

## ABSTRACT

Title of thesis: BRINGING THE ARTS TO THE RURAL COMMUNITY:  
A CULTURAL ARTS CENTER

Vanessa Quinn Vap, Masters of Architecture, 2004

Thesis directed by: Professor Guido Francescato, Chair,  
Lecturer B.D. Wortham  
Professor Stephen Sachs  
School of Architecture, Planning and Preservation

*Every society must provide art, entertainment, and information for its members.*

Herbert J. Gans

Within society there are many different cultures and each produces different forms of art. Art often provides a glimpse into a culture's past and present. Art is often viewed as falling into two categories: fine art and folk art.

Even though all societies create art, exposure to the arts tends to be somewhat exclusive to different portions of society. For instance, exposure to the arts is vastly different between urban and rural areas. The National Endowment for the Arts primary mission is to increase access to the arts. Yet, over one third of the NEA funding goes to only six cities: New York, Boston, Los Angeles, San Francisco, Chicago, and Washington, DC. Many primarily rural areas are left with little access and exposure to the arts.

The majority of Nebraska is composed of farmland intermixed with the occasional small town. The purpose of this thesis is to develop an arts outreach center that will bring fine art and folk art to rural Nebraska. The Cultural Arts Center will serve as a gallery and a teaching institution for culture of folk art, fine art and the farm. The site is located on a historic farm in Cass County Nebraska. Cass County is the midpoint between Omaha, Nebraska's largest city, and Lincoln, its capital. The farm was homesteaded in 1875 and was bought by the Story family in 1877. The history of the farm is depicted through the development of its barns over time. These historic barns will be adaptively reused in combination with new construction to house the Folk Art Fine Art Center.

BRINGING THE ARTS TO THE RURAL COMMUNITY:  
A FOLK ART FINE ART CENTER  
IN RURAL NEBRASKA

By  
Vanessa Vap

Thesis submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Masters of Architecture  
2004

Advisory Committee:  
Professor Guido Francescato, Chair  
Lecturer B.D. Wortham  
Professor Stephen Sachs

## DEDICATION

This thesis is dedicated to my parents, Allen and Mary Vap. Thank you for being my foremost teachers.

## TABLE OF CONTEXT

List of illustrations .....	iv
Chapter 1: introduction .....	1
Chapter 2: art and culture in nebraska .....	3
Chapter 3: rural nebraska .....	14
site history .....	15
site characteristics .....	18
site analysis .....	20
Chapter 4: folk art fine art center .....	46
design goals .....	47
design challenges .....	48
program .....	50
Chapter 5: precedent studies .....	52
adaptive reuse of barns and levels of intervention .....	53
guthrie + buresh: college of modern art, los angeles .....	60
the atlantic center for contemporary art .....	62
p.s.1 contemporary art center .....	64
the bemis center for contemporary art .....	66
Chapter 6: parti .....	69
site interventions .....	71
scheme 1 .....	73
scheme 2 .....	75
scheme 3 .....	77
scheme 4 .....	79
Chapter 7: culmination .....	82
the project .....	83
process .....	85
resolution .....	90
conclusion .....	116
Bibliography .....	117

LIST OF ILLUSTRATIONS

1. art farm . . . . . 1

2. art farm . . . . . 3

3. location of omaha and lincoln within nebraska . . . . . 7

4. population density . . . . . 7

5. art grants by county . . . . . 8

6. art galleries and art councils . . . . . 10

7. site aerial . . . . . 14

8. cass county within nebraska . . . . . 16

9. site amenities . . . . . 18

10. united states map . . . . . 19

11. county map of nebraska . . . . . 20

12. state density by county . . . . . 21

13. art grant distribution . . . . . 21

14. nebraska art galleries and art councils . . . . . 22

15. proximity map . . . . . 22

16. drive time . . . . . 23

17. cass county transportation . . . . . 23

18. proximity map . . . . . 24

19. site figure ground . . . . . 25

20. natural habitat . . . . . 26

21. field patterns . . . . . 27

22. site walls . . . . .	28
23. space and outbuildings . . . . .	29
24. enclosure . . . . .	30
25. building usage . . . . .	31
26. buildings worth preserving . . . . .	32
27. building frontage . . . . .	33
28. movement . . . . .	34
29 evolution of farm buildings and circulation . . . . .	35
30. building grid . . . . .	36
31. growth with the topography . . . . .	37
32. site aerial . . . . .	38
33. panorama from the north . . . . .	39
34. panorama view of farm from the east . . . . .	39
35. panorama view of farmstead from the east . . . . .	39
36. summer views from the road . . . . .	40
37. panorama of entry into the farm . . . . .	40
38. panorama from the south . . . . .	40
39. ramped barn . . . . .	41
40. stylized metal barn . . . . .	41
41. big barn . . . . .	42
42. original barn . . . . .	42
43. small barn . . . . .	43
44. current farm buildings . . . . .	43

45. quonset building . . . . .	44
46. hog pen . . . . .	44
47. art farm . . . . .	46
48. bemis . . . . .	52
49. langston hughes library . . . . .	53
50. interior langston hughes library . . . . .	54
51. wycoller county park . . . . .	55
52. interior wycoller county park . . . . .	55
53. martin house . . . . .	56
54. hall barn . . . . .	58
55. hall barn details . . . . .	59
56. guthrie + buresh: college of modern art 3d model . . . . .	60
57. art school plans . . . . .	61
58. art school sections . . . . .	61
59. the atlantic center for contemporary art site plan . . . . .	62
60. sculpture studio painting studio . . . . .	62
61. sculpture studio . . . . .	62
62. section 1 . . . . .	63
63. section 2 . . . . .	63
64. section 3 . . . . .	63
65. p.s.1 contemporary art center exterior . . . . .	64
66. exterior gallery . . . . .	64
67. entry stairs . . . . .	64



68. isometric . . . . .	65
69. the bemis center for contemporary art exterior . . . . .	66
70. entryhall looking into gallery . . . . .	67
71. permanant collection gallery . . . . .	67
72. artist residence studio . . . . .	67
73. artist residence studio . . . . .	67
74. first floor plan . . . . .	68
75. second floor plan . . . . .	68
76. third, forth and fifth floor plan . . . . .	68
77. christina’s world. . . . .	70
78. farm preservation . . . . .	71
79. bike trail . . . . .	71
80. bike trail and the site . . . . .	72
81. scheme 1 isometric . . . . .	73
82. scheme 1 plan . . . . .	74
83. scheme 2 isometric . . . . .	75
84. scheme 2 plan . . . . .	76
85. scheme 3 isometric . . . . .	77
86. scheme 3 plan . . . . .	78
87. scheme 4 isometric . . . . .	79
88. scheme 4 plan . . . . .	80
89. art farm . . . . .	84
90. existing site model . . . . .	85

91. close up of existing site model . . . . .	85
92. site strategy . . . . .	86
93. site strategy . . . . .	86
94. site strategy . . . . .	86
95. site strategy . . . . .	86
96. site strategy . . . . .	86
97. site strategy . . . . .	87
98. site strategy . . . . .	87
99. site strategy . . . . .	87
100. site strategy . . . . .	87
101. quad site scheme . . . . .	88
102. linear site scheme . . . . .	88
103. housing study . . . . .	89
104. interior frame detail development . . . . .	89
105. site plan . . . . .	90
106. site plan . . . . .	90
107. site model . . . . .	91
108. site model close up . . . . .	91
109. view from parking lot . . . . .	92
110. section perspective of existing ramped barn . . . . .	93
111. view down path . . . . .	94
112. section perspective of art gallery . . . . .	95
113. view of farm yard from path . . . . .	96

114. section perspective of existing barn . . . . .	97
115. section perspective of auditorium . . . . .	98
116. section perspective of art studio . . . . .	99
117. section perspective of housing . . . . .	100
118. view of tower from bike path . . . . .	101
119. gallery plan . . . . .	102
120. sections of gallery . . . . .	103
121. art gallery model . . . . .	104
122. section model of art gallery . . . . .	104
123. auditorium plan . . . . .	105
124. auditorium sections . . . . .	106
125. auditorium model . . . . .	107
126. auditorium section model . . . . .	107
127. studio first floor plan . . . . .	108
128. basement and second floor plan of studio . . . . .	109
129. studio sections . . . . .	110
130. studio isometric . . . . .	111
131. studio model . . . . .	111
132. three bedroom and two bedroom housing unit plans . . . . .	112
133. two bedroom housing plan . . . . .	113
134. housing isometric . . . . .	114
135. model of housing . . . . .	114
136. plan and elevation of viewing tower . . . . .	115

137. art farm ..... 117

## INTRODUCTION



figure 1: art farm<sup>1</sup>

Society defines and creates culture, while culture lends itself to a collective identity of society. Art is one element of culture that is necessary for a society to thrive. Art is simple in nature although hard to define. Yet, all societies create art. Art often provides a glimpse into a society's culture, the past and present. The arts illustrate and depict values and ideals within society. The cave painting of Altamira Spain, Jacques Louis David's *Death of Marat*, and Andy Warhol's *Marilyn Diptych* all illustrate different things of importance within a given culture and society. The cave paintings show the importance of wildlife to survival, the *Death of Marat* was a propaganda tool for the French Revolution and the *Marilyn Diptych* comments on the commercialism of American society.

Even though all societies create art, exposure to the arts can tend to be somewhat exclusive to different populations of society. Today there are many different underserved groups within the art world. The rural community is one of these groups. This thesis will develop a Folk Art Fine Art Center in rural Nebraska, which is intended to bring the arts to the rural community. Traditionally folk art has not received the same level of recognition as fine art. The center will showcase folk and fine art as equals, illustrating the importance of both to society.

The purpose of the Folk Art Fine Art Center is to bring fine art to the rural community in a natural rural setting, bridge the gap between fine art and folk art, and celebrate the culture of the farm and its importance to the state of Nebraska. The art center will be an open studio exposing the processes as well as the final works of art. The artist of the farm will live on site and become part of the community reaching beyond the farm.

---

<sup>1</sup> “Art Farm,” Nebraska Development News,  
<http://pio.neded.org/Newsletters/2002/februaary/art.htm>, accessed 20 February 2004.

ART AND CULTURE IN NEBRASKA



figure 2: art farm<sup>2</sup>



Every society must provide art, entertainment, and information for its members.<sup>3</sup>

Herbert J. Gans

The concept of culture is simple, but complex when applied to society. There is an American culture, but at the same time there are many cultures within America. The same is true for Nebraska; there are many different cultures, yet there is a collective culture of Nebraska. An overwhelming majority of rural and urban Nebraskans find Nebraska football games entertaining. At the same time, a majority of rural inhabitants find the rodeo and 4H as enjoyable forms of entertainment while the majority of the urban population does not. Herbert Gans rejects, “the dichotomy of high and popular culture and the idea that the former maintains aesthetic standards while the latter exists for nonaesthetic reasons.”<sup>4</sup> Gans argues that society consists of numerous taste cultures. Taste cultures share a common aesthetic and standards of taste.<sup>5</sup> Discussing culture in terms of taste cultures instead of high culture and popular culture eliminates the ranking of different cultural elements within society therefore helping to reduce some of the elitist nature of many different cultural elements.

Since the Mid 1960’s, the United States has been trying to increase public access to the arts, trying to bring “high culture” to the societies perceived to be lacking in exposure to the arts. But, all cultures possess their own forms of art. “Because each taste public has somewhat distinctive standards, every major taste culture has its own art, music, function, poetry, films, television programs, architecture, favored foods, and so forth; and each culture also has its own writers, artist, performers, critics, and so forth.”<sup>6</sup> Traditionally “high culture” has not considered folk art a form of fine art. In its elitist

nature it has looked down on the art of other cultures. However, in some cases well-established folk art finds its way into the realm of fine art and gains acceptance with “high culture.” Strong societies have many different forms of art and many different levels within these forms.

The federal government, state governments, and private citizens or organizations provide funding for the arts. The National Foundation on the Arts and Humanities Act passed by Congress in 1965 established the National Endowment for the Arts (NEA). According to the *Report on A Creative and Generous America: The Healthy State of the Arts in America and the Continued Failure of the National Endowment for the Arts* prepared by the Subcommittee on Oversight and Investigation the NEA’s mission statement is to:

- Foster the excellence, diversity and vitality of the arts in the United States, and
- Broaden public access to the arts<sup>7</sup>

The NEA is the Nation’s largest public fund for the arts and distributes more than \$100 million annually. However, this distribution does not appear to follow the NEA’s mission statement. One third of all of the NEA’s funding goes to six cities: New York, Boston, Los Angeles, San Francisco, Chicago, and Washington DC. Chicago is the only Midwestern City out of the six and is a day’s drive from Nebraska. The Subcommittee on Oversight and Investigation also found that 20% of the NEA funds go to the State of New York, alone,<sup>8</sup> while Nebraska receives approximately \$1 million annually from the NEA or 1 % of the NEA’s funding.<sup>9</sup>

A combination of federal, state and private funds sustain the arts in Nebraska. Nebraska has an annual arts budget of \$26 million. In 1998 the Nebraska Legislature

voted for a permanent fund of \$5 million to be used by Nebraskans through programs developed by the Nebraska Arts Council (NAC) and the Nebraska Humanities Council (NHC). The NAC's mission is "to promote, cultivate and sustain the arts for the people of Nebraska."<sup>10</sup> The Nebraska Cultural Endowment was created to raise private money for the NAC and the NHC. Donations to the Nebraska Cultural Endowment are matched by the state fund.<sup>11</sup> Federal and state agencies fund 23% of Nebraska's annual arts budget, the NEA funds 3.8% and the state of Nebraska funds 19.2%. Private organizations and individuals fund the remaining 77% or \$20 million.

Since 1999 the Nebraska Arts Council and the Nebraska Humanities Council have supported the arts in more than 44 different communities in Nebraska through different grant programs. The NAC and the NHC have administered 118 different grants within the state since 1999. Of the 118, four of the grants have been for statewide programs.<sup>12</sup> The remainder was allocated to different organizations throughout the state, both rural and urban.

It is necessary to understand the composition of Nebraska's population in order to compare grant allocation between urban and rural areas. Nebraska is primarily a rural state. It has a population of 1,711,263 and contains two metropolitan areas: Omaha and Lincoln, the state capital.<sup>13</sup> Both Omaha and Lincoln are located on the eastern end of the state. Lincoln is located in Lancaster County and Omaha is located in Douglas and Sarpy County. These three counties account for 48.8% of the state's population and

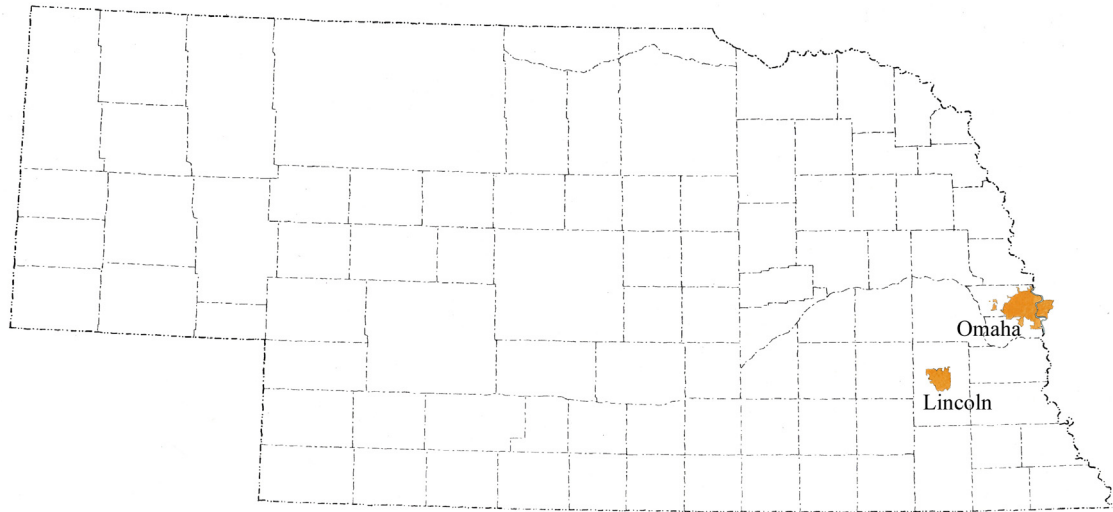


figure 3: location of omaha and lincoln within nebraska

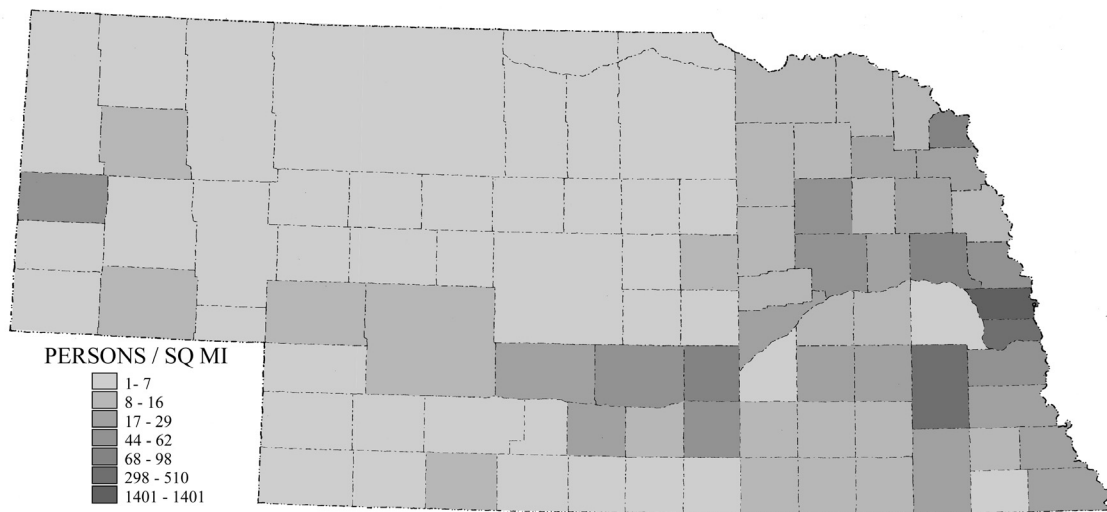


figure 4: population density by county

1.9% of the state's land. Lincoln and Omaha organizations receive 61 of the 118 grants the remaining 53 grants were dispersed throughout the remaining rural communities. The rural organizations receive 44.9% of the grants as compared to the 51.7% to the urban areas with a population distribution of 51.2% rural to 48.8% urban.

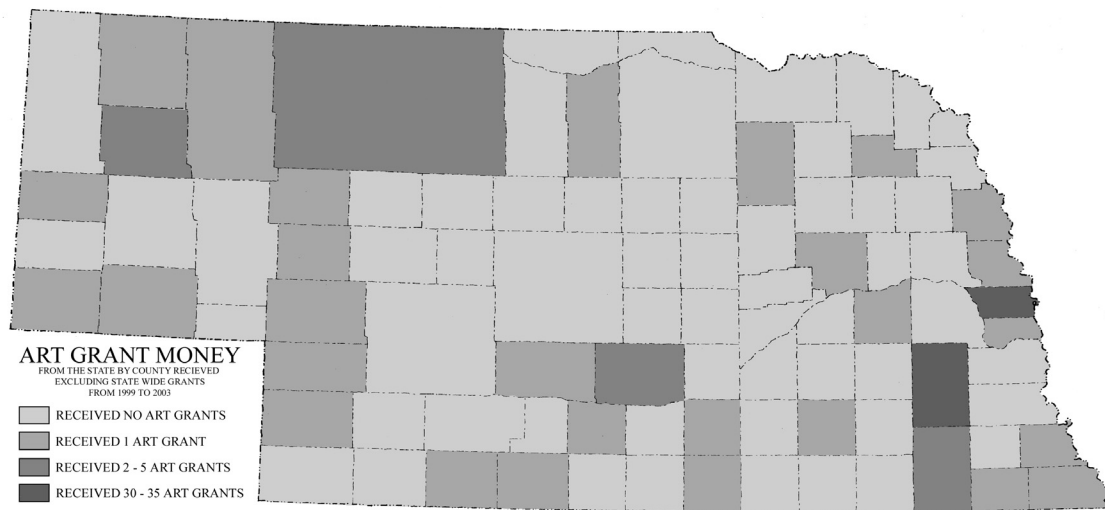


figure 5: art grants by county

There are many different art awareness and education programs throughout the state of Nebraska besides the NAC and NHC grant programs. Art awareness and education is enhanced within the states by the following programs: the One Percent for the Art Program, Prairie Visions, Arts Online: The Open Studio Project, the Say Yes to the Arts Campaign, and the Governor’s Mansion Exhibition Program.<sup>14</sup> Each of these programs has a positive effect on both urban and rural art awareness to varying degrees.

The One Percent for Art Program supplies art to Nebraska’s state buildings, state colleges, and the University of Nebraska system. Projects less than \$60,000 are advertised to local artist while projects over \$60,000 become national competitions. The One Percent for Art Program has generated \$1.2 million dollars worth of art since 1978.<sup>15</sup> This program distributes contemporary works of art throughout urban and rural areas and provides opportunities for Nebraska artist.

Prairie Visions was established by the Nebraska Teachers Association and the Nebraska Department of Education with support from the Getty Education Institute for

the Arts, the Cooper Foundation and Woods Charitable Fund, Inc. in 1986 and has received subsequent funding from the NAC, the NHC, the Nebraska Art Association, and local school districts. Prairie Vision is a statewide network which links Nebraska's major art museums, art organizations, and higher education faculty with educators and classroom teacher to access material and information related to art through regional centers, therefore bringing links from the urban art centers to the rural community. Ninety-seven school districts both public and private participate with Prairie Vision, serving nearly half of the K-12 students across Nebraska.<sup>16</sup> Prairie Vision benefits urban and rural education systems across the state through its development of Discipline Base Art Education within school curriculums.

Arts Online: The Open Studio Project assists under served artist and art administrators in rural areas and minorities in urban communities with website development, design, implementation and marketing. Arts Online is supported by the Benton Foundation and is administered by the NAC.<sup>17</sup>

Say Yes to the Arts Campaign has been promoted by the NAC since 1994. Say Yes to the Arts advocates, nationally and locally, a positive image of the arts. It illustrates the benefits of the arts to our society.<sup>18</sup>

Governor's Mansion Exhibition Program exhibits Nebraska artist work in the Governor's Mansion for a 12-month period.<sup>19</sup> This program brings opportunities to both urban and rural Nebraska artist, however it does not bring art awareness or education to rural communities.

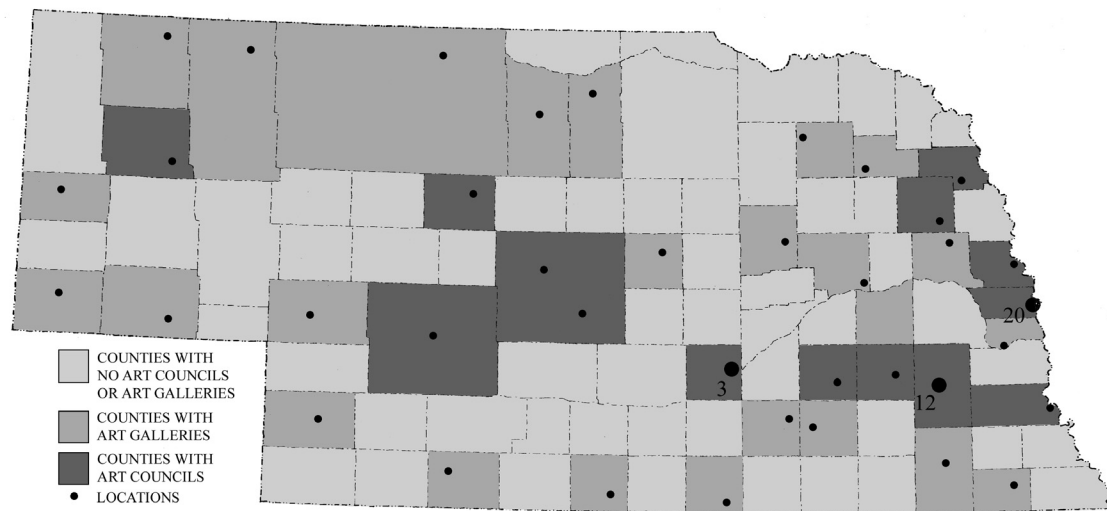


figure 6: **art galleries and art councils**

Even though there are several programs within the state of Nebraska designed to bring art awareness and education to all areas urban and rural, the exposure to art through museums and galleries is limited in rural communities. The urban communities of Nebraska account for 31 of the states art galleries and museums, while rural Nebraska has only 15 galleries.<sup>20</sup> Thirty-two percent of the state’s art galleries are in rural areas, yet 51.2% of the state’s population lives in rural areas. Of the 46 galleries in Nebraska, three are considered to be museums: the Joslyn Art Gallery in Omaha, Sheldon Memorial Art Gallery and Sculpture Garden in Lincoln, and the Museum of Nebraska in Kearney. These three museums have well-established permanent collections as well as the ability to attract and host traveling art shows. The Joslyn and Sheldon are both located in urban settings, while the Museum of Nebraska is located in a rural community. Eighty-five point one percent of the population of Nebraska is within a one-day trip to one of the State’s museums. (A one-day trip is considered to be a three-hour drive one-way. Thus, allowing one to drive, visit, and return home in one day.) Fourteen point nine percent of

the population would most likely have to arrange some sort of lodging in order to visit one of the state's museums. Within the State of Nebraska the urban communities have more of an opportunity to familiarize oneself to the arts in a variety of different locations as compared to people in rural areas. However, this does not mean that everyone within the urban community takes advantage of these opportunities.

For generations the culture of rural Nebraska has supplied its own form of art: folk art. The availability of folk art in rural Nebraska is stronger than that of urban areas. Omaha and Lincoln combine for 16 folk distribution centers while rural Nebraska has 29 or 64.5%.<sup>21</sup> Although folk art has a firmer ground within the rural community, folk art still makes its mark within the urban communities. Not only is folk art part of the urban community it has made its way into what is considered the "high culture" arena within the state of Nebraska.

From June 2001 to June 2003 the University of Nebraska State Museum displayed its largest array of folk art ever. The exhibit showcased both international folk art and regional folk art. Bet Wilkins, anthropology collections manager, said that, "by viewing the art we learn much about other cultures, not so much how different they are, but how much they are the same, all using basic building materials to create art."<sup>22</sup>

Quilts have been a long established folk art tradition and are now finding themselves being displayed in prominent art museums. *The Reconciliation Quilt* is thought to be the most expensive quilt ever to be sold at auction for \$264,000 in 1991. *The Reconciliation Quilt* is a pictorial album quilt by Lucinda Ward Honstain. It has been noted for its use of textiles and political expression on the abolishment of slavery. The quilt has since been sold and donated to the International Quilt Study Center at the



University of Nebraska Lincoln. The quilt was not publicly displayed until 2002, where it was showcased at the Sheldon Memorial Art Gallery in Lincoln.<sup>23</sup>

The State of Nebraska has set up several programs to enhance art education, awareness, and participation in both rural and urban areas through its One Percent for Art Program, Prairie Vision, Arts Online: The Open Studio Project, the Say Yes to the Arts Campaign, and the Governor's Mansion Exhibition Program. The Nebraska Art Council and the Nebraska Humanities Council have done a far better job of distributing grants between rural and urban areas of Nebraska as compared to the distribution of funds by the National Endowment for the Arts. But, more needs to be done to bring the world of fine art to the rural community as well as uniting the worlds of folk and fine art.

Nebraska's art availability and education tells us about the strong culture and cultures that exist within the state. The culture of life within the urban areas is different than the culture of rural Nebraska, yet there is still a culture that is unified. The community values, education levels, and forms of entertainment are somewhat different between urban and rural Nebraska. The strength of Nebraska's culture is illustrated by its many forms of art and their many different levels.

Since the rural communities of Nebraska do not receive the same level of exposure to the arts as urban communities, the mission of this thesis is to design a Folk Art Fine Art Center. The center will bring fine art to the rural community and accentuate the cultural heritage of Nebraska. The center is not an art museum. It is a gallery, a classroom, a studio, a home and a farm. The center will be incorporated into the Stroy farm in Cass County.

- 
- <sup>2</sup> “Art Farm,” Nebraska Development News.  
<http://pio.neded.org/Newsletters/2002/februaary/art.htm>, accessed 3 December 2003.
- <sup>3</sup> Herbert J. Gans. *Popular Culture and High Culture An Analysis and Evolution of Taste*. New York: Basic Books, 1999. 91.
- <sup>4</sup> *Ibid.* 93.
- <sup>5</sup> *Ibid.* 6.
- <sup>6</sup> *Ibid.* 93.
- <sup>7</sup> Peter Hoekstra. *Report on A Creative and Generous America: The Healthy State of the Arts in America and the Continued Failure of the National Endowment for the Arts*, Subcommittee on Oversight and Investigation of the Committee on Education and the Workforce U.S. House of Representative, One Hundred Fifth Congress, First Session, Serial No. 105-A, Sept. 1997. 24.
- <sup>8</sup> *Ibid.* 24.
- <sup>9</sup> *Who We Are*. Nebraska Arts Council.  
[www.nebraskaartscouncil.org/index\\_html?page=context/ABOUT\\_NAC/Who/Who\\_History](http://www.nebraskaartscouncil.org/index_html?page=context/ABOUT_NAC/Who/Who_History), accessed 3 December 2003.
- <sup>10</sup> *What We Do*. Nebraska Arts Council.  
[www.nebraskaartscouncil.org/index\\_html?page=context/ABOUT\\_NAC/What/What\\_MissionPri](http://www.nebraskaartscouncil.org/index_html?page=context/ABOUT_NAC/What/What_MissionPri), accessed 3 December 2003.
- <sup>11</sup> *The Natural Cultural Endowment*. Nebraska Arts Council.  
[www.nebraskaartscouncil.org/index\\_html?page=context/RESOURCES/Cultural\\_Endow/nce/nce.htm](http://www.nebraskaartscouncil.org/index_html?page=context/RESOURCES/Cultural_Endow/nce/nce.htm), accessed 3 December 2003.
- <sup>12</sup> *Ibid.*
- <sup>13</sup> *Nebraska County Populations by Race and Ethnicity*. March 16, 2001. Nebraska Databook.  
<http://info.neded.org/stathand/bsect17.htm>, accessed 3 December 2003.
- <sup>14</sup> *Highlighted Initiatives: Past and Present*. Nebraska Arts Council,  
[www.nebraskaartscouncil.org/index\\_html?page=context/PROGRAMS/Initiatives/InitiativesFinal.htm](http://www.nebraskaartscouncil.org/index_html?page=context/PROGRAMS/Initiatives/InitiativesFinal.htm), accessed 3 December 2003.
- <sup>15</sup> *One Percent for Art Program*. Nebraska Arts Council,  
[www.nebraskaartscouncil.org/index\\_html?page=context/PROGRAMS/One\\_Percent/OnePercent.htm](http://www.nebraskaartscouncil.org/index_html?page=context/PROGRAMS/One_Percent/OnePercent.htm), accessed 3 December 2003.
- <sup>16</sup> *Prairie Visions (Art/Education Partnership)*. Nebraska Arts Council,  
[www.nebraskaartscouncil.org/index\\_html?page=content/PROGRAMS/PrairieV/PV](http://www.nebraskaartscouncil.org/index_html?page=content/PROGRAMS/PrairieV/PV), accessed 3 December 2003.
- <sup>17</sup> *Highlighted Initiatives: Past and Present*.
- <sup>18</sup> *Ibid.*
- <sup>19</sup> *Governor’s Mansion Exhibition Program*. Nebraska Arts Council.  
[www.nebraskaartscouncil.org/index\\_html?page=context/PROGRAM/Gov\\_Mansion/GovMan.htm](http://www.nebraskaartscouncil.org/index_html?page=context/PROGRAM/Gov_Mansion/GovMan.htm), accessed 3 December 2003.
- <sup>20</sup> *Nebraska Art Galleries*. Nebraska Public Television.  
<http://myntpvtv.org/artsFeat/nebgallerylistings.html>, accessed 3 December 2003.
- <sup>21</sup> *Places to Shop*. The County Register of Nebraska.  
[http://members.cox.net/tina\\_helms/cr/html/shops.html](http://members.cox.net/tina_helms/cr/html/shops.html), accessed 3 December 2003.
- <sup>22</sup> Kelly Bartling. *Folk Art Is People’s Art at State Museum*. June 14, 2001. University of Nebraska-Lincoln. <http://www.unl.edu/scarlet/v11n16arts.html>, accessed 3 December 2003.
- <sup>23</sup> *Rare, Record-breaking Civil War-Era Quilt Now Home at Nebraska International Quilt Study Center*. University of Nebraska Foundations.  
[http://nufoundation.org/latest\\_news/archive/2002/James%20quilt\\_0101.html](http://nufoundation.org/latest_news/archive/2002/James%20quilt_0101.html), accessed 3 December 2003.

## SITE HISTORY AND SITE CHARACTERISTICS



figure 7: site aerial

## SITE HISTORY

The American idea of manifest destiny and conquering the frontier can be seen in the landscapes of today. In 1785 the Federal Government placed a square mile grid across the country extending to the Pacific Coast. This grid helped to define settlement patterns across the frontier.

The Nebraska Territory was created in 1854 and a vast amount of land was made available for settlements. This land became available to settlers through the Preemption Act of 1841, Homestead Act of 1862, Timber Culture Act of 1873, and the Kinkaid Act of 1904. Through the Homestead Act of 1862 settlers were able to claim up to 160 acres of free land.<sup>24</sup> In order to attain the free land the landowner would live on and cultivate the homestead for a period of time, usually five years. It was illegal to speculate public lands for the purpose of relinquishing the land for profit. Yet, numerous individuals acquired lands with the intent to flip the land. The “homesteader” would improve the land in some fashion and sell the improvement and the land at a much higher price than the improvements costs.

The Folk Art Fine Art Center is located in Cass County, named after General Lewis Cass of Michigan, is one of the earliest and largest counties in Nebraska.<sup>25</sup> Located on the eastern end of Nebraska, the county is bound by the Platte River on the north and the Missouri River on the east. Exploration in present day Cass County is recorded as early as 1739 by the French, 1804 by Lewis and Clark, and others in 1800, 1810, and 1819.<sup>26</sup> In approximately 1848 a Mormon named Lebeas Coon established a ferry across the Missouri River to assist the Mormons moving west, near present day

Plattsmouth. At this time the settlement was not allowed without permission from the federal government, the land was protect by the government for the Pawnee and Otoe Indians. The first settler to obtain permission to live in Cass County was Samuel Martin. Martin built a log house and trading post at the intersection of the Missouri and Platte Rivers, near the site of Coon’s Crossing. The trading post came to be known as “Old Barracks.”<sup>27</sup> In a treaty made by the Omaha and Otoe Indians in 1854 the land was opened to settlement and Cass County was established as a county on March 7, 1854.

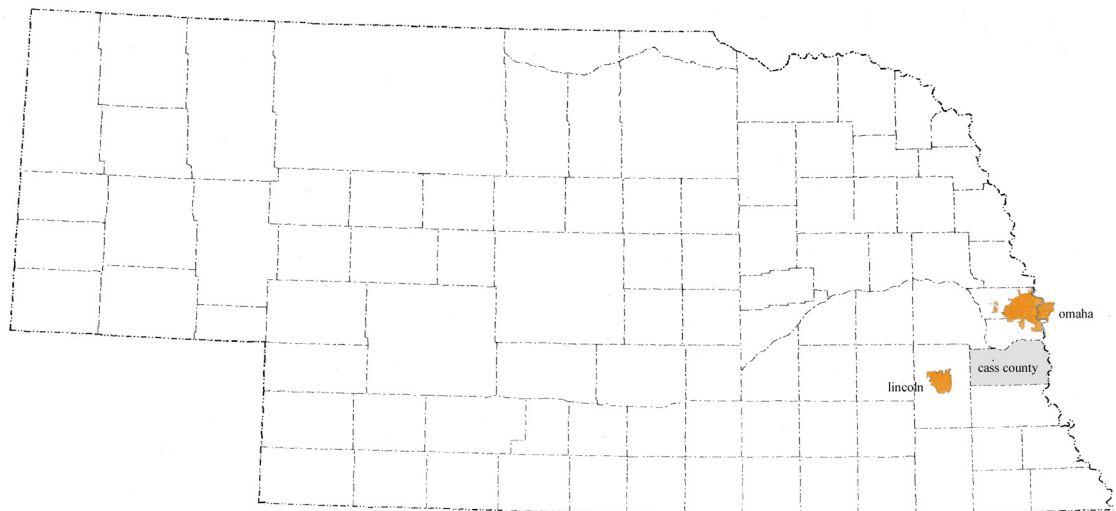


figure 8: **cass county within nebraska**

The Folk Art Fine Art Center is located on the Stroy farm. The farm was homesteaded in 1875 and bought by the Stroy family in 1877. The farm may have been one of the homesteads that was flipped illegally. There is only a two-year cultivation, instead of a five-year cultivation, of the homestead before it was sold to the Stroy family. The land has been farmed and owned by the Stroys since its purchase.

