

Catalyzing Tourism : Through Integration of Cultural Heritage

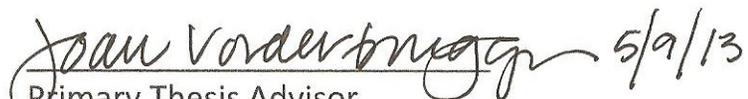
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A Design Thesis Submitted to the Department of Architecture and Landscape Architecture of North Dakota State University

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for the Degree of

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This thesis investigates the question, “How can architecture reflect a region’s cultural heritage and work as a catalyst for tourism?” The typology for the examination of this problem is a resort style hotel. The idea behind this investigation is that it is possible to for a lodging to become a traveler’s destination by reflecting the local culture, cuisine and activities, while increasing tourism for the city in which it resides. The project is justifiable due to the fact that most hotels today have a large disconnect from communities in which they are located. People see them only as a place to sleep and not as a destination. This resort will be different; not only a place to stay but a destination. The site for this project is Sioux Falls, South Dakota.

Keywords: cultural, heritage, tourism, resort, nature, architecture, interaction, experiential, hotel, eco-resort, sense of place

How can architecture reflect a region's cultural heritage and work as a catalyst for tourism?

Project Typology	Resort style hotel and spa
Claim	Architecture can work in tandem with cultural heritage to directly influence the tourism of a city.
Premises	<p>Actor: Architecture and Cultural Heritage Architecture that is able to reflect cultural heritage will create a place different than most current lodgings. This will in turn establish a desirable destination for tourists.</p> <p>Action: Influence Architecture and Cultural heritage have always been the main reasons to travel. And with the two working in conjunction it can help to renew and possibly create a tourist attraction in a city that is lacking.</p> <p>Objects Acted Upon: Tourism Tourism is greatly affected by the experience people have when first visiting. It is the user's response to a location that helps strengthen and grow the tourism industry in a specific location.</p>
Theoretical Premise/Unifying Idea	Through design, it is possible to create a symbiotic relationship between architecture and cultural heritage, which in turn will work as a catalyst for local tourism.
Project Justification	Most hotels today have a large disconnect from the region's culture in which they are located. A recent study showed that over three-quarters of all U.S. travellers seek to experience the cultural heritage of their destinations (Mandala, 2009).

In today's world people travel for many reasons. Whether they are traveling for business, family or pleasure, most will arrive at a type of lodging. Countless accommodations today are mass produced "cookie cutter" type buildings. These tend to have a large disconnect from the community and suppress the local sense of place. One of the greatest aspects of traveling is the magic of discovering new places, cultures and creating memories.

Our built environment can play a pivotal role in how we experience and perceive a place. A well designed environment can create a unique user experience that opens up to the local heritage, culture, environment and activities. By doing this, the visitors are allowed to connect with the region and experience the city's true essence.

Currently, an increase in tourism directly causes an increase in hotels. But in this thesis I will explore how to reverse this role and use architecture as a catalyst for tourism. In order to accomplish this I must fully understand the modern tourists' needs

and desires. I intend to develop an architectural model that works in tandem with the city's culture to help stimulate tourism.

Resort Guests

The primary users of this facility will consist of people visiting the area for either pleasure or business. These people may or may not be disabled in some way and universal design guidelines will be used to accommodate for all users. People visiting will stay for varying amounts of time and the facility will need to provide accordingly. As with most hospitality oriented buildings, the usage will fluctuate throughout the year depending the seasons and local activities. The site will also need to integrate parking for these travelers and possibly a shuttle service.

City Residents

The permanent residents of Sioux Falls will also be normal users of this facility. They will most likely come to take advantage of the building's restaurant, bar and spa. This group of users will likely maintain a consistent usage amount throughout the year. There will need to be parking to account for these users as well.

Facility Staff

The most frequent user of this facility will be the building's staff. This includes, but is not limited to, desk clerks, concierge, maintenance, restaurant staff, housekeeping and spa personnel. These users will need specific staff only program elements to allow them to best serve the guests. The peak usage of the facility by the staff throughout the year, will coincide with that of the visiting guests. The site needs to account for all deliveries necessary for the staff to perform their jobs as well as accommodate for staff parking.

The Client

A private investor will be the owner and client for this project.

Lobby

A public vestibule and reception space that can direct users to the various places in the building.

Administrative

Private area that contains desk clerk, concierge, offices and security room.

Mechanical/Laundry

This will include all mechanical equipment, laundry and janitorial services.

Restrooms

Public restrooms located in the lobby for use by all occupants. Also private restrooms will be needed for staff.

Restaurant/Bar/Kitchen

This will be a gourmet restaurant that will create a culinary experience for all visitors. The kitchen will prepare entrees made of healthy and locally grown foods.

Guest Rooms

There will need to be a variety of different sized rooms to accommodate for all visitors. They will be designed in way that make people feel relaxed and

at home.

Wellness Center/Bike Rental

This will compliment the nearly 20 miles of outdoor biking/running paths and other outdoor activities to help promote health and fitness.

Spa/Pool

This will include treatment rooms, dry sauna, hot tubs and a swimming pool. This is where people will come to revitalize themselves both physically and spiritually.

Green Roof/Outdoor Spaces

Outdoor and green spaces will be provided for all visitors with access to public walking paths and the river.

Banquet Room/Conference

This space could be reserved for a variety of uses including business meetings, parties and other events. It will be in close proximity to the restaurant and have the ability to be catered.

Parking

There will need to be private parking for staff and visitors staying at the facility. Public parking will also be need for people using the spa and restaurant.

Region

The proposed site is located in southeast South Dakota. The area has hot, relatively humid summers and cold, dry winters. South Dakota has many significant parks and historical sites.

City

Sioux Falls is located in Minnehaha and Lincoln counties and is home to approximately 156,592 people. The Big Sioux River flows through the city, which sits on 73.47 square miles of land.

Site

The site is located next to Falls Park which contains the city's namesake waterfalls. The site is in close proximity to major interstates and less than a 10 minute drive from the local airport. Another substantial aspect of the site is the connection to the city's nearly 20 mile long paved network of paths which are used for biking, jogging, and walking.

Importance

This site is particularly important due to its close proximity to the sublime falls of the Big Sioux River and the areas rich cultural heritage. Another important factor is the vast amount of parks and recreation spread throughout the city, which are embraced throughout the year.



Figure 1. Falls Park. Self Taken



Figure 2. Falls Park 2. Self Taken

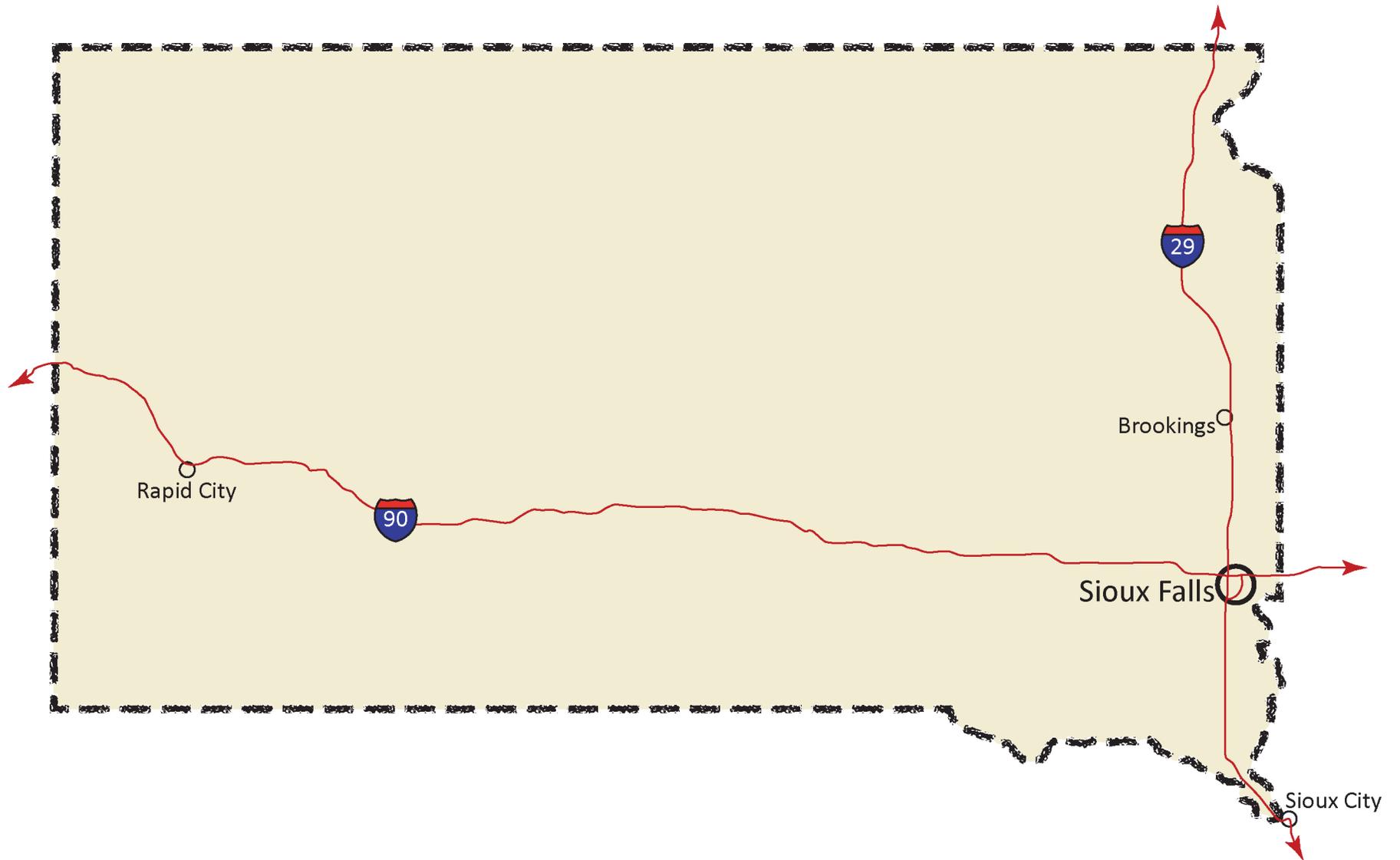


Figure 3. Region Map. Self Created

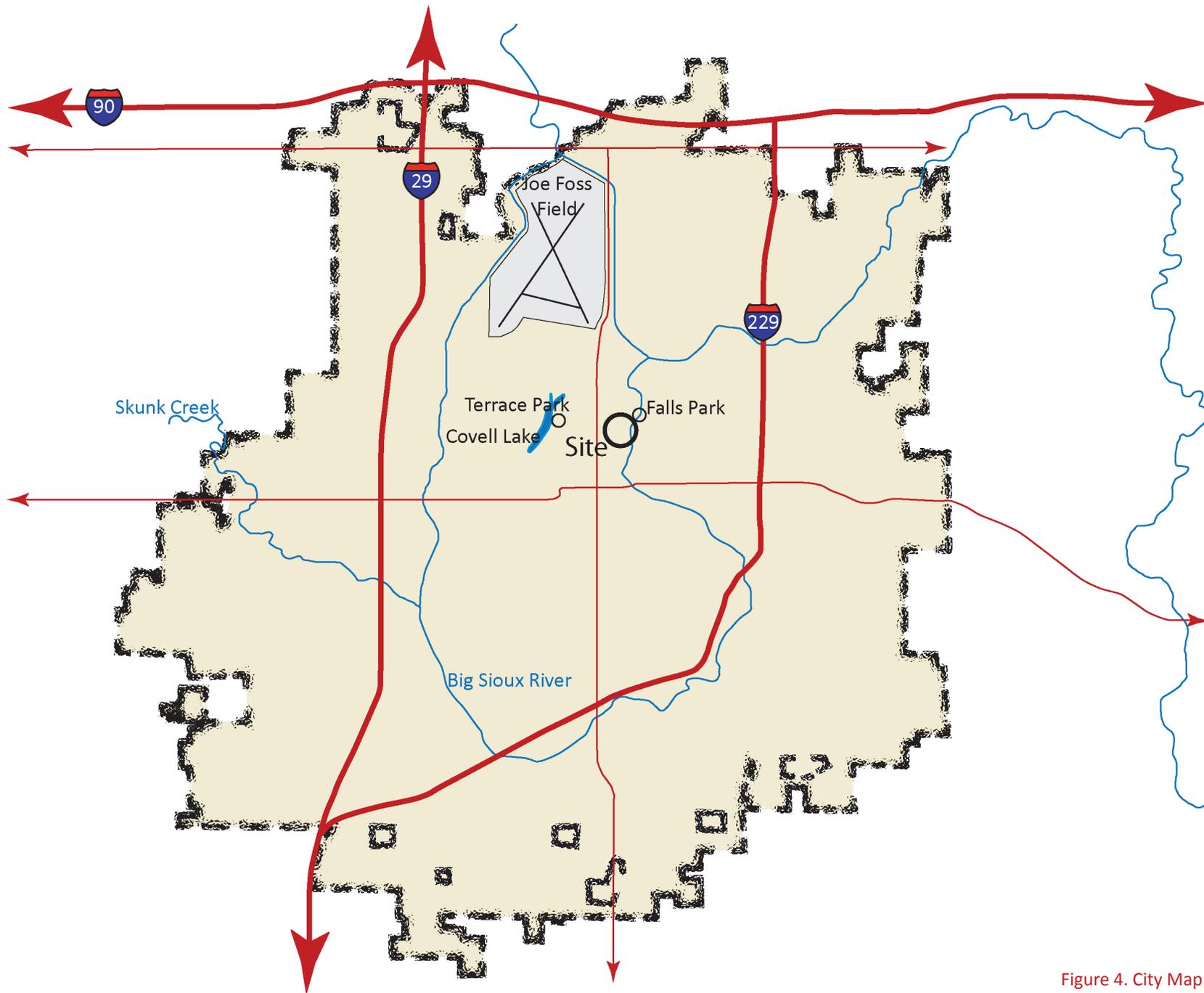


Figure 4. City Map. Self Created

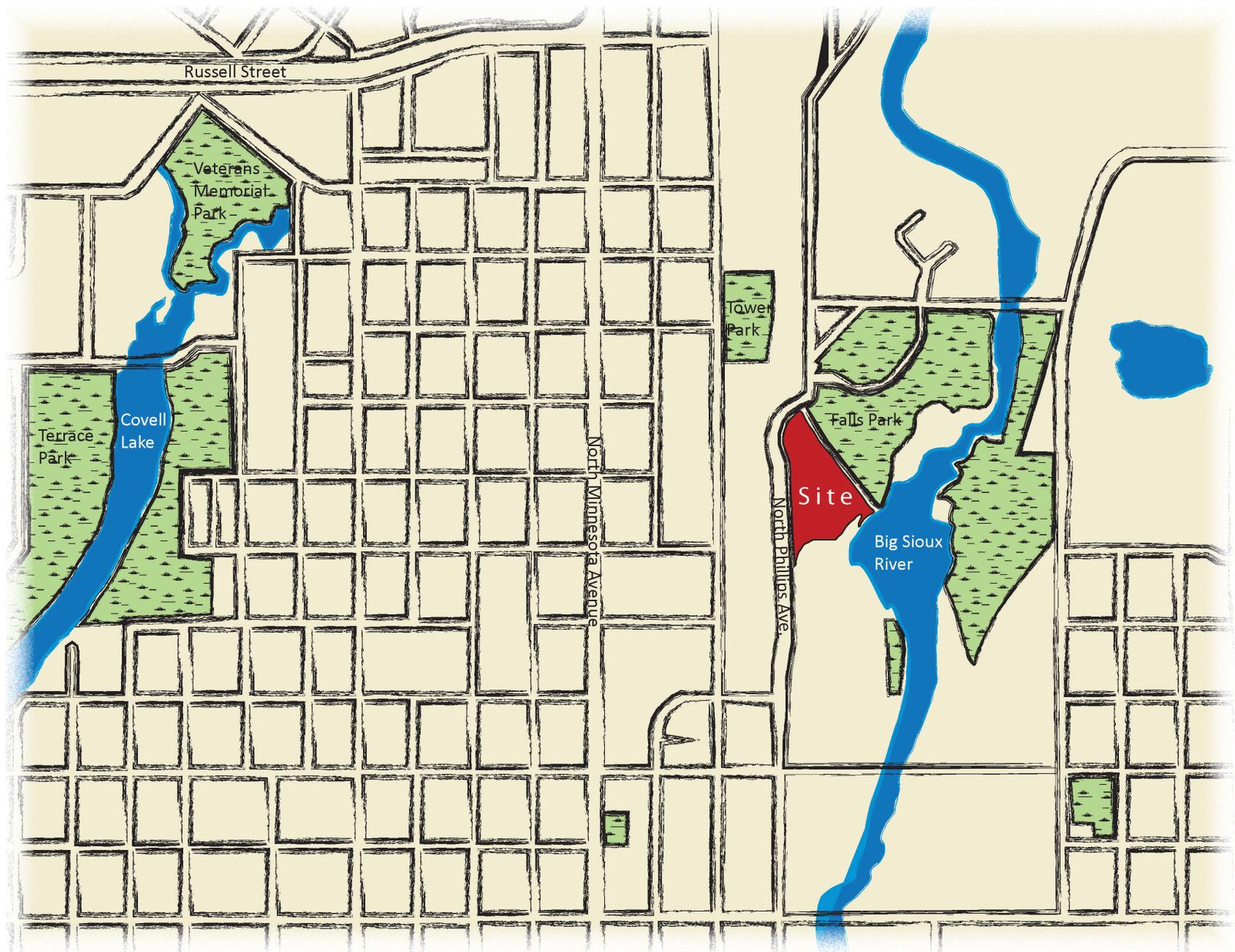


Figure 5. Site Map. Self Created

The emphasis of this thesis is to design a destination that connects visitors to the regions culture and sense of place, which in turn will help to build the city's tourism industry.

Research Direction

Research and an examination of the theoretical premise will be vital for this project to progress. The project's typology will be further understood by conducting case studies of similar typologies. A complete analysis of the site's history, context and climate will help to develop the building's shape, materials, systems and overall site plan. Programmatic Requirements will be met by researching the needs of the typology through various case studies.

Design Methodology

A Concurrent Transformative Strategy will be utilized to gather research and information for this thesis project. Both quantitative and qualitative data will be gathered concurrently throughout the process and information relevant to the theoretical premise will be further investigated. The data will be interpreted through graphics and text as well as both digital and physical models. Data gathered through archival and first hand means will also happen concurrently and interpreted through the appropriate media.

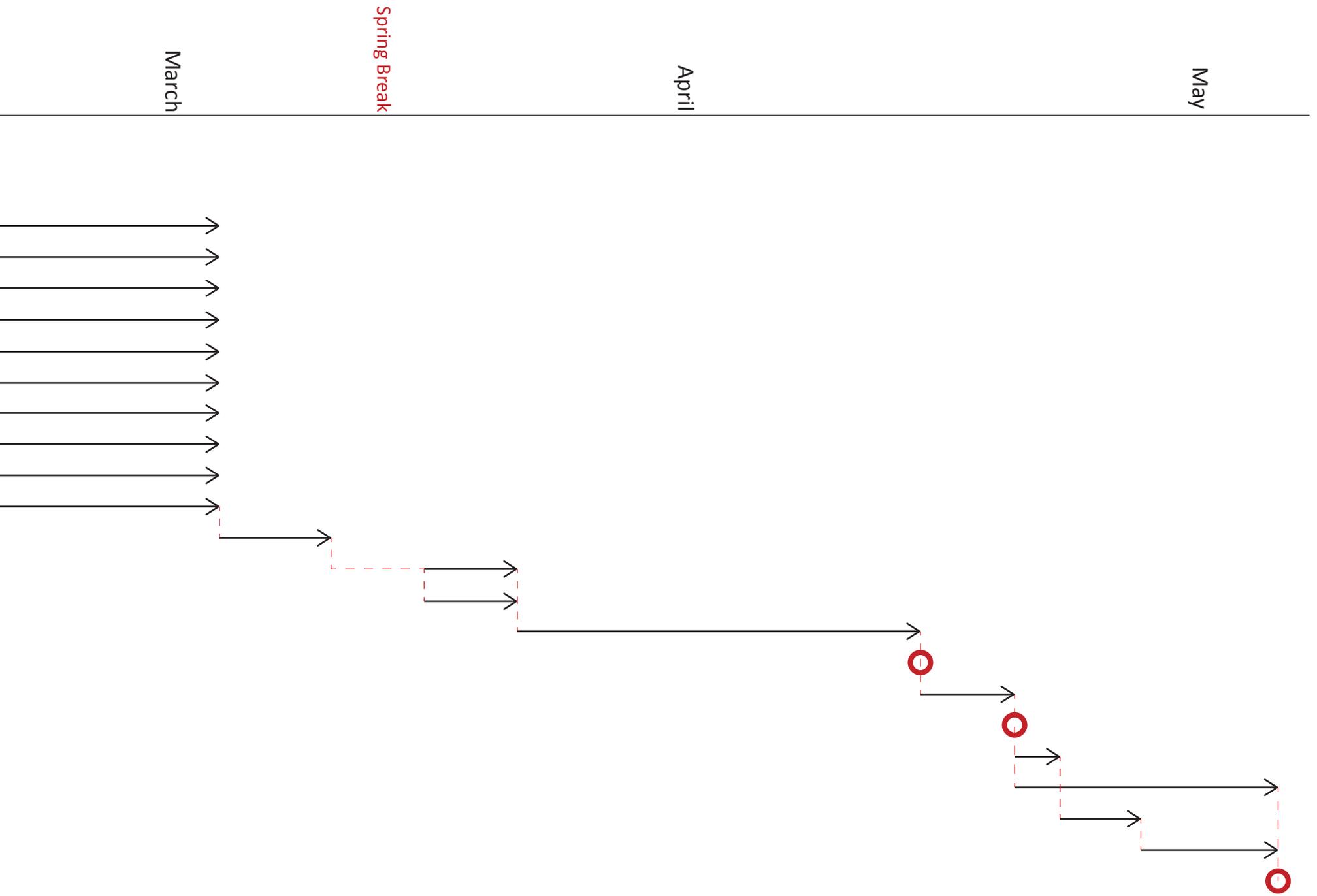
Documenting the Design Process

The documentation of this project will be continuous throughout the design process. All hard copies will be scanned and models will be photographed and stored digitally. Everything stored digitally will be backed up and hard copies will also be saved. Ultimately the project will be made into a formal presentation to present to faculty and peers. Lastly, the project will be uploaded into the North Dakota State University Institutional Repository for public and scholarly access.

January February



Figure 6. Schedule. Self Created



Fall 2009

Joan Vorderbruggen

Tea House - Fargo, ND
Rowing Club - Minneapolis, MN

Spring 2010

Darryl Booker

Montessori School - Fargo, ND
Dwelling - Cripple Creek, CO

Fall 2010

Paul Gleye

Recreation Sales Center - Fargo, ND
Fire Department - Fargo, ND

Spring 2011

Ronald Ramsay

Darrow School Auditorium - New Lebanon, NY
Boutique Luxury Hotel - Chicago, IL

Fall 2011

Frank Kratky

Mixed-Use High Rise - San Francisco, CA
KKE Competition

Spring 2012

Don Falkner & Frank Kratky

Marvin Windows Competition - Fargo, ND
Kindred Master Plan - Kindred, ND

Fall 2012

Paul Gleye

Downtown Urban Design Plan - Fargo, ND

Introduction

In today's world, travel and tourism is one of the largest and most economically prosperous industries. According to the United States Census Bureau, there will be some 2 billion domestic trips in 2012, generating over \$720 billion in revenue (US Census Bureau, 2012). There are currently a wide variety of hotels and motels that have sufficient accommodations for the everyday traveler. Yet there seems to be a disconnect from the cities in which they reside. Nearly all hotels today are designed for large corporations and are almost indistinguishable from one another. These soulless concrete towers are designed to be cheaply and quickly constructed. Through this bureaucratic design mentality, the region's heritage, culture and sense of place is lost. One might ask, why it is important to preserve these things? And how does this affect tourism?

When people are in an unknown environment they tend to explore. Humans have an innate want to

connect to their surroundings. According to Mandala Research (2009), 78% of all U.S. leisure travelers participate in cultural and/or heritage activities while traveling. Every location has its own history, and this story is something travelers want to discover.

To support the theoretical premise that "Through design, it is possible to create a symbiotic relationship between architecture and cultural heritage, which in turn will work as a catalyst for local tourism," the following is a compilation of research done on the main components which have a direct correlation to the theoretical premise.

Tourist

The first thing we must explore is the specific group of people this will be designed for, in this case the traveler, and more specifically the tourist. In recent times, tourism has become quite affordable and a very popular pass time for nearly everyone at some time or another. People travel for many different reasons and it is important to know who this all includes. When most people hear the word “tourist”, they automatically think of the stereotypical fanny pack wearing, camera around the neck type of person, but it includes a much greater variety of people. Tourist is defined by Merriam-Webster’s Dictionary (2012) as, “one that makes a tour for pleasure or culture.” In modern times many people use the word “traveler” and “tourist” interchange-

ably. But if we examine this subject further, the term “traveler” will also include people attending conventions, business conferences or travelling for other personal and professional reasons (Goeldner & Ritchie, 2009). Although this distinction is relevant in a cultural sense, tourism will still cater to any and every one that chooses or is forced to be away from home.

