



The Psyche of a Building

An Exploration of How Buildings Relate to Human Psyche Through a
Renovated Farmstead

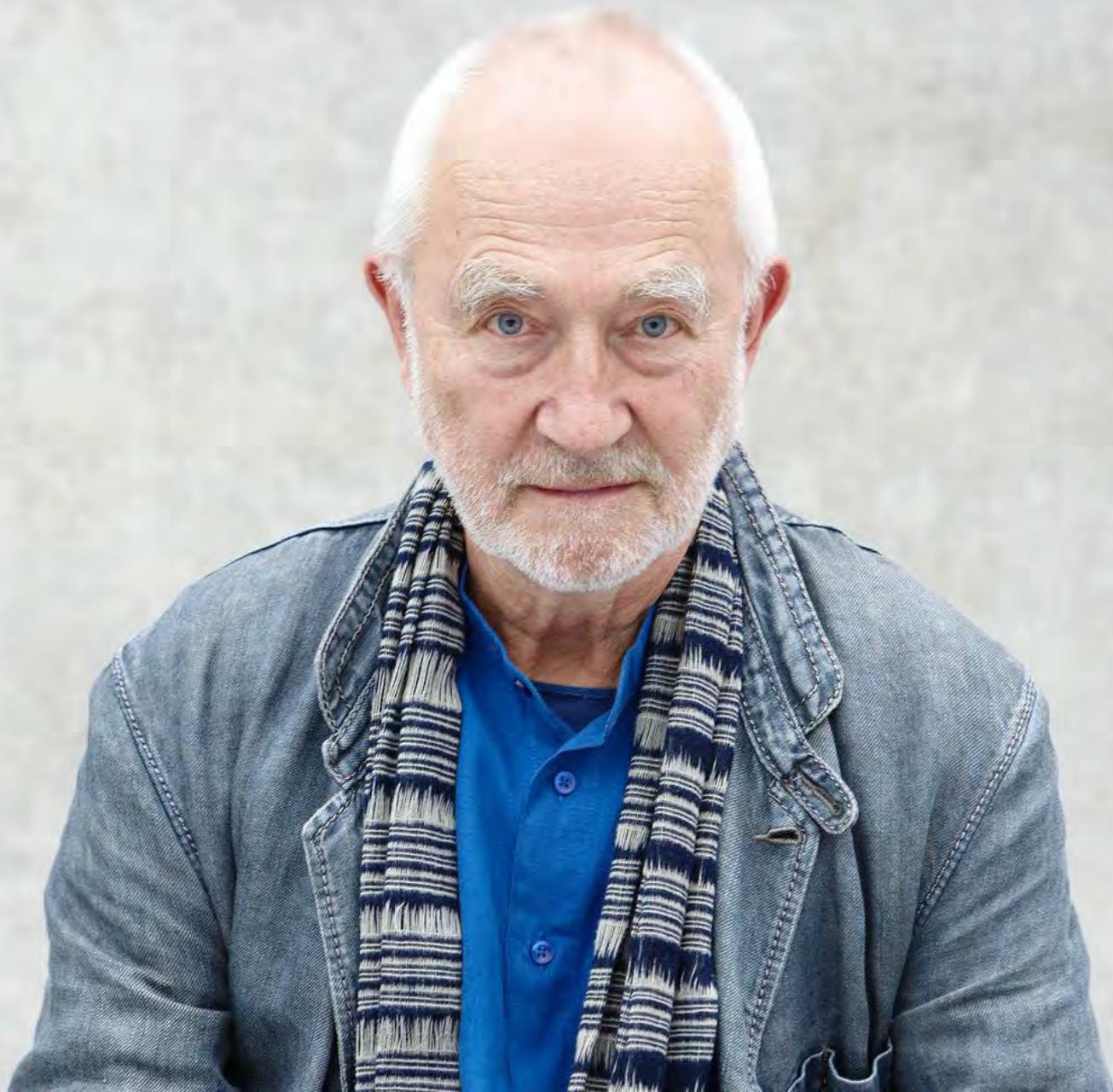
A dark, atmospheric landscape with a bright, glowing light source in the distance, possibly a cave or a deep valley. The scene is dimly lit, with the light source creating a strong contrast and casting long shadows. The terrain appears rugged and textured.

What is Psyche?