In the December of 1890, the Chicago, Rock Island and Pacific Railroad built a rail line connecting Omaha, NE and Denver, CO. This rail line ran along the east edge of the Stroy property. Approximately three miles from the Stroy farm the town of Murdock

was established because of the railroad's need for a water station. The town's population grew quickly to 200 people and has remained consistent with a population between 200 and 250 people.<sup>28</sup> The train no longer runs through Murdock or by the Stroy farm. There is a movement in Nebraska to convert vacated rail lines in to bike trails. Portions of the Omaha Denver line have been converted into a bike trail. However, the section of the railroad right of way that runs by the Stroy farm and through Murdock has not been converted, yet.

In 1985 the farm was awarded the Aksarben Hundred Year Farm Honor. The Stroy farm is not the only hundred-year farm in the Murdock area. Ninety-one percent of the landowners in the Murdock area have owned the land for over a 100 years.<sup>29</sup>

## SITE CHARACTERISTICS

The Folk Art Fine Art Center will be incorporated into the Stroy family farm. The farm is located two miles northeast of Murdock Nebraska. It is about the midpoint between Omaha and Lincoln, the two urban centers in Nebraska. The majority of the state is composed of farmland defined by the 1785 grid. The crops emulate the topography of the field creating flowing patterns within the rigid grid. The grid does not account for the natural physical features of the land, but continues through them.

The center has the ability to serve beyond the rural community due to its proximity to tourist attractions. The site is located near several vacation destinations: Mahoney State Park, Platte River State Park, Louisville State Park, the Strategic Air

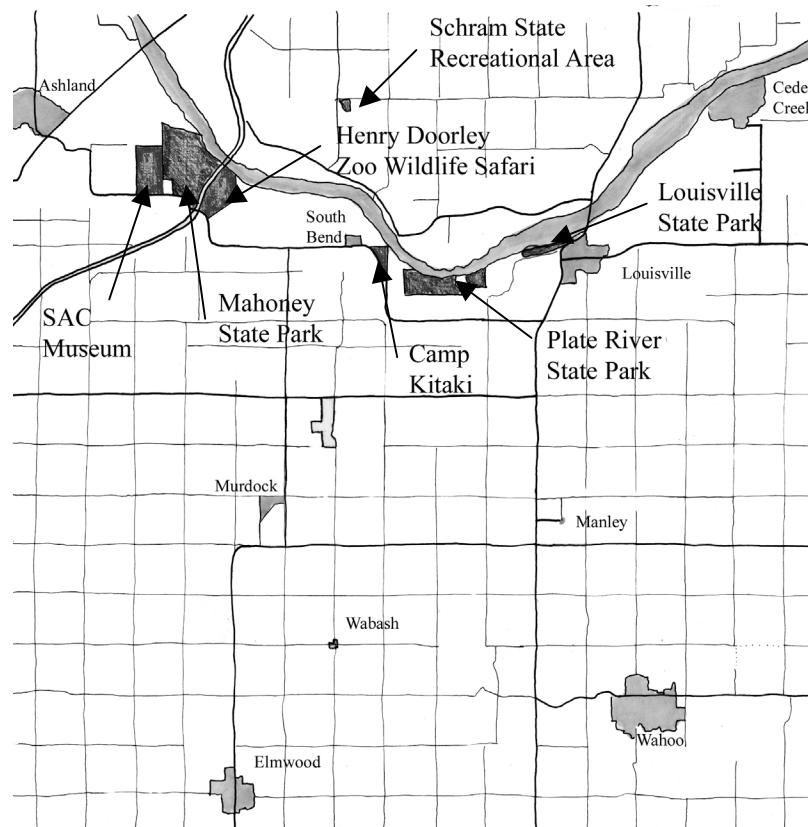


figure 9: site amenities

Command Museum, Henry Doorely Zoo Wildlife Safari, Schram State Recreational Area, and Camp Kitaki are all about ten minute drive of the art farm. Furthermore, Omaha and Lincoln are approximately an hour drive from the center, 48% of Nebraska's population is located in Lincoln and Omaha.

The site is defined by both natural and manmade boundaries. The farm is situated on the northeast corner of a two-mile section. Church Road binds the site on the north and a gravel road on the east. The west edge of the site is defined by the quarter mile-line and an abandoned railroad right of way. Within the manmade borders, natural features subdivide the site. Two branches of Fountain Creek meander through the site and converge before departing the site. A natural shelterbelt winds with the creek through the site while the farming patterns highlight the natural changes in topography as the terrain rises 100' from the creek through the railroad right of way and up the hill. The railroad right of way creates a swooping ridge. Since the abandonment of the rail line, natural habitat has taken hold creating a natural fence between the Stroy farm and the Rikli farm. The two branches of the creek and the field create an island within the site. This island is the homestead of the farm, while the fields reside across the creek. The Stroy home is at the top of the hill looking out over the landscape. The barns reference each other spatially as they work their way up the hill. As the farm has aged, it has gained new barns along the way. It is for this reason that a wide variety of styles and construction methods are encompassed in the out buildings, from wood pegs to steel frames. They are simple structures that create dramatic relationships.



## SITE ANALYSIS

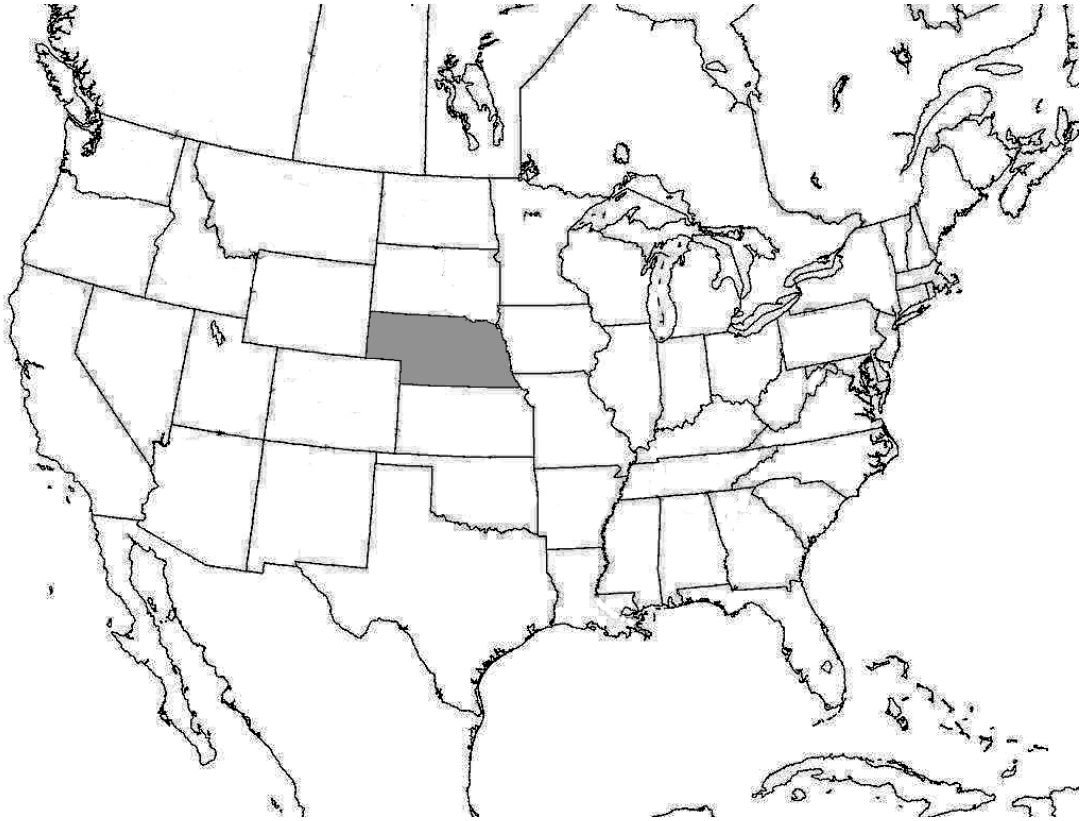


figure 10: **united states map:** Nebraska is centrally located within the United States.

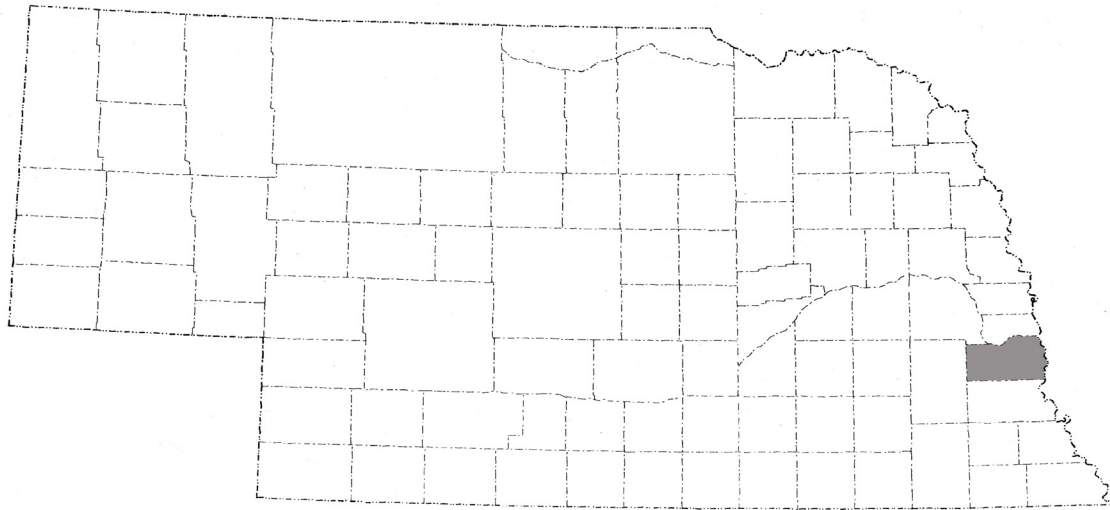


figure 11: **county map of nebraska:** This map indicates the location of the Cass County, the site of the Folk Art Fine Art Center, within Nebraska.

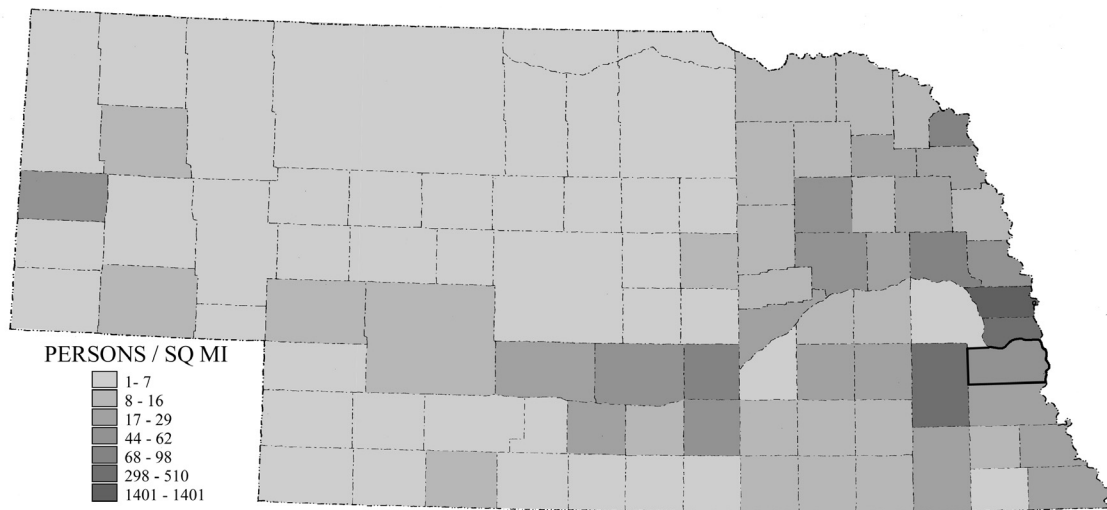


figure 12: **state density by county**: Nebraska is primarily a rural state. It is evident through this diagram of the state’s population that the majority of the people of Nebraska live in the Eastern portion of the state. It has a population of 1,711,263 and contains two metropolitan areas: Omaha and Lincoln, the state capital. Lincoln is located in Lancaster County and Omaha is located in Douglas and Sarpy County. These three counties account for 48.8% of the state’s population. (Cass County, the site of the Folk Art Fine Art Center, is indicated with a heavy outline.) Cass County has a population density of 17-29 people per square mile.

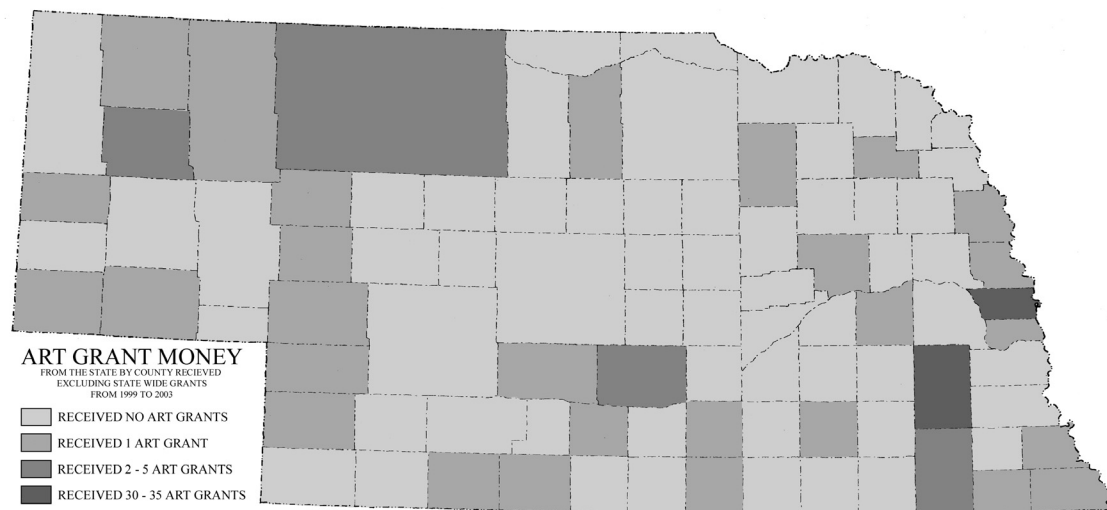


figure 13: **art grant distribution**: This diagram illustrates the distribution of art grants throughout the state by county. Cass County has not received an art grant from the State of Nebraska since 1999. However, there are four statewide art grants.

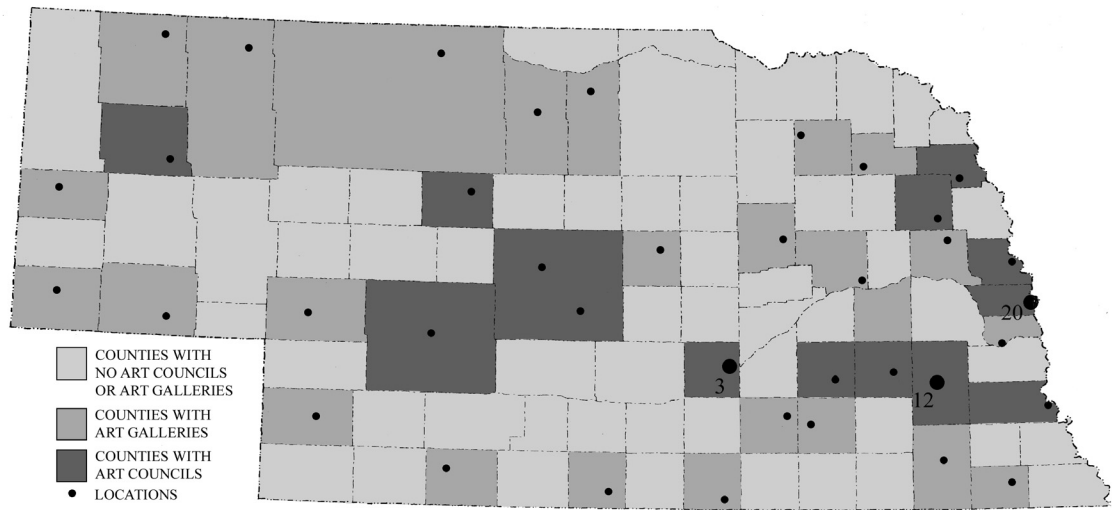


figure 14: **nebraska art galleries and art councils:** This map exhibits the counties with art councils, art galleries and their locations. As the map illustrates, Cass County does not have an art council or any art galleries.

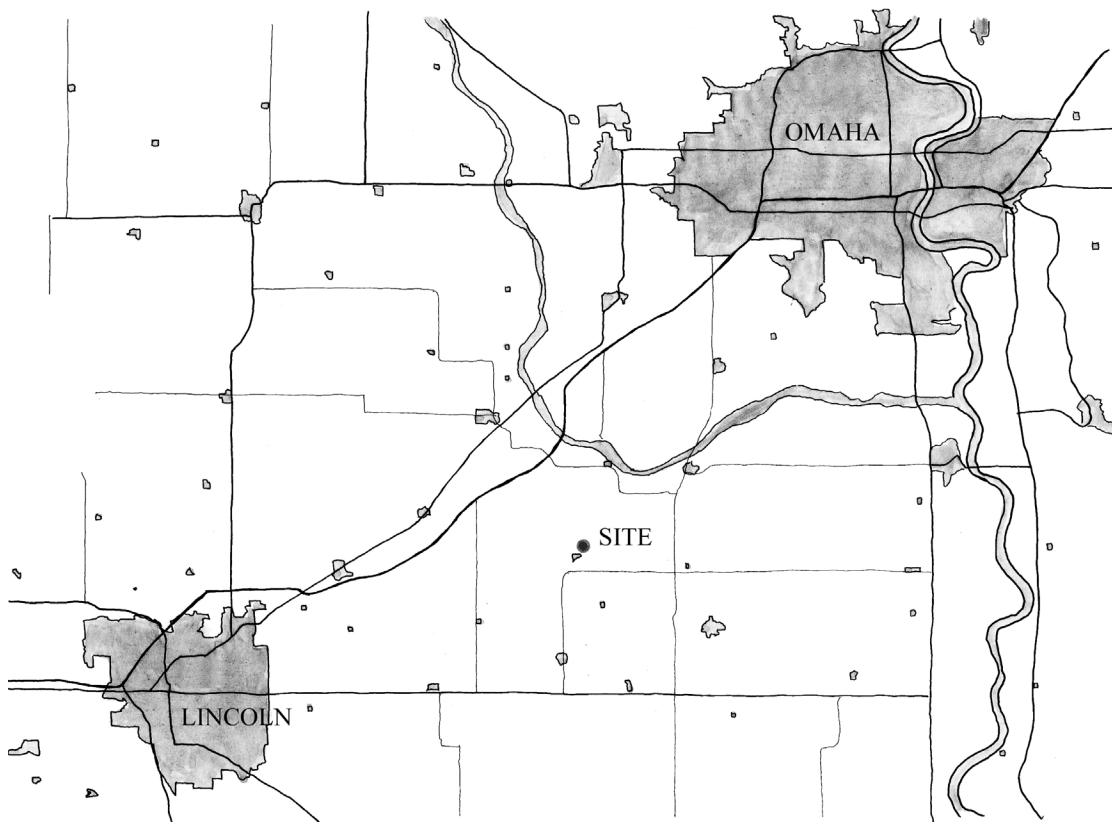


figure 15: **proximity map:** This map illustrates the site's location within the rural community and its adjacencies to Omaha and Lincoln. The roads on this map indicate highways and interstates.

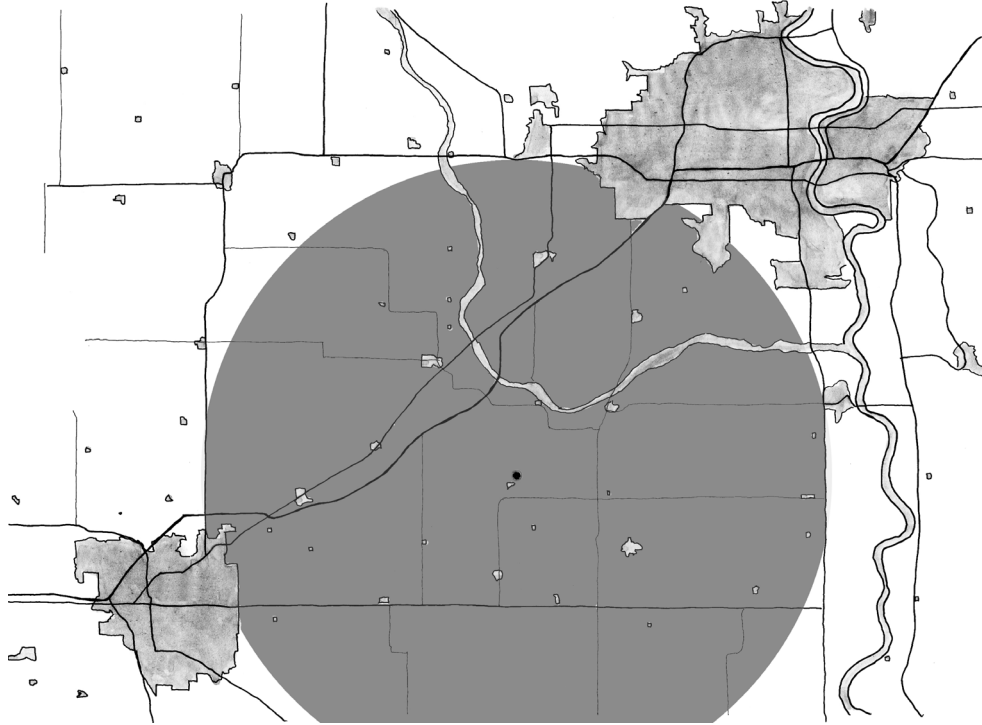


figure 16: **drive time:** This diagram depicts a half hour drive radius from the site, referencing the rural community the Fine Art Folk Art Center will serve.

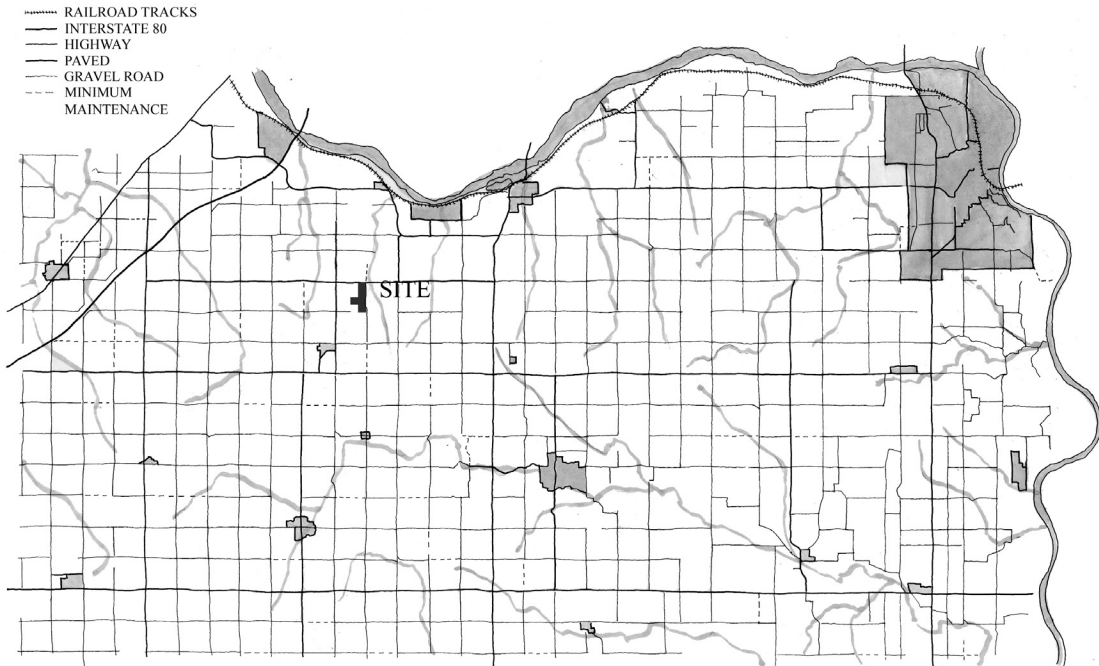


figure 17: **cass county transportation:** The lasting impression of the 1785 mile grid of the United States is exposed in this diagram of the transportation systems within Cass County. The majority of the roads within the county are gravel. The Folk Art Fine Art Center is accessed by Church Road to the north. Church Road is one of the few paved roads in the county.

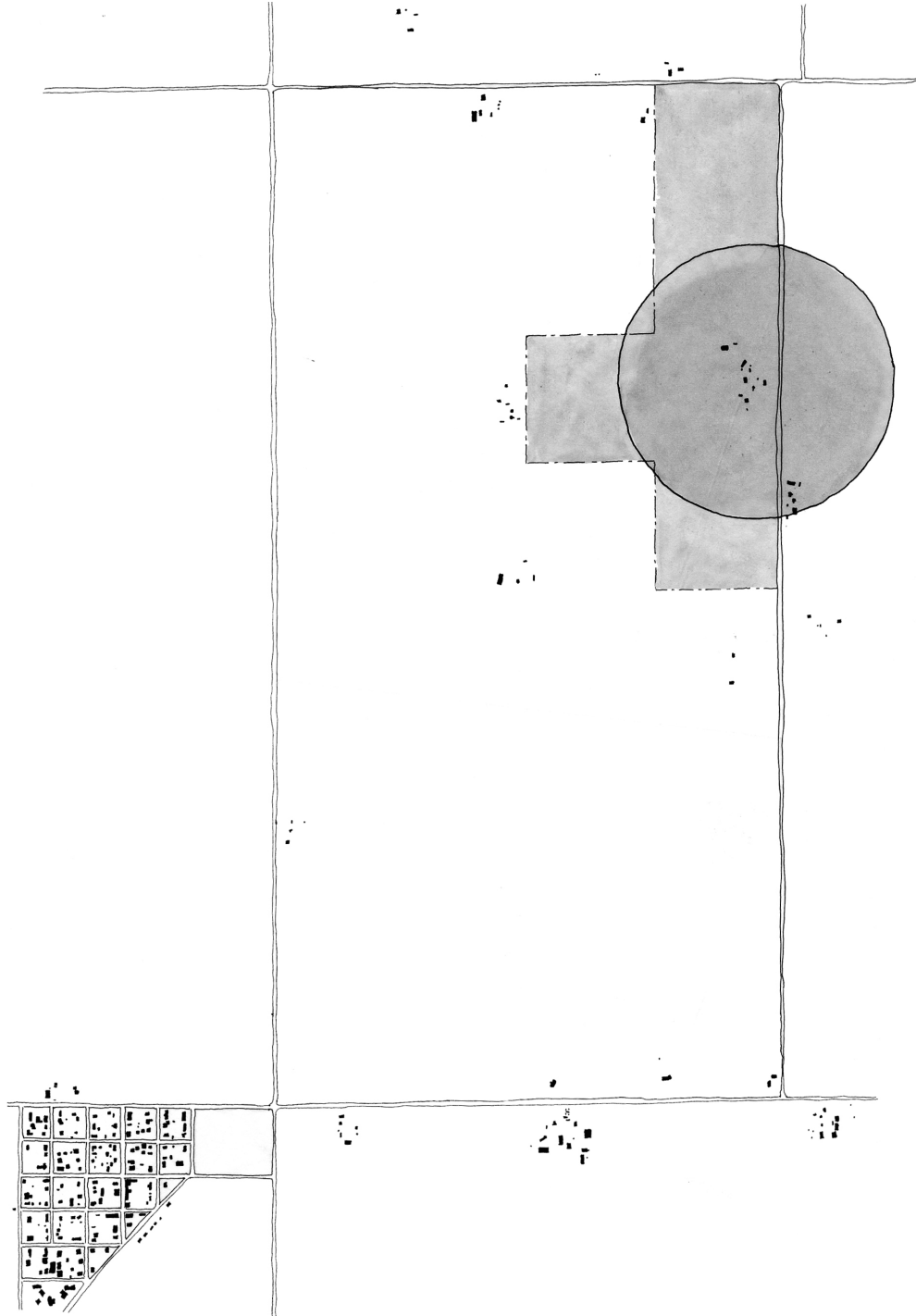


figure 18: **proximity map**: This diagram illustrates the property boundaries of the site, a five minute walking radius from the center of the outbuildings, and the site's relationship with Murdock, NE.

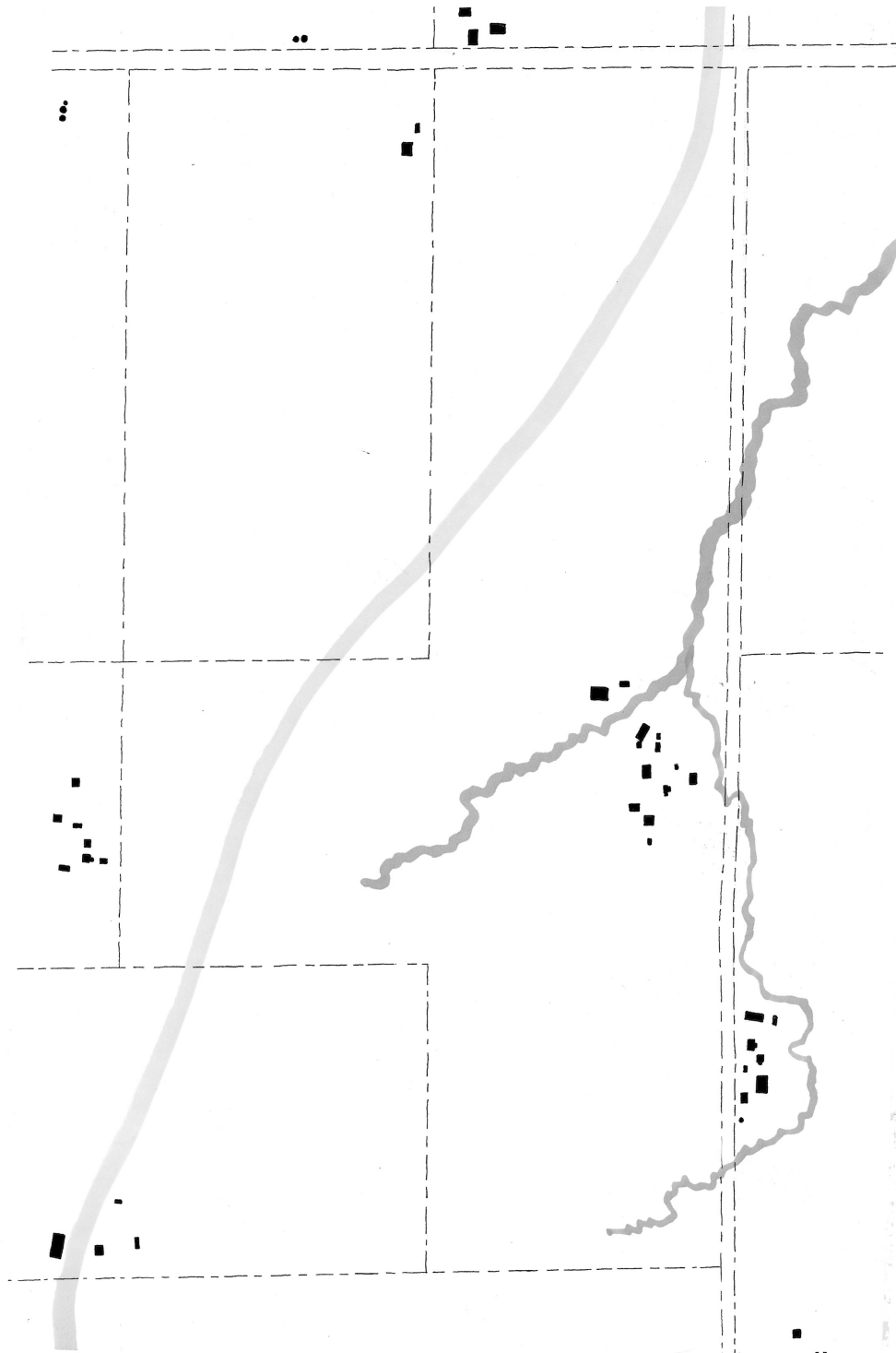


figure 19: **site figure ground**: The figure ground of the site has relatively no figure. It is important to understand the openness and the expanse of vistas found in the rural environment.

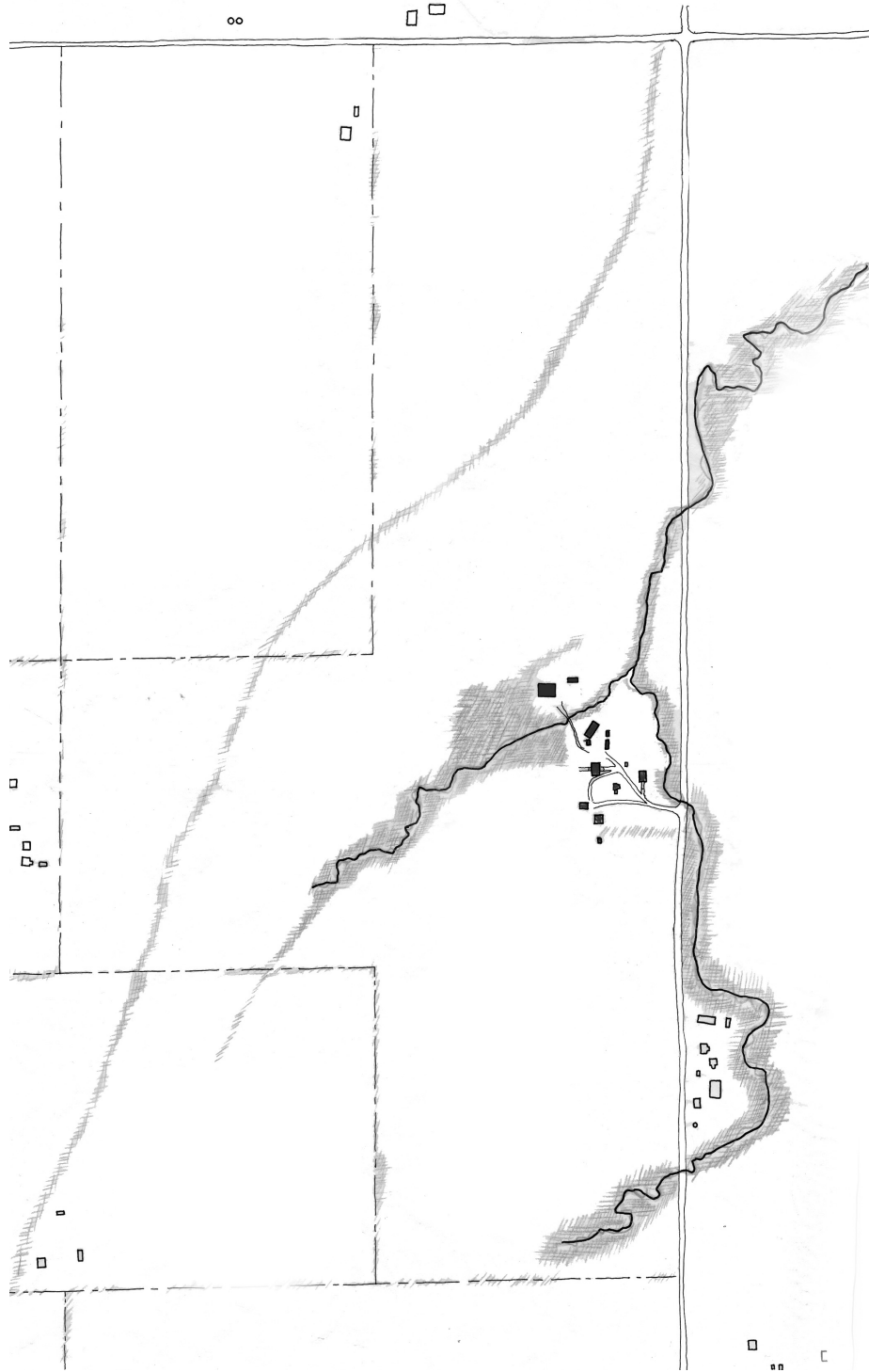


figure 20: **natural habitat:** The majority of rural Nebraska is composed of farmland. Interwoven into this farmland is a network of natural habitat. However, as center pivots become more prevalent in farming is this network of habitat is diminishing.

