipal State Aid | Right of Way | Central Lakes Trail | Non-Public Facilities |
| Township Paved | Survey Lines | Parcels | Parks/Open Space Outside City |
| Township Gravel | Text Leader | Plats | State Park and State Land |
| City | Great River Energy Easements | Sections | Waterfowl Production Areas |
| Private | Railroad | DNR ID Water | Wildlife Management Areas |



CREATED BY: DOUGLAS COUNTY SURVEY AND GIS

CREATED DATE: 12/16/2019 9:07:16 PM

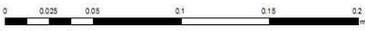


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Solar Suitability Report

Latitude: 45.815326 Longitude: -95.539897

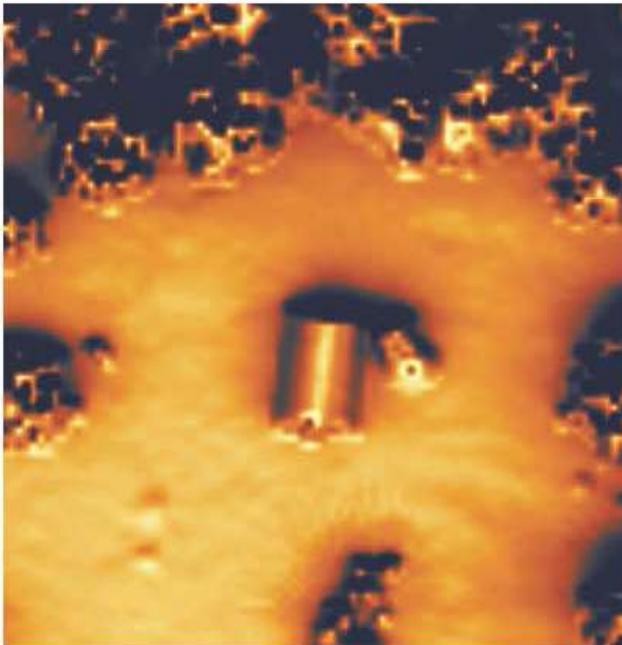
mn.gov/solarapp

Fri May 15, 2020

Site Name

Site Address

Site Notes



This site is **Fair**. It would need a **5.87 kW** system to generate **50%** of average household use. This system would cost approximately **\$22,019**. System payback is **16.0 years** after tax credit.

Utility Service Provider:

Runestone Electric Association

P.O. Box 99

Alexandria, MN 56308

(800) 473-1722

www.runestoneelectric.com

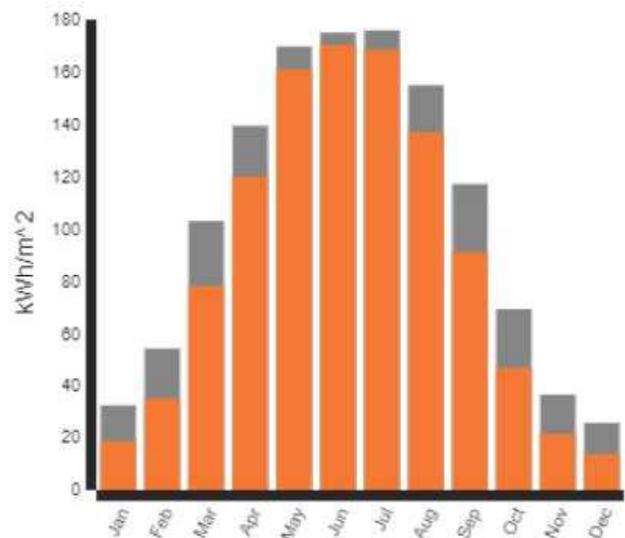
Site Details:

Total Annual Insolation: 951.48 kWh/m²

Avg Insolation per Day: 2.61 kWh/m²

Source Data: Spring and Fall 2010

Amount Actual Sun



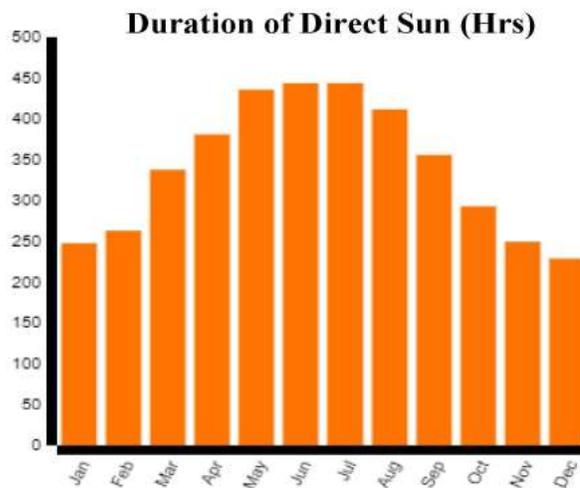
Solar Calculator

| User Input | Value | Tips and Notes |
|--|------------|--|
| Average utility use (per month) | 800 kWh | The average residential household uses 800 kWh/month. If you know your monthly usage, fill it in here. |
| Cost / kWh | \$0.12/kWh | Minnesota's average residential cost of electricity is \$0.12/kWh. If you know your cost of electricity enter it here. |
| Percent of electricity provided by solar | 50% | Experiment with different percentages here to see how system cost varies. Think about how energy efficiency improvements bring down the cost of your solar system. |

| Outputs | Value | Tips and Notes |
|----------------------------|-------------|--|
| Size of system needed | 5.87 kW | Result is based on values provided for monthly electricity use and desired percentage covered by solar. It also includes a derate of 0.87. A factor accounting for conversion of the array's DC nameplate capacity to the system's AC power rating at Standard Test Condition. |
| System cost estimate | \$22,019 | Result is based on an average 2017 Minnesota residential system cost of \$4,050 per kW. Costs will vary depending on the specifics of your system. |
| Payback without incentives | 21.64 years | Result assumes that electricity costs will rise 3.5% each year over 25 years. |
| Payback with Tax Credit | 16.01 years | Your system may be eligible for a federal tax credit. This result shows the payback of your system with the 26% tax credit in 2020 applied. |

| Month | Actual % Sun** | Total kWh/m2 | Duration (Hrs) |
|-----------|----------------|--------------|----------------|
| January | 57% | 18.53 | 248.0 |
| February | 65% | 35.31 | 263.1 |
| March | 76% | 78.04 | 338.0 |
| April | 86% | 119.98 | 381.2 |
| May | 95% | 161.21 | 436.3 |
| June | 97% | 170.51 | 444.4 |
| July | 96% | 168.60 | 444.4 |
| August | 89% | 137.18 | 411.7 |
| September | 78% | 91.12 | 356.2 |
| October | 68% | 46.95 | 292.9 |
| November | 58% | 21.43 | 249.7 |
| December | 52% | 13.62 | 229.5 |

**These percentages should be used as the monthly shading derate factors % on the Xcel Solar Rewards application



This service made possible by:




Solar Suitability Report

Latitude: 45.813098 Longitude: -95.542880

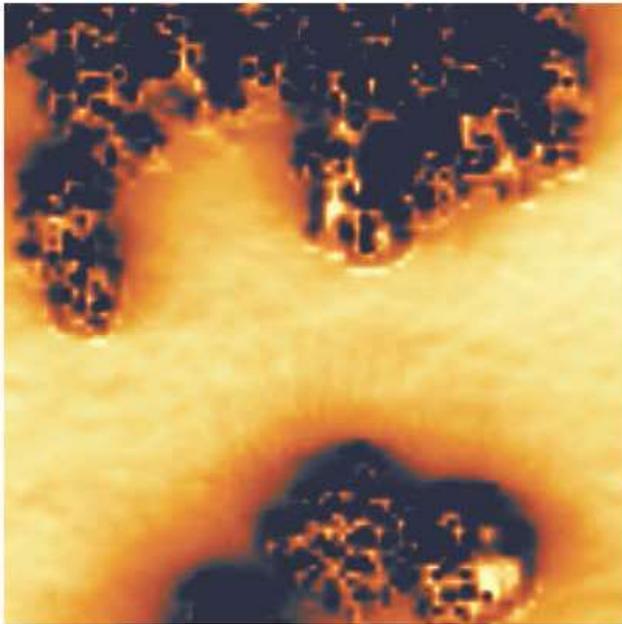
mn.gov/solarapp

Fri May 15, 2020

Site Name

Site Address

Site Notes



This site is **Good**. It would need a **5.06 kW** system to generate **50%** of average household use. This system would cost approximately **\$18,967**. System payback is **13.8 years** after tax credit.