The Human soul, mind, or spirit

Anne Bordeleau

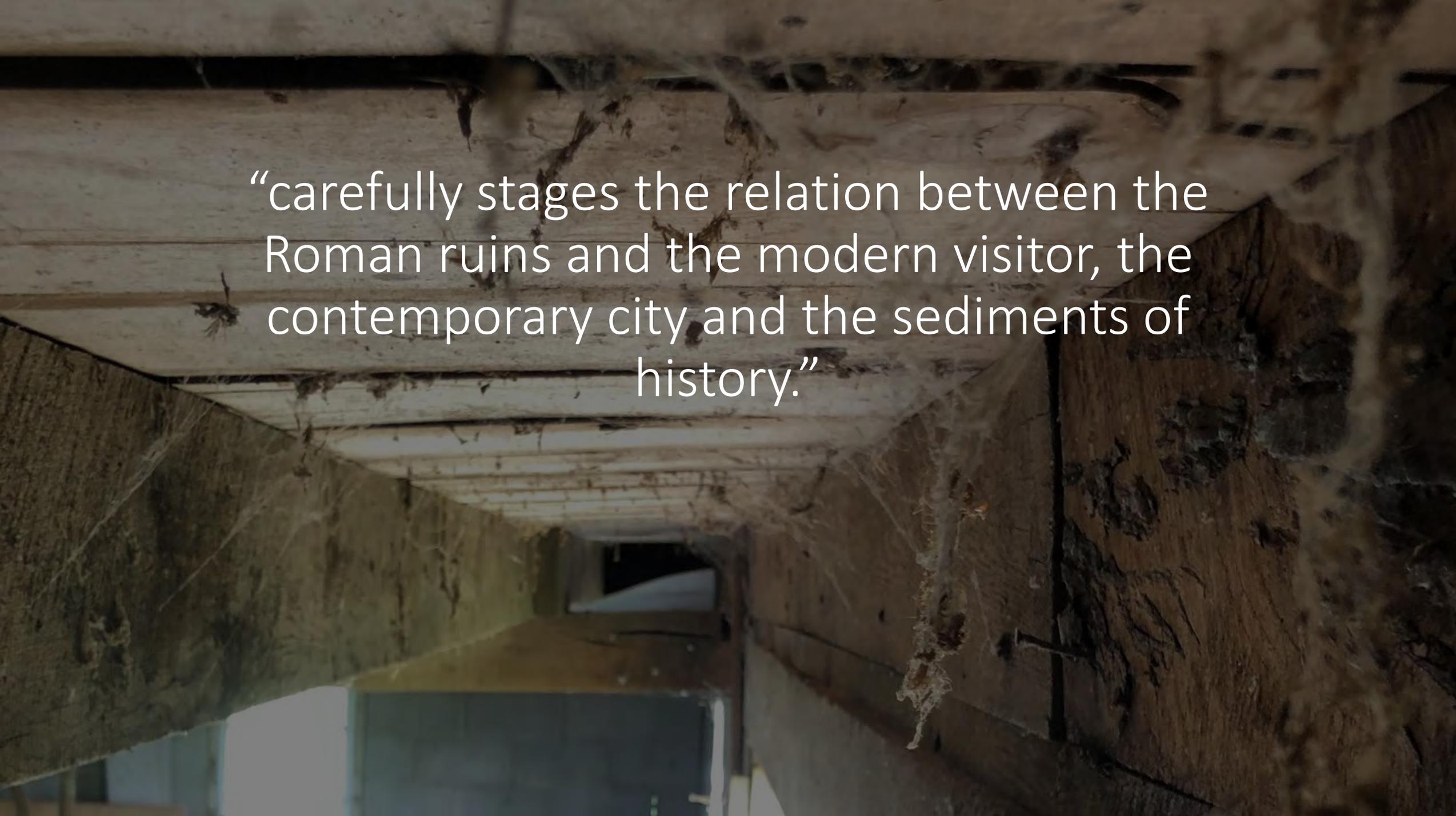




Peter
Zumthor

Protective
Housing for
Roman
Archaeological
Excavation

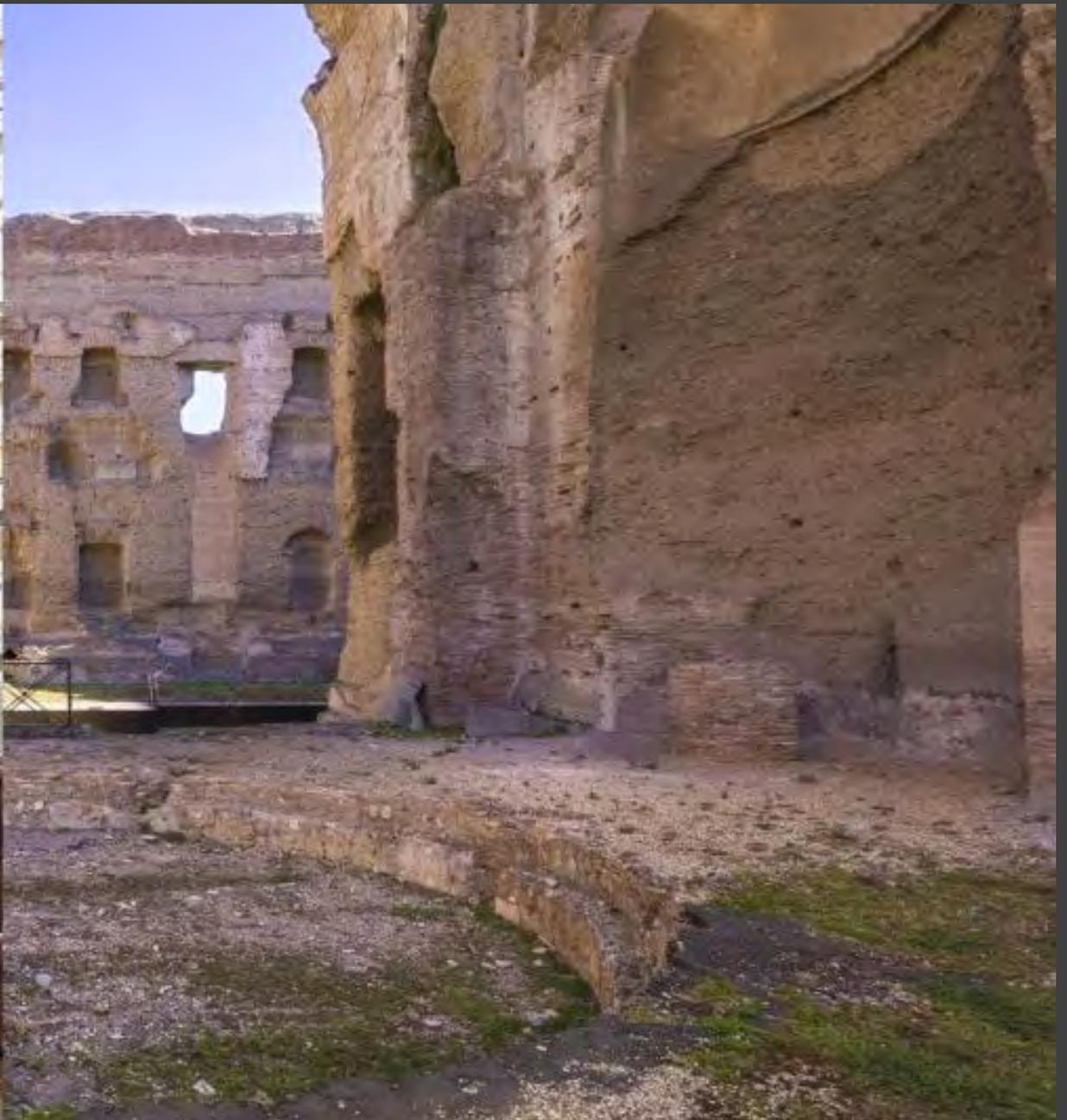


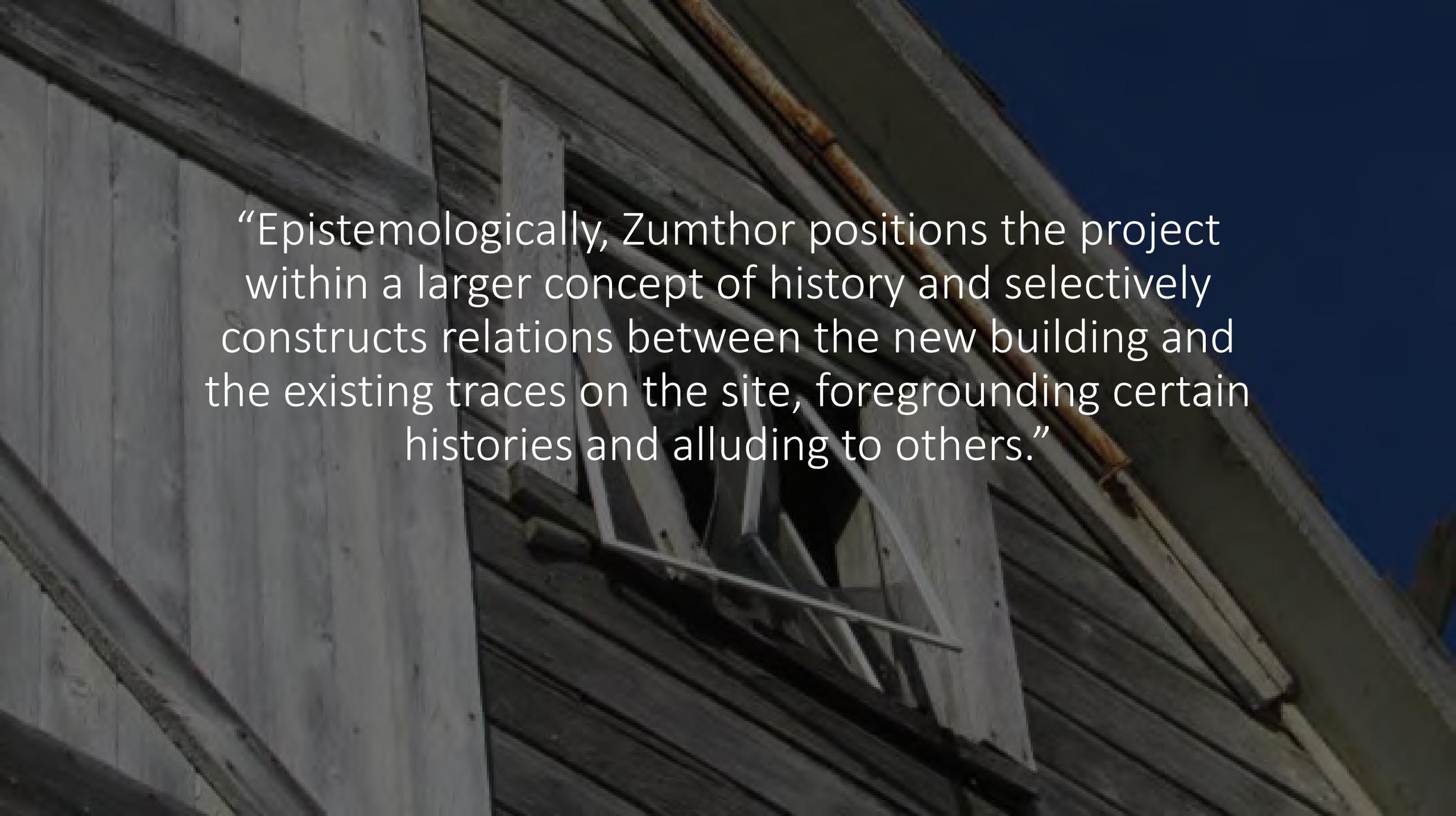
The background of the image is a dark, textured surface, possibly a wall or ceiling, with a wooden structure visible. A window or opening is visible in the lower right corner, showing a glimpse of a bright outdoor area. The overall tone is somber and historical.

“carefully stages the relation between the Roman ruins and the modern visitor, the contemporary city and the sediments of history.”







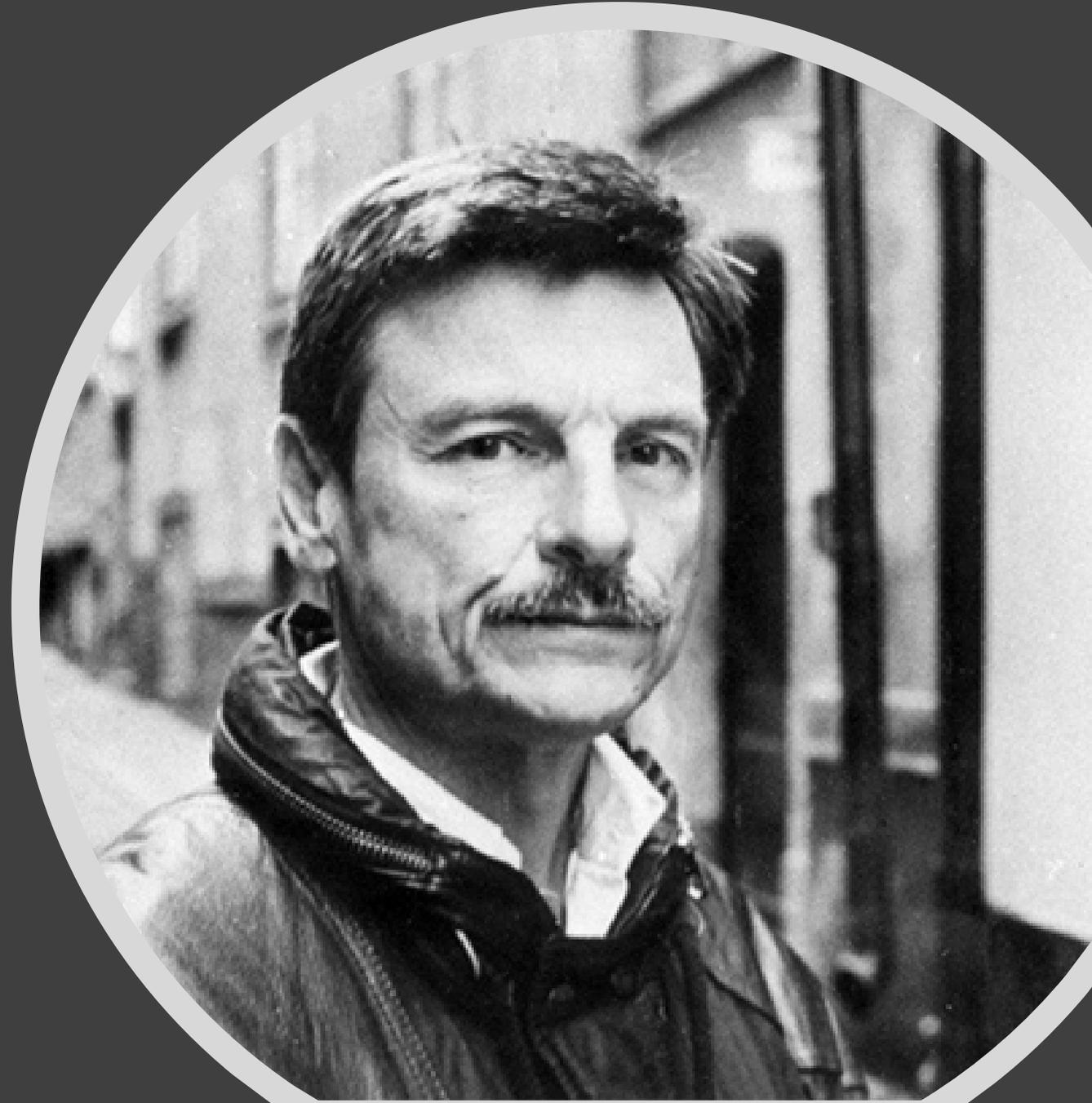


“Epistemologically, Zumthor positions the project within a larger concept of history and selectively constructs relations between the new building and the existing traces on the site, foregrounding certain histories and alluding to others.”





