

REAWAKENING CULTURAL SIGNIFICANCE:

Ruin exploration in its full embodiment



BY DAVID MAJCHRZAK
FIGURE 1

REAWAKENING CULTURAL SIGNIFICANCE

A Design Thesis submitted to the
Department of Architecture and Landscape Architecture
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by

David Majchrzak

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Primary Thesis Advisor



Thesis Committee Chair



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ANCIENT RUINS IN
AGORA AÇIKHAVA
MÜZESİ, İZMİR,
TURKEY

FIGURE 3

This thesis aims to evoke a “historical consciousness” through the embodied experience of architecture. Specifically speaking, this architecture will reawaken the history of the Native American culture through creative participation in the public realm.

The Black Hills has been a sacred land to the Native Americans for thousands of years, before the Euro-Americans took it from them. Through the interplay of absence and presence in the spaces of this architecture I hope to showcase the interweaving of past and present, the monumental and the ephemeral in order to explore the shifting and evolving nature of this culture.

The program of my architecture is an Interpretative Center with an Outdoor Theatre in Hill City, South Dakota. The design will showcase the rich history of the Natives through their art, dances, performances, rituals and sacrifices exhibited in the art gallery, theatre and the embodied experience of the architecture

“A ruin creates a present form of a past life.” (Georg Simmel) This architecture will create a present form of the past life of the Native American culture. There is no way to re-live the sacred traditions, rituals and customs but perhaps we can experience a new way to re-enact them in the spaces of this architecture?

KEY WORDS:

culture
black hills
native americans
heritage
senses
interpretation
history
bridging

DUALITIES:

past and present
monumental and ephemeral
absence and presence
old and new
sacred and profane
heavy and light
man made and nature
science and metaphor

PROBLEM STATEMENT

How can the experience of architectural space make a deeper cultural and historical connection to the Native Americans in the Black Hills?



STATEMENT OF INTENT

TYPOLGY

NATIVE AMERICAN INTERPRETATIVE CENTER + OUTDOOR THEATRE

THEORETICAL PREMISE/UNIFYING IDEA

CLAIM Architecture can engage and re-interpret the traditions of a particular culture, by exploring the interwoven relationships of past and present.

PREMISES

actor This design will invite users to become aware of what has happened in the past through their embodied experience of the architecture. "We know not through our intellect but through our experience." (Maurice Merleau-Ponty)

action One must not dwell too much on that past, or celebrate it like the Nazi's celebrated the power of the symbol, yet be critical of how things were done and honor the good things to better ourselves for the future as Friedrich Nietzsche discusses. This design will allow users to be critical of the past to better their futures.

object The Interpretative Center and Outdoor Theatre will be an entertainment environment that allows users to creatively participate with the rich history of the Native Americans in a new way, bringing forth the past in the present simultaneously.

manner "Man is a creation of desire, not a creation of need." (Gaston Bachelard) This thesis will illustrate the how the users experience pushes towards their desires and imagination rather than what we need. Both are important, but allowing users to imagine themselves beyond the architecture in our understanding of the world is truly significant.

UNIFYING IDEA This thesis suggests even though climate, technology, materials, economics are important under the influence of architecture, it is the deeply rooted historical and cultural connections made present in our experience. It is time to merge a modern specialized approach with a holistic cultural exploration, in order to strive for the reconciliation of modern science, as well as the cultural/historical experiential. Most importantly, architecture that honor and criticize the past can help perpetuate a more culturally significant future.

PROJECT JUSTIFICATION

This architecture will allow the public to make deep historical and cultural connections to the historic land of the Native Americans in the Black Hills. Through their experience, the public have the opportunity to realize that all cultures are connected to the past, present and future.

THE PROPOSAL



NARRATIVE



This thesis will engage an historical consciousness through the embodied experience of architecture in order to reawaken the history of the Native Americans culture through creative participation.

