

**An Institutional Armature:  
Creating Common Ground for an  
American Prairie City**

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**MARK EDWARD TAMBORNINO**

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**JULIA W. ROBINSON**

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## Creating Common Ground for an American Prairie City

### Cultural Importance of Architecture

I believe Architecture is an art of building relationships. These relationships may exist among environments of land and buildings, between society and the individual or between individual and their beliefs. In all of these, there must be a sense of place that not only provides a ground for these relationships but one that nurtures them.

For example, as the small towns of the Midwestern prairie face growth by the influx of new populations, as the people become more mobile, more transient, we risk obfuscating those places where community happens. If our cities become dissonant environments of land, infrastructure and buildings, our communities will become dissonant as well. The balance which preserves us as individuals within a society will be lost if we permit any manner of stewardship of these lands. If we are to preserve this relationship and express our ever-changing culture we must maintain very high expectations of our cities.

“Culture must be our response to our place. Our culture and our place are images of each other and inseparable from each other. And so, neither can be better than the other.”

—Wendell Berry

It is the contention of this project that the agreement of individuals to constitute themselves as a people, to share the place they live, means that they also must stand in a coherent relationship to each other. Creation of that relationship, of that place, is an architectural problem.

### The Design Problem

Through analysis and interpretation of a prairie city, New Prague, Minnesota, I will determine the critical patterns and locations of *res publica*, the public thing. This discovery will be tested at two scales of design intervention to understand its capacity and influence—first, at the scale of the city, second at the scale of the individual.

The problem is to architecturally express the physical manifestation of the relationships that lie latent in the landscape of New Prague—to make tangible the fiction as such within the hold of the institutions of New Prague. To look at the physical landscape and cognitive landscape as a whole being and a living thing that requires nurturing and sustenance. The intention is to develop a framework of understanding that can be used and shared with others in the community. In a sense this might be interpreted as a very big building or more appropriately a very small community with unique patterns of living. The project intends to describe and express a common ground. This common ground describes the *res publica*, the public thing, a shared reality—relating individuals to each other and to the place they have chosen to live. This proposition tests whether cities have the capacity to be an institution.



### The Necessity of Place

“A coherent landscape evolves where there is a coherent definition not of man but mans relation to the world and his fellow man.”

—J.B.Jackson

The city must first and foremost be understood as a conscious agreement to dwell with others. It is this agreement that I believe J.B.Jackson refers to in the above quote. This agreement is recorded in the landscape. Traces of it can be found in our homes, at work, and the grocery store. If we can't find it, it is not because it is not there but that it is illegible, an incoherent array of words needing a sentence. While each word attracts a world of meanings around itself, it ultimately lacks the strength to mean anything. In the sentence, a greater idea is communicated. Each word has its own meaning, conventional or experimental, but it agrees to mean more and has the strength to mean more with other words. Like the word to a sentence, I see architecture and the city. Architecture is more than the individual act of building and cities are more than the random collection of buildings. Like the sentence the city conveys a greater idea.

“No real public life is possible except among people who are actively engaged in the project of inhabiting a place.”

—Daniel Kemmis

The activity of coming to agreement and defining what we have in common and expressing this greater idea characterizes public life. What does it mean to be public? In Latin public means “of the people.” But who is “the people” and what is “of” the people? Daniel Kemmis in his book *Community and the Politics of Place* takes on these questions by focusing on the issue of how individual people constitute themselves as a people—how we come to some agreement about what individual people have in common and what they share with each other. To answer this Kemmis proposes that

## Part I: Background

the place in which we choose to live is that thing which we all share. A common ground so to speak. That thing which is “of the people” is the public thing; the *res publica*.

Hannah Arendt uses a table as an analogy to describe the relationship of the public and the *res*:

To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world like every in-between, relates and separates men at the same time.

The public thing, as a common ground, gathers us together yet also prevents us from falling over each other. What makes our cities and communities less legible is not the number of people who have to come to some agreement but the fact that the world between them has lost its power to gather them together, to relate and separate them. It is as if a number of people gathered around a table suddenly see, through some magic trick, the table vanish from their midst so that two persons sitting opposite each other were no longer separated by anything but also entirely unrelated to each other by anything tangible.

We choose to live in the places we do and in so doing we agree to dwell with others who have made the same choice. Place as that thing which relates and separates us has the capacity to make coherent, make legible, make tangible that agreement.

Three Critical Conditions/Constituents

[individual]

What do individuals have in common? How does the individual engage in these relationships?

[society]

What is the nature of our institutions and how do they work? What do our institutions have in common? How do our institutions engage in these relationships?

[city]

As citizens we have entrusted the care and stewardship of our land to our elected officials, how might they envision stewardship of our public space? Because they are the guardians of the lines of record that describe a framework of spaces in our cities, how should they treat the record of that space?

The intention of this project is to make legible that tangible thing, a space, where the individual, society, and the city can be located in an ever-changing American prairie city: New Prague, MN. This space I will refer to as an armature because like Hannah Arendt's table it is a tangible thing with physical properties we can describe, manipulate and transform with the goal to gather and order the individual, society, and the city. This armature is the *res publica* that makes legible the project of inhabiting a particular place.

To better understand the problem we must first explore the conditions/constituencies of a place and the questions each constituent raises:

To dwell on earth - the individual

To agree - social and political organization

To know a place - the city

## Part I: Background

### To dwell on earth: the individual

I see architecture and contemporary society struggling to agree about the individual. The search for individual rights colors nearly every debate among citizens about property, employment, housing and healthcare. Without denying the importance of individual rights, I want to ask where the discussion about what I have in common with my neighbors is: my landlord who lives across the street, the person who owns the grocery store down the road, the police officer who occasionally drives by my house and the city council candidate who solicits my vote.

At its simplest what we all have in common is the need ‘to dwell’—to find a place that is ours to inhabit. Some attention has been given to the question of what it means to dwell and what is ‘an architecture of dwelling.’

Martin Heidegger, for example, speaks of dwelling as a gathering of the fourfold: the earth, sky, man and the divinities. Heidegger says that building has dwelling as

its goal. Dwelling not in the sense of shelter or habitat, but dwelling in the sense of lingering, dwelling as in being at home. A place that is meaningful is called home. We can use Heidegger’s understanding of dwelling to make place, meaningful place, by beginning to understand the earth and sky of our place and then make a place for our mortality.

This sequence of understanding is principally concerned with gathering and ordering. That is, gathering tangible

## Part I: Background

physical objects and spaces and ordering them into meaningful cognitive wholes. To build is to anchor those objects, spaces and activities of our lives to a specific place at a specific time.

Building in this sense is not an individual project, a solitary expression. Building anchors a relationship to the common world. The activity of building is an explicit agreement by the individual to dwell in the common world, the public realm.

To agree: societal/political organization

Space, Robert Smithson describes, is the American mediator. The United States Constitution, however, defines space as property and places the ownership of private property at the center of our social/political organization. Space, as property, as something which can be owned, is thus largely defined by transactional and procedural instruments. As such, we as citizens of the United States relate to each other through these instruments. As such our notions of public space, the space we share, are not understood as a thing which is “of the people” but as property that happens to be controlled and managed by elected officials. It is not so much “ours” as it is the “governments.”

Our experience of space however is not instrumental and in this misalignment ambiguities arise when our experience of shared space finds itself in the realm of privately owned space. For example, shopping malls are often compared to the agoras, market squares, and,

## Part I: Background

“The word political contains at its root the Greek polis, or city. Politics is the art of making choices and finding agreements in public-or the art of making public choices and agreements. Politics is the ultimate act of negotiation in a city reflecting the constant activity of the city. An act which negotiates and binds the individual daily choices and agreements we make which all flow from the central choice not to live alone but among others.”

(Giamatti, p. 51)

commercial streets of past cultures. These places that possess qualities we experience as public (often described by the designers and builders of these spaces as public) are in fact private.

The inference of these observations is that there is a gradient by which we describe patterns of space, that we can name a space semi-public or semi-private. These names however do not help us understand the spaces we've made but only provide the taxonomy necessary so that they may be encoded into instrumental ordinances.

Daniel Kemmis is the opening paragraphs of his book *Community and the Politics of Place* describes the circumstance and provides an example, the Montana Constitution, for better understanding the problem:

“The Preamble to the United States Constitution begins, “We the People of the Unites States, in order to form a more perfect union...,” and then proceeds to list the other compelling reasons for establishing this new government. The language is concise, eloquent, and utterly instrumental. Certain ends of the government having been identified, the Constitution is to be the instrument for attaining them – Period. Montana’s preamble contains many of the same elements....But before getting down to the instrumental nitty gritty, the people of Montana had something else to say: “We the people of Montana, grateful to God for the quiet beauty of our state, the grandeur of its mountains, the vastness of its rolling plains, and desiring to secure to ourselves and our posterity the blessings of liberty for this and future generations do ordain and establish this constitution.

Why did the authors of this constitution pause to express their gratitude for the Montana landscape?...They were saying that the way they felt about the place they inhabited was an important part of what they meant when they said “We the people.” They had not come to know each other as “we” simply “in order to”; they knew each other as “we” in relation to that place. So in constituting themselves as a people, they could not pretend to do it in purely instrumental terms.”

To know a place: the city

“a city is an expression of continuity through will and imagination...[The city] expresses a set of common and continuing need...Cities are centers of negotiation of interests, of competing ideas, of us together against separateness, of me against aloneness.”  
(Giamatti, pp50-51)

“If we confuse organizations and institutions, then when we believe we are being treated unfairly we may retreat into private life of flee from one organization to another – a different company or a new marriage – hoping the next one will treat us better”  
(Robert Bellah, et al, p11)

A city, Giamatti describes in *Take Time for Paradise*, “is not an extended family...A city is a collection of disparate families who agree to a fiction: They agree to live as if they were close in blood or ties of kinship as in fact they are in physical proximity” (p.50). This fiction outlines a set of mutual expectations whereby we can engage in organized activities with one another. This fiction is the story that Robert Bellah and others in *The Good Society* tell when describing how institutions arise and encode patterns of normative, or, moral expectations (p. 288). In this context we may think of a city as an institution, not a specific institution, but a vehicle by which we can think of cities as patterned ways of living together.

Institutions, Bellah explains, mediate the relations between the self and our world (p.271). If we extend this definition by saying institutions mediate the relations between the self and our common and natural world, the public realm, we find a way to think about cities as dwelling (in Heidegger’s sense) together. This definition of institution however is often overlooked because we also apply the term institution to concrete organizations such as governments, hospitals, corporations, and schools. When we do this we forget these are shared entities and our critique of them is framed around instrumental grounds. According to Bellah, this leads us to think of institutions as efficient or inefficient mechanism for individuals to attain their separate ends (p.10). This is the same circumstance described by

## Part I: Background

Kemmis regarding the United States Constitution.

It is easy to think of organizations as institutions because we engage with organizations on a daily basis as we try to accomplish our individual daily tasks. However, if we think of institutions as organizations we over simplify the problem. The problem, according to Bellah, is that if we don't distinguish between institutions and organizations we may think our only task is to make them more efficient and responsible (p.11).

The city as an institution is more than an organization, more than a neutral mechanism for "We the people...in order to..." The city as an institution is a project of inhabiting a place with others. It is a substantial form through which we understand our own identity and the identity of others in our common world as we seek cooperatively to achieve a decent society.



### Models for Consideration

One model we have for seeing institutions as more than organizations but as a project of inhabiting a place with others is Universities. Individuals choose to attend university to attain an individual end, a degree, but in so doing also agree with the idea of higher education as a community of learners in a specific place at a specific time.

This agreement is the fiction Giamatti refers to. The patterns of normative and moral expectations are not only written into the brochures, handbooks and syllabi published by the university but also legible in the land and buildings of the place. It is in the land and the buildings that this agreement is transformed into an armature, Hannah Arendt's table, a physical thing with architectural qualities and a program that expresses this agreement through entry, passage, place, orientation and hierarchy.

## Part I: Background

### University of Virginia – Thomas Jefferson (1817)



Figure 1 - An “Academic Village” in the words of Jefferson embodying a vision of College life: “students and teachers gather together in the common pursuit of knowledge”

At the University of Virginia, the Rotunda, the Library containing books on all areas of human inquiry as a temple to all knowledge stands at the head of the stepped Lawn oriented to the west and the New Frontier. Ten Pavilions, individual seats of academic disciplines line up on either side of the “Lawn” joined by colonnaded walkways linking student rooms. Each pavilion was

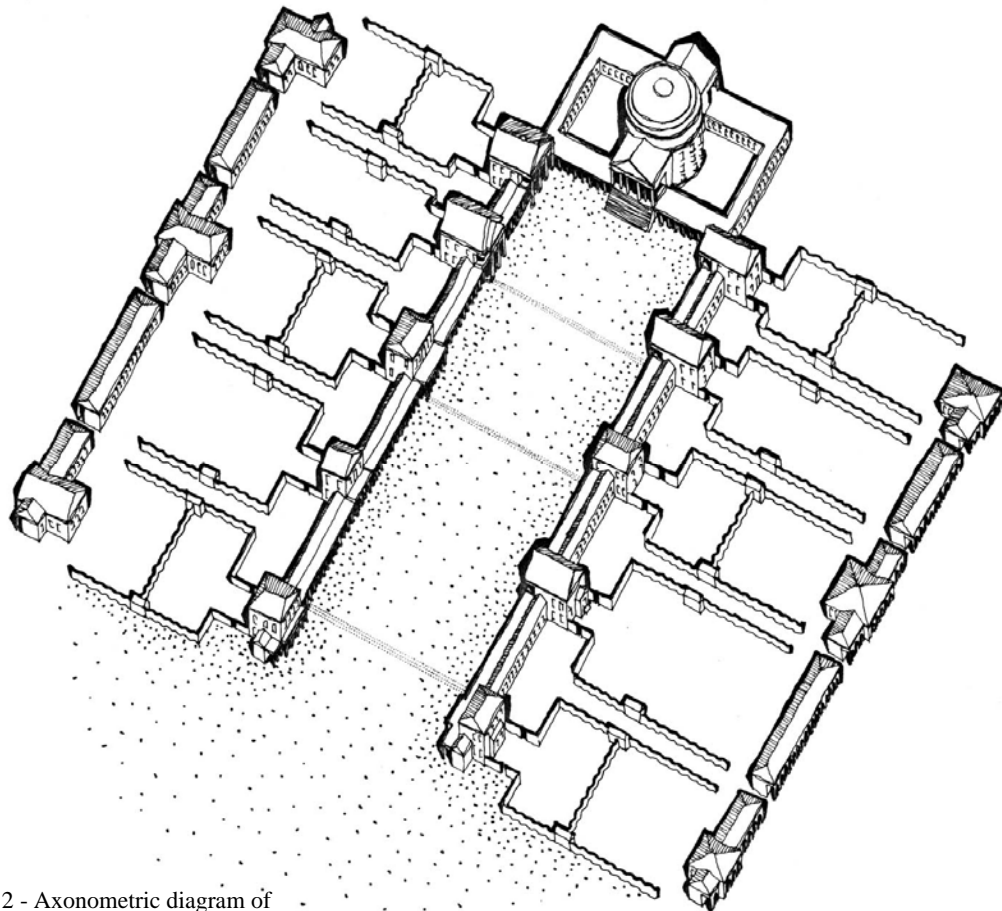


Figure 2 - Axonometric diagram of University of Virginia emphasizing the lawn

## Part I: Background

intended to house classrooms on the ground floor and professorial residences above. Sinuous brick walls extending from the pavilions define private gardens (agriculture) for the professor and family and enclose walkways leading away from the lawn to the ranges. The ranges are a second string of student rooms connected by brick arcades and punctuated by student dining halls with access to the walled off rear portion of the professor's garden.

At UVA it is the lawn that becomes the armature, the *res publica*, which has arisen to encode the moral expectations of the place. Take it away and the agreement fundamentally changes.

### Kresge College – Charles Moore (1972)

At Kresge College, a casual hill town, a mix of academic, residential and supporting facilities gathers along a landscaped spine that runs up crescent-shape forested ridge.

Classrooms and Support facilities sited at important points along a path anchored at the bottom of the hill by a portico entering onto a commons and at the top with the assembly and dining hall.

Several types of housing (dorms, townhouse apartments and lofts) open up onto continuous covered walk ways or grade level walkways forming the body of the path. Landscape elements (terraces, water courses, islands of vegetation and plazas) define places for sitting and gathering along the path.



Figures 3a-b - Kresge College: An academic hill town planned as a semiautonomous residential college.

## Part I: Background

The hill town path is Kresge Colleges' armature. Written into this path is the fiction that all who attends agreed to.