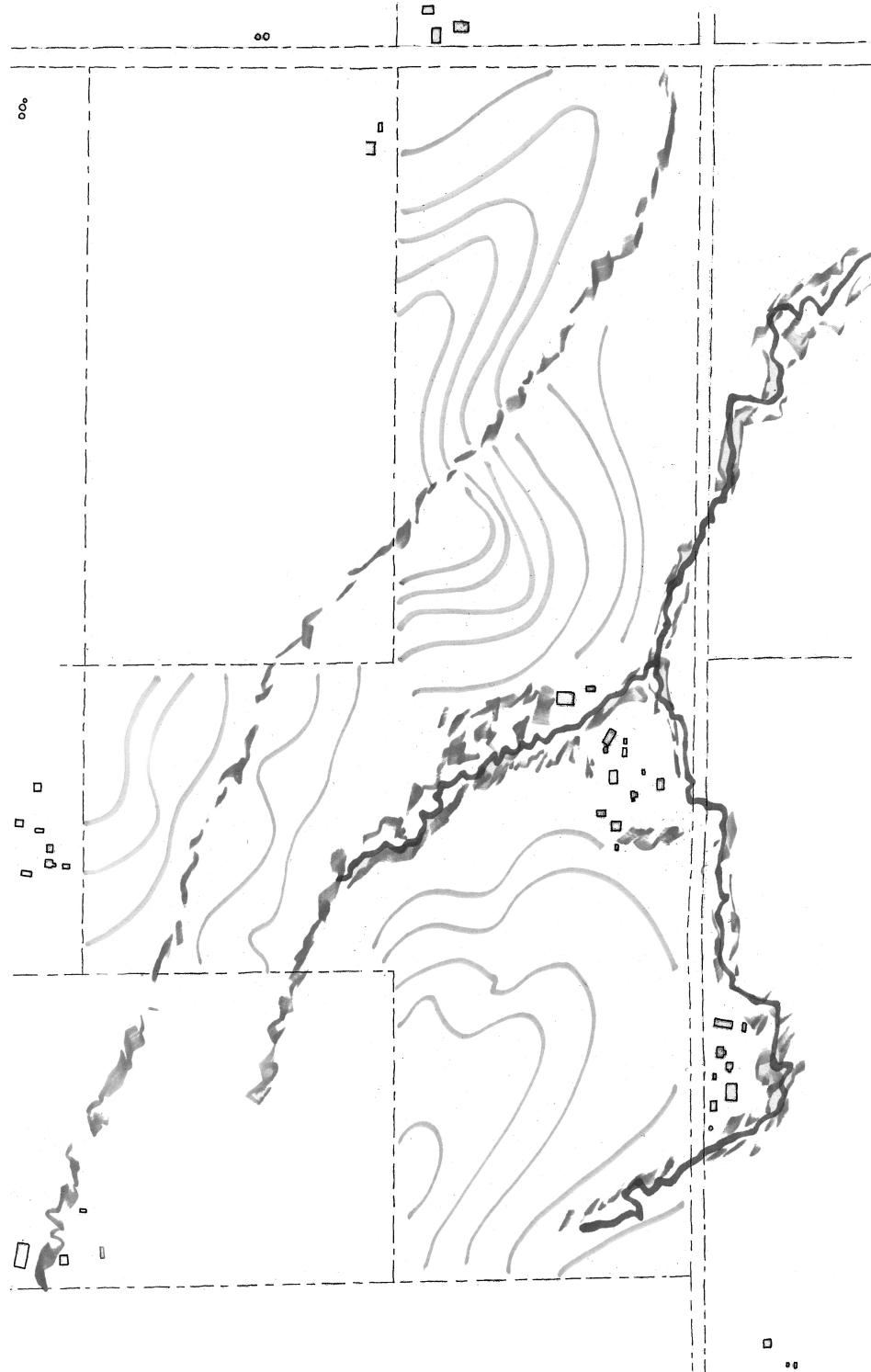


figure 21: **field patterns**: The site is divided by many different elements both natural and manmade. This drawing stylizes the rows of crops highlighting the changes in topography. The two branches of Fountain Creek and their convergence mark the homestead of the farm wedged between the creek's branches and foliage that trace the creek bottom.



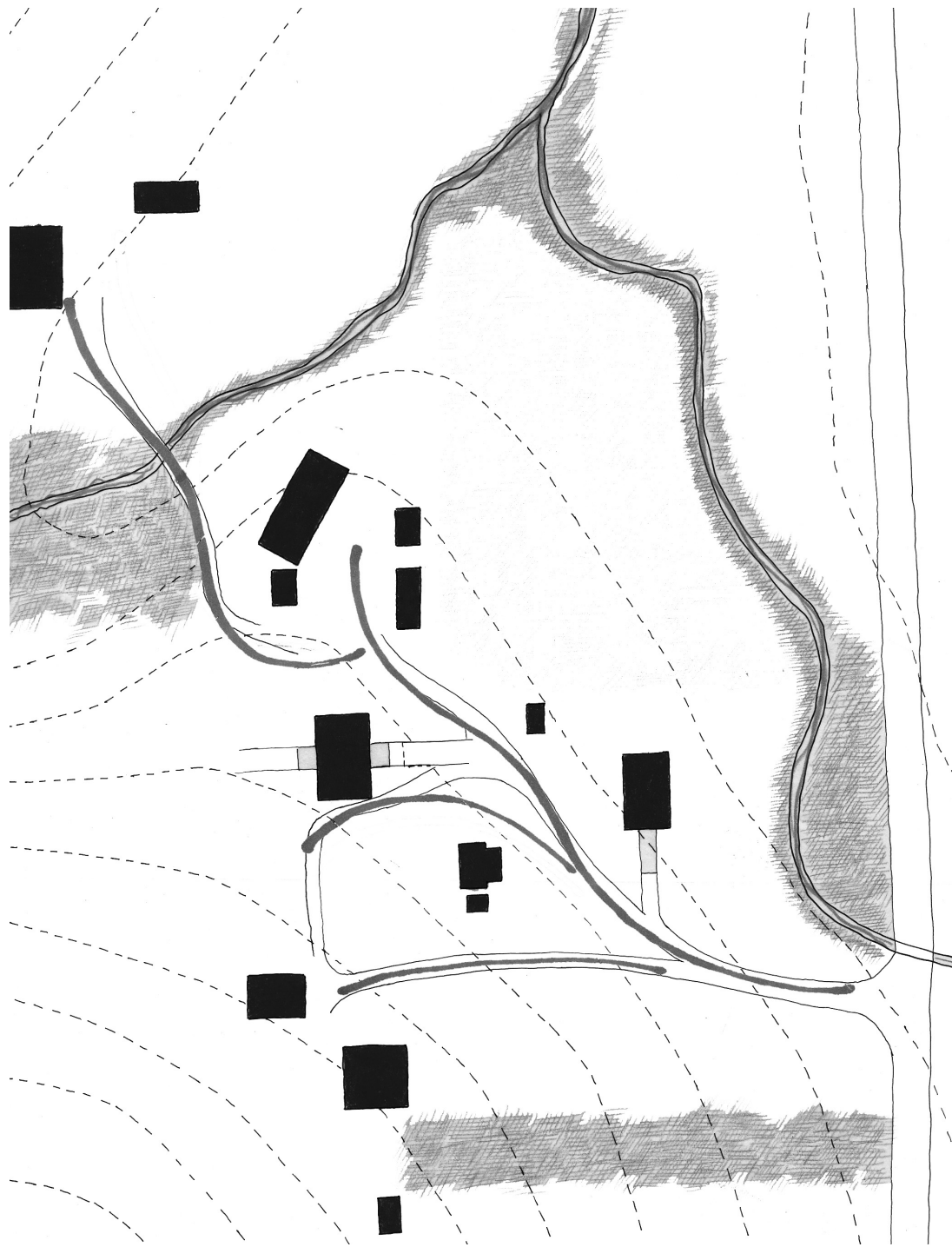


figure 22: **site walls**: This diagram interprets the existing shelterbelts, Fountain Creek and the gravel road to the east as walls within the site. Sweeping lines within the walls represents movement patterns within the site. The topography lines shown represent 5' contour intervals. Within the farm complex there is a grade change of 35' and within the farm as a whole there is a grade change of 100'. The existing farm outbuildings take advantage of the topography as they reference each other up the hill.

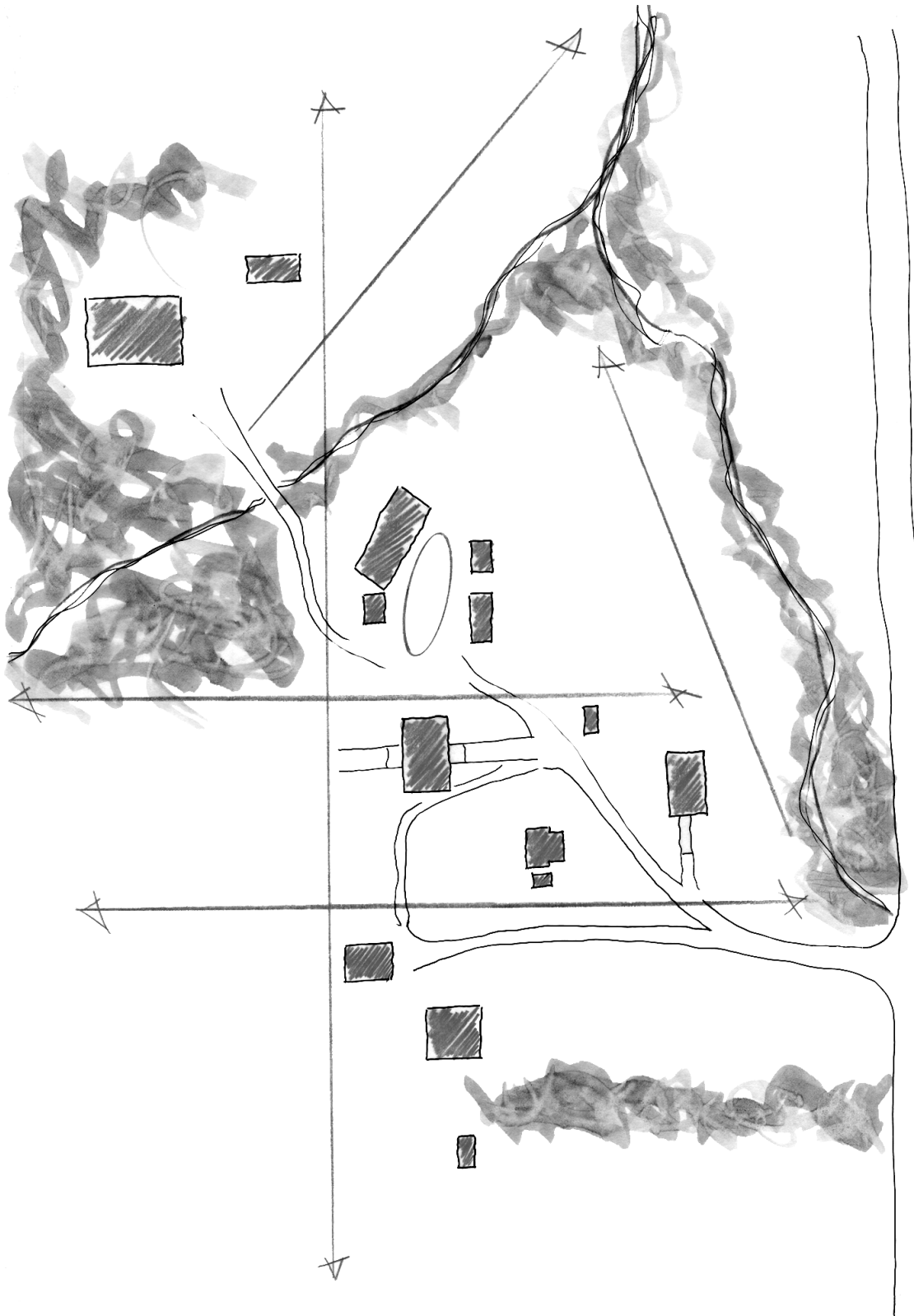


figure 23: **space and outbuildings:** The out buildings within the Stroy farm for the most part do not contain space, allowing one to see beyond.

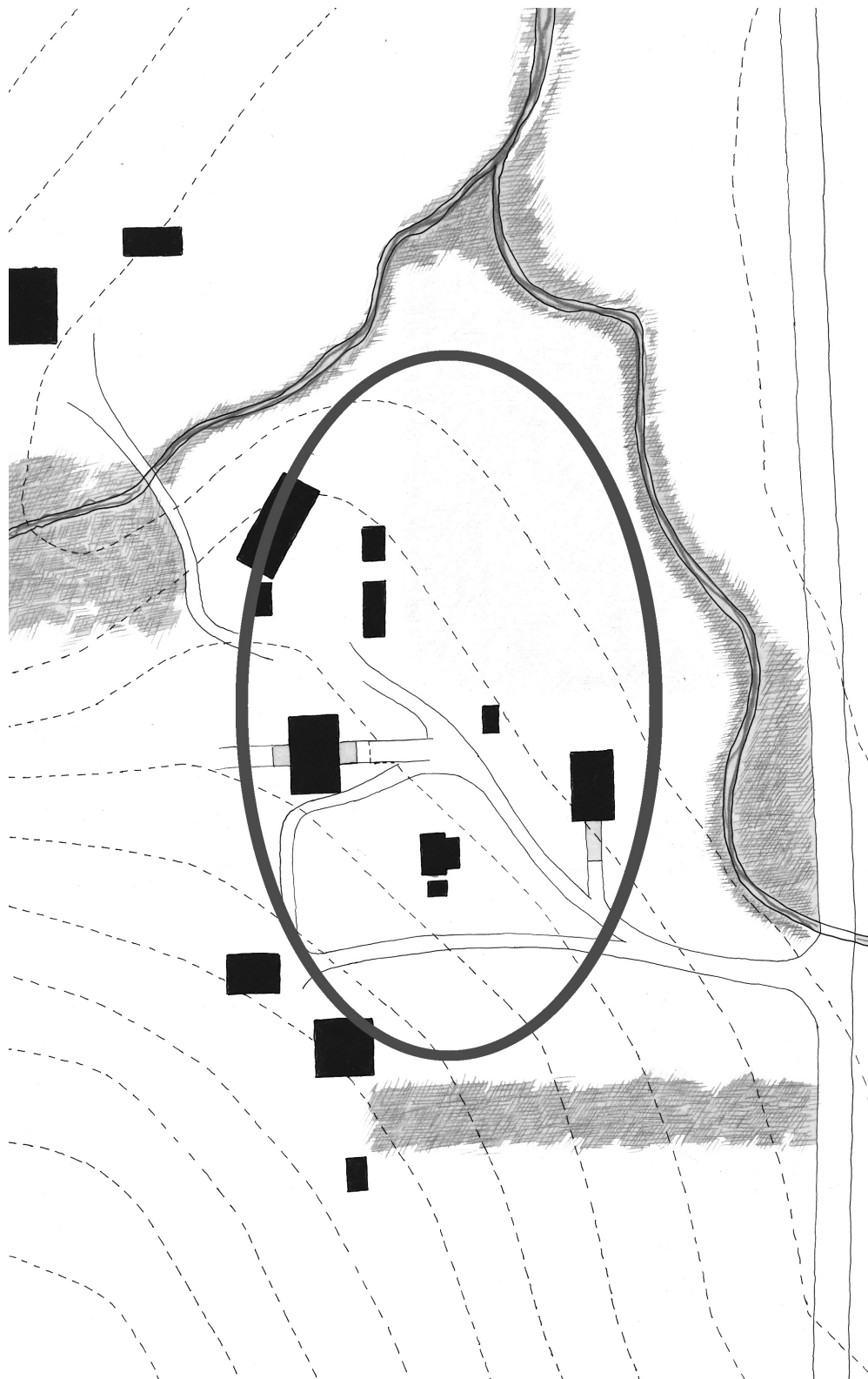


figure 24: **enclosure**: The farm complex has a feeling of enclosure generated by its natural boundaries. The north, south and east sides of the farm are bound by the trees. The west edge of the farm is sheltered by the rising topography.

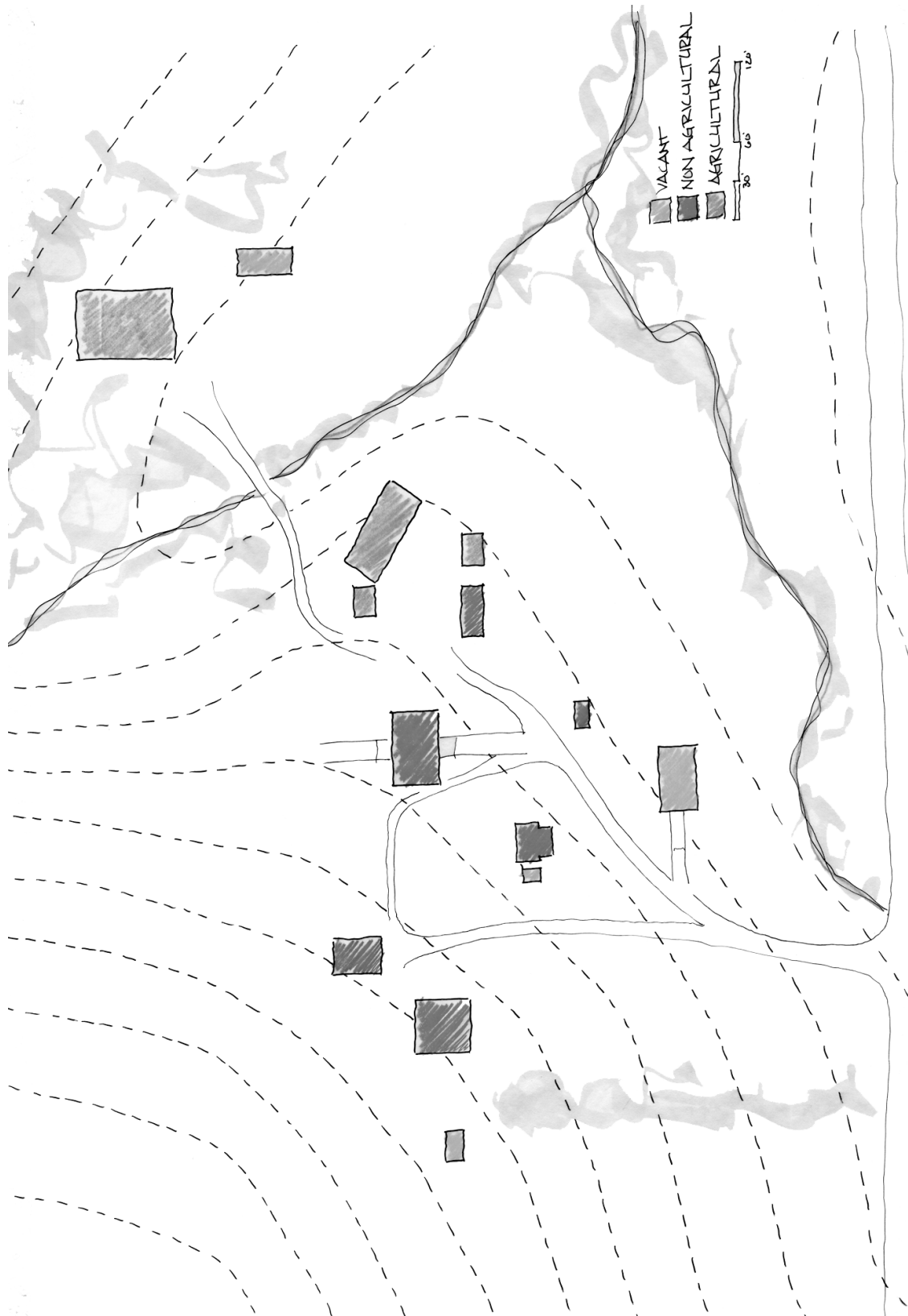


figure 25: **building usage:** The Story family has maintained many of the older barns on the site to preserve their family history.

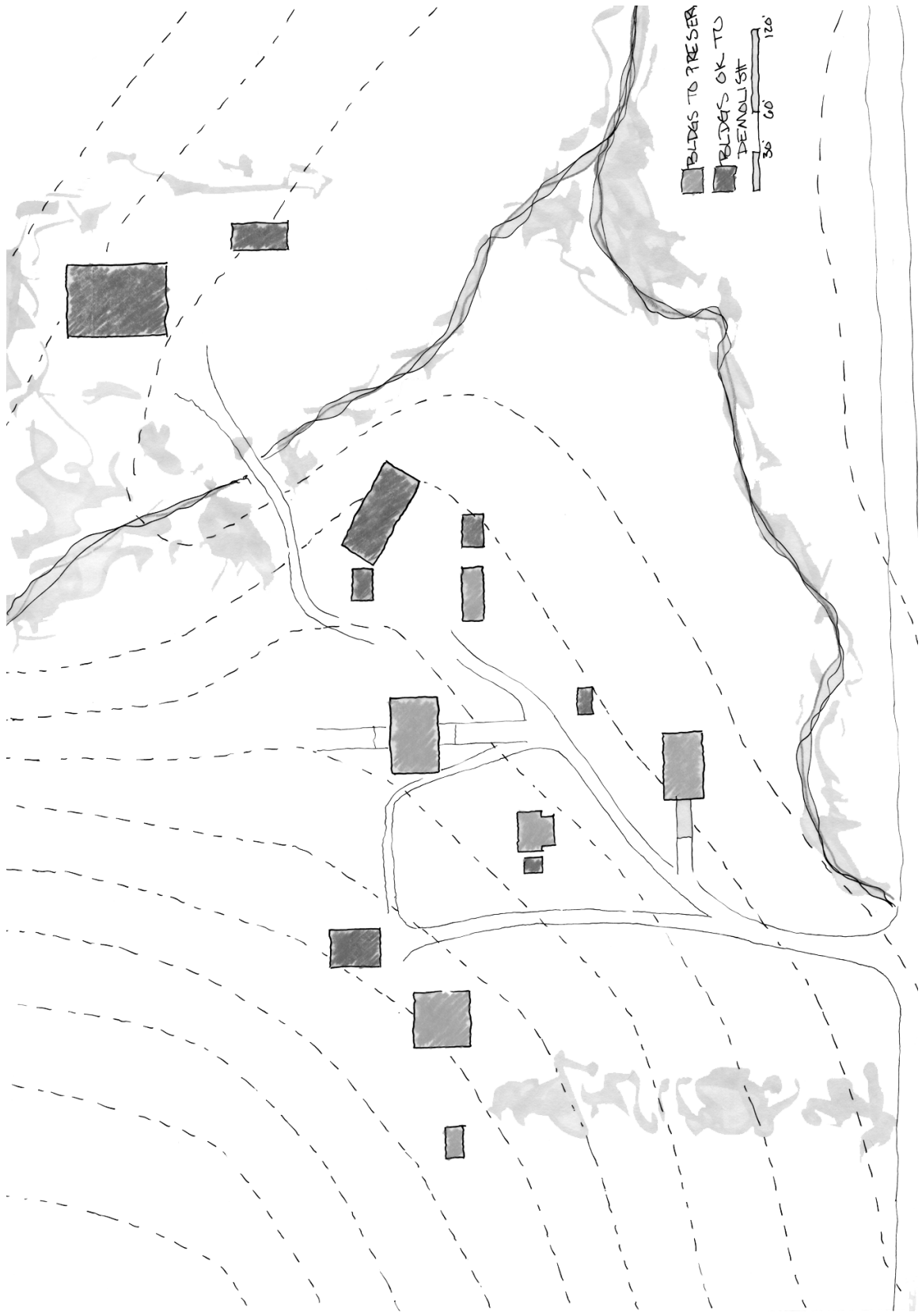


figure 26: **buildings worth preserving:** Not all of the barns on the farm have the same historic and aesthetic values.

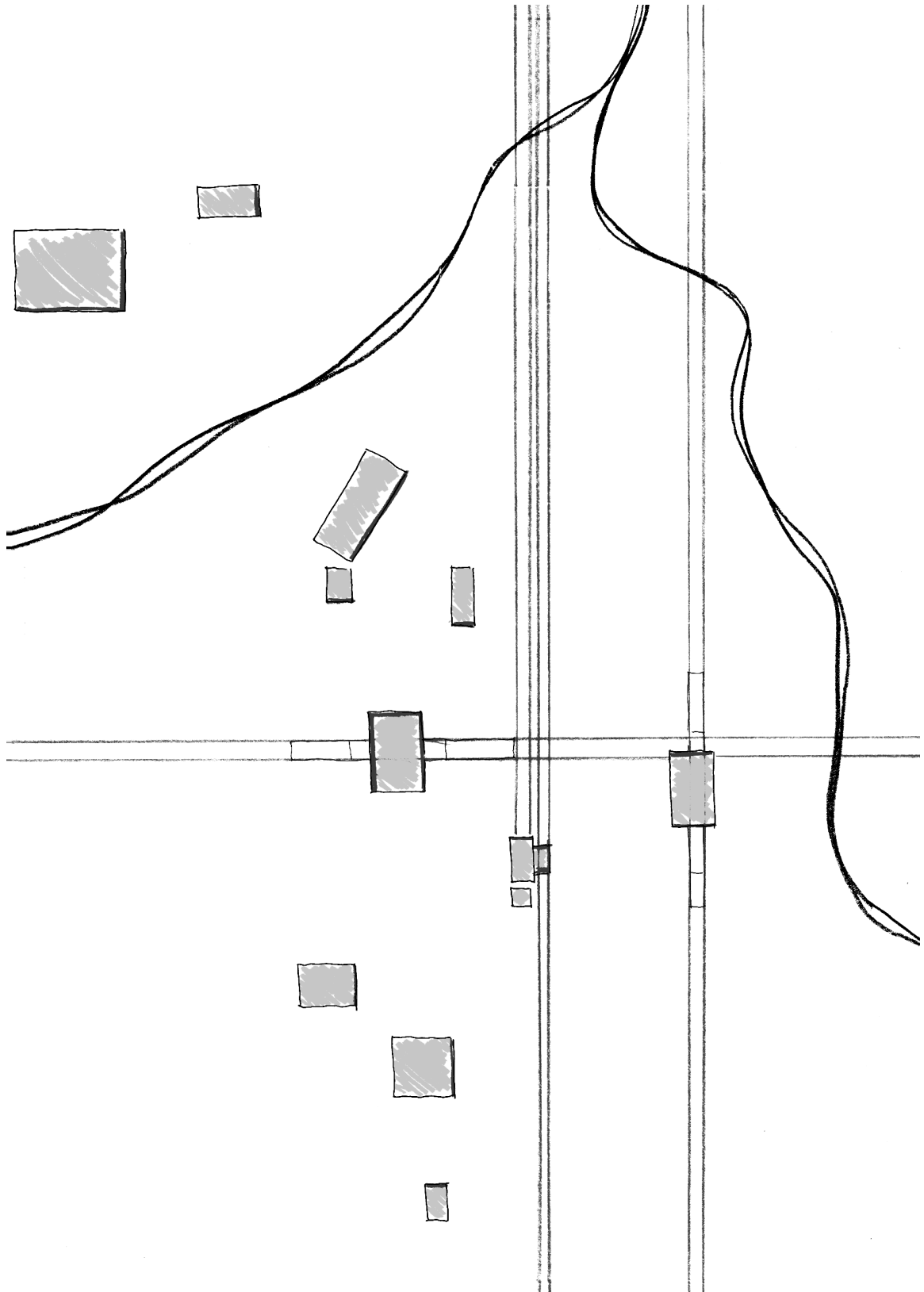


figure 27: **building frontage**: The movement within the site is dictated by the frontage and through passage of the existing barns.

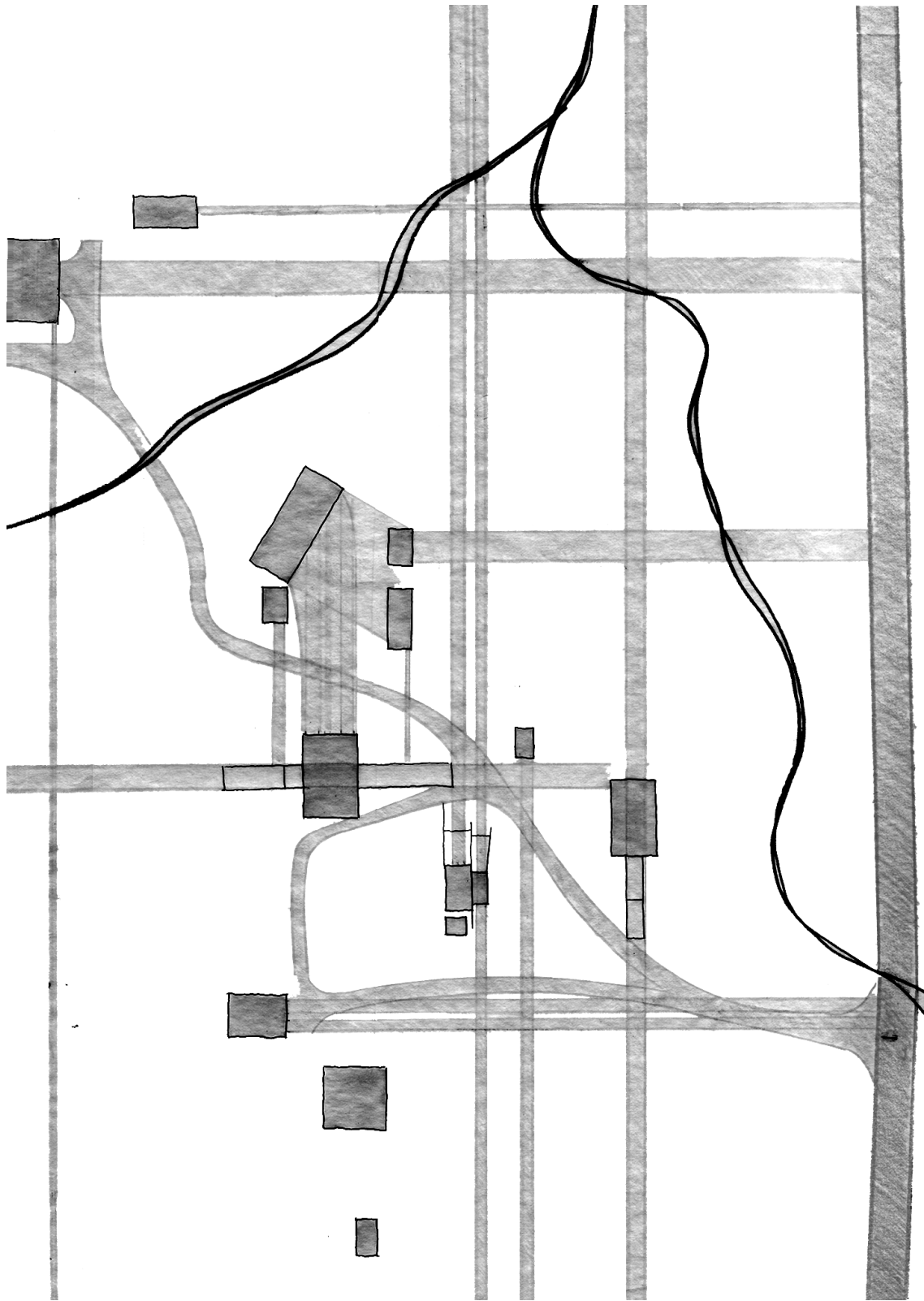


figure 28: **movement**: This diagram illustrates the current circulation of the farm and extends all of the barn entries into the landscape, highlighting the orthogonal relationship of the barns to each other in contrast to the fluid circulation system.

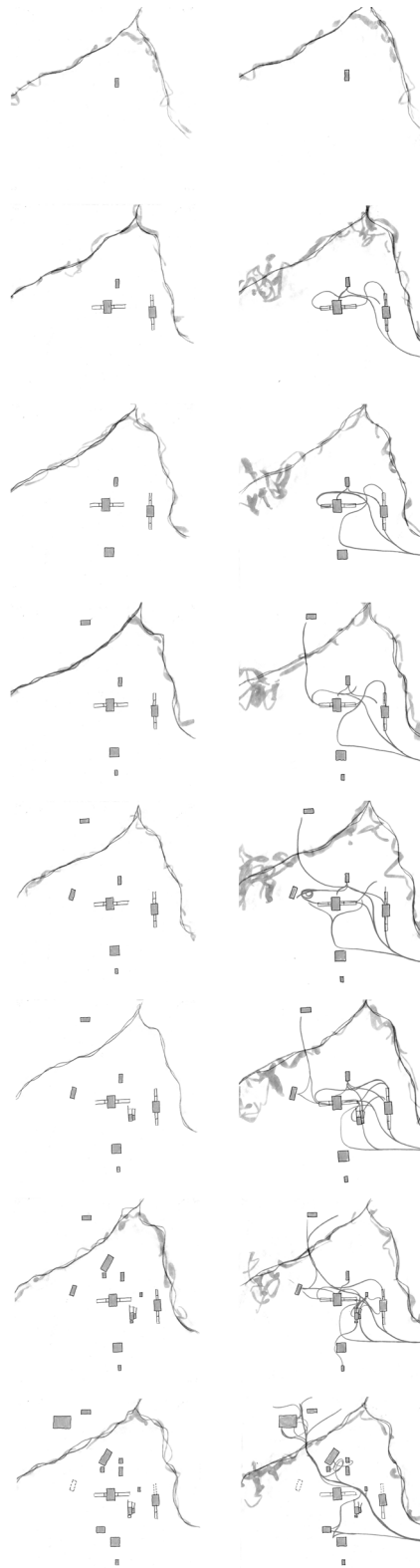


figure 29: **evolution of farm buildings and circulation:** This diagram illustrates the growth of the farm and its impact on the circulation within the farm.



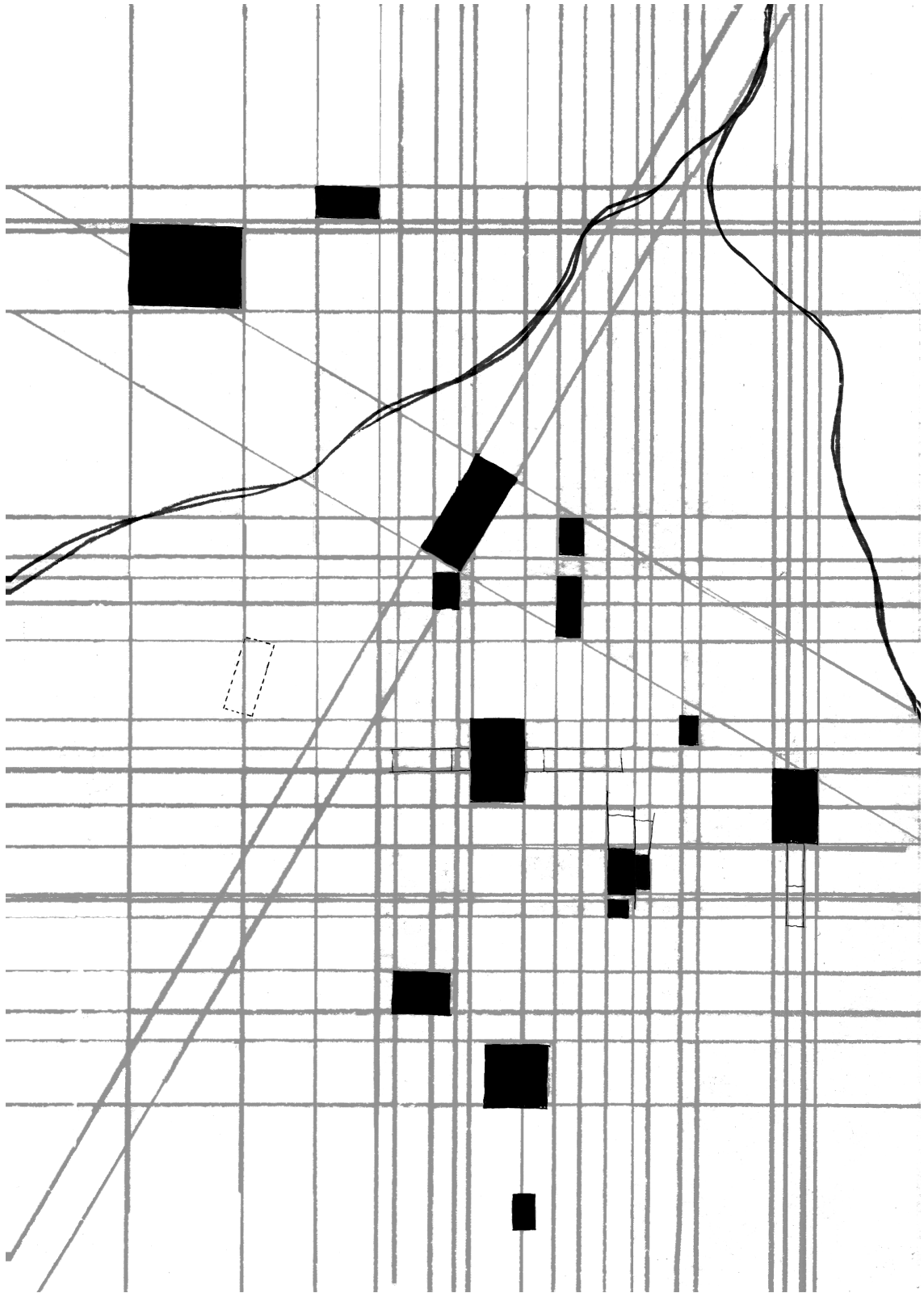


figure 30: **building grid**: Even though the growth of the barns and movement of the barns seems to be haphazard at first glance, the buildings create a grid within the site.



figure 31: **growth with the topography**: Many of older barns on the site work with the topography of the site, while the newer barns are larger and are located where the slope is minimal.