CULTURE AND HISTORY

Through our embodied experience in architecture I believe users have the opportunity to perceive the world in a new way if it is rooted deeply in cultural and historical context. "The history of religions and cultures reaches down and makes contact with that which is essentially human." (Mircea Eliade) He argues that modern man may escape the "Terror of history" by refusing to look at history as true reality. As the saying "history repeats itself" by Rufus Historie, we can use history and the understanding of how cultures used to live so people can better



FIGURE 7

themselves for the future. For these reasons I was inspired to explore the relationship of culture and history and that maybe we can see this relationship present in our embodied experience in architecture. "History is there for knowledge, and we need it for action." – Friedrich Nietzsche. With Eliade and Nietzsche, to help elaborate the fondness to understand history and cultures helps me justify why they are critical in our society's growth to a better future. Now I ask how can architectural spaces make a deeper cultural and historical connection? I explore the relationship of Native Americans to the Black Hills to help make this question more particular.



FIGURE 8

DUALITIES WORKING HARMONIOUSLY

For the Native Americans in the Black Hills, there was no architectural monument they looked up to. Their symbolic monument was the Earth. They believed the Great Spirit gave the Earth to them as a gift and they lived intimately with it. They understood the relationship between man and Earth to be cohesive and harmonious. Chief Smohalla was asked by the Euro-Americans to plow the ground for resources. His response rose emotion and sympathy for the environment as he says, "You ask me to plow the ground! Shall I take a knife and tear my mother's bosom? You ask me to dig for stone! Shall I dig under her skin for bones?" They do not understand Euro-Americans because they use the planet as if humans were created, then the Earth was made after to be used however they liked. Since they looked up to the Earth as their symbolic monument, they lived in the ephemeral. Chief Seattle says, "Our feet are aware of the sympathetic touch against the ground and the Earth does not belong to Man, Man belongs to the Earth." They moved around in tipis, never in a structure that tilled the ground. I understand this duality of monumental and ephemeral to work harmoniously, as the Natives did with their environment.



FIGURE 9

For this project I wanted to explore the monumental in another way, besides its heavy weight of the Earth. Since my thesis is all about bringing the past present, I became increasingly intrigued in the idea of a ruin in the way Georg Simmel describes it. The idea that the present and past, all occur in our moment of encounter, he says, "The ruin creates the present form of a past life." It becomes cyclical (in archaic times it's considered mythical time – Eliade); the past and present overlap in our experience. It is monumental because



FIGURE 10

you are breaking the idea of time from what we are used to, which is normally understood in a linear time. It is working in a retrograde fashion. Through that simultaneous encounter of past and present, old and new, it allows the architecture to transcend the modern understanding of "space as homogeneous dimensions and the modern understanding of time as progressive and linear." (Stephen A. Wischer)

The sacredness of the Black Hills is physically absent in the world we live in today, but it can become present through the interplay of these dualities working harmoniously together in my architecture. Paul Ricouer says, "Absence and Presence are modes of givenness of the same reality." Even though they are opposites, they work together in the same reality. An object's presence makes something else absent; and because something is absent, it makes the presence of something else apparent. To the Native Americans, they believed the creative spirit lived in everything around them, even something as dead as a rock. Even though the creative spirit was physically absent in their experience, they believed it to be present through the form of things from nature. They would personify everything around them and gave life and meaning to it, even though it presented itself with none of that.



FIGURE 11

EXPRESSING THESE DUALITIES IN THE ARCHITECTURE

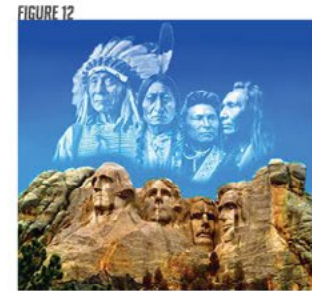


FIGURE 12

The Black Hills, an area that Native Americans performed sacrifices and rituals on for thousands of years making their land sacred to them and had it taken away from them by the Euro-Americans. Today it is being labeled as a Euro-American tourist area with monuments like Mt. Rushmore. This thesis is proposing that we understand monumental in a different sense, as discussed before; the monument is the sacred land of the Black Hills (HeSapa). Even though this architecture will be on sacred ground, I am proposing that this will be a way to get this message across in the world we live in today. The Native Americans understood that as well, which is another reason why they are constructing Crazy Horse Memorial; a monument imposing on their own sacred grounds in response to what the Euro-Americans have done with Mt. Rushmore. My response is a different type of monument, architecture that is not sacred yet points towards the land which holds the history of their sacred grounds; monumental in the sense that it reawakens historical and cultural consciousness of the land and ephemeral on that it points to the fragile nature of this culture in the modern world.