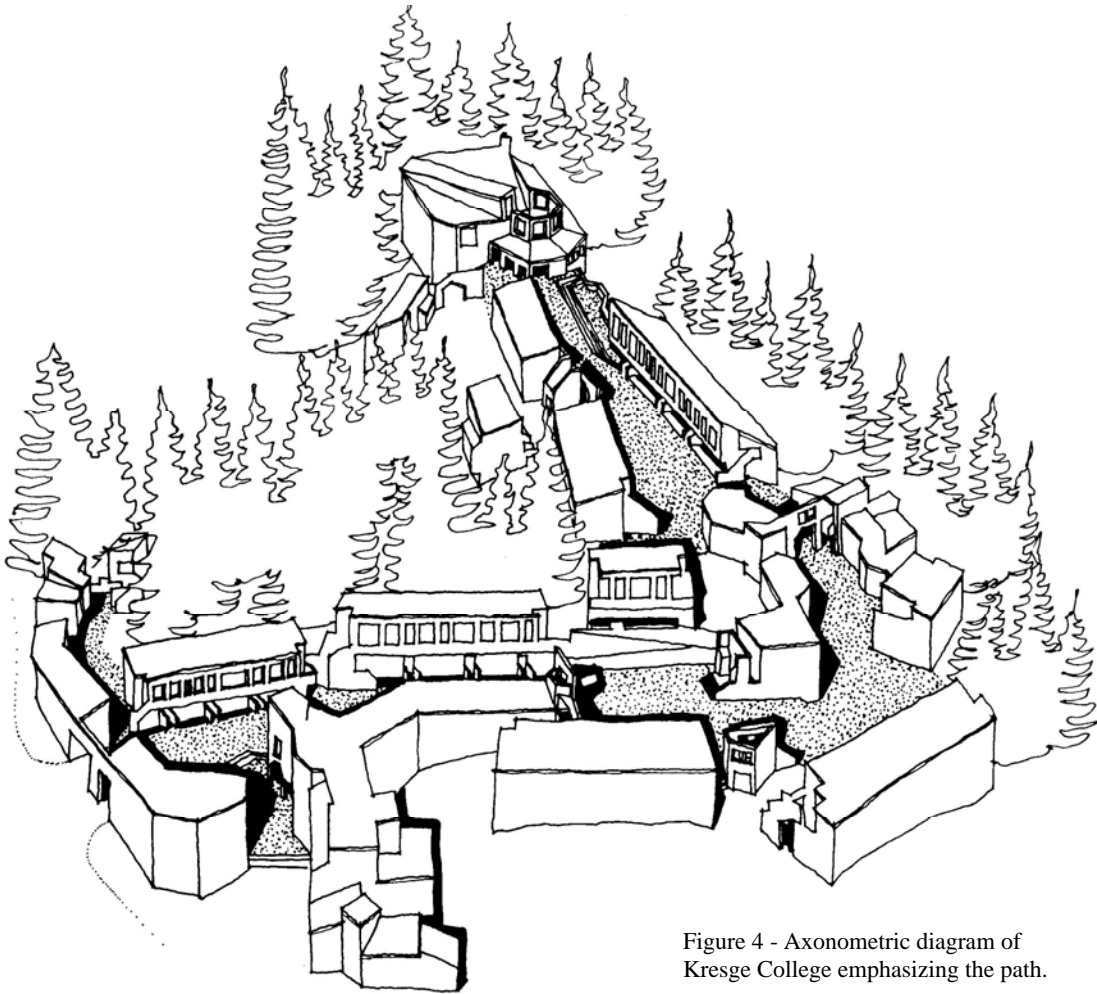


Figure 4 - Axonometric diagram of Kresge College emphasizing the path.

## Part I: Background

### Loyola Law School – Frank Gehry (1985)

Loyola Law School is an Urban Campus Village on a four acre site in a poor downtown Los Angeles neighborhood. Administrative offices, Faculty offices, classrooms, library, moot court and chapel organized as a village with streets and squares.



Figure 5a-b - Loyola Law School's Moot Court and Chapel

A four story 280' long building on the west edge of the site houses the administrative offices, faculty offices and seminar rooms on the upper levels and a cafeteria, lounges and a bookstore behind a covered portico on the ground floor. The facade is plainly rendered with colored plaster and regular window openings punctuated by sculptural exit stairs and a central entry stair. This building is the back drop for 3 instruction halls and chapel.

The North and South instruction halls locate the north and south boundaries. An existing parking garage acting much like the office building defines the east side of the space. With the boundaries defined a new chapel with its thin tower is tucked between the south instruction hall and offices to create an entry and orient people in the space.

A moot court, a town hall of sorts, is positioned in the center of the village. It "faces" the chapel and main plaza with a plainly detailed colonnade and gable front. This front, however, is really the back with a half-hidden set of exit doors and small windows above offering an opinion about sharing space with the chapel.

## Part I: Background

Here the thoughtfully positioned moot court is literally the public thing and the armature. The moot court is Hannah Arendt's table that relates and separates the individuals who agree to attend the law school.

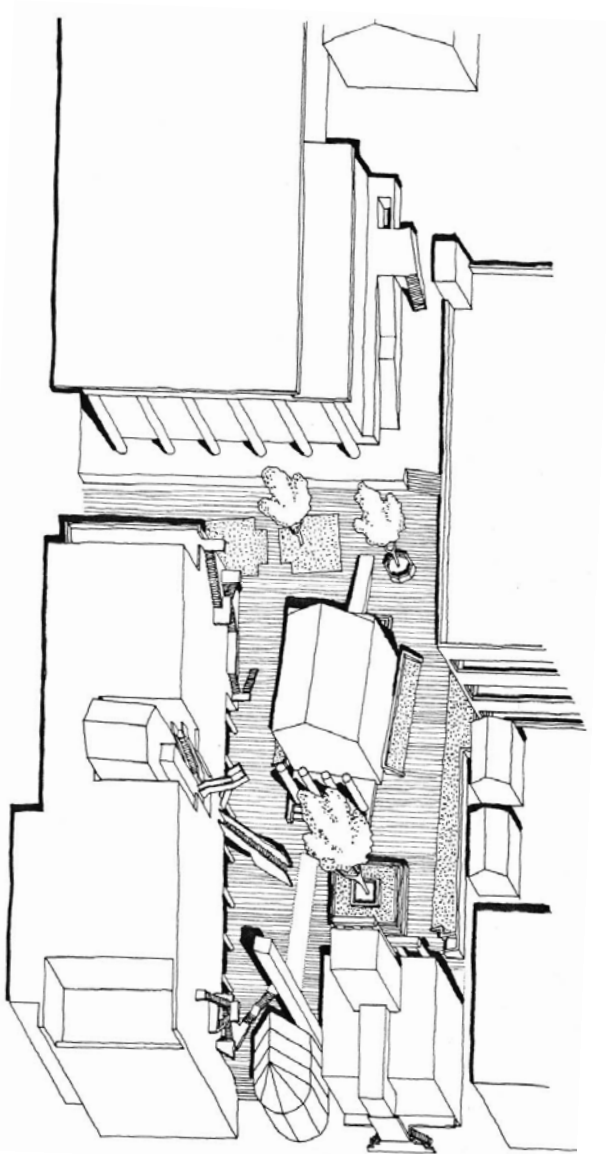


Figure 6 - Axonometric Diagram of Loyola Law School with emphasis on the urban square

## Part I: Background

The particular agreement to an idea about higher education as a community of learners focuses the university to become an institution of learning. The legibility of the shared public thing can be critiqued by how well that thing, the armature, expresses a shared set of expectations about learning. If the public thing can't be found or read than the university risks being treated as an efficient or inefficient mechanism used to attain individual ends rather than an institution: a patterned way of learning/living together.

When we look to cities for models to understand how armatures work we may think the city faces a more difficult problem than a university because it organizes many institutions. To locate a cities public thing we must look beyond a cities instrumental mechanisms and see the city as an institution in and of itself. In other words we must look for evidence of how its citizen's feel about living in close proximity to each other and how they feel about the place they inhabit.

## Part I: Background

### St Peters Square, Rome - Bernini

In Rome beginning with the placing of Trajan's column an idea was expressed about the church and the city.

This idea became an armature gathering and organizing across time and space subsequent building. What is seen and felt is a coherent landscape relating diverse individual elements and interests.



Figure 7 – Aerial view of St. Peter's Square

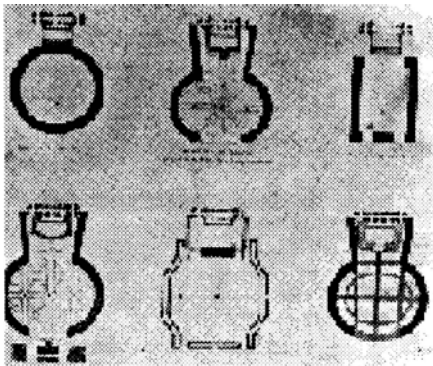


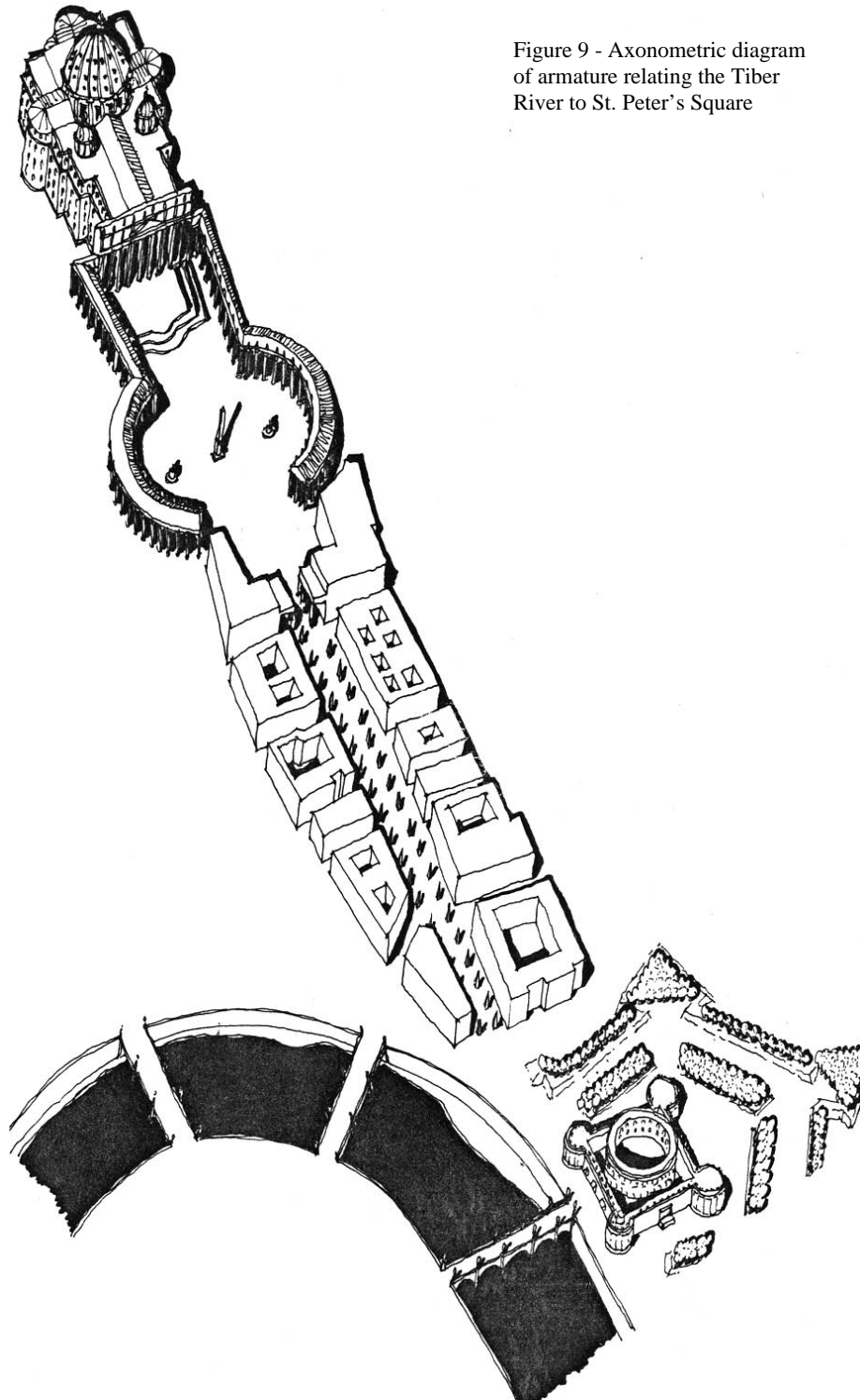
Figure 8 – Bernini's studies for St. Peter's Square.

When an idea about how individuals relate to each other and to their place architectural issues of orientation, scale, entry, path, and room emerge and can be found in armatures. At St. Peters the crossing of the Tiber over the Ponte St. Angelo marks the threshold of a passage that proceeds from the Tiber to St. Peters. This entry is focused on the terrific massing of Castle St. Angelo which directs and orients movement to the west toward St. Peters. The passage is bound by the fabric of Rome scaled and punctuated by a slightly bowed procession of columns. Trajan's column and the dome of St. Peters orient and mark the destination making the passage significant. The passage narrows and then suddenly opens up to the expanse of the piazza. The former centrality of Trajan's column and the dome understood at the scale of the whole city are now contradicted by an oval room described and scaled by a uniform colonnade of Doric order. The transverse axis is explicitly delineated by extended porticoes in the colonnade and the two fountains in combination with Trajan's column. Steps extend toward the piazza and a perspective manipulation of the colonnade re-establishes the presence of St. Peters.



Part I: Background

Figure 9 - Axonometric diagram  
of armature relating the Tiber  
River to St. Peter's Square



## Part I: Background

### Regents Street, London – John Nash



Figure 10 – View of the Quadrant



Figure 11 – View of All Soul's Church

In London a relationship between the city and nature is made by an armature extending from Trafalgar Square to Regents Park along Regents Street and Portland Place. This armature becomes a sequence of events that identify and orient you to different places along the great length of the path. At an offset at Piccadilly a circus is created marking the beginning of the architecturally uniform curve of the Great Quadrant. A second circus marks and describes the intersection with Oxford Street. At Foley House at the end of Portland Place the sensitive siting of All Souls Church and its circular spire vestibule orders and orients the street space inseparably linking the building to the street. The path ends at Park Square and Park Crescent. These spaces define an entry to Regents Park and connect the fabric of London and Portland Place to the Park. A two-mile extent of terrace housing structures the edge of Regents Park providing modest housing in a country house setting.

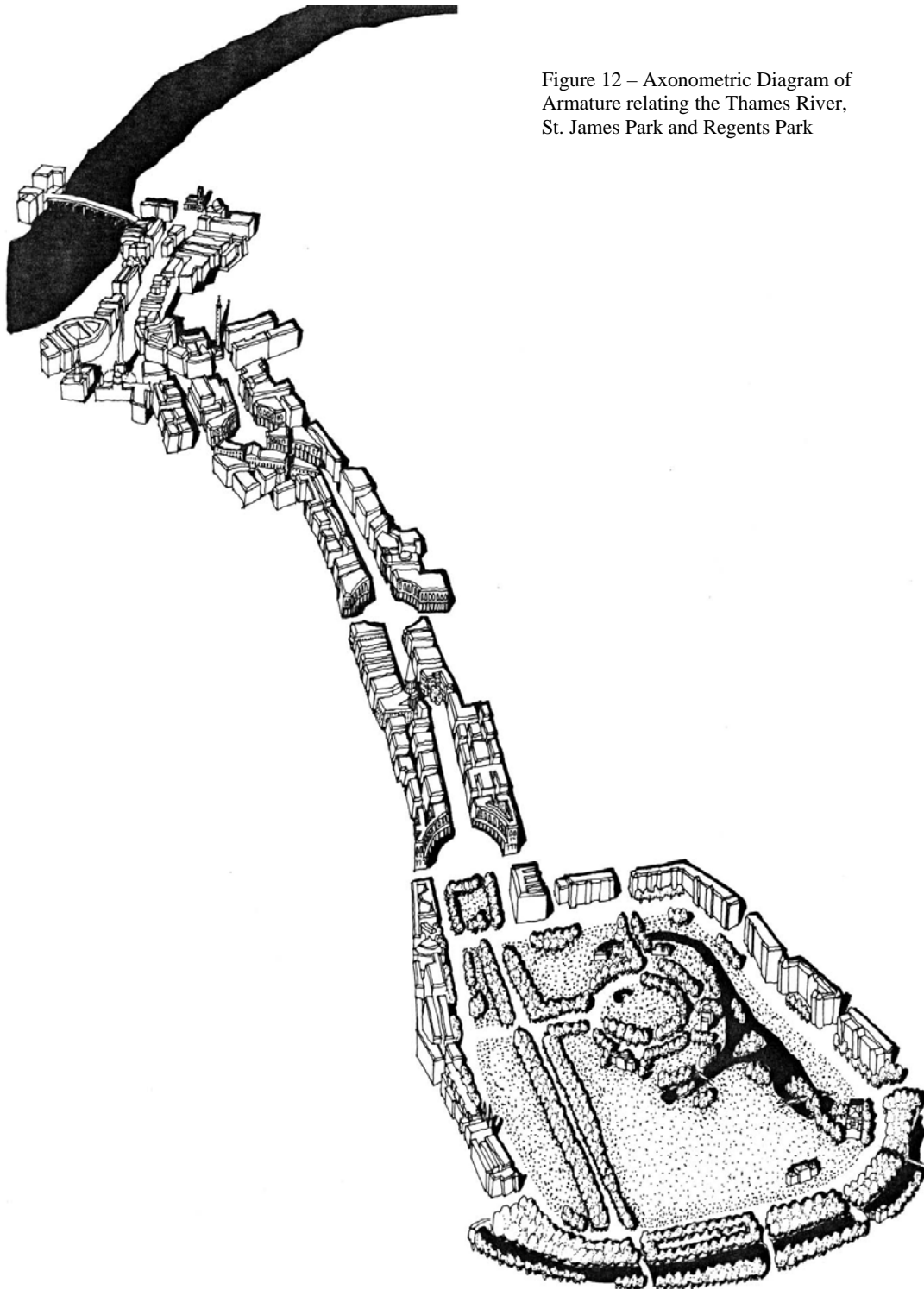


Figure 12 – Axonometric Diagram of Armature relating the Thames River, St. James Park and Regents Park

## Part I: Background

### Forest Hills, New York – Olmstead Brothers (1909)

A different definition of the relationship of city to nature is expressed in Forest Hills, New York. Here an elevated railway station becomes the gateway into Forest Hills. This rail connects the neighborhood of Forest Hills to a larger regional context. The station is the focus of a paved square described by commercial and retail uses. It also establishes a design language defining an armature of entries into different places of the community. A tower and skywalk mark the threshold into the living areas of the community. Multiple family dwellings gather along a landscaped boulevard leading to a residential park complementing the commercial square. Deciduous or coniferous trees mark entries to streets into other single-family residential neighborhoods.