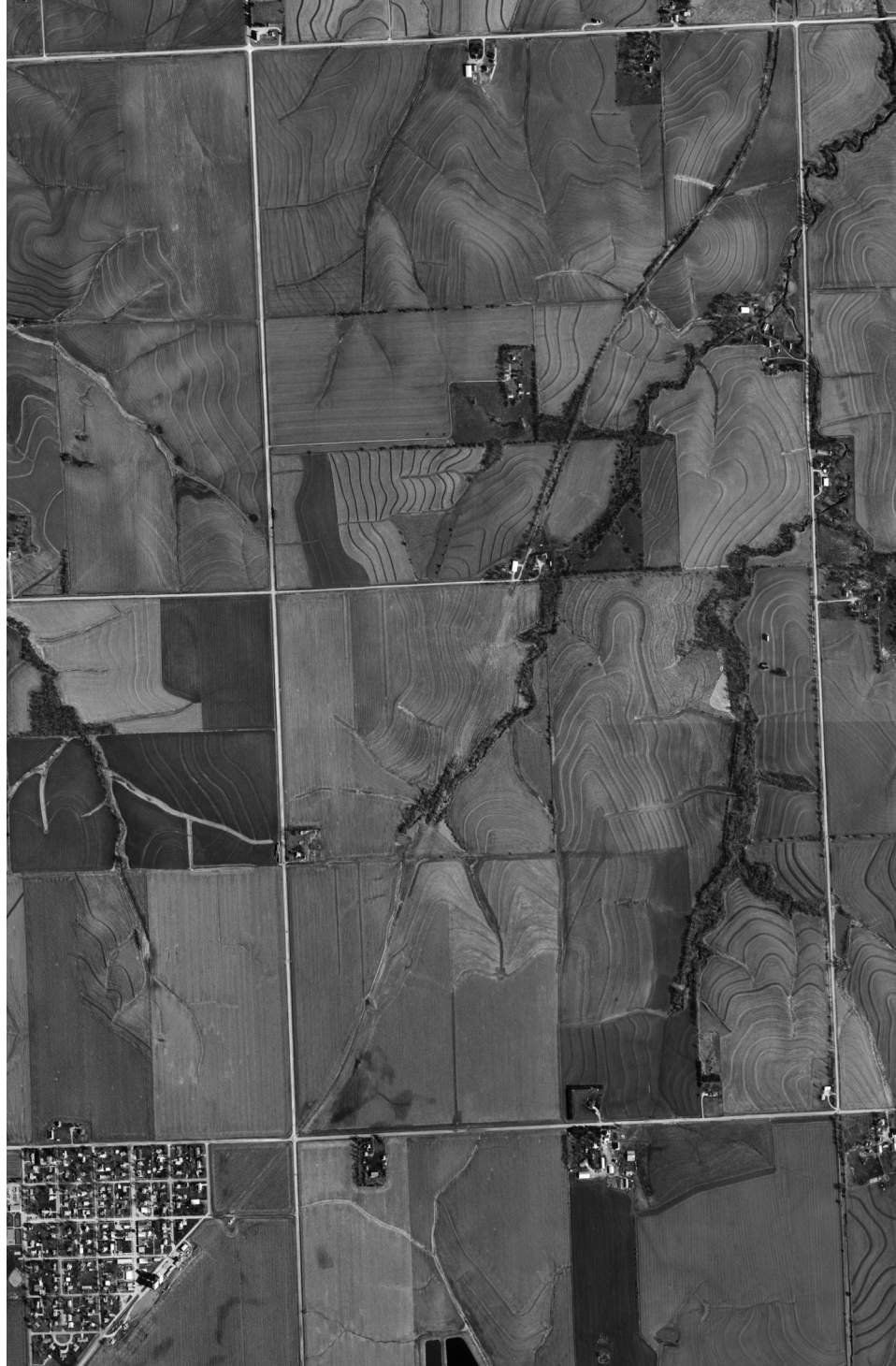


figure 32: **site aerial:** The farm is located on the northeast corner of the two-mile section northeast of Murdock. One can see the boundaries of the site due to the change in farming patters. Murdock is a small town established by the Chicago, Rock Island, and Pacific Railroad. The town consists of about 200 people and has few amenities to offer: a grain elevator, a post office and the Bull Dog Bar.



figure 33: **panorama from the north**: The Stroy farm is on the west side (right side) of the road. The tree line running along the far right of the picture is the abandoned Chicago, Rock Island, Pacific Railroad line connecting Omaha, NE and Denver, CO.



figure 34: **panorama view of farm from the east**: The Fountain Creek tree line can be seen in the foreground of the picture and the farmstead can be seen in the distance on the far left.



figure 35: **panorama view of farmstead from the east**: Several of the barns of the farm can be seen just beyond Fountain Creek on the left side of the photograph. The gravel road on the right looks north toward Church Road.



figure 36: **summer views from the road**



figure 37: **panorama of entry into the farm**: The outbuildings are along the north side (right side) of the driveway and the farmhouse is at the top of the hill.



figure 38: **panorama from the south**: The variety of barns can be seen as they respond to each other as they move around and up the hill.

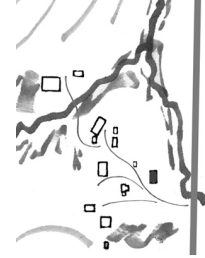


figure 39: **ramped barn:** This ramped barn is the first barn encountered upon entry to the farm. It serves as a figure piece for the outbuildings. The ramp is elegant as it moves from an earth bermed ramp and into a ramped bridged. The ramp currently is in need for repair and is unsafe to walk on or drive on. The exterior of the barn is constructed to let air freely move through, it is similar to a lattice. The barn is currently slated for demolition in the summer 2004.



figure 40: **stylized metal barn:** The second barn is a unique metal barn. It is composed of a pure forms in a stylized manner. The building has three different levels the basement level, an intermediate level and an upper level. The barn takes advantage of the topography of the site: the lower level of the barn is accessed from ground level on the north side of the building.

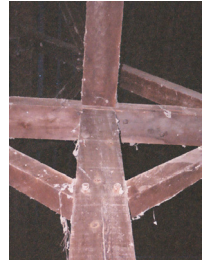


figure 41: **big barn**: The large white barn within the center of the outbuilding is the third major outbuilding on the site. The barn is constructed with moderately sized wood timbers and wooden pegs. This building also employs the use of ramps and the topography of the site. The building has two ramps on the west and east sides of the building, which allow for farm equipment to move through the building. The lower level of the barn is accessed from grade on the north side of the building. Currently the barn is not used for farming, but for storing an old boat.



figure 42: **original barn**: Within the center of the old farm is one of the original barns of the farm, built in 1887. Now, the barn is used to store firewood. Old tree branches create the angled racks. The exterior is composed of a variety of different sized planks. Each side of the building has a series of small metal rectangles attached to the exterior of the building covering holes formed by time.



figure 43: **small barn**: This small barn is located in the center of all of the historic barns. It lacks the appeal the other barns possess.



figure 44: **current farm buildings**: Deep within the farm, these two outbuildings serve as the first buildings to be used for farming today, storage of farm equipment. These two outbuildings are the only outbuildings that do not directly respond to the existing buildings for placement within the site. However, they do respond to the site by following the topography; therefore enclosing space, which the other building on the farm do not do.





figure 45: **quonset building**: The largest building on site is the quonset building across Fountain Creek, on the north west corner, of the building complex. This metal building is the newest and largest building on farm. The building is built with a steel structure and faced with 3' metal sheets. This quonset contains most of the farm equipment used for modern farming.



figure 46: **hog pen**: The old hog pen is the northern most building of the farm complex and is the farthest from the farmhouse. The building is low to the ground and is constructed of large bricks.

---

<sup>24</sup> Nebraska State Historical Society. *U.S. Government Land Laws in Nebraska, 1854-1904*. [http://www.nebraskahistory.org/lib-arch/services/reference/la\\_pubs?landlaw7.htm](http://www.nebraskahistory.org/lib-arch/services/reference/la_pubs?landlaw7.htm), last updated 29 June 1998, accessed 26 February 2004.

<sup>25</sup> *History*, Cass County, <http://www.cassne.org/history.html>, accessed 8 May 2004.

<sup>26</sup> *Cass County History*, <http://www.visitcasscounty.com>, accessed 8 May 2004.

<sup>27</sup> Ibid

<sup>28</sup> Maxine E. Cline. *Murdock—Cass County*.

[http://www.casde.unl.edu/history/search\\_frame.html](http://www.casde.unl.edu/history/search_frame.html), accessed 26 February 2004.

<sup>29</sup> Ibid

PROGRAM



figure 47: art farm<sup>27</sup>

## DESIGN GOALS

*The preliminary design goal of the Folk Art Fine Art Center is to celebrate the culture of arts as well as the culture of the farm. Its goal is to bring the arts to the rural community. The art center will be an addition to the Stroy farm. The farm and the center should complement each other.*

*A second goal is that the new construction continue the tradition of existing buildings by creating a project which works as part of a whole, yet retains its own unique features. The center will be composed of a combination of new construction and the adaptive reuse of a variety of existing barns located on the farm. The adaptive reuse should highlight the unique character of each of the structures.*

*A third goal is that the rural arts center expose urban tourists to Nebraska's farm heritage in addition to fine and folk art. The center's placement within the rural fabric will give the rural community access to art within their natural environment. The center will be able to reach beyond the local rural community by taking advantage of its proximity to Mahoney State Park, Platte River State Park, the SAC Museum and the Henry Doorley Zoo Wildlife Safari by attracting visitors from these established institutions.*

*Finally, it is the goal of the center to work with the natural environment. The buildings should be designed to meet a silver rating under the Leadership in Energy and*

*Environmental Design's (LEED) guidelines.*

## DESIGN CHALLENGES

Balance is the primary design challenge of the Folk Art Fine Art Center. The center will have to balance a working farm with an arts center. It will have to preserve the cultural heritage of rural Nebraska; even though, an arts center is not inherently related to farm culture.

*The degree and nature in which these two separate functions overlap will be important.* The farm has to be able to continue to be a successful working farm while adding multiple layers of activity to the site. The intent of the center is to bring the arts to the rural community and celebrate the culture of the farm. At the same time, the safety of the visitors will require some degree of separation between the center and the farm. The visitors of the center should not perceive this division. The farm and the center should feel as though they are part of one another.

*A related challenge is the balance between the public and private aspects of the center and farm.* The process of design and the physical creation of art are exhibits of the center. The art studios therefore become public spaces. However, the studio will belong to an individual artist or artists and the visitors of the center will be welcomed guests in the various studios. The relationship between the private housing of the artist and the center will be another public-versus-private challenge within the site.

*An additional challenge is the incorporation of different forms of art within the center.* It is the aim of the Cultural Arts Center to illustrate the importance of both fine art and folk art to society. The center should illustrate that folk art is not a lesser form of art than fine art. The two different forms of art should coexist within the center.

## FOLK ART FINE ART CENTER PROGRAM

<b>main gallery</b>	The exhibition gallery should have ample natural light as well as flexible artificial light. The design of the room should be able to display painting, sculpture, photography, installations, and works on paper. The room should be located close to the core of the art center and have the ability to be closed off after hours.	6,000 sqft
<b>exterior gallery</b>	The exterior gallery should be incorporated throughout the natural landscape of the farm. Displaying elements of fine art, folk art and the farm itself.	
<b>permanent collection storage</b>	A large well-lit space designed to securely store paintings, sculptures, and installations. The spaces should have racks designed to store two-dimensional works. The space should also have a storage area for photo paper, film, lighting and audio equipment that is provided to the artist in residence. This space should be out of the way, but in close proximity to the main gallery.	3,500 sqft
<b>administrative offices</b>	The offices should be designed for three office employees. The office should have a designated area for multiple computers, printers, modems, fax and copy machines.	1,300 sqft
<b>gallery shop</b>	The gallery shop will serve as a source of income for the center. It will be a bookstore, an art supply store, as well as selling some of the artwork created at the center. The gallery shop will store its supplies in the permanent collection storage; therefore there should be an accessible relationship between the two.	1,500 sqft
<b>research library</b>	The library should serve the artists in residence and the general public. It should be able to accommodate a slide collection, video collection and a book collection of 1,200 volumes.	1,200 sqft
<b>lecture hall</b>	The lecture hall should seat up to 200 people. The room should be equipped for multi-media presentations.	2,200 sqft
<b>classrooms</b>	The two classrooms should be in close proximity to the lecture hall, offices and library. One classroom should be able to double as a conference room for the offices.	2 @ 120 sqft 240 sqft

<b>art studios</b>	4 @ 1,000 sqft	4,000 sqft
	The studios should be spacious with ample natural light. They should be flexible spaces able to adapt to the design requirements from painting to pottery.	
<b>installation / artist work space</b>		2,000 sqft
	Artist in residence can use this space to fabricate larger pieces or as an installation gallery.	
<b>kiln room</b>		800 sqft
	The kiln room should be designed for two high fire kilns and two electric kilns. Proximity to a studio space should be considered.	
<b>woodshop</b>		400 sqft
	The woodshop should be in close proximity to the studios or should be incorporated into a studio.	
<b>dark room</b>		100 sqft
	The dark room should be incorporated into one of the design studios. It needs to be able to be completely shut out all forms of light.	
<b>exterior sculpture court</b>		600 sqft
	The sculpture court should be adjacent to the sculpture studio, allowing for the studio to expand into the exterior spaces.	
<b>artist residences</b>	4 @ 1,000 sqft	4,000 sqft
	Four living units will house the artist in residents. Each residence should have a full bath, one bedroom, kitchen and living space. One residence should have two bedrooms to allow for a family to stay at the center. The residences are a private realm within the arts center, for this reason the residencies should be separated form the public aspects of the center. However, there should be a relationship between the studios and the housing components.	
<b>total interior</b>		23,740 sqft

<b>farm program barns</b>	The current farm utilizes 6,700 sqft of barn space for the purpose of farming. This is accomplished in three different outbuildings. The art center must maintain the current square footage of the barns by keeping the current barns for farming or by building new barns to replace the ones the art center may consume.	6,700 sqft
<b>cultivated land</b>	A minimum of 140 acres of existing farmland must continue to be farmed.	140 acres
<b>farmland preserve</b>	The farmland preserve is to ensure that the farming continues around the site. It is meant to prevent the development of satellite communities of Omaha and Lincoln from encroaching the site.	6,400 acres (10 sqmi)

---

<sup>27</sup> “Art Farm,” Nebraska Development News,  
<http://pio.neded.org/Newsletters/2002/februaary/art.htm>, accessed 20 February 2004.



## PRECEDENT STUDIES



figure 48: bemis<sup>28</sup>

## ADAPTIVE REUSE OF BARNs AND LEVELS OF INTERVENTION

Buildings grow and change as they age. Many buildings lose their effectiveness as society and technologies change. Adaptive reuse is one way of revitalizing a building. The practice of adaptive reuse alters the functions of the buildings. The degree of alteration can range from very minimal to very severe. There are many different degrees and types of adaptive reuse projects. This is a study of the adaptive reuse of barns and the varying levels of intervention used for their transformation of uses. Four barns have been chosen for this study two; institutional uses and two residential uses.



figure 49: **langston hughes library**<sup>29</sup>

The first adaptive reuse case study of barns is the Lanston Hughes Library designed by Maya Lin and Margaret Butler of Martella Associates of Knoxville. The original 19<sup>th</sup> Century barn finds its home in Clinton, Tennessee. The barn once was owned by Alex Haley, author of *Roots*, and is now owned by the Children's Defense Fund. The Children's Defense Fund commissioned Maya Lin to design a library to honor Langston Hughes, a poet laureate of the Harlem Renaissance. The unusual character of the cantilever barn inspired Lin to utilize the barn for the library. The cantilever description derives from the horizontal beams of the upper loft extension past the walls of the lower portion housing animal pens. This cantilever barn was typical of 19<sup>th</sup> Century

barns in East Tennessee. The barn that once housed animals became the home of 4,000 volumes containing some of the best examples of history and literature by African Americans.<sup>30</sup>

The transition from barn to library maintained the exterior character of the barn to some degree, but dramatically changed the interior character of the building. The basic geometric form of the exterior was maintained. The worn siding and rough logs were disassembled and reconstructed around a new iron frame. Glass is responsible for most the changes made to the exterior of the building. The loft's gable end is opened to a view of a nearby pond by a large window. Large skylights have been installed in the new standing-seam metal roof. The ground-level pens have been transformed by the use of glass between the timbers, which create the lower level. The use of light has dramatically altered the interior of the building. The interior is comprised of maple floors and particleboard panel for the walls and ceilings.<sup>31</sup>



figure 50: **interior langston hughes library**<sup>32</sup>

The life of the cantilevered barn has changed along with the building. But, has the integrity of the building been lost or saved? The structural system, interior, use and feel all have been changed. The exterior wood to some degree was just salvaged and used to construct a new building. The dramatic change of use within the building is responsible for its new character, from dirty to pristine. Yet, using the barn of Alex Haley as a library specializing in African American literature seems fitting. Even if the

building use did seem odd, the building has found a new life. The building has become a combination of the past and the present—a new building.



figure 51: **wycoller county park**<sup>33</sup>

Another institutional adaptive reuse of a historic barn is the exhibition centre in Wycoller Country Park, in Lancashire, designed by Julian Hakes of Hakes Associates. The exhibition centre was created out of the 16<sup>th</sup> Century grade II Aisled Barn. The barn served as shelter for peasants as they threshed their crops. The barn now holds school plays installations, art shows and as a place to demonstrate wood carving.

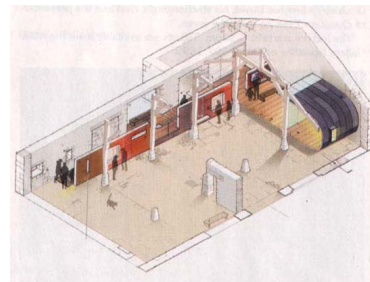
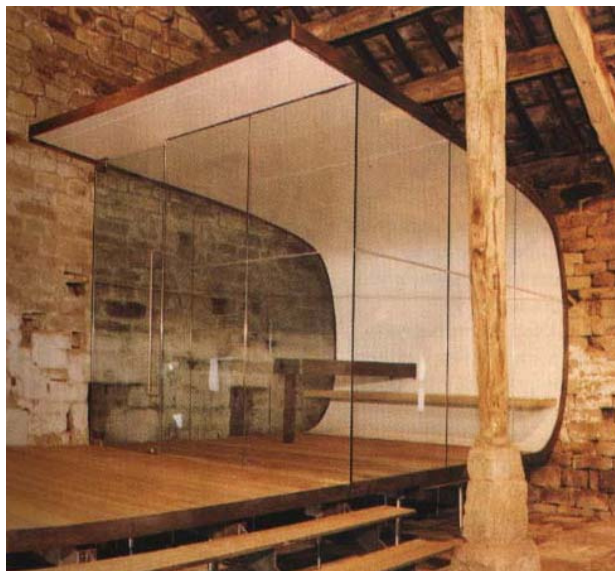


figure 52: **interior wycoller county park**<sup>34</sup>

The alterations to the building are simple. Along the south end of the barn, a stage wraps onto itself forming a kiosk. The kiosk serves as a place for hikers to warm

up. The stage has been raised from the floor on thin steel stilts. The structure is constructed of light wood and slim sheets corten steel is used where the curve begins to take shape. Glass has been used to form the remaining walls of the kiosk. Exhibition space is found along the east wall consisting of a long timber ramp and wall cabinets. Corten steel along the wall is punctured with several illuminated squares where art and artifacts can be displayed. The squares also call attention to historical markings on the original walls of the barn.<sup>35</sup>

Although the use of the building has changed, minimal changes have occurred to the building itself. Both of the installations are reversible and pay special attention to the historic nature of the structure. The building has maintained its prior identity and integrity while gaining new uses. Although both the Langston Hughes Library and the exhibition centre are public adaptive reuse projects of barns, they affect their existing structures extremely different. The library raises question as to weather the building is in fact the same structure due to the amount of intervention while the centre barely changes the existing structure.

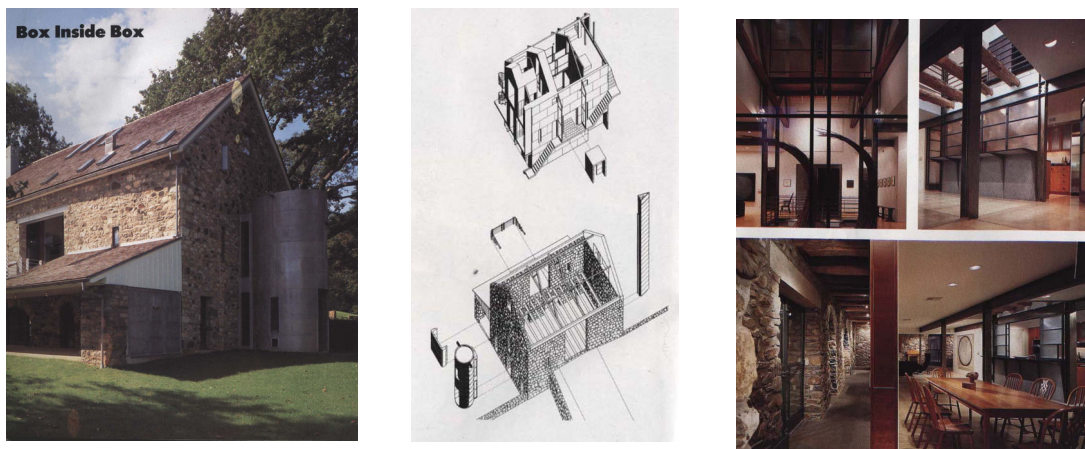


figure 53: martin house<sup>36</sup>

An entirely different type of adaptive reuse project is a private residence. The Martin house is barn turned home in Chester County Pennsylvania designed by Tanner Leddy Maytum Stacy Architects. The region is known for their historic 19<sup>th</sup> Century farming communities, which are constructed with walls of 20” thick stone with oak tree trunks for beams. The Martins wanted to combine the high tech of today with the picturesque of yesterday.

A great deal of alterations went in to the creation of the Martin house. The home became that of a box within a box. The exterior of the building saw minimal change compared with that of the interior. The steel-plated box punctured the exterior stone wall forming the entry. On the opposite side of the building, a large veranda extends from the living room. A steel-plated cylindrical representing a silo serves as a mudroom and restroom. The “wind eye,” small openings allowing for cross-ventilation, have been increased in size to accommodate windows. The interior is a self-contained structure faced with cherry wood. All support for the new interior is carried on a series of square steel tubs or wide flange posts. A three-foot perimeter separates the existing structure with that of the new. This space provides for circulation, fireplaces and seating areas. Within the interior box is an atrium connecting the interior spaces vertically.<sup>37</sup>

The barn turned home has become a new building. It is a combination of yesterday and today forming a contrasting composition. The use of the building has not changed vastly—from housing animals to housing people. The wide-open nature of the interior has been replaced by a high tech modern home. The original barn structure has undergone little change while the new structure within has vastly changed the feel of the barn.

The Quaker and Hall Barns, designed by Hudson Featherstone Architects, is another example of an adaptive reuse project of a barn into a home that takes an entirely different approach than the Martin house. The Quaker house once was part of a farm in Haveringland, England. The property was broken into several properties in the 1980s. The Quaker Barn once was a cart shed and the Hall Barn was used for grain storage. The Quaker Barn was a single story brick structure while the Hall Barn was a two-story brick structure. The converted barns are designed to work together or separate sharing an entry porch at the corner of a courtyard formed by the two buildings.



figure 54: **hall barn**<sup>38</sup>

The exteriors of the buildings were designed to maintain the character of a barn. The Hall Barn's new north wall facing the courtyard is constructed of stacked bales faced with glass fiber panels fixed to steel frames. The bales were used to look as though the barn is still in use and at the same time provide a great deal of thermal insulation. The roof is laid with red Norfolk clay pantiles bringing highlight into the interior of the buildings. The windows on the south of both the Quaker Barn and the Hall Barn are double-glazed sliding units. The Hall Barn is long and narrow. The interior oak trusses have been preserved and remain exposed. The south wall has been opened up with a glazed extension allowing for light and fireplace. Above the living room, a bridge connects the staircase to a double bedroom and bathroom. The Quaker Barn maintains its

solid west brick wall; the bathrooms along this wall receive indirect light from an internal courtyard.<sup>39</sup>



figure 55: hall barn details<sup>40</sup>

The use of the two barns has changed, yet the integrity of the original structures has been maintained. The architects took advantage of sustainable local building materials while maintaining the character of the barn. The architects used the traditional idea of a barn in the construction of the new elements of the building. Its past use directly affects the changes made. The Quaker Barn and the Hall Barn adaptive reuse project has taken a vastly different approach to its existing structures than the Martin house. The Quaker Barn and Hall Barn combines the new use of the buildings into an enhanced existing structure while the Martin house created a new structure within the old.

The four case studies have all been drastically different yet all have been adaptive reuse projects of barns. The beauty of adaptive reuse allows for such a wide range of possibilities. Adaptive reuse can sustain and maintain an existing building or it can create new buildings by interweaving the past and the present.



## ART CENTER PRECEDENTS

**guthrie + buresh**  
**college of modern art, los angeles**

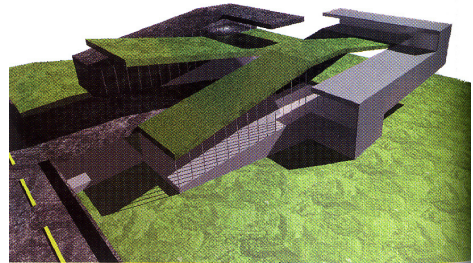


figure 56: 3d model<sup>41</sup>

Guthrie and Buresh Architects developed a spatial diagram for a higher level arts-education along the Sunset Strip overlooking the L. A. basin. This design of the art school is not intended to be built, but it is a concept of an art school for the future.

The design team was composed of Kai Riedesser and Mark Skilles.<sup>42</sup>

The concept was to bring the streetscape, landscape and schoolscape together in a sectional relationship. The art school would reflect the hill in section. The primary space of the building would be a series of ramps in the form of a figure-eight knot.

The art school would become an extension of the street. People and cars would be able to enter the building as if a street. People would then be able to access the studios from the interior ramping streets. The end of the ramp would be marked with a pod where students could sell their art.

Manufactured landscapes would be interwoven into the ramps bringing the hillside into the school. The hillside would also pass over the building. The building would have a green roof with a café bringing the students to natural landscape.

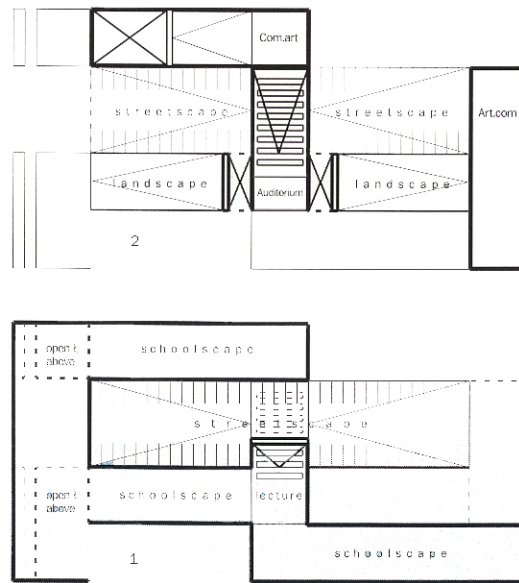


figure 57: **art school plans**<sup>43</sup>: These plans illustrate how the street and landscape come into the building.

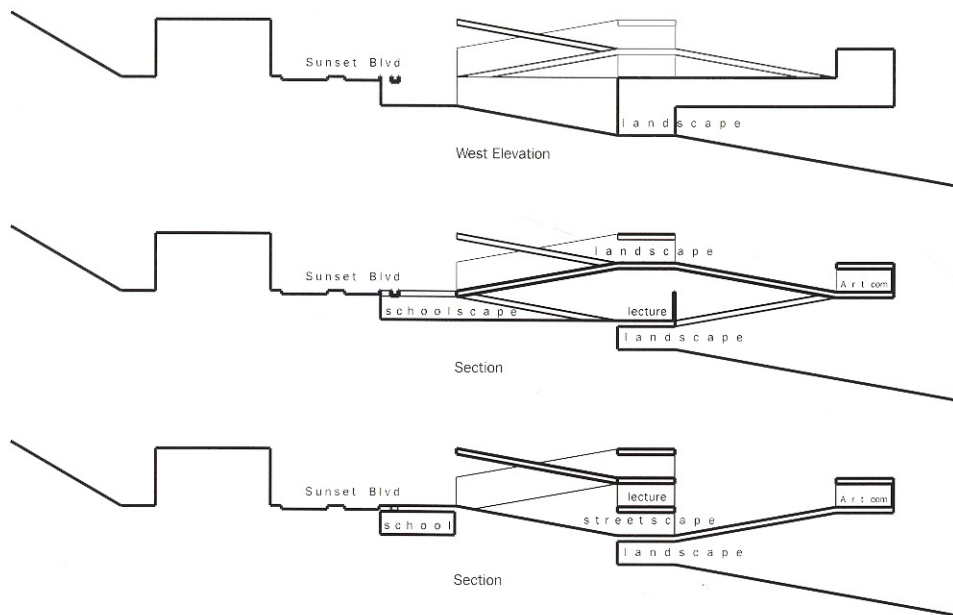


figure 58: **art school sections**<sup>44</sup>: These sections depict the degree to which the section of the building relates to the hill of Sunset Strip. The hill comes into the building, the building becomes the hill and the building cantilevers beyond the hill.

## the atlantic center for contemporary art

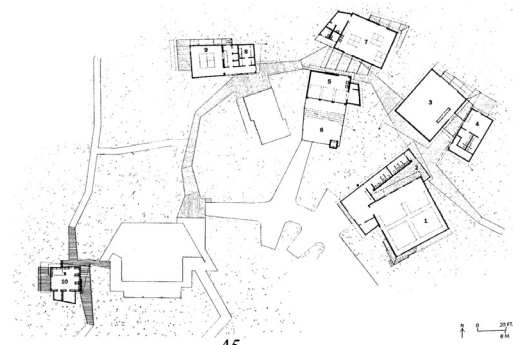


figure 59: **site plan**<sup>45</sup>

The Atlantic Center for Contemporary Art is located in a jungle setting of Florida. The center offers an artist in residency program for most forms of art: writers, dancers, visual artist, composers, choreographers and actors. In 1992 Charles Rose was commissioned to design the workshop spaces of the center.<sup>46</sup>

The program consisted of a black-box theater, painting and sculpture studios, recording studios, a dance studio, a library and various support spaces. The complex consists of six buildings linked by a raised walkway above Florida's jungle landscape. The division of the center into various buildings helps to bring the natural landscape to all of the various program elements. Natural light is controlled on all of the various structures by use of large overhangs and various shading devices. Reflected natural light is also captured by several of the buildings through sky boxes.



figure 60: **sculpture studio, painting studio**<sup>47</sup>



figure 61: **sculpture studio**<sup>48</sup>

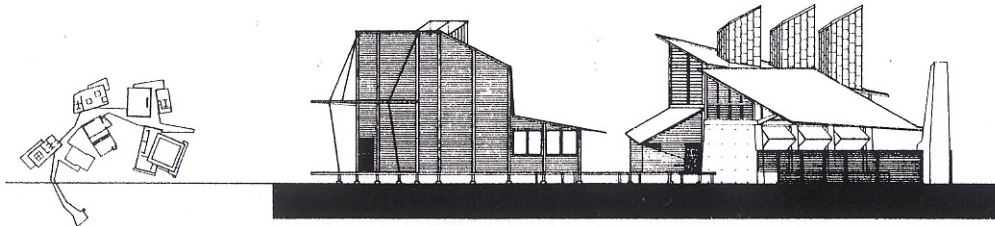


figure 62: **section 1**<sup>49</sup>: The elevations of the music room and sculpture studio are shown in this site section. The light boxes designed into the studio highlight the importance of diffused light to the sculpture studio.

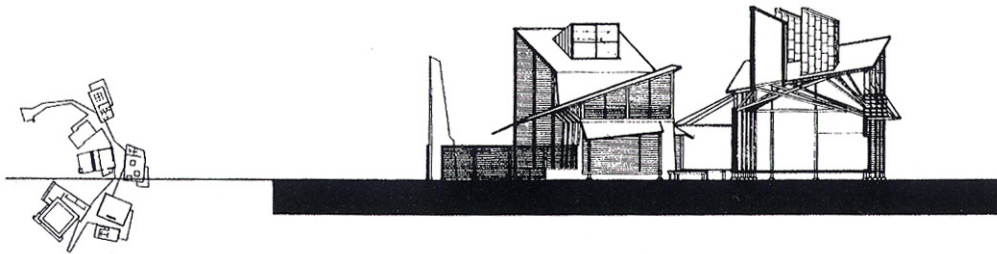


figure 63: **section 2**<sup>50</sup>: The section through the painting studio, again, shows the importance of diffused light to the studio setting. It is accomplished through development of shading devices and the light boxes.

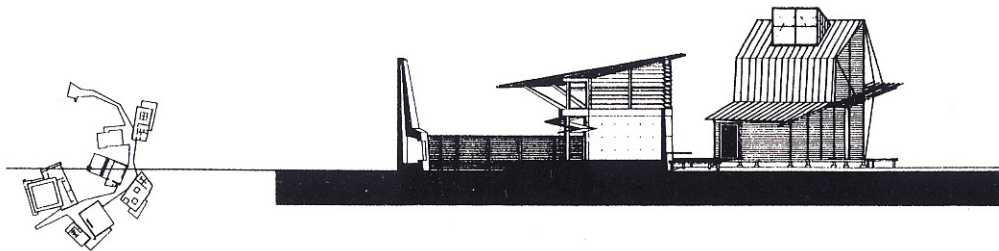


figure 64: **section 3**<sup>51</sup>: The expansion of the sculpture studio into the landscape is captured in this section through the sculpture studio.

**p.s.1 contemporary art center**



figure 65: exterior<sup>52</sup>

Frederick Fisher transformed a Long Island City school into P.S.1 Contemporary Art Center. P.S.1 is a contemporary art gallery. Its focus is on the multiple ways of displaying artwork. Fisher interprets these different means of display into the loft, the box and the house. The loft relates to the process of making art; the box is an evolved display of contemporary art and the house is the traditional private display.<sup>53</sup>

The idea of an exterior gallery is an interesting and important element of P.S.1. Many art galleries have sculpture gardens, but P.S.1's approach to the outdoor gallery is different. The space is not designed to be pristine. It fits into the hard edge of the city. They display the art in the city.



figure 66: exterior gallery<sup>54</sup>

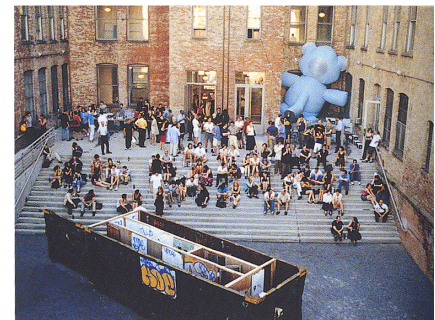


figure 67: entry stairs<sup>55</sup>

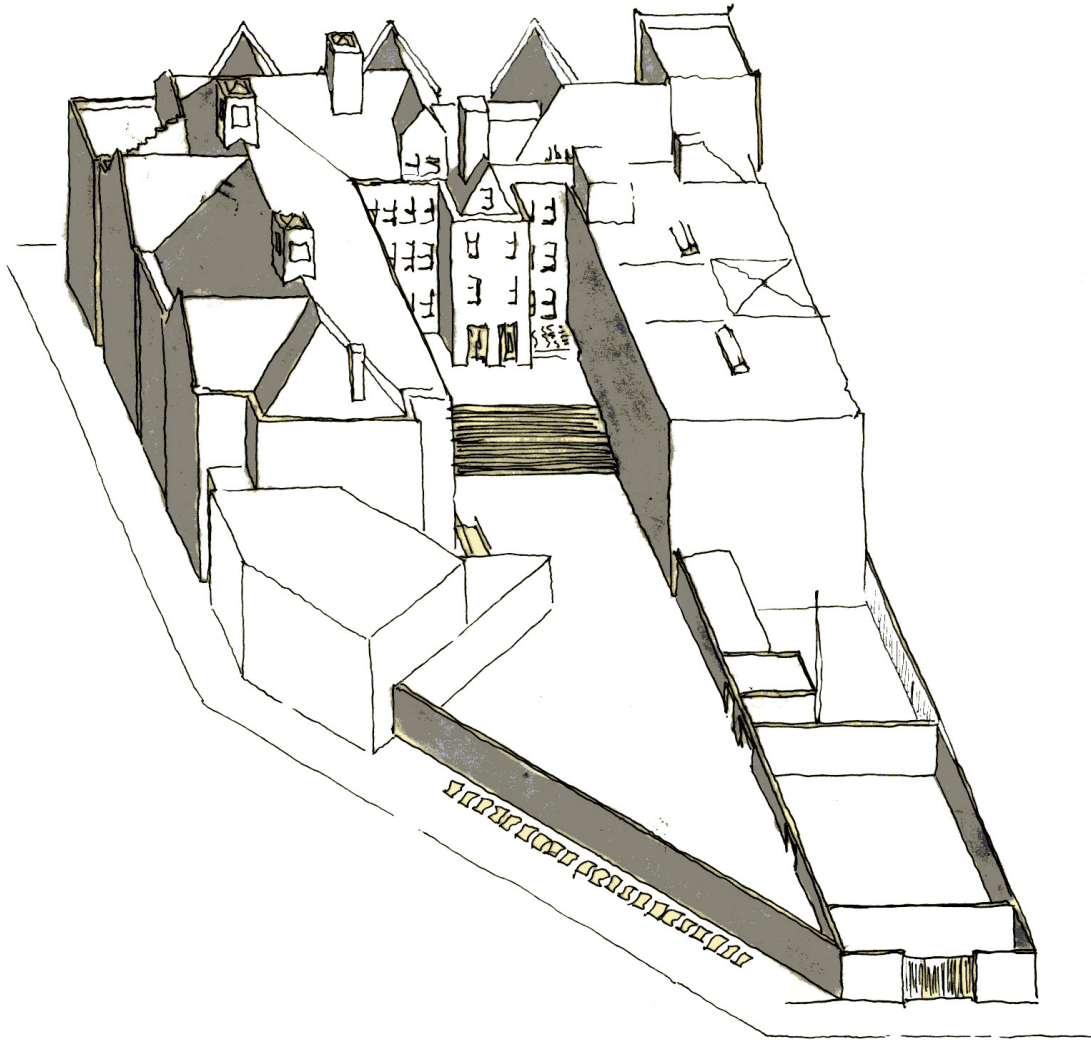


figure 68: **isometric**: The promenade of the entry sequence to P.S.1 is accentuated in this isometric drawing of the exterior of the space. The entry courts create a natural setting for the display of contemporary art work within the city.