CONCLUSION

My architecture will make a historical connection to the Native Americans by awakening an embodied experience in the spaces of my architecture. Tourists coming to the Black Hills will be invited to recognize the rich history of Native American culture that has been on that land for thousands of years. Seen directly in the art gallery, outdoor theatre and in the way you experience the spaces of the architecture. My project will challenge the modern assumption of linear space and time. This will occur by juxtaposing and superimposing the monumental and ephemeral cyclical time with present experience. The idea is my architecture is not only a monument for the Native Americans, but also celebrates the ephemeral nature of their culture through the experience of architecture.

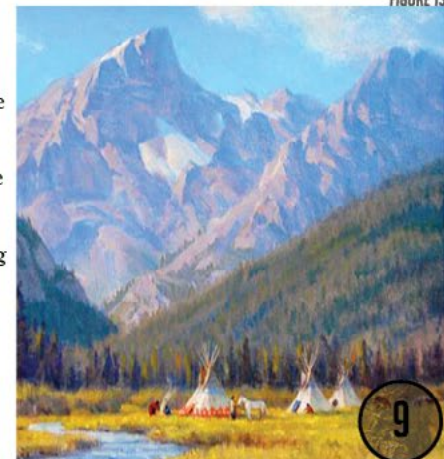


FIGURE 13

USER CLIENT DESCRIPTION

OWNER

The owner of the Interpretative Center and Outdoor Theatre will be the owners of the High Country Guest Ranch, while being funded by Native American third party organizations and non-profit organizations, and the U.S. Government from the remuneration fund given from the Supreme Court.

GUESTS

Visitors that come to the Interpretative Center and Outdoor Theatre will be tourists and guests who want to stay at the High Country Guest Ranch, as well as locals from the Black Hills area.

The Interpretative Center and Outdoor Theatre serves more than one function, offering a classroom for children, banquet area for wedding receptions, a historic art center, and a restaurant. Nearby will be a space for authentic ceremonies. Visitors will have a variety of reasons to come here.

WORKERS

The staff will be provided and paid by High Country Guest Ranch, the workers will include:

RESTAURANT

chef, server, hostess, bus boy/girl, dishwasher, bartender, local musician

CLASSROOMS

teachers, cleaning staff

HISTORIC ART CENTER

reception, minor security

BANQUET HALL

servers, hostess, bartenders, cleaning staff

SWEAT-LODGE

instructor, cleaning staff

HOSTEL + STUDIO

cleaning staff

MAJOR PROJECT ELEMENTS

RESTAURANT

The restaurant will be on the third floor, overlooking the stage. It will open mid-day, and close one hour after the concert ends.

SPACES REQUIRED:

waiting area
seating
kitchen
patio area with seating
storage
bathrooms

BANQUET HALL

This will be the area where guests can come after a wedding or the performance theatre with the luxury of it being only a few hundred feet away. The space will be open to host other events as well, per requests from other visitors.

SPACES REQUIRED:

large multi purpose space
storage
bathroom

CLASSROOMS

There will be 1 classroom mainly suited for children to come and learn about Native American heritage, and studio space to create their own artwork.

SPACES REQUIRED:

classroom
art studio space
storage

HISTORIC ART CENTER

There will be a private gallery on the first floor, and two public galleries on the second floor. Both will showcase the artwork and rituals the Native Americans have done over hundreds of years.