Utility Service Provider:

Runestone Electric Association

P.O. Box 99

Alexandria, MN 56308

(800) 473-1722

www.runestoneelectric.com

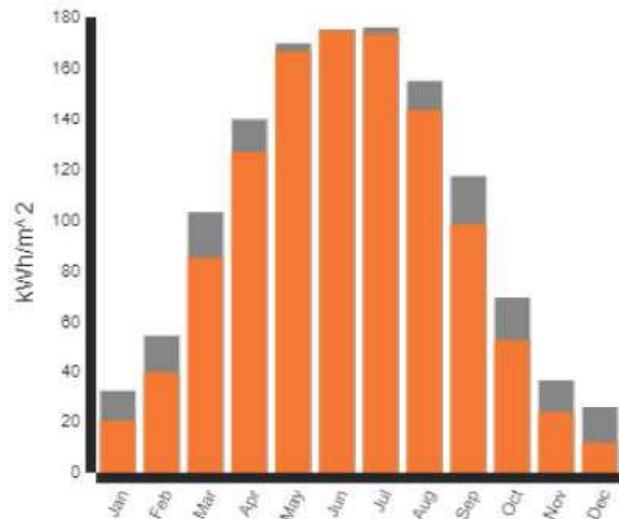
Site Details:

Total Annual Insolation: 1107.56 kWh/m²

Avg Insolation per Day: 3.03 kWh/m²

Source Data: Spring and Fall 2010

Amount Actual Sun



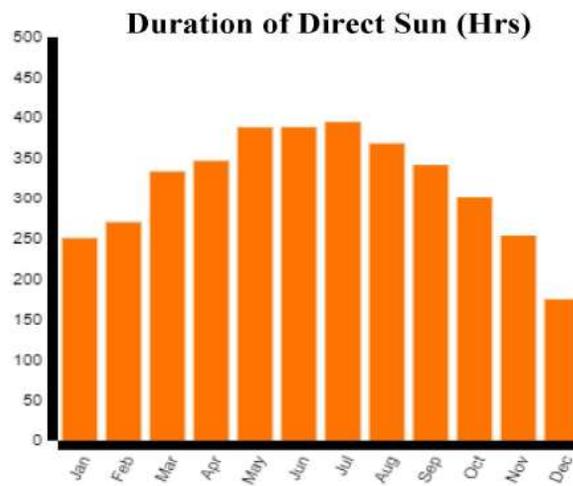
Solar Calculator

| User Input | Value | Tips and Notes |
|--|------------|--|
| Average utility use (per month) | 800 kWh | The average residential household uses 800 kWh/month. If you know your monthly usage, fill it in here. |
| Cost / kWh | \$0.12/kWh | Minnesota's average residential cost of electricity is \$0.12/kWh. If you know your cost of electricity enter it here. |
| Percent of electricity provided by solar | 50% | Experiment with different percentages here to see how system cost varies. Think about how energy efficiency improvements bring down the cost of your solar system. |

| Outputs | Value | Tips and Notes |
|----------------------------|-------------|--|
| Size of system needed | 5.06 kW | Result is based on values provided for monthly electricity use and desired percentage covered by solar. It also includes a derate of 0.87. A factor accounting for conversion of the array's DC nameplate capacity to the system's AC power rating at Standard Test Condition. |
| System cost estimate | \$18,967 | Result is based on an average 2017 Minnesota residential system cost of \$4,050 per kW. Costs will vary depending on the specifics of your system. |
| Payback without incentives | 18.64 years | Result assumes that electricity costs will rise 3.5% each year over 25 years. |
| Payback with Tax Credit | 13.79 years | Your system may be eligible for a federal tax credit. This result shows the payback of your system with the 26% tax credit in 2020 applied. |

| Month | Actual % Sun** | Total kWh/m2 | Duration (Hrs) |
|-----------|----------------|--------------|----------------|
| January | 62% | 20.31 | 250.7 |
| February | 73% | 39.90 | 270.2 |
| March | 83% | 85.10 | 334.0 |
| April | 91% | 126.75 | 347.1 |
| May | 98% | 166.49 | 387.9 |
| June | 100% | 174.79 | 388.1 |
| July | 99% | 173.42 | 394.5 |
| August | 93% | 143.69 | 368.3 |
| September | 84% | 98.42 | 341.9 |
| October | 76% | 52.53 | 300.7 |
| November | 65% | 23.79 | 254.0 |
| December | 45% | 11.65 | 176.0 |

**These percentages should be used as the monthly shading derate factors % on the Xcel Solar Rewards application



This service made possible by:
 **MINNESOTA** COMMERCE
DEPARTMENT
ENERGY RESOURCES

PERFORMANCE CRITERIA

The emphasis in this project lies more on the qualitative properties than the quantitative, the theoretical more than the practical. The importance of this project is how the theoretical ideas are explored through the design.

Therefore, the performance criteria lies in the success of these principles:

The ability to transform people's perception of reality

The application of the idea of a threshold

The ability to augment the reality of the site

The ability to give supplement of living to a space

The materiality of the project

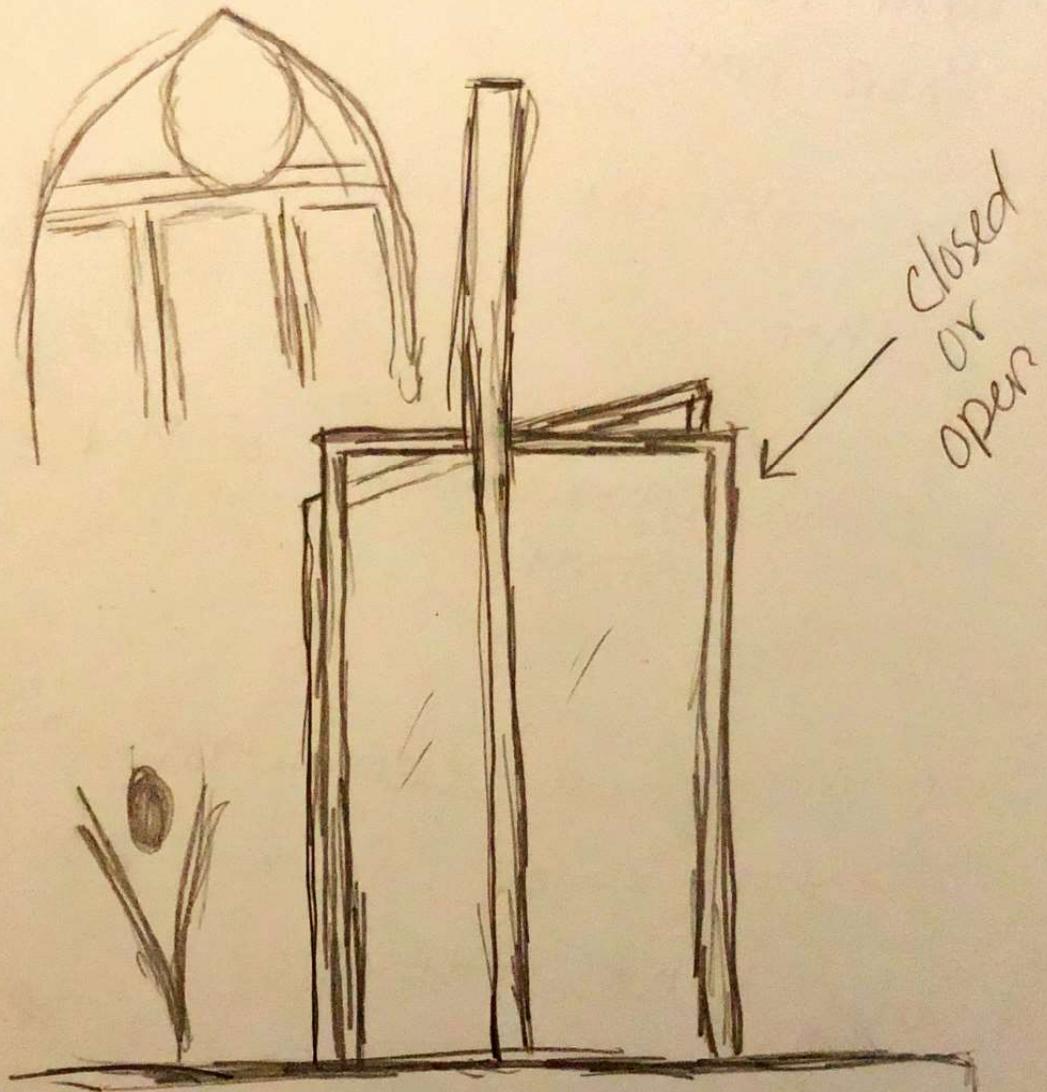
THESIS DESIGN

DESIGN PROCESS

EARLY STAGES

Going into the semester my plan was to continue the process I have always done throughout my college career. This project started out as an exploration of sustainable design, a way to renovate the farmstead into a usable and economical boosting location. In my heart I wanted to give life to the structure and the surrounding area. I wanted to encourage people and give them a reason to step out of the everyday bustle of the city. I began by looking into the quantitative aspects of the project, what materials to use to keep the costs low, how to cut energy costs, etc. I drew bubble diagrams for floorplans and traced images as I thought. Eventually my project became about the money aspects, it lost it's life among my drive to create the most technological project.

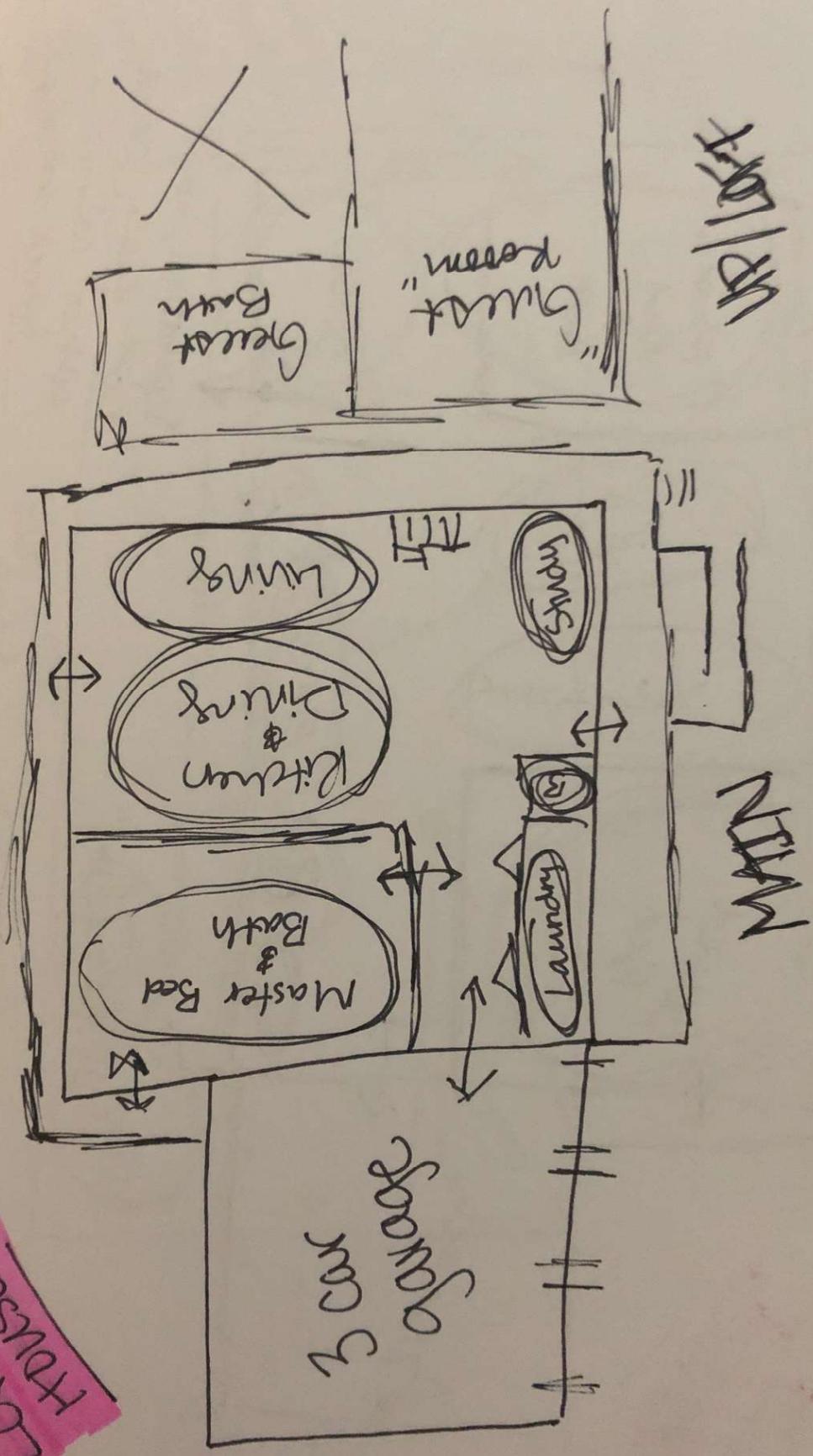
Full wall of windows



closed
or
open

heads out to
a short "porch"