Tourism

The definition of tourism is a bit of a mystery, but it is commonly thought of as a way to escape. This comes in the form of both physical and mental relaxation. When one digs deeper into the theory and practices of tourism, you find that it is a very complex, ever-changing and fickle construct. It is affected by a numerous set of variables, and thus has become very hard to create an encompassing definition. Countless theorists believe there are many dangers in trying to define something this intricate, but Goeldner (2003) defines it as “the sum of the

phenomena and relationships arising from the interaction of tourists...and host communities in the process of attracting and hosting these tourists and other visitors” (page. 15). I believe this to be an acceptable definition, but do agree that by creating a single concrete definition, we can miss many facets of tourism as a whole.

In the past, most people saw tourism as a very distinct and separate entity, but more recently it has crept its way into every aspect of our society. It can now be considered a central component to our social identity. We can no longer think of it as completely separable from other industries and our modern lives. There have been many studies on how tourism interacts with our natural environment, but most have forgotten the importance of our cultural environment. According to Franklin (2003), we must see tourism as a cultural activity, and not merely a commercial exercise. When speaking in terms of an urban setting, it is hard to

distinguish between that of which is nature and culture. In most cities, over time these become one in the same.

Tourism can affect and is affected by a wide range of topics, including social-cultural, environmental and economic fluctuations. One of the greatest challenges tourism faces is that of attracting people to a place. This is normally done by offering something that is desirable, interesting or just different than what people are used to. One way of doing this is by utilizing a new type of tourism. Williams (2003) describes heritage tourism as, “flexibility, segmentation and diagonal integration, in contrast to the mass, standardized and rigidly packaged ‘old’ tourism.” This type of tourism capitalizes on the use of what already exists. It uses the urban environment as a resource to help encourage and create tourism. Most travelers are attracted to a place either through necessity or desire. When desire is the reason, people want a unique and authentic ex-

perience. One way to create this is through the exploitation of an area's cultural heritage and sense of place (Timothy & Dallen, 2011).

Cultural Heritage

The city of Sioux Falls has a very rich and vast cultural heritage, most of which stems from the city's namesake waterfalls. Cultural heritage, as defined by the National Trust for Historic Preservation's website (2012), is "... places, artifacts and activities that authentically represent the stories and people of the past and present." This definition can be further broken down into the tangible and intangible. Tangible cultural heritage would consist of the more concrete and physical elements. Things people normally travel to see such as buildings, sites, historical artifacts and monuments would be considered tangible. Intangible cultural heritage are the more abstract and non-physical elements. These would be things people travel to experience, such as local traditions, knowledge, social values, artistic ex-

pression and activities. These elements are important tools to be utilized when designing a place for tourism to flourish. All of these elements are what make a location unique and different from every other place on earth. As Rapoport mentioned in his book, *The Meaning of the Built Environment* (1988) “Noticeable differences help identify places and act as mnemonics”(p.26). Mnemonics are essential when trying to create a memorable destination that will encourage the growth of tourism. These are the things that create a distinct experience for the users and influences others to visit.

Sense of Place

“Sense of place” is a very hard thing to define. This could be due to its wide interdisciplinary use or the fact that it is a difficult concept to quantify. The National Trust for Historic Preservation (2012) has defined it on their website as, “those things that add up to a feeling that a community is a special place, distinct from anywhere else.” This defini-

tion is straightforward and concise. Another definition given by Cross in her paper, "What is Sense of Place?" (2001) is "...people's subjective perceptions of their environments and [sic] their more or less conscious feelings about those environments" (p.2). Both of these are adequate definitions for a very subjective concept. But by studying these definitions we can see how "sense of place" is directly related to cultural heritage and people's experiences in those places. Through the interaction and experiences of cultural heritage one is able to discover the true sense of place.

Sense of place, in the terms of architecture, can mean a sense of belonging. Architecture should be a functional form of art that interacts with all the human senses, and promotes interaction with the natural and cultural environment. As Pallasmaa (2006) mentioned in his book, *The Eyes of the Skin: Architecture and the Senses*, "Architecture has become an endangered art form" (p.32). Many

of the mass produced buildings of today, such as strip malls, grocery stores, gas stations, fast food chains and hotels, have a sense of placelessness. These type of structures could be situated almost anywhere in the world and not seem out of place. This type of architecture comes across as very inauthentic and doesn't allow users to fully experience the place and what it truly is (Smith, 2012).

Health and Well-Being

The health and well-being of people should always be considered in the field of design. This is particularly important to the city of Sioux Falls, which is very health conscious. They have many programs that promote health, fitness and outdoor recreation. Architecture can help to promote these ideals by way of many different methods. Through something as simple as properly utilizing natural daylight we can reduce heating demands and lower Co2 emissions, which would help to preserve the natural environment. It has also been proven that

living in rooms flooded with sunlight, creates more comfort and has a positive physiological and psychological effect on human beings (Hegger, 2003). “It is evident that “life enhancing” architecture has to address all the senses simultaneously and fuse our image of self with our experiences of the world.” (Pallasmaa, 2006, p.9).

Health and well-being can be achieved not only through the use of natural elements, but also the cultural heritage of the city. By using the tangible and intangible elements previously discussed, we can begin to create a more immersive sensory experience. The users of the facility can eat locally grown foods, exercise on the local trails and be immersed by the natural environment of Falls Parks.

Research Summary

Research conducted for this thesis revolved mostly around discovering more information on tourism, cultural heritage and sense of place. The character of these topics turned out to be much more qualitative than quantitative. Many of the sources I found for this research were commonly theoretical writings or commentaries. The main goal for this research was to discover how these elements related to one another and how this would have an impact on the theoretical premise and unifying idea.

The first topic for exploration was on the tourist. In order to develop an architecture thesis, one must first learn about the primary users of the building. This research, although a relatively small section, helped to better understand not only who the users are, but the influences that cause them to travel.

The next topic researched was on the tourism industry. In order to create a catalyst for tourism, I

first had to learn about the intricacies of it. Also, how it relates to society, culture and the environment of an urban setting. It was also important to understand how to create a successful tourist location and if cultural heritage could be used as an effective tool to do so. This led me to the next portions of my research on the topics of cultural heritage and sense of place.

Cultural heritage and sense of place are important to this thesis, because they are the elements that will be exploited to create a design that is effective at capturing tourist's attention. It was crucial to fully grasp the concept of both of these topics if this thesis is to be successful.

The final topic for research was in which way health and well-being could be incorporated into the design, by means of nature and cultural heritage. The reason for the inclusion of this topic is the fact that many travelers have a need and want to feel

healthy, while being involved in local activities. Sioux Falls encourages a great deal of activity and the site for this thesis is at the heart of it.

Beyond these topics I concurrently researched some design methods that will help to incorporate these elements into a cohesive design that effectively accomplishes the theoretical premise and unifying idea.

case study 1

architect Topos Atelier de Arquitectura

project In Lima Hotel & Spa

typology Hotel/Spa

location Ponte de Lima, Portugal

size 2562 sq. m.

date 2010



Figure 7. In Lima Hotel. Retrieved from: www.archdaily.com

case study 2

architect Labor 13

project Miura Hotel

typology Hotel

location Čeladná, Czech Republic

size 1500 sq. m.

date 2011



Figure 8. Miura Hotel. Retrieved from: www.archdaily.com

case study 3

architect Marciano Architecture

project 'Stavia 2012' Hotel Proposal

typology Hotel/Spa/Conference Center/Restaurant

location Lake Neuchatel, Switzerland

size 5625 sq. m.

date 2012



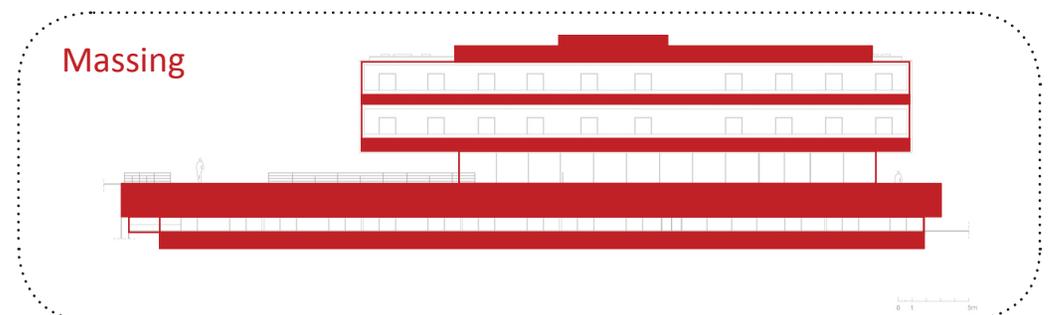
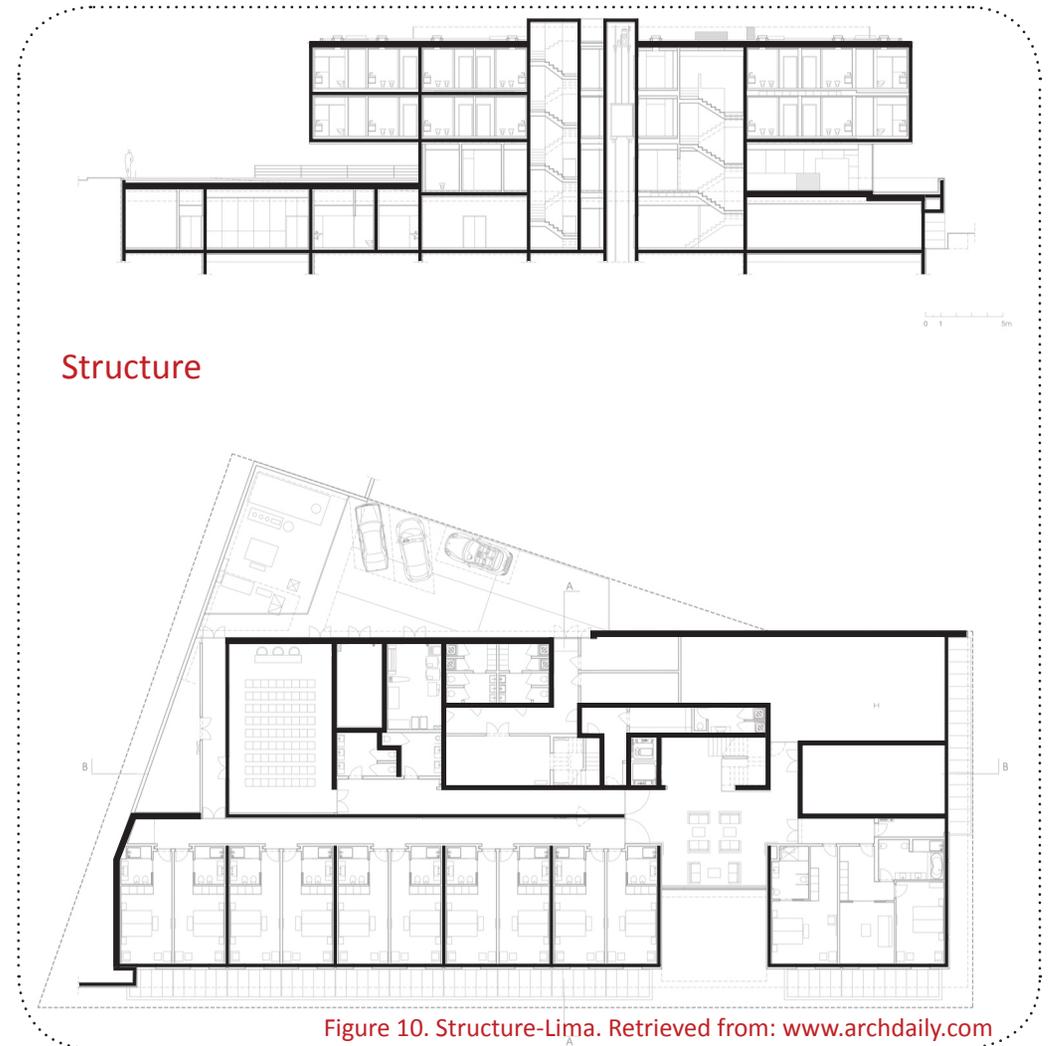
Figure 9. Stavia 2012. Retrieved from: www.archdaily.com

This hotel and spa was designed by Topos Atelier de Arquitectura. It is located in Ponte de Lima, Portugal overlooking the Lima River. The main program elements consist of hotel, spa and a restaurant. The design is very modern and has a very stark contrast to the medieval style of the surrounding architecture.

Structure: The structure of this hotel consists primarily of reinforced concrete, with a yellow granite stone base. The designer felt this would create a very iconic architectural statement for the city.

Massing: The massing of this design reads as series of boxes that create a rectilinear form. The most dominant form is the large white concrete box, which contains most of the guest rooms.

Plan to Section/Elevation: The plan to section analysis of this project helps to show not only the layout and placement of guest rooms, but also the relation of them to the vertical circulation.



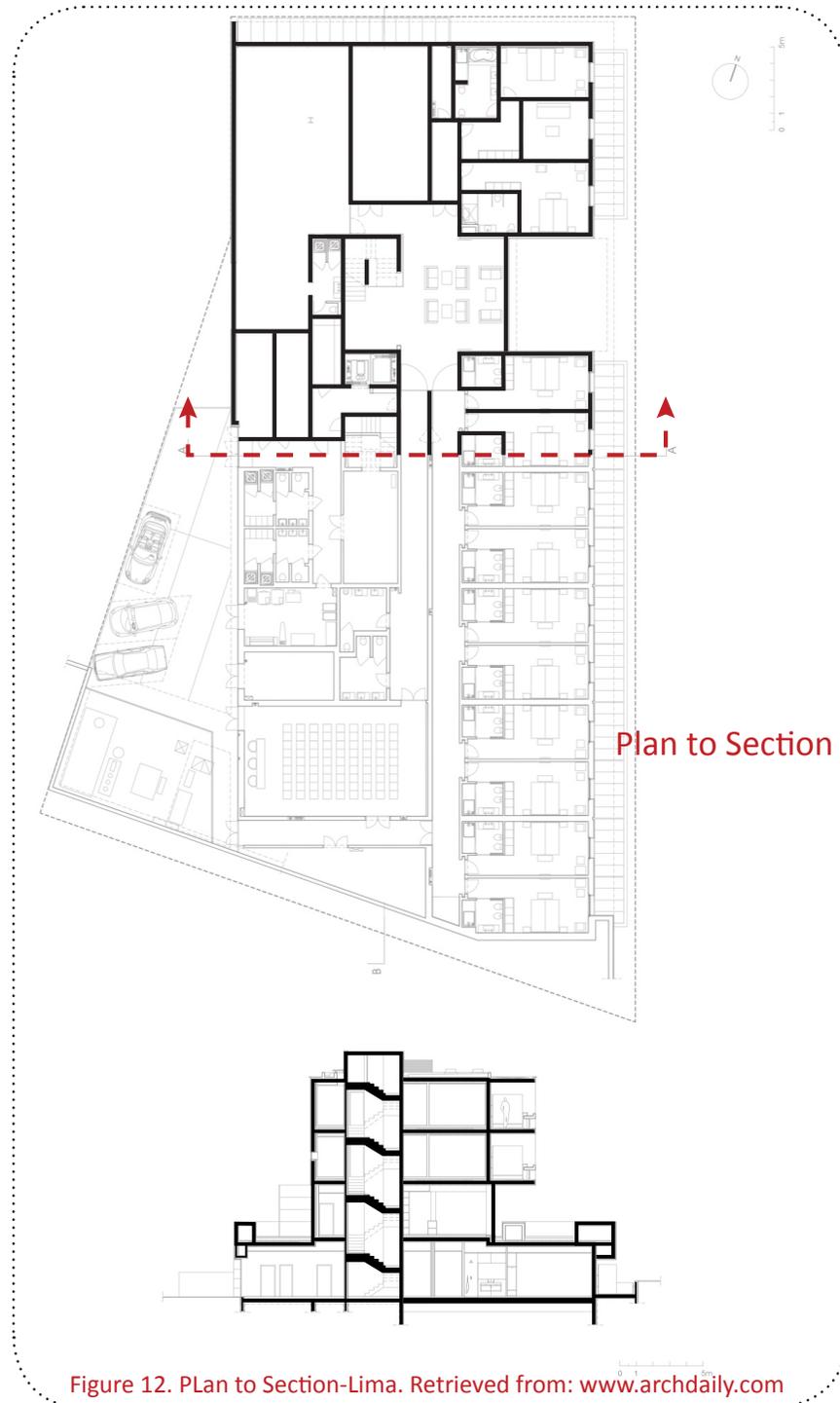


Figure 12. Plan to Section-Lima. Retrieved from: www.archdaily.com

Circulation: The circulation of this building is typical of most hotels. It consists primarily of central corridors with vertical circulation in the center of the plan adjacent to the corridors.

Natural Light: The design of this structure is meant to keep most natural daylighting indirect and diffused. The east side of the building has a great deal of openings and is where the majority of the guest rooms are located. This keeps the rooms well lit and prevent overheating in the warm summers.

Geometry: In elevation, the form of this building consists of an arrangement of rectangles that is consistent with the overall modern design of the building.

Hierarchy: The strongest visual element of this design is the large white concrete cube. It is balanced on top of a darker monolithic granite base. The contrast between the light and dark materials helps further the hierarchy of the concrete cube.

This hotel is in close proximity to the river and has connections to the city's recreation paths. The guest terraces also have the ability to open up to the public garden which becomes a lively market place once every week. This helps to connect the visitors of the hotel to the culture of the city.

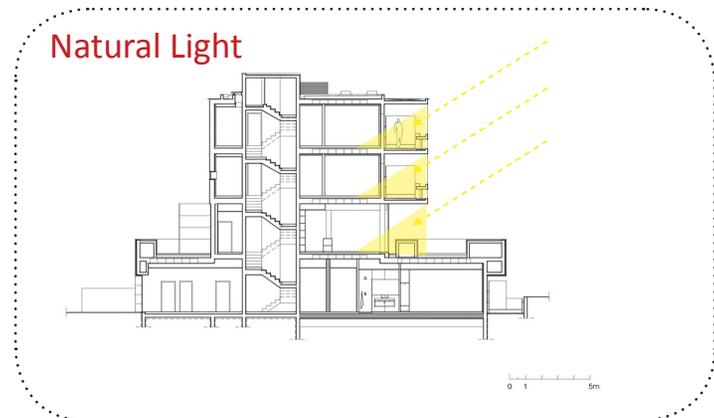


Figure 13. Natural Light-Lima. Retrieved from: www.archdaily.com

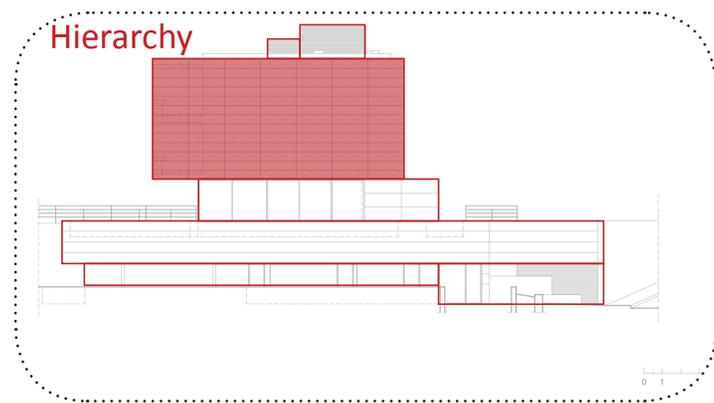


Figure 14. Hierarchy-Lima. Retrieved from: www.archdaily.com

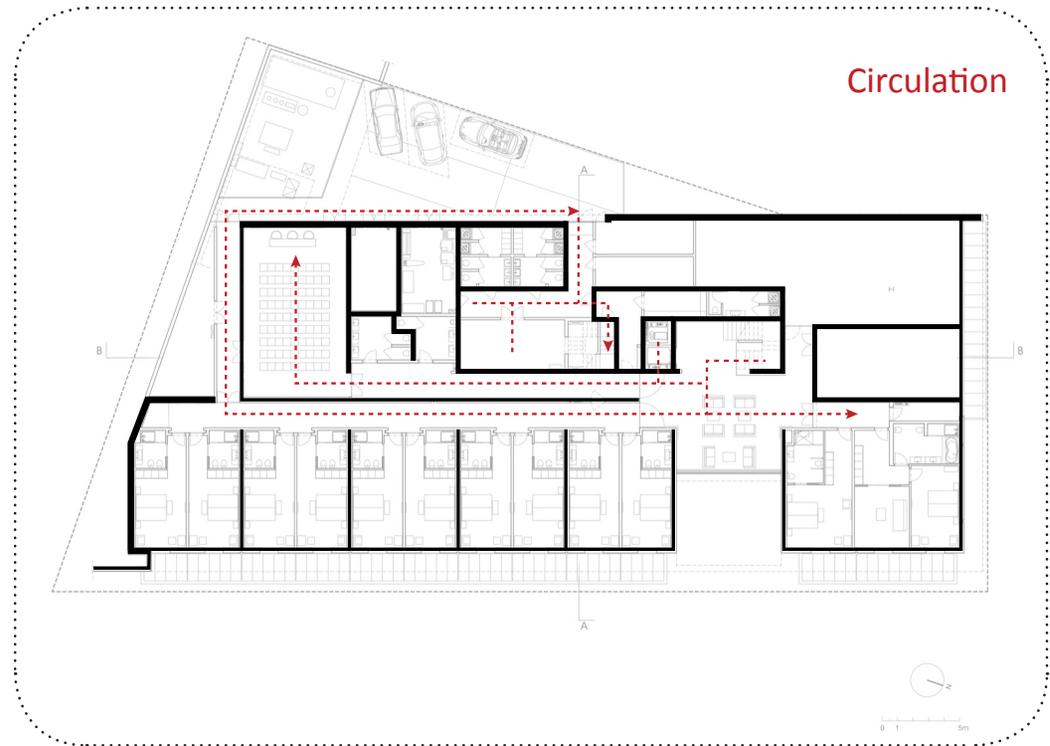


Figure 15. Circulation-Lima. Retrieved from: www.archdaily.com

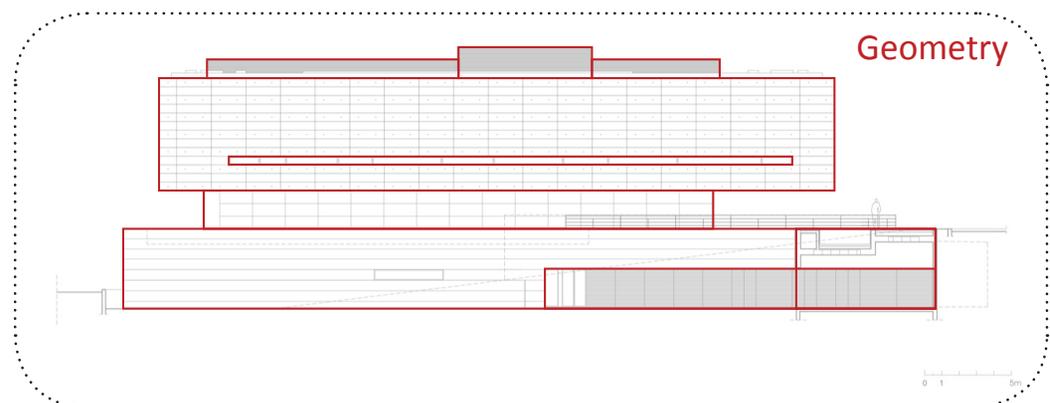


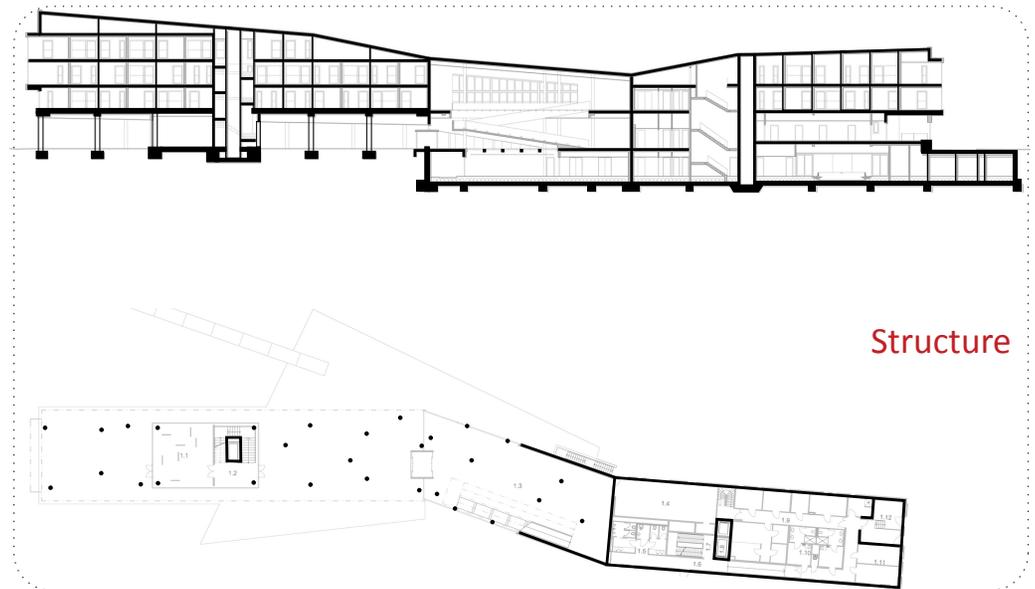
Figure 16. Geometry-Lima. Retrieved from: www.archdaily.com

This hotel was designed by the architecture firm Labor 13. It is located on the flat plains of Čeladná, Czech Republic and surrounded by the beautiful Beskydy Mountains. This building is original in that it designed to create a connection of architecture, graphics, design and art.