## the bemis center for contemporary art



figure 69: exterior

The Bemis Center for Contemporary Art is located on the skirts of the Old Market in downtown Omaha, Nebraska. The Bemis is a non-profit program dedicated to supporting artist, exhibiting their work, and educating the public. The Bemis Center for Contemporary Art was founded as the Artist-In-Industry in 1981 by Jun Kaneko, Tony Hepburn, Lorne Falke and Ree Schonlau. From 1981 to 1984 the Artist-In-Industry was a summer program that placed artist in industrial sites to create their own work. The desire to create a permanent year around program developed.

In 1984 Ree Schonlau, Executive Director of the Artist-In-Industry, teamed with the City of Omaha, the Department of Housing and Urban Development, private and corporate foundations and the Mercer family, owners of the Bemis Bag Warehouse, to help meet the programs goals. Schonlau proposed a year around artist in residence program in the old Bemis Bag building. Upon approval the renovations began and the Artist-In-Industry became the Bemis Foundation.<sup>56</sup> It became evident that the Bemis met a vital need in the art community of Omaha. As the program grew and expanded, the Bemis began to look to the future.

The answer to the Bemis' future was just down the street, the McCord-Brady wholesale grocery warehouse. The McCord-Brady warehouse is 5 story, 50,000 sq. ft.

building. The Bemis currently uses the first two floors with the opportunity to grow into the remaining three floors. The open first floor is the only floor open to the public. It consists of the administrative offices, gallery spaces, the Clare Howard Library and storage. A lecture hall, photography gallery and installation gallery are proposed for the future. The second floor consists of five artist residency studios. Each studio varies from the others based on the different needs of the studio. The second floor also contains laundry facilities, storage, and a larger studio space on the north side of the building.



figure 70: **entryhall looking into gallery**



figure 71: **perminant collection gallery**



figure 72: **artist residence studio**



figure 73: **artist residence studio**



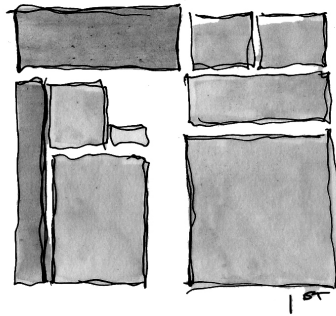


figure 74: **first floor plan:** The public space of the Bemis Center is solely on the first floor. The most public spaces of the center are blocked together near the entry. The administrative offices line the south wall, therefore sheltering the gallery space from direct sunlight.

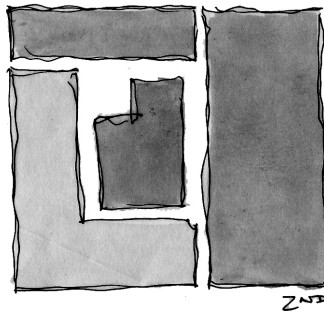


figure 75: **second floor plan:** The second floor plan is restricted to the artist and their visitors. The studios line the south and east walls and are supported by the central core. A large additional studio lines the north wall.

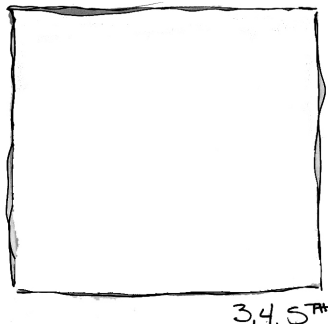


figure 76: **third, fourth and fifth floor plan:** These floors are currently empty. As the Bemis grows there are plans to grow into these floors.

- 
- <sup>28</sup> “Bemis Center Facilities,” Bemis Center for Contemporary Art, <http://www.bemiscenter.org/facilities/facilities.html>, accessed 8 April 2004.
- <sup>29</sup> Christine Kreyling. “Lin Finds New Use for Old Barn at Langston Hughes Library,” *Architectural Record*, Robert Ivy, May 2000, 48.
- <sup>30</sup> Suzanne Charle. “A Library Takes Root In the Appalachian hills of Tennessee, Maya Lin resuscitates a cantilever barn for the Children’s Defense Fund, hiding a library of wood, aluminum, and green glass in a skin of rough-hewn timbers” *House Beautiful*, Louis Oliver Gropp, Dec. 1999, 94.
- <sup>31</sup> Ibid, 48.
- <sup>32</sup> Ibid.
- <sup>33</sup> “Artists, child actors and tired walkers find shelter in Hakes’ converted barn,” *RIBA Journal*, Amanda Baillieu, April 2002, 13.
- <sup>34</sup> Ibid.
- <sup>35</sup> Ibid.
- <sup>36</sup> Stephen A. Kliment. “Martin Residence Kennett Square, Pennsylvania,” *Architectural Record*, Stephen A. Kliment, April 1993, 84-88.
- <sup>37</sup> Ibid.
- <sup>38</sup> Susan Dawson. “Baled Out, The conversion of two redundant barns in Norfolk is a model of sustainable, environmentally friendly development,” *Architects Journal*, Isabel Allen, March 2002, 31-34.
- <sup>39</sup> Ibid
- <sup>40</sup> Ibid
- <sup>41</sup> “Gethrie + Buresh sketches out an Arts School where space and program interlock,” *Architecture Record*, December 1999, 110-113.
- <sup>42</sup> Ibid
- <sup>43</sup> Ibid
- <sup>44</sup> Ibid
- <sup>45</sup> “ Charles Rose Architects Atlantic Center for the Arts New Smyrna Beach, Florida,” *Architecture and Urbanism*, September 2001, 117-121.
- <sup>46</sup> Ibid
- <sup>47</sup> Ibid
- <sup>48</sup> Ibid
- <sup>49</sup> Ibid
- <sup>50</sup> Ibid
- <sup>51</sup> Ibid
- <sup>52</sup> “Frederick Fisher: P.S.1 Contemporary Art Center Long Island City, New York, 1994-98,” *Lotus International*, n. 113, 41-44.
- <sup>53</sup> Ibid
- <sup>54</sup> Ibid
- <sup>55</sup> Ibid
- <sup>56</sup> “The Bemis Center for Contemporary Arts,” Bemis, 2.

PARTIS



figure 77: christina's world<sup>66</sup>

## SITE INTERVENTIONS

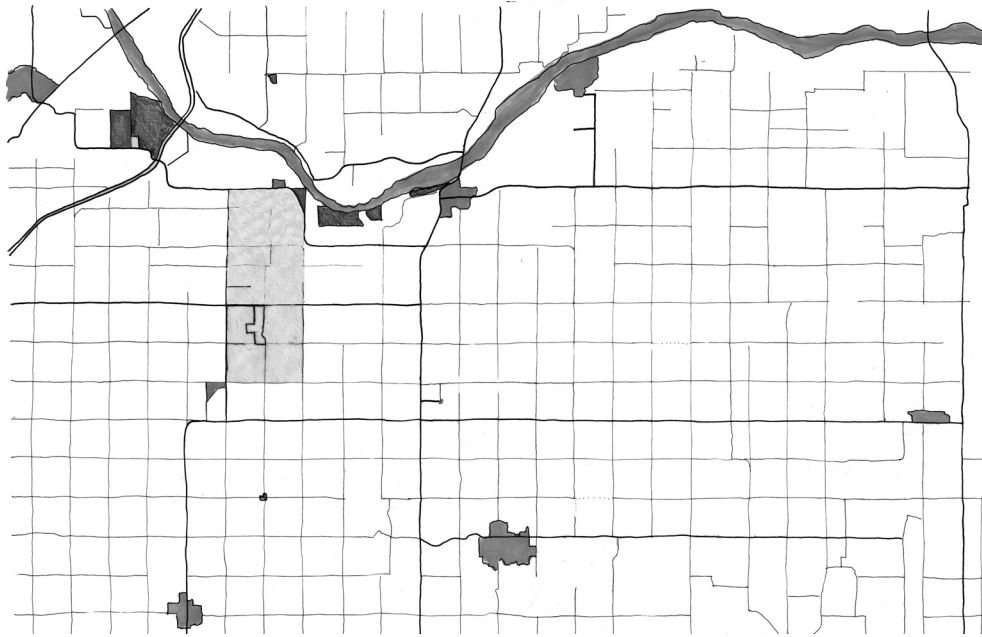


figure 78: **farm preservation:** Establishment of a 10 sq. mi. farm preserve will help to preserve the culture of the farm in the area surrounding the Folk Art Fine Art Center.

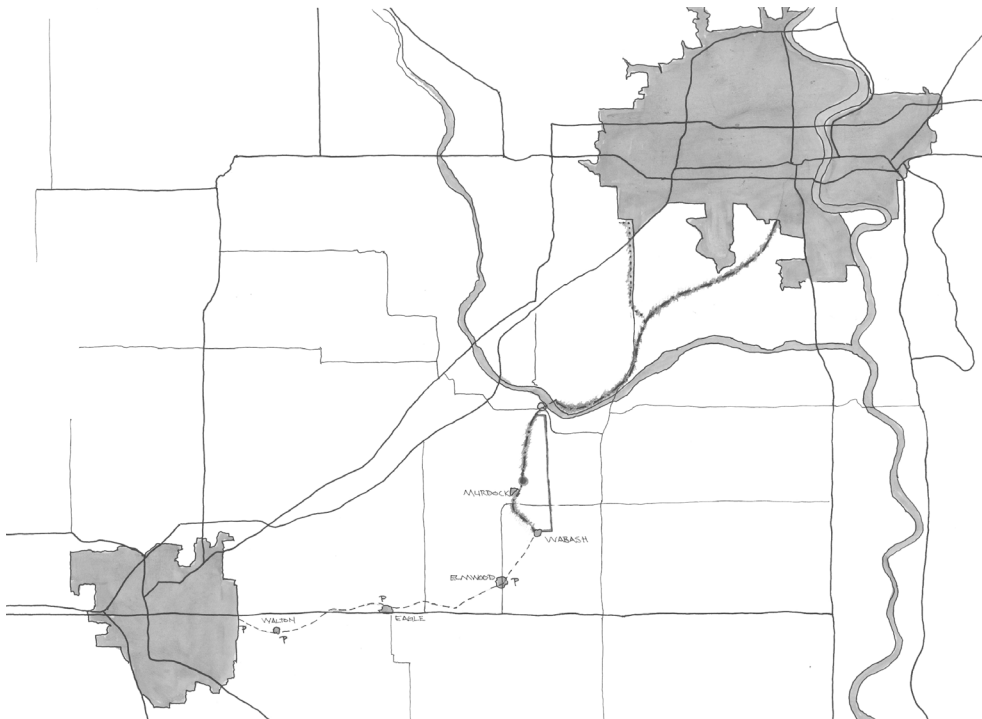


figure 79: **bike trail:** There has been a desire to connect Omaha and Lincoln with a bike trail. An abandoned rail line has been converted into a bike trail from Lincoln to Wabash. In Wabash the bike trail connecting Lincoln and Omaha switches to gravel roads. This intervention calls for the continuation of the bike trail along the former Chicago, Rock Island and Pacific Railroad line.

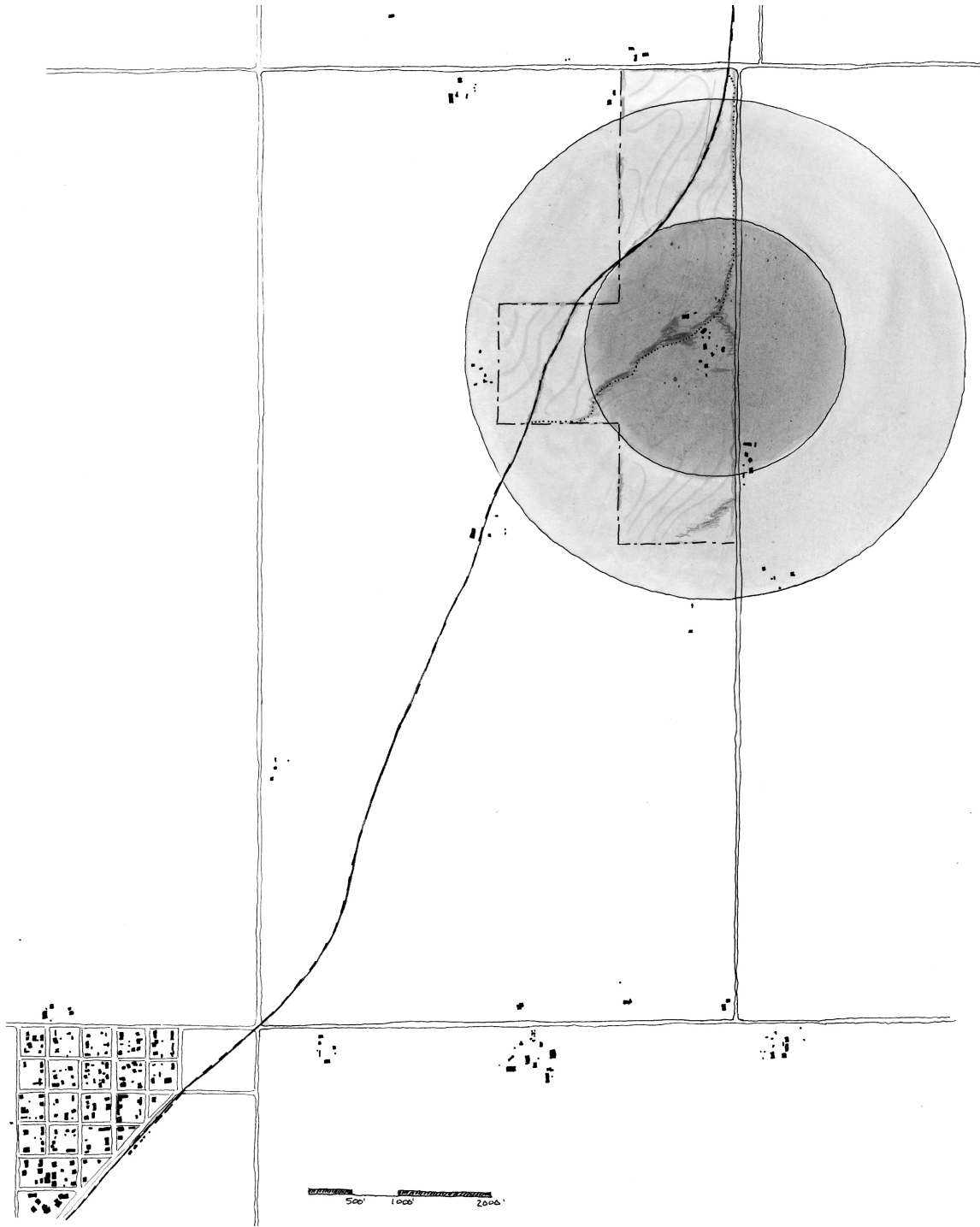


figure 80: **bike trail and the site**: The new bike trail runs along the south east side of Murdock and along the north west side of the Folk Art Fine Art Center. The two circles represent 5 minute and 10 minute walking radiuses.

## PARTIS

### scheme 1 incorporation

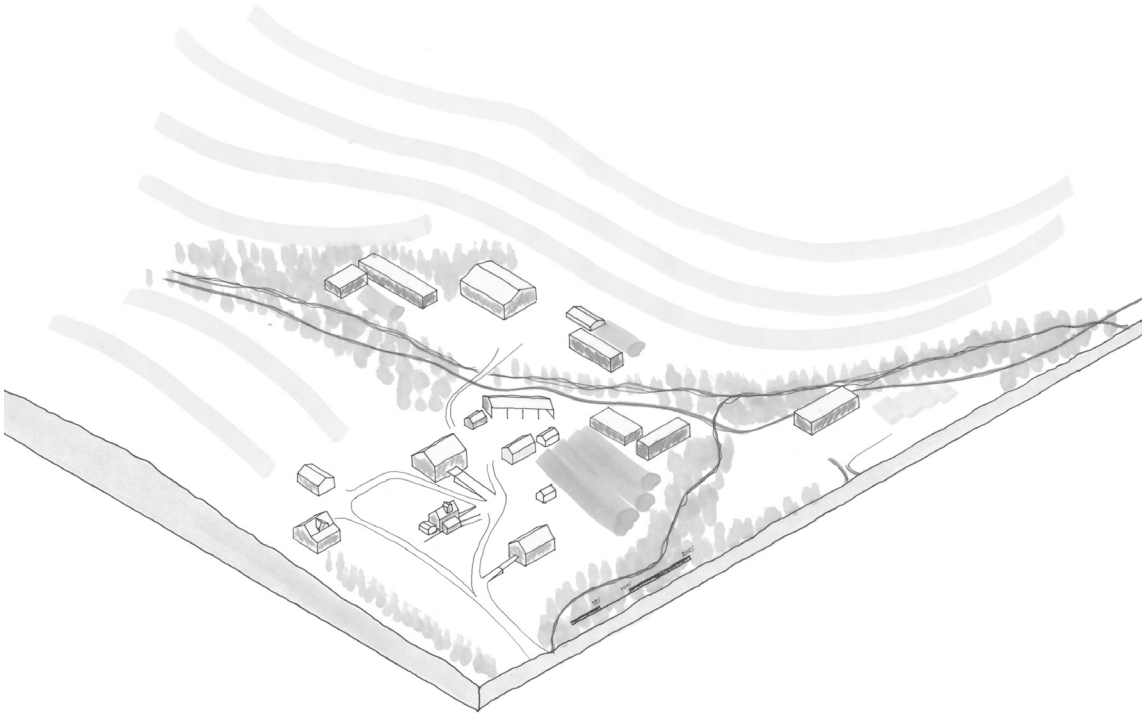


figure 81: **scheme 1 isometric**

This scheme focuses on absolute inclusion of the farm and the art center. The Folk Art Fine Art Center is spread throughout the farm using the stream as an organizing element. Naturally a farm is compartmentalized within itself; the art center continues this theme. The working farmyard and barns are located on the northern end of the farm; this area will house the studios of the art center. The southern portion of the farm and art center is more private than the north. This is the living quarter of the farm. Three of the historic vacant barns will be adaptively reused for housing the artist and the existing farmhouse will continue to be lived in by the family that works the farm. Another entrance will be added to keep the southern driveway as a private entrance. The public entrance is located where the two branches of the stream come together. This is where the art center welcomes the public.

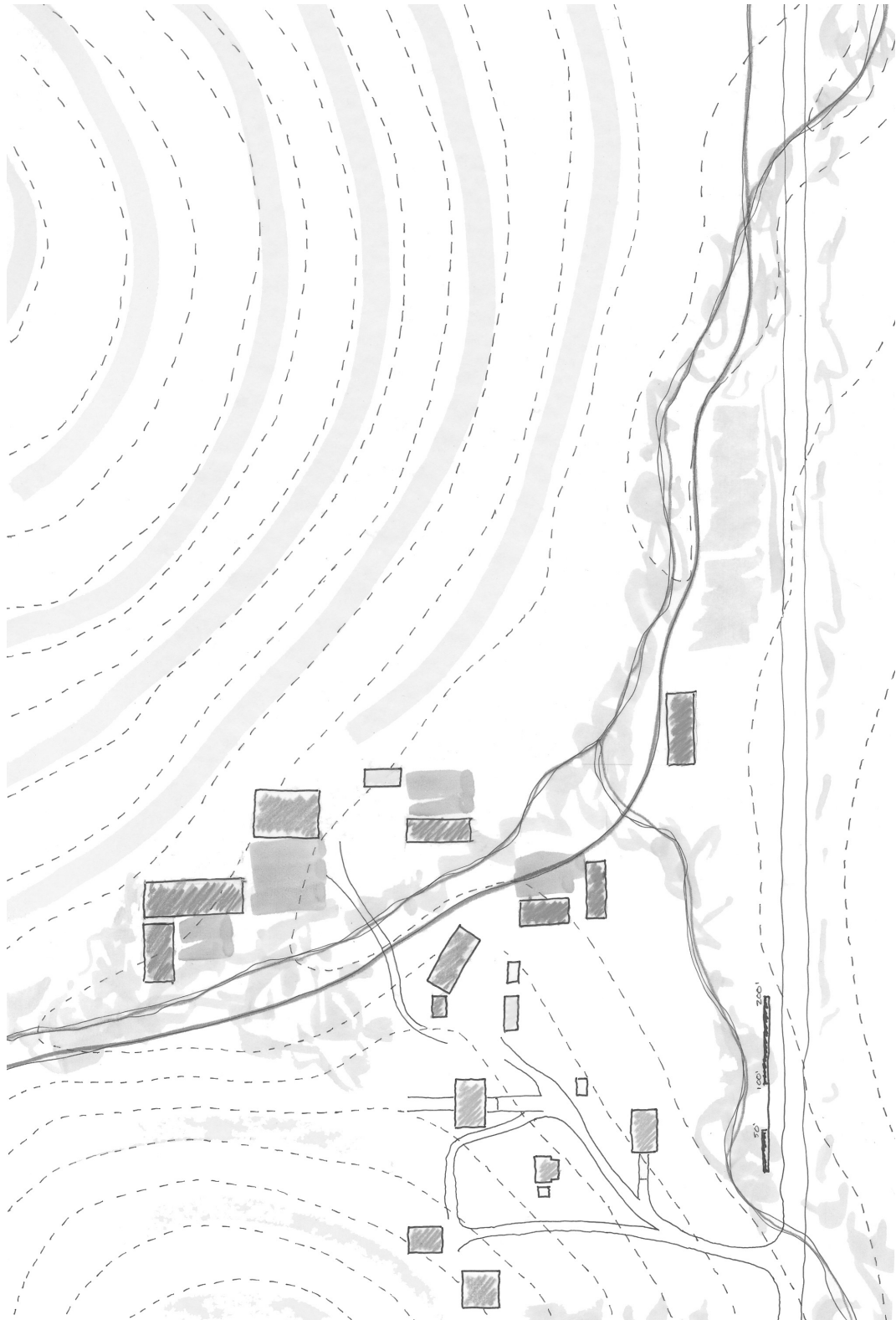


figure 82: **scheme 1 plan**

## scheme 2 internal

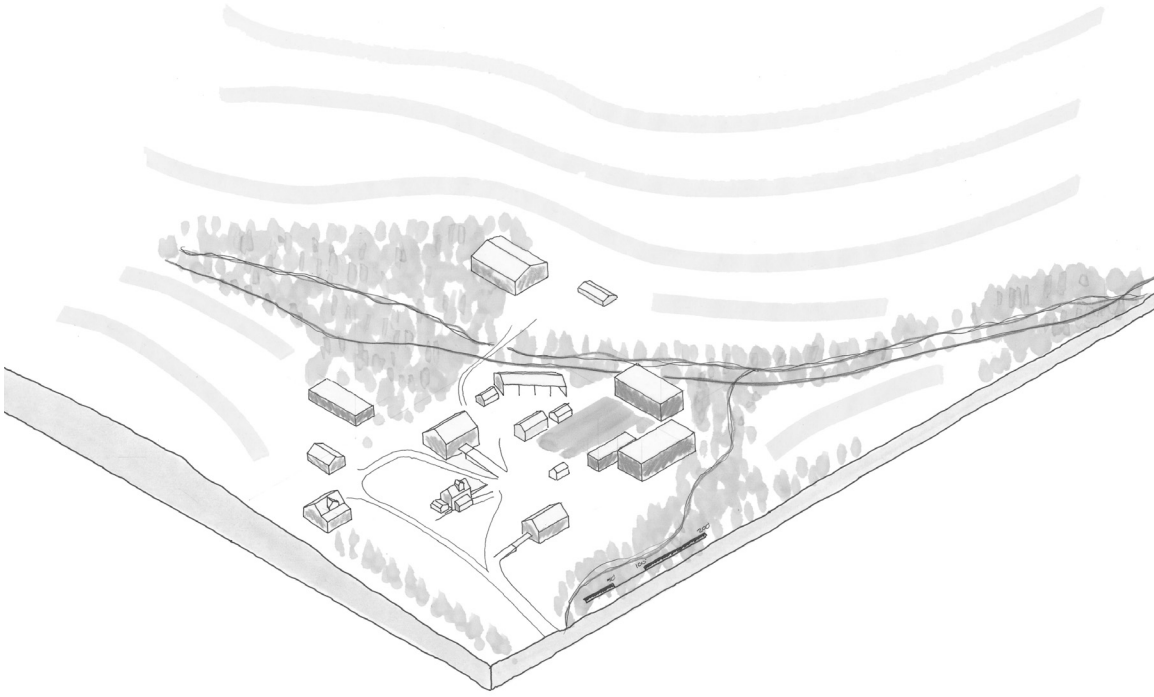


figure 83: **scheme 2 isometric**

Scheme two uses the art center as the internal heart of the farm. The new buildings of the art center define a more formal space within the farm, which can be utilized in summer months by the center. In this scheme the vacant historic barns are reused as artist studios. Utilizing the barns for the studio will bring the public into these unique farm buildings. The housing component of the center is removed from the center of the farm giving the artists their own private space along the field's edge.



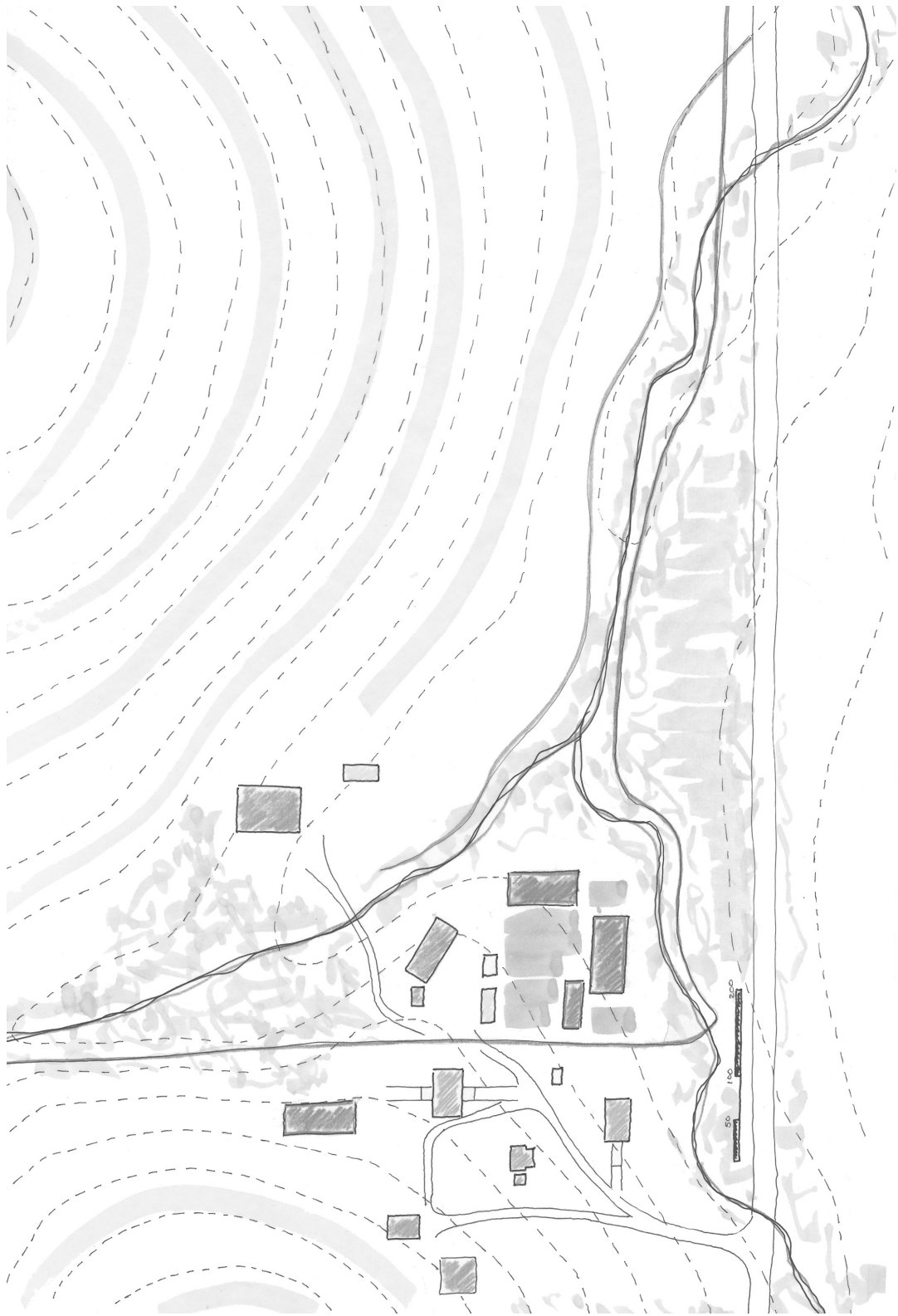


figure 84: **scheme 2 plan**

### scheme 3 tangential

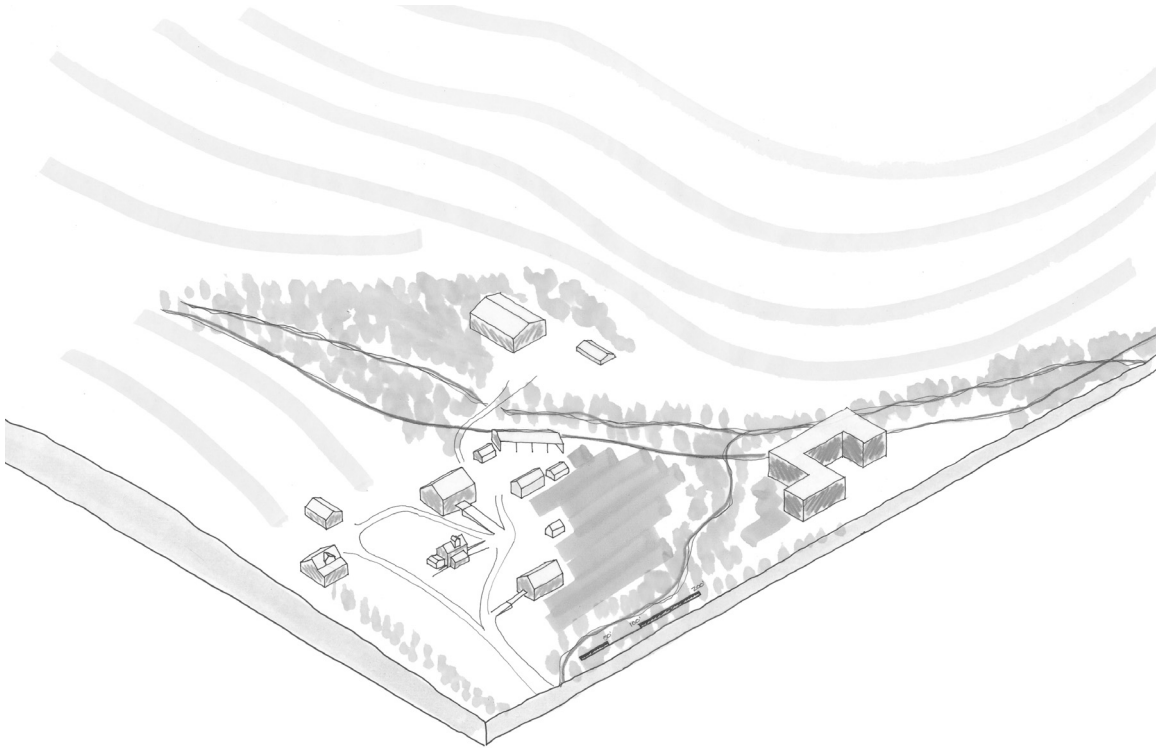


figure 85: **scheme 3 isometric**

Scheme three is separated from the farmyard. The site of the art center is located on the triangular piece of land formed by the creek and the road. The art center looks to the farm and the field, but is not physically merged within it. The artist of the center will live within the farm in the barns that have been adaptively reused. This scheme looks to the farm while keeping it private.

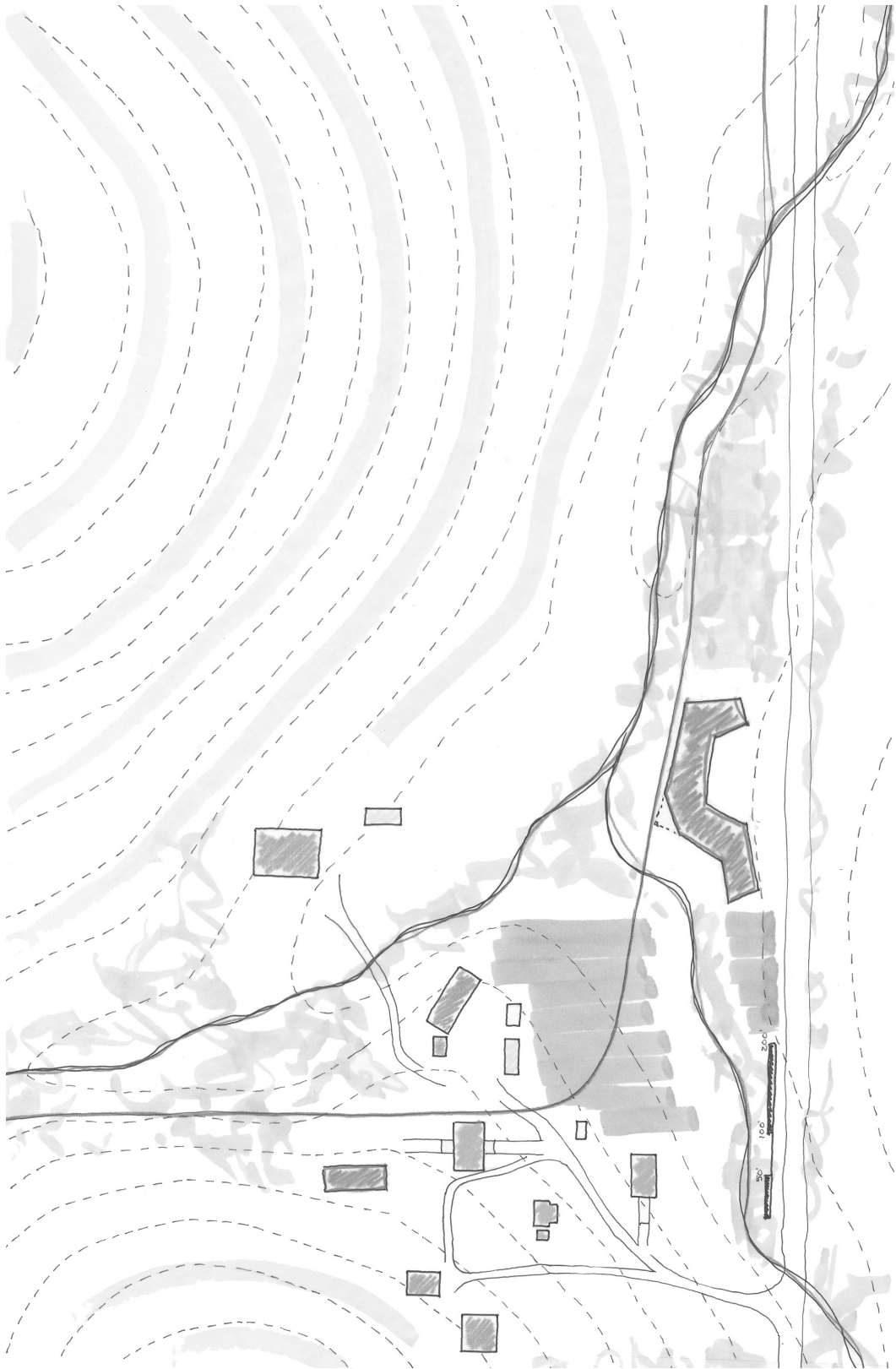
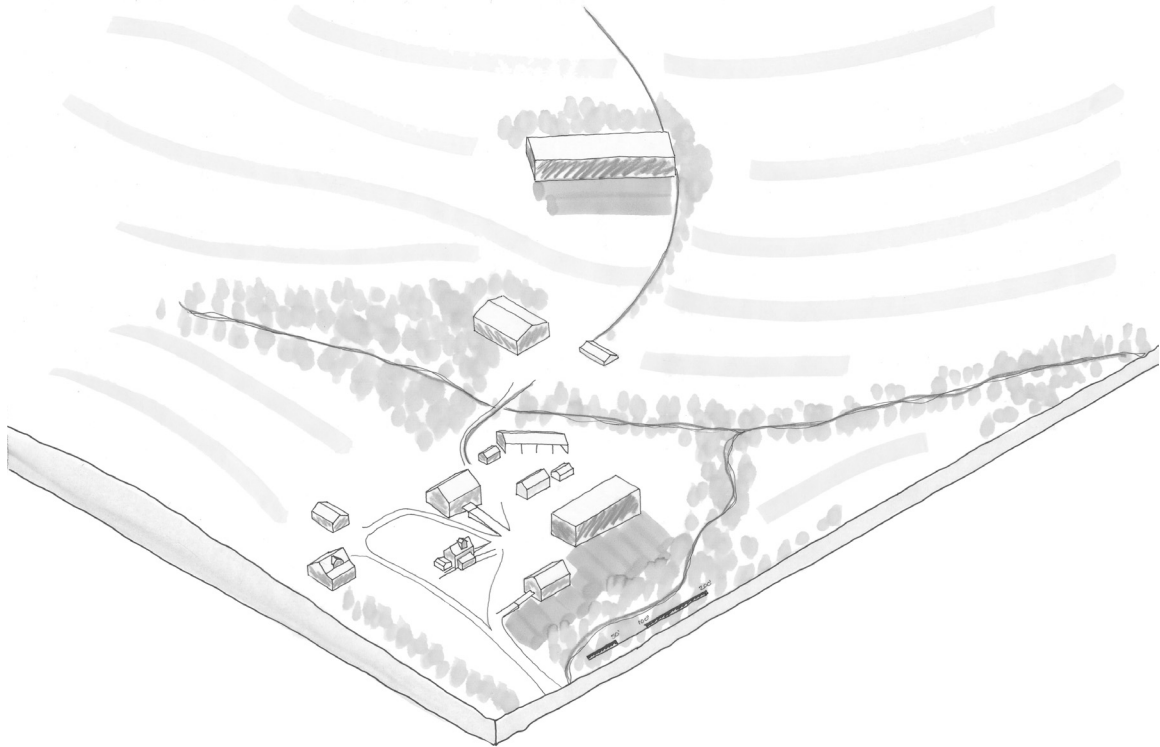


figure 86: scheme 3 plan

## **scheme 4 immersed**



**figure 87: scheme 4 isometric**

Scheme four brings the Folk Art Fine Art Center to the farmyard and the farm field. Within the farmyard, three of the barns will be reused to serve as art galleries. A new building will house the administrative functions of the center and the art store. The core of the Folk Art Fine Art Center is the artists and the art studios. This scheme places the core of the art center in the midst of the farm field.