LOREI
THURST



10/1/80

NEW

3 car garage

Great Bath

Great Room

Living

Dining
&
Kitchen

Master Bed
&
Bath

Laundry

Study

LOFT
HOUSE
HOUSE



Separation wall
not fully closed
either columns or
french door type

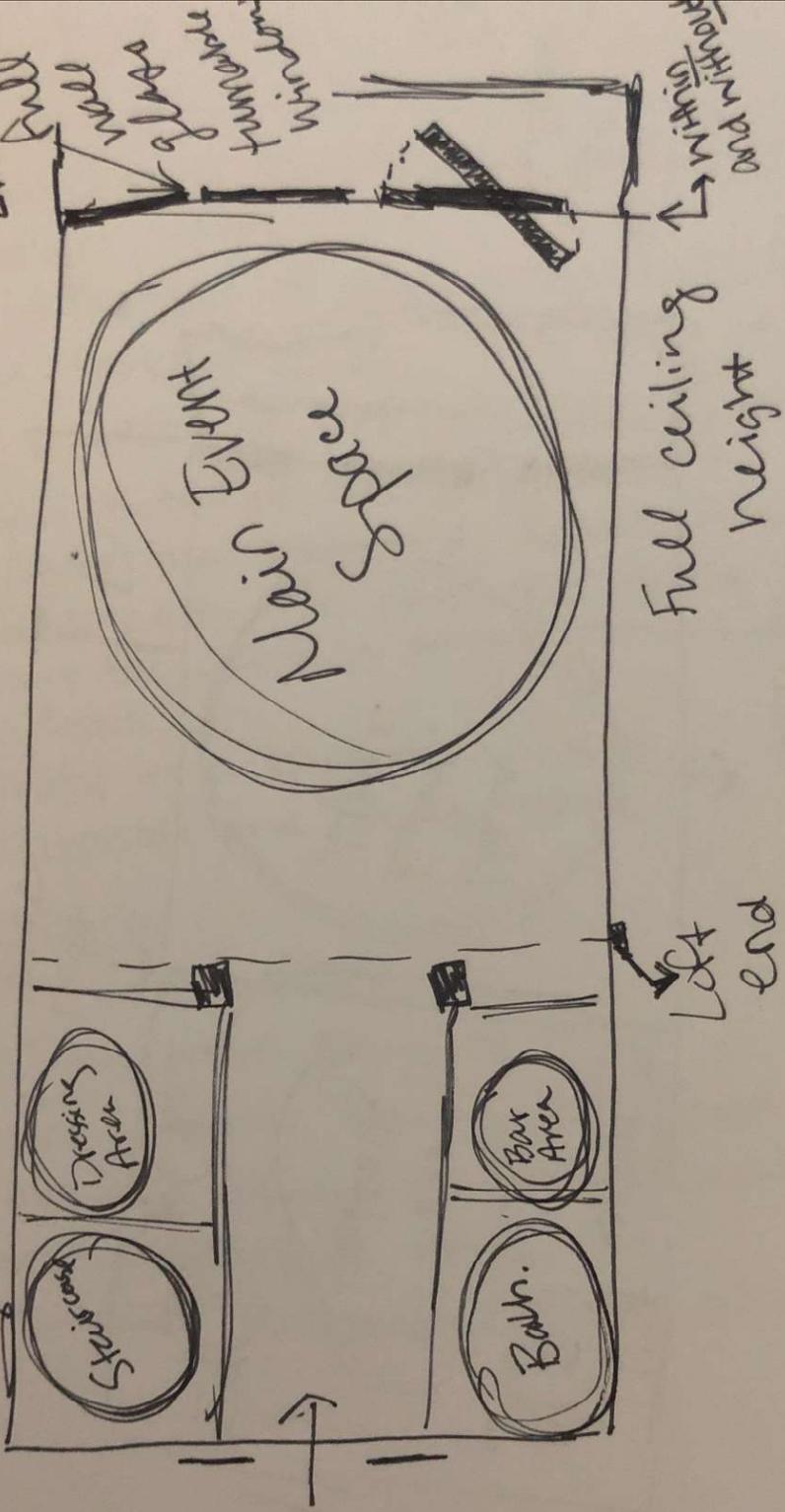
"single floor"

BRKS

Storage under staircase?

Moment in time

Nature as Eternity



Movement through time

Full ceiling height

Main Event Space

Staircase

Decision Area

Bath.

Bar Area

Left end

Window
Temporary wall

and without

Nature as Eternity

Moment in time

Full ceiling height

Main Event Space

Staircase

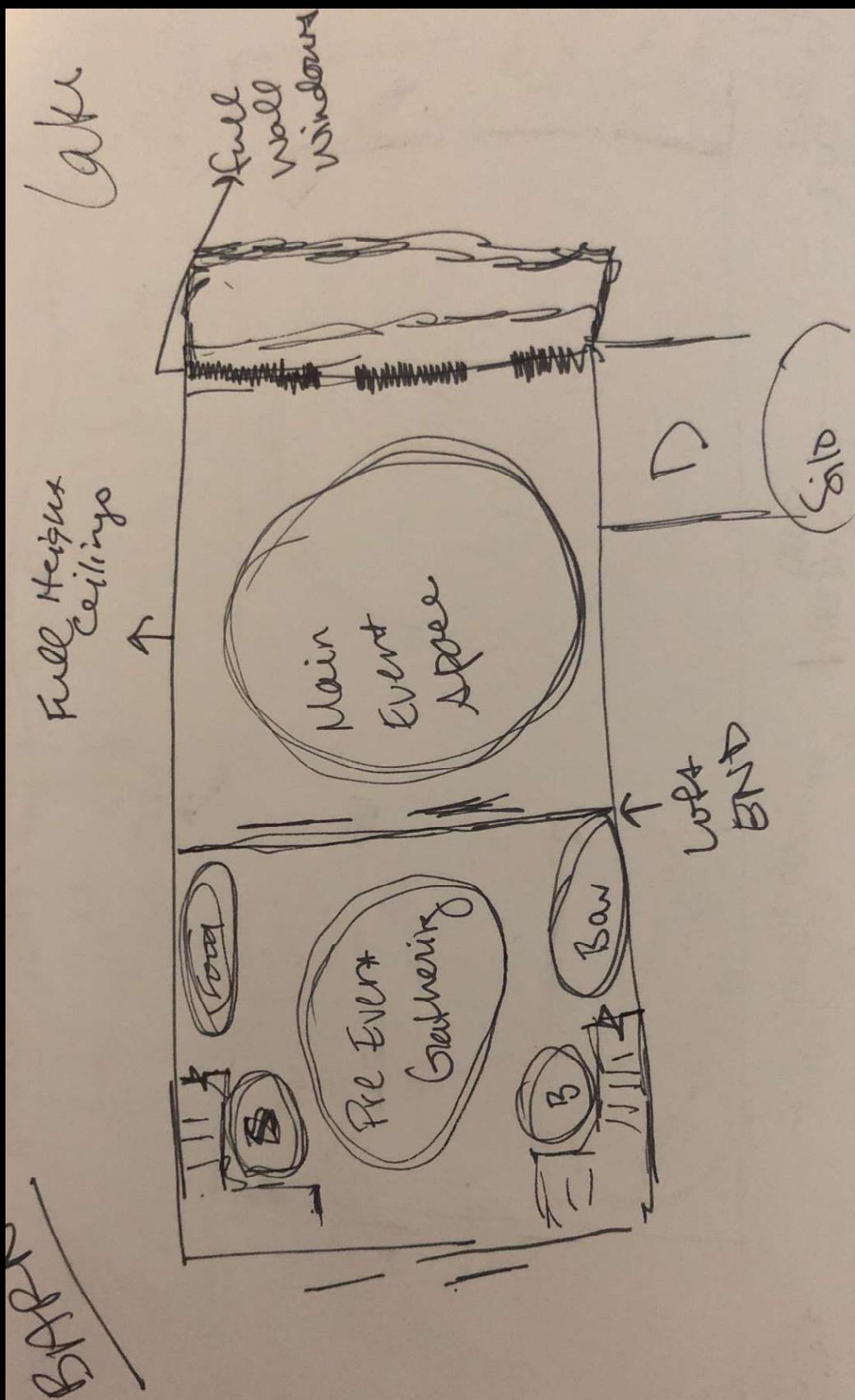
Decision Area

Bath.