Structure: This building consists of structural steel, concrete columns and slabs. The architect has used these materials in conjunction with one another to create very pleasing materiality.

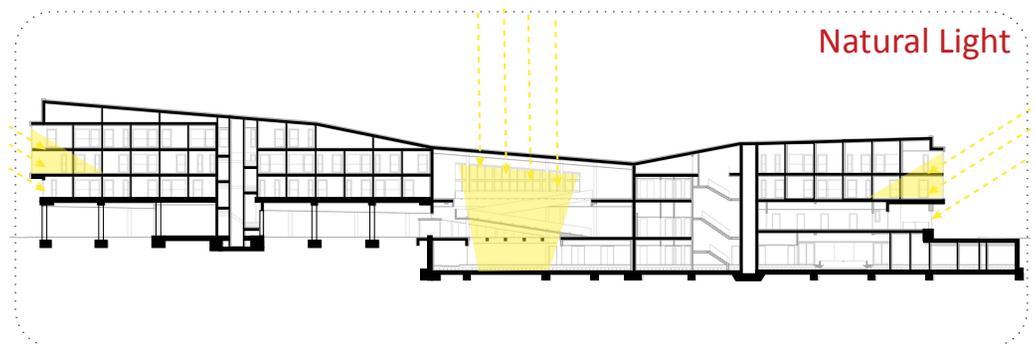
Natural Light: Natural light is used quite well in this design with windows being a every side of the building. The main lobby located in the center has large glass facades on both the east and west side, which allow direct and indirect light to flow into the building.

Massing: The massing of this design reads as one large abstract shape that protrudes from the



Structure

Figure 17. Structure-Miura. Retrieved from: www.archdaily.com



Natural Light

Figure 18. Natural Light-Miura. Retrieved from: www.archdaily.com

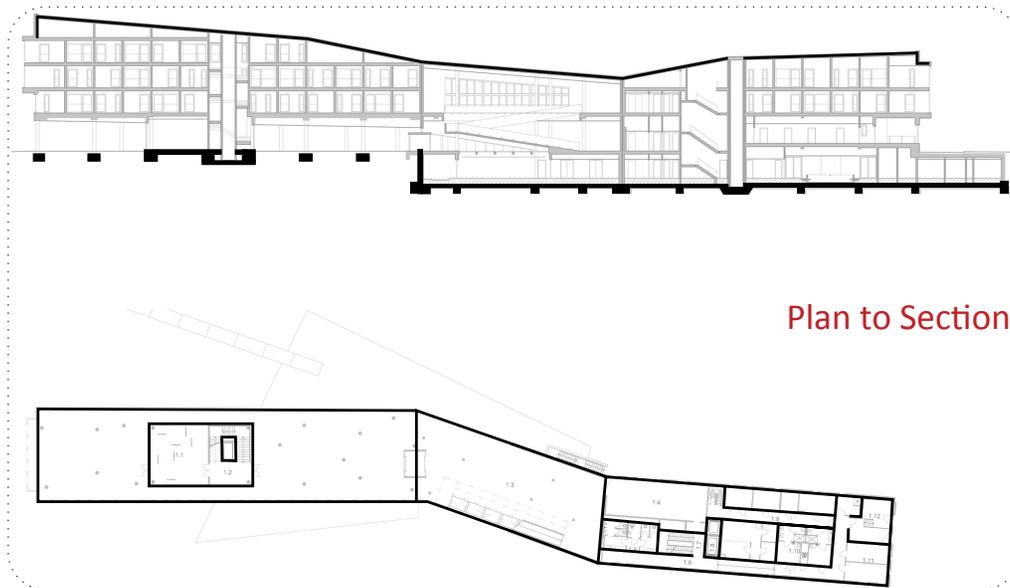


Figure 19. Plan to Section-Miura. Retrieved from: www.archdaily.com

ground. In the center of the mass is a large void in which the main lobby space lies.

Plan to Section/Elevation: The plan to section analysis of this project help to clearly show the connection between the main lobby space and the other elements of the building. The study also revealed a large ramp in the central atrium that connects the ground level with level two.

Circulation: The circulation of this building is slightly irregular from most hotel designs. The main corridor is along an outside wall instead of being enclosed in the center of the structure.

Geometry: In elevation, the form of this building can be broken into several large rectangles that have been skewed.

Hierarchy: The strongest visual element of this building is the large glass void in the center. It is framed by thick corten steel, which creates a nice

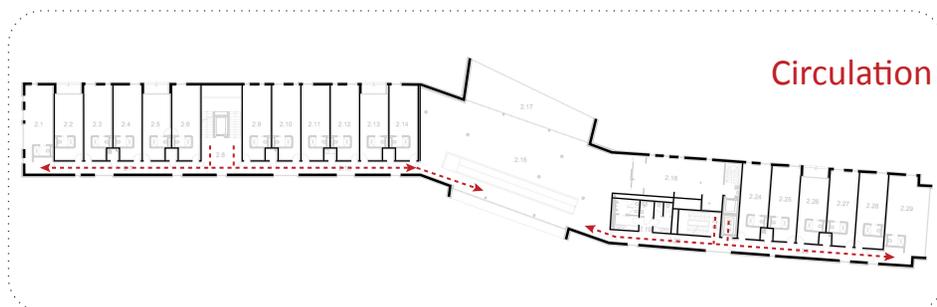


Figure 20. Circulation-Miura. Retrieved from: www.archdaily.com

contrast with the dark grey cembonit sheets.

This hotel is located in a very rural area of the Czech Republic near one of the countries famous golf courses. The spa and wellness center help to influence people to use the local outside recreation. The main intent of the architects was to create a place that would introduce visitors to art, architecture, wellness and the open area of the Czech Republic.

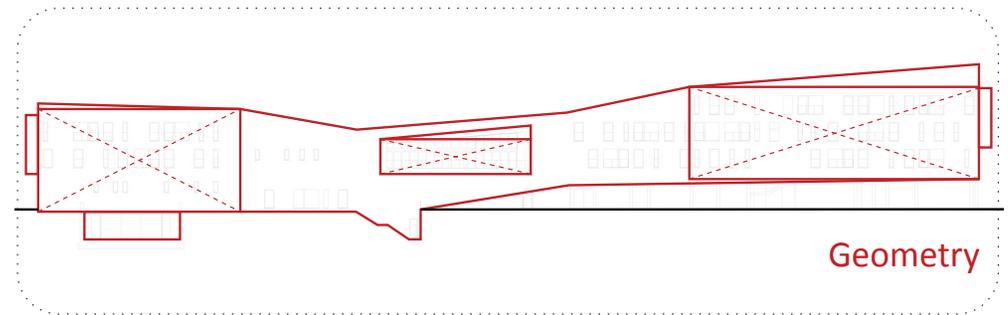


Figure 21. Geometry-Miura. Retrieved from: www.archdaily.com

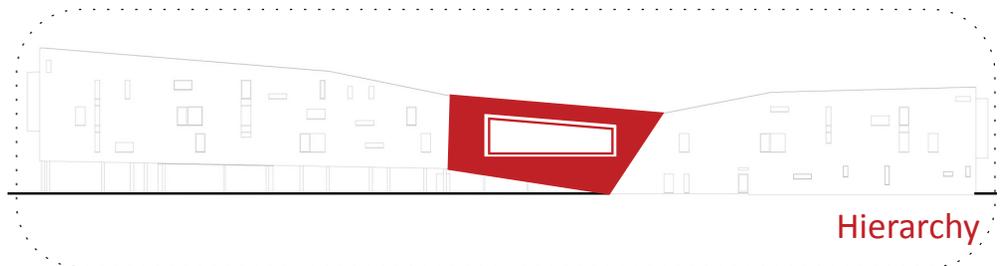


Figure 22. Hierarchy-Miura. Retrieved from: www.archdaily.com

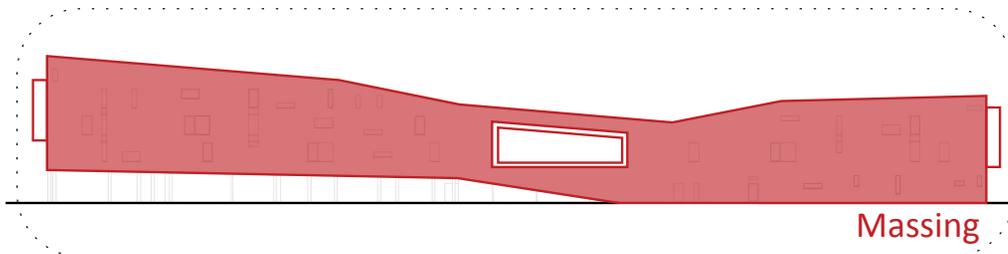


Figure 23. Massing-Miura. Retrieved from: www.archdaily.com

This hotel proposal was designed by Marciano Architecture for the 'Stavia 2012' hotel competition. The proposed site for this competition is on Lake Neuchatel in Switzerland. This design intends to celebrate the meeting of the park and the lake, while focusing on the pleasure of vacationing.

Structure: The structure of this building is a very simple concrete slab and structural concrete walls.

Natural Light: This design relies greatly on the use of natural daylighting. Nearly all of the exterior walls of this design use floor to ceiling glass to allow both direct and indirect light, depending on the season. The floor slabs extend past the exterior walls to prevent overheating in the summer months.

Massing: The massing of this design when studied through a section shows the main design element of this building, which is a large open central courtyard.

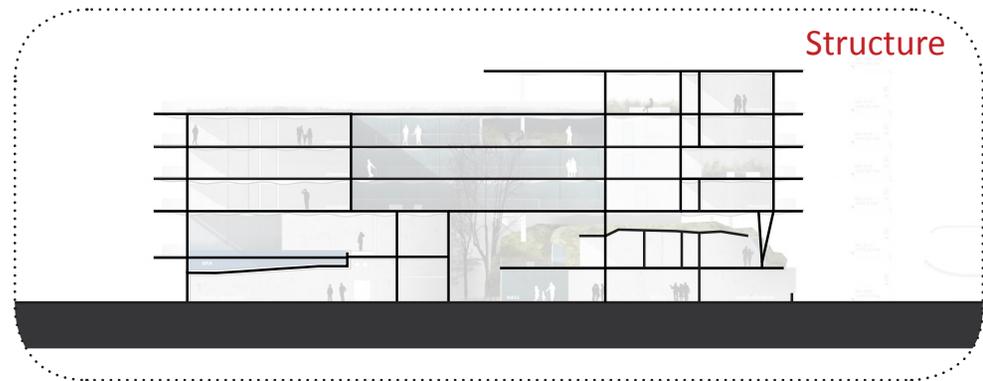


Figure 24. Structure-Stavia. Retrieved from: www.archdaily.com

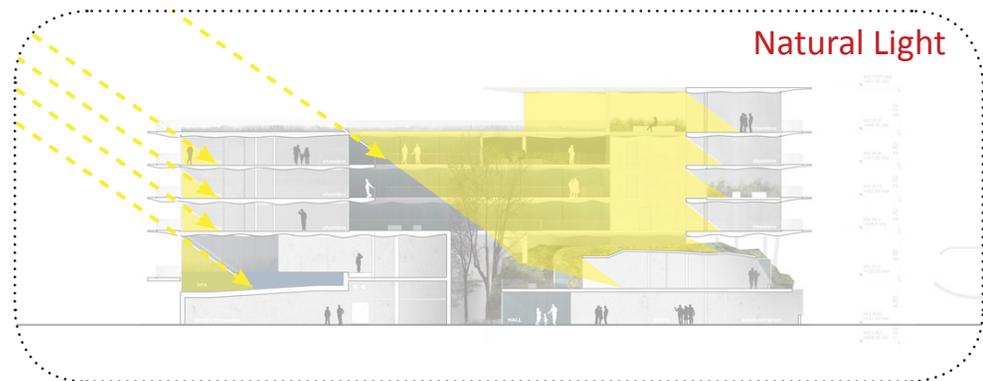


Figure 25. Natural Light-Stavia. Retrieved from: www.archdaily.com

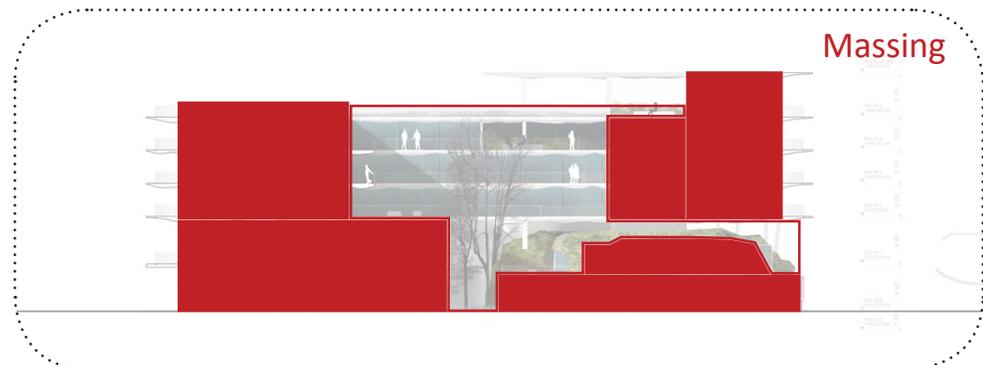


Figure 26. Massing-Stavia. Retrieved from: www.archdaily.com

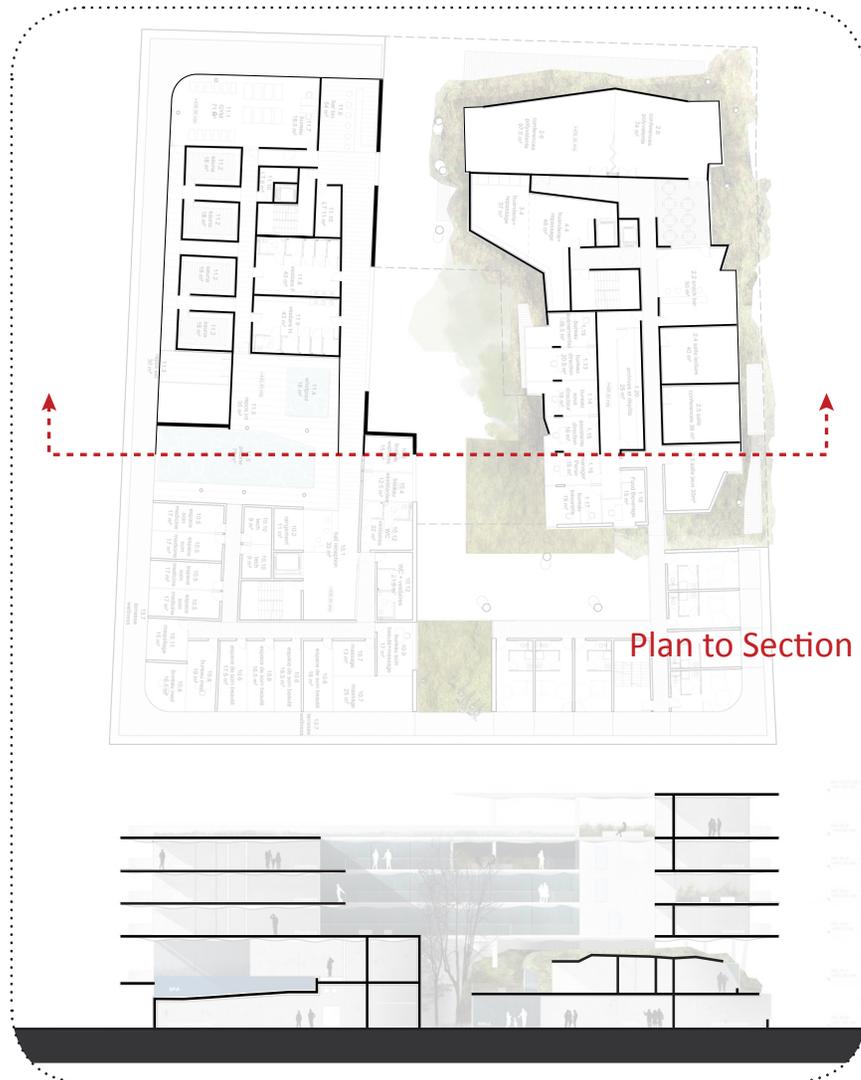


Figure 27. Plan to Section-Stavia. Retrieved from: www.archdaily.com

Plan to Section/Elevation: The plan to section analysis of this project helps to further see the relationship between the central void and other elements of the building. This also shows clearly the design and location of the hotels spa and pool area.

Circulation: The circulation of this building is similar to most hotels. The main circulation is a central corridor with rooms on either side. There is also the ability to move around the entire perimeter of the building on the large terraces over looking the lake.

Geometry: The geometry of this building is quite simple. When studied in plan view it is essentially an irregular square with a central void where the courtyard is located.

Hierarchy: The strongest visual element of this design is the missing part. The large central courtyard allows the surrounding environment to grow naturally in the heart of the building, which create a

strong visual impact.

This building was meant to become a transitional place between Lake Neuchatel and the area's natural park. The main courtyard is where they attempted to make this transition which has become reminiscent of a forest. This feeling travels up the main core and on to the guests' patios.

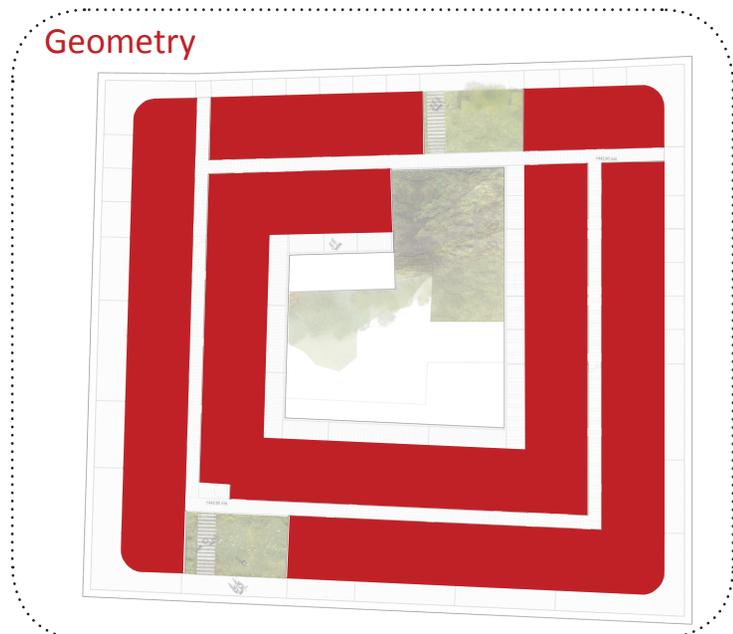


Figure 28. Geometry-Stavia. Retrieved from: www.archdaily.com

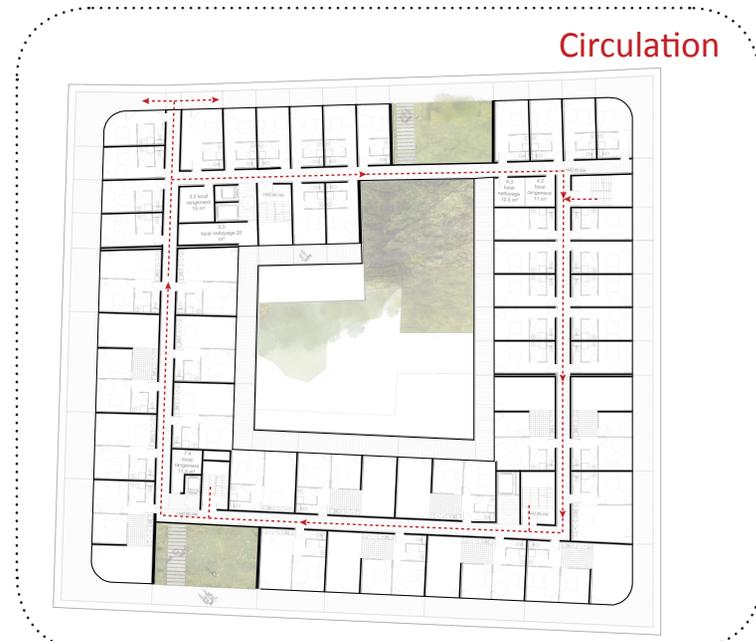


Figure 29. Circulation-Stavia. Retrieved from: www.archdaily.com

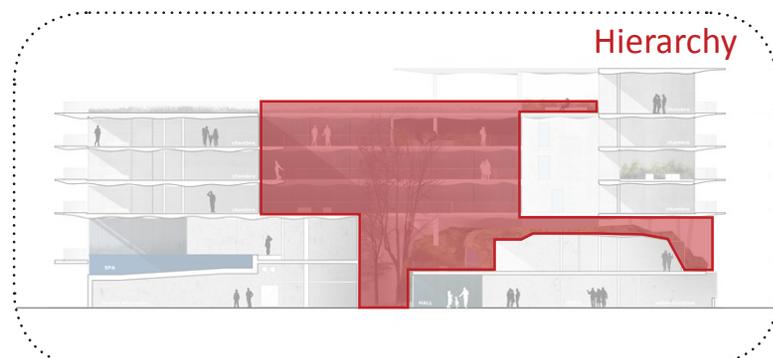


Figure 30. Hierarchy-Stavia. Retrieved from: www.archdaily.com

The three projects examined are the In Lima Hotel & Spa in Ponte de Lima, Portugal; the Miura Hotel in Čeladná, Czech Republic; and the Stavia 2012 Hotel Proposal on Lake Neuchatel in Switzerland. These were studied, in part, to learn more about the typological program, layout and necessary size.

After examining these case studies it is clear that hotel architecture is able to reflect a region's cultural heritage and create a very unique experience, which helps to promote tourism. Although these three case studies had similarities, they all handled the typology very differently and each had its own impact on the theoretical premise.

Currently the theoretical premise remains to be largely untouched. During these case studies nothing has come across that would require the theoretical premise to be rethought. However, each study did help to further understand what is necessary to successfully accomplish the theoretical premise.

The first case study, the In Lima Hotel & Spa's design by Topos Atelier de Arquitectura drew from local architecture. The architects reinterpreted the area's architectural styles and traditions in a very modern way. Another very important aspect was its use of materials. The design used native yellow granite to create a connection with not only the site, but the historic architecture of the area. They also very effectively made a connection between the visitors and the people of Lima by opening the hotel up to a nearby public garden, which becomes a hot-spot for local activity on a weekly basis.

The second case study, the Miura Hotel was designed by the Czech architecture firm Labor 13. This design was the most controversial among the three case studies. This design was meant to not only showcase local art, design and graphics, but make a memorable statement. By doing so the building becomes very apparent in its environment and doesn't attempt to fit in. This is the main reason for

the controversy that surrounds by both locals and some people visiting it.

The third case study was the Stavia 2012 Hotel Proposal by Marciano Architecture. I found this case study mostly useful to better understand the programming elements for a larger scale hotel. This case study had little to no effect on the theoretical premise.

Though different in many respects, these three case studies worked together well as collective that very effectively helps me to define the hotel in both design development and programming. The theoretical premise has been questioned, but remains unchanged. I feel these studies have provided new opportunities for further research to take place.

Historical Context

For as long as human beings have populated this planet, we have traveled. The very first signs of travel have been studied by archeologists around the world for hundreds of years. This very early form of travel can be defined as more of a migration. These early people traveled from place to place, not for leisure or entertainment, but to survive and sustain life. They migrated due to inclement weather, lack of food and threats from other inhabitants (Hyde, 2010).

As time went on and people became more civilized, they began to travel, not to survive, but to discover. Early on, this privilege was reserved only for people of a high economic standing. They travelled great distances around the world, which at the time was extraordinarily expensive. Some would travel months on the ocean to see new places and buildings, and to experience diverse cultures, arts and cuisines. The words “tourist” and “tourism” first



Figure 31. Cave Painting. Retrieved from: <http://astronomy.nmsu.edu>

came to be used during the late eighteenth and early nineteenth centuries (Griffiths, 1776). Although this became a popular thing amongst the wealthy, it was still a very distant reality for the common middle and lower class individual.

Longer than history can accurately show, there have been forms of lodgings for the weary traveler. In ancient times there were Inns, which in most cases had little to no accommodations. These were mostly used by people travelling out of necessity. The modern hotel that most people think of today, is a relatively new development. The construction of the first American hotel began in Washington D.C on July fourth 1793. This hotel was the brain-child of Samuel Blodget Junior and Irish architect James Hoban (Sandoval-Strausz, 2008). This very grand and innovative concept was a “jumping off point” for the hotel industry. In the following years, as travel and tourism began to become more affordable for the everyday person, a surge of hotels

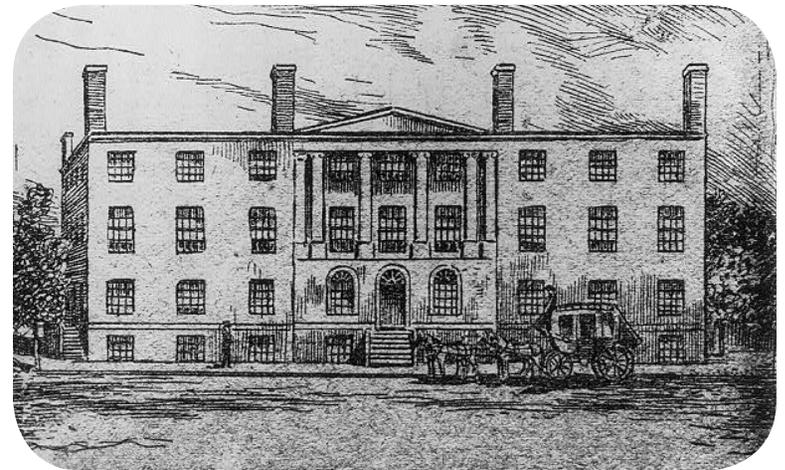


Figure 32. Blodget's Hotel. Retrieved from: <http://lcweb2.loc.gov/>

began to spring up across the globe. This is when the tourism industry truly began. Over the years this industry grew exponentially to become one the largest industries in the world. Tourism has grown so large that it must now be viewed as an integral part of the social fabric of our society. It has a large impact on the economical, sociocultural and environmental aspects of our cities.