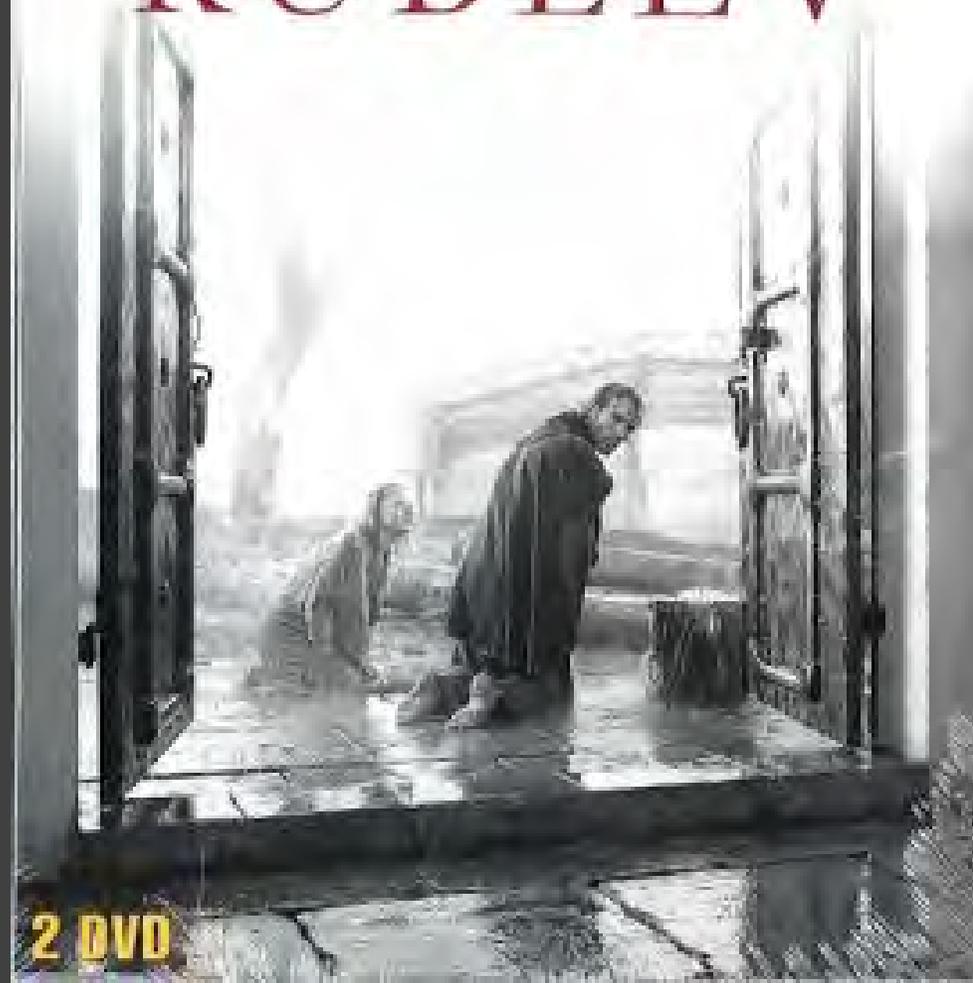
Andrei Tarkovsky

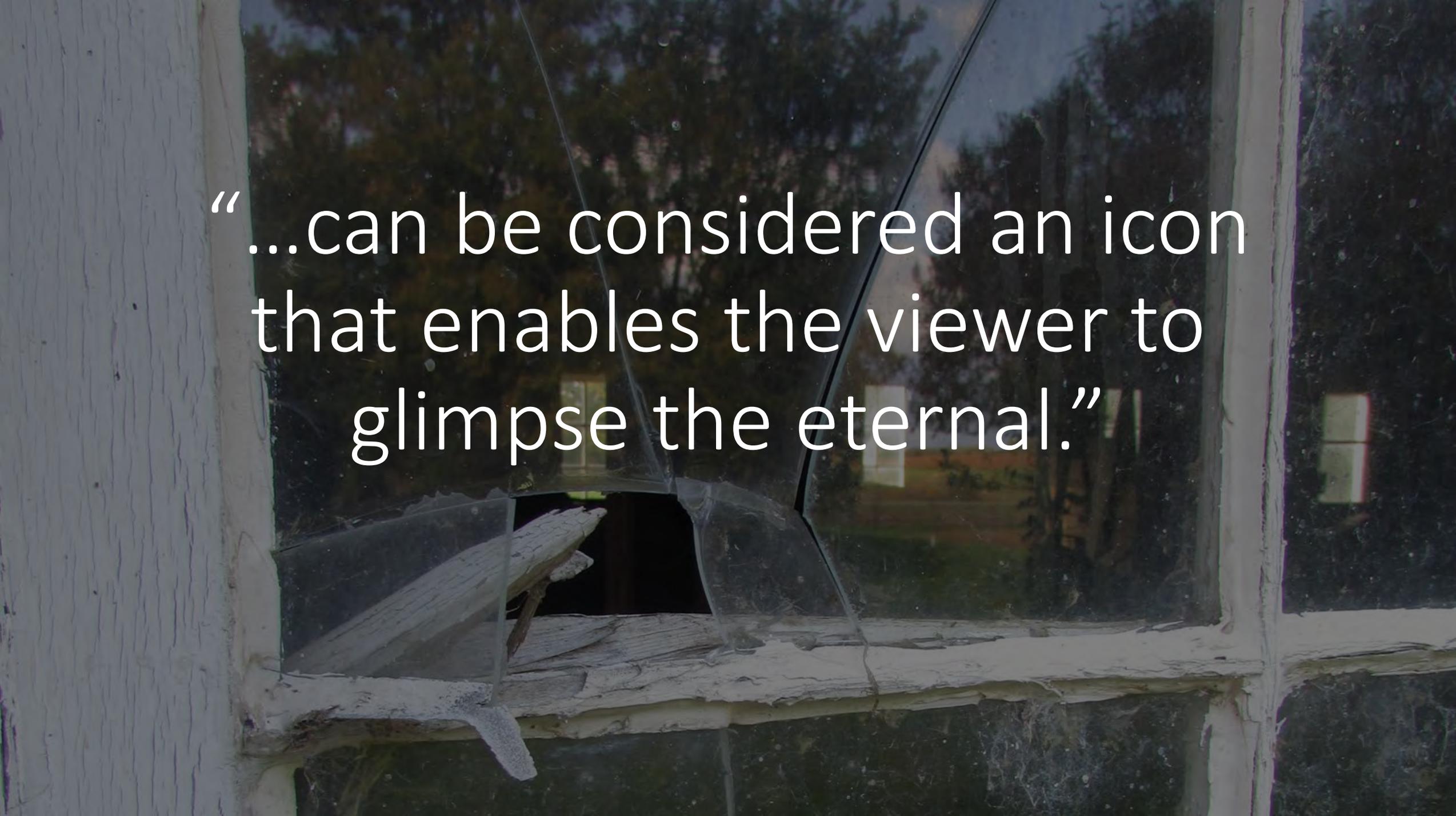


Andrei Rublev: The
Passion According to
Andrei

ANDREI TARKOVSKI

ANDREI
RUBLEV



A photograph of a broken window with a spiderweb and a quote overlaid. The window is set in a white-painted wooden frame. The glass is shattered, with several sharp shards protruding from the frame. A spiderweb is visible on the remaining glass. The background shows a dark, wooded area with some buildings in the distance. The quote is written in white text across the center of the image.

“...can be considered an icon that enables the viewer to glimpse the eternal.”