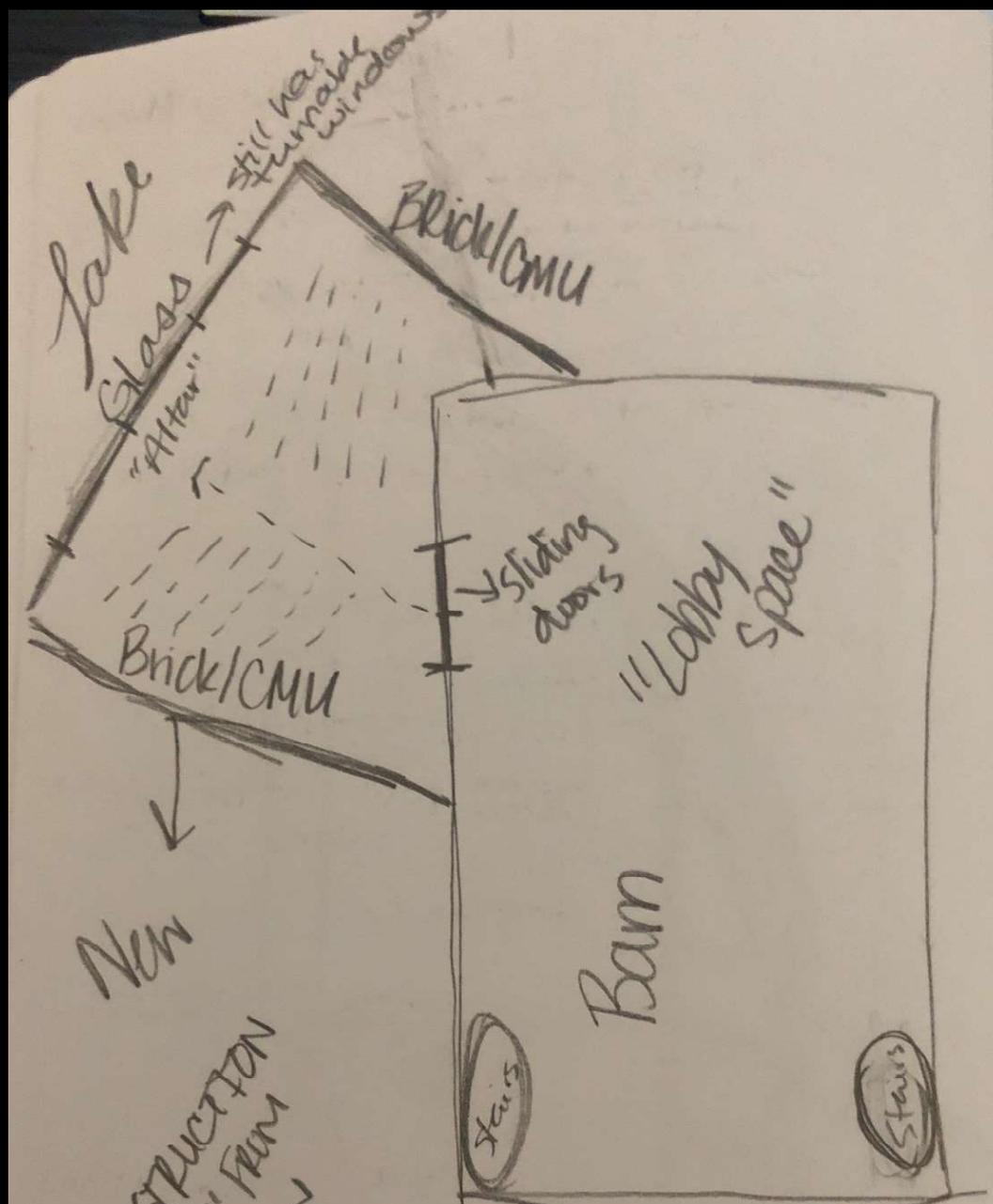
Bar Area

Left end

Movement through time



5/18/18



New
 NEW CONSTRUCTION
 "HIDDEN" FROM
 MAIN VIEW

Barn stays
 Virtually the same.
 Fix structural
 conditions

CONTINUED DESIGN

Through the spring semester I was introduced into more theoretical readings, specifically those of Bachelard and Bordeleau. My process of practical design was halted as I dug deeper into what theoretical architecture really was. I spent the months expanding my knowledge on the subject while simultaneously struggling to unite the practical and theoretical aspects of the project. I was enthralled about learning the new theoretical side of architecture. I struggled to unite them still the more I learned, I tried to force the two sides of myself together instead of letting them breathe in their own space, touching each other when necessary. It took up until the final week to really be able to learn this, and put it into practice within my design.

January 27, 2020

- How can a building be "of its time" as well as "of all times"
- Construct relations between the new building and existing traces
- Figure of durability in the face of incessant movement
- Shadowy line between temporal and eternal ←
- Can a building be designed to be "looked through?" Can it transcend time? How?
- Absence of time
- How can old and new be pieced together to join time?
Chain time together
- Embrace and deny time ←
- Can a space take eternity into a blink of an eye?
- Nature as an eternity
- Time between
- Return to a present we have never been

- Within and without time
- Embed fluidity
- Standing against, between, over, and within the layers of architectural traces already in place
- THRESHOLD: history and present; time and eternity
- Not fixed in time & does not respond to one single time, but bears multiple traces
- CONTEMPORARY: willingness to stand beside time, or between times.

Monumentality & Contemporaneity
 in the work of Tarkovsky,
 Goldsworthy, & Zumthor

Anne Bordeleau

Time Past

- Hub of life
- Family / Friends
- Work (Hard)
- Enjoyment
- Faith
- Nature
- Traditions
- Teamwork
- Pride

Today

- Slow
- "Nothing to offer"
- Vacation
- Retirement
- Boring
- Faith
- Community
- Pride
- Nature

Can these be joined? Chained?
Brought back? Revisited?

"Sometimes in the middle of nowhere
you find yourself."

January 29, 2020

The Poetics of Space

Chapter 2

↳ "Isn't it true that a pleasant house makes winter more poetic, and doesn't winter add to the poetry of a house?" pg. 38

↳ Henry Bosco "When the shelter is sure, the storm is good." pg. 39

↳ "Those were the evenings when, in old houses exposed to snow and icy winds, the great stories, the beautiful legends that men hand down to one another, take on concrete meaning and, for those who delve into them, become immediately applicable. And thus it was, perhaps, that one of the ancestors, who lay dying in the year 1500, should have come to believe in the end of the world." pg 41

↳ Inhabited space transcends geometrical space." pg. 47

↳ "To give unreality to ~~an~~ an image attached to a strong reality is in the spirit of poetry." pg. 51

↳ For how forcefully they prove to us that the houses that were lost forever continue to live in us; that they insist in us in order to live again, as though they expect us to give them supplement of living. pg. 56

↳ When a dreamer can reconstruct the world from an object he transforms magically through his care of it, we become convinced that everything in the life of a poet is germinal. pg. 70

↳ House/dwelling drawings of children pg. 72-73 (Scanned!)

Chapter 4

pg. 90-91 scanned

↳ "... because the home of other days has become a great image of lost intimacy." pg. 100

February 10, 2020

- How can a building be designed to be looked through?

* The use of glass, entire wall of glass looks through the edge of the building to the eternity of nature

- Traces between old and new

* Using materials and objects from the old building into the new. I.E. Sliding doors as doors for dressing areas instead of entry doors.