Social Context

In today's world, hotels are built to accommodate for an increased number of people visiting a specific area. Nearly all hotels built today are for major hotel and hospitality companies, such as Hilton, Marriott, Hyatt and Holiday Inn, to name a few. These hotels are generally nice and accommodating, but lack a sense of individuality. Most of these hotels are designed to be easily built for as cheap as possible. And for this reason people currently see hotels as just a place to sleep, and not necessarily a reason to visit. This thesis is meant to explore how



Figure 33. Holiday Inn. Retrieved from: <http://www.flickr.com>

the hotel can actually become a catalyst for tourism instead of the other way around.

In order for a hotel to influence tourism in a dramatic way, it must create a unique and desirable environment for the people visiting. It must become the destination that they are travelling to see and experience. This can be done in a variety of ways, but this project's focus is on the aspect of an area's cultural heritage. In 2009, it was shown that over three-quarters of all U.S. travelers' destination choice was greatly influenced by the cultural heritage of the location (Mandala, 2009). There are hotels that have successfully created a destination and have become the reason people visit, some of which are contained in my case studies. What is different about this project is that it will include a wider variety of programmatic elements, which will help to capitalize on Sioux Falls' diverse cultural heritage.



Figure 34. Hotel. Retrieved from: <http://www.klafs.com/>



Figure 35. Falls Park 3. Self Taken

Physical Context

This project is set in the south eastern corner of South Dakota, in the city of Sioux Falls. As of 2011 the city's population was 156,592 and growing. The site, more specifically is adjacent to the historic Falls Park and the Big Sioux River. The land on which the site resides is currently vacant and owned by the city of Sioux Falls.

The site was chosen specifically for its physical context in relation to the city. Falls Park is where all the history and cultural heritage of Sioux Falls stems from. The cascades of the Big Sioux River is what originally lured early European settlers to this location, which they came to call home. The natural quartzite from the falls makes up many of the beautiful historic buildings in the surrounding area (Odland, 2007). There is also a great deal of recreation in this area, which is an important intangible piece of cultural heritage. Falls Park has an immediate connection to over twenty miles of walking



Figure 36. Falls Park Cafe. Self Taken



Figure 37. Falls Park Night. Retrieved from: <http://visitsiouxfalls.com/>

and biking paths, as well as fishing and kayaking on parts of the river. There is also a farmers market in the park which has fresh locally grown food, with an onsite cook. During the winter months the city transforms Falls Park into a “Winter Wonderland” with lights covering most of the park, river and waterfalls. This is one of the very beautiful and unique aspects of the area, which make it alluring year round.

Another element that makes this sight ideal for promoting cultural heritage tourism is the connection of the bus and trolley routes, which can take people to the heart of downtown Sioux Falls. This is where they have the ever changing Sculpture Walk, which consists of many replicas of notable statues as well as many original pieces done by famous artists. The Sioux Falls Heritage Museum and the Museum of Visual Materials, which is South Dakota’s first LEED Platinum certified building, is also only a five minute walk from the site.



Figure 38. Sculpture. Retrieved from: <http://sculpturewalksiouxfalls.com/>



Figure 39. Museum. Retrieved from: <http://www.merchantcircle.com>

This thesis project has three different classifications of goals: the academic, the professional and the personal. All three categories are very much intertwined throughout the thesis. Although there will be some overlap, the ultimate goal is to have a successful project that represents my abilities and comprehension of architectural design.

Academic

This thesis project will entail many different academic goals. Of course, the most crucial one, in order to obtain my master's degree, is to meet all requirements set forth by my thesis committee and NAAB. Further more, there is the ability in the academic field that allows this type of project to explore new and alternative methods of design, which might not be possible in professional practice. The awards one can obtain for this project are of no interest to me and I feel it is more important to focus on creating a thorough project that meets all requirements. This project, after its completion, will be displayed in the North Dakota State University's digital repository. This is something that must

be considered when deciding how to visually present the project. Future students, professors and researchers will be able to view this project, which makes it vital to create a thorough design that is easily understood. This project will have an endless life in the digital world and it is important it reflects well on myself, my class and the university.

Professional

Professionally speaking, the thesis project is what most graduates will carry with them long into their career and is usually the main focus of their portfolio. This thesis does not necessarily need to directly get me a job, but it will be seen by future employers as a reflection of myself and my abilities. This project will not only show what I am capable of doing digitally, it will also demonstrate my design process and problem solving skills.

Personal

The personal goals of this project are extremely important to obtain. My main goal is to develop a project that not only is visually appealing, but is

also realistic and functional. Throughout my life I have always enjoyed travelling and discovering new places. Currently there is a large disconnect between hotels and the cities in which they reside. This thesis will allow me to explore ways to immerse people in the cultural heritage of a city. This will not only improve the user's experience, but also promote tourism in a currently "pass-thru" type of city.

The journey to the site is made by car, following the roads of Sioux Falls through various parts of the city. One will pass by many parks on the way to the site including that of Falls Park, which is in close proximity. Approaching the site from the south will bring the driver through the heart of downtown Sioux Falls, which showcases the city's public art, sculptures and admirable architecture.

There is currently no parking on the site or the adjoining streets. When I visited, I parked in a lot in the nearby historic Falls Park. The remainder of the journey was by foot through the park. On my way through the park I took the scenic path, which entailed climbing over the natural quartzite which has been smoothed and polished by the constant running of water.

After hiking over some of the falls I made my way back to the paved walking path. From here the path lingered next to the Big Sioux River and under a rustic railroad bridge. The path then began to run along the south border of the site working its way



Figure 40. Falls Park 4. Self Taken



Figure 41. Falls Park 5. Self Taken



Figure 42. Site Photo 1-North. Self Taken



Figure 43. Site Photo 2-East. Self Taken

up the very gradual slope. The day I made my visit it was a sunny and calm day. The site is very flat with short cut grass throughout. The site is bordered by the river and Falls Park to the north and east and a residential neighborhood to the west. There is little noise on the site, coming only from the occasional passing automobile. There is also the relaxing white noise that comes from the river flowing over the falls and splashing onto the ancient quartzite in the distance. The site currently has little to no shading. There are trees that line the north edge of the site, but cast no shadows or shade onto the site. There is a cluster of large quartzite boulders on the north-east edge of the site that shows human interaction.



Figure 44. Site Panorama. Self Taken



Figure 45. Aerial Site. <http://www.bing.com/maps>



Figure 46. Site Photo 3-South. Self Taken



Figure 47. Site Photo 4-North. Self Taken



Figure 48. Site Photo 5-West. Self Taken

Built Features

There are currently no built features on this site, however, there are some commercial buildings to the west. These are separated from the site by North Phillips Avenue and a small strip of land. There are also houses further back, of which only a few are visible from the site. To the south there is a commercial quonset that is used for storage. This building is a slight eyesore and is slightly distracting from the overall feel of the site.

Light Quality

This particular site has very good light quality. The slopes are all gradual enough to not cast any shadows. The site is completely sun drenched in both the summer and winter. There are also no trees on the south or any location that will cast shadows.

Wind

The average wind speed of Sioux Falls is slightly higher than that of the rest of the United States. Currently the site is slightly protected from winds out of the north and east, by a tree line that runs

along that side. The buildings to the west of the site have lower profiles and are some 300 feet away and don't provide much in wind protection. The south side of the site is also mostly unprotected. Most of the current wind on the site can be controlled or mitigated by careful building planning and site development.

Human Characteristic

The site does have signs of human presence and interaction. The site is mostly short cut grass, with one small area that appears to have had some landscape leveling or possible soil storage at one point in the past. There are also some tire tracks on the site that are likely caused by city employees working around the park area. There are also twelve large quartzite boulders that have likely been excavated from a nearby site and placed here. The site is currently zoned as site seeing and owned by the city, but is not being utilized by the city.

Distress

The only distress apparent on the site is of the low

quality of grass. It is clearly kept short cut by the city, but is somewhat patchy and dry. There are also various natural weeds and other undesirable vegetation that is growing on the site. The buildings and trees directly to the west of the site do show some signs of distress. Some of the buildings show lack of upkeep and seem in disrepair. There are also some trees that have died and should be removed.

Utilities

The site is currently vacant and shows no signs of past occupancy. Utilities (electrical, water, gas and sewage) are currently used in the surrounding area and would easily be brought to the site for future development.

Vehicle and Pedestrian Traffic

Currently the site has vehicular traffic along the west side. North Phillips Avenue is the only road immediately adjacent to the site. Pedestrian traffic travels parallel to North Phillips Avenue, but is offset approximately twelve feet from the roadway. The site is also bordered along the south by a paved

walking path. This path connects North Phillips Avenue and Falls Park.

Slope Calculations

The slopes on this site are very minimal and never exceed 6 percent grade. The average grade on the site is between 3 and 4 percent. Water will shed off the site to the east towards the river. The grade of this site is easily built upon, yet steep enough to mitigate most standing water.

Site Character

The area surrounding the site has a very pleasing natural character about it. The park adjacent to the site is well groomed with ample trees. The overall texture is also nice with a combination of grass, trees, water and quartzite. Currently the site is a relatively flat and simple site. The site has a nice presence although it seems to be slightly lacking in texture and vegetation.

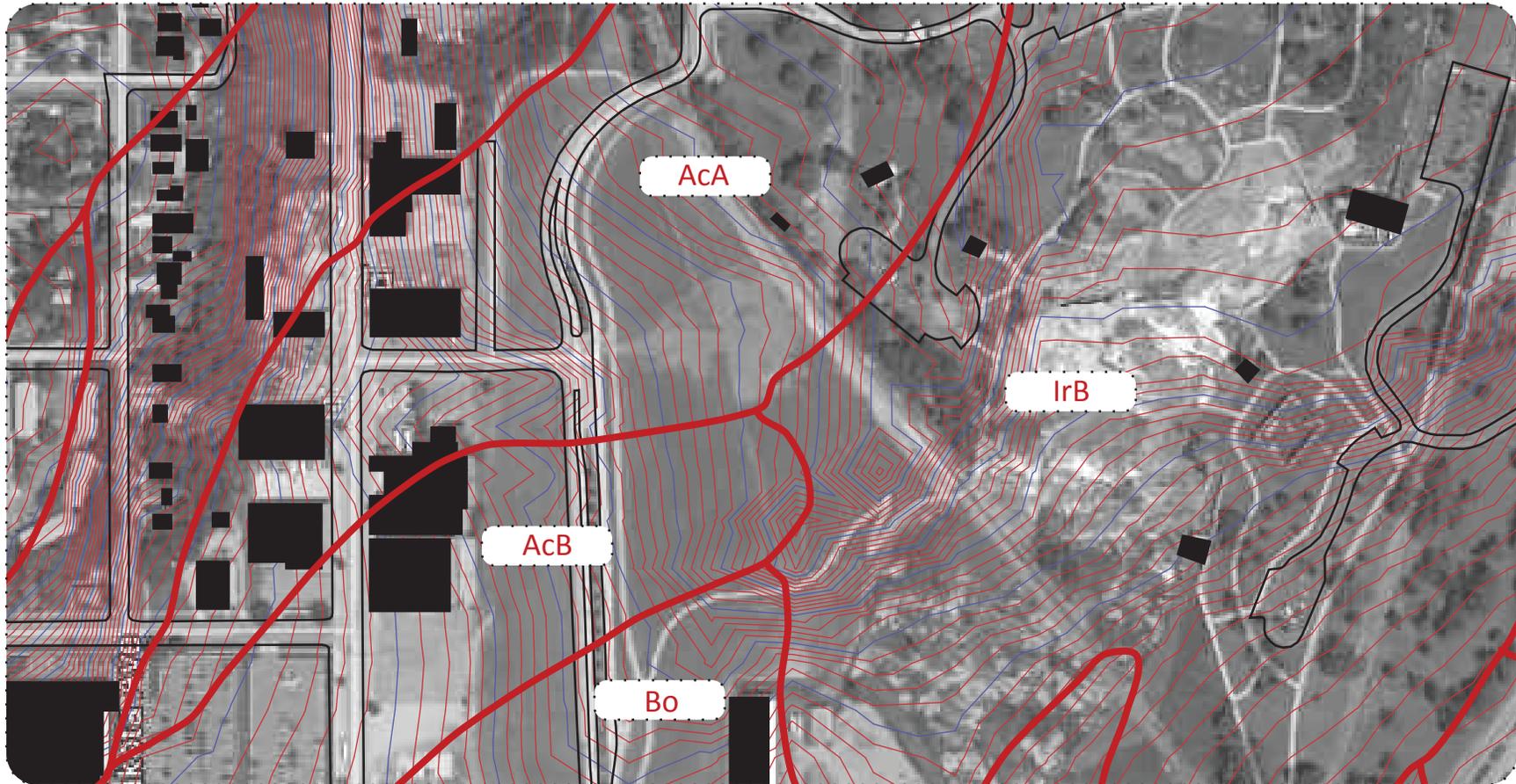


Figure 49. Soil Analysis. Self Created

Soil Types:

AcA - Alcester silty clay loam, 0 to 2 percent slopes, occupies 21.4 acres

AcB - Alcester silty clay loam, 2 to 6 percent slopes, occupies 9.8 acres

Bo - Bon loam, 0 to 2 percent slopes, occupies 2.6 acres

IrB - Ihlen-Rock outcrop complex, 0 to 4 percent slopes, occupies 32.4 acres

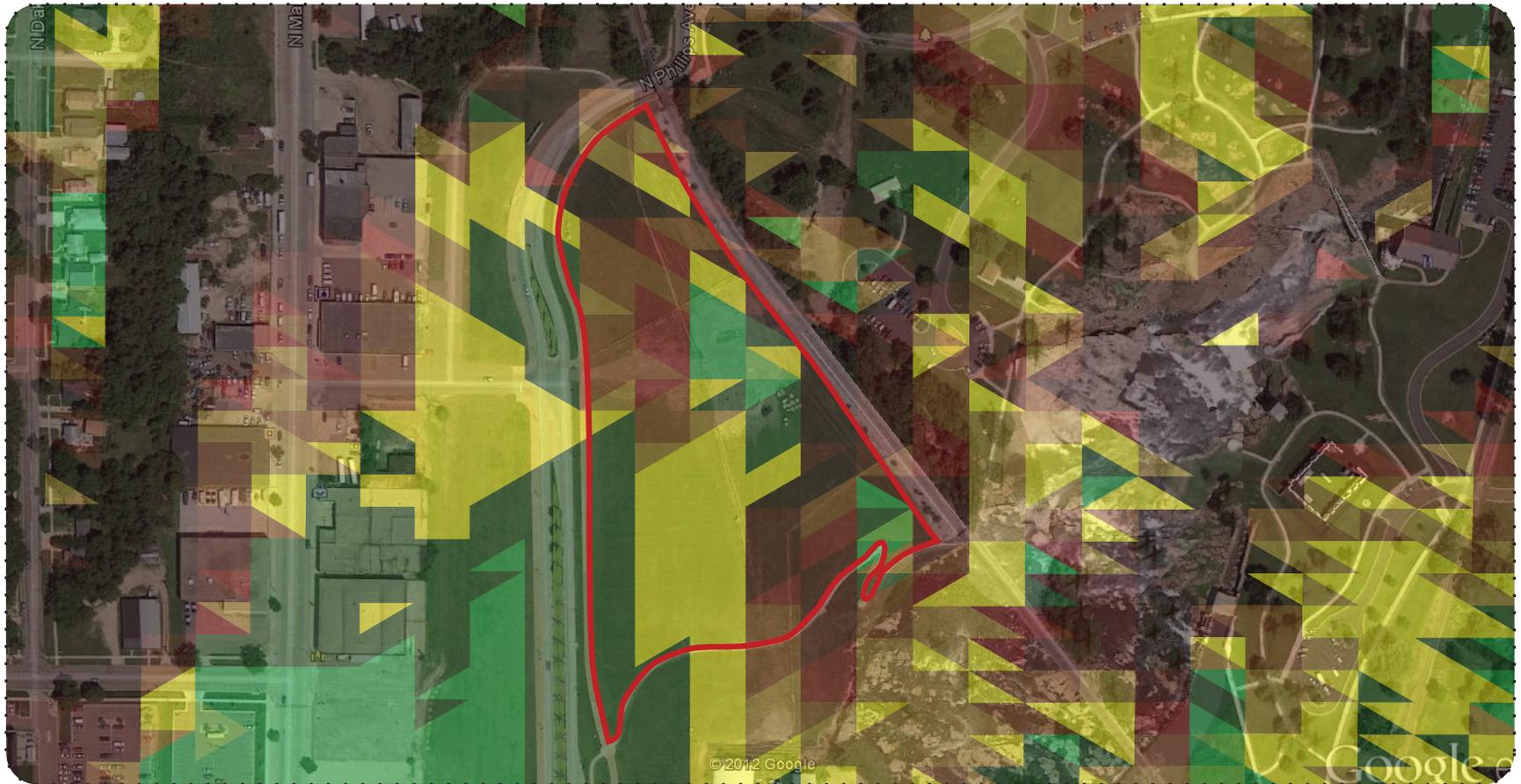
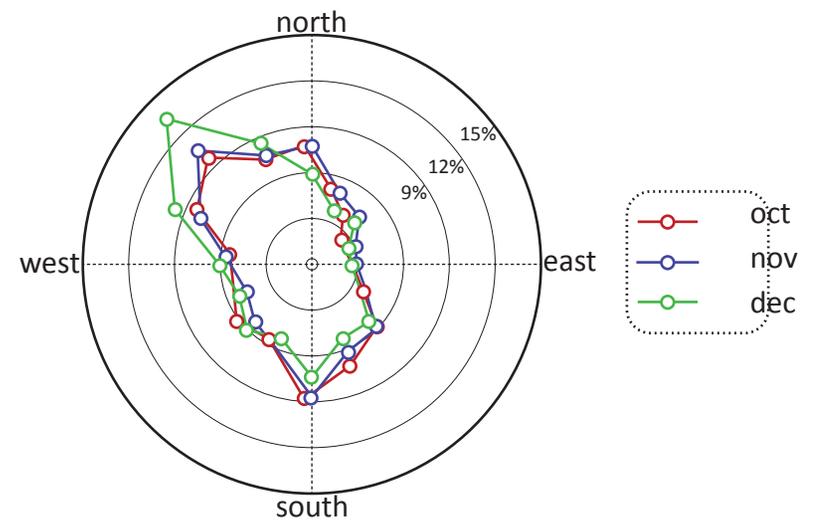
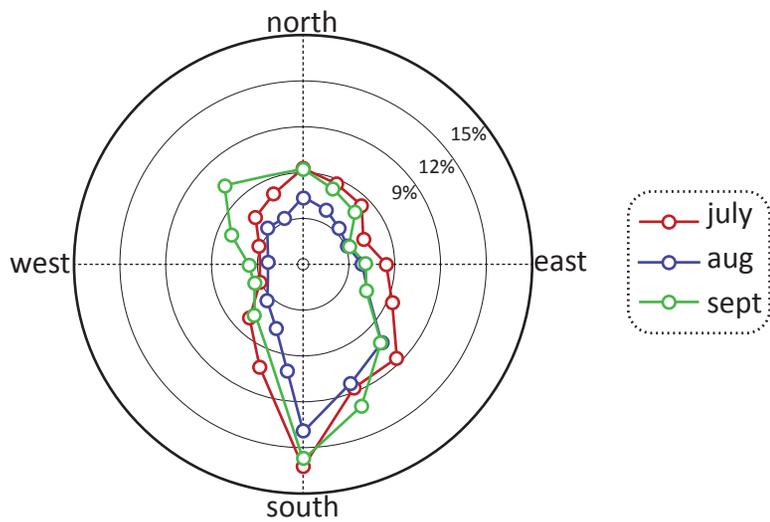
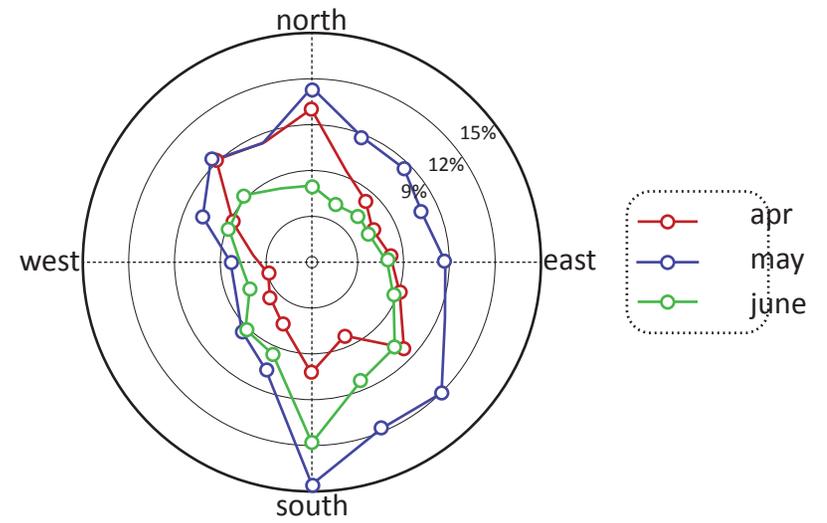
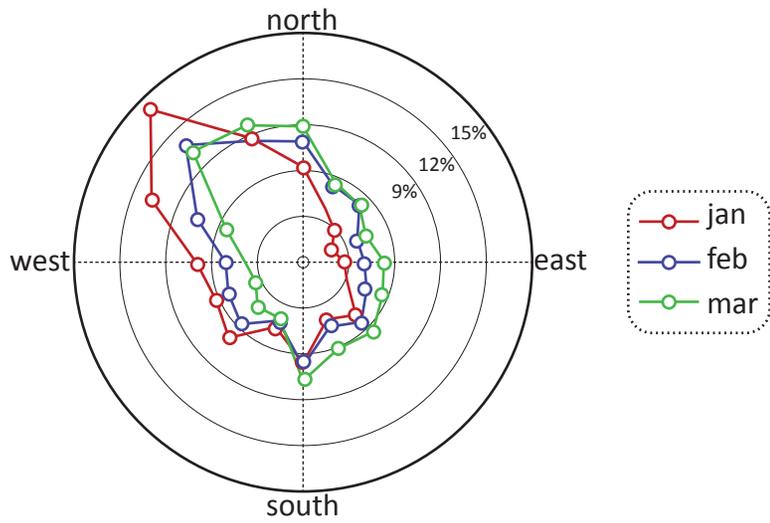


Figure 50. Slope Analysis. Self Created

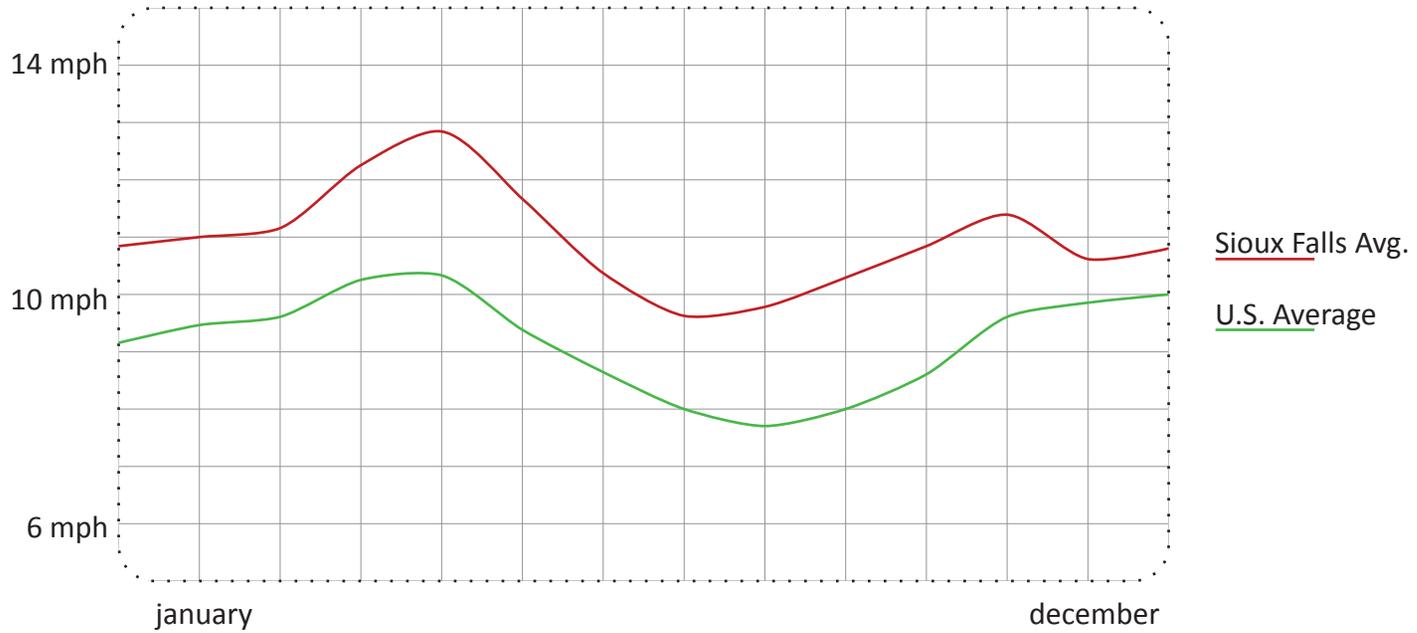


Min Slope:	<1%	1%	2%	3%	4%	5%	6%	7%	8%	9%	10%	11%
Max Slope:	1%	2%	3%	4%	5%	6%	7%	8%	9%	10%	11%	>12%