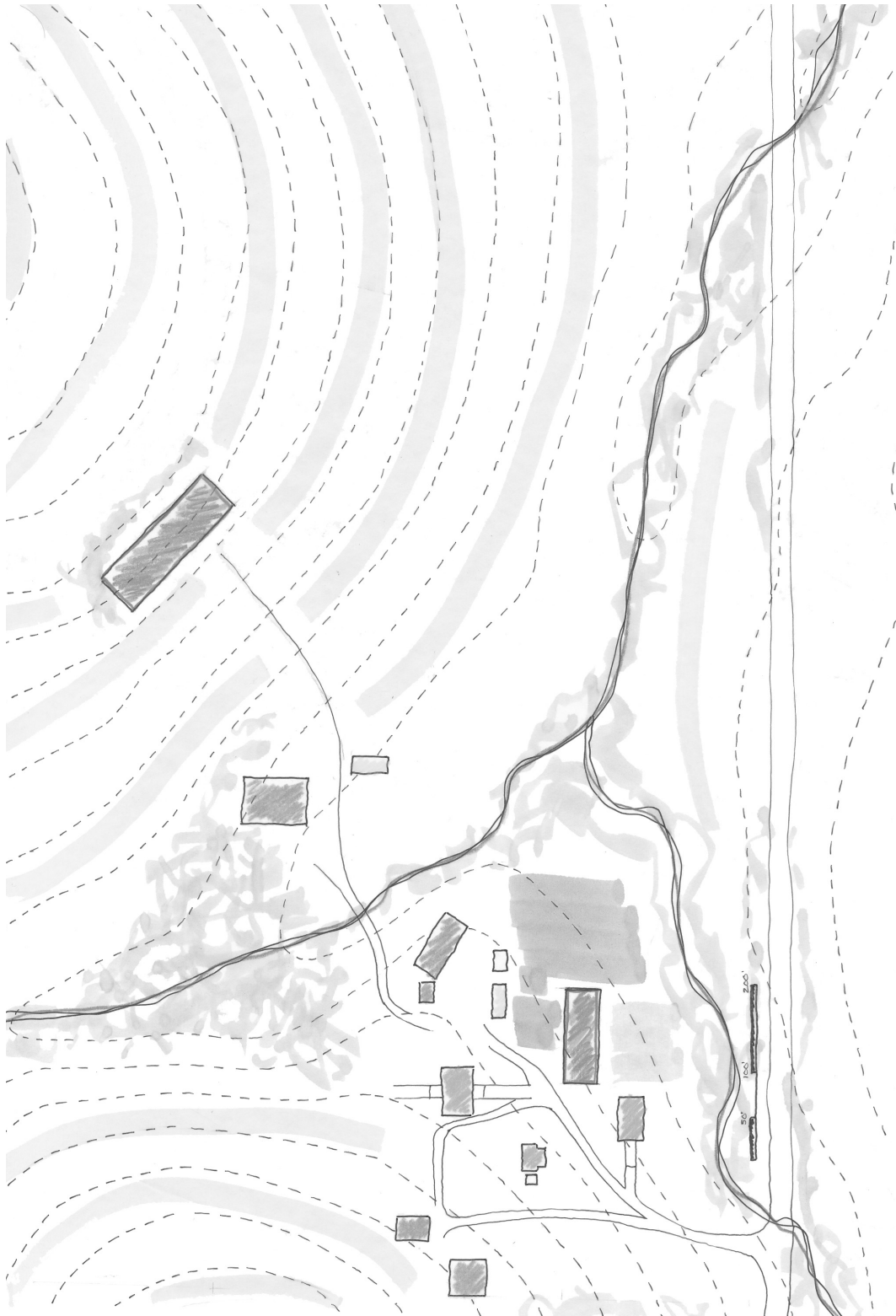


figure 88: **scheme 4 plan**

---

<sup>66</sup> Stables, Soetaert, Stoer, Lencastre, Bishop, and Reid, The English (Landscape) Dream, <http://www.bath.ac.uk/education/eu/painting.htm>, last Revised: 9th January 1999, accessed 12 May 2004.

## CULMINATION



figure 89: the farm

## THE PROJECT

Traditionally rural communities receive little exposure to the fine arts. While at the same time, these communities produce their own forms of everyday art, or folk art. The intent of this thesis is to highlight and preserve the art and culture of the rural community, while bringing fine art to the community through the development of a Cultural Arts Center. The center brings folk art, fine art and the farm together.

The arts center will bring the process of creating fine art and folk art to the rural community by housing four artists and their families. These families will become a part of the community. The artist will live and work on the farm, creating art and farming. Visitors to the center will see folk art and fine art created and displayed together.

The Cultural Arts Center is interwoven into an existing chaotic network of farm buildings. The addition of the Cultural Arts Center into the farm required the ordering of the site. A datum line, created by the extension of the existing ramps orders the center and farm. The inspiration for the use of the datum line was the gravel road, a lasting affect of the Jeffersonian Grid of 1785. The path serves as a regulating element between the art center and the farm, while creating a dramatic relationship between the natural landscape and the controlled landscape.

The center utilizes two of the existing historic buildings on the site as part of the arts center, in addition, to the creation of seven new buildings and a viewing tower. The existing buildings used as part of the arts center each serve as a showcase to the craft of the past and the power of the simple building. The new buildings of the art center remain simple, while adding a layer of a playful complexity. The new buildings are constructed



with the combination of the straw bale construction and heavy timber. Each building exposes its structure and utilizes the thickness of the straw bale wall in different ways. The first building encountered by visitors to the site is one of the existing ramped barns. The barn will be restored and remain uninstalled, it will serve as an installation gallery for the visiting artist. The second building, the first new building, is the gallery and art store. The art store will serve the local rural community, so they will not have to commute into the city to buy art supplies; while, the gallery will display folk art and fine art together. The third building along the datum is large existing ramped barn. This barn will showcase the art of building. This barn was constructed using wood peg construction and has a variety of interesting details. The fourth building is the auditorium, designed for visual presentations by the artist, as well as serving as a meeting place for the local community. The fifth building is the art studio, which highlights the process of creating art. The studio spaces are designed for both two-dimensional and three-dimensional works. The remaining four buildings along the datum are the housing units for the artist and their families. One unit has three bedrooms and the remaining three each have two bedrooms. The housing units are designed to allow for privacy and community interaction. A viewing tower allowing visitors to see the Platte River cutting through the Jeffersonian Grid terminates the datum.