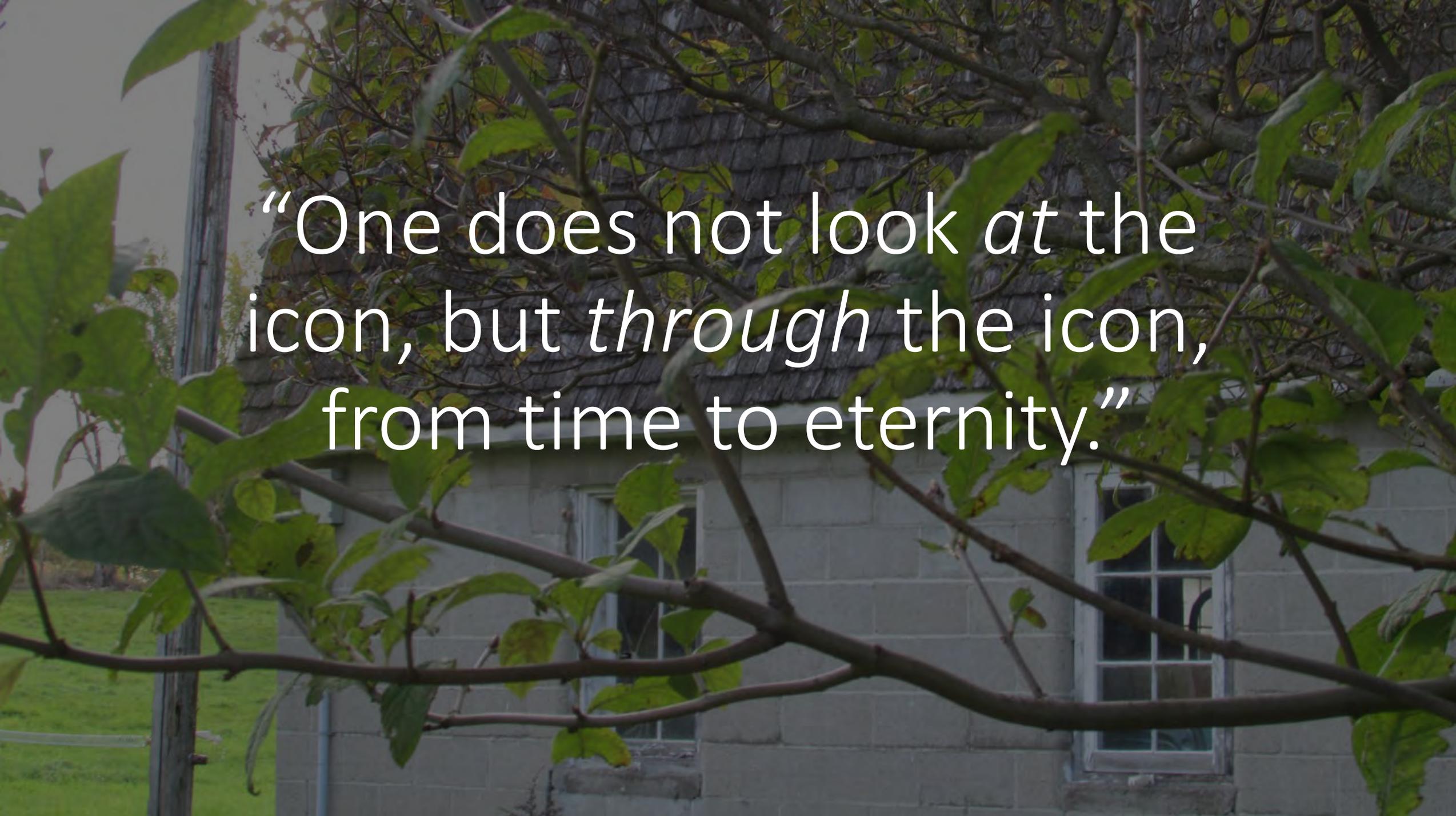
Trinity



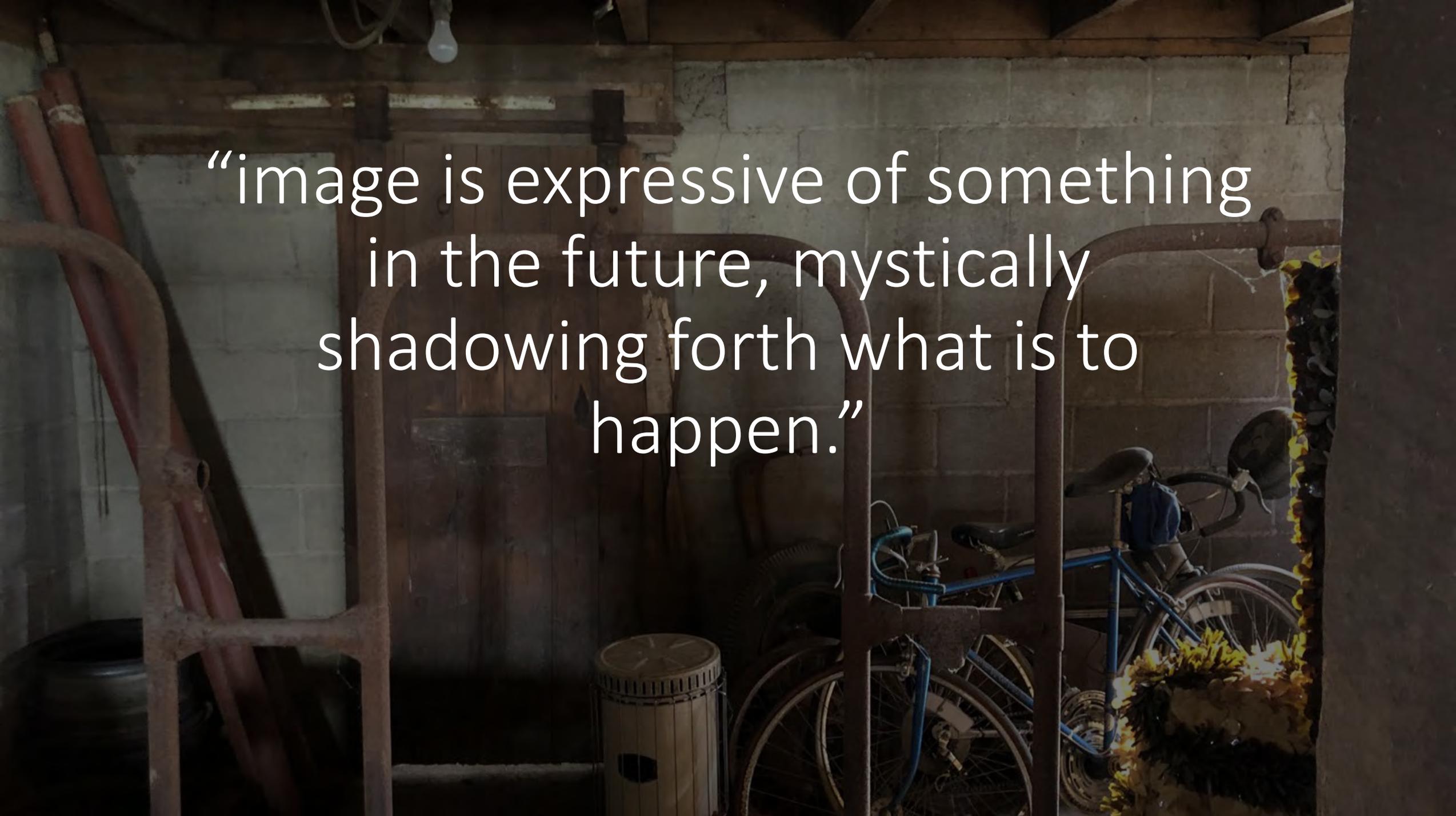
Andrei Rublev

ANDREI RUBLEV





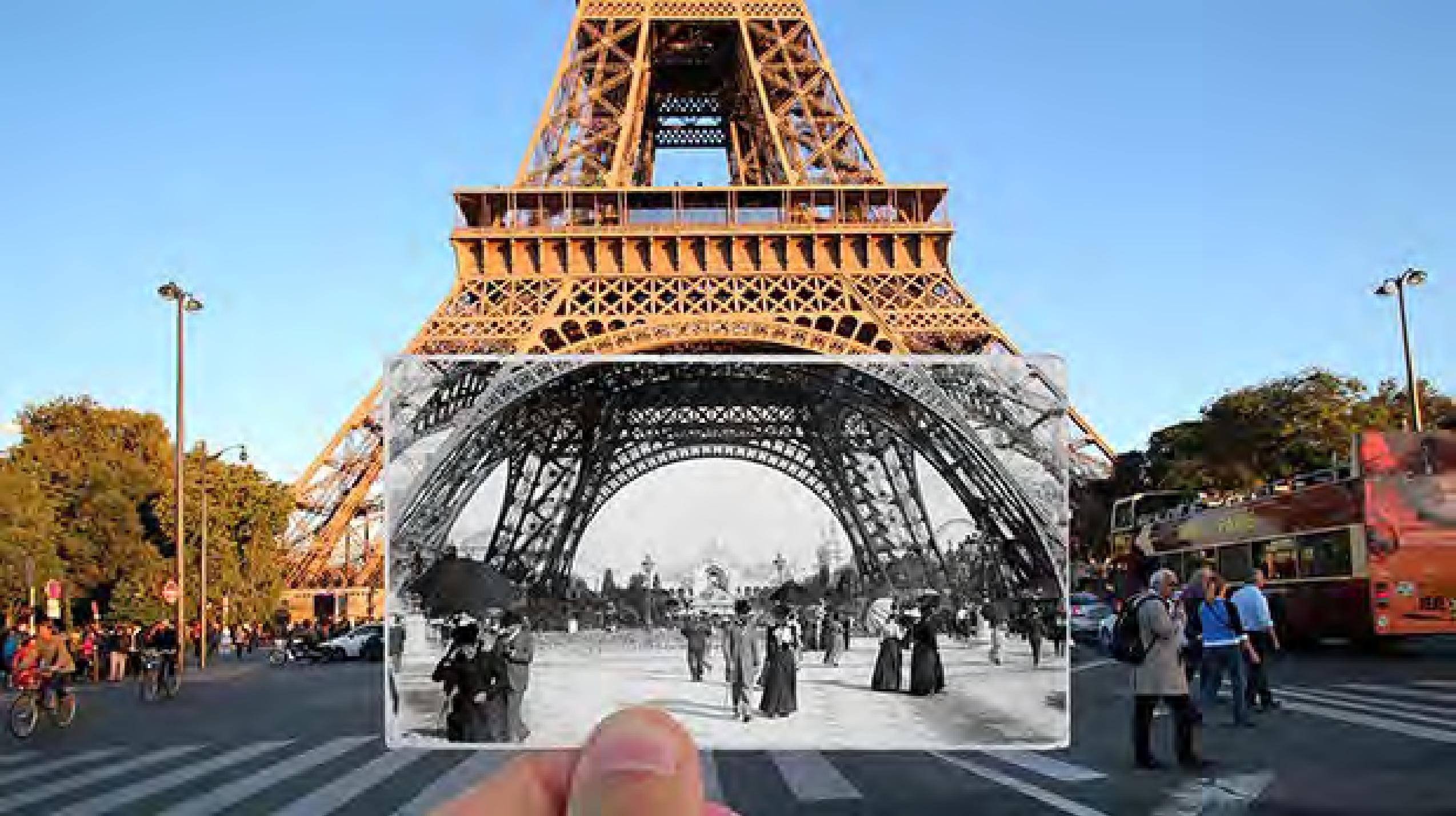
“One does not look *at* the icon, but *through* the icon, from time to eternity.”

A dimly lit room with a wooden door, bicycles, and a trash can. The scene is captured in a cinematic style with low-key lighting. In the center, a wooden door is slightly ajar. To the right, a blue bicycle is parked, partially obscured by a metal frame. A trash can is visible in the foreground. The overall atmosphere is mysterious and somewhat somber.

“image is expressive of something
in the future, mystically
shadowing forth what is to
happen.”



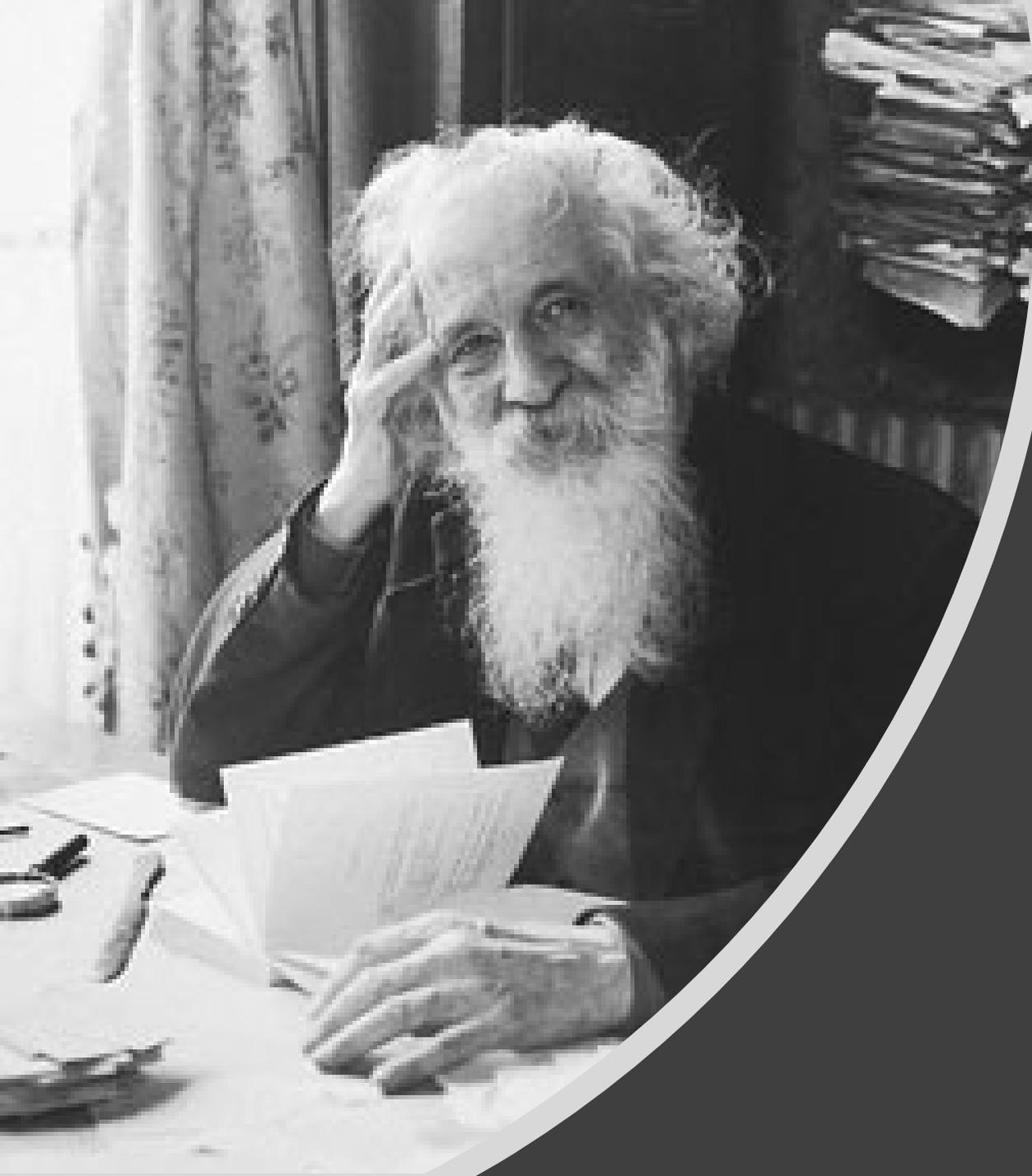




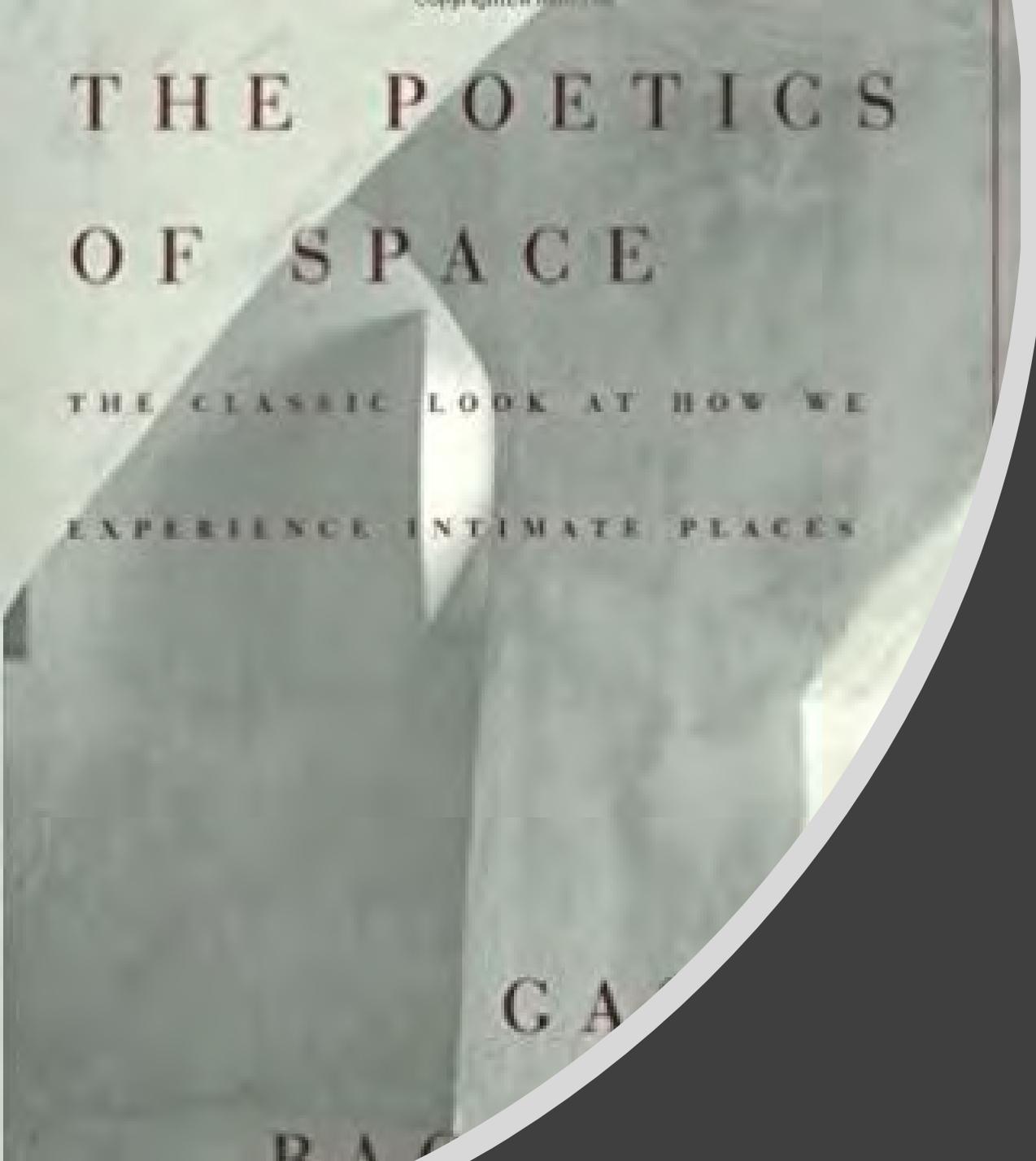








Gaston
Bachelard

The image shows the front cover of the book 'The Poetics of Space' by Gaston Bachelard. The cover is a light, textured color, possibly a muted green or grey. The title 'THE POETICS OF SPACE' is printed in a large, serif, all-caps font at the top. Below the title, there is a subtitle in a smaller, all-caps font: 'THE CLASSIC LOOK AT HOW WE EXPERIENCE INTIMATE PLACES'. At the bottom of the cover, the author's name 'GASTON BACHELARD' is visible, though partially cut off. The book is shown at an angle, with its spine on the left. A large, white, curved graphic element overlaps the right side of the book cover and extends into the dark grey background of the slide.