SPACES REQUIRED:

private gallery
public gallery
office
storage
reception area

SWEAT-LODGE

The sweat-lodge is a very spiritual ceremony, where people experience this unique and purifying ceremony. This will be open for anyone to experience the cleansing process of pouring water over hot rocks inside an enclosed lodge.

SPACES REQUIRED:

sweat room
showers
changing room

HOSTELS + STUDIO

Four small rooms where students and professors can come and stay for a weekend or however long they want. Their rooms will be connected to the studio.

SPACES REQUIRED:

bedroom
small kitchen
bathroom
community showers
studio
storage

HISTORICAL CONTEXT



It has been said many times that the more we understand history, the more it helps us to clarify what is happening now. Before I specifically looked into the Native American culture, I looked into other cultures throughout history to see how they compared in similar ways to the Natives. One of Mircea Eliade's arguments is that cultures of all times share similar practices throughout history.

HOW CULTURES RELATE TO THE NATIVE AMERICANS

If we look back to the 6th Century, when Athens was laying out their city and decided to make the center of the city a public space. Through inhabiting the Agora of Athens as the center of their city, it was an existential choice. It allowed their universe to come to birth from its center and expand in the four cardinal directions, this reveals the deepest meaning of space as Mircea Eliade describes his term the "Center of the World".



FIGURE 15

The Arunta tribe out of Australia had a similar idea of living as close to the center of the world but in their particular way. They found an old Indian rubber tree that spanned the height of two humans roughly. They would set it straight up in the air and whichever it leaned, that is the direction their tribe went. As the myth goes, at one point the tree broke. The tribe did not know what to do so they wandered around aimlessly and lied on the ground till death overcame them. You could say they idolized the idea of living as close to the center of the world too much.



FIGURE 16

The Native Americans sought to live as close to their cosmic center as well. For their lodge, it represented the universe in a symbolic way. The ceiling representing the sky and heavens, the floor being the earth and the four walls representing the four cardinal directions, and the ritual construction of the space is emphasized by a triple symbolism; having four doors, four windows, and four colors for the four cardinal directions. From the center of this lodge, their universe expands out past each wall in each of the cardinal directions, making the Native Americans live close to their Center of the World.



FIGURE 17

We can also refer back to the Horns of Consecration at Knossos which is possibly considered Europe's oldest city. The Minoan civilization made a symbol for their people in the representation of horns from the sacred bull. It became a shrine allowing them to perform sacrifices to their Gods, in view of the sacred Mt. Juktas off in the distance through the framing of the horns. Mountains were a powerful symbol for civilizations as it was a place the earth could reach into the heavens.



FIGURE 18

Mountain peaks in the Black Hills were points in the universe where the Native Americans could touch the heavens; they would make sacrifices and have ceremonial rites at the base of mountains or at points framing views of them. A lot of their creation myths start from peaks of certain mountains in the Black Hills. The idea behind these connections between the Native Americans and cultures of the past is that we all are connected on a larger scale; from Native American mythology to the Agora of Athens to the earliest known city of Europe. These connections become poetically apparent in my architectural design, inviting the public to make that connection.

NATIVE AMERICANS & EURO-AMERICANS

Most people know the relationship between the Native Americans and the Euro-Americans is a delicate subject. This relationship is something we should address rather than suppress. This thesis does not take sides, yet honors an Indigenous culture and their land, which should be every society's intent. There are a lot of dualities between the two that exploit both sides of the spectrum in any particular duality. Some of these dualities were present when they first met each other, but the ones that really mattered were not discovered for some time which led to huge controversies.



FIGURE 19

Americans were in search of a new home, they were not happy with the way things were being done in parts of Europe. So Columbus and his crew set out to discover other parts of the world, their destination being India and through his 'amazing guidance' they had come to the land of indigenous people known as Native Americans or First Nation. The Native Americans were skeptical of the white people that had entered their land, but the Natives were good people and accepted the Euro-Americans presence.