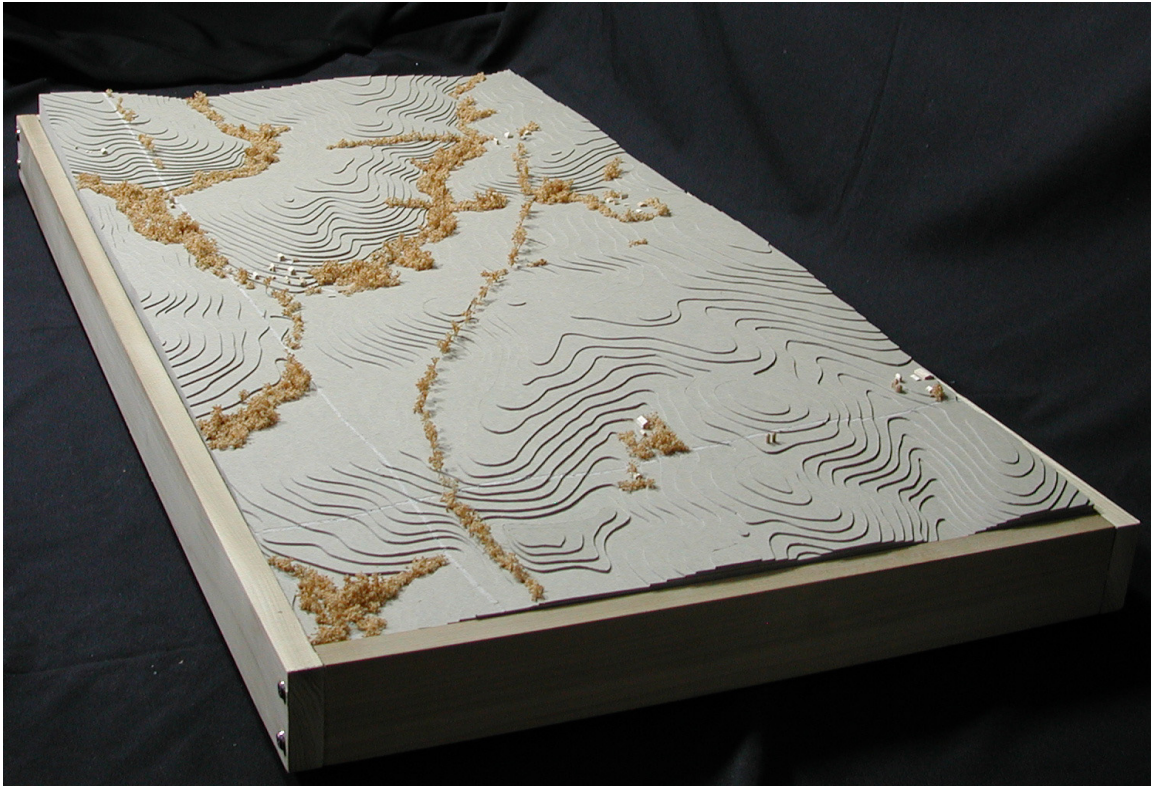


figure 90: existing site model

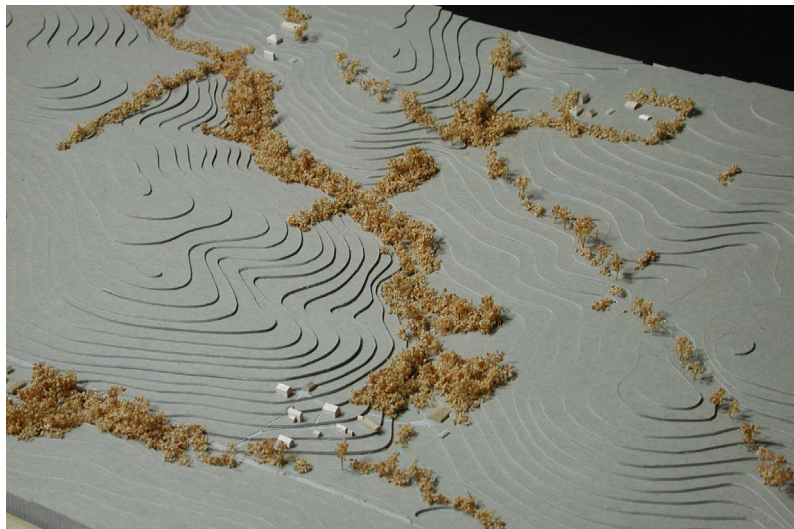


figure 91: close up of existing site model

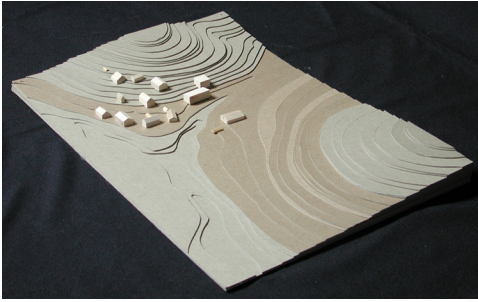


figure 92: **site strategy**

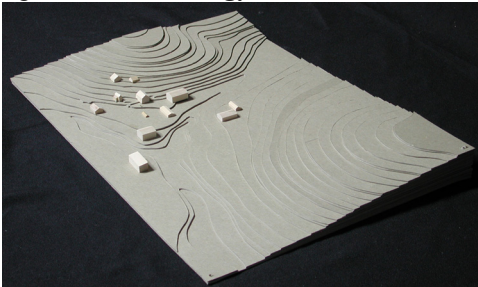


figure 93: **site strategy**

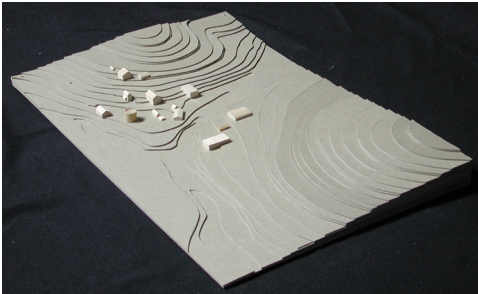


figure 94: **site strategy**

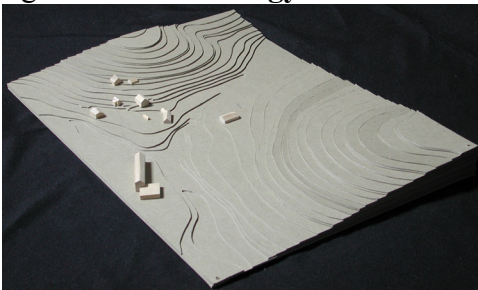


figure 95: **site strategy**

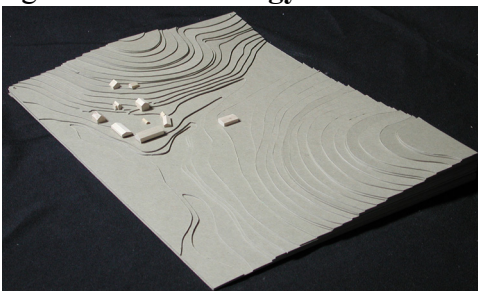


figure 96: **site strategy**

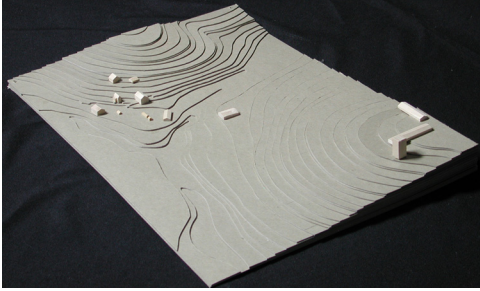


figure 97: site strategy

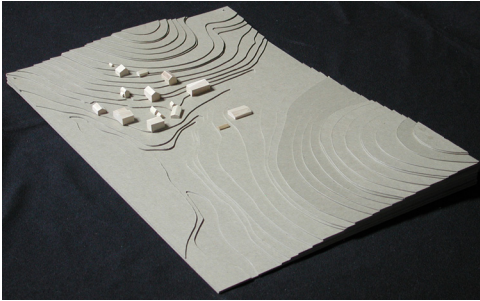


figure 98: site strategy

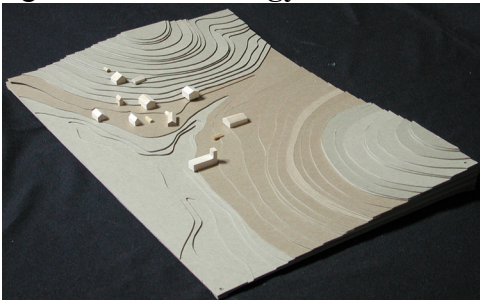


figure 99: site strategy

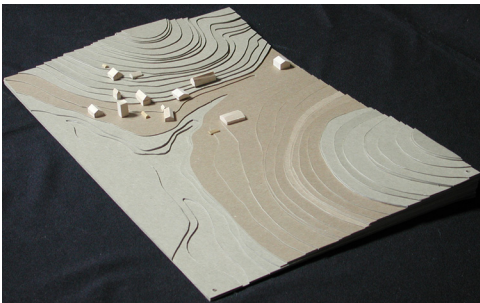


figure 100: site strategy

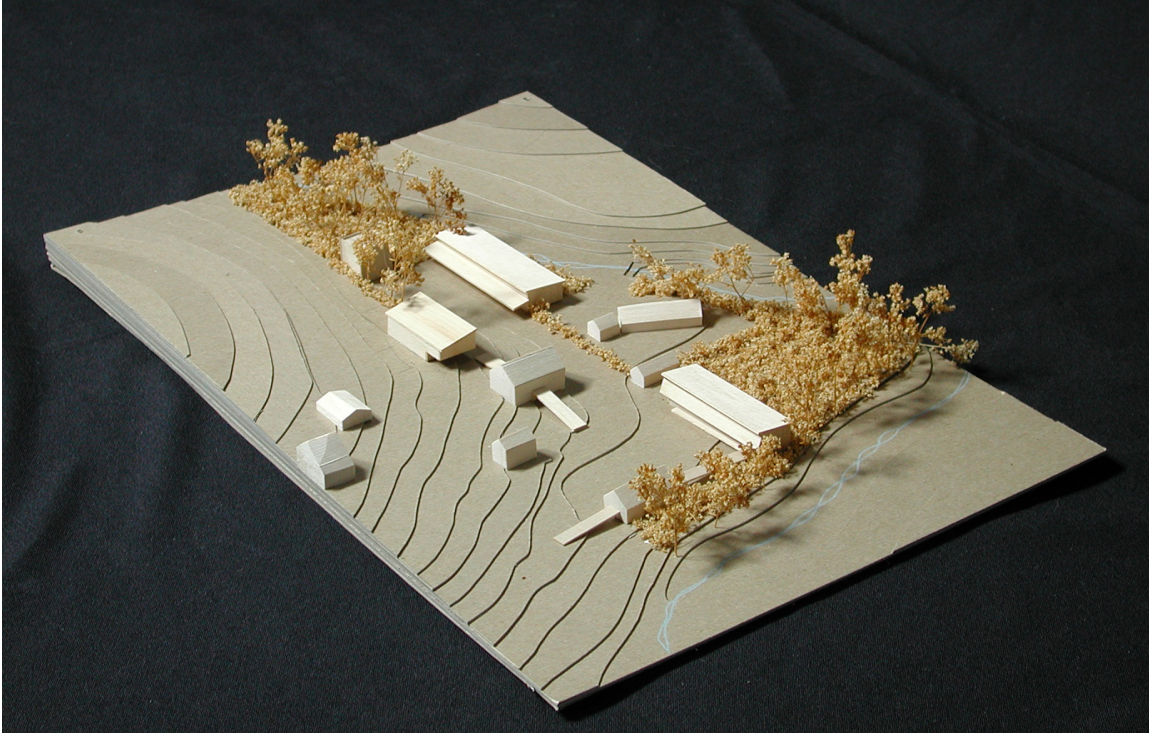


figure 101: quad site scheme

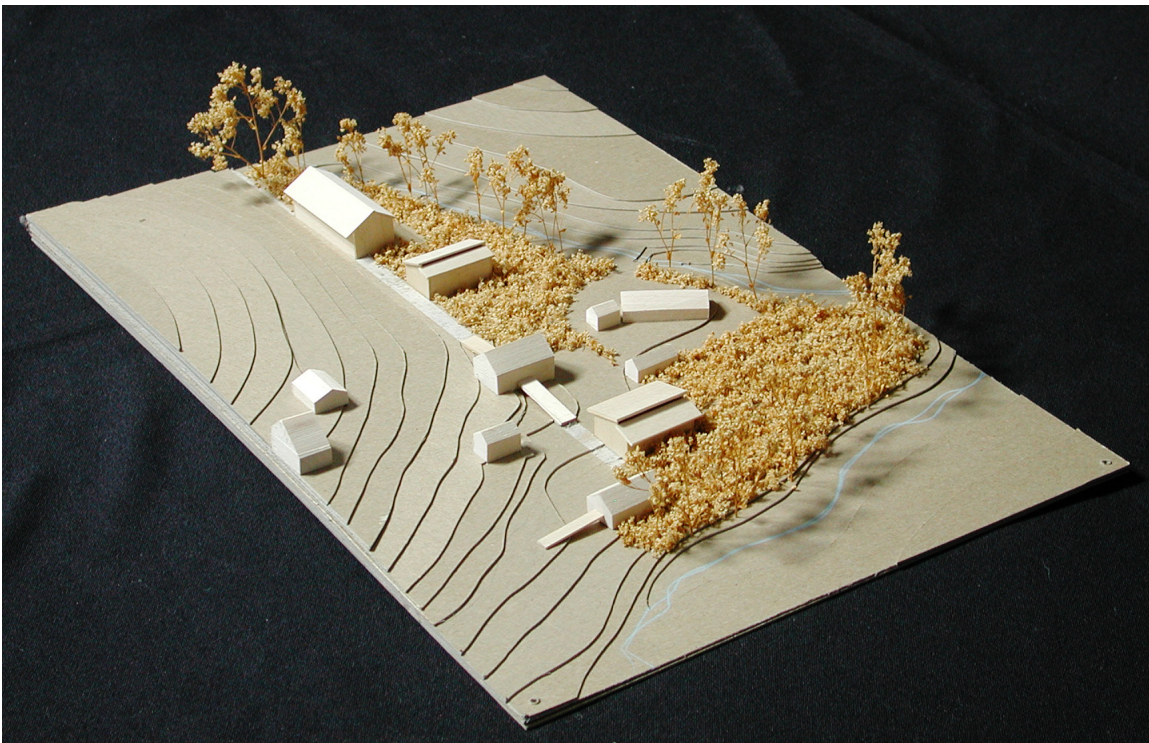


figure 102: linear site scheme

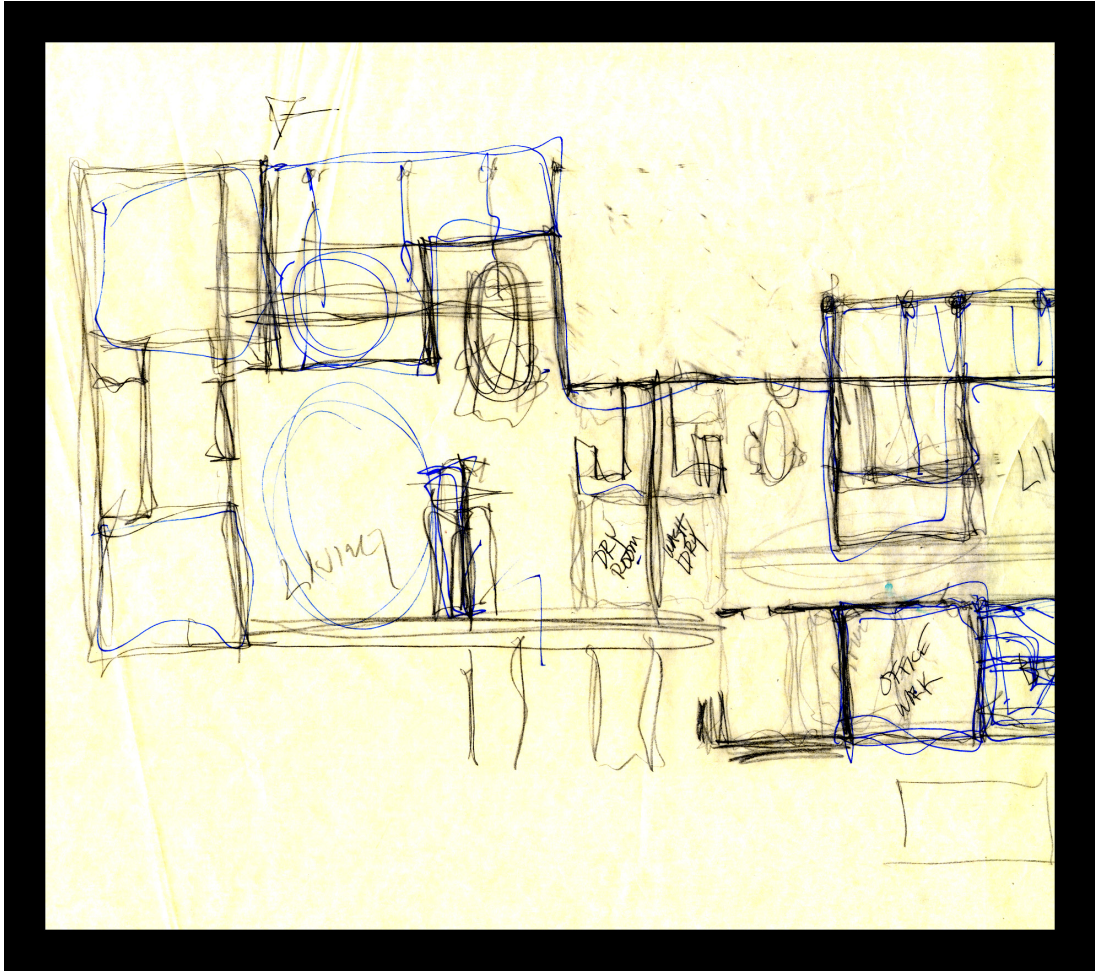


figure 103: housing study

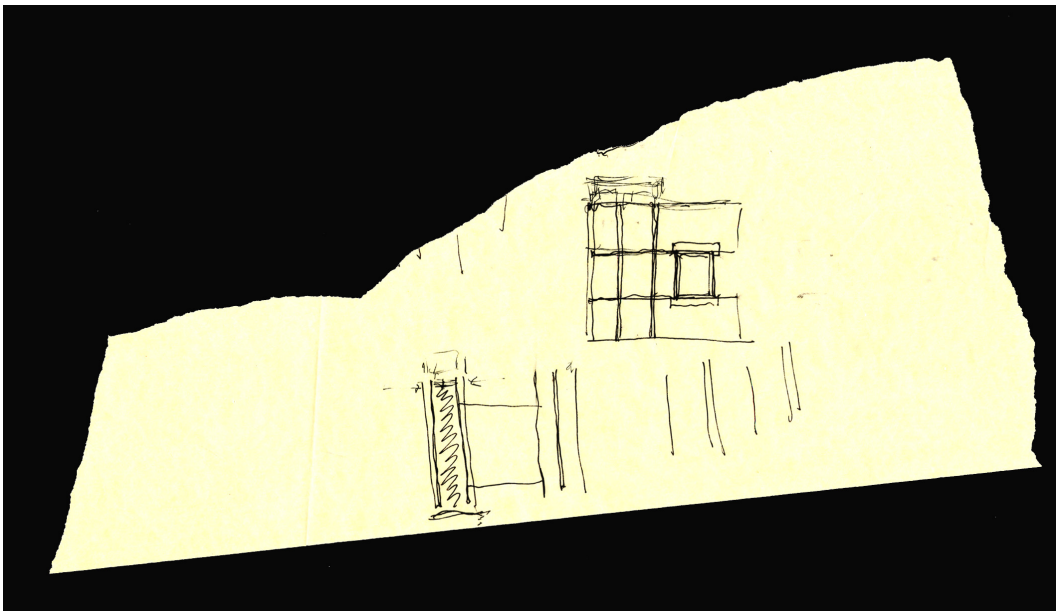


figure 104: interior frame detail development

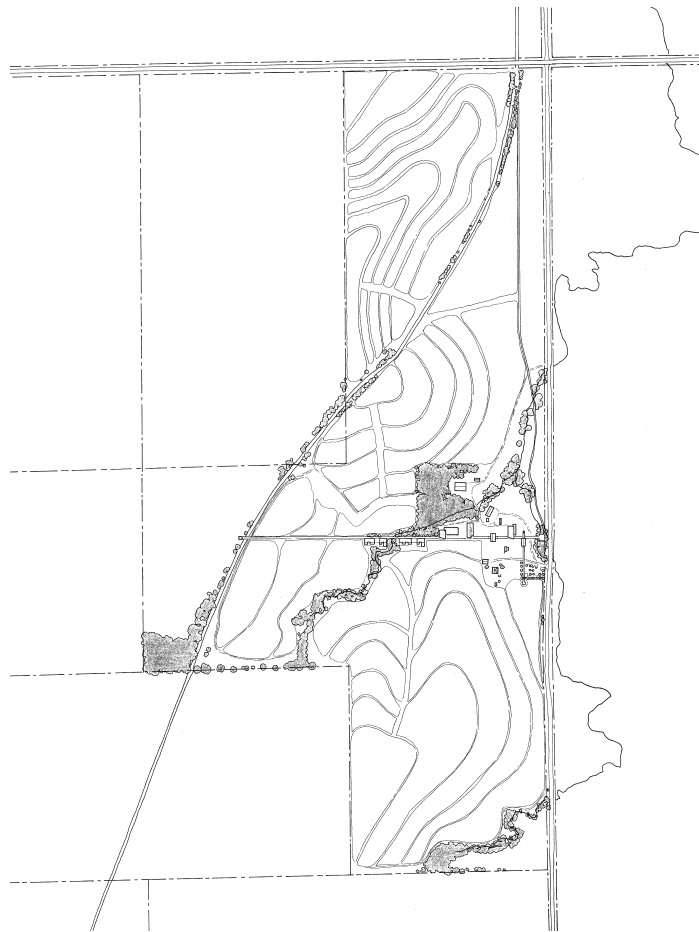


figure 105: site plan

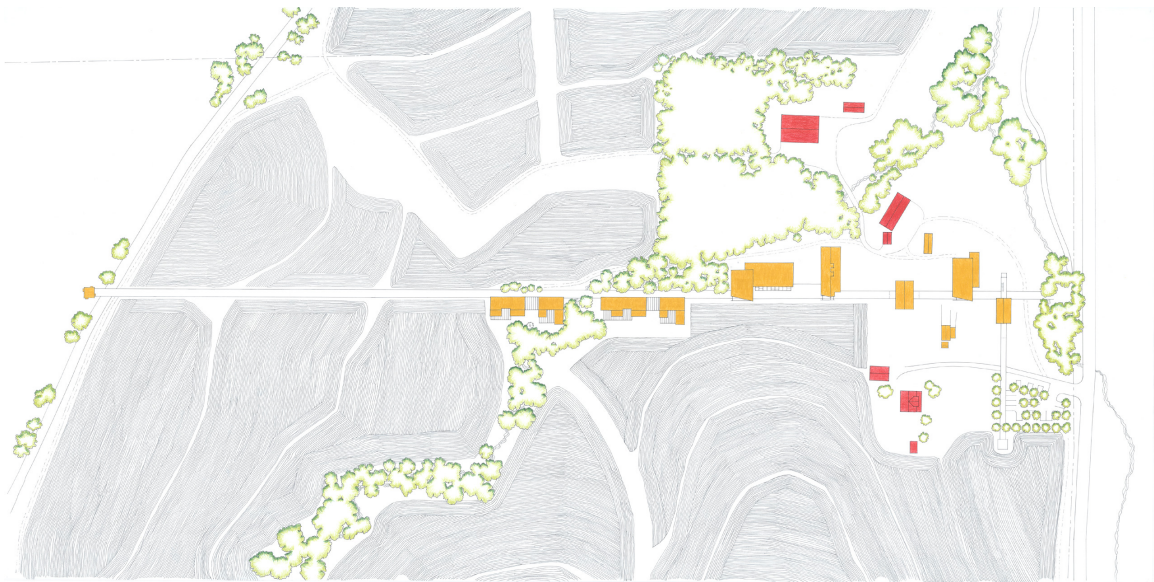


figure 106: site plan



figure 107: **site model**

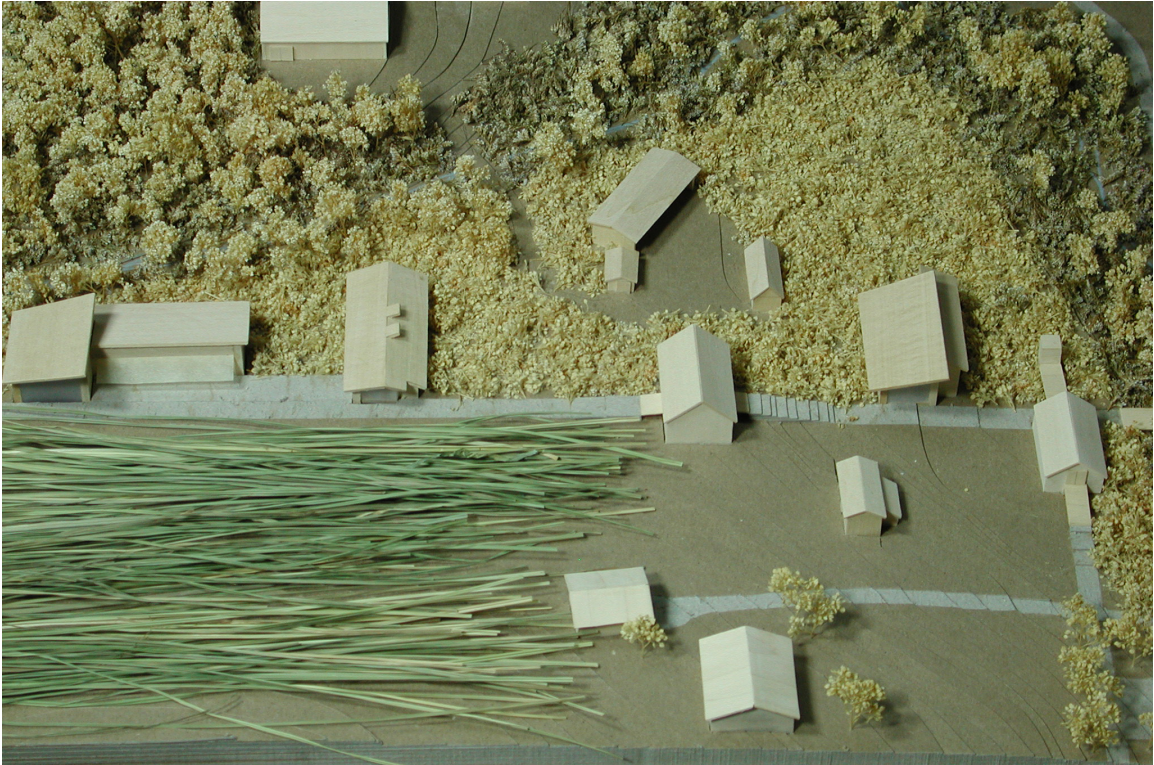


figure 108: **site model close up**





figure 109: view from parking lot

B



figure 110: section perspective of existing ramped barn

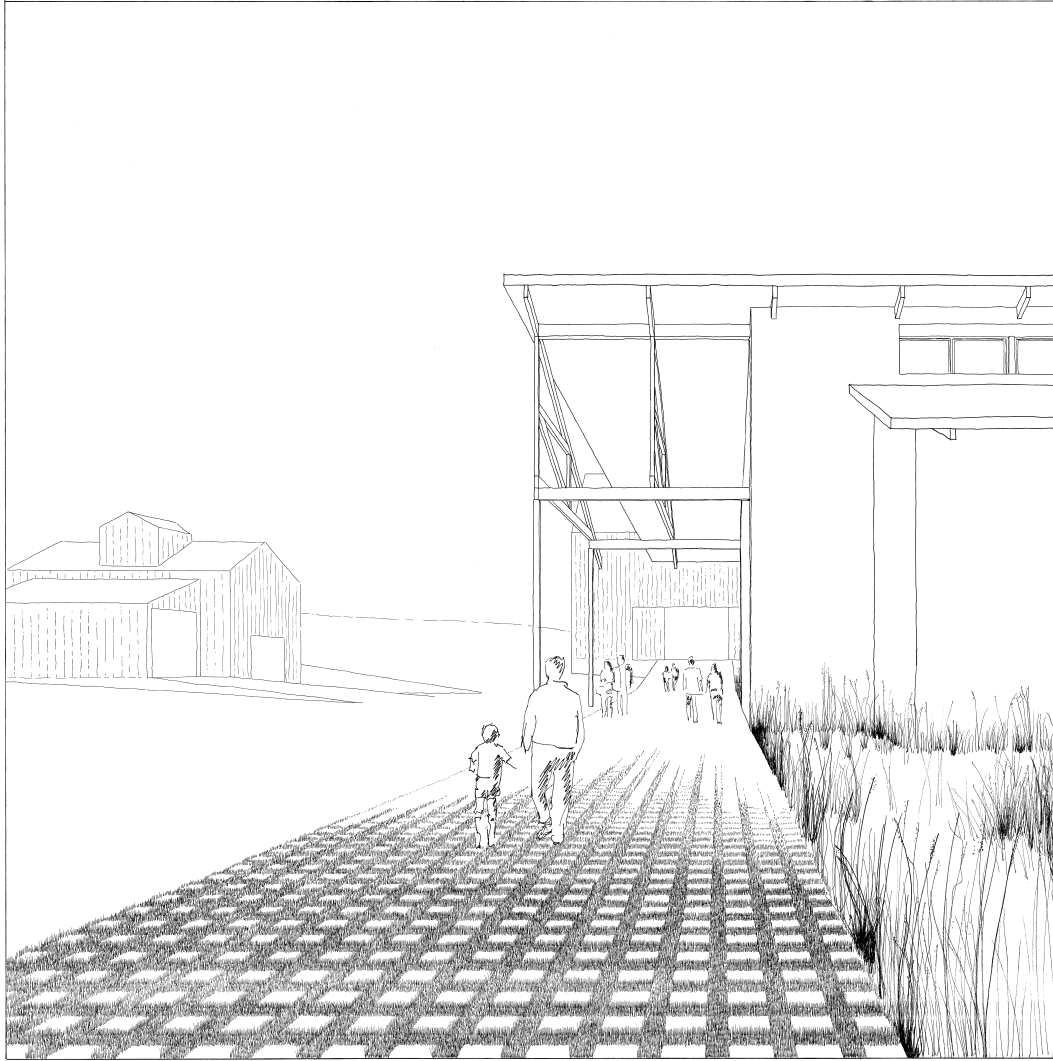


figure 111: view down path

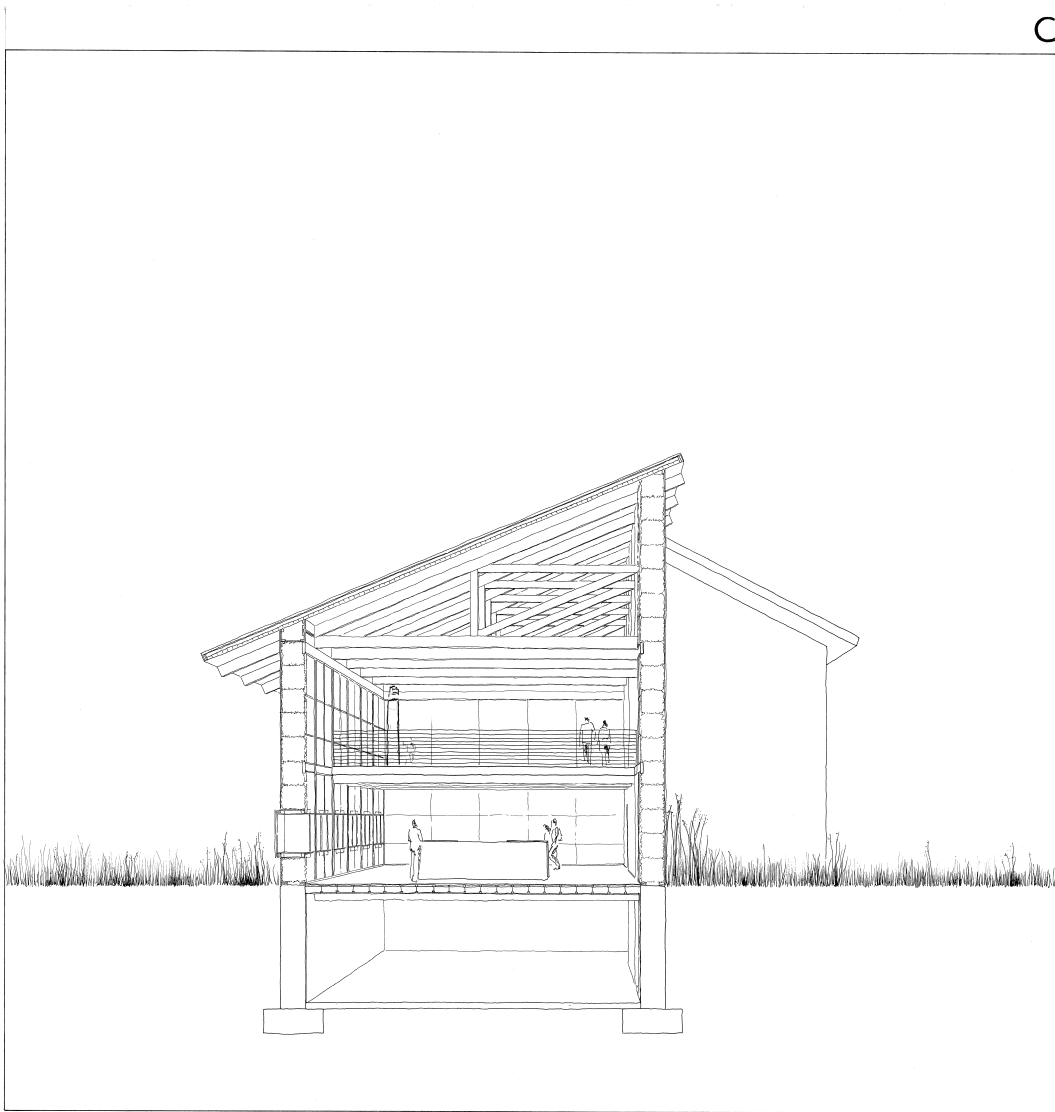


figure 112: section perspective of art gallery

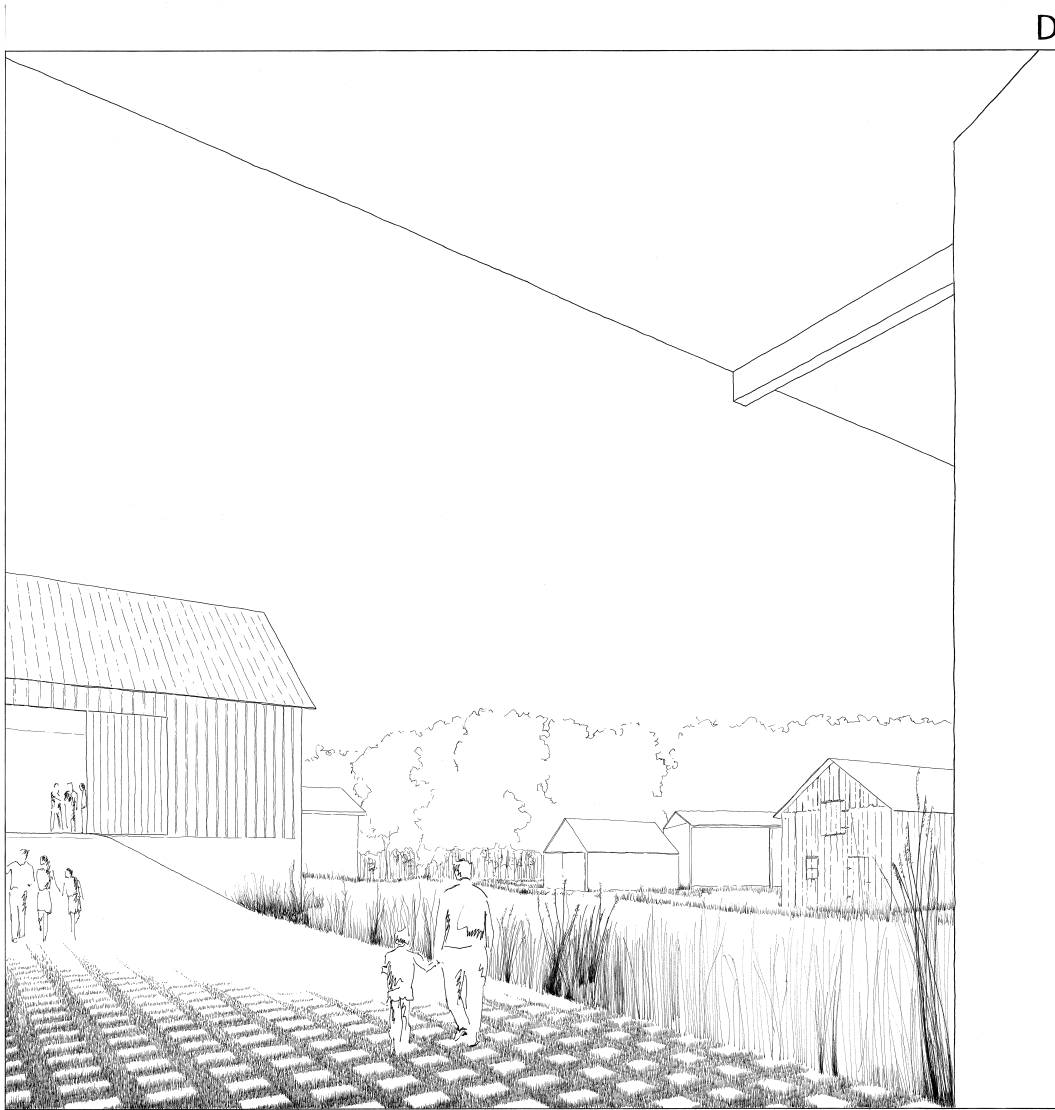


figure 113: view of farm yard from path

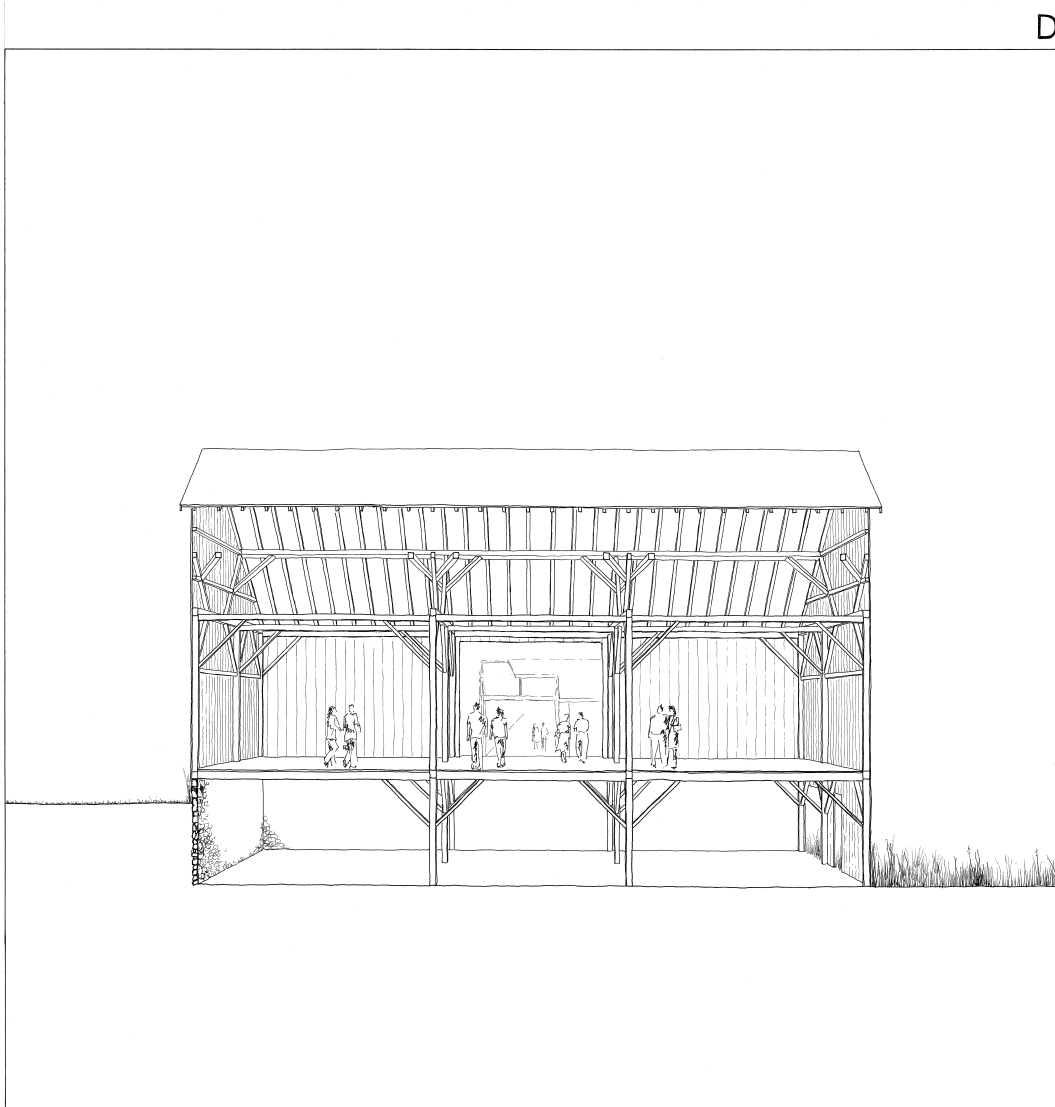


figure 114: section perspective of existing barn

E

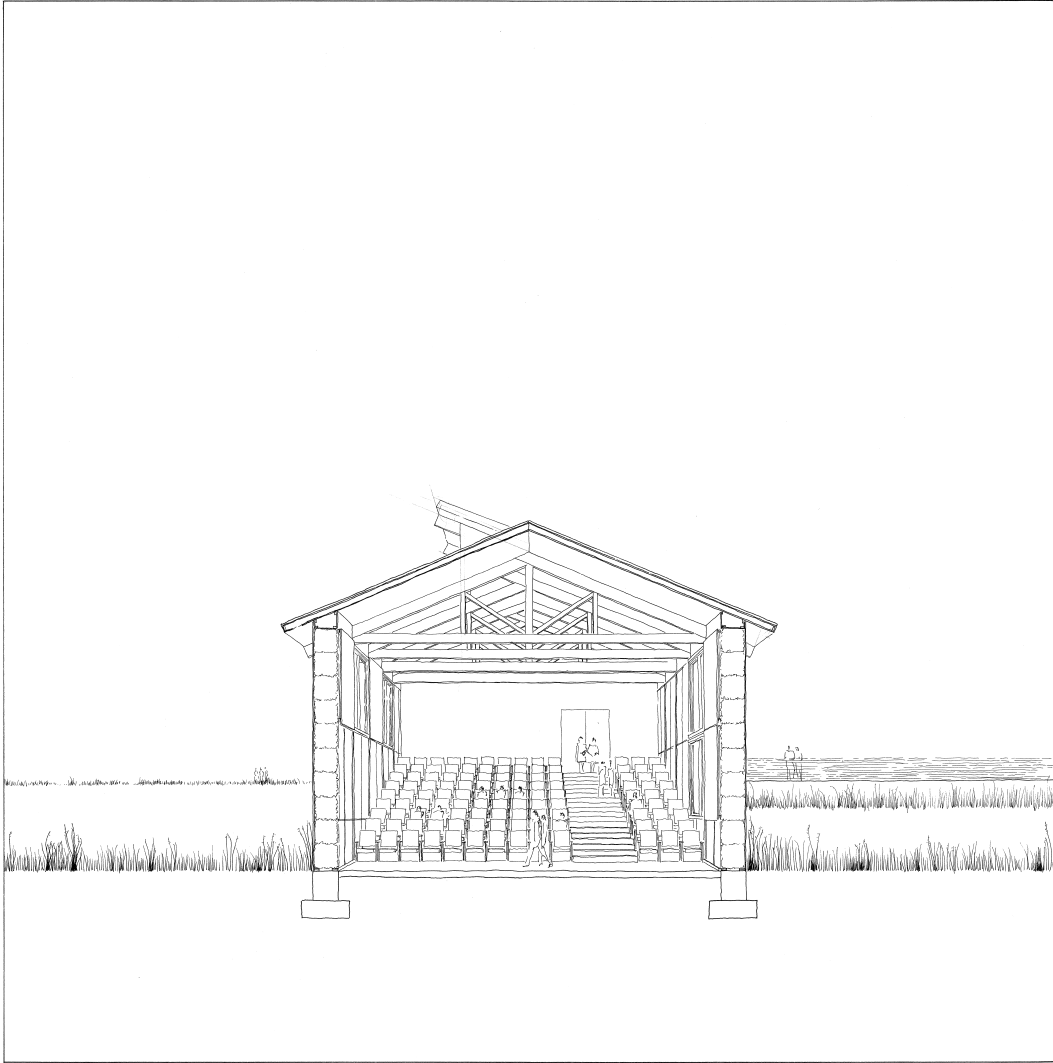


figure 115: section perspective of auditorium



figure 116: section perspective of art studio



G

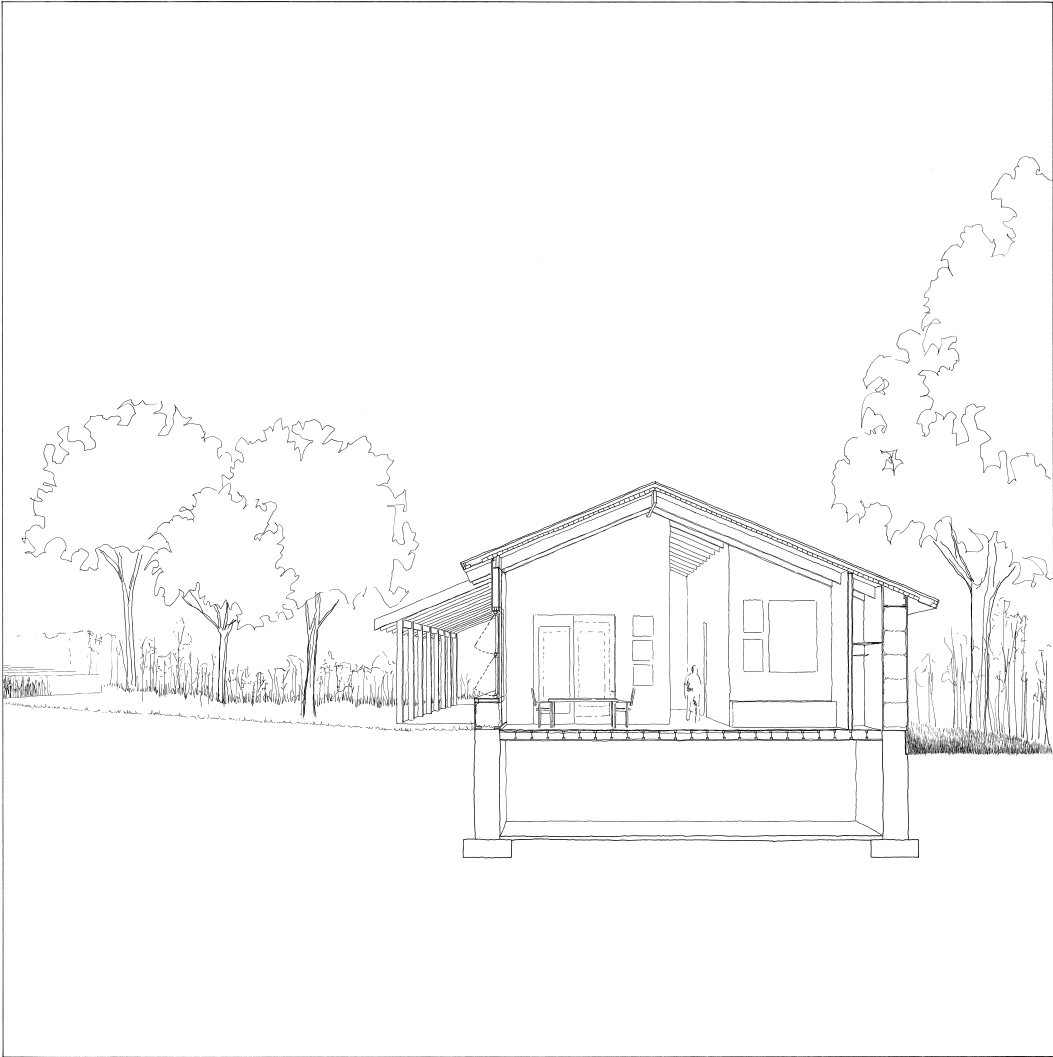


figure 117: section perspective of housing



figure 118: view of tower from bike path

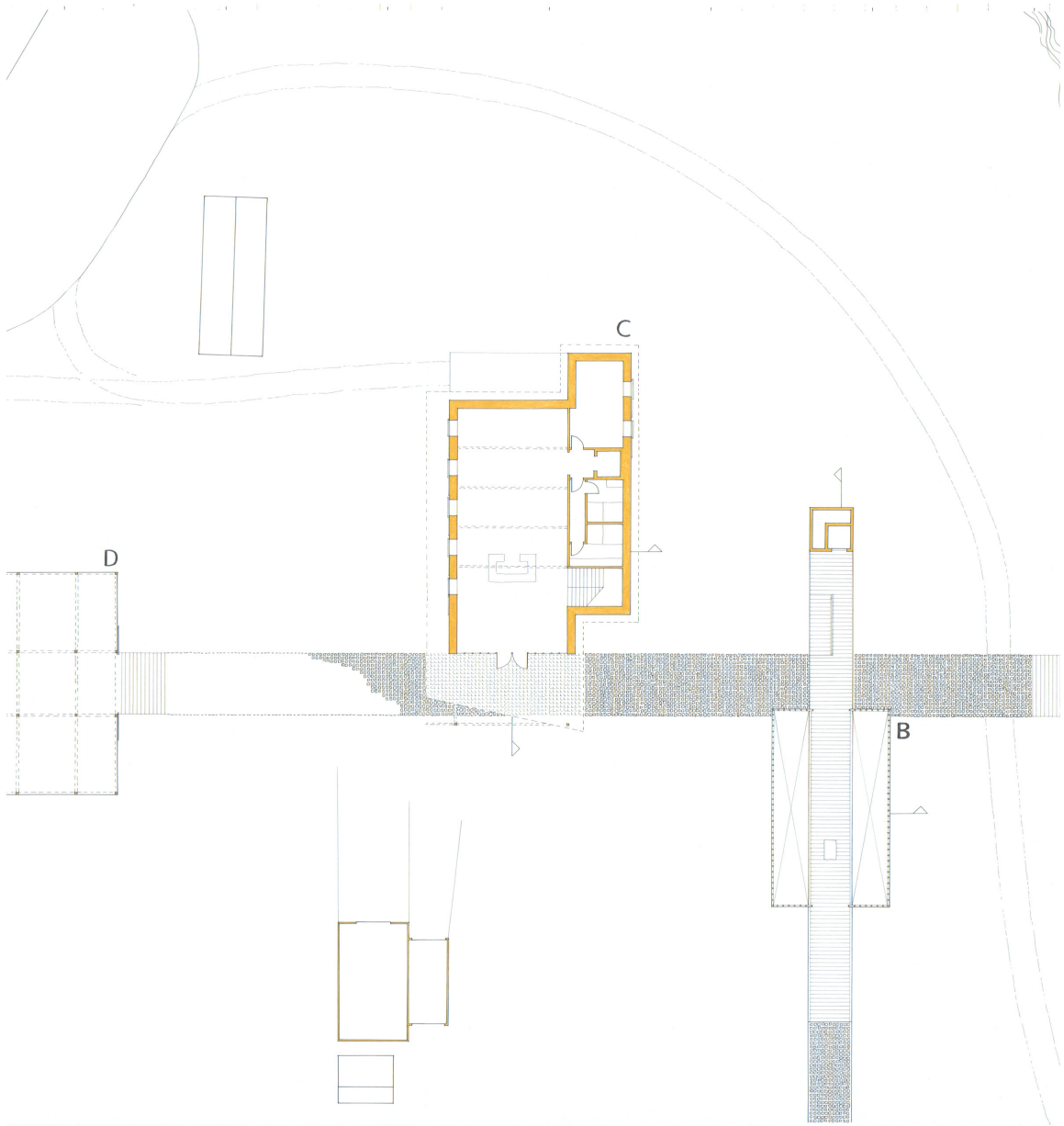


figure 119: gallery plan

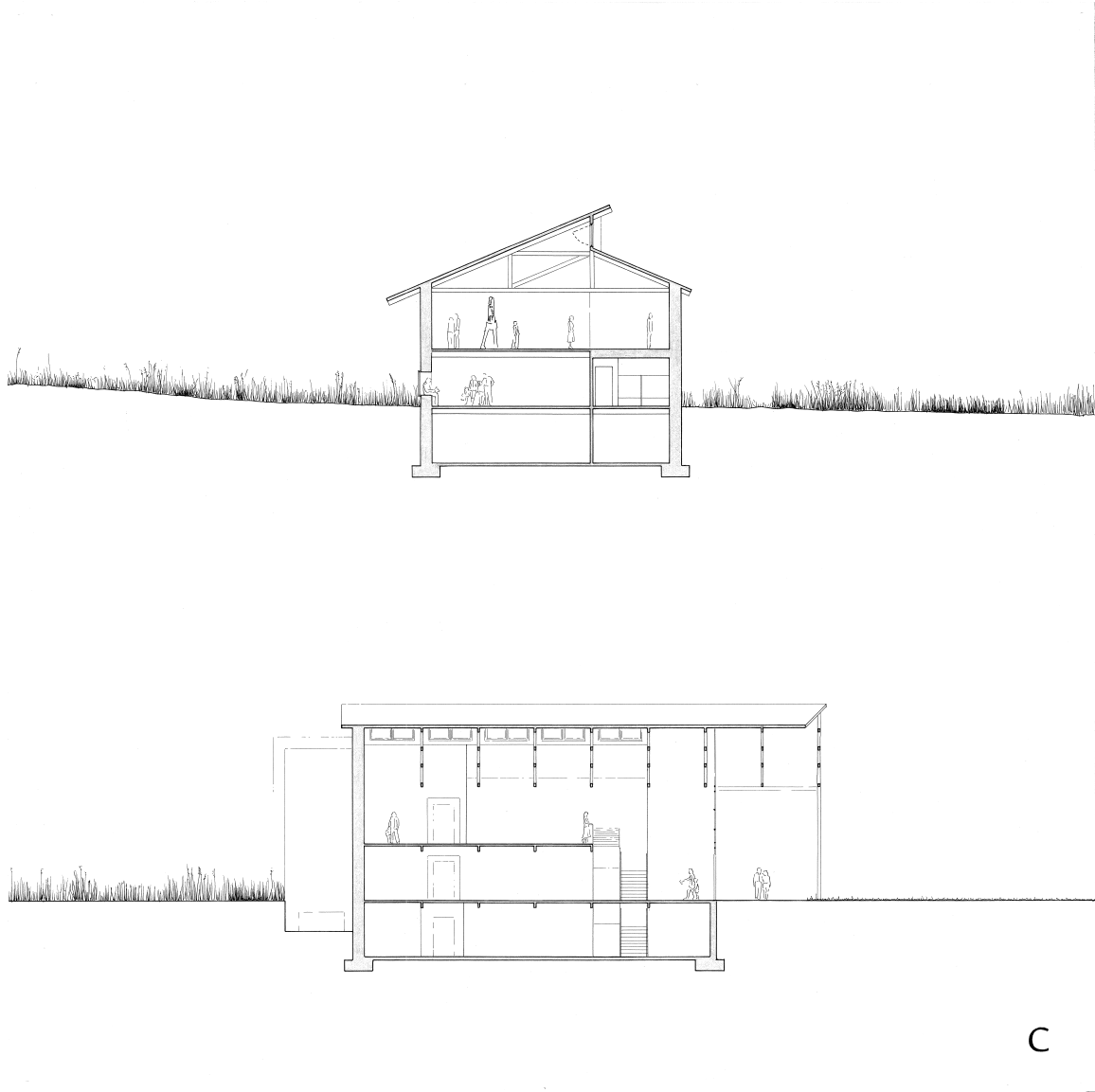


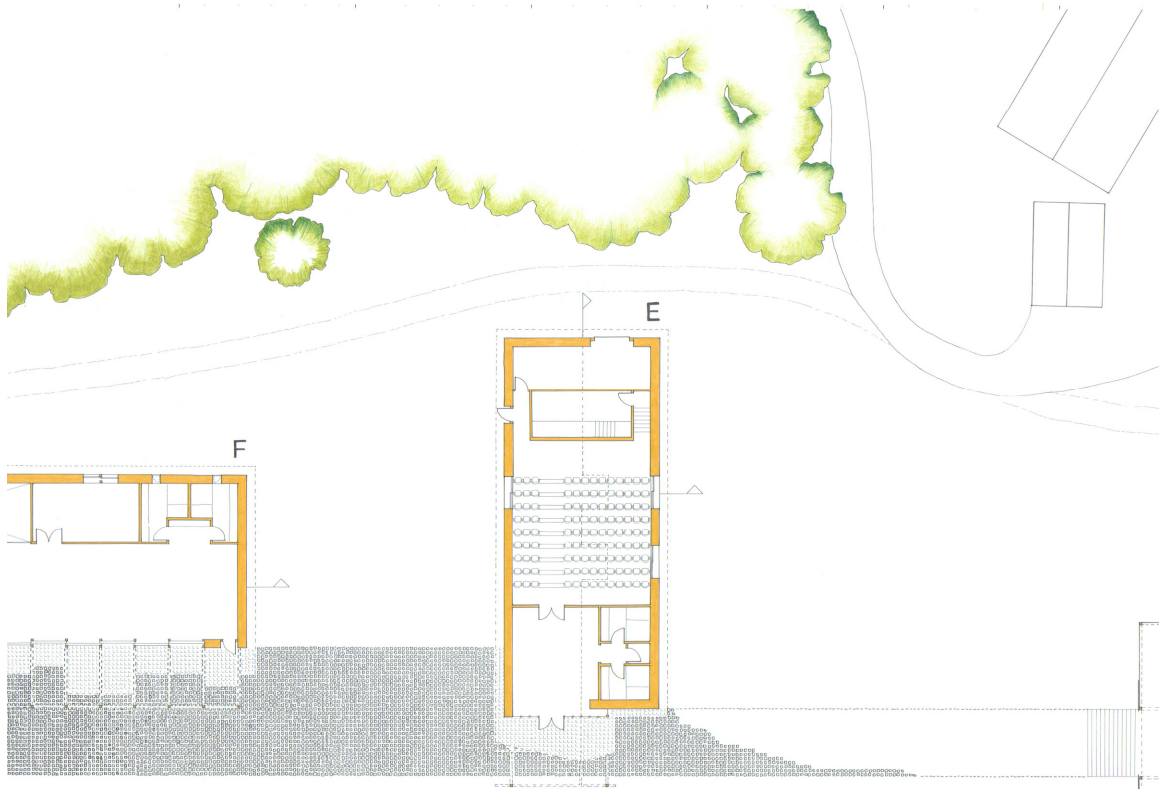
figure 120: sections of gallery



figure 121: art gallery model

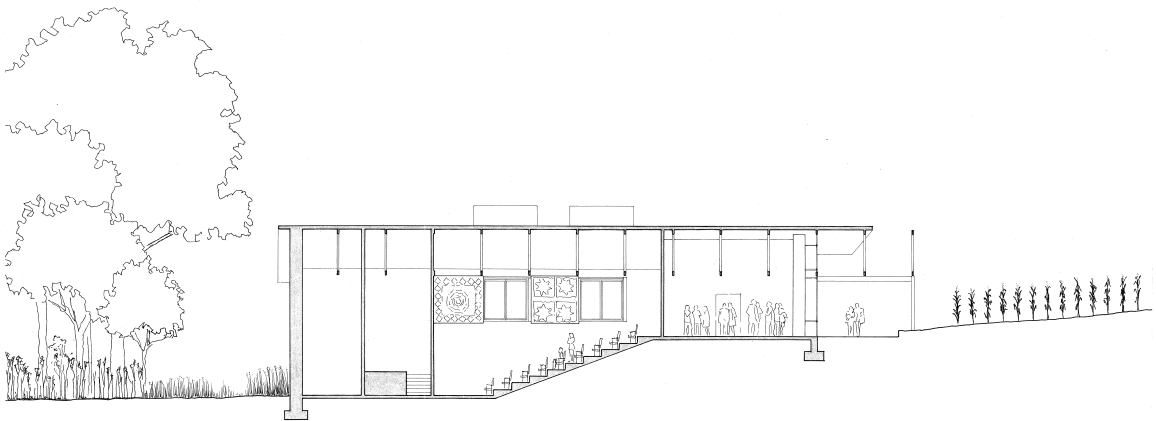
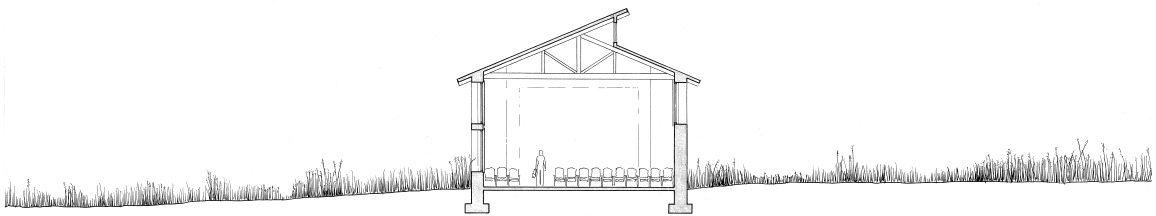


figure 122: section model of art gallery



This architectural drawing illustrates the design of an auditorium, featuring a plan view (E) and a section view (F). The plan view (E) shows a rectangular auditorium with a stage at the top, a balcony, and tiered seating. The section view (F) shows the vertical profile of the auditorium, including the stage, balcony, and seating levels. The drawing is set against a background of stylized green trees and a building outline.

figure 123: auditorium plan



E

figure 124: auditorium sections

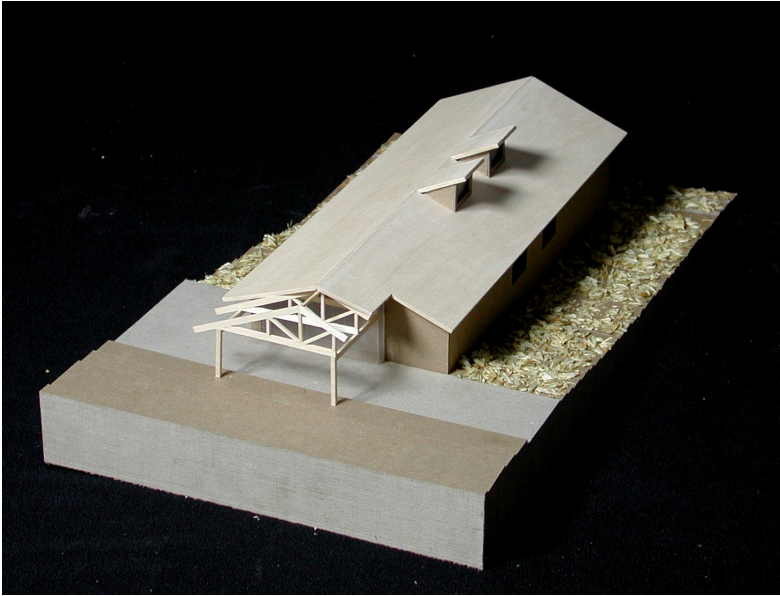
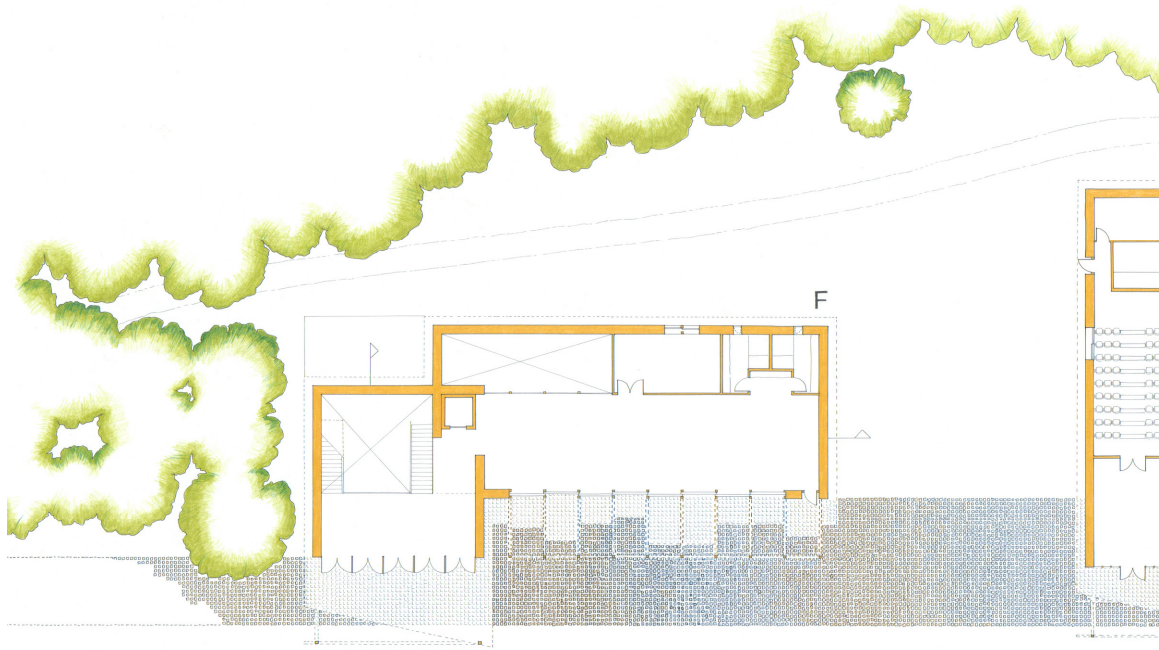


figure 125: **auditorium model**



figure 126: **auditorium section model**





This section drawing illustrates the structural and spatial organization of the first floor. It shows a large central hall with a staircase, surrounded by various rooms and service areas. The building is supported by a series of columns and beams, with a foundation system visible below ground level. The drawing includes detailed annotations for structural elements, materials, and construction details. The landscaping on the left side features stylized green trees and a yellow sky, providing context for the building's placement in its environment. The label 'F' indicates the first floor level. The right side of the drawing shows a vertical section of a wall or partition with a grid of small circles, likely representing a window or a decorative element. The drawing uses fine lines and shading to represent materials and structural details.