THE POETICS
OF SPACE

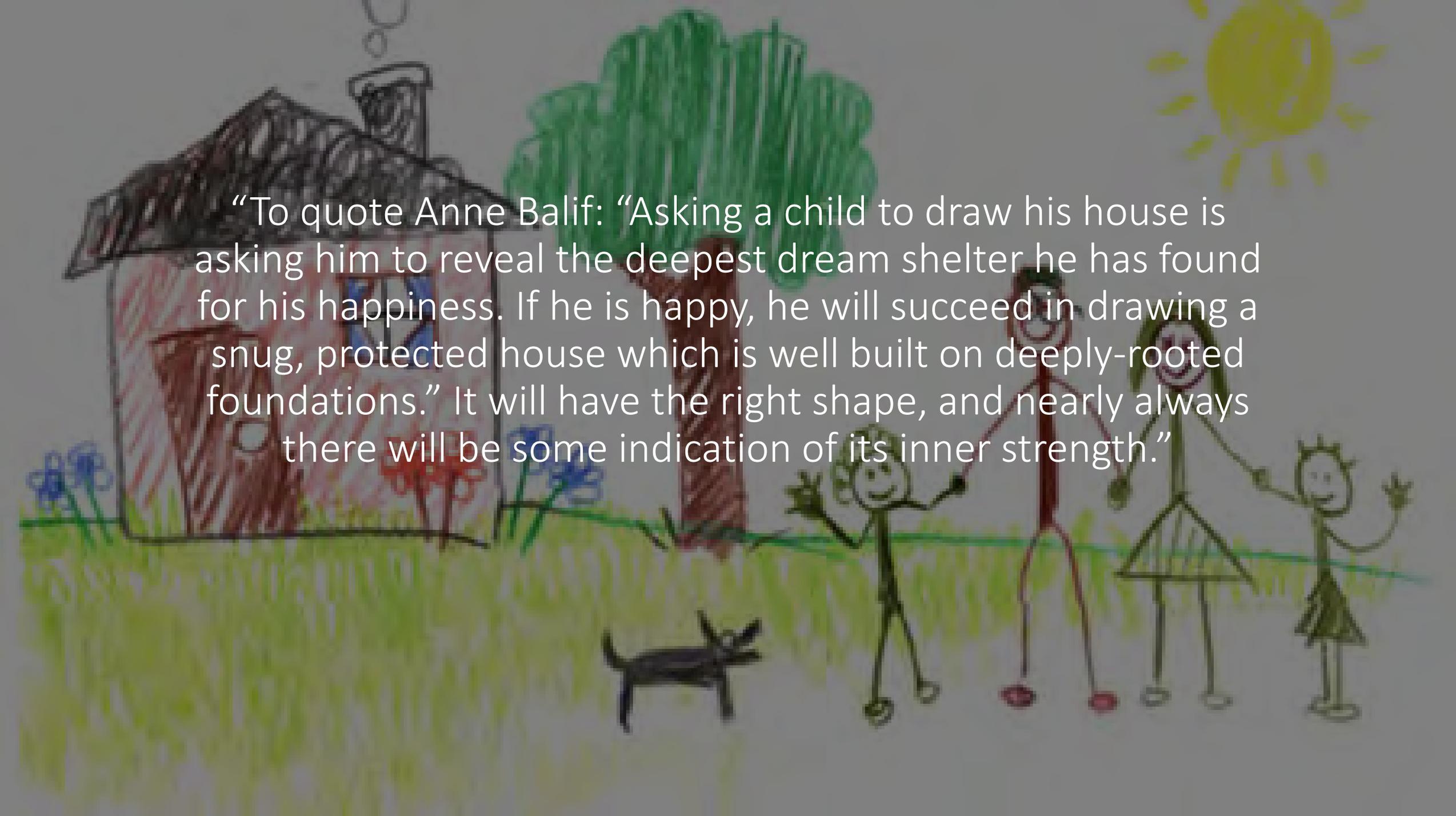
THE CLASSIC LOOK AT HOW WE
EXPERIENCE INTIMATE PLACES

GASTON
BACHELARD

Poetics of Space





A child's drawing on a light background. On the left is a house with a dark roof and a chimney, drawn with red and brown lines. To its right is a large green tree. In the top right corner is a bright yellow sun with rays. In the foreground, there are four stick figures: a man in a red suit, a woman in a green dress, and two children, one in a green dress and one in a black dress. A black dog is drawn at the bottom center. The ground is green, and there are some blue flowers near the house.

“To quote Anne Balif: “Asking a child to draw his house is asking him to reveal the deepest dream shelter he has found for his happiness. If he is happy, he will succeed in drawing a snug, protected house which is well built on deeply-rooted foundations.” It will have the right shape, and nearly always there will be some indication of its inner strength.”



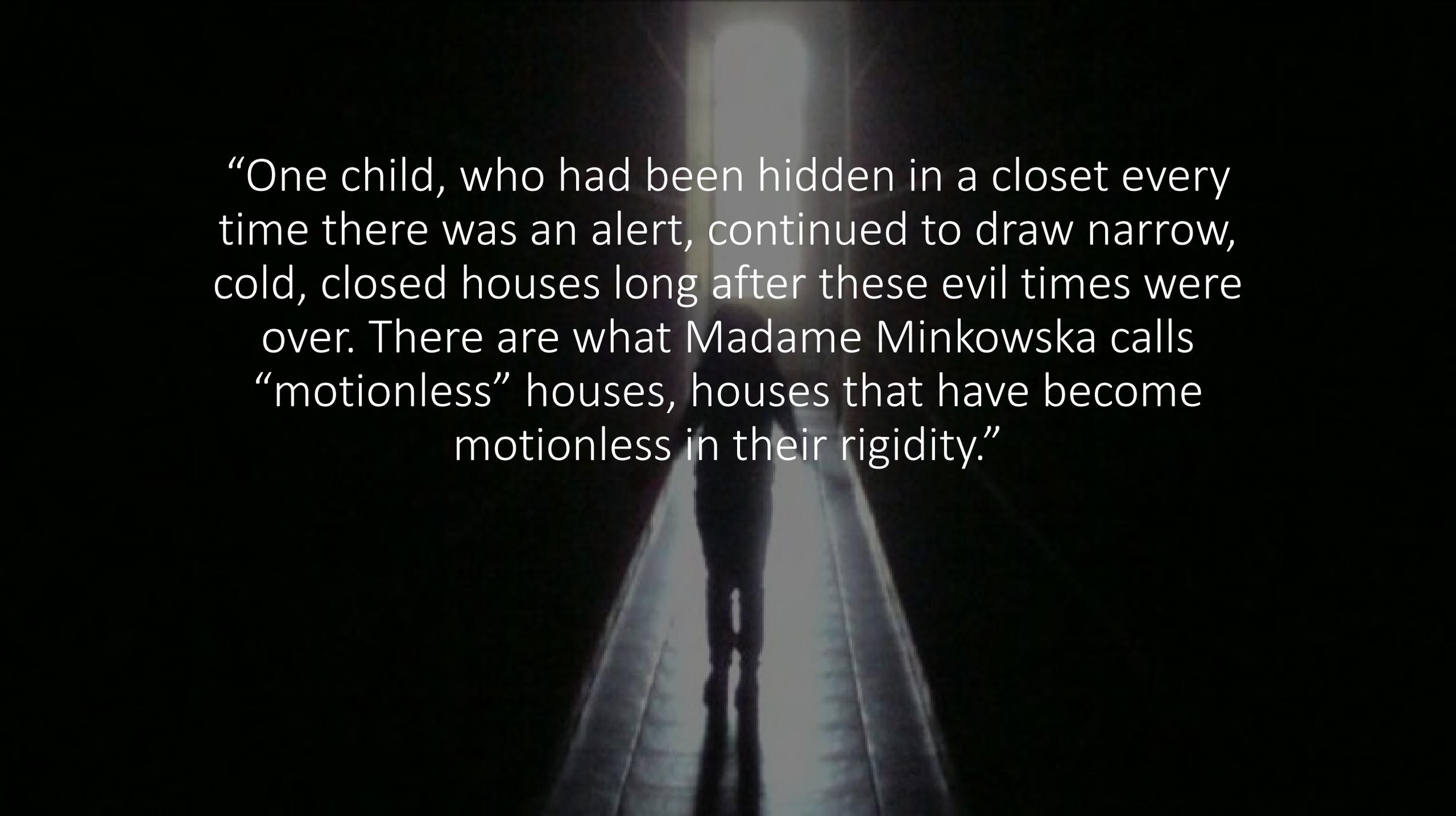
Francoise
Minkowska



Pavel Sonnenschein
Died age 13



Helga Weissova,
Liberated age 14

A person is walking away from the camera down a long, narrow hallway. The hallway is dimly lit, with light coming from a doorway at the far end, creating a strong silhouette of the person. The walls and floor are dark, and the overall atmosphere is somber and reflective.

“One child, who had been hidden in a closet every time there was an alert, continued to draw narrow, cold, closed houses long after these evil times were over. There are what Madame Minkowska calls “motionless” houses, houses that have become motionless in their rigidity.”