- Eternity in a blink of an eye

* Materials and design style

- THRESHOLD

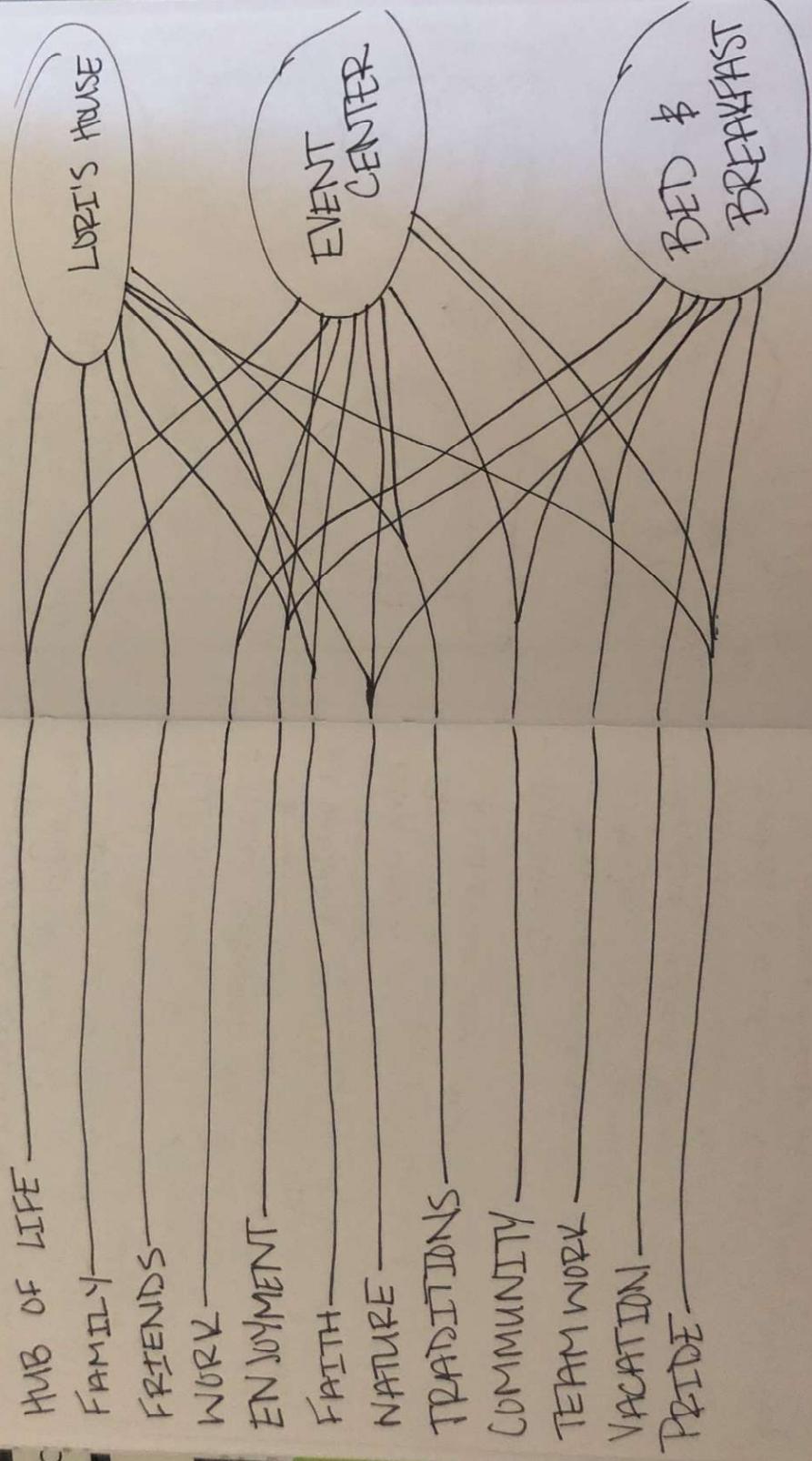
* Present and history

* Time and Eternity

- Standing Against, Between, Over, and within the layers of architectural traces already in place

* Contrast, Agreement, Coverage, & Melding

"SMALL TOWN WAY OF LIFE"



4

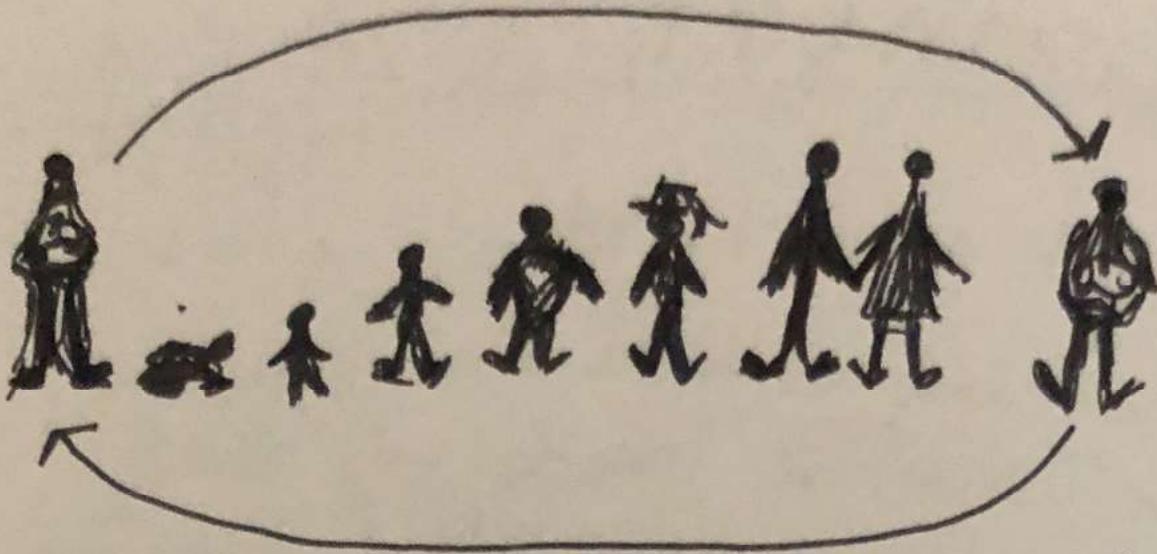
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8

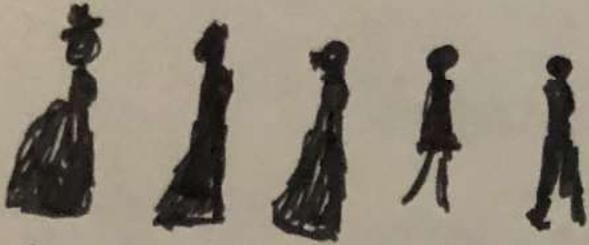
2

6

5



Moment in time & time as eternity



Look through time

February 27, 2020

Poetics of Space

Chapter 7

↳ Scanned pages 157-158
(last & first paragraphs)

↳ Many theorem of topo-analysis would have to be elucidated to determine the action of space upon us. For images cannot be measured. And even when they speak of space, they change in size. The slightest value extends, heightens, or multiplies them. Either the dreamer becomes the being of his image, absorbing all its space or he confines himself in a miniature version of his images. What metaphysicians call our being-in-the-world should be determined as regards each image, lest, occasionally, we find nothing but a miniature of being." pg 173

↳ All memory has to be reimagined. For we have in our memories microfilms that can only be read if they are lighted by the bright light of imagination. pg 175

Chapter 8

↳ "It accumulates its infinity within its own boundaries." pg 186

↳ "But forests reign in the past. I know, for instance, that my grandfather got lost in a certain wood. I was told this, and I have not forgotten it. It happened in the past before I was born. My oldest memories, therefore, are a hundred years old, or perhaps a bit more.

This, then, is my ancestral forest. And all the rest is fiction." pg 188-189

↳ Scanned pg. 193 (immensity, intimate, intensity)

↳ For Baudelaire, man's poetic fate is to be the mirror of immensity; or even more exactly, immensity becomes conscious of itself, through man. Man for Baudelaire is a vast being. pg 196

↳ Scanned pg. 197 → Not sure I agree about the word vast

↳ But when a poet knows that a living thing in the world is in search of its soul, this means he is in search of his own. "A tall ~~tree~~ shuddering tree always moves the soul." pg. 201

↳ Scanned 207 Last 3 paragraphs.