Figure 13 – View of Train Station



Figure 14 – View of Skyway entry to Neighborhoods beyond

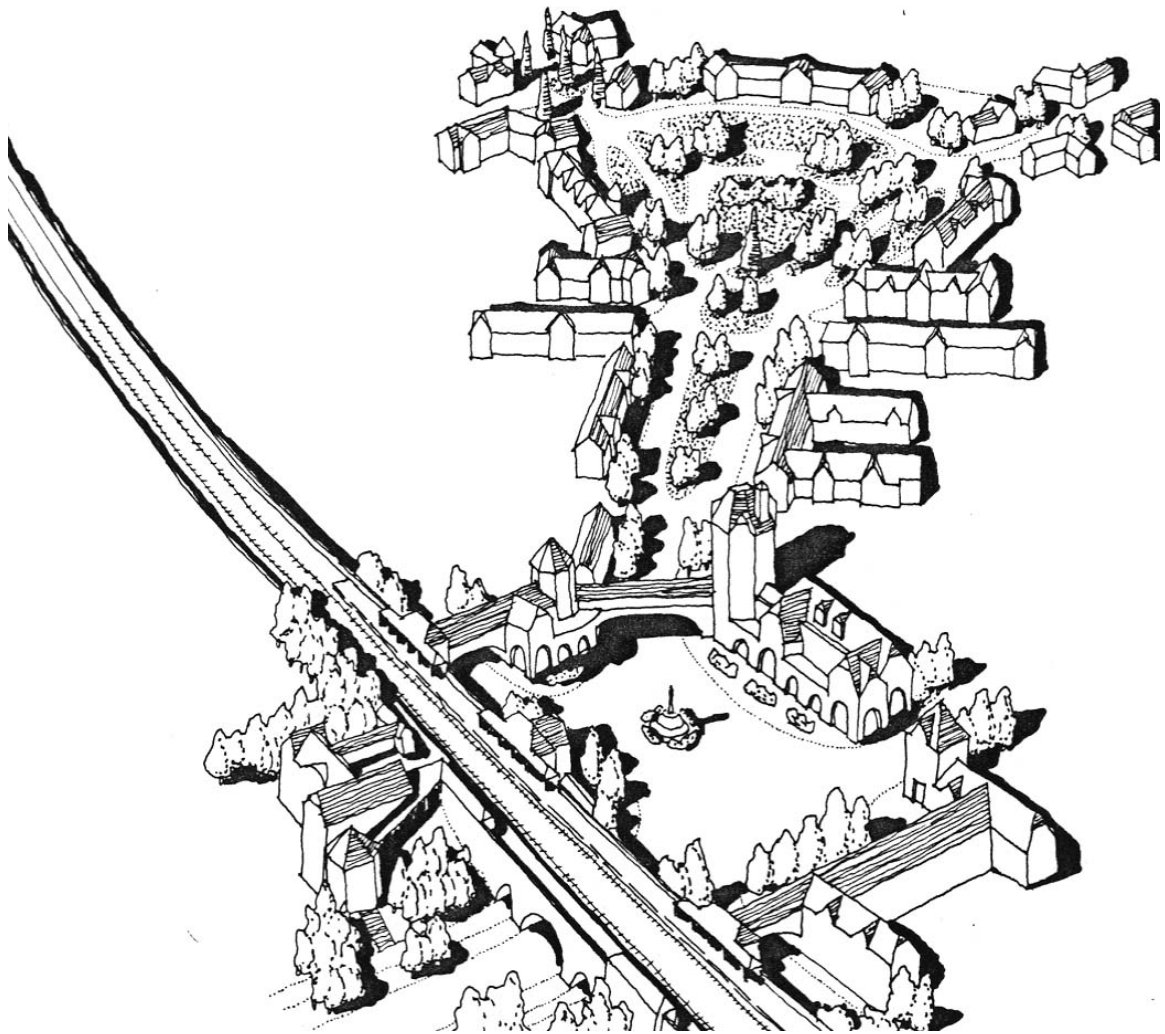


Figure 15 – Axonometric diagram of Armature relating the train station to neighborhoods

In contrast to the models above when we think of cities as places for organizing individual institutions what we share becomes obscured by its abstract instrumental mechanisms. What emerges is something similar to figure 16 an environment of parallel realities.

In this environment we are tempted to think our only task is to make freeways and road more efficient, define property rights more clearly and our buildings more specialized. Building in this context becomes an

Part I: Background

individual project, a solitary expression. In this context the possibilities for architecture are restricted and its relevance and significance limited.

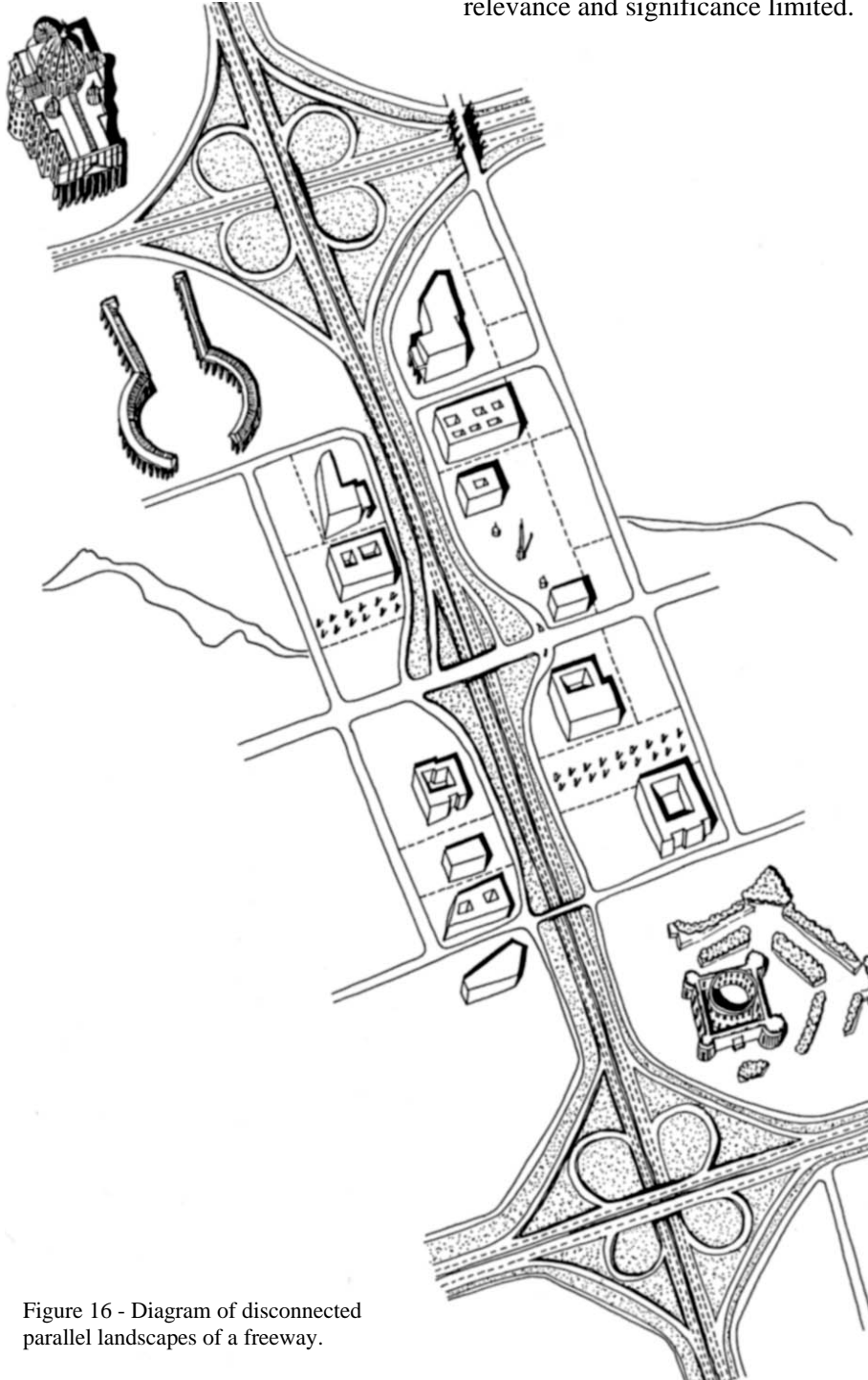


Figure 16 - Diagram of disconnected parallel landscapes of a freeway.

Armatures consist of main streets, squares and essential public buildings linked together across cities and towns from gate to gate, with junctions and entrances prominently articulated. As the central arenas of public activity, they are integrated functional and symbolic wholes. Their dominant characteristic on the ground is directional and spatial unity, an indivisibility underwritten by fluid, unimpeded connections. Though they differ widely from place to place in size and plan and in degree of formal complexity, they are all conceptually and schematically analogous, and are made up of elements and motifs from the same architectural repertory.”

—William L. MacDonald  
Architecture of the Roman Empire,  
pp.17

If we desire to live in a coherent legible landscape we must as J.B. Jackson implores identify and express our relation to the world and each other. The world begins with the place where we choose to live and the people we choose to live in proximity to. Through our institutions we begin to codify what we expect of each other and how we want to relate to each other. When we begin to see our cities as an institution we discover the first agreement to live together in a particular place at a particular time. This particular place is the thing which relates and separates us and has the capacity to make coherent and tangible that agreement.

Through armatures we can architecturally begin to make legible that agreement. An armature, a lawn, a path, an object, a plaza, a park or a gateway, architecturally considered becomes that tangible thing that expresses how we feel about living in a particular place. It is the common ground on which we can actively engage in the project of inhabiting a place.

## Creating Common Ground for the American Prairie City

### The Design Problem

Through analysis and interpretation of a prairie city, New Prague, Minnesota, I will determine the critical patterns and locations of *res publica*, the public thing. This discovery will be tested at two scales of design intervention to understand its capacity and influence—first, at the scale of the city, second at the scale of the individual.

The problem is to architecturally express the physical manifestation of the relationships that lie latent in the landscape of New Prague—to make tangible the fiction as such within the hold of the institutions of New Prague. To look at the physical landscape and cognitive landscape as a whole being and a living thing that requires nurturing and sustenance. The intention is to develop a framework of understanding that can be used and shared with others in the community. In a sense this might be interpreted as a very big building or more appropriately a very small community with unique patterns of living. The project intends to describe and express a common ground. This common ground describes the *res publica*, the public thing, a shared reality—relating individuals to each other and to the place they have chosen to live. This proposition tests whether cities have the capacity to be an institution.



## Part II: The Design Intervention

### The Community of New Prague: an agreement to live together

#### Narratives

“As a business man he (J.J.Remes) has witnessed the cities progress over thirty-eight years, but his knowledge of New Prague goes back to the 70’s and 80’s to the time when the area between main street and the Catholic Cemetery was a solid stretch of timber and when New Prague was a popular Mecca for dancers.”(NPT, p.16)

“Site of New Prague little more than a swamp...In addition to the stumps that dotted the main street, there was usually a great deal of water in the low areas. The creek had its source in the park area poured its water into the main street swamp whenever there was a heavy rain or when the snow melted in the spring. The creek which came in from Pepin Lake and coursed toward St. Benedict acted as a sort of natural sewer, carried of some of the surplus water, and it is probable that except for the presence of this creek much of the original town site would have been uninhabitable.”(NPT, p.4)

The place of New Prague like the places described in the precedents is also a complex collaboration of talents, values and intentions. It is a city of about 3500 people (1980) who have agreed to live in this place at this time together. New Prague looks much different today then it did at its founding. The agreement made between the founders and what they all had in common was much different at that time than it is today. A history of New Prague reveals what that original agreement was and how the city has changed as time passed. The timeline, images and narratives that follow describe one of New Prague’s histories.

#### Historical timeline

- 1853 Scott County established March 5, 1853. Railroad corporations and charters granted by county for construction.
- 1855 Frank Maertz settles 3.5 miles from town site.



Figure 17 – Main Street 1890’s

## Part II: The Design Intervention

“Elias Bruzek remembers when there were only three buildings on the town site besides the church. There were his father’s cabin, the Vrtis building, and the first Phillips home some distance away. The first Bruzek cabin was a very crude structure located in the center of Main Street in front of the Church.”(NPT, p.42)

The Bruzek cabin was part dug-out part log cabin was constructed on the north side of a creek that ran from the low land of what is now Memorial Park to join the creek that is presently runs along the west of town. (HSWC, p.5)

“Anton Phillips primitive shelter, half-cabin half dug-out was constructed on the banks of the Sand Creek. “The cabin contained two rooms. I should judge that it was 20 feet long by 10 feet wide.”(NPT, p.14)

The Vrtis cabin “was of a type more or less common in pioneer days. It consisted of two small compartments separated by an alley way with a single roof over the cabins and the alley way.” built just east of St. Wenceslaus Church.(NPT, p.1)



Figure 18 – New Prague’s first church

- 1856 Anton Phillip sets out from Cincinnati, Ohio for recently treatise land in southern Minnesota. In St. Paul, Bishop Joseph Cretin directs Phillip to the “Big Woods” of Helena Township in Scott County. Vrtis, Borak, Manzel, Steptka, Bruzek travel from Iowa for homesteads in Mn. Directed toward St. Cloud by Bishop Cretin but lost their way following the Minnesota River instead of the Mississippi. In Shakopee directed to Homesteads in Helena and Lanesborough Township near Anton Phillip. Send for their families in fall of 1856.
- 1857 First church begun on forty acres of land donated by Phillip, Vrtis, Bruzek and Bernas. Services held in settlers homes until log structure constructed by the parishioners was completed in 1859.
- 1859 A finishing contract given to Wagner to provide labor and materials to shingle, put in a floor and ceiling, set in windows, doors, furnish an alter, confessional and alter rail and erect a steeple for the church for \$175.
- 1860 First general store carrying everything from a “toothpick to a threshing machine” opened by Michael Simmer on the Vrtis homestead.
- 1861 Sioux uprising in Minnesota.
- 1862 Homestead Land Act: “sells” 160 acres of land to settlers for free.
- 1863 First post office established in the home of Joseph Wrabek, section 36, Helena Township.
- 1863 Church destroyed by fire.



Figure 19 – Main Street 1900’s

## Part II: The Design Intervention

Michael Simmer recalls: “settlers were obliged to build their homes and business places well above the ground to escape the floods. Our store had five steps. But the street was gradually filled in until it had been raised seven feet in some places. When the first sidewalks were laid out our store was 18 inches above the street level, but when I built my present store 25 years ago the ground level of the former structure was 18 inches below the street.”(NPT, p.4)



Figure 20 – Early Hotel



Figure 21 – Grain Mill



Figure 22 – Aerial view of New Prague 1910's

- 1865 First public school constructed. The one room log structure 12' x 20' was included in the ordinary rural school district no.73.
- 1867 First all rail connection between Minneapolis and Chicago established.
- 1867 New Prague Post Office opens officially known as “Orel” meaning Eagle.
- 1868 A new brick Church built. Settlers with Homesteads were assessed \$10 or 12 days labor to fund construction. Others were taxed proportionately. Anton Phillip donated 30 acres more. The previous donated Bernas and Bruzek land was sold. The brick used for construction came from the local Mikiska brick yard on 1st Ave. N. and sized 18”x8”x4.”
- 1875 Thomas Suchomel and James Bisek construct a mill beside the creek at the west end of Main Street.
- 1877 Minneapolis & St. Louis railroad reaches New Prague. March 1 New Prague incorporated as a village by act of legislature, first elections held March 22nd. June 7th Simmer receives first freight, a consignment of suits from Milwaukee valued at \$3200
- 1878 St. Wenceslas parochial school opened
- 1883 Town of New Prague platted by a syndicate of 80 persons. Bank of New Prague established and given local control in 1885 with the original capital of \$15,000.
- 1884 April 26th first fire department organized with 8 volunteers and a hand pumper.
- 1884 A two-story frame structure with four rooms built to house the second public school at a cost of \$4,000 collected from the issue of bonds and the sale of the old school site.

## Part II: The Design Intervention



Figure 23 – Train Station 1930's



Figure 24 – Train yard from west



Figure 25 – Electric works

- 1887 Opera Hall opens
- 1889 New Prague Times begins publication with W.H.Talyor as editor and publisher.
- 1891 April 4th New Prague incorporated as a city by an act of legislation with a population of 1200.
- 1895 Waterworks system and fire hydrant installed; water drawn from a deep well.
- 1896 First electric lighting system constructed and installed by Foundry as a private enterprise. Foundry also builds first telephone line from Veseli to Heidelberg and Union Hill.
- 1900 Elementary School built at a cost of \$18,000. A brick building with 12 rooms with provisions made for a high school. 1905 the high school was accredited by the state with first commencement taking place June 1st 1907.
- 1904 Public electric light system completed
- 1907 The present Church of St. Wenceslas dedicated.
- 1908 Parish house completed.
- 1912 The New Prague Co-operative Creamery formed.
- 1914 Electric street lighting system installed.
- 1920 Movie Theater opens
- 1922 Memorial Park established with provisions for four holes of golf, tennis courts, a football field, playground, and picnic area and aircraft landing strip.
- 1924 New Prague Community Hospital incorporated with the donation of a house by Mr. and Mrs. W. L. Harvey and sustained by memberships of \$10 or \$25 a year.