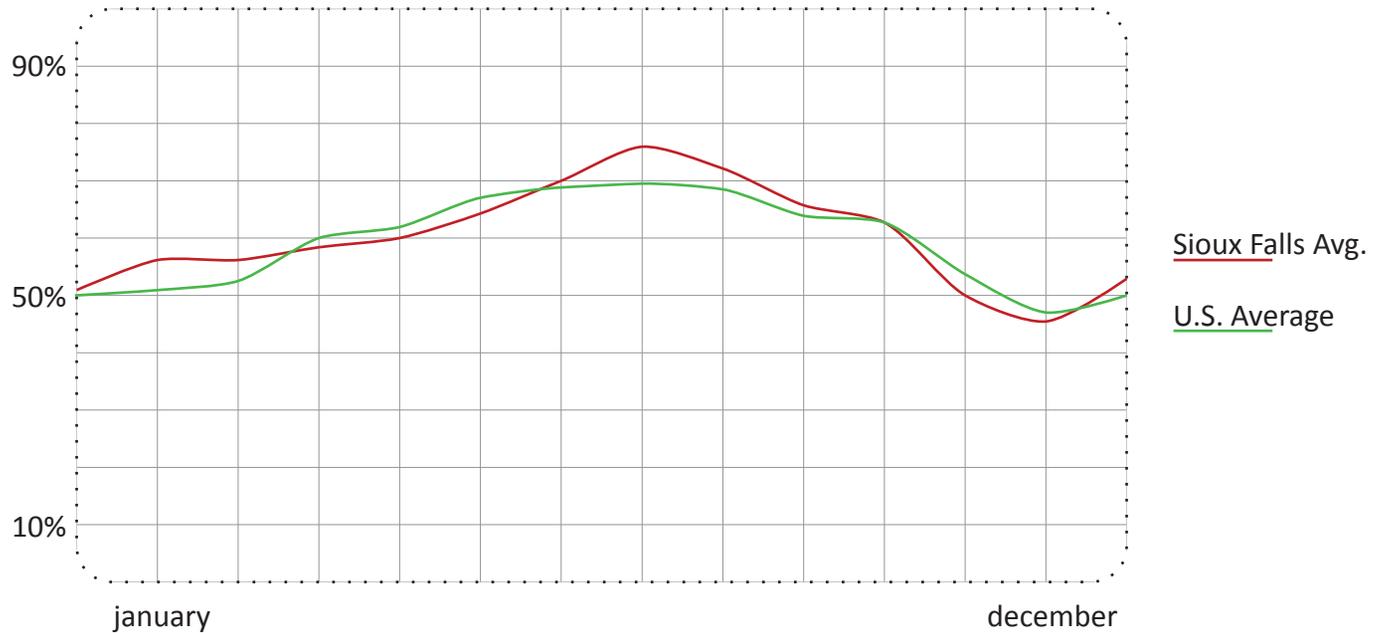
Monthly Wind Direction



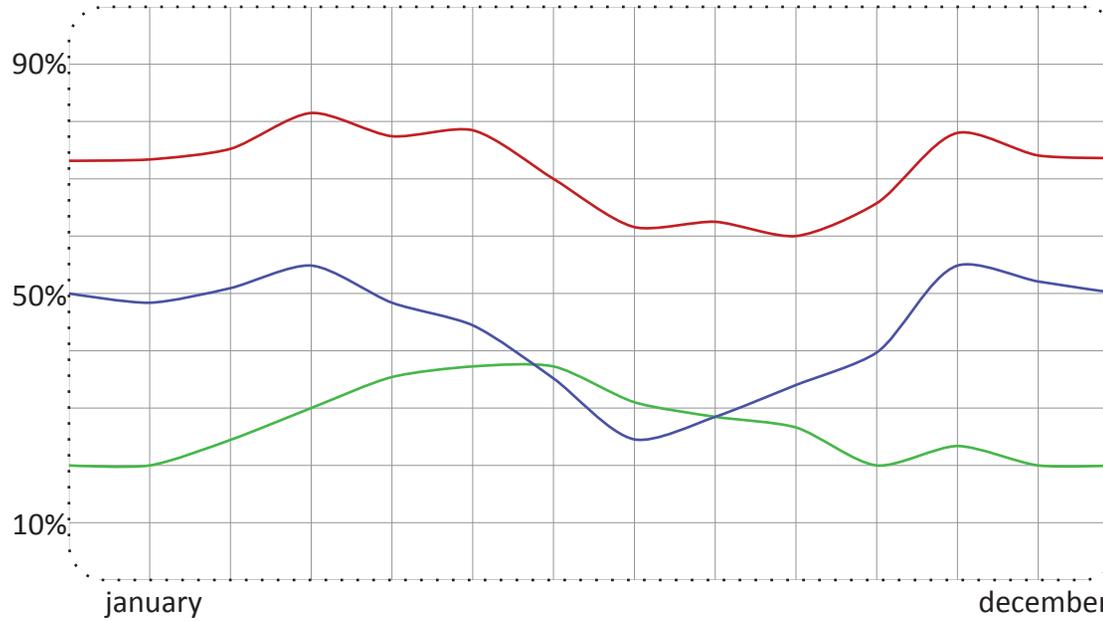
Average Wind Speed



Sunshine



Cloudy Day

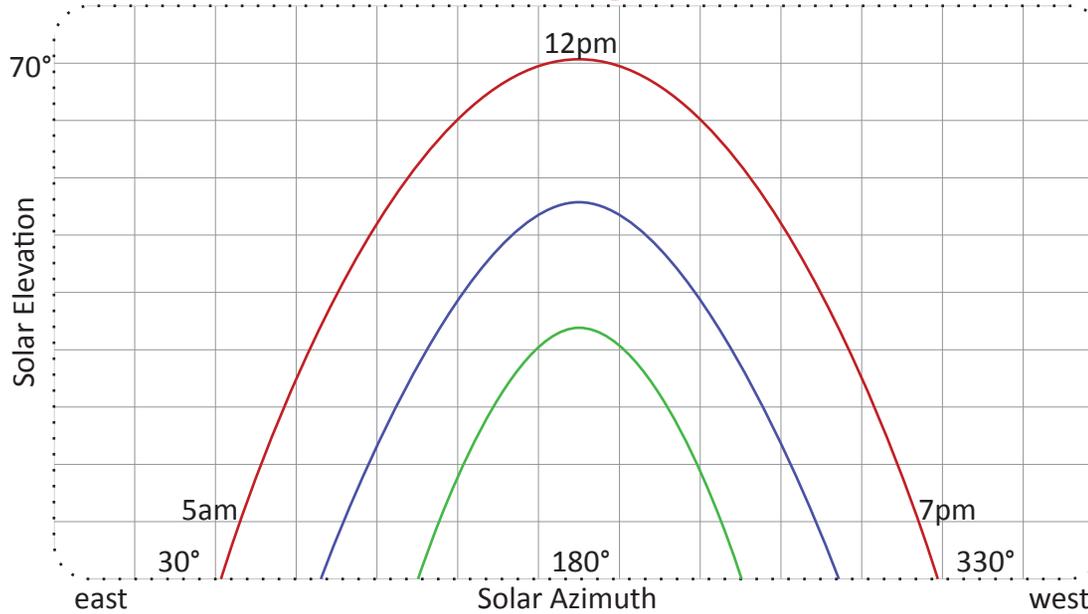


Partly Cloudy Days

Cloudy Days

Days with Precip.

Solar Diagram

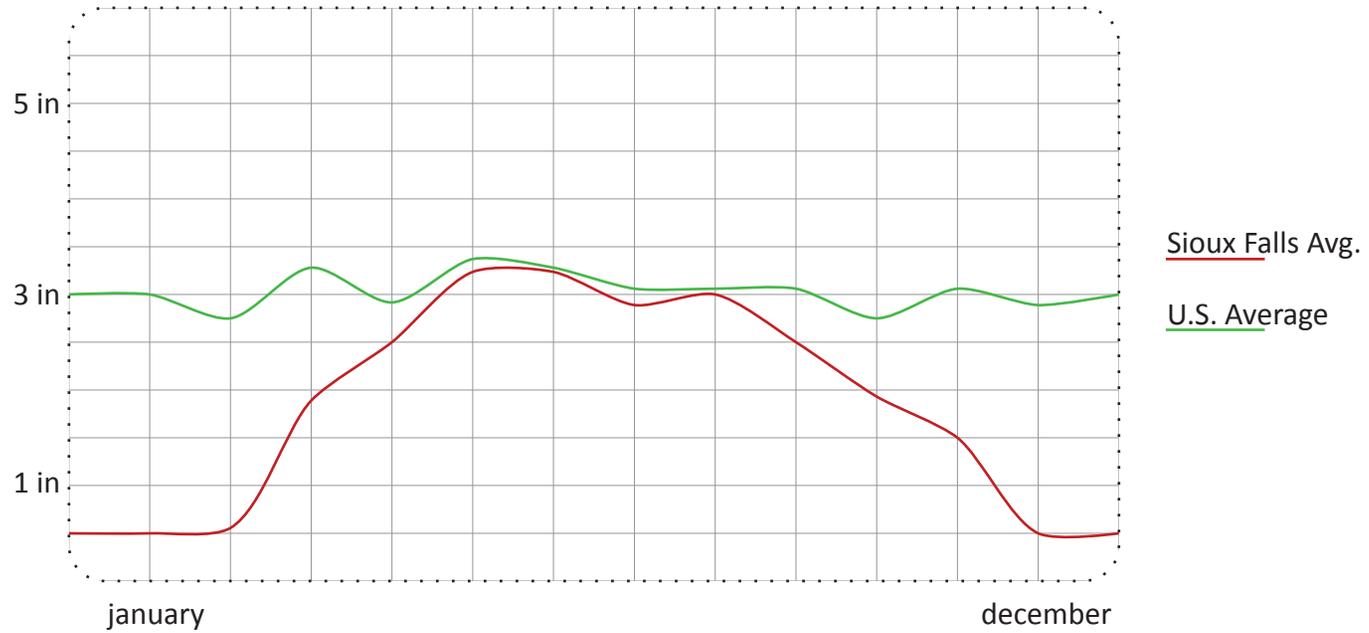


Summer Solstice

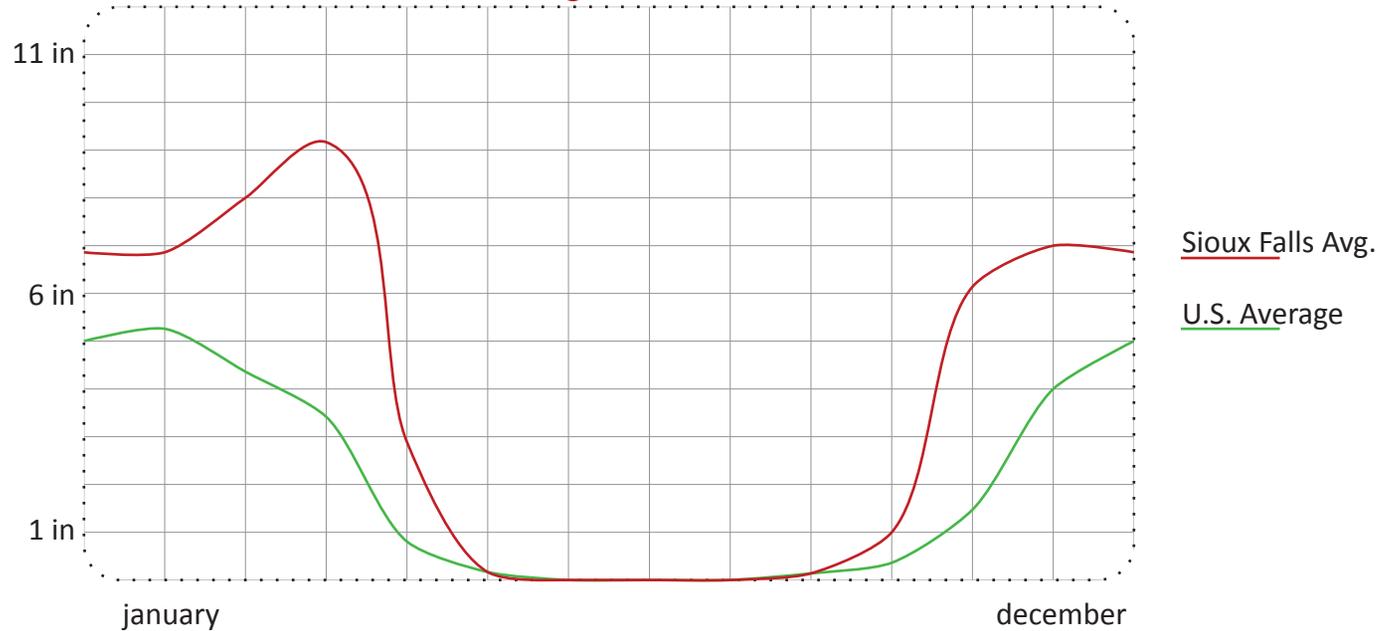
Equinox

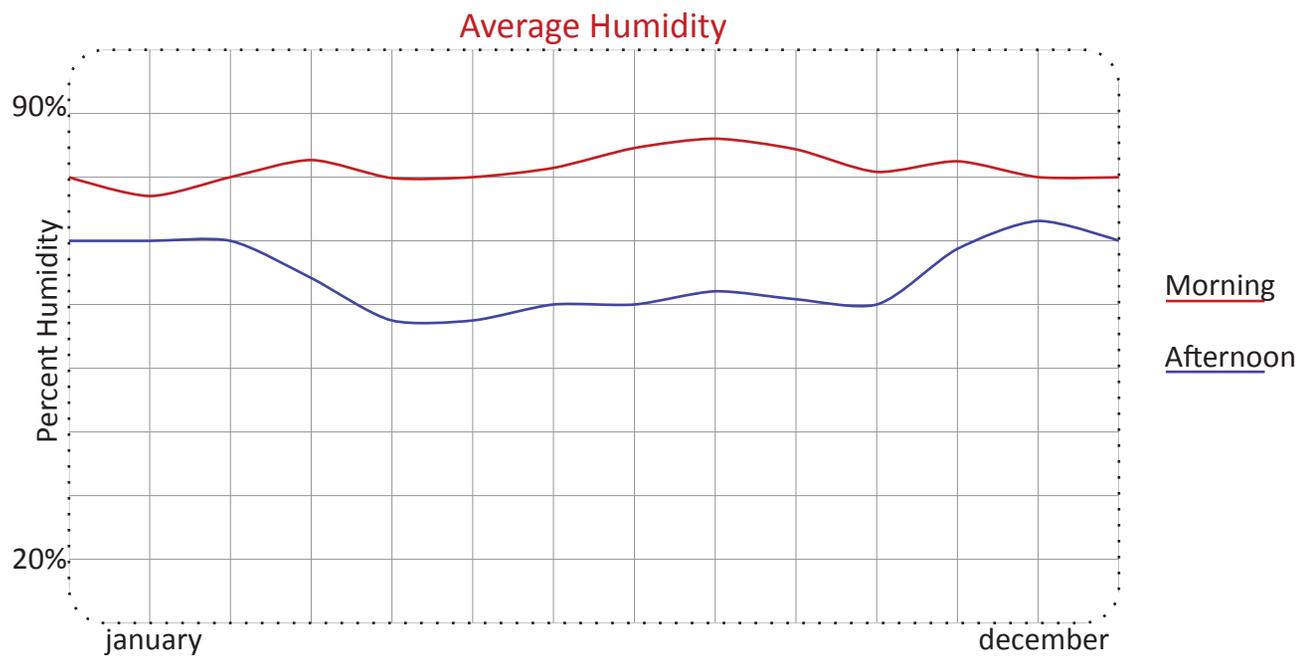
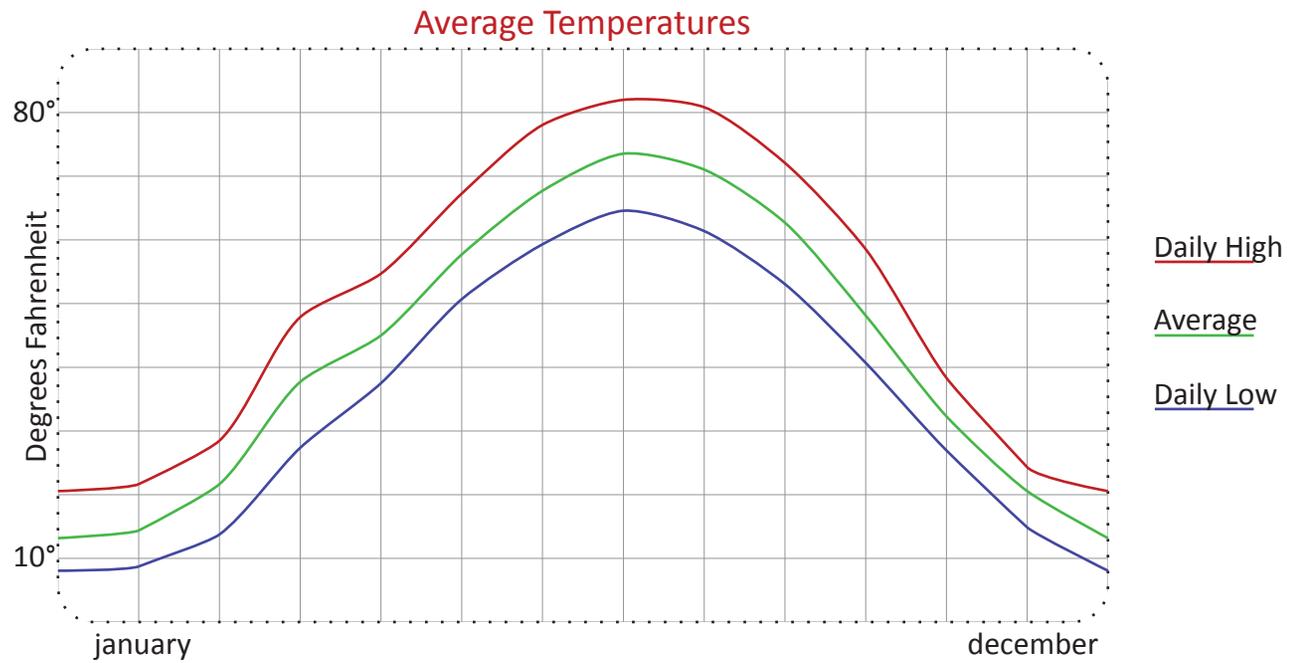
Winter Solstice