figure 127: studio first floor plan

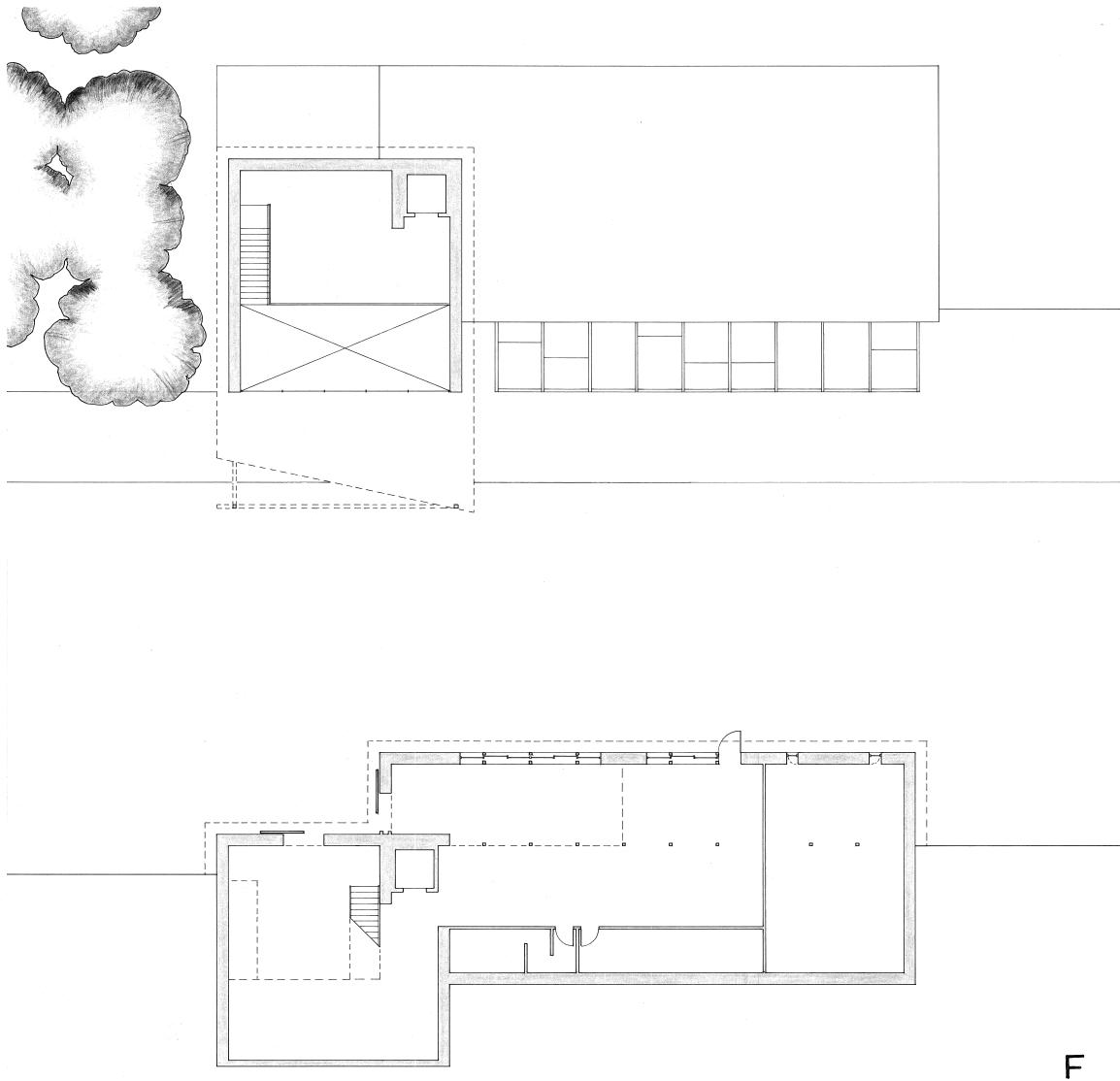


figure 128: basement and second floor plan of studio

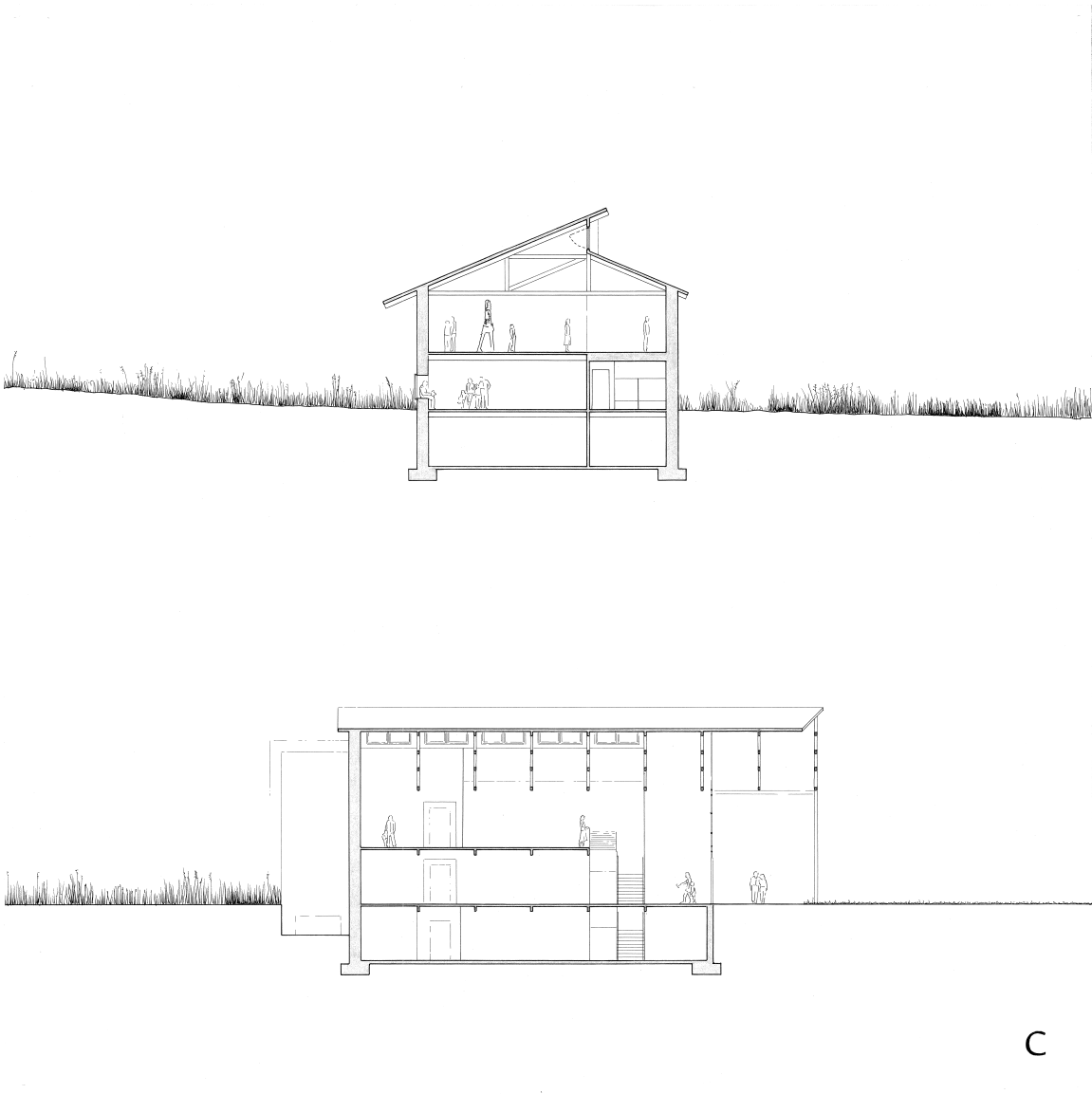
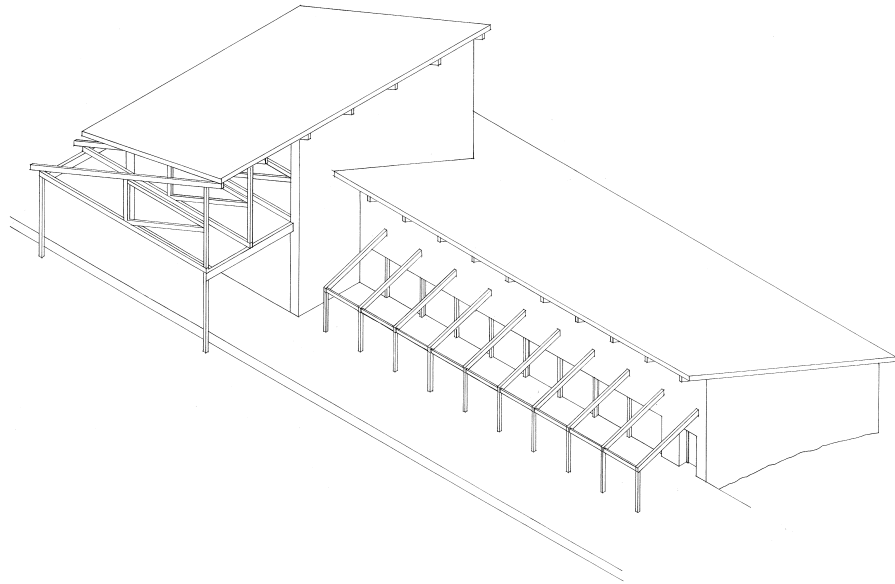


figure 129: **studio sections**



F

figure 130: **studio isometric**

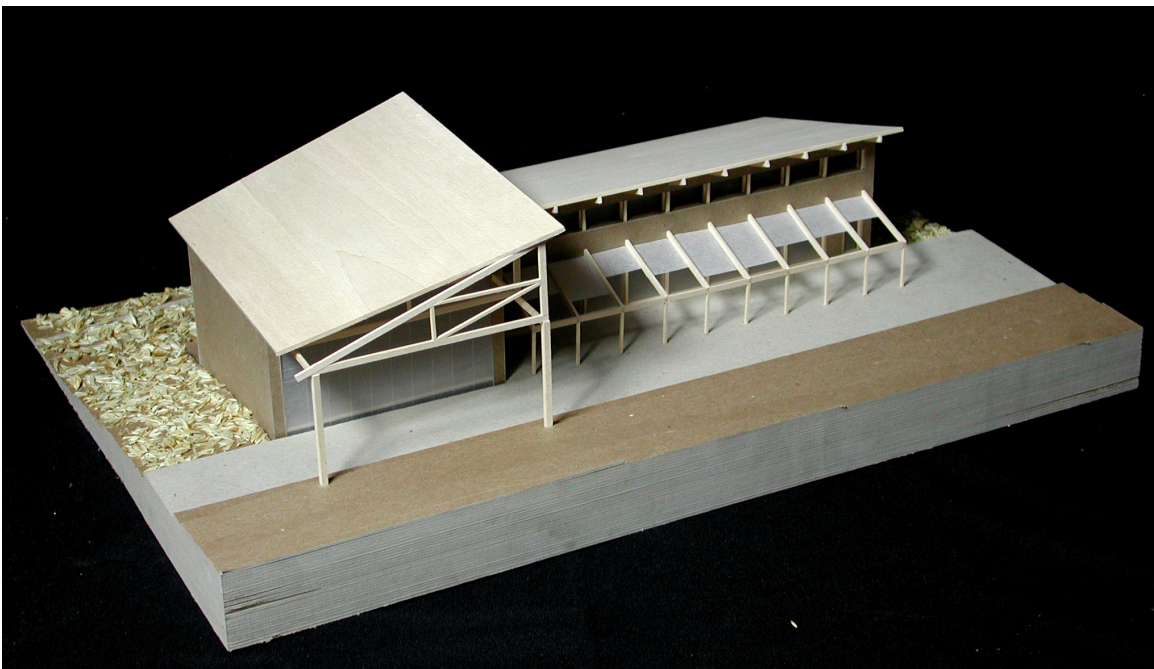


figure 131: **studio model**

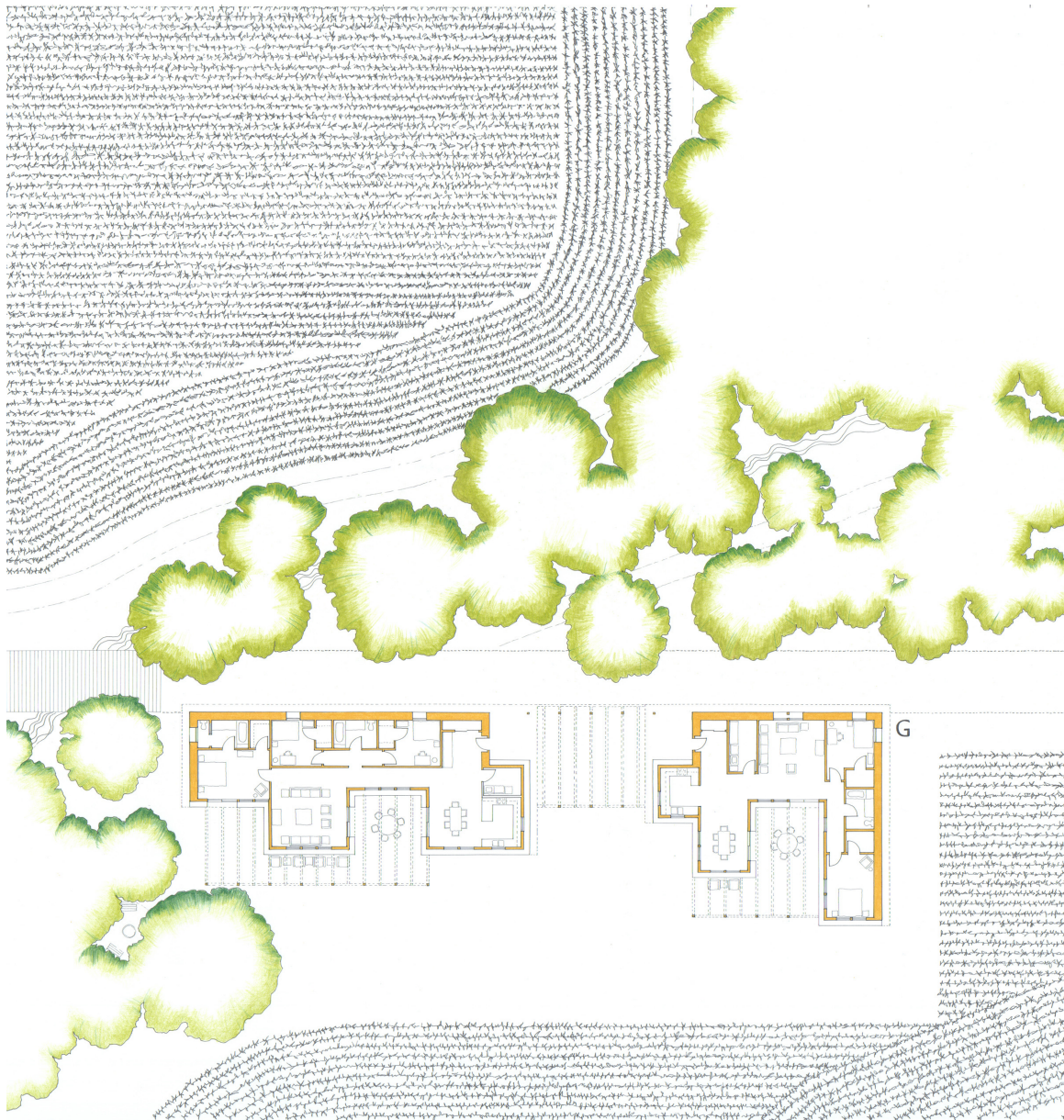


figure 132: three bedroom and two bedroom housing unit plans

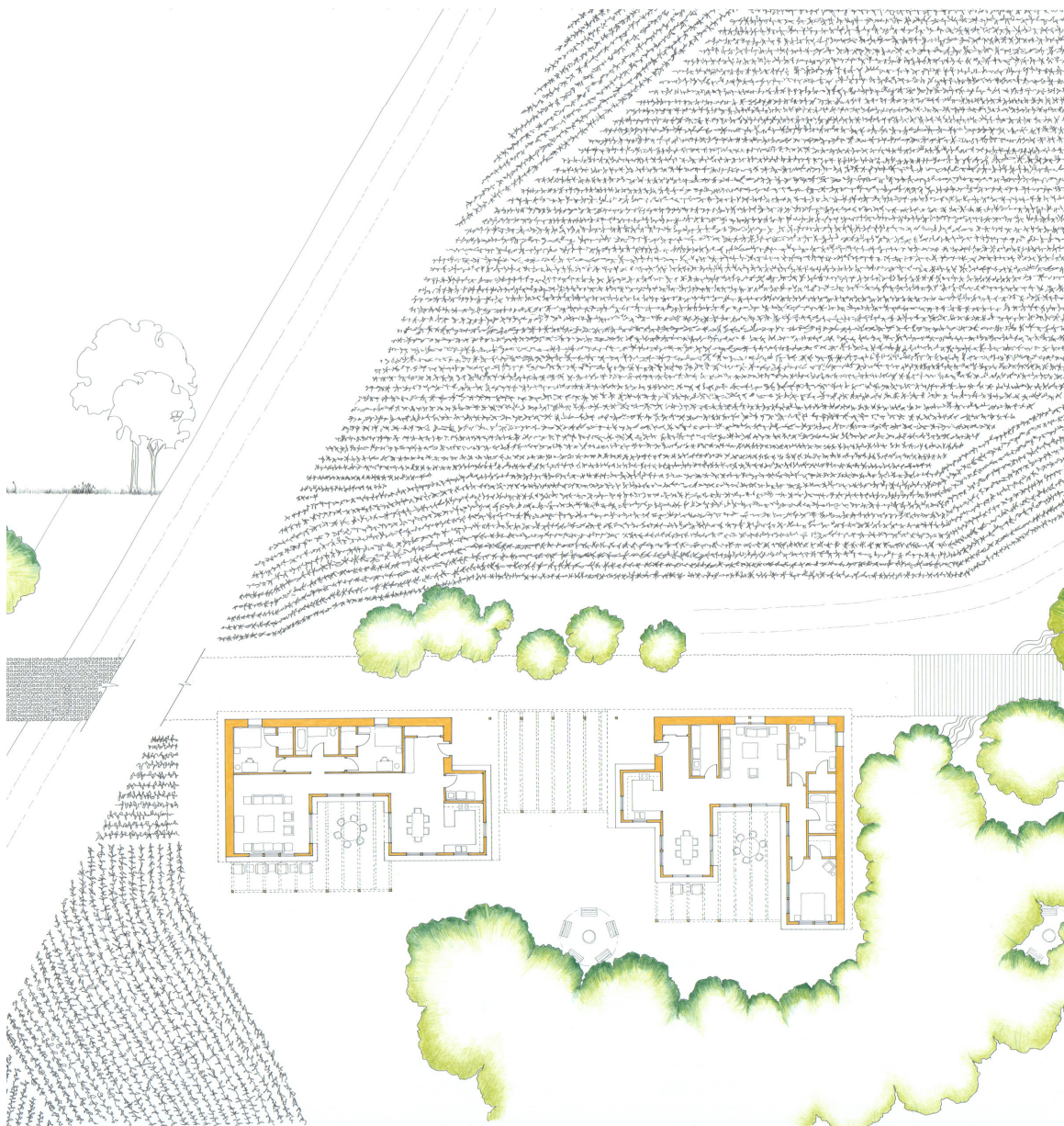
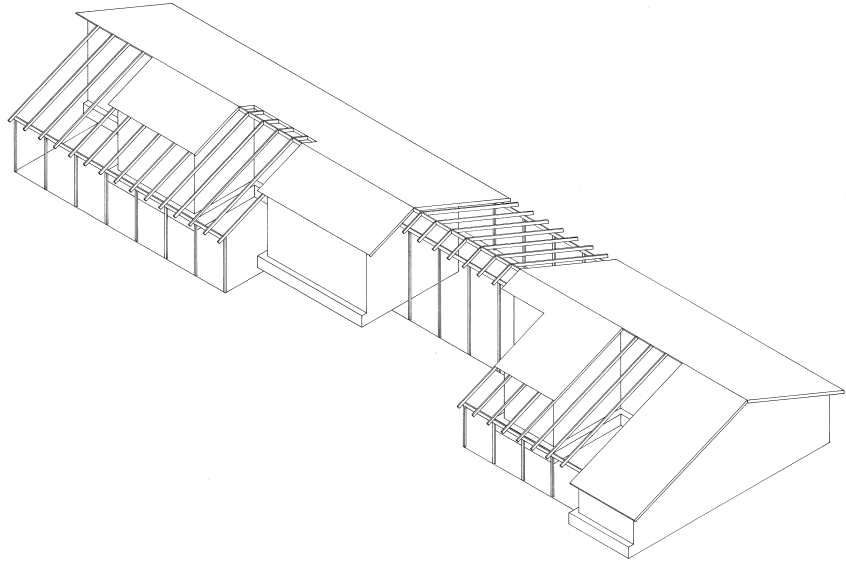


figure 133: two bedroom housing plan



G

figure 134: **housing isometric**

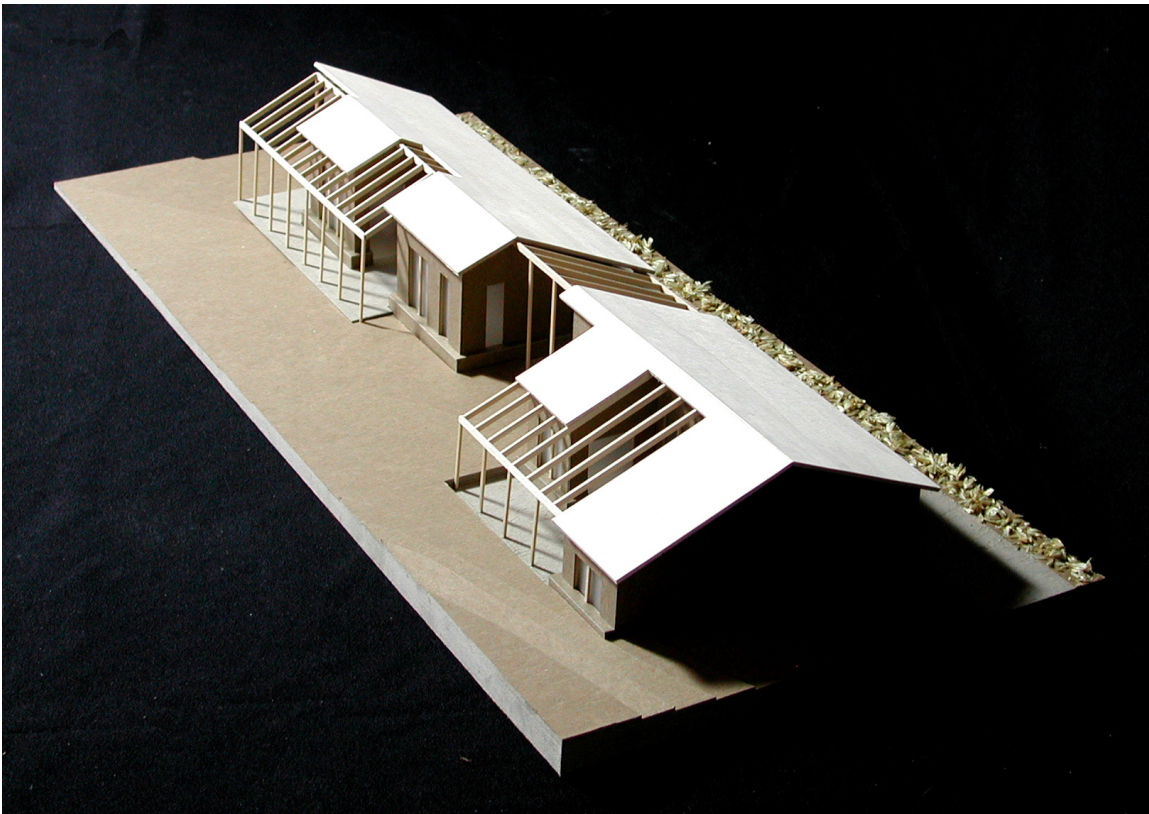


figure 135: **model of housing**

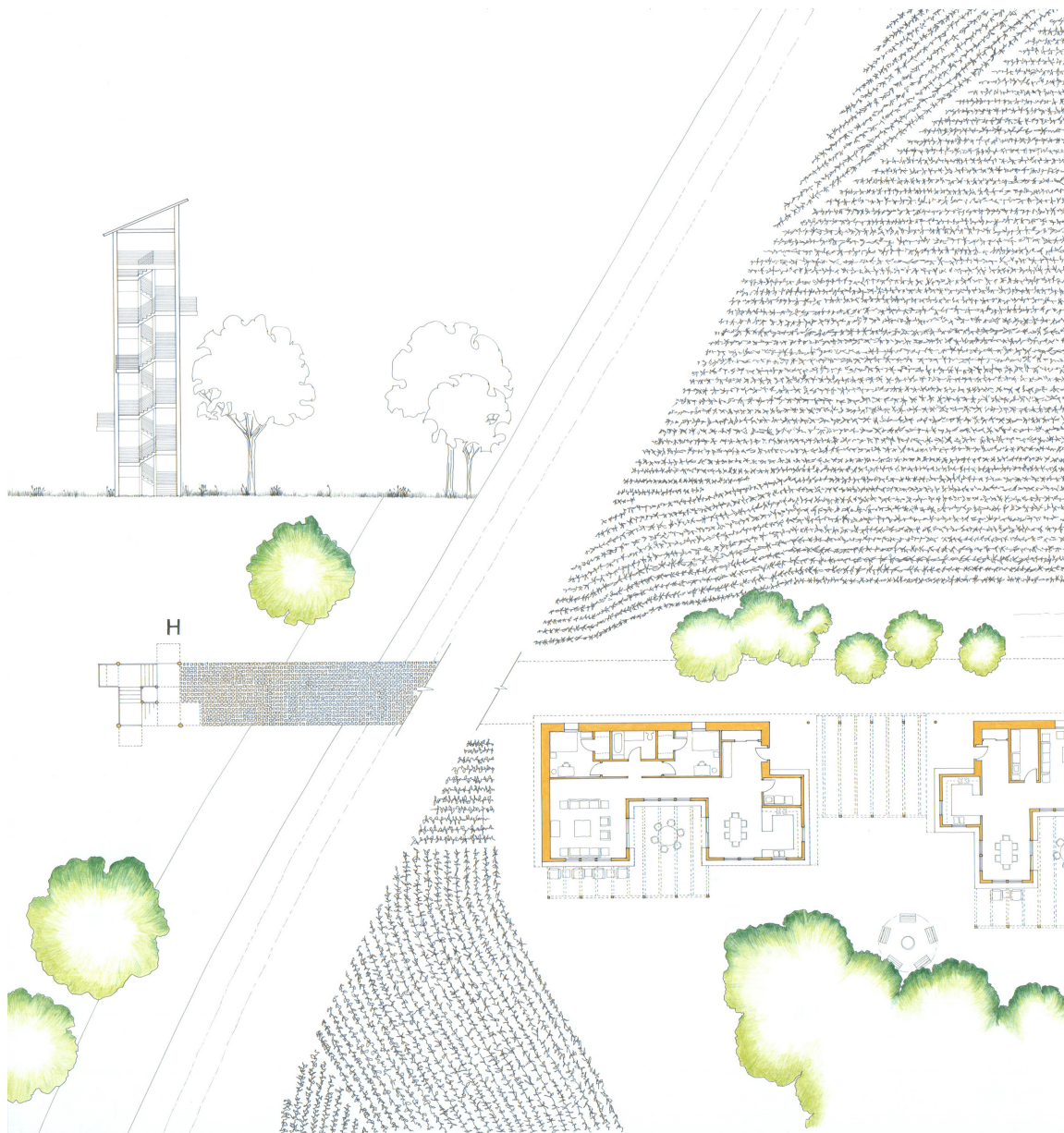


figure 136: plan and elevation of viewing tower



## CONCLUSION

The journey along this path was a study in contextualism, culture and the interrelationship between art, architecture and the rural community. The importance of site and its relationship to architecture is proven in this thesis. A true understanding of the surroundings both physical and cultural help to create architecture.

## BIBLIOGRAPHY



figure 137: art farm<sup>67</sup>

- “Art Farm,” Nebraska Development News,  
<http://pio.neded.org/Newsletters/2002/february/art.htm>,  
 accessed 20 February 2004.
- “Artists, child actors and tired walkers find shelter in Hakes’ converted barn,”  
*RIBA Journal*, Amanda Baillieu, April 2002, 13.
- Bartling, Kelly. *Folk Art Is People’s Art at State Museum*. June 14, 2001. University of  
 Nebraska-Lincoln. <http://www.unl.edu/scarlet/v11n16arts.html>, accessed 22  
 December, 2003.
- “Bemis Center Facilities,” Bemis Center for Contemporary Art,  
<http://www.bemiscenter.org/facilities/facilites.html>, accessed 8 April 2004.
- Cass County History*, <http://www.visitcasscounty.com>, accessed 8 May 2004.
- Charle, Suzanne. “A Library Takes Root In the Appalachian hills of Tennessee, Maya Lin  
 resuscitates a cantilever barn for the Children’s Defense Fund, hiding a library of  
 wood, aluminan, and green glass in a skin of rough-hewn timbers” *House  
 Beautiful*, Louis Oliver Gropp, Dec. 1999, 94.
- “Charles Rose Architects Atlantic Center for the Arts New Symyrna Beach, Florida,”  
*Architecture and Urbanism*, September 2001, 117-121.
- Cline, Maxine E. *Murdock—Cass County*.  
[http://www.casde.unl.edu/history/search\\_frame.html](http://www.casde.unl.edu/history/search_frame.html), accessed 26 February 2004.
- Dawson, Susan. “Baled Out, The conversion of two redundant barns in Norfolk is a  
 model of sustainable, environmentally friendly development,” *Architects Journal*,  
 Isabel Allen, March 2002, 31-34.
- “Frederick Fisher: P.S.1 Contemporary Art Center Long Island City, New York, 1994-  
 98,” *Lotus International*, n. 113, 41-44.
- Gans, Herbert J. *Popular Culture and High Culture An Analysis and Evolution of Taste*.  
 New York: Basic Books, 1999.
- “Gethrie + Buresh sketches out an Arts School where space and program interlock,”  
*Architecture Record*, December 1999, 110-113.
- Governor’s Mansion Exhibition Program*. Nebraska Arts Council.  
[www.nebraskaartscouncil.org/index\\_html?page=context/PROGRAM/Gov\\_Mansion/GovMan.htm](http://www.nebraskaartscouncil.org/index_html?page=context/PROGRAM/Gov_Mansion/GovMan.htm), accessed 3 December 2003.

- Highlighted Initiatives: Past and Present.* Nebraska Arts Council, [www.nebraskaartscouncil.org/index\\_html?page+context/PROGRAMS/Initiatives/InitiativesFinal.htm](http://www.nebraskaartscouncil.org/index_html?page+context/PROGRAMS/Initiatives/InitiativesFinal.htm), accessed 3 December 2003.
- History, Cass County,* <http://www.cassne.org/history.html>, accessed 8 May 2004.
- Hoekstra, Peter. *Report on A Creative and Generous America: The Healthy State of the Arts in America and the Continued Failure of the National Endowment for the Arts*, Subcommittee on Oversight and Investigation of the Committee on Education and the Workforce U.S. House of Representative, One Hundred Fifth Congress, First Session, Serial No. 105-A, Sept. 1997.
- Kliment, Stephen A. "Martin Residence Kennett Square, Pennsylvania," *Architectural Record*, Stephen A. Kiliment, April 1993, 84-88.
- Kreyling, Christine. "Lin Finds New Use for Old Barn at Langston Hughes Library," *Architectural Record*, Robert Ivy, May 2000, 48.
- Nebraska Art Galleries.* Nebraska Public Television. <http://mynptv.org/artsFeat/nebgallerylistings.html>, accessed 3 December 2003.
- Nebraska County Populations by Race and Ethnicity.* March 16, 2001. Nebraska Databook. <http://info.needed.org/stathand/bsect17.htm>, accessed 3 December 2003.
- Nebraska State Historical Society. *U.S. Government Land Laws in Nebraska, 1854-1904.* [http://www.nebraskahistory.org/lib-arch/services/reference/la\\_pubs?landlaw7.htm](http://www.nebraskahistory.org/lib-arch/services/reference/la_pubs?landlaw7.htm), last updated 29 June 1998, accessed 26 February 2004.
- One Percent for Art Program.* Nebraska Arts Council, [www.nebraskaartscouncil.org/index\\_html?page=context/PROGRAMS/One\\_Percent/OnePercent.htm](http://www.nebraskaartscouncil.org/index_html?page=context/PROGRAMS/One_Percent/OnePercent.htm), accessed 3 December 2003.
- Places to Shop.* The County Register of Nebraska. [http://members.cox.net/tina\\_helms/cr/html/shops.html](http://members.cox.net/tina_helms/cr/html/shops.html), accessed 3 December 2003.
- Prairie Visions (Art/Education Partnership).* Nebraska Arts Council, [www.nebraskaartscouncil.org/index\\_html?page=content/PROGRAMS/PrairieV/PV](http://www.nebraskaartscouncil.org/index_html?page=content/PROGRAMS/PrairieV/PV), accessed 3 December 2003.
- Rare, Record-breaking Civil War-Era Quilt Now Home at Nebraska International Quilt Study Center.* University of Nebraska Foundations. [http://nufoundation.org/latest\\_news/archive/2002/James%20quilt\\_0101.html](http://nufoundation.org/latest_news/archive/2002/James%20quilt_0101.html), accessed 3 December 2003.

“The Bemis Center for Contemporary Arts,” Bemis.

*The Natural Cultural Endowment.* Nebraska Arts Council.

[www.nebraskaartscouncil.org/index\\_html?page=context/RESOURCES/Cultural\\_Endow/nce/nce.htm](http://www.nebraskaartscouncil.org/index_html?page=context/RESOURCES/Cultural_Endow/nce/nce.htm), accessed 3 December 2003.

*What We Do.* Nebraska Arts Council.

[www.nebraskaartscouncil.org/index\\_html?page=context/ABOUT\\_NAC/What/What\\_MissionPri](http://www.nebraskaartscouncil.org/index_html?page=context/ABOUT_NAC/What/What_MissionPri), accessed 3 December 2003.

*Who We Are.* Nebraska Arts Council.

[www.nebraskaartscouncil.org/index\\_html?page=context/ABOUT\\_NAC/Who/Who\\_History](http://www.nebraskaartscouncil.org/index_html?page=context/ABOUT_NAC/Who/Who_History), accessed 3 December 2003.

---

<sup>67</sup> “Art Farm,” Nebraska Development News,  
<http://pio.neded.org/Newsletters/2002/february/art.htm>, accessed 20 February 2004.