Figure 26 – Aerial view of Main Street 1920's

## Part II: The Design Intervention

- 1930 Steam heating extended into main business district. New Creamery plant constructed.
- 1931 New Prague Golf Club founded by John Nickolay on 50 acres of the Nickolay and Maertz farms.
- 1939 Municipal Street paving project completed. Heating district extended to high school and residential area.
- 1941 Minnesota Valley Breeders established.
- 1950 New Franciscan Convent dedicated.
- 1952 New 32 bed hospital dedicated and given to the Sisters of St. Benedict of St. Joseph, to own and operate.
- 1961 Minnesota valley engineering moves to New Prague.
- 1963 Hospital begins a 40 bed, million dollar, expansion project.
- 1964 Public Library dedicated
- 1970 Minnesota Valley Engineering merges with Beatrice Foods.
- 1971 New Prague Comprehensive Development Plan completed
- 1975 \$2,000,000 School bond signed for new high school
- 1979 New High School completed.
- 1986 New Prague Comprehensive Plan completed



Figure 27 – St. Wenceslaus School, 1930's



Figure 28 – Main Street, 1940's

## Part II: The Design Intervention

### Significance

In New Prague the church plays a central role in the community, but its ties to the community have become lessened as the community diversifies and becomes more pluralistic. The church now serves only a part of the community. Its presence in the community is however significant. In an opinion survey conducted in 1986 residents were asked what they felt was the most significant landmark in New Prague? 75% of the respondents said St. Wenceslas Catholic Church. In another open-ended question asking what one building best symbolized New Prague:

St. Wenceslaus	54%
Schumacher's Hotel	27%
Robin Hood Flour	9%
Rynda Hardware	4%



Robin Hood Flour



Schumacher's Hotel



Rynda Hardware

Figure 29a-d – New Prague landmarks



St. Wenceslaus

## Part II: The Design Intervention

The City of New Prague: to know this place as a physical organization



Figure 30 – Entry to New Prague, 1890's

Traces of the agreement made between the citizens of New Prague can be found in an exploration of a second physical history. This second history identifies ideas corresponding to an understanding of armatures as a tangible thing, common ground, with the capacity to gather and order settlement, substructure, infrastructure and superstructure of a place into a meaningful whole.

### Settlement:

A drawing of the original 160 acre homesteading locates the place of New Prague in the “Big Woods.” Traces of this pattern can still be seen in the landscape of New Prague. The east-west stream was filled and became Main Street describing the shared boundary of the four original homesteads. The north-south stream still lies along the west edge of the city. The east-west shift of the homestead boundaries are now seen as the primary north-south streets. The Phillips-Vrtis line is now Columbus Ave. and is the only street extending to the northern section line. The Bernas-Bruzek line is now 1st. Ave, the only street connecting main street to the southern section line. The north and south homestead lines were the normative boundaries of development in the city until recently.

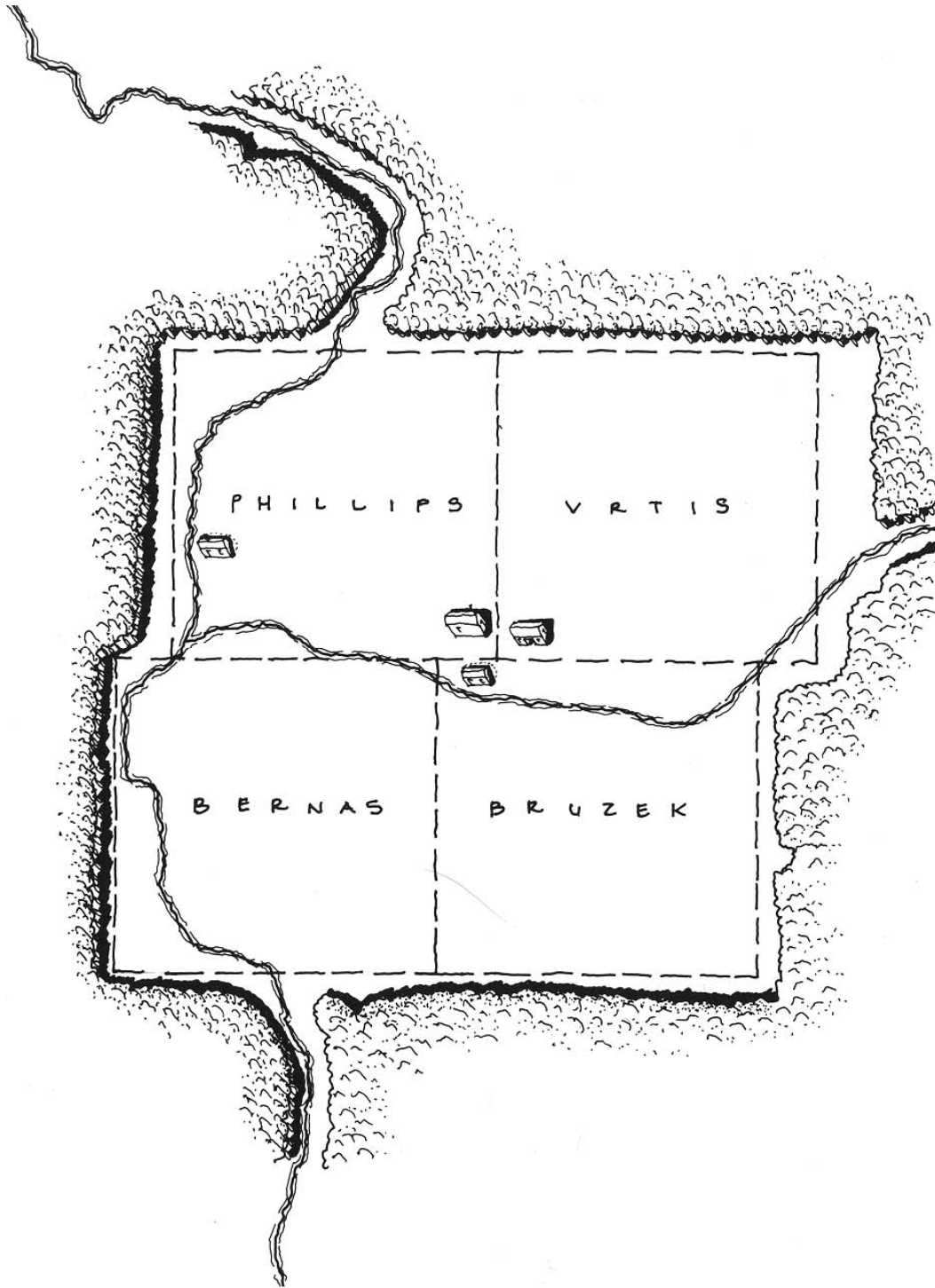


Figure 31 - Diagram of Original Homestead in New Prague



Part II: The Design Intervention



Figure 32 – New Prague: Aerial 1972



Figure 33 – New Prague: Aerial 1988

## Part II: The Design Intervention

### Substructure - Water:

A diagram of water in a five square mile area around New Prague corroborates the early narratives describing the “site of New Prague was little more than a swamp.” The problem of water running down Main Street is no longer evident because “the street was gradually filled in until it had been raised seven feet in some places.” The water however, did go somewhere and the center of New Prague can be seen as an island surrounded by water. Today streams encircle the original homesteads of the city and open water and wetlands emerge along the north and south lines of the homesteads.

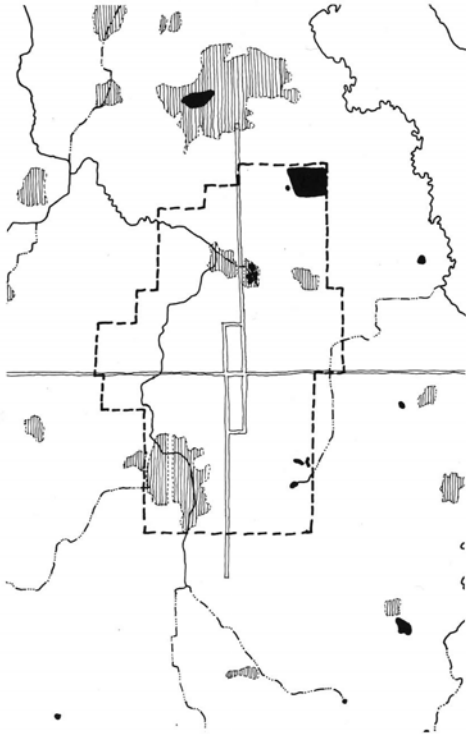


Figure 34 - Open Water and Swamp

### Substructure - Soil:

A diagram of the soils reveals a similar pattern of peat and muck encircling and bounding the original homestead agreements.

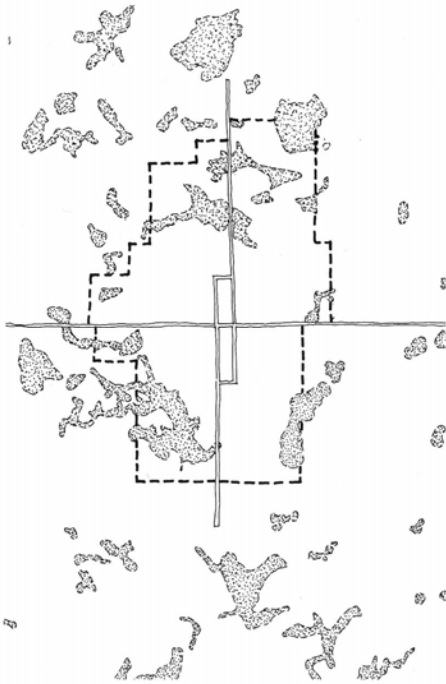


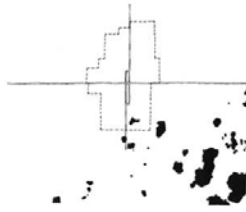
Figure 35 - Soils-Peat and Muck

## Part II: The Design Intervention

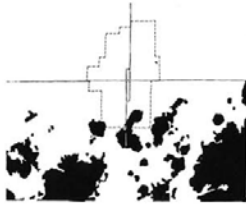
### Substructure - Topography:

An idea of the land emerged from a study of the topography in a five square mile area around New Prague. The drawings are figure ground diagrams taking cuts through the earth at twenty foot intervals. Main Street, 1<sup>st</sup> Ave., and Columbus Ave. are included in the drawing to orient and relate the topography to the historic pattern of New Prague. The diagrams illustrate the topography rising to the south of the City. At elevation 970 a hole in the land is revealed north of Main Street and west of Columbus Avenue. This area, also seen in the water and soils drawings as open water and wetlands, is surrounded by higher ground on all sides. In the sequence of drawings this hole becomes a significant feature in the landscape of New Prague.

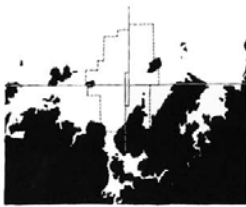
Elevation: 890 Feet



Elevation: 910 Feet



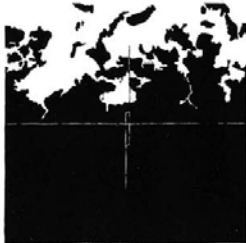
Elevation: 930 Feet



Elevation: 950 Feet



Elevation: 970 Feet



Elevation: 990 Feet

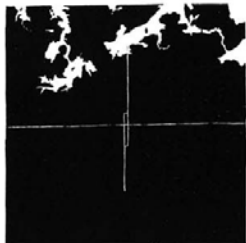


Figure 36 – Figure/Ground diagram of New Prague's topography

## Part II: The Design Intervention

### Common Ground

In 1857 on land donated by the original settlers the first church was built. In 1868 a new brick church was built and christened St. Wenceslaus. Settlers with Homesteads were assessed \$10 or 12 days labor to fund construction. Others were taxed proportionately. Anton Phillip donated 30 acres more and the previous donated Bernas and Bruzek land was sold. This agreement created a place between 1<sup>st</sup> Street and Columbus north of Main Street that the original institutions of the city located and led to a deeper investigation of the place as a Common Ground, the *res publica*.

Figure 37 diagrams the space as it was in 1940. In this space the only mid-block street in New Prague was located. Expressed as an alee of Linden trees this street drew Main Street, St. Wenceslaus Church, School, Convent, and Cemetery in relation to the outlying farms.

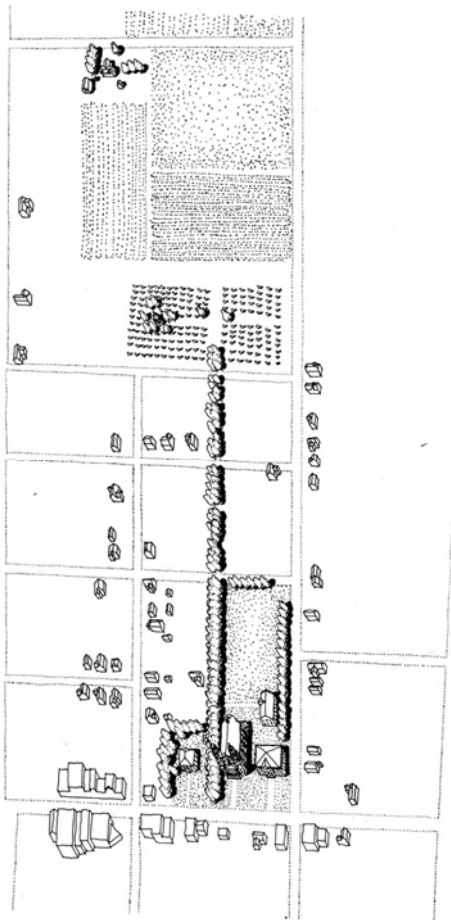


Figure 37 – Diagram of a remembered way



Figure 38 - St Wenceslaus - 1935

## Part II: The Design Intervention

Figure 39 organizes a sequence of aeriels recording the development of this space over time. St. Wenceslaus establishes an entry off Main Street into the alee leading to the cemetery which becomes a threshold to the farms beyond. As the city grew, Queen of Peace Hospital and a Protestant Church also locate along this street. By 1964 the tangible definition of how Main Street relates to the farm losses its clarity. It is surely a remembered way.

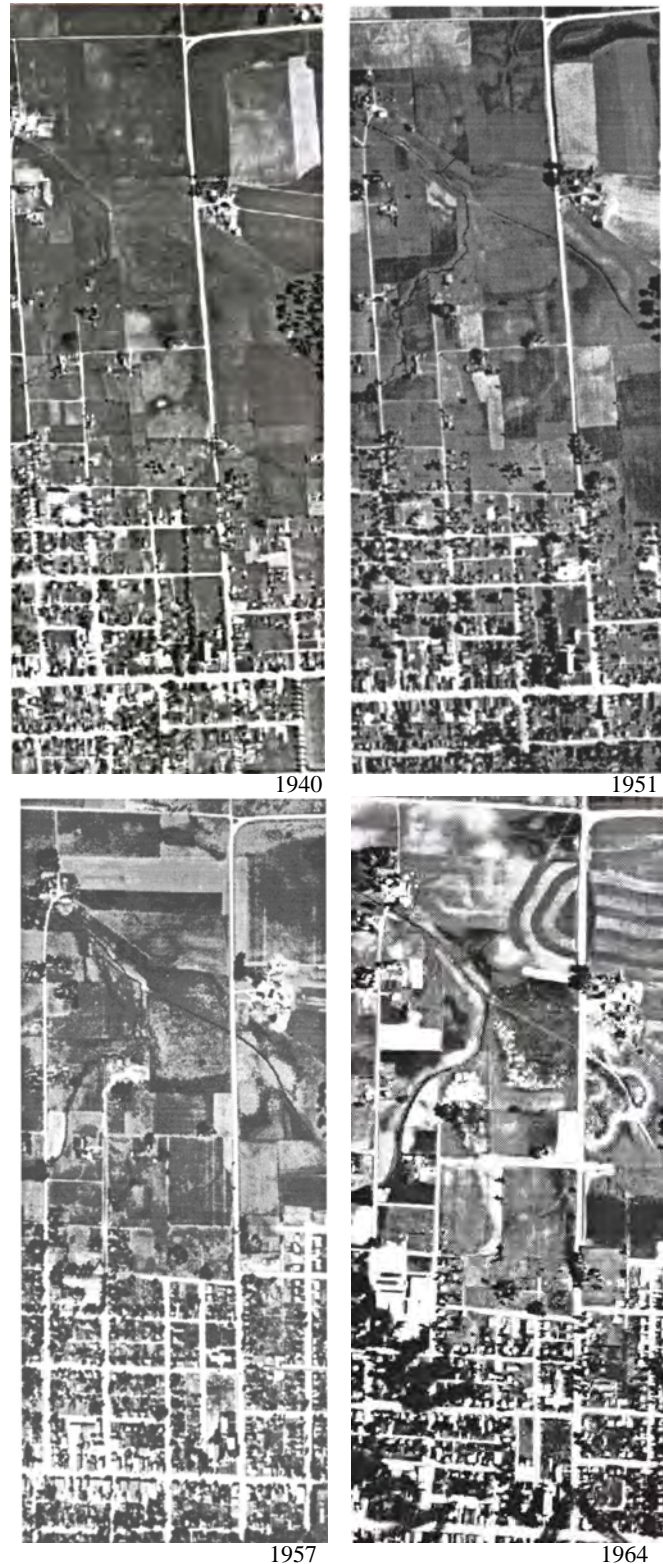


Figure 39a-d – Sequence of historical aeriels

## Part II: The Design Intervention

Figure 40 dissects this space, this remembered way and historic common ground, further and diagrams the current physical patterns present in the substructure, infrastructure and superstructure.