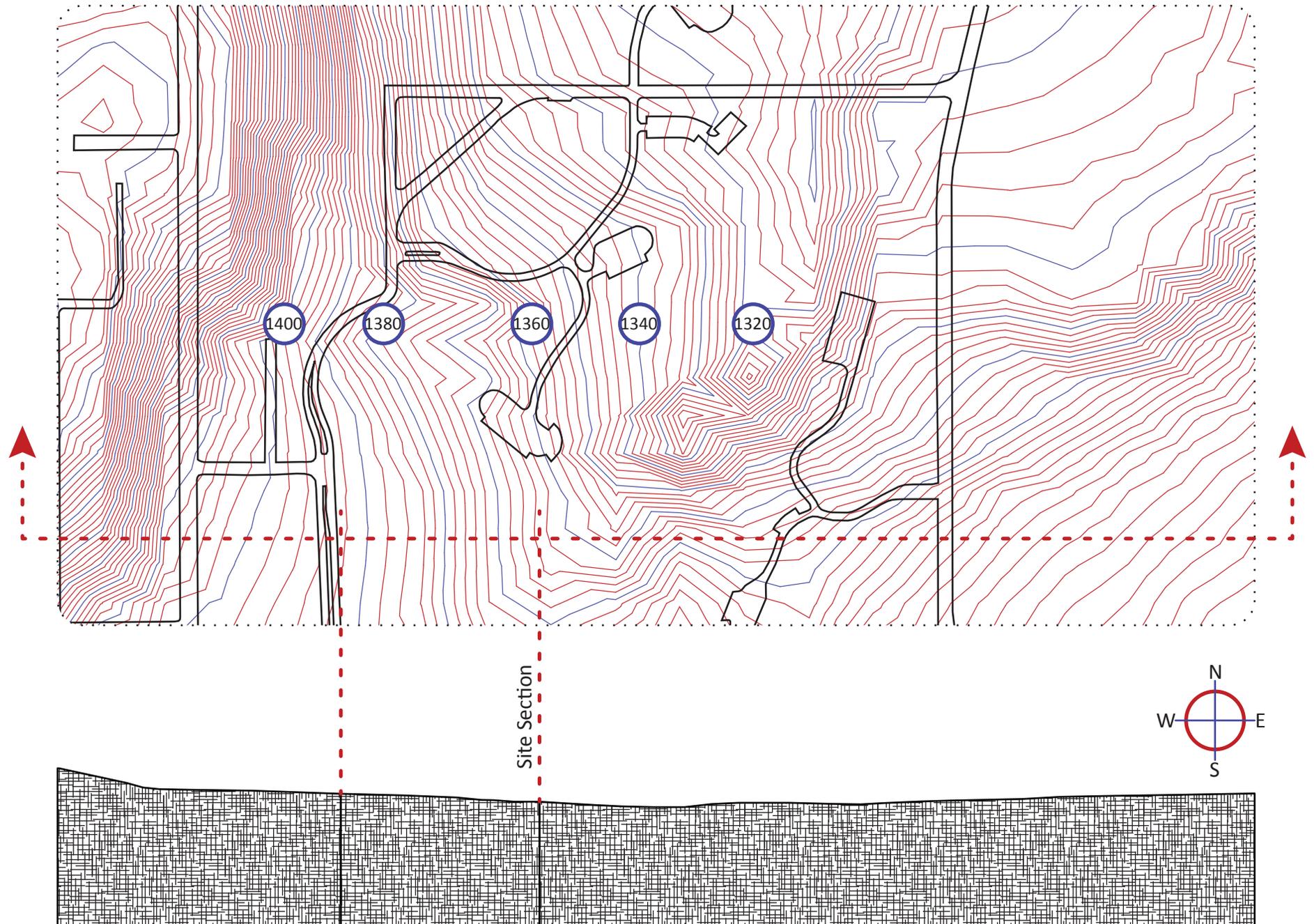
Average Precipitation



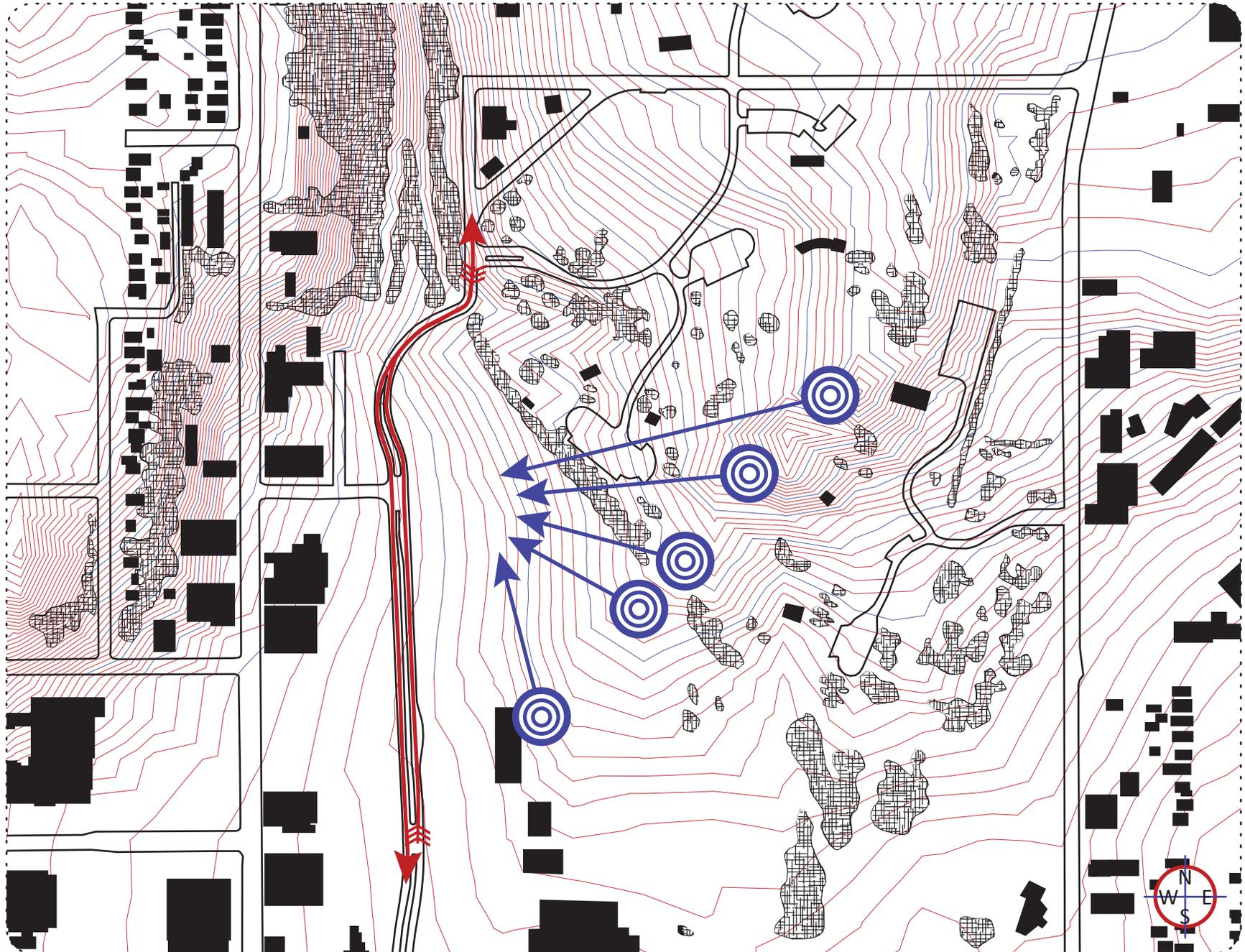
Average Snowfall

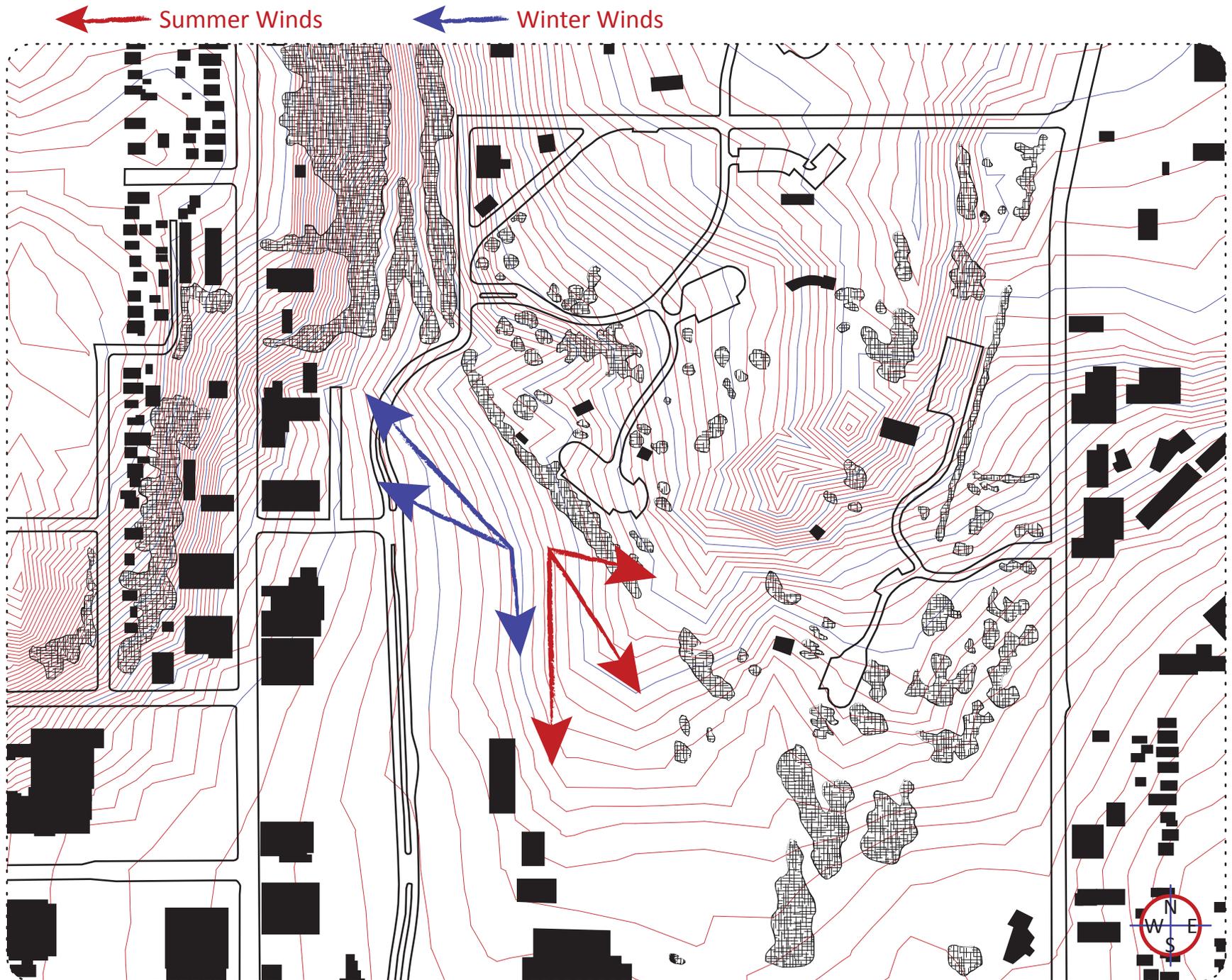






← Linear Noise Source ← Point Noise Source from River





Public

Lobby/Reception	3,000 sq. ft.
Conference/Banquet Rooms	5,000 sq. ft.
Business Center	500 sq. ft.
Guest Rooms	45,000 sq. ft.
Restaurant & Bar	6,000 sq. ft.
Spa & Pool	6,500 sq. ft.
Wellness Center	3,000 sq. ft.
Bike Rental	1,500 sq. ft.
Outdoor Gathering & Green Roof	3,000 sq. ft.

Total **73,500 sq. ft.**

Private

Administrative Spaces	1,000 sq. ft.
Private Restrooms	1,000 sq. ft.
Laundry	3,000 sq. ft.
Kitchen & Storage	2,000 sq. ft.
Receiving	1,500 sq. ft.
Storage	5,500 sq. ft.

Total **14,000 sq. ft.**

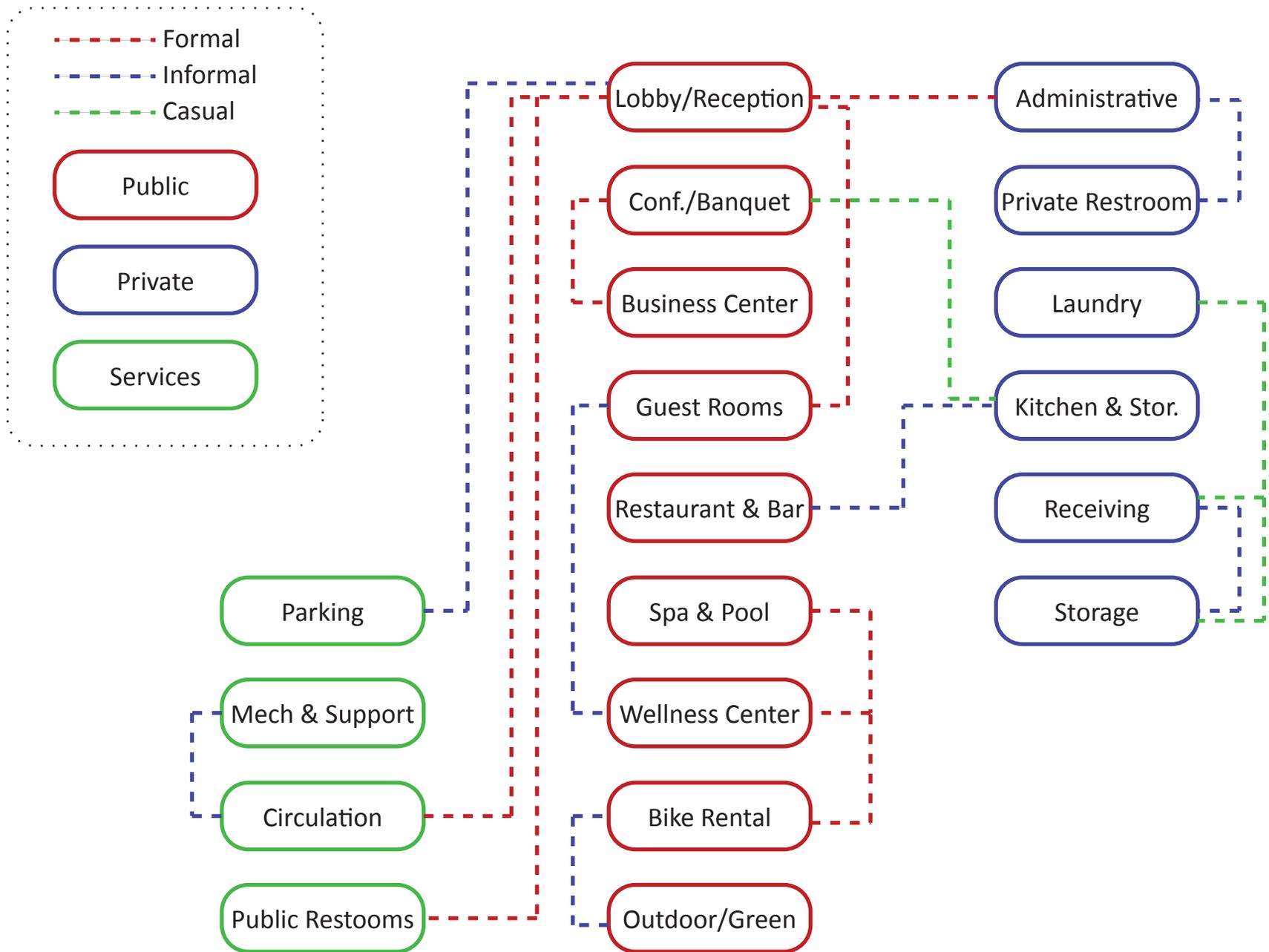
Building Services

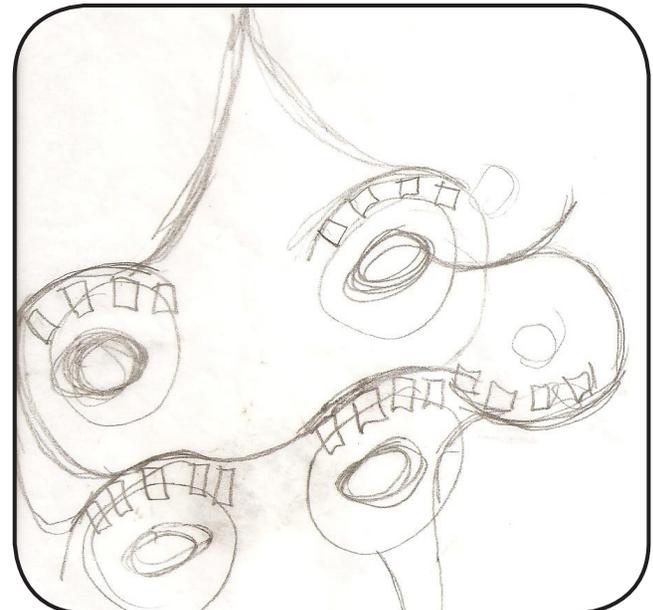
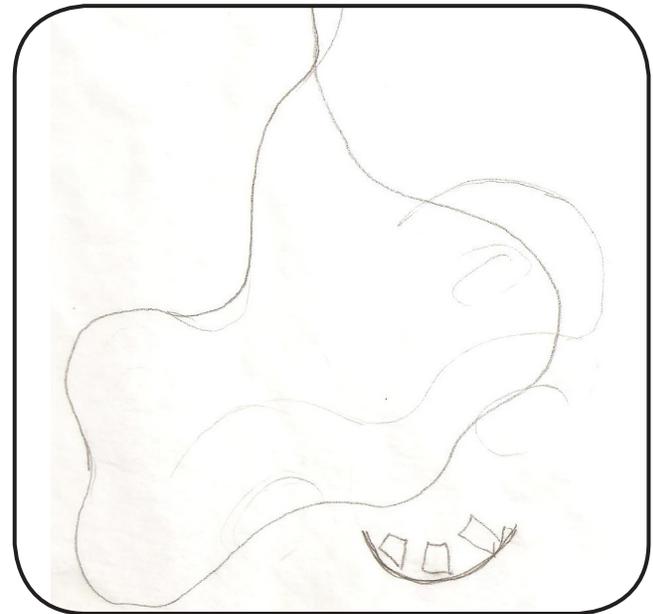
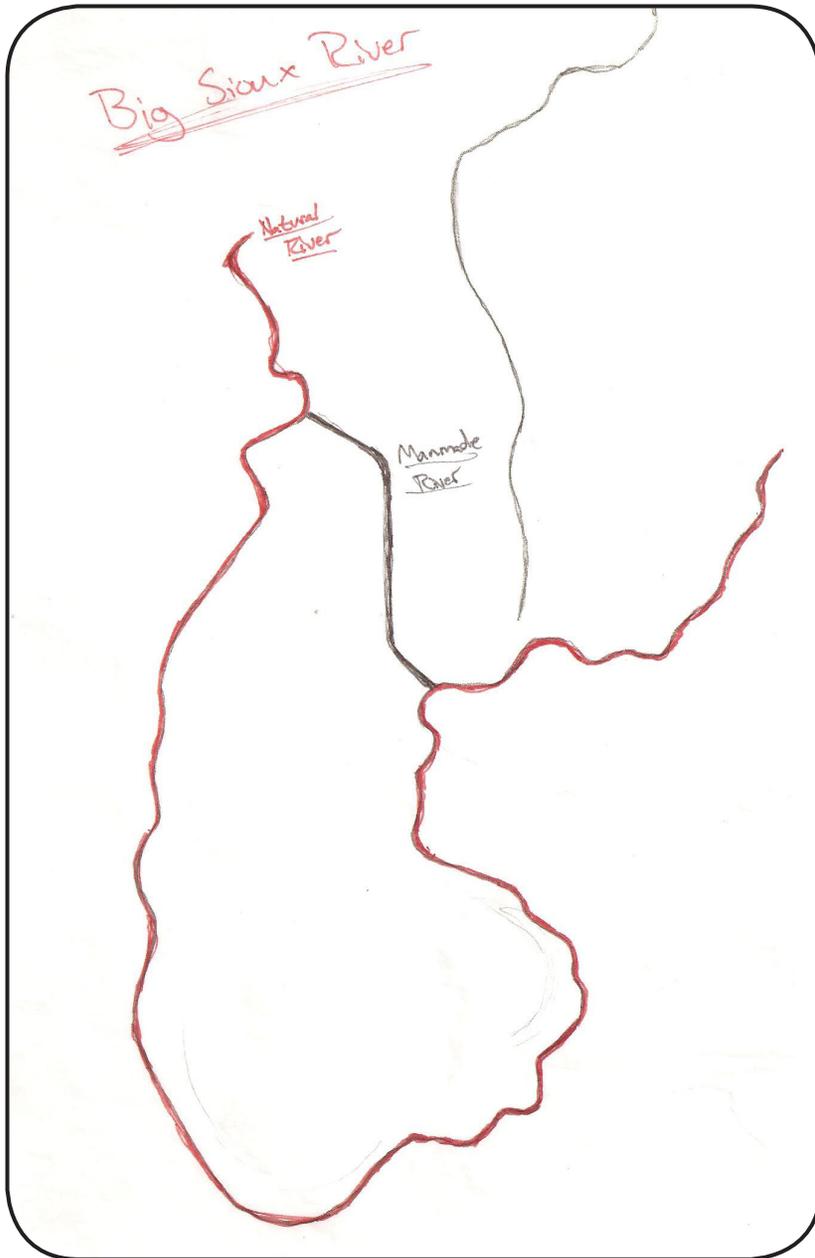
Parking	9,500 sq. ft.
Mechanical and Building Support	1,400 sq. ft.
Circulation and Other Public Spaces	15,000 sq. ft.
Public Restrooms	2,500 sq. ft.
Delivery/Garbage/Recycling	1,000 sq. ft.
Total	29,400 sq. ft.

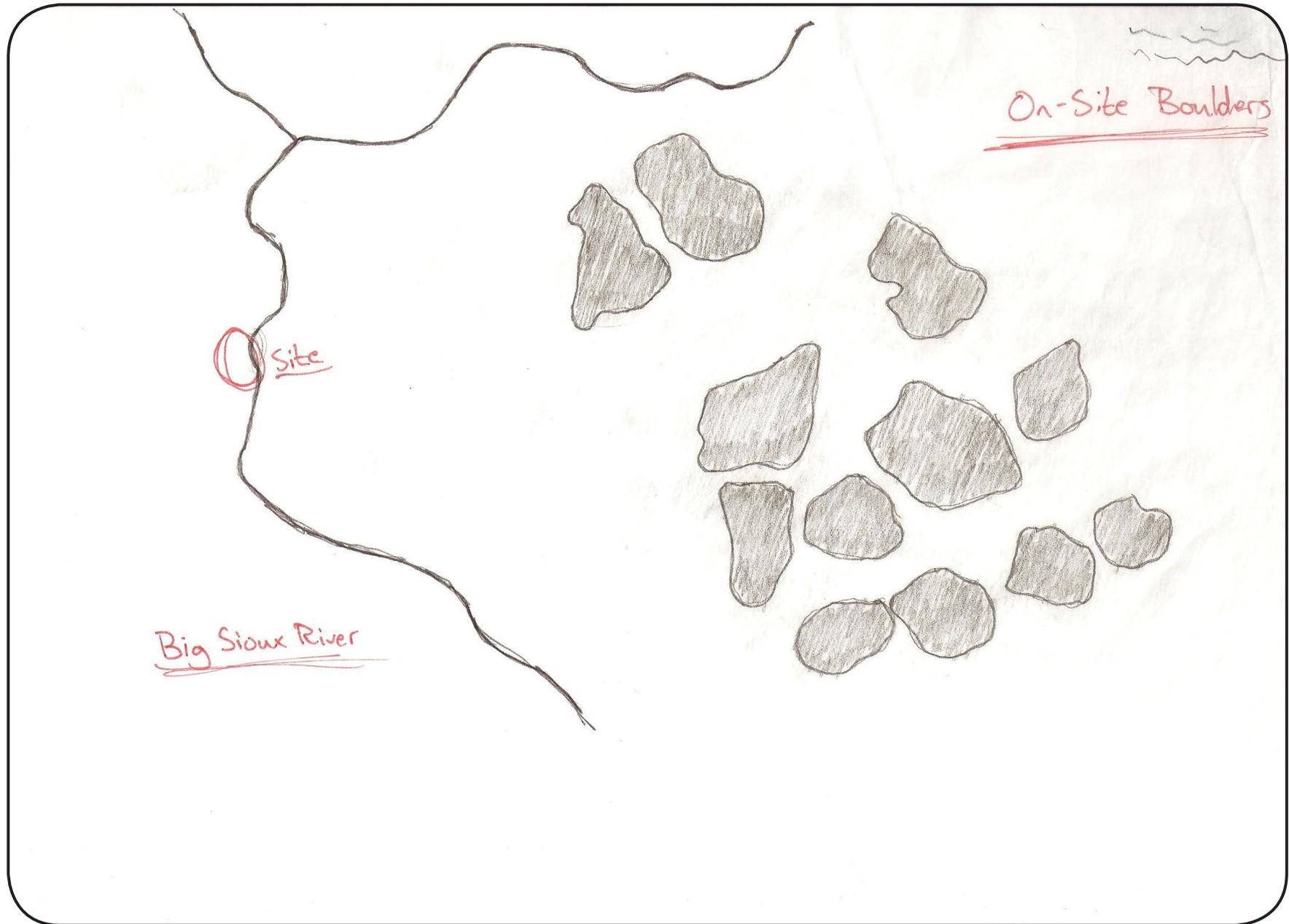
Overall Square Footage **116,900 sq. ft.**

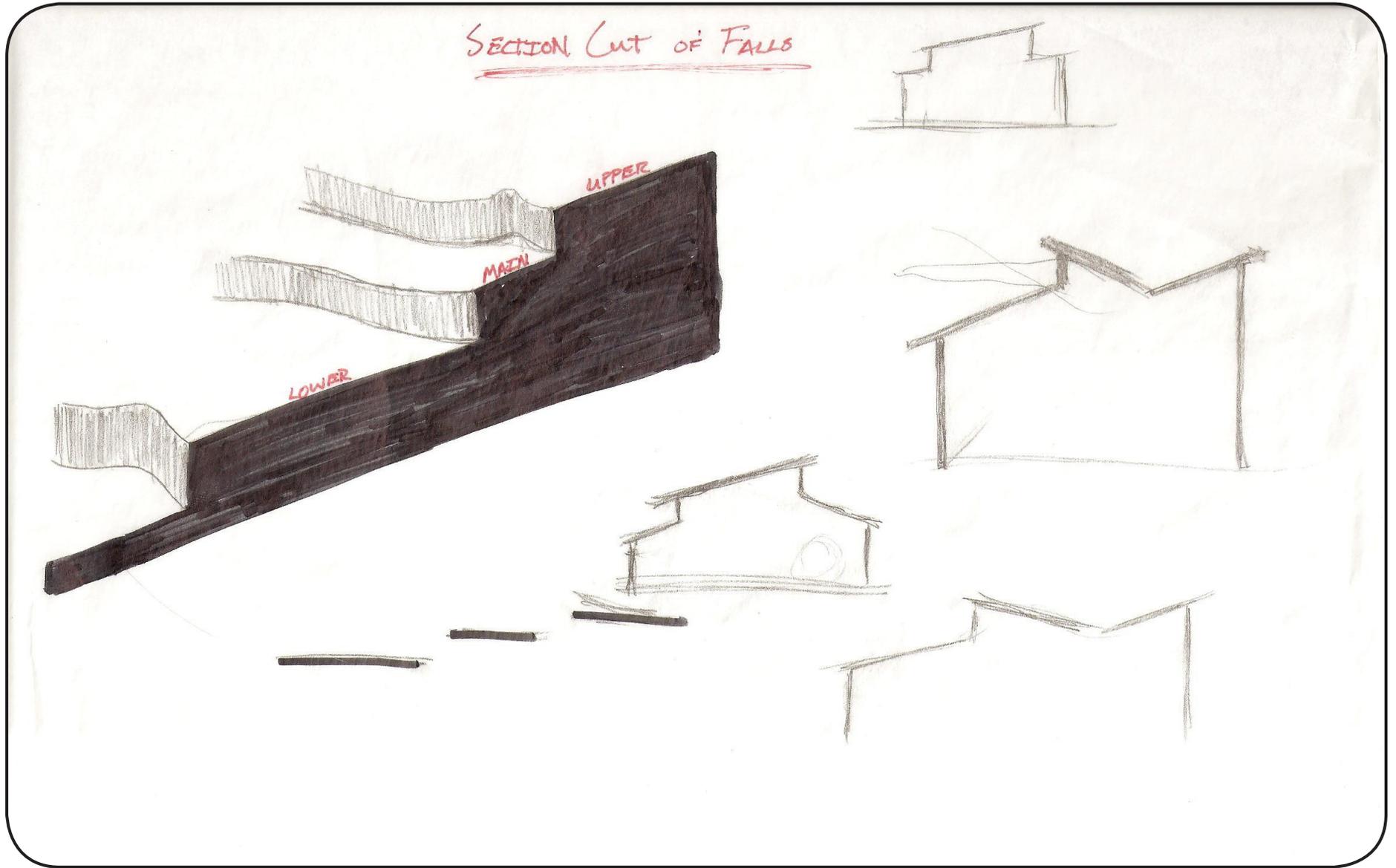
 Desirable
 Not Required
 Required

	Lobby/Reception	Administration	Business Center	Conference/Banquet Rooms	Private Bathrooms	Public Bathrooms	Wellness Center	Spa and Pool	Outdoor/Green Roof	Bike Rental	Mechanical	Receiving	Storage	Laundry	Kitchen	Restaurant/Bar	Guest Rooms	Parking
Lobby/Reception	Required	Desirable	Desirable	Desirable	Not Required	Required	Desirable	Required	Not Required	Desirable	Not Required	Not Required	Not Required	Not Required	Required	Required	Required	Desirable
Administration	Required	Not Required	Required	Not Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Required	Desirable	Not Required	Not Required	Not Required	Required
Business Center	Desirable	Required	Not Required	Required	Not Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Desirable	Required
Conference/Banquet Rooms	Desirable	Not Required	Required	Not Required	Not Required	Required	Not Required	Not Required	Desirable	Not Required	Required	Not Required	Desirable	Desirable				
Private Bathrooms	Not Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Required	Required	Required	Not Required	Not Required
Public Bathrooms	Required	Not Required	Required	Required	Not Required	Not Required	Required	Required	Desirable	Desirable	Not Required	Required	Not Required	Not Required				
Wellness Center	Desirable	Not Required	Not Required	Not Required	Not Required	Required	Not Required	Required	Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Required	Required
Spa and Pool	Required	Not Required	Not Required	Not Required	Not Required	Required	Required	Not Required	Required	Desirable	Not Required	Required	Required					
Outdoor/Green Roof	Not Required	Not Required	Not Required	Desirable	Not Required	Desirable	Required	Required	Not Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Desirable	Required	Not Required
Bike Rental	Desirable	Not Required	Not Required	Not Required	Not Required	Desirable	Required	Desirable	Required	Not Required	Not Required	Not Required	Desirable	Not Required	Not Required	Not Required	Desirable	Required
Mechanical	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Desirable	Required	Required	Not Required	Not Required	Not Required	Not Required
Receiving	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Desirable	Not Required	Desirable	Required	Required	Not Required	Not Required	Required
Storage	Not Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Desirable	Required	Desirable	Not Required	Required	Required	Not Required	Not Required	Desirable
Laundry	Not Required	Desirable	Not Required	Not Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Required	Required	Required	Not Required	Desirable	Not Required	Required	Not Required
Kitchen	Required	Not Required	Not Required	Required	Required	Not Required	Not Required	Not Required	Not Required	Not Required	Not Required	Required	Required	Desirable	Not Required	Required	Desirable	Not Required
Restaurant/Bar	Required	Not Required	Not Required	Not Required	Required	Required	Not Required	Not Required	Desirable	Not Required	Required	Not Required	Desirable	Required				
Guest Rooms	Required	Not Required	Desirable	Desirable	Not Required	Not Required	Required	Required	Required	Desirable	Not Required	Not Required	Not Required	Required	Desirable	Desirable	Not Required	Required
Parking	Desirable	Required	Required	Desirable	Not Required	Not Required	Required	Required	Not Required	Required	Not Required	Required	Desirable	Not Required	Not Required	Required	Required	Not Required