Chapter 9

↳ Supervielle also juxtaposes claustrophobia and agoraphobia when he writes: Too much space smothers us much more than if there were not enough. pg 221

↳ scan pg. 223 "In this verse..." to end

↳ scan pg 224 last two paragraphs

Chapter 10

↳ When we are at an age to imagine, we cannot say how or why we imagine. Then, when we could say why we imagine, we cease to imagine. We should therefore dematurize ourselves.

pg 236

April 21, 2020

I shall prove that imagination
augments the values of reality
pg. 3

it is not a question of describing
houses, or enumerating their
picturesque features and analyzing
for which reasons they are
comfortable. pg. 4.

psychological elasticity of an
image that moves us at an
unimaginable depth. pg. 4

Now my aim is clear: I must
show that the house is one
of the greatest powers of integration
for the thoughts, memories, and
dreams of mankind. The binding
principle in this integration is
the daydream. pg. 6

The action
But psychoanalysis sets the human being in motion, rather than at rest. It calls on him to live outside the abodes of his unconscious ~~self~~, to enter into life's adventures, to come out of himself. And naturally, its action is a salutary one. Because we must also give an exterior destiny to the interior being. To accompany psychoanalysis ~~affair~~ in this salutary action, we should have to undertake a topoanalysis of all the space that has invited us to come out of ourselves.

FUTURE DEVELOPMENT

While the semester is over, this does not mean that the project or my learning is done. In the future I would like to continue to develop this project. I want to continue to unite the ideas of theoretical and practical while allowing them each their space to grow and shine. I would like to continue learning more about using the technologies available in order to better represent the theoretical aspects in the hard products. I would also expand the project to contain a few new elements. One area I would like to expand in the reuse of materials, using more elements from the existing building in new and innovative way. I would also like to bring in an element of cottages to give more reasoning to the site. People would be able to rent these spaces out for weekends, extended living, and/or event specific use.

DELIVERABLES



The redesigned barn would sit in its original space. From the immediate outside it would not have seemed to change much, however along closer examination the visiting viewer would notice the new building materials. These materials would be structurally sound, yet almost exact to what was there before with the siding being repurposed wood and the original roof in place. This is the first contrast of the contemporary of present and the sediments of history. The first augmentation of reality.

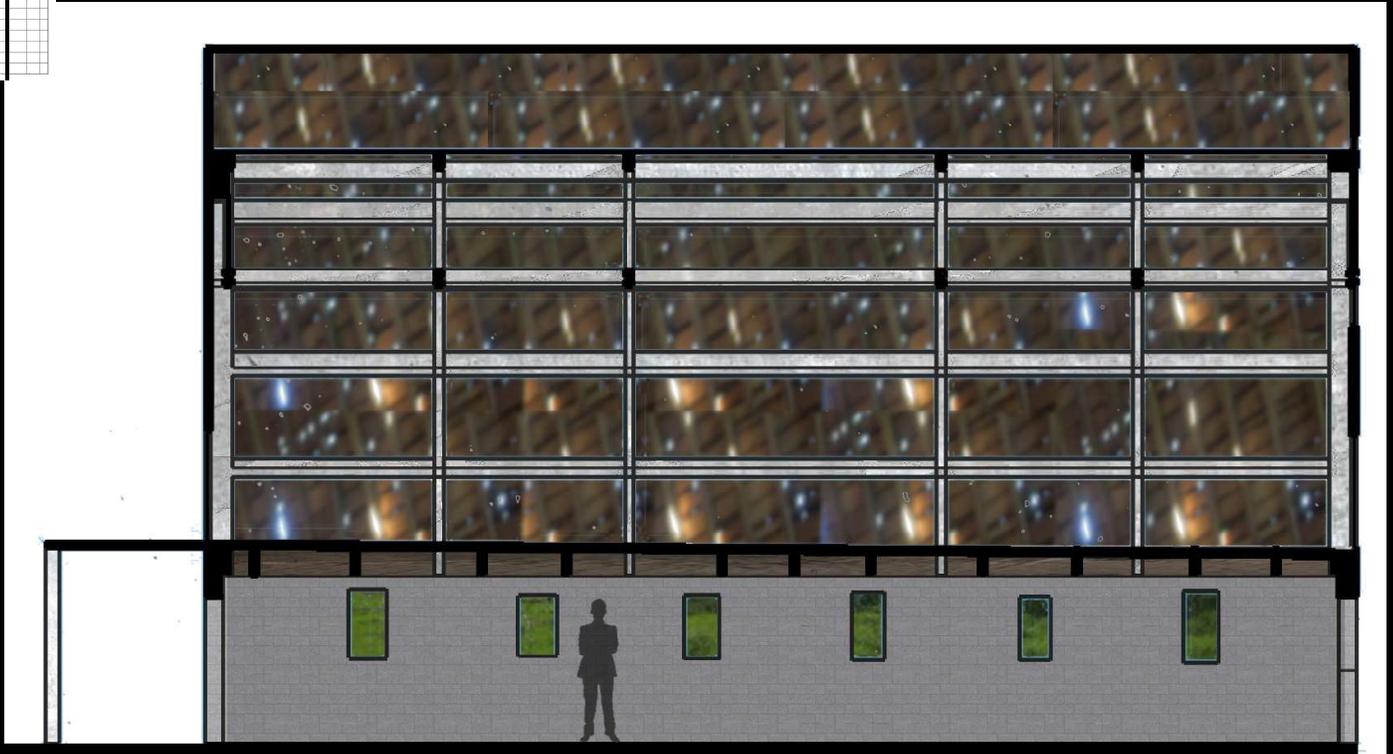
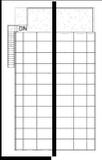


Once inside the first level of the barn, the visitors would be greeted by low ceilings and a darker space. Contrasting the darkness is the completely open floorplan. Thus, in this space man truly does become Baudelaire's vast being. The low ceilings and darkness welcome the claustrophobia one may feel, enveloping some into safety and others into eagerness to get out.

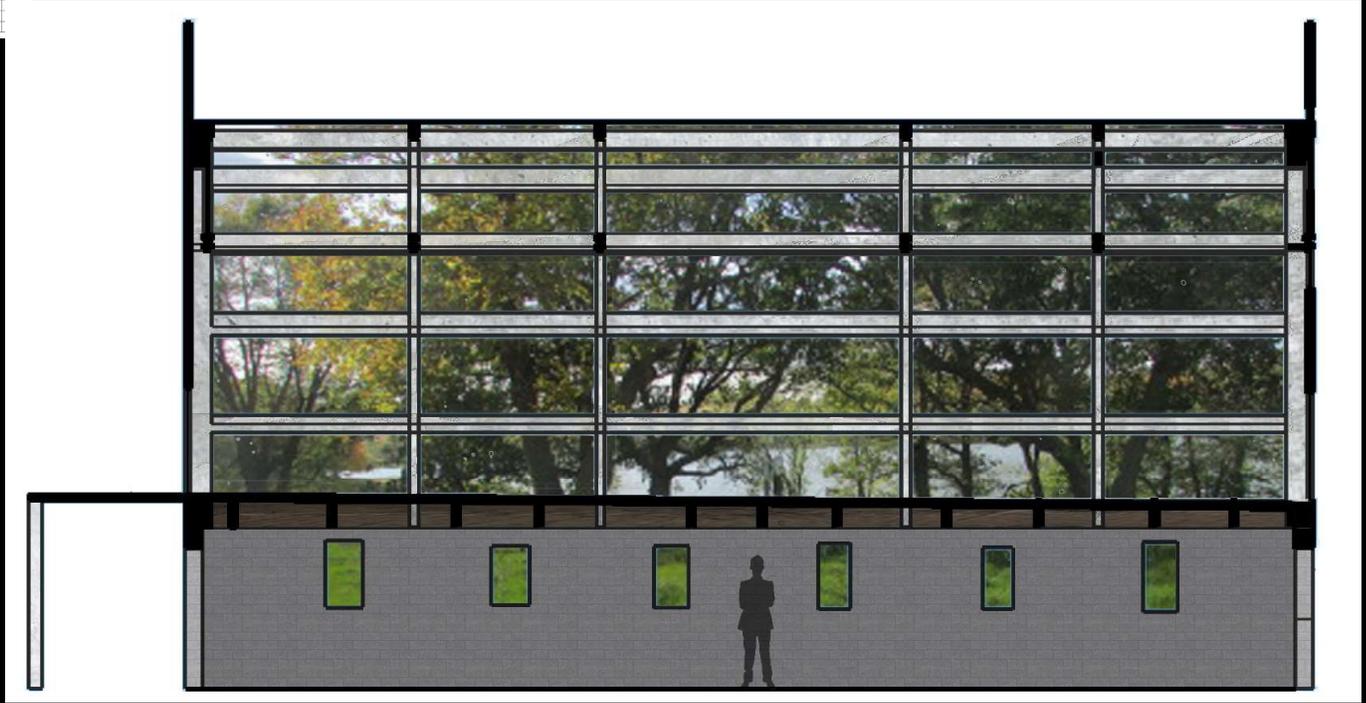
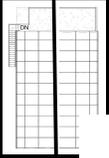