In the substructure a rolling topography emerges with wetlands cradled between two high points. A terrace of land on the south supports a vague pattern of vegetation which falls quickly toward the lowland. To the north the land rises slowly from open water and accelerates to a peak that looks back over a range of hardwoods to the plateau opposite.

The infrastructure reveals the transformation of the historic settlement pattern of the founding homesteaders. Utilities gather under the main north-south streets and tentatively reach into the east-west blocks. The streets east of Columbus miss those to the west of Columbus and are held back from the original donation of land to St. Wenceslaus by the first settlers. This land east of Columbus is even platted differently

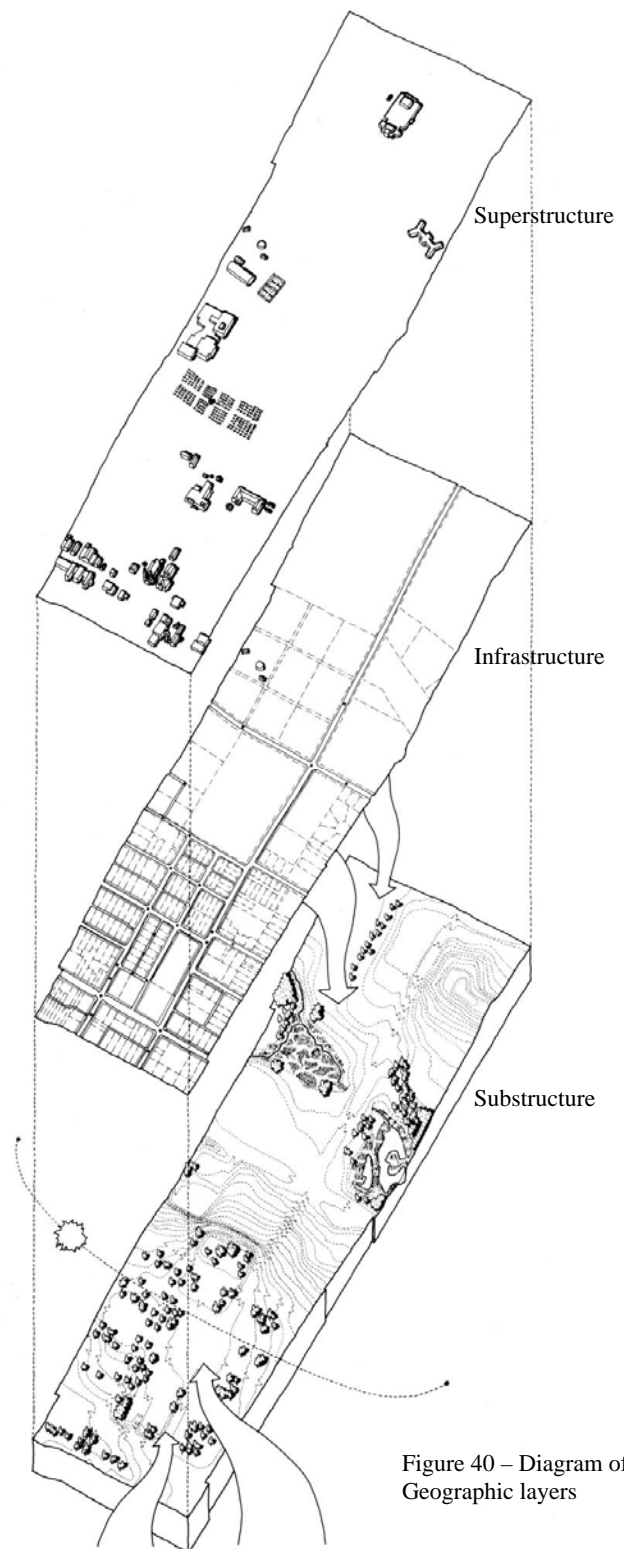


Figure 40 – Diagram of Geographic layers

from the surrounding blocks with the lots oriented east and west. A sanitation sewer line follows a lone path from the south to a pump station which pumps waste back up the hill to a treatment plant located just to the north of the drawing.

The superstructure records patterns of commercial and institution building. This pattern is further dissected in figure 42 locating commercial, institutional and residential structures.

Commerce is organized along Main Street, the common section line of the original settlers. The original institution, St. Wenceslaus, and subsequent institutions, the hospital, cemetery, schools and elder care facilities are sited in a seemly unorganized pattern extending north from Main Street. Lastly, residential structures fill the remaining space between Main Street and the cemetery.

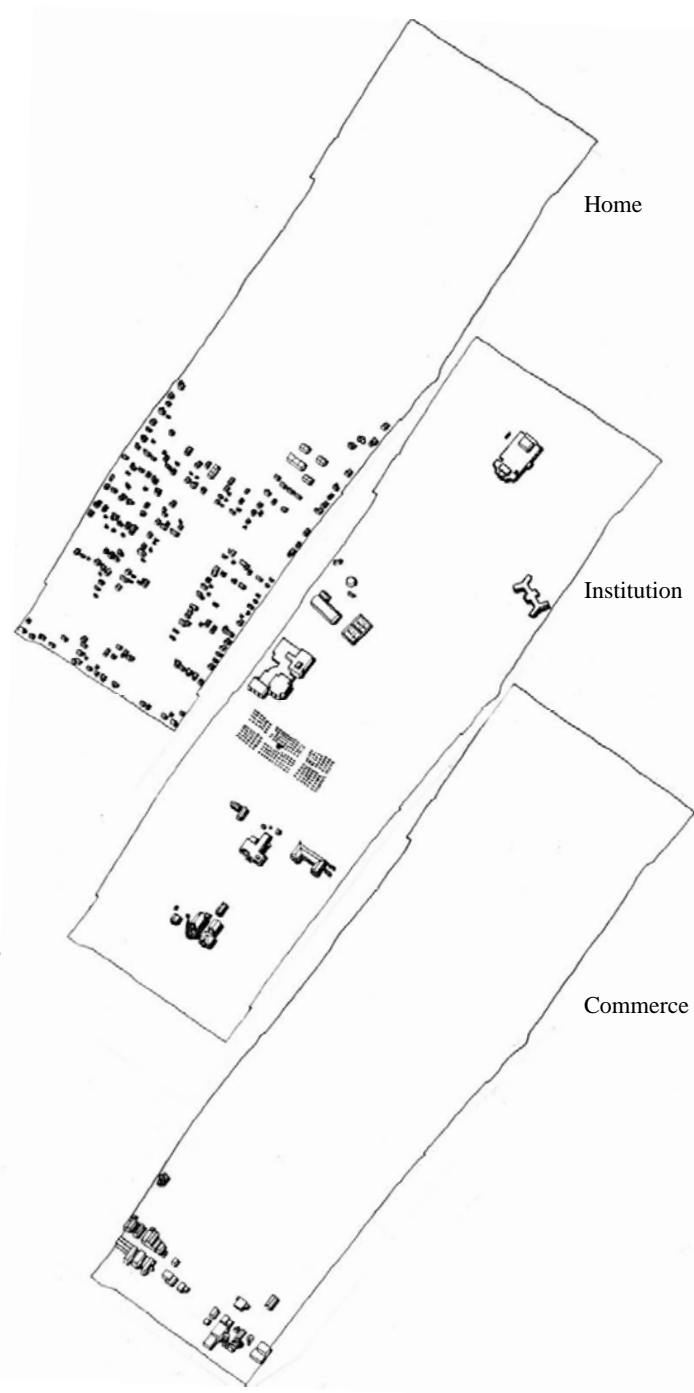


Figure 41 – Diagram of Built Environment (Superstructure)

When overlaid onto the substructure (figure 42) the seemingly unorganized pattern of institutional uses begins to reveal relationships that correspond to the reading of the land described above.

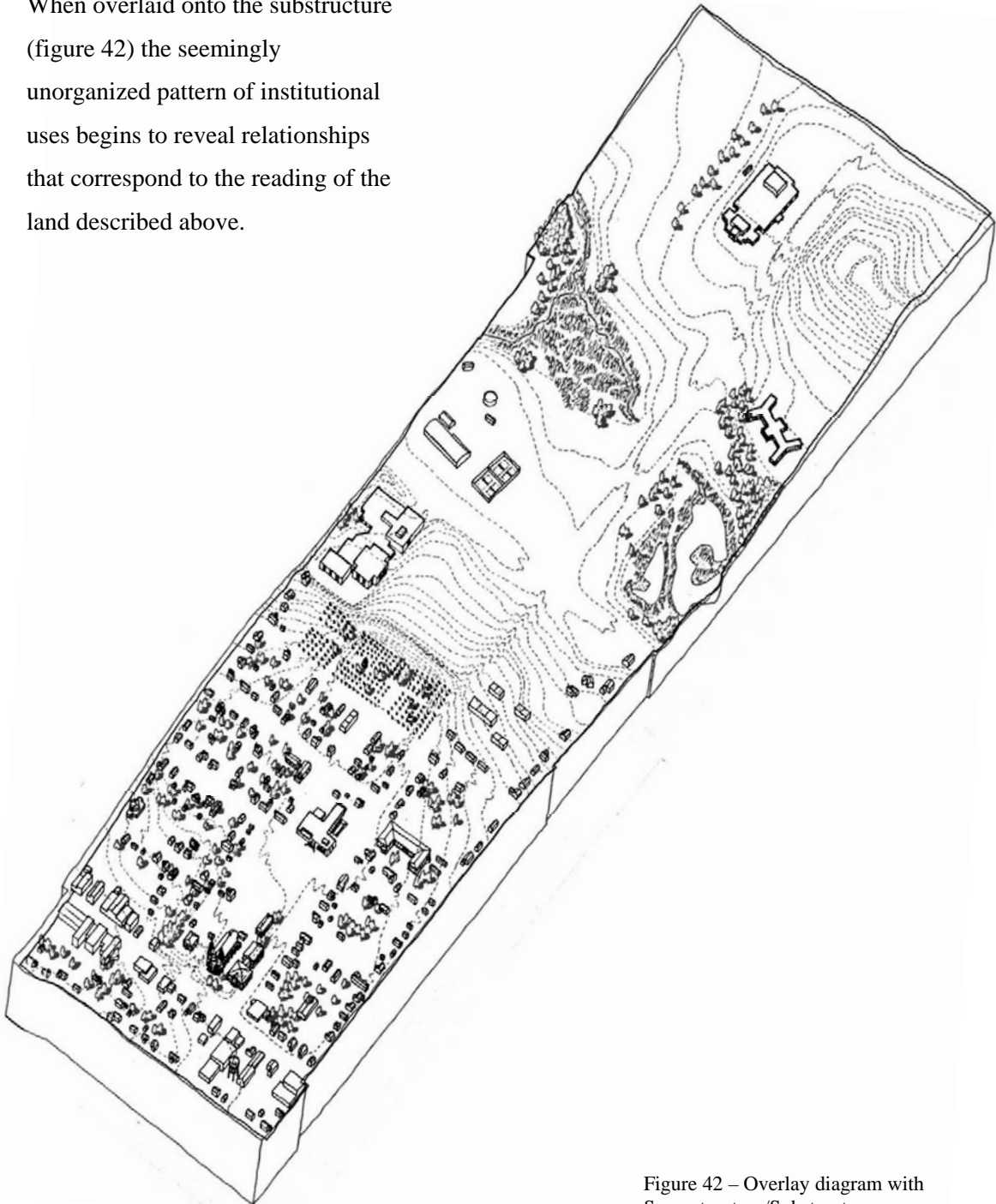


Figure 42 – Overlay diagram with Superstructure/Substructure



## A Common Ground: to know this place as an individual

### Design Intervention: The City as an Institution

While the physical environment cannot solve the problems of our cities it can address them in a way that expresses our understanding and relationship to each other and so doing express a common ground, the *res publica*. The notion of armature begins with the premise that armatures are tangible things that structure and order and permit meaning to attach to themselves them while allowing that meaning to grow and prosper wither and die and revived with time and culture. It is the capacity of an armature to gather and focus the intentions of a community that provides a way for us to understand the city as an institution.

In New Prague the city can be understood to have, latent in its physical structure, various armatures that gather and focus the various intentions of the community.

A Diagram of these various armatures lays out a simple drawing that permits interpretation. This interpretation attempts to make cognizant a physical, social and economic environment that places the inhabitants of this place in a specific relationship to each other as well as articulate those things in the environment that they share. What emerges is a possibility for creating common ground, a tangible thing on which the community can actively engage in the project of inhabiting this place.

## Part II: The Design Intervention

Figure 43 documents the existing elements of New Prague as a vague pattern of three corridors surrounded by agricultural land and names them civic armatures. Main Street running east-west through the center New Prague is thought of as a commercial armature. Traditional commercial and retail buildings define this corridor.

A second corridor, Columbus Ave., running north-south through the center of New Prague is thought of as an institutional armature. Along this corridor are located the church, hospital, homes for the elderly, the cemetery and schools.

Lastly, a third corridor, defined by stream beds encircling the city, becomes a residential armature. This linear park gathers and organizes the residential fabric of the city and intersects with the commercial and institutional armatures connecting homes to the service-enriching features of the city.

The pattern that emerges has a vague order that while relevant privileges infrastructural agreements and space owned and controlled by governmental entities, principally the streets and parks. What is missing is something that expresses how they might feel about this place.

Part II: The Design Intervention

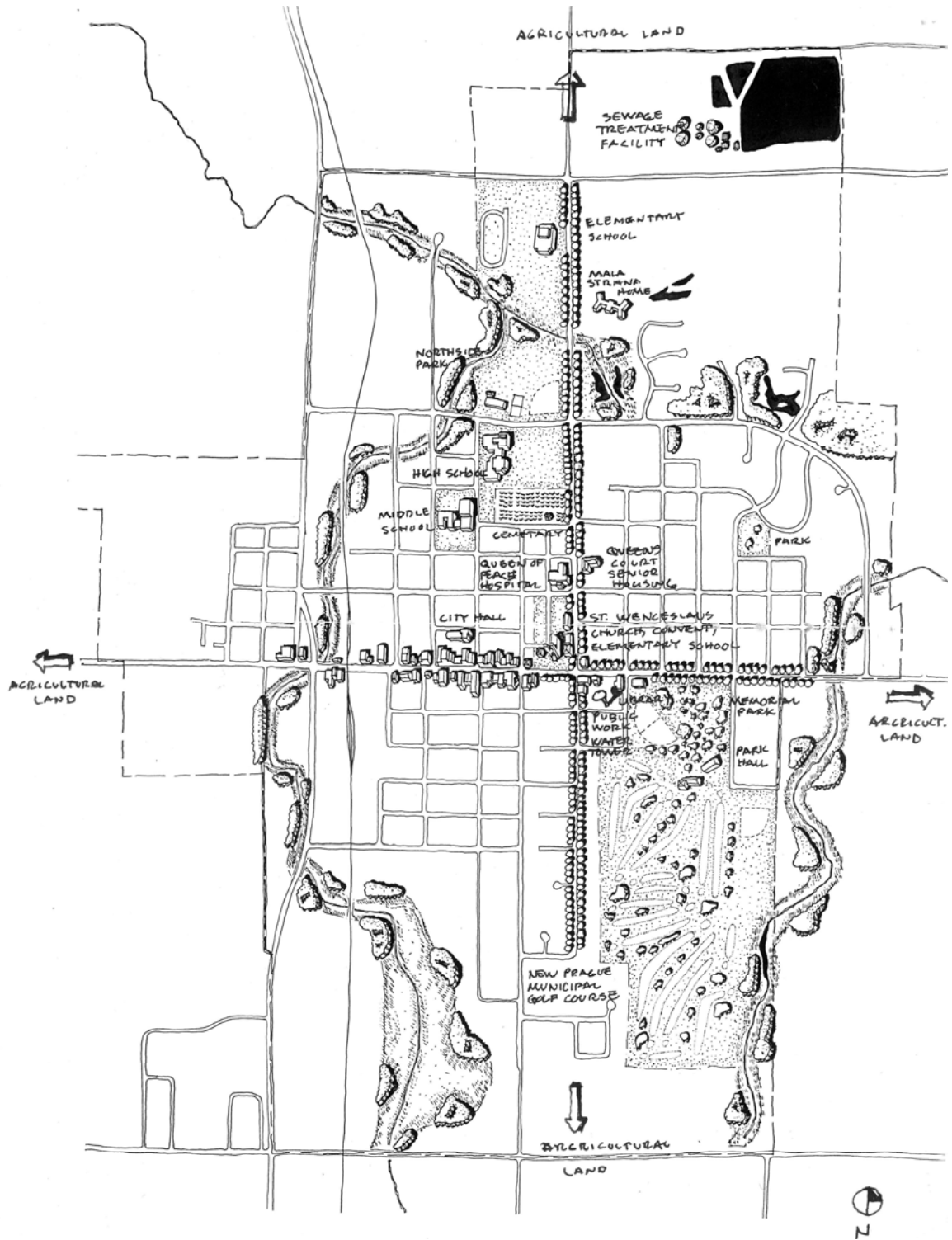


Figure 43 - Annotated infrastructural order

## Part II: The Design Intervention

Figure 45 reinterprets the ideas of Figure 43 using observations of the land (substructure) and historic settlement agreements (superstructure) as a starting point to anchor an idea of common ground as a thing in the history and place of New Prague.