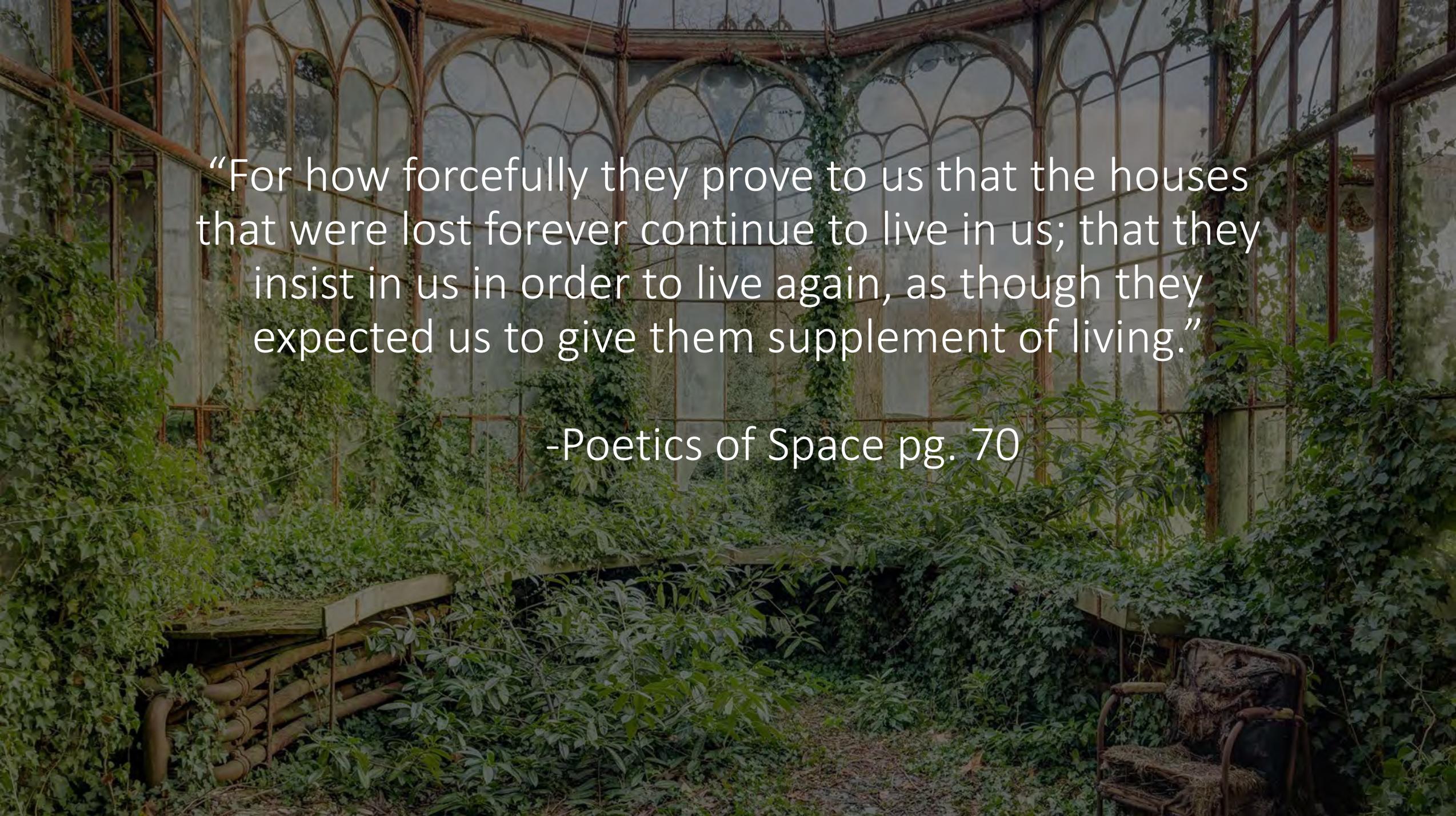






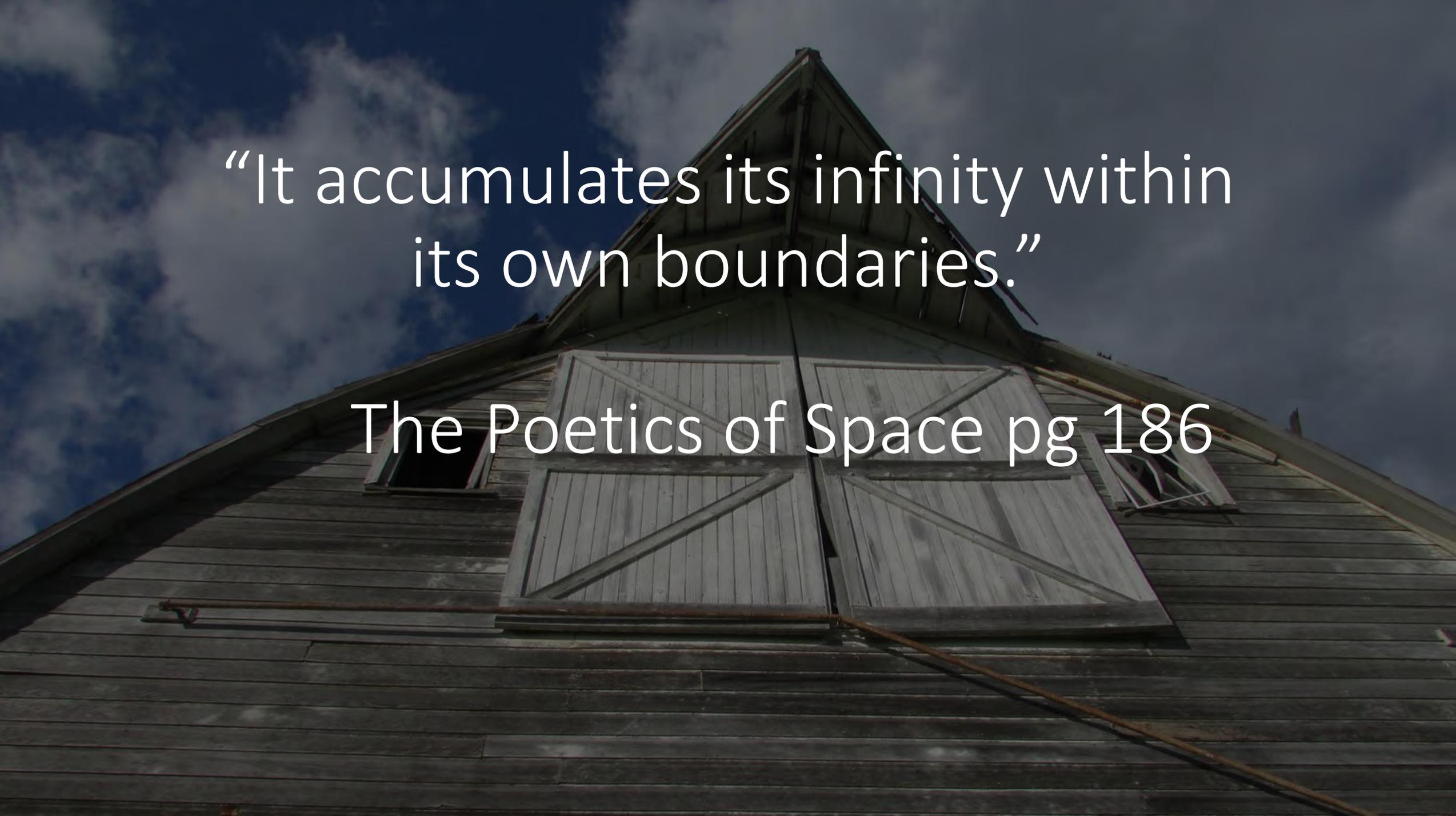




A photograph of a greenhouse filled with lush green plants and vines. The structure is made of a dark metal frame with large, arched glass panes. The interior is densely packed with various green plants, including climbing vines that cover the walls and ceiling. In the foreground, there is a wooden bench on the left and a simple wooden chair on the right. The overall atmosphere is one of a well-maintained but slightly overgrown indoor garden.

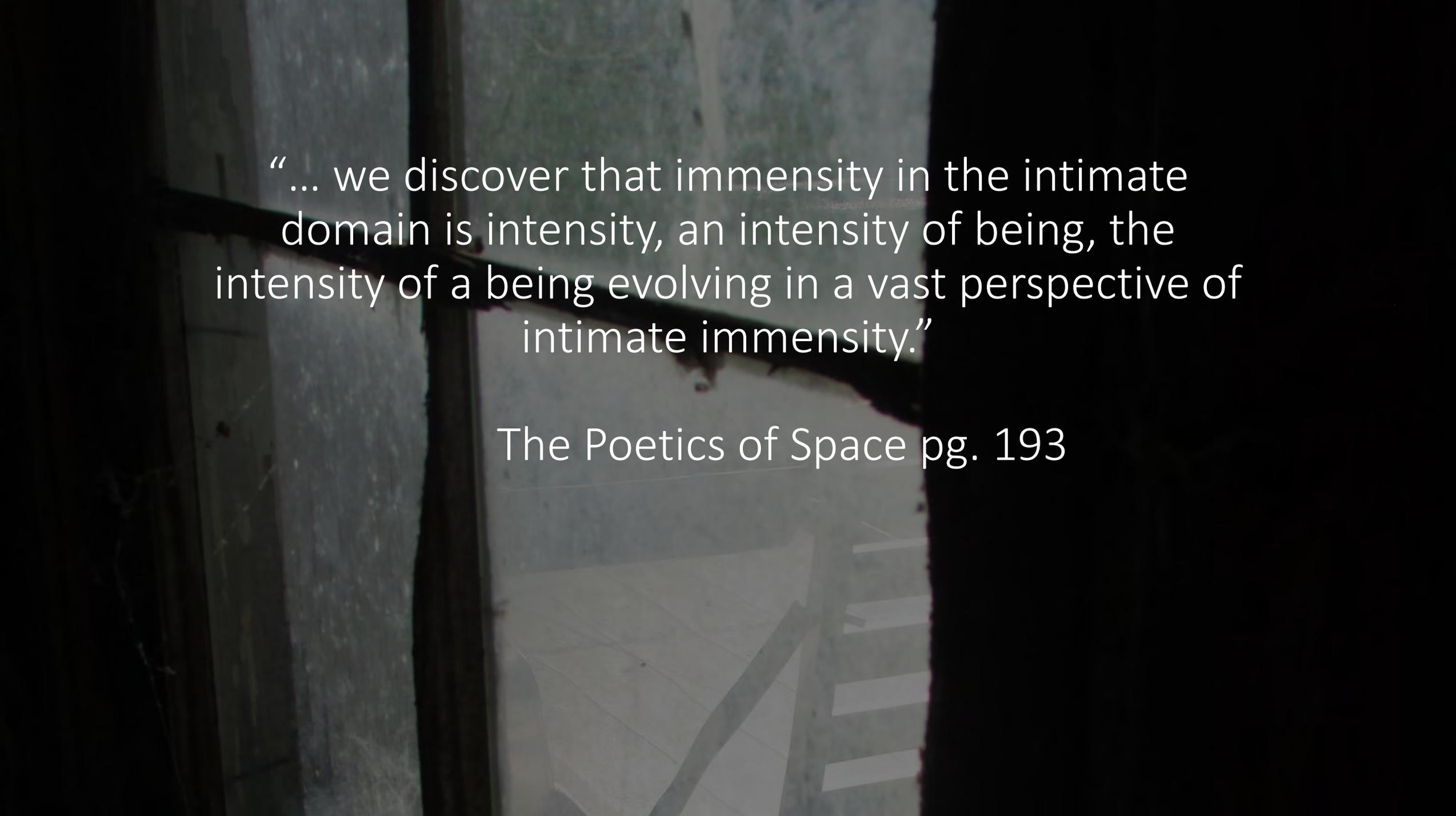
“For how forcefully they prove to us that the houses that were lost forever continue to live in us; that they insist in us in order to live again, as though they expected us to give them supplement of living.”

-Poetics of Space pg. 70



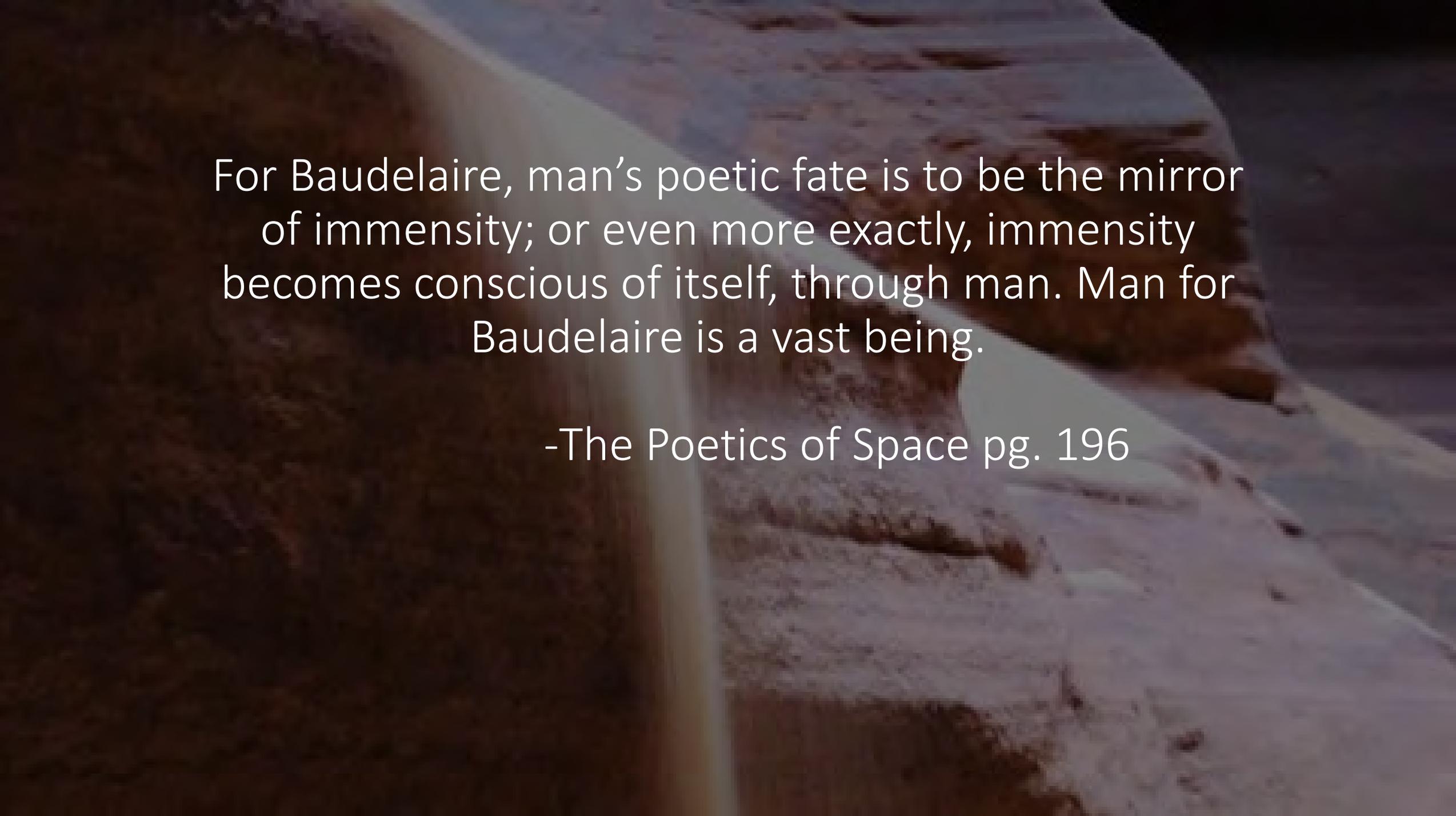
“It accumulates its infinity within
its own boundaries.”