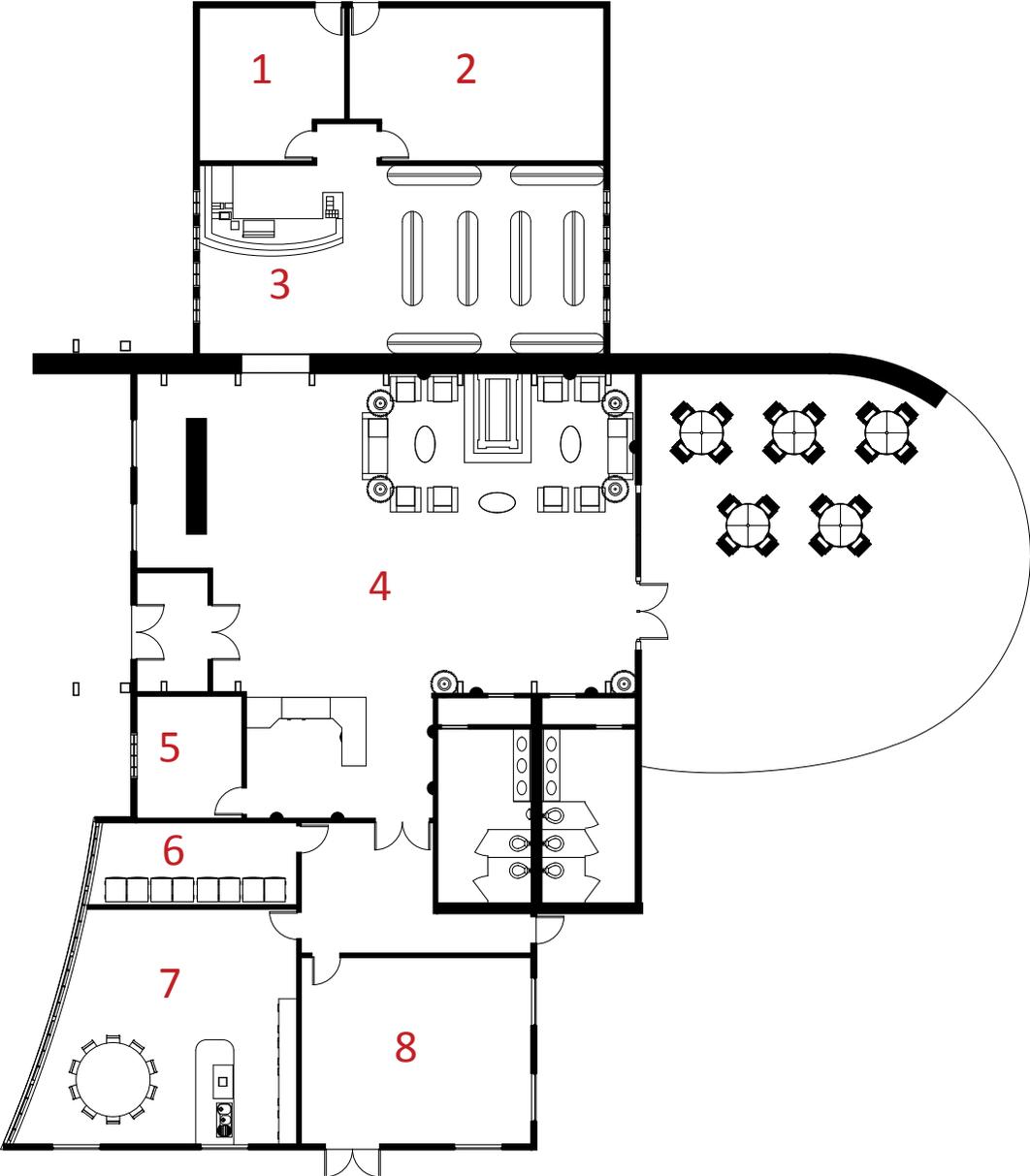






Welcome Center Legend

- 1. Storage - 248 sq ft
- 2. Mech. - 445 sq ft
- 3. Sundree - 929 sq ft
- 4. Lobby - 2011 sq ft
- 5. Front Office - 153 sq ft
- 6. Laundry - 201 sq ft
- 7. Housekeeping - 684 sq ft
- 8. Grounds/Maint. - 498 sq ft



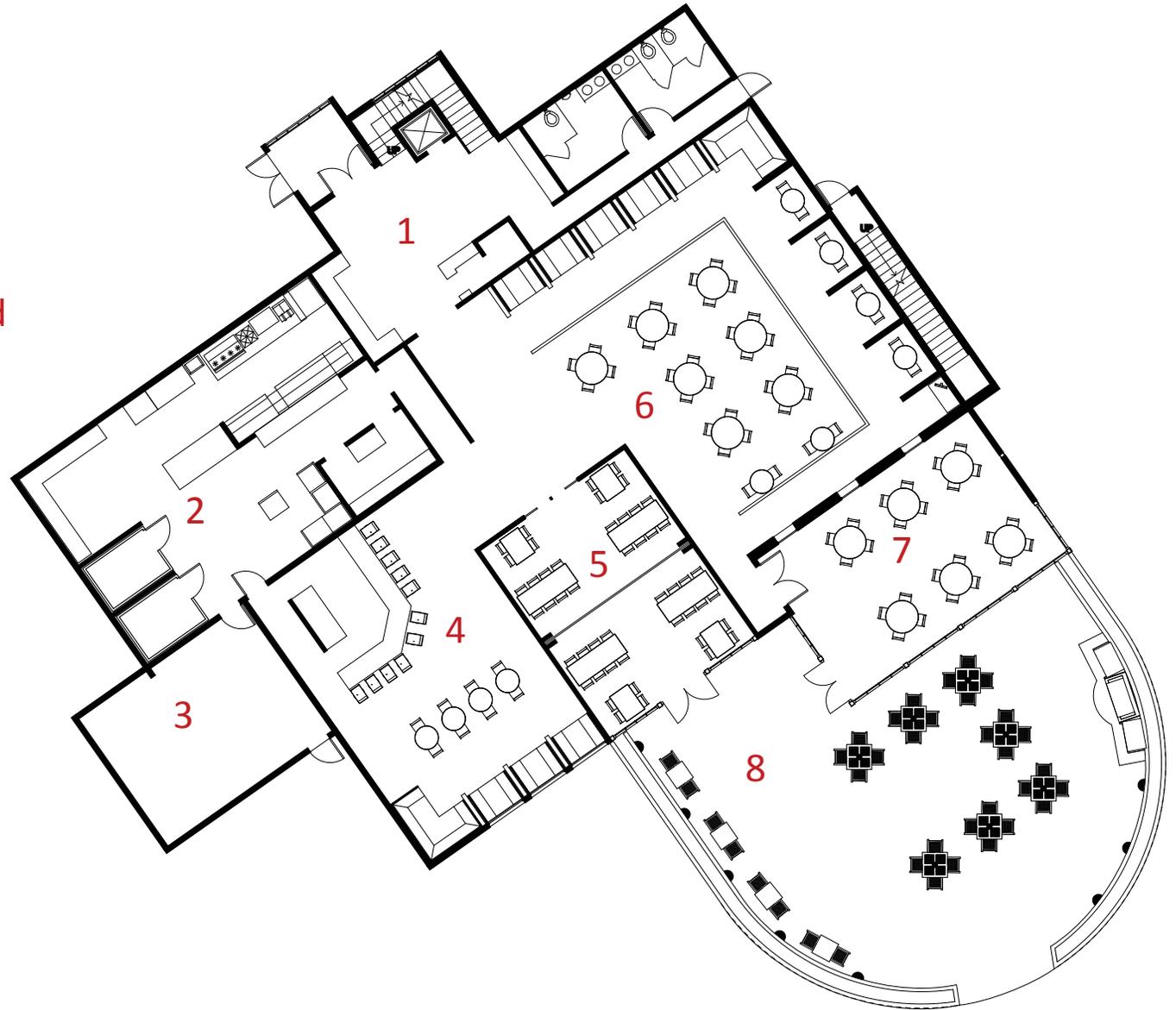
Floor Plan





Restaurant Legend

- 1. Lobby/Waiting - 712 sq ft
- 2. Kitchen - 1044 sq ft
- 3. Mech. - 465 sq ft
- 4. Bar - 1042 sq ft
- 5. Banquet Room - 602 sq ft
- 6. Dining - 2092 sq ft
- 7. Enclosed Dining - 670 sq ft
- 8. Patio



1st Floor Plan



Restaurant Legend

- 9. Conf. - 540 sq ft
- 10. Event Space - 1022 sq ft
- 11. Circulation - 1028 sq ft
- 12. Storage - 124 sq ft



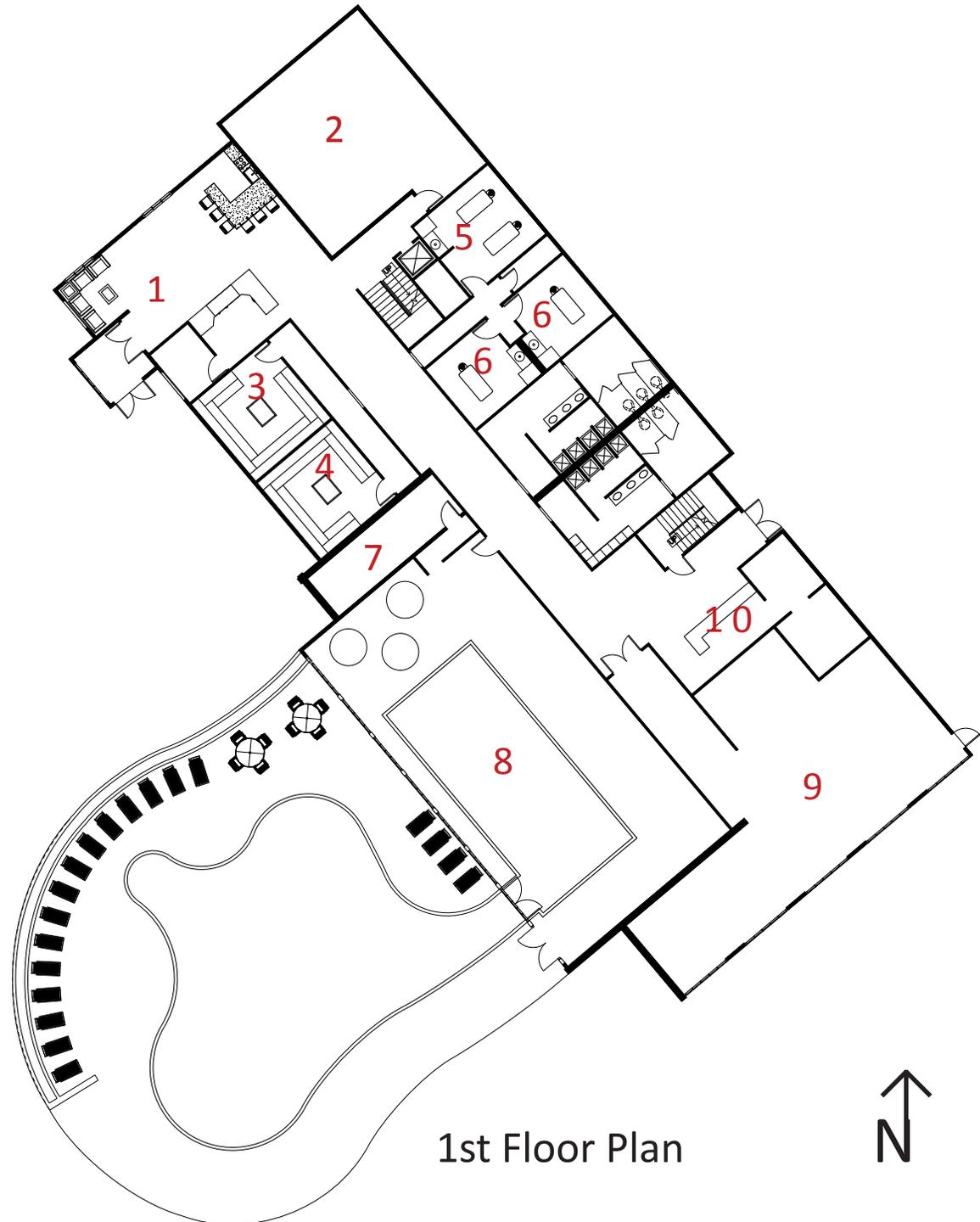
2nd Floor Plan





Wellness Center Legend

- 1. Lobby/Circulation - 2537 sq ft
- 2. Mech. - 869 sq ft
- 3. Sauna - 261 sq ft
- 4. Steam Room - 259 sq ft
- 5. Couple Massage - 232 sq ft
- 6. Massage - 170 sq ft
- 7. Pool Equip - 212 sq ft
- 8. Pool - 2278 sq ft
- 9. Fitness - 1658 sq ft
- 10. Bike Rental - 414 sq ft
- 11. Yoga - 852 sq ft
- 12. Racquetball - 864 sq ft
- 13. Salon - 273 sq ft
- 14. Circulation - 1038 sq ft

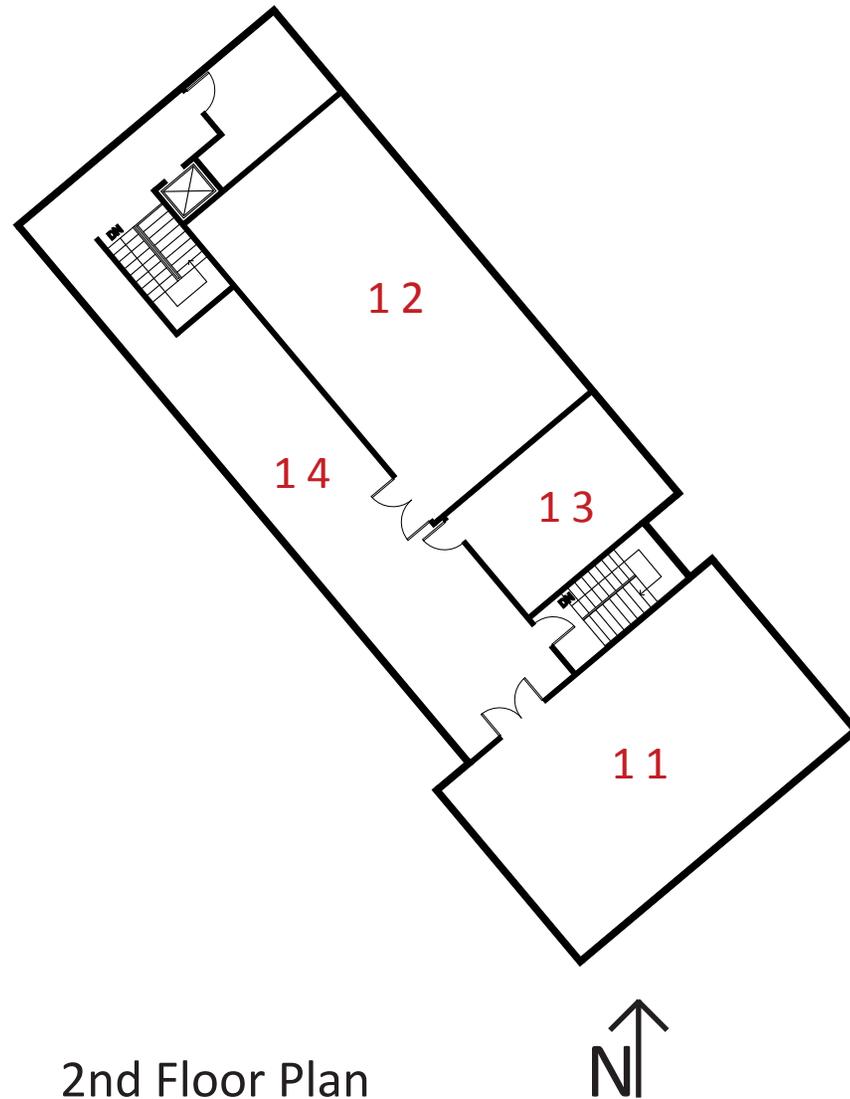


1st Floor Plan



Wellness Center Legend

- 11. Yoga - 852 sq ft
- 12. Racquetball - 864 sq ft
- 13. Salon - 273 sq ft
- 14. Circulation - 1038 sq ft

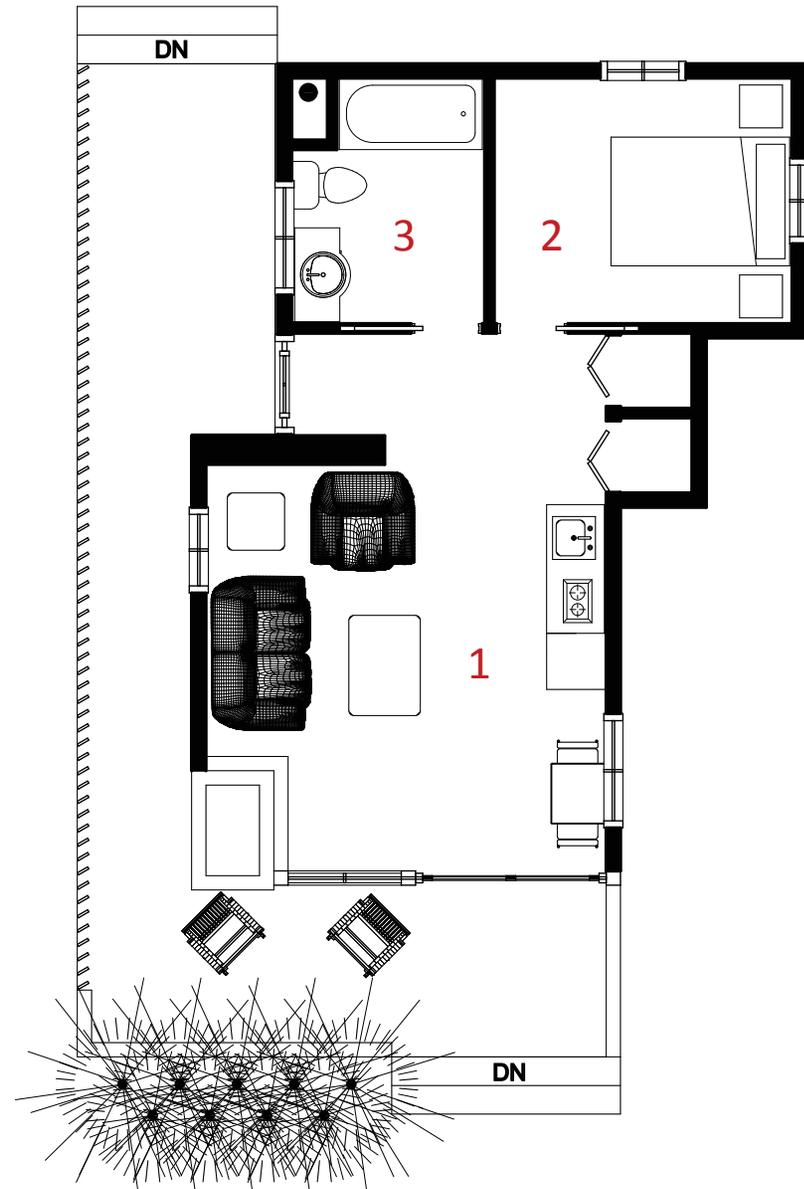
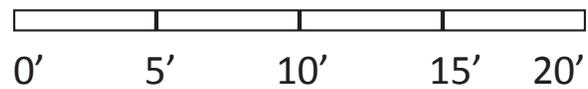


2nd Floor Plan



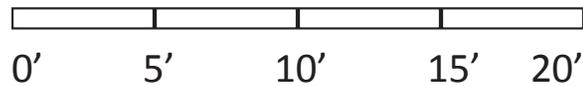
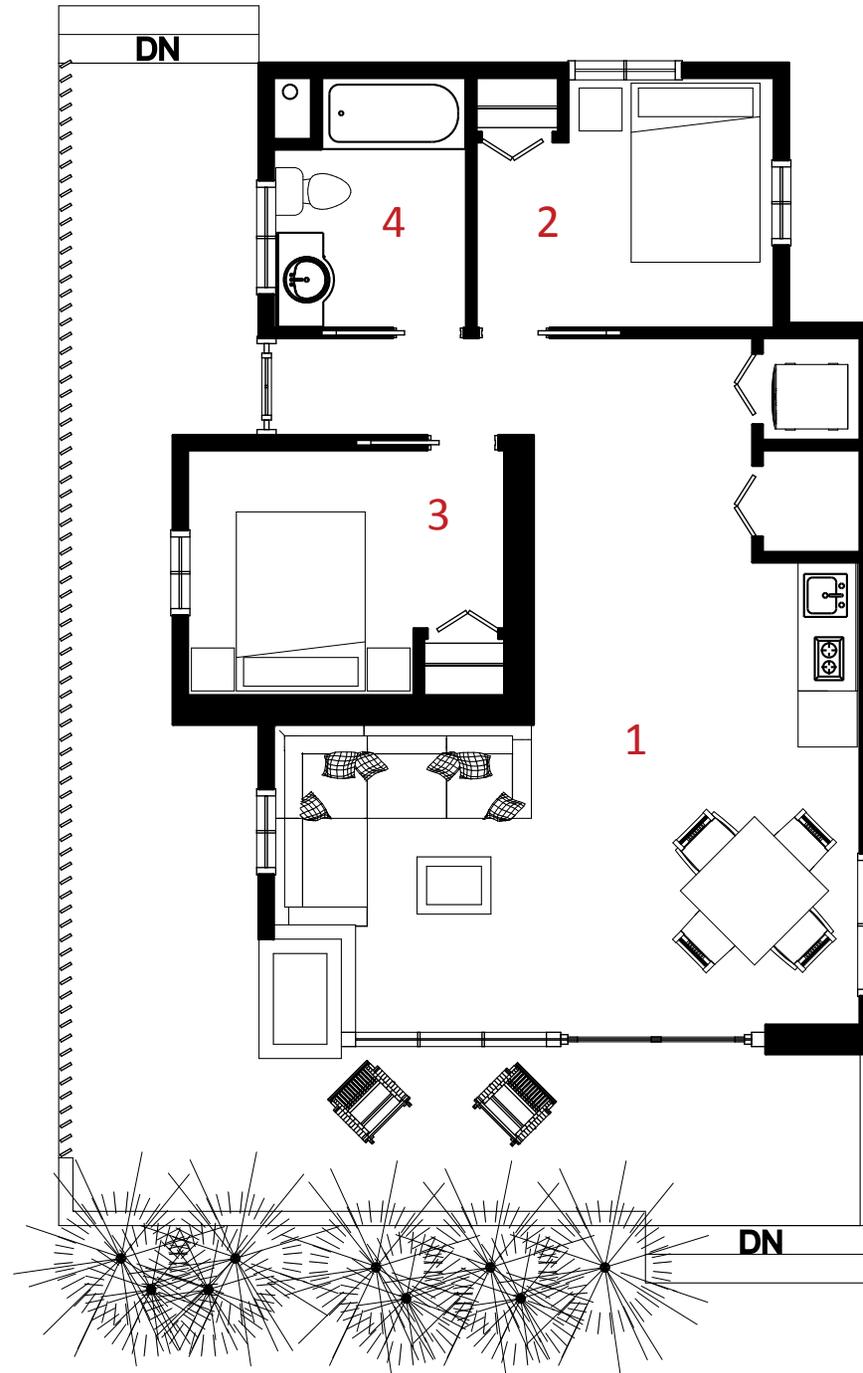
1 Bed Cabin Legend