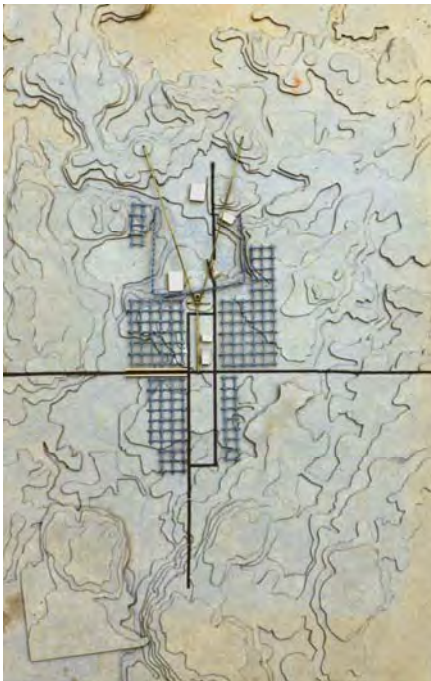


Figure 44 – Gesture model of New Prague civic space

A new civic armature is created beginning with the space donated to the original institutions of the city, St Wenceslaus Church, School, Convent and Cemetery. Physically expressed as an allee of trees, as documented in mid-century aerial photographs, this remembered way connects the highest point of New Prague with its lowest. By doing this the center of the city shifts from an undefined space at the intersection of Main Street and Columbus to a remembered way anchored to Main Street by the Church of St. Wenceslaus.

This path that originally connected Main Street, the commercial armature of New Prague, to its agricultural base now passes by the hospital and leads to its schools and elder care facilities on the north side of town. The healthcare and educational facilities express the cities current agreements and expectations. The agricultural base still remains that backdrop.

Lastly, in this new civic armature, the linear park that encircles the city is reconfigured to express ideas of entry into this new institutional center of New Prague.

This possible armature expresses a common ground, the *res publica*, and a shared reality that relates individuals to each other and their place, a place to dwell.

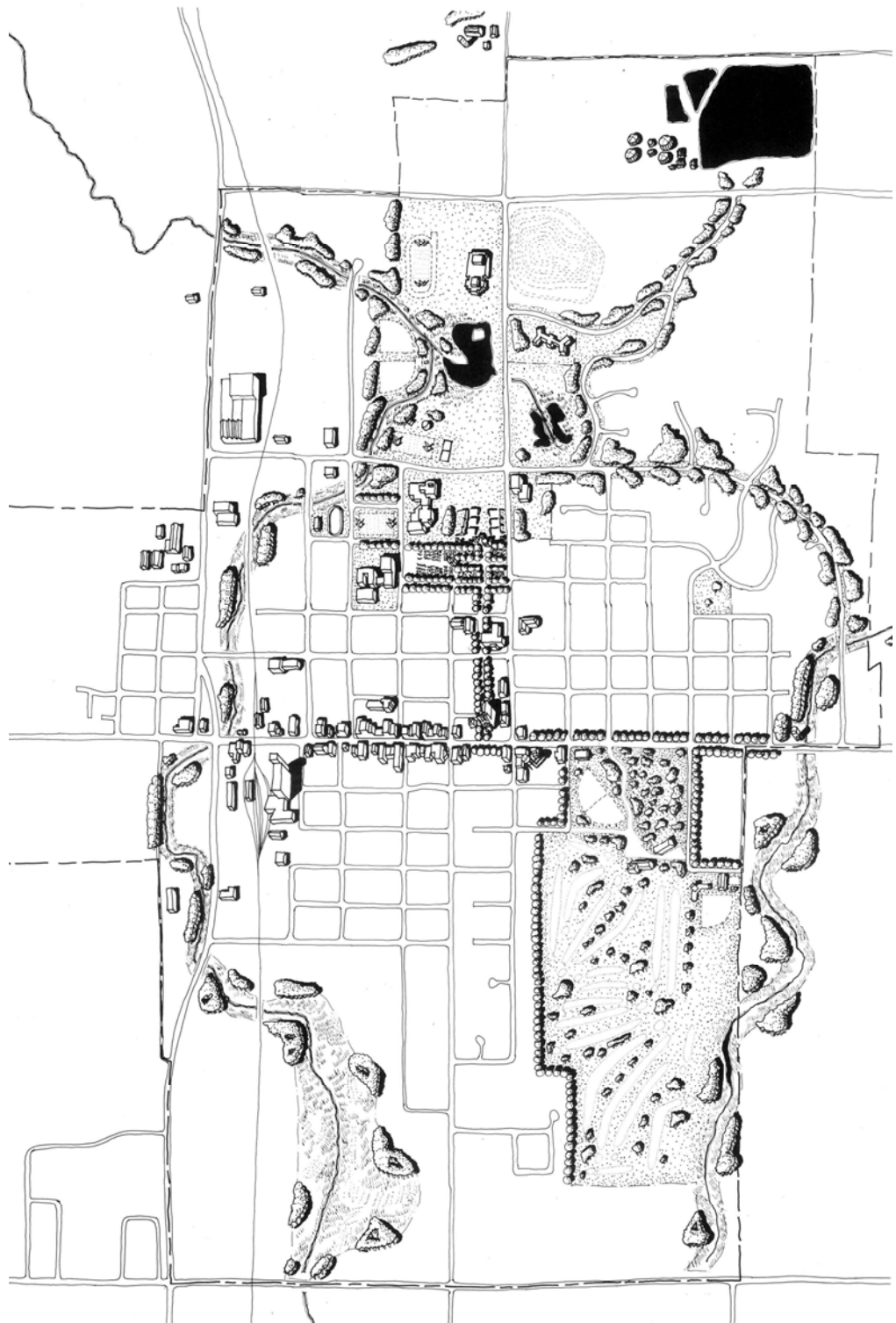


Figure 45 – A new Civic Armature

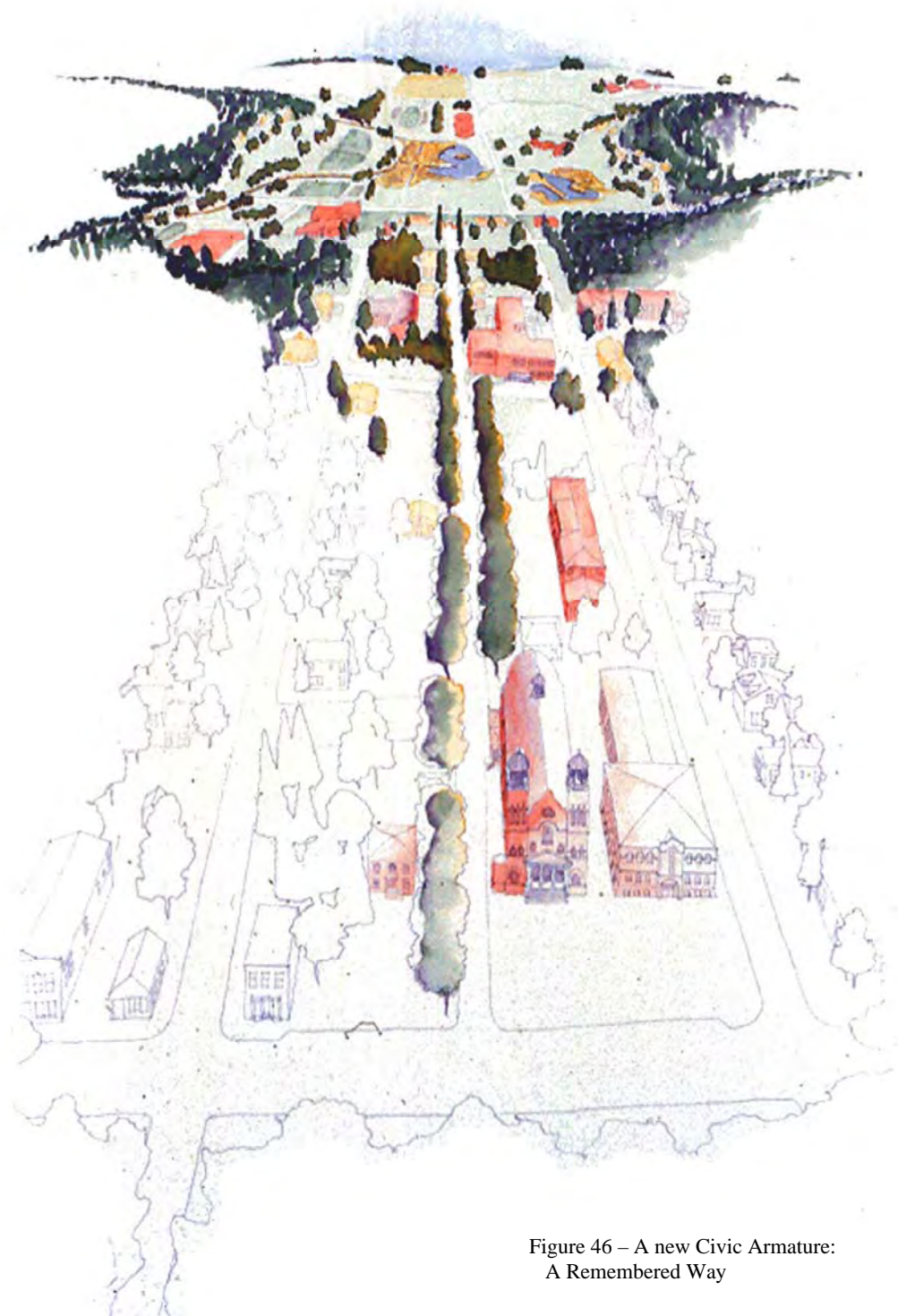


Figure 46 – A new Civic Armature:  
A Remembered Way

## Part II: The Design Intervention

### Design Intervention: The Individual with Others

How does the individual engage in a landscape that has the possibility of expressing a common ground, a shared reality, a place to dwell with others? The thesis here is now that we have discovered what makes New Prague an institution and created common ground, a remembered way (figure 46), which expresses how the people of New Prague may feel about their city in this place the activity of building becomes an explicit agreement to dwell in relation to that common ground.



Figure 47 – Photograph: Site of Cemetery Expansion

Part II: The Design Intervention

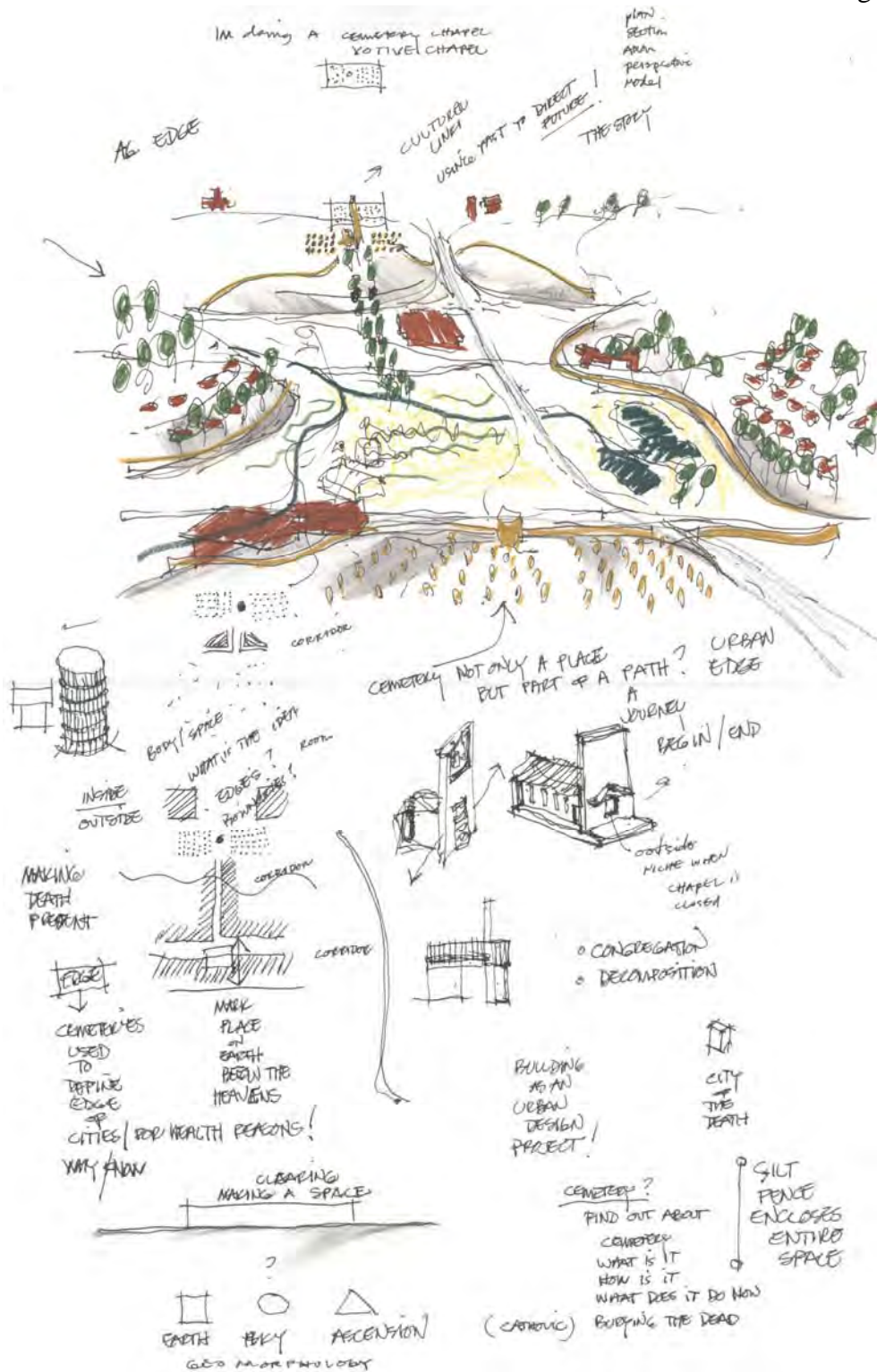


Figure 48 – Sketch studies: How does one occupy or build on common ground



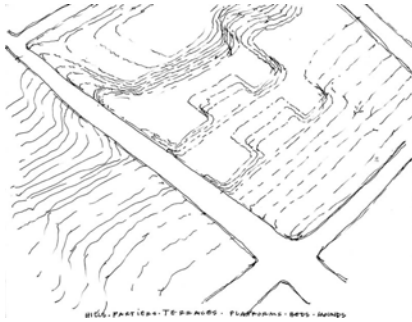


Figure 49 – Sketch studies of Cemetery Expansion: Terraced landform

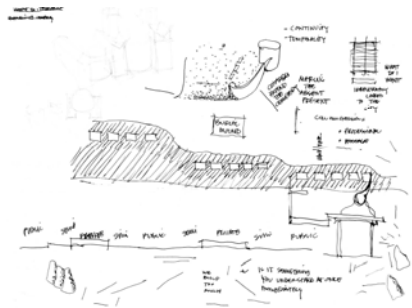


Figure 50 – Sketch section studies of terraced burial plots

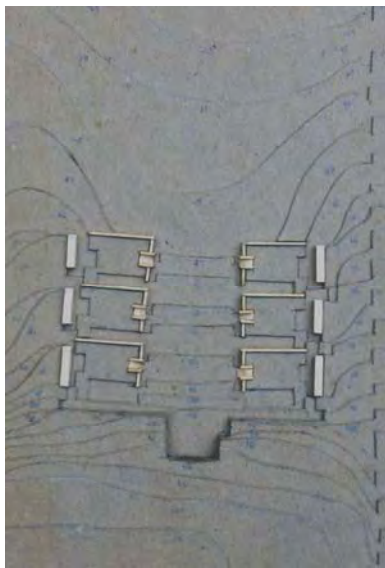


Figure 51 – Sketch model of Cemetery Expansion: Terraced landform/planting beds

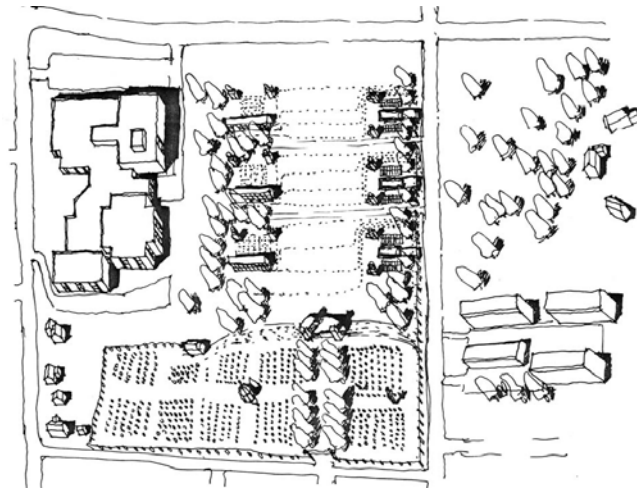
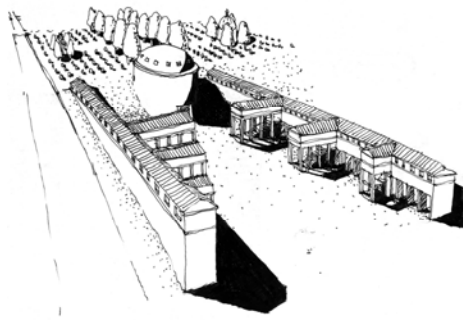
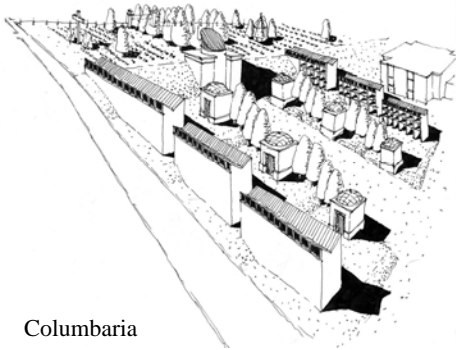