In order to arrive at what was the hayloft one must go outside and around the building to reach the stairs, entering through the back, again fighting against the reality that the viewer knows.



Entering the second-floor the visitor is surrounded by an immense space. Here the visitor is greeted by the high roof, held up by concrete trusses. The next contrast of the contemporary and the sediments of history. Here the viewers would be introduced to how something or someone can “accumulate its infinity within its own boundaries.”



The natural deterioration of the roof provides a cosmic affect in the space. Thus, welcoming a feeling of agoraphobia within the boundaries of a building, completing Supervielles' juxtaposition of agoraphobia and claustrophobia.



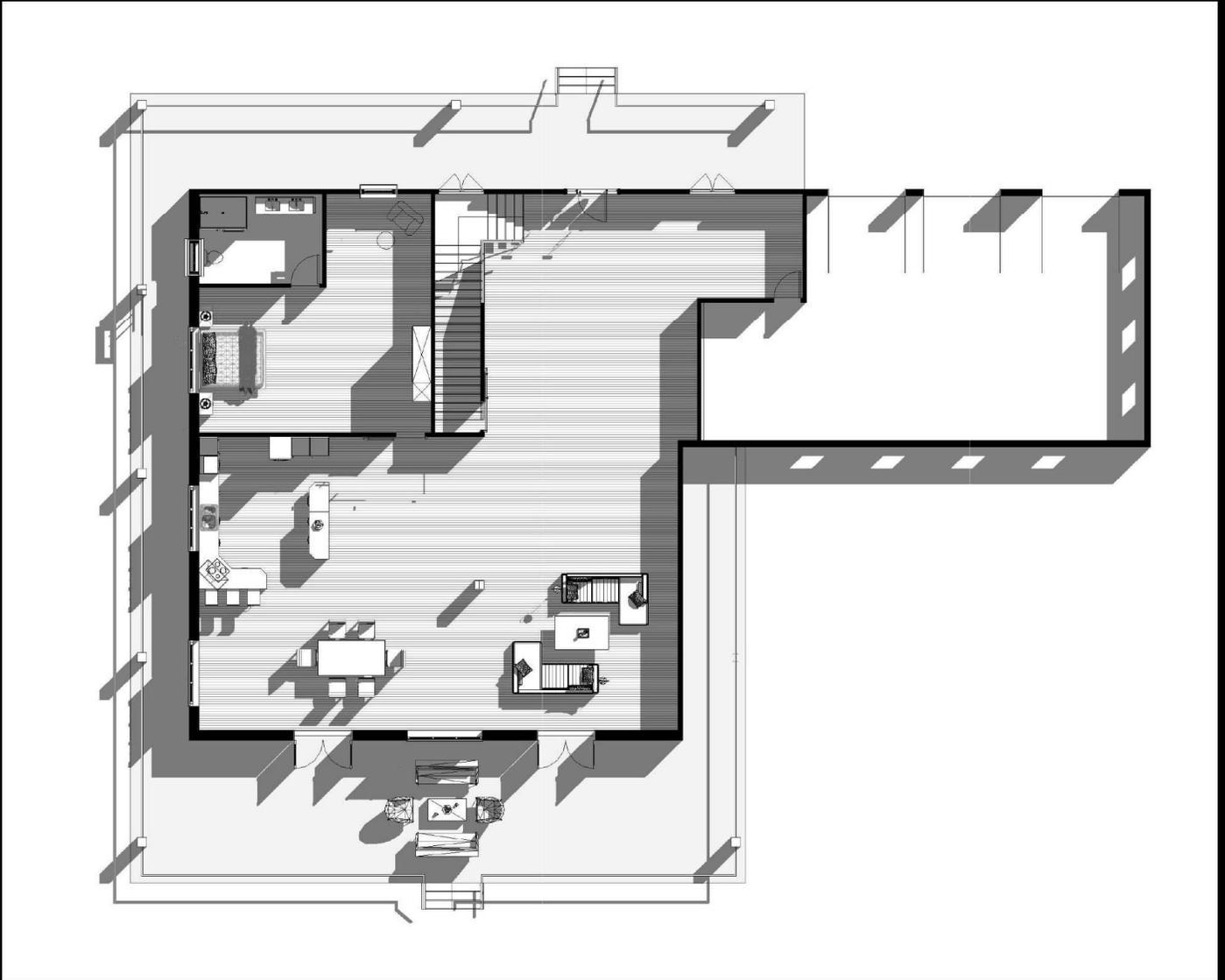
The interior of the second floor will then “accumulate its infinity within its own boundaries” in a new way.



The next structure is the owners home. Located farther within the site for prime views of the lake the house will interpret the writings of Bordeleau and Bachelard in another way.



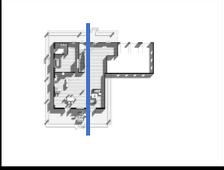
On the outside the porch will appear new again however, columns, decking, doors, and window frames will be constructed from the old materials of the barn, again juxtaposing contemporary and sediments of history.



On the inside, the open floorplan and scarce amount of cupboards alludes to a discouragement of hidden secrets, allowing only for these metaphorical spaces within bedrooms.



The juxtaposition of high ceilings in most of the highly occupied areas sharply stands in sharp opposition to the lower ceiling in the kitchen, again juxtaposing agoraphobia and claustrophobia. The open view up towards the second floor allows the viewer to the excitement as if towards the attic, the open view down negates the apprehension we could feel, as if looking into the cellar or the unknown.



Bringing the old siding into the home as an accent wall again creates the tension of the past and the present, a new reality. It also allows us to supply new life to the materials and truly give supplement of living to them.

Through these buildings we allow a new reality to begin and can begin to understand the psyche of a building.

THESIS

APPENDIX A

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PREVIOUS STUDIO EXPERIENCES

2ND YEAR 2016-2017

CHARLOTTE GRUEB | TEAHOUSE PROJECT
MONTESSORI SCHOOL

CINDY URNESS | DANCE ACADEMY
DWELLING

3RD YEAR 2017-2018

PAUL GLEYE | MIXED USE CENTER
VISITORS CENTER

MICHAEL CHRISTENSEN | IIT CAMPUS- CHICAGO

4TH YEAR 2018-2019

DARRYL BOOKER | HIGHRISE

DAVID CRUTCHFIELD | URBAN DESIGN

5TH YEAR 2019-2020

BRITTANY DAWSON | ADVANCED ARCHITECTURAL DESIGN

STEPHEN WISCHER | ARCHITECTURAL THESIS

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