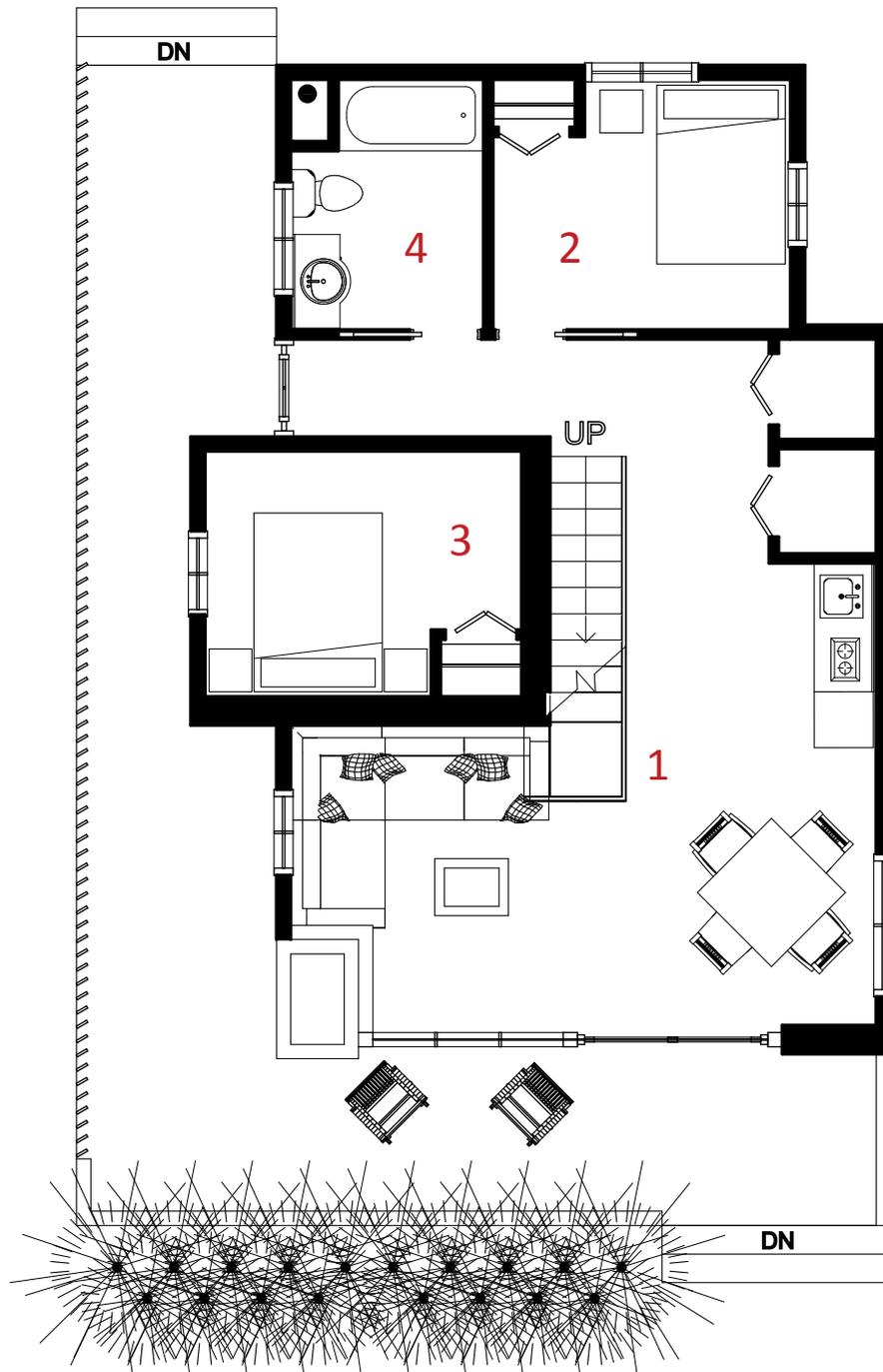
- 1. Living/Kitch. - 233 sq ft
- 2. Bedroom - 89 sq ft
- 3. Bathroom - 54 sq ft



2 Bed Cabin Legend

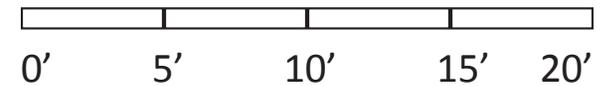
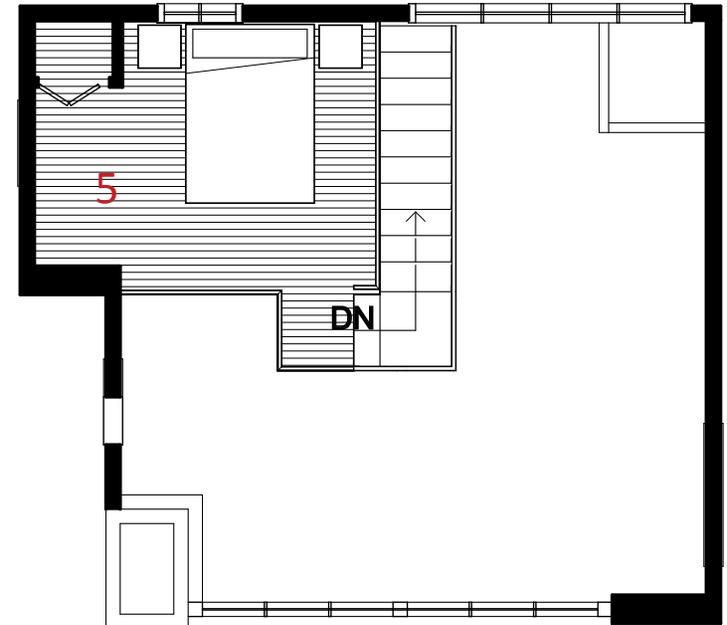
- 1. Living/Kitch. - 233 sq ft
- 2. Bedroom - 88 sq ft
- 3. Bedroom - 84 sq ft
- 4. Bathroom - 54 sq ft

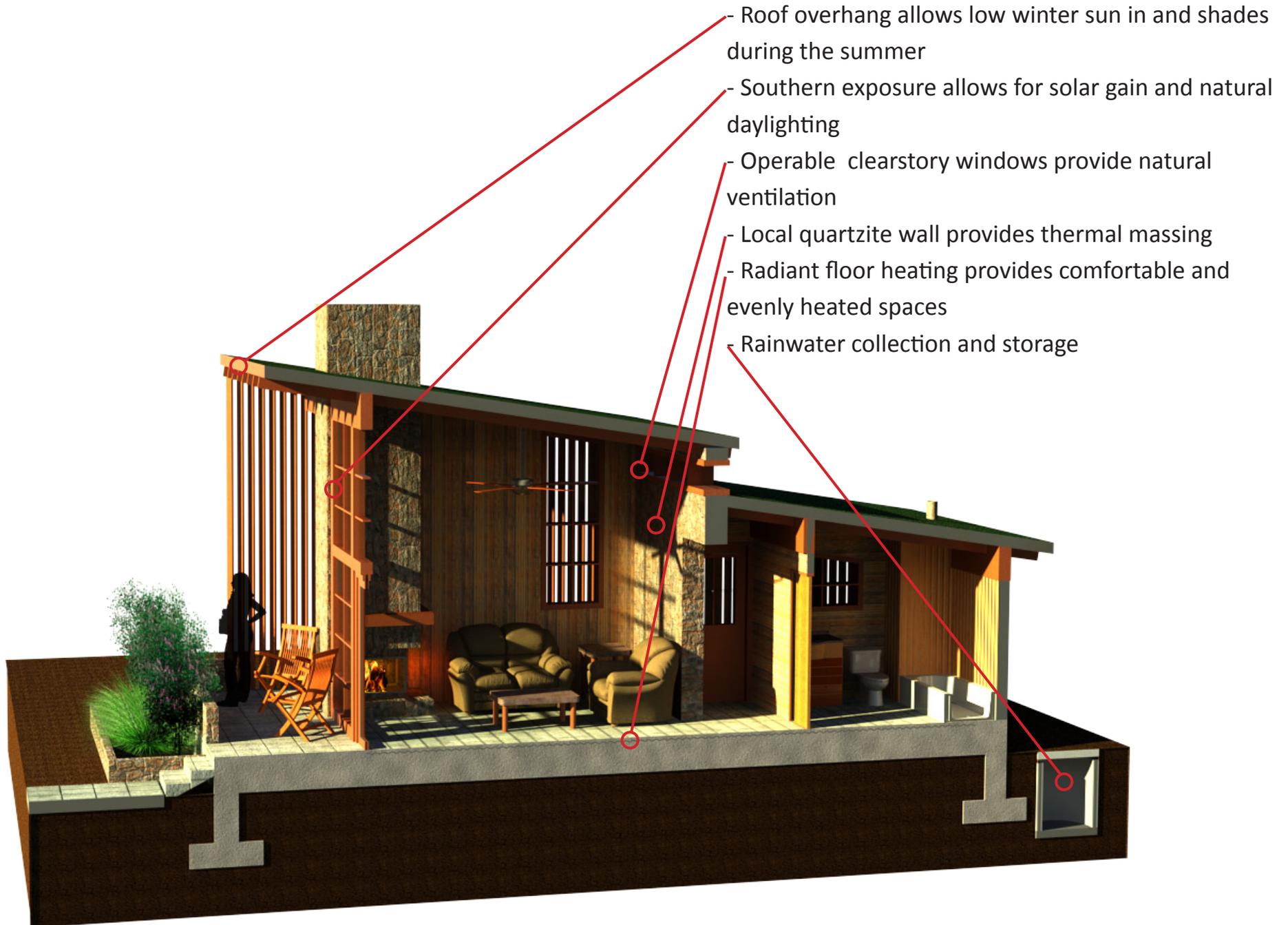




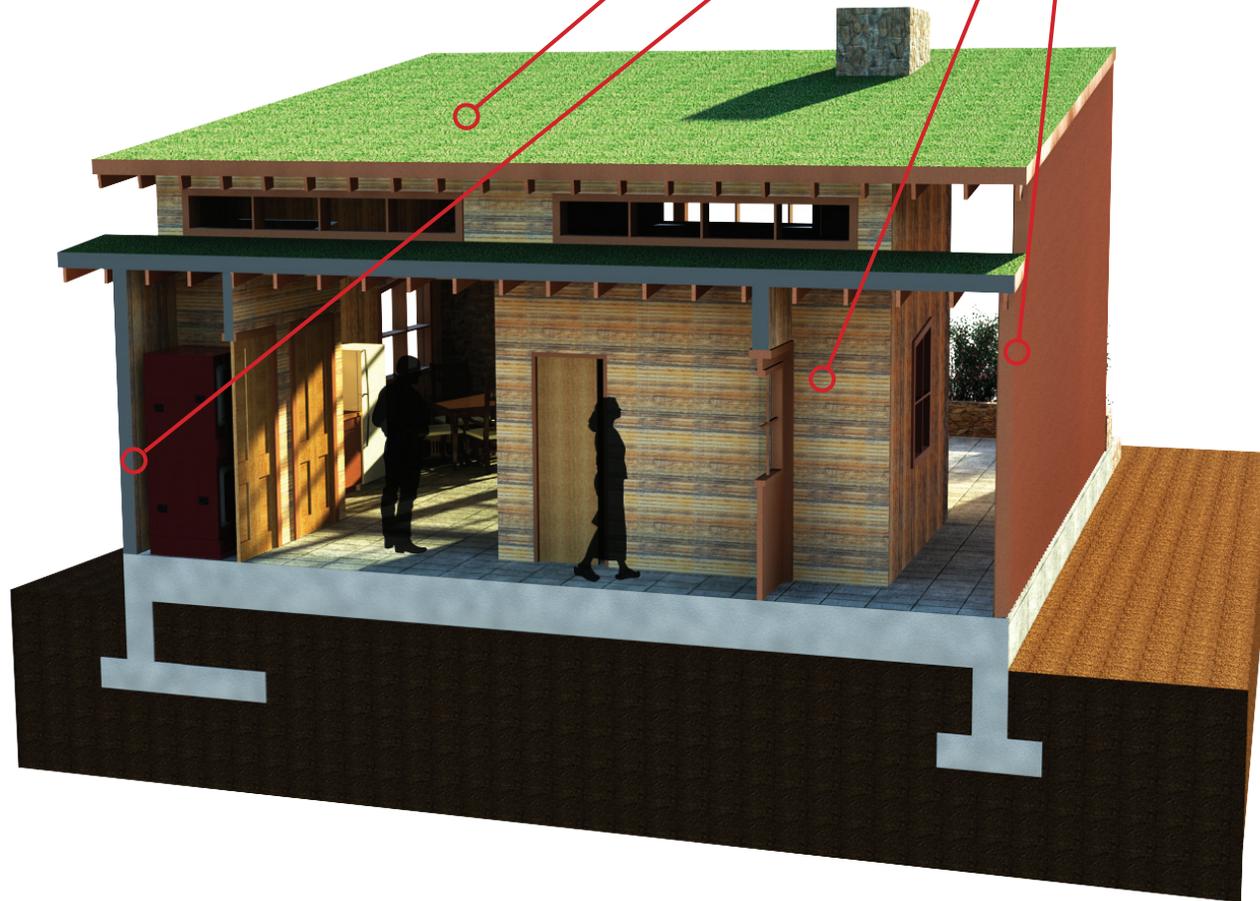
3 Bed Cabin Legend

- 1. Living/Kitch. - 384 sq ft
- 2. Bedroom - 88 sq ft
- 3. Bedroom - 85 sq ft
- 4. Bathroom - 55 sq ft
- 5. Loft/Bed - 108 sq ft

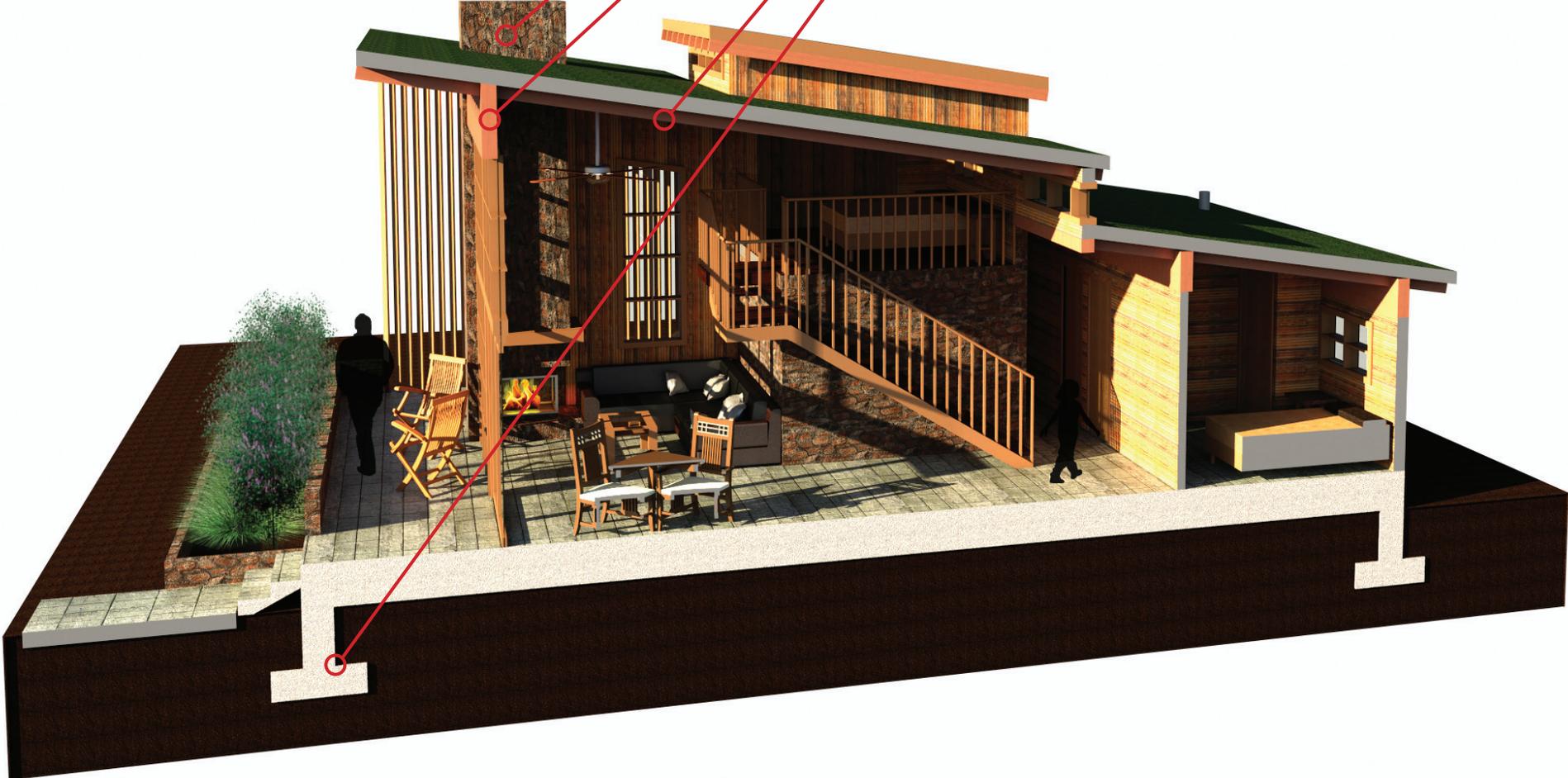


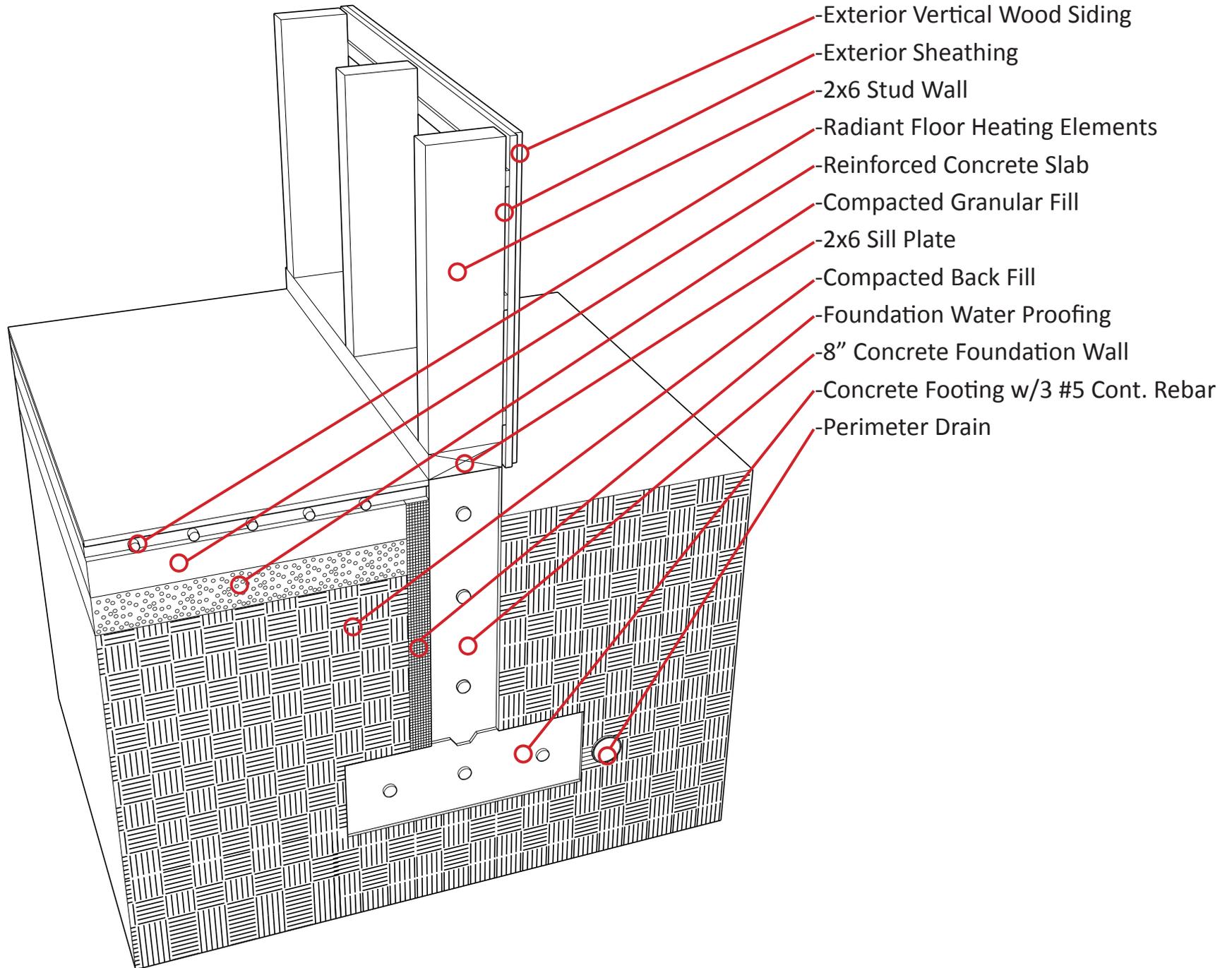


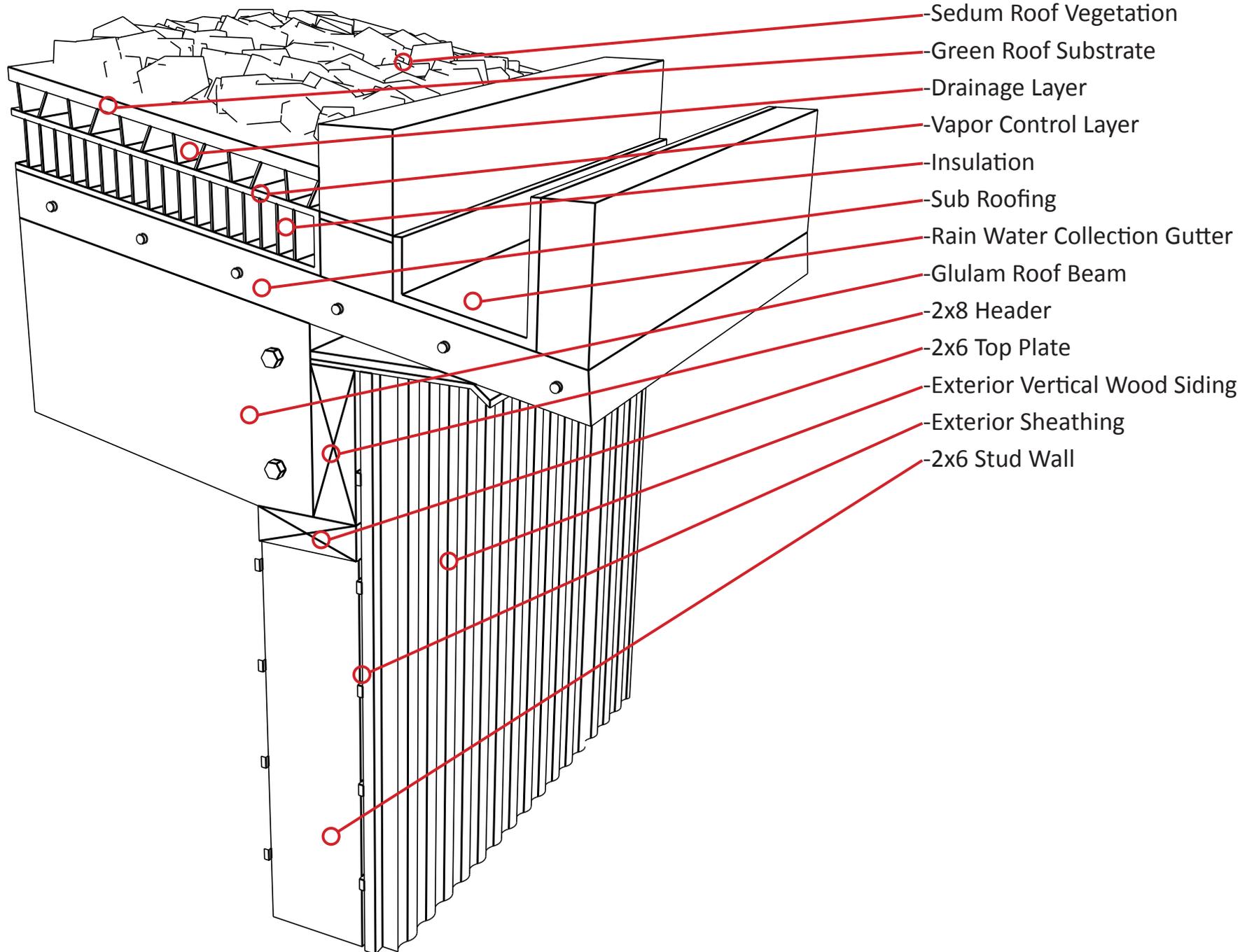
- Low Sedum roof provides good insulation in both summer and winter and helps filter rainwater
- 2 x 6 insulated exterior stud walls
- Natural wood siding
- Wood louvers provide shade, sheltered patio and privacy



- Local and natural quartzite walls and fireplace
- Glulam beams allow open spaces and provides main structural support
- 2 x 6 wood rafters
- Concrete foundation wall and footing







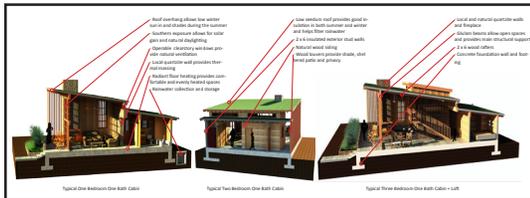
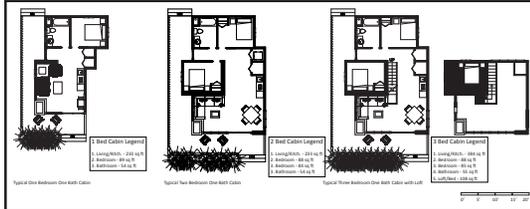
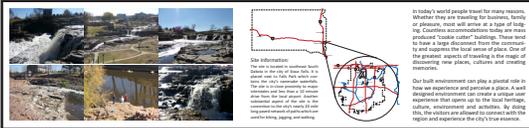














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