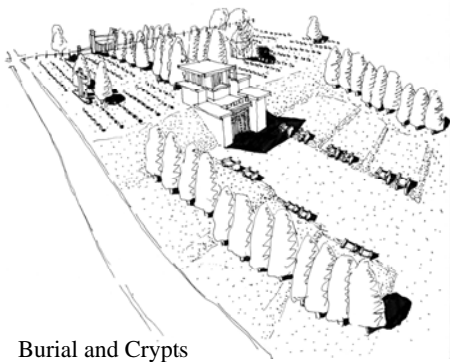
Figure 52 – Sketch study of Cemetery Expansion site



Crypts



Columbaria



Burial and Crypts

Figure 53a-c – Sketch studies of Cemetery Expansion: Burial types

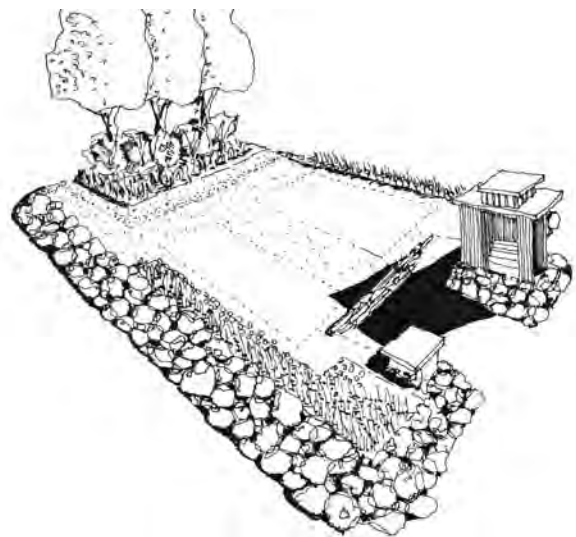


Figure 54 – Sketch studies of Burial garden

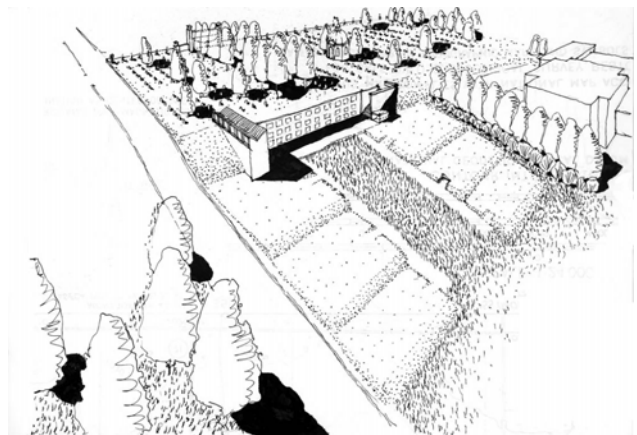


Figure 55 – Sketch studies of Burial gardens and wall of Columbaria

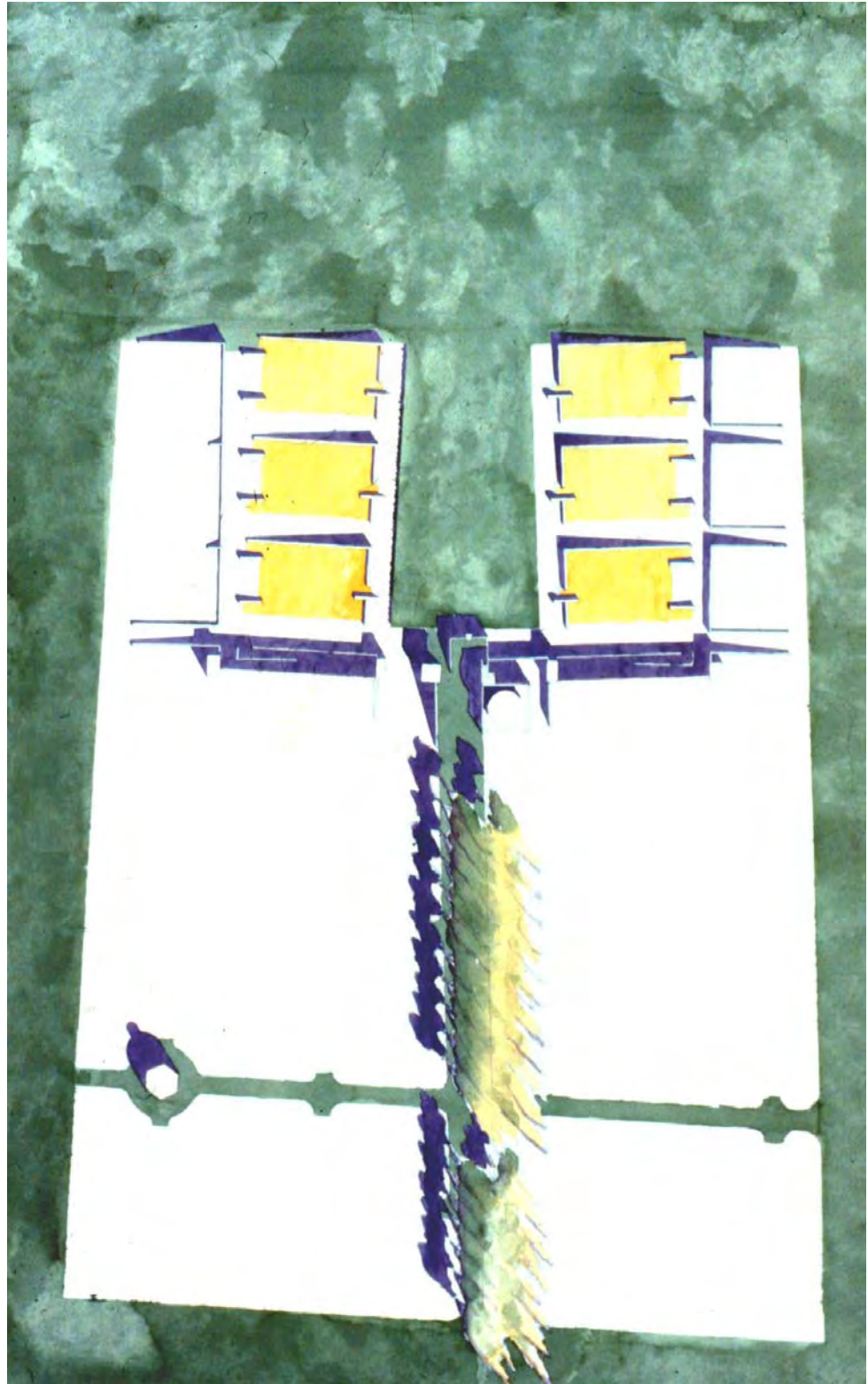


Figure 56 –  
Watercolor Plan of  
Cemetery  
Expansion

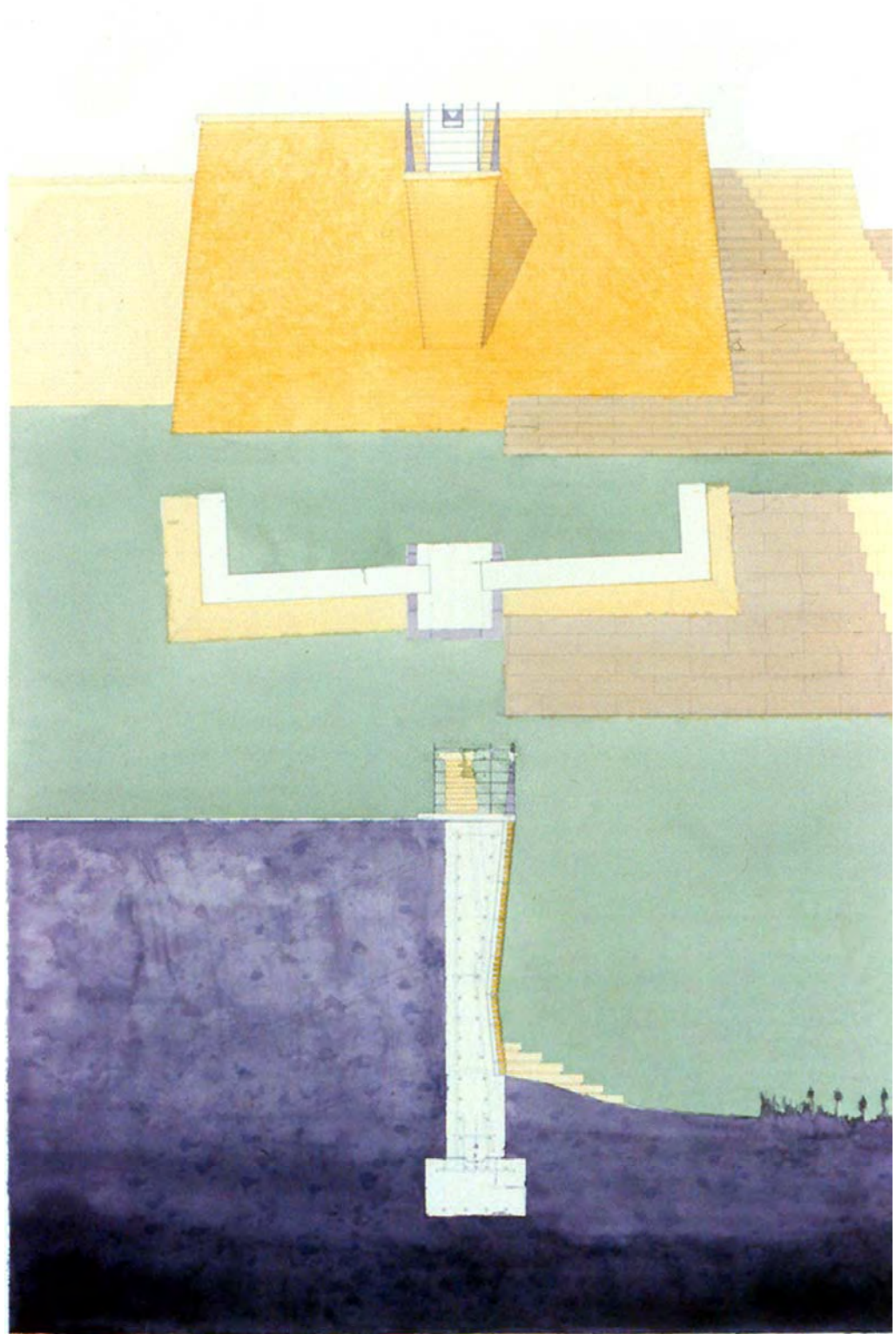


Figure 57 –  
Watercolor  
Detail of  
Columbaria  
Wall

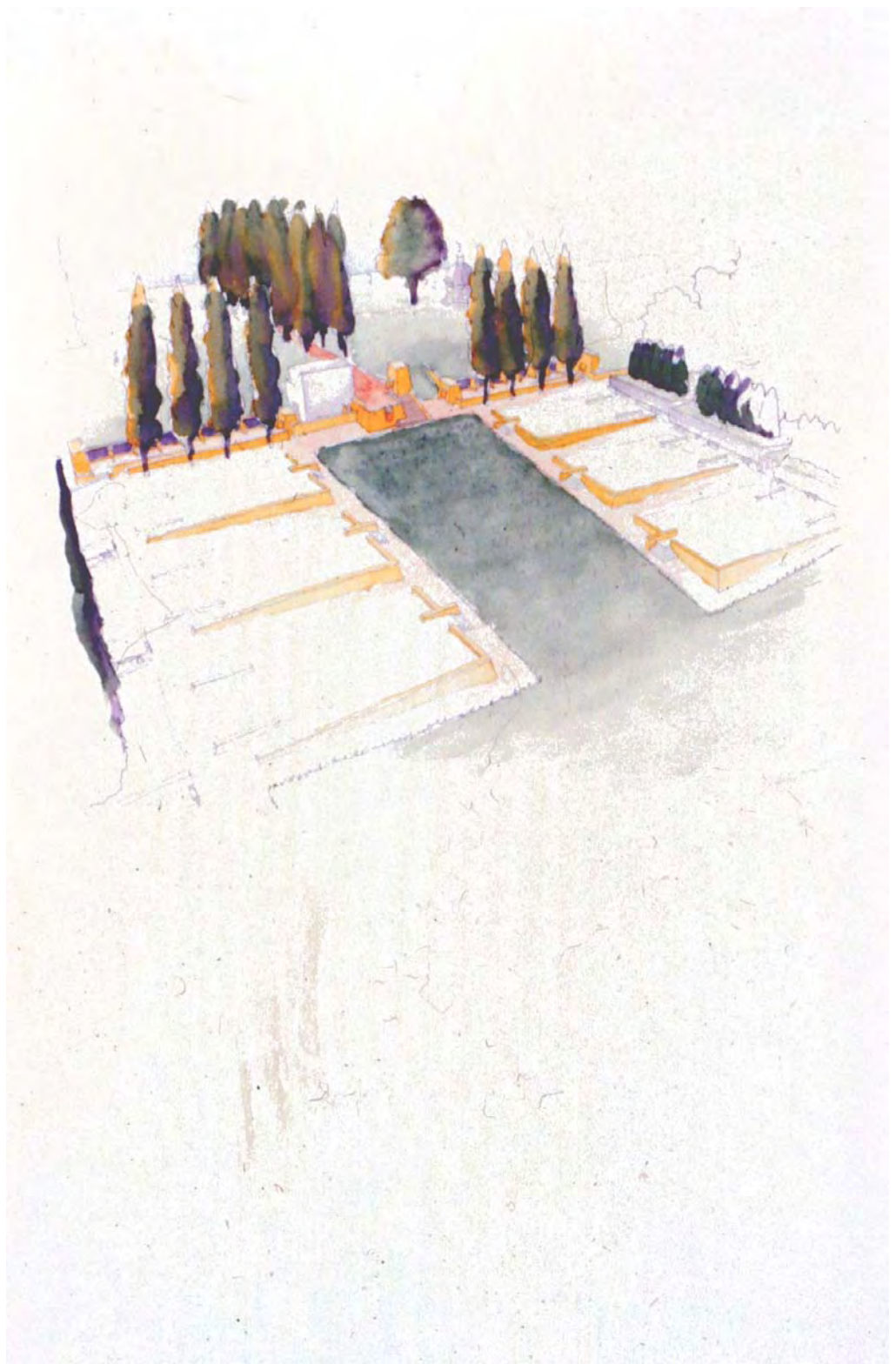


Figure 58 –  
Watercolor  
Perspective of  
Cemetery  
Expansion

## Part II: The Design Intervention

### Conclusions

Thesis: Architecture is the art of relationships. To be architecture, I believe, is to be in the presence of others on common ground.

The notion of common ground begins with the premise that armatures structure, order and provide a framework for things and most profoundly they enable meaning to become attached. In order to clarify my intentions and my architectural proposition, I have addressed the whole armature and put forth the notion that armature can be developed and expressed in the existing fabric of our cities. This exploration has also pursued these issues from the context of a specific building proposal with specific internal demands and developed from that point as an expression of its place in the city. For example, I understand at this point the expansion of the hospital is critical to the civic armature and the specific architectural expression of that expansion will have undeniable effects on the common ground.

## Part II: The Design Intervention

### Recommendations

There is a relationship, link, and connection, coherence between and among the institutions of the American Prairie City. This is not only about individuals and their political or physical organization but about all as one—a common unity.

The hospital is and must be related to the schools and to the churches and cemetery. This is a relationship that, as a physical and cultural entity, must be available to blur the lines that separate and isolate and allow for integration of public infrastructure and private space.

We can reflect a coherent definition of mans relation to his fellow man through his relations to the world. This relationship is our landscape.

Site must be understood as a synthesis of substructure, infrastructure, superstructure. These are both physical and perceptual.

I propose that a community institution could qualify these typological elements of infrastructure by claiming them, by simultaneously serving their original purpose and also serving the needs of the immediate community.

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Appendix One: Planned Projects - Projects currently planned or in the process of planning.

Queen of Peace Hospital - Addition to existing facility

Planning of Phase II for hospital addition and renovation underway according to a Master Facilities Plan developed in 1990. The approximate addition would be a single level 18,000sf steel structure. The renovation would address the needs of the dietary office, discharging, Nuclear Medicine, surgery, central supply, recovery, laboratories, medical records, chapel, pastoral care, CEO, CFO, community relations, pathology, ICU and PCA.

St. Wenceslaus - Landscaping Project

Developing plans for landscaping school, church and rectory.

St. Wenceslaus Cemetery - Expansion to existing grounds

Planning for a 300 plot addition to the cemetery underway with roads and landscaping plan.

Athletic Complex - **New Facility**

New baseball, softball, and spectator facilities. New football and soccer practice fields and enclosed Hockey arenas.