The Poetics of Space pg 186



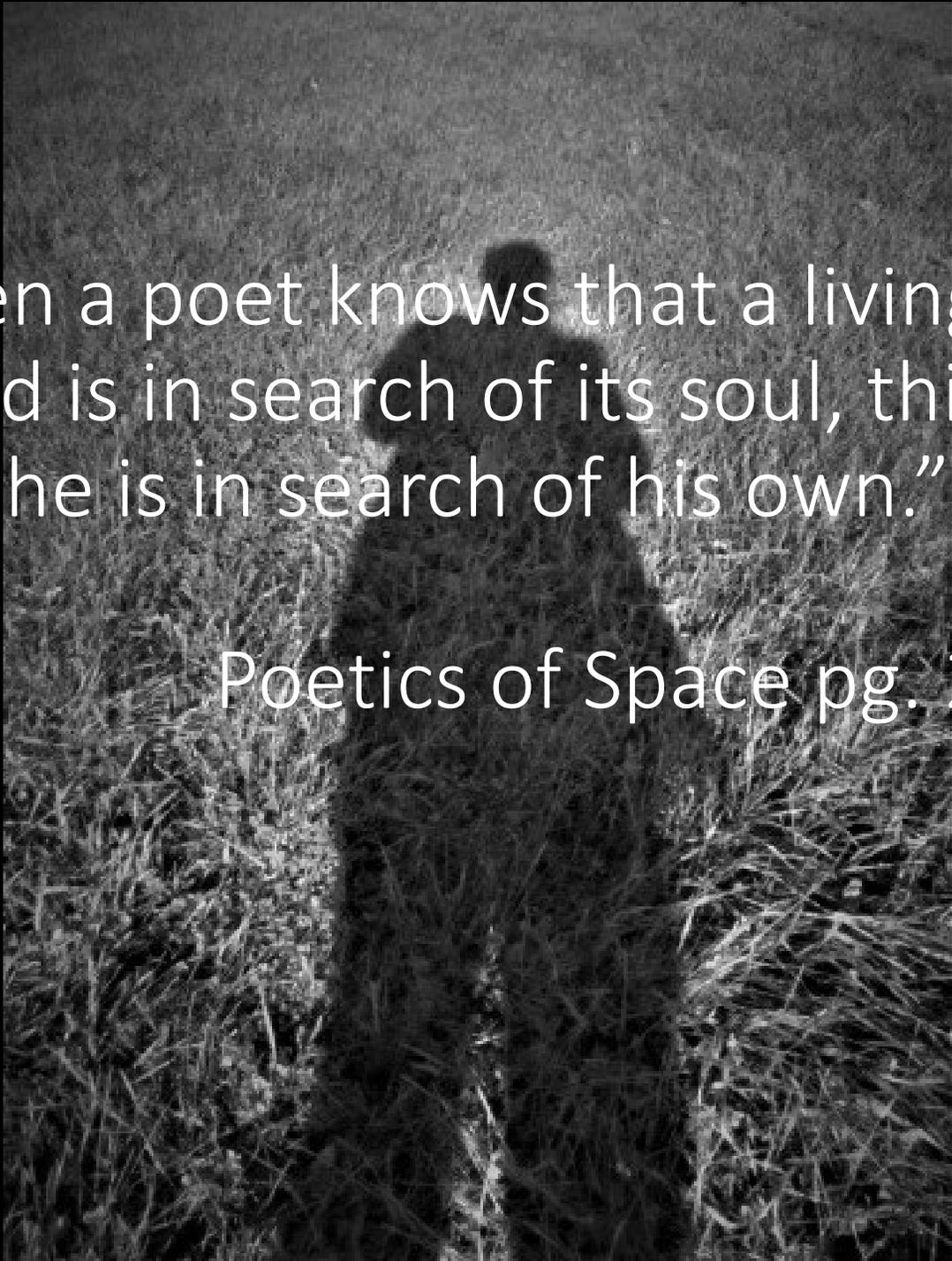
“... we discover that immensity in the intimate domain is intensity, an intensity of being, the intensity of a being evolving in a vast perspective of intimate immensity.”

The Poetics of Space pg. 193



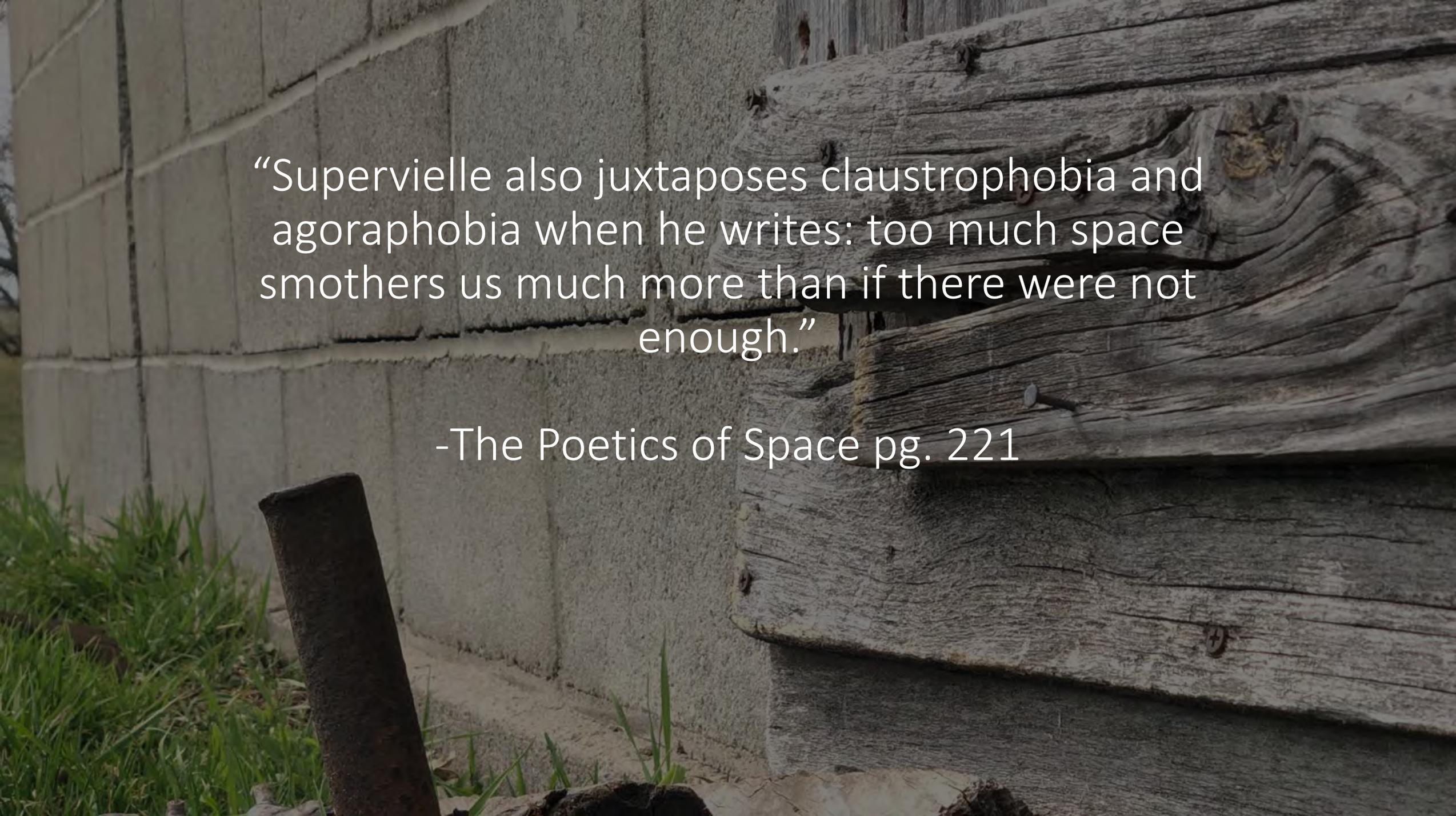
For Baudelaire, man's poetic fate is to be the mirror of immensity; or even more exactly, immensity becomes conscious of itself, through man. Man for Baudelaire is a vast being.

-The Poetics of Space pg. 196



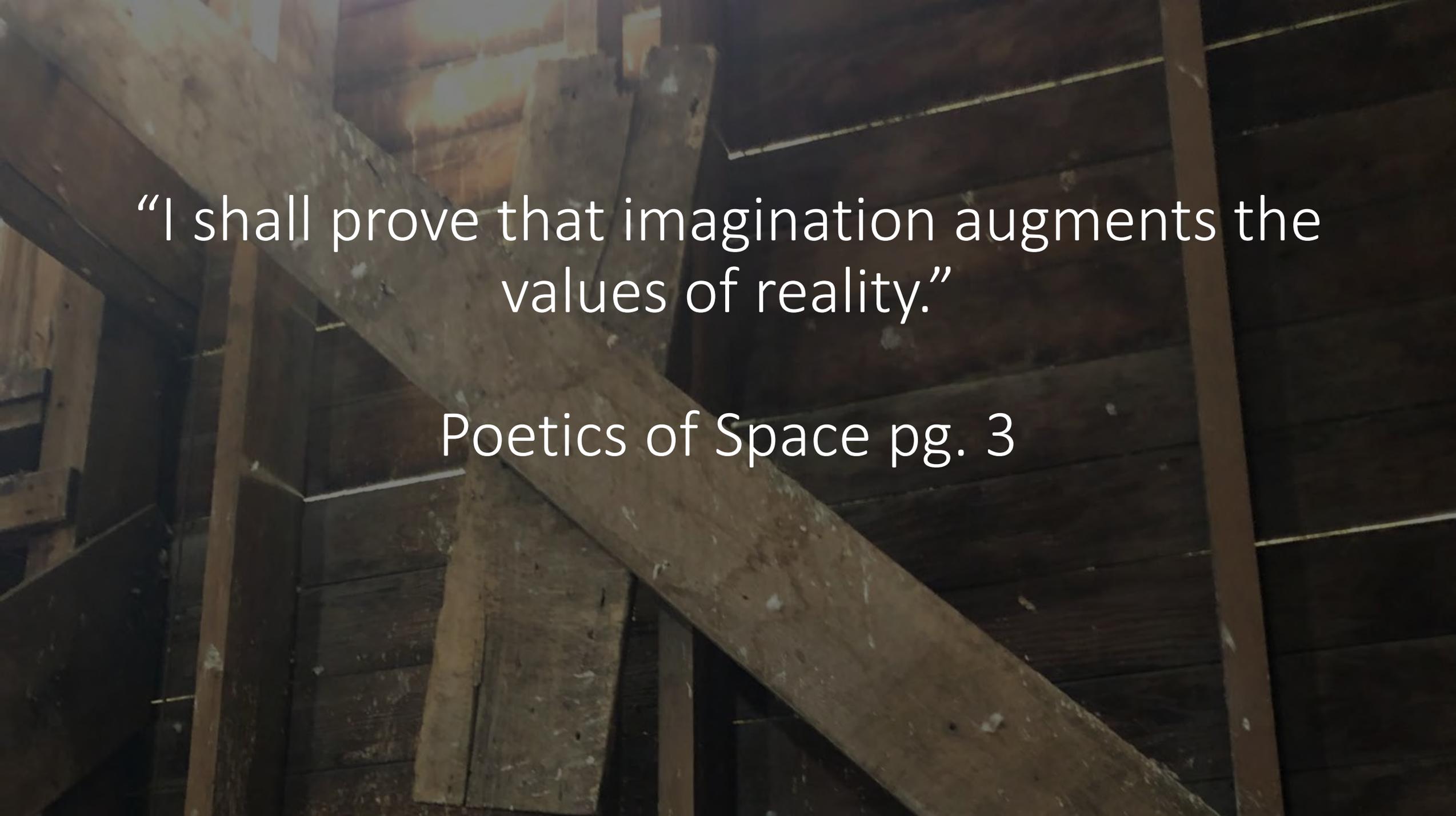
“But when a poet knows that a living thing in the world is in search of its soul, this means he is in search of his own.”

Poetics of Space pg. 201

A photograph of a concrete block wall on the left and a weathered wooden plank wall on the right. A dark, cylindrical pipe or post is visible in the lower-left foreground. The background shows some green grass and a clear sky.

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

-The Poetics of Space pg. 221



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

Poetics of Space pg. 3









Holmes City, MN





Harrison Guiles
1841-1896



William "Lars" Guiles

1912-1998

Christel Guiles

1911-2015



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

Address R.R. #1 Farwell, Mn.