Community Center - **New Facility**

New facility with racquetball, basketball, and volleyball courts, activity and fitness rooms, and classroom and meeting rooms.

Appendix Two: Informational Interviews (1993)

Sister Jean Juenemann (CEO Queen of Peace Hospital)



Figure 60 - Sister Jean, and Sister Jameen Mape

Sister Jean reviewed the services provided by Hospital and who the Hospital serves. She feels that with the Metro area expanding in the Southwest direction Queen of Peace Hospital will need to expand to address the growing population and the increasing services expected from a rural Hospital. Much of the expansion is focused on keeping the Hospital competitive with other hospitals in the southwest metro area. The project will address not only the need to attract patients but also physicians and specialists to serve the needs of a more demanding market.

Mission Statement:

"It is the responsibility and privilege of Queen of Peace Hospital to protect, enhance, and support life, based on a belief in God as the Creator of life, on the immortality of human life, and the inherent dignity and value of each person."(QPH, p.24)

Physician interest is focused on those considerations that can maximize their productivity and efficiency. As outlined in the Master Facility Plan these include "physician parking, patient flow, departmental adjacencies, ancillary services, circulation, practice profitability, privacy, working environment, and loyalty to the hospitals."(MFP, p.3-2)



Figure 61 - Queens Court



Figure 62 – View of St Wenceslaus Cemetery Chapel

We talked about the community that Queen of Peace serves and what she perceives the role of the hospital is in the community. The links to the City of New Prague are strong beginning with the creation of the hospital in 1924. In addition to traditional medical services the hospital has a strong educational program that provides weekly classes on topics ranging from childbirth and parenting to nutrition and grieving. They also provide home health care, mental health services, patient support groups, pastoral counseling, outpatient clinics, home pain management, chemical dependency programs, a hospice and Lifeline, a personal emergency response system.

Queen of Peace also manages Queens Court, a home offering independent living accommodations for those people fifty-five or older.

A copy of the Campbell Facilities Group's Master Facility Plan for Queen of Peace was provided which Sister Jean felt accurately addressed the specific needs and requirements of each department.

#### **Steve Frost and Benny Bruzek - Bruzek Funeral Home, St. Wenceslaus Cemetery**

Steve Frost provided information about the current cemetery and its needs as well as a history of the St. Wenceslaus Cemetery.

The current cemetery now owns all the land between Cemetery Street and Seventh St. N.E. between the High School and Columbus Ave.. In addition, it owns land across Columbus Ave. at the intersection with Seventh St. N.E. The School district currently leases much of this

land to use as practice fields for football and soccer. The cemetery is in the process of expanding north toward Seventh St. N.E.. A plan has been drawn and drain tiles have been installed.

Grave digging is contracted out and is done year round apparently unlike many Minnesota cemeteries where bodies are held in storage until later in the spring for burial. Steel and Concrete liners and vaults are used to encase caskets. Positioning of the caskets in the graves is done for the most part in a way so that the bodies will rise up on resurrection day to face the rising sun, the symbol of Easter Morning. In some cases because the graves are dug on a slight grade falling to the West the headstones are actually place at the feet to continue the tradition. With the current expansion this tradition is being abandoned. The expansion is directed down a north-facing grade and to facilitate grave digging with a backhoe the caskets are positioned north south so head and headstone will be on the uphill side. Terracing of the hill was discussed but expense and maintenance restrict its implementation.

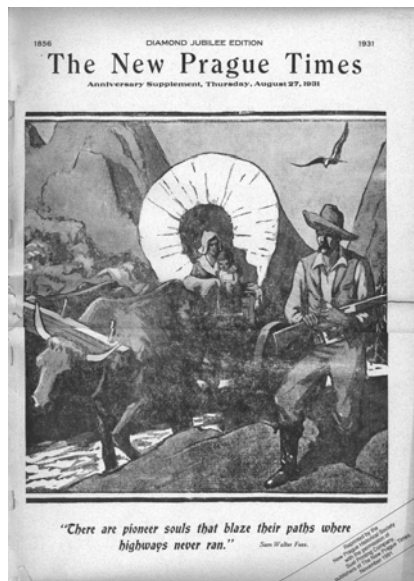


Figure 63 - Cover of New Prague Times Diamond Jubilee Edition

Paulette Cervenka - New Prague Historical Society

Mrs. Cervenka provided access to historical photographs and narratives regarding New Prague and some of its institutions. The New Prague Historical Society does not currently have a space to exhibit but has received a building on Main Street that will be used after the current owner dies.

A history as not been assembled but a Diamond Jubilee Anniversary edition of the New Prague Times of August 27, 1931 documented much of the early history of New Prague.

Collen Winter - New Prague Community  
Development Director

Ms. Winter reviewed the goals and policies outlined in the Comprehensive Plan for New Prague. She provided base information regarding New Prague's physical environment and infrastructure investments. We also discussed activities and projects currently being studied by the city and its various administrations.

The Charter Commission currently reviews the City Charter to update and change current city organizational structure and rules and regulations applying to those executive and legislative bodies. Fundamentally reviewing how the city performs as a charter city and studying the opportunities of become a statutory city.

The activities of the economic development authority are focused toward managing the business park west of Co.Rd.21 and attracting new light industrial and manufacturing businesses. The most recent addition to the park is 21st Century Genetics, a high tech facility providing services in artificial breeding. They employ 24 people most of whom live in New Prague. A committee called "Hometown 2001" is looking at opportunities for filling in vacant land on Main Street and where downtown can expand. Currently there is only one space vacant in existing downtown buildings.

Major public works projects and infrastructure investments include additional sidewalks and repairs and upgrades to the storm sewer system. A study is underway to identify where sidewalks can be added. Co.Rd.37 and Columbus Ave. are specifically targeted for sidewalks.

The city has identified parts of the storm sewer system that have been infiltrated and parts that are not meeting capacity requirements. The area around the hospital has been a constant source of storm sewer problems. The city is applying for a small city grant from the State Government to fund the work.

The Park and Recreation Board is developing plans for a passive recreational park at the intersection of Co.Rd.21 and Co.Rd.19. In addition, the Park Board is developing plans for an athletic complex with Baseball/Softball diamonds with spectator stands, concession stands a practice field for football and soccer and a hockey arena. An idea for a Community center has been put forth. This might include Racquetball, Basketball, Volleyball and fitness center. The hockey arena may be located in this facility. In addition several classroom/meeting rooms and lounges would be included.



Figure 64 – New Prague mural – Czechoslovakia Map



Appendix Three: Excerpts from Comprehensive Development Plan 1970-2000

Overall Development Goals (*Comprehensive Plan*, pp17-18):

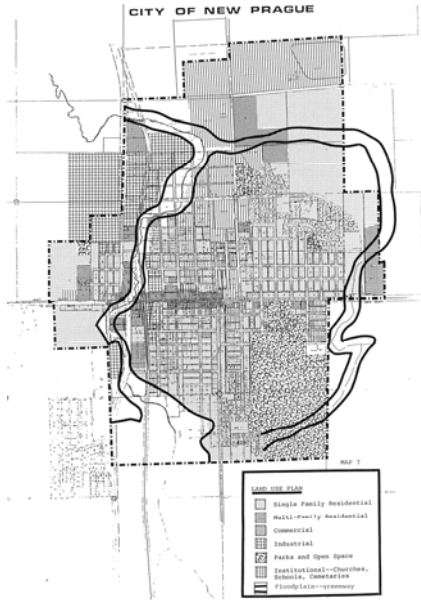


Figure 65 - Land Use Plan from 1986 Comprehensive Plan

“1) Staging of future growth in the community in such a manner as to create a community with a wide range of living, working, shopping, recreational and cultural opportunities for all income and age groups.

2) A strengthening of the downtown area as the major shopping and cultural center of the city through various development and redevelopment programs

3) Guidance of future development in a controlled manner in order to prevent premature demands on city services and utilities.

4) Guidance of future development in the city so as to build upon the major strengths and attractive features of the city and reinforce its existing character.

5) Staging and controlling future growth and development in the community in such a way as to protect the natural resources and enhance the environmental features of the community.

6) Encouragement of additional industrial development in the city to create additional jobs for the citizens.”

Appendix Four: City Zoning

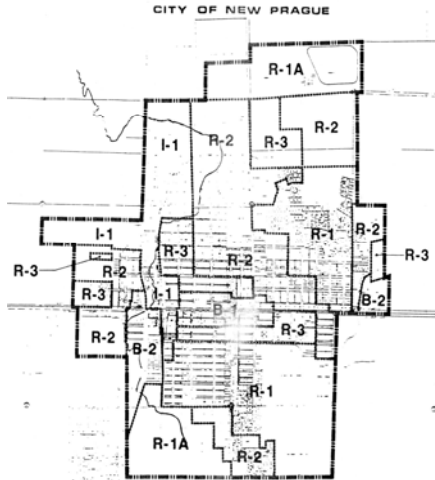


Figure 66 - Zoning Map from 1986 Comprehensive Plan

Urban Transition Zone(R-1a): A transition district between urban and agricultural use. Prevent unplanned non-farm development and permit orderly and economic development of public services, utilities and schools.

Residential District(R-1): Primarily single family dwellings

Residential District(R-2): A low density residential development, primarily single family development with the potential of some two family and up two four family dwelling units

Residential District(R-3): Multiple family dwelling structures and related units.

Office Residential(OR-1): A district of medium high density which will encourage an optimum mixture of office, institutional and residential uses.

Central Business District(CBD-1): A district of high density retail business and office uses in a compact, central location.

General Commercial District(B-3): An area of service, repair and major commercial establishments serving a large trade area, usually the entire community.

Light Industrial District(I-1): A district for light industrial uses which do not detract from an adjacent area of less intense land use or becoming a blighting influence on the area.

Appendix Five: Public Art – Murals illustrating  
New Prague History and Institutions

Figures 67a-g – New Prague Murals

Figure 67a -  
Philharmonic Orchestra Mural – The  
Orchestra was active from about 1910  
through the early 1920's. They played in  
the well-known ZCBI Hall which  
functioned as a music hall, theater and  
meeting space.



Figure 67b –  
New Prague Fireman Mural – This scene is  
taken from an historic photograph showing  
eight volunteers standing before City Hall  
with their prized hose cart.



Figure 67c –  
New Prague Schoolhouse Mural – A  
rendering of the first New Prague Public  
High School built in 1924 to conform to  
the latest ideas in scientific school  
construction.



Figure 67d – Bohemian Brass Band Mural – A composite of an early scene on mainstreet and a 1906 photo of the Band. In the early 1900's the band was hired by merchants to perform concerts downtown to encourage Saturday evening business.



Figure 67e – Anton Phillip Portrait Mural – New Prague's founding father.



Figure 67f – New Prague Power Plant Mural – In 1896, the New Prague Foundry installed the first lighting systems in the city. Within the next four years the first power plant was constructed



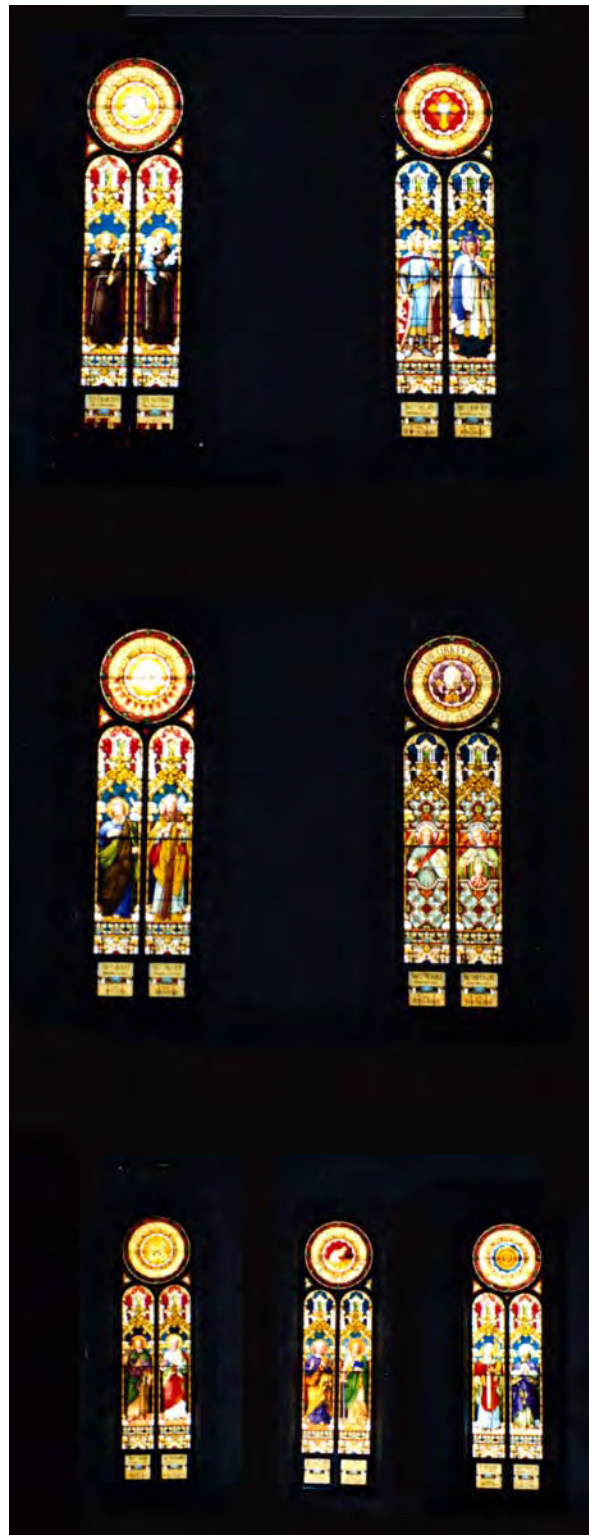
Figure 67g – New Prague Threshing Mural – This mural celebrates the surrounding farms and farmers.



Appendix Six: St Wenceslaus Church – Stained Glass Windows

Figures 68a-g –  
The windows on the right side of the church with rose windows above two saint window. The rose windows symbolize and proclaim Catholic Beliefs

Left – Eye in the triangle: God the Father  
Right – Cross: Jesus



Left – Dove: Holy Spirit  
Right – Keys: The Holy Catholic Church and the Communion of Saints

Left – Stole: The forgiveness of Sins  
Center – Chick Flowers: Resurrection of the Body  
Right – Circles: Life Everlasting

Figures 69a-g –  
The windows on the left side of the church  
with rose windows above two saint  
window. The rose windows symbolize and  
portray the seven sacraments.

Left – Bishops Miter: Confirmation  
Right – Water: Baptism



Left – Priest's Stole: Confession  
Right – Consecrated Host: Holy Eucharist



Left – Clasped Hands: Matrimony  
Center – Priest's Vestments: Holy Orders  
Right – Crucifix and Candles: Sacrament  
of the Sick



Appendix Seven: St Wenceslaus Church and Cemetery – The Stations of the Cross and the Passion of Jesus Christ

Figures 70a-e –  
Church of St. Wenceslaus –  
Stations of the Cross

First Station – Jesus is condemned to death

Second Station – Jesus takes up his Cross

Third Station – Jesus falls for the first time

Fourth Station – Jesus meets his afflicted mother

Fifth Station – Simon the Cyrenean helps Jesus carry his cross

Sixth Station – Veronica wipes the faces of Jesus

Seventh Station – Jesus falls the second time

Eighth Station – Jesus speaks to the women of Jerusalem

Ninth Station – Jesus falls the third time

Tenth Station – Jesus is stripped of his garments

Eleventh Station – Jesus is nailed to the cross

Twelfth Station – Jesus dies on the cross

Thirteenth Station – Jesus is taken down from the cross

Fourteenth Station – Jesus is placed in the tomb

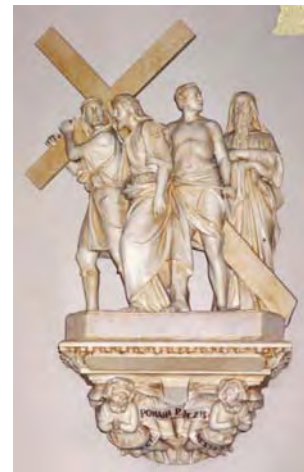
Fifteenth Station – Jesus is raised up to life in all its fullness



First Station



Second Station



Fifth Station



Ninth Station



Thirteenth Station

Figures 71a-g –  
St. Wenceslaus Cemetery – grave  
markers and statuary



The procession from Main Street past the church, convent, hospital, neighborhood, and into the cemetery with a lingering gaze to the schools and farmland beyond is envisioned through the veil of the Stations of the Cross and the Passion of Jesus Christ. This veil, the Passion of Jesus Christ, is also an armature. A sheer framework anchored in historical events and facts but whose relevance resides outside its own history and circumstantial significance. It is an overlay that suggests interpretations, patterns and rituals from which contemporary meanings might emerge. Through the program of the Passion we might restate the problem: The judgment, the betrayal of politics, the secular church, and our institutions begins at Main Street and St. Wenceslaus. The path passes through barren parking lots toward the mount. The hospital interrupts the path and with the falls offers comfort and care, temporary and fleeting, justifying the journey toward death. In the cemetery: lots, memory, remembrance, markers, and icons. At the brow of the hill prospect views past public schools to the farmlands beyond and the promise of resurrection and redemption. A narrative veil and landscape persistently present in our lives.

Architecturally this veil is an exploration of the body and the experience of passing through a spiritual landscape. It is a vision of what civic space can be.