Address of farm, if different from above _____

Section 14 Township Holmes City County Douglas

Number of acres in the farm at present 159.68

Date of original purchase by member of your family Homesteaded 1866

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

PROOF OF 100 YEARS OF CONTINUOUS FAMILY OWNERSHIP

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

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

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

I HEREBY CERTIFY that the information listed above is correct to the best of my knowledge and belief:

Christel E. Guiles
(Witness sign here)

William H. Guiles
(Signature of present owner)

Date June 29, 1976

ADDITIONAL INFORMATION

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

1. From whom was the farm purchased? Government 3.80 A; 160 A. Homesteaded
2. How many acres were in the original parcel? 163. 80 Acres
3. What was the cost of land per acre? the total cost of the 3.80 A. was \$4.75
4. Where was the first owner born? Montgomery, County; New York
5. Where did he live prior to moving onto the farm? New York
6. Was this a homestead? Yes
7. Did the first owner farm the land? Yes
8. Did he engage in any trades or occupations other than farming?
No
9. Is the original home, or any portion of it or other original buildings, still standing or in use? none
10. When was the present home built? 1886
11. What are the farm's major crops or products? Grain and Livestock
12. Local newspaper to be notified of Century Farm designation:
Lake Region Press- Alexandria, Mn. 56308

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

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











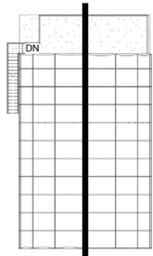


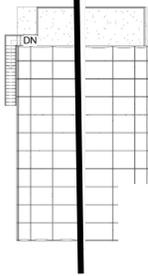


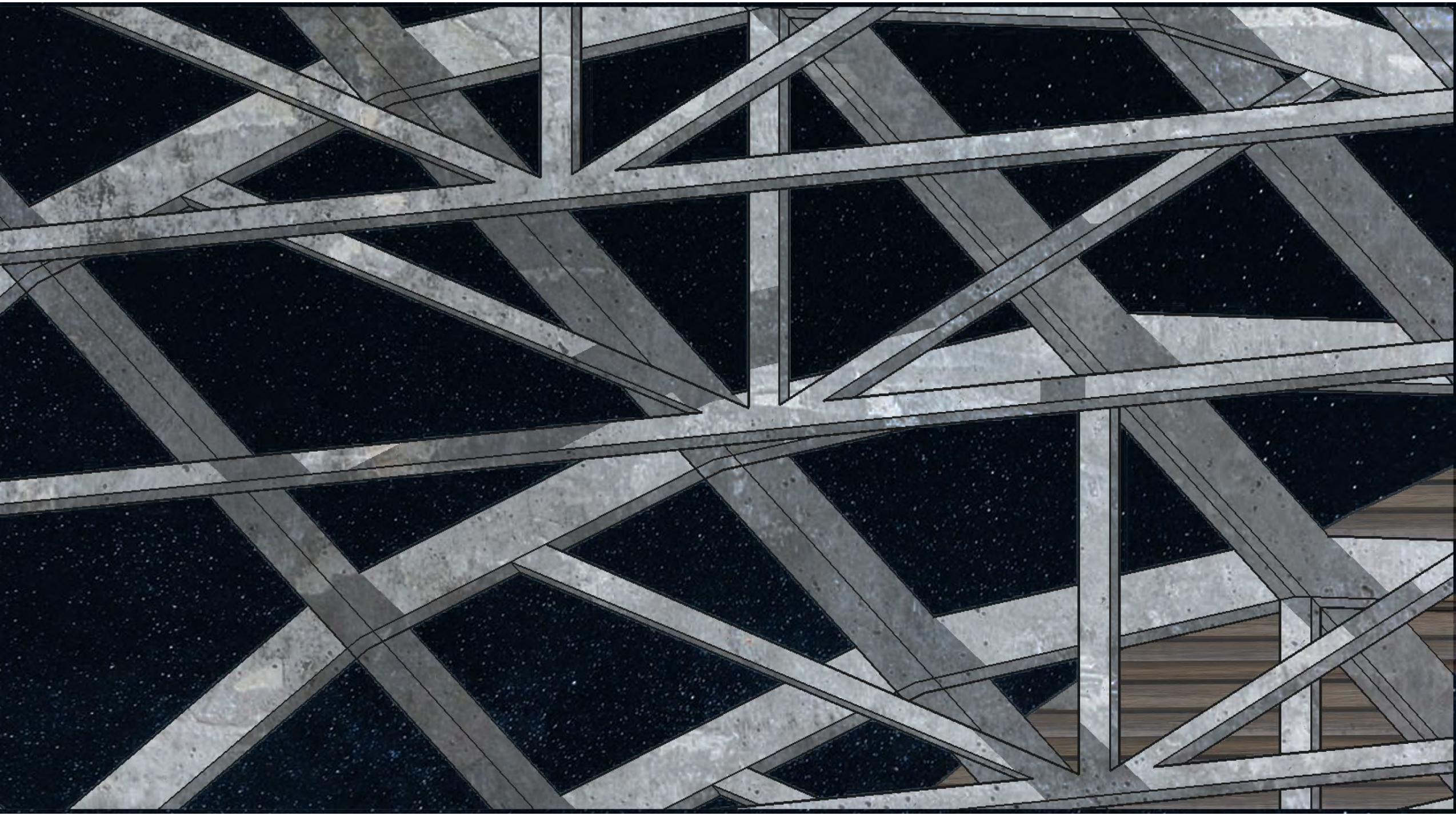










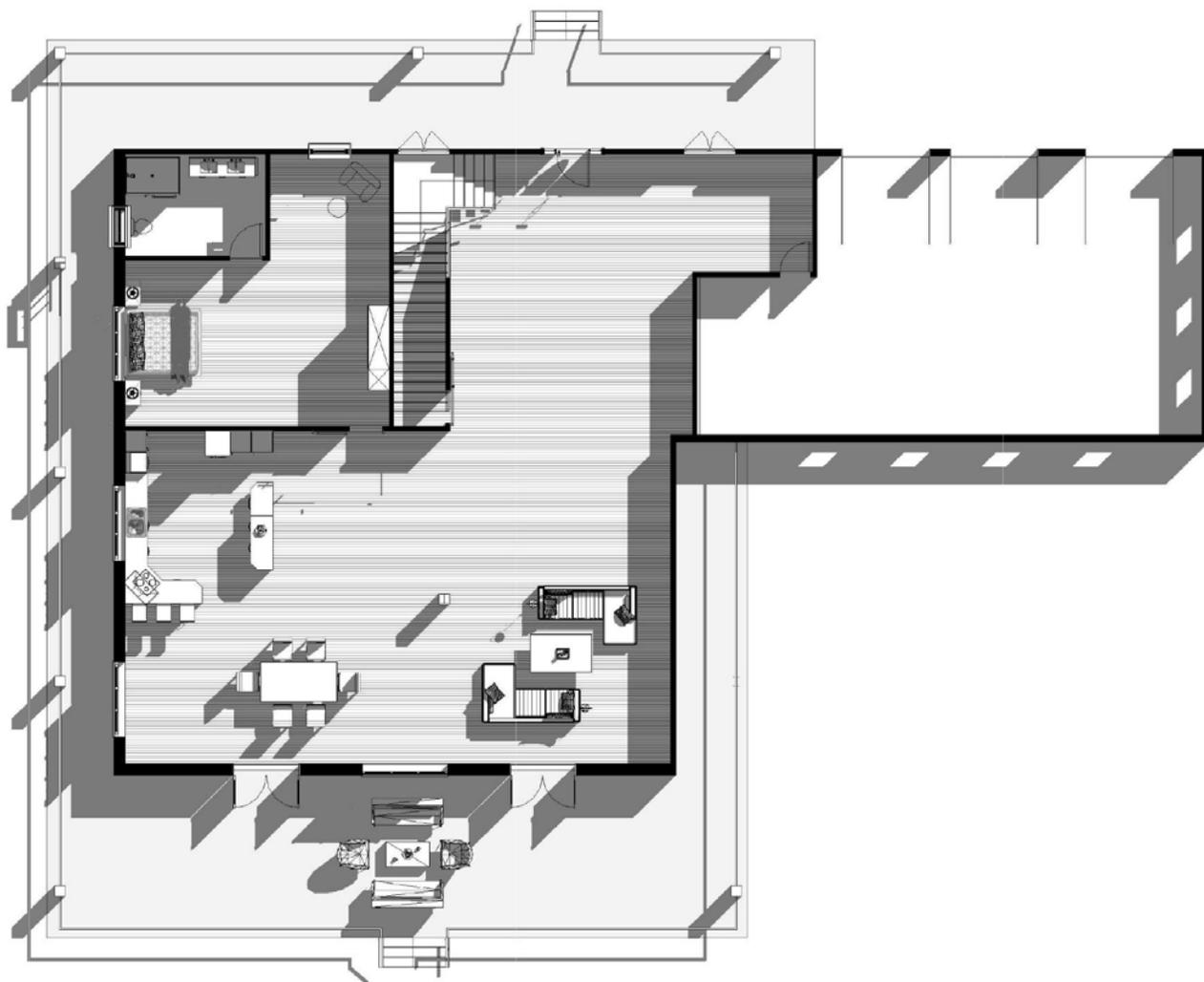


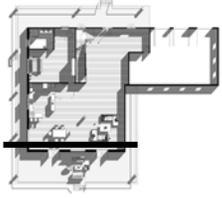


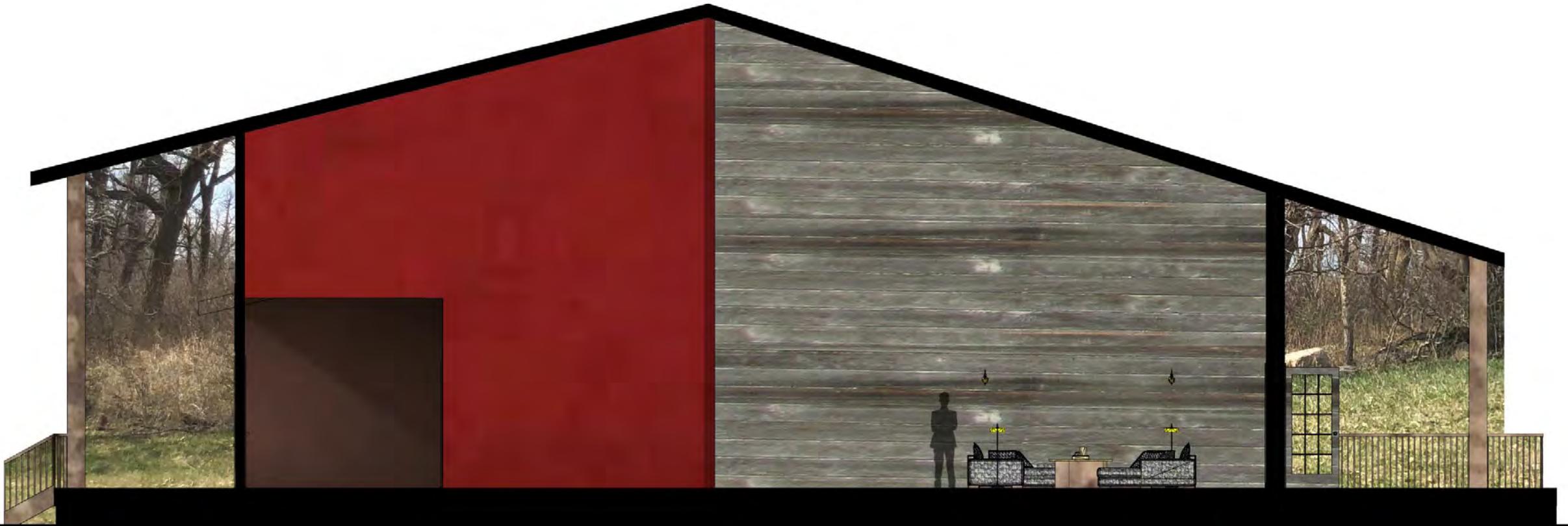
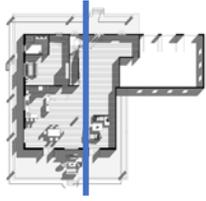














Questions and Comments