HISTORY OF THE NATIVE AMERICANS

The Native Americans have been roaming all over this land ever since they crossed the bridge from Russia to Alaska dating back 25,000 to 14,000 years ago, and from there they traveled all over parts of Canada and America, the places we call it today but of course they had a different name back then, which was particular to each tribe or nation, such as Mohawk called the land Anowarkowa, meaning Turtle Island, and the Great Sioux Nation called their land HeSapa, which is what we call the Black Hills today.

There are so many tribes and nations of Native Americans that have gone through several hardships with the Euro-Americans but let us dive into a particular nation, the Great Sioux Nation. Composed of seven tribes, or comprised into three subdivisions; Lakota, the Dakota, or Yankton. Each tribe has their particular creation myth in which tells the story for the beginning of their nation, any creation myth of any culture always includes the four entities; land, water, fire and air. The story for the Lakota people, as told by Black Elk shares a creation myth of his people. There was once vast amounts of people roaming the northern lands until a flood covered the entire land. Wanblee, the great Eagle, swooped down to save a beautiful girl and brought her to the highest point in the Black Hills. Once the floods subsided the two went back down the mountain and started a nation of their own. "Myth tells how, through the deeds of supernatural beings, a reality came into existence. It is always an account of a 'creation', it relates how something was produced, and began to be." (Mircea Eliade) Myths among all cultures share similar qualities but it is always an account of existence into how something began to be through a cultural hero or demiurge.



FIGURE 20

NATIVE AMERICAN MYTHOLOGY

The Lakota people and the rest of the Great Sioux Nation grew together as a nation roaming the lands of south western Minnesota, parts of Nebraska, Wyoming, Montana, North Dakota and places all over South Dakota, but they will always look at the Black Hills as where their nation was born. They were nomadic people so the architecture they had was very ephemeral, but before they stopped to inhabit an area they always performed some sort of sacrifice to their Gods in honor of them living on the land. There were certain places that the Native Americans went to perform some sort of ritual in honor of their Gods, and they would do it through the symbolic nature of the monumental landscape.

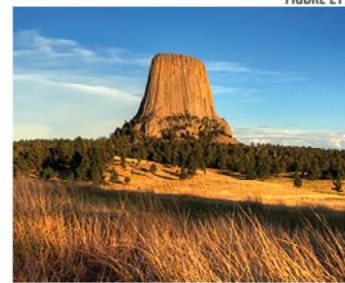


FIGURE 21

One place was called Bears Lodge to the Lakota people, to the Euro-Americans it is more formally known as Devils Tower. The myth for Bears Lodge begins with two young boys lost in the wilderness; they could tell they were being followed so they kept running further into the forest. Seeing that it was a giant bear taller than all of the trees they sat on the ground and prayed to their Great Spirit. Wanblee, the great Eagle, honored their prayers and lifted the Earth from underneath them into the clouds so the giant bear could not attack them. The bear stood at the edge of the lifted ground clawing away until he gave up and walked away. This was a place that tribes went to for hundreds of years to perform a ritual in honor to their Gods for saving those boys.

Another place nearby called the Badlands, shares another myth about the Native Americans. A long time ago, the same area was a beautiful grassy landscape full of resources and life. It became so popular that tribes from all over wanted this land, even if it meant fighting over it till death. The Great Spirit was upset his children were fighting and dying over a beautiful landscape so he created a storm so catastrophic it ruined the whole landscape leaving bad land for his children to live on, which is how the name for the Badlands came to be, because it was bad land to live on.



FIGURE 22

“For those to whom a stone reveals itself as sacred, its immediate reality is transmuted into supernatural reality. In other words, for those who have a religious experience all nature is capable of revealing itself as cosmic sacrality.” (Mircea Eliade) For the Native Americans, something as dead as a rock, was enriched with life because they would see everything in nature and personify so it was given life and meaning, even the animals that roamed the land were honored and sacrificed before being killed and eaten. “Every part of this soil is sacred in the estimation of my people. Every hillside, valley, plain and grove, has been hallowed by some sad or happy event. Even the rocks, which seem to be dumb and dead, thrill memories or stirring events connected with the lives of my people.” – Chief Seattle.



FIGURE 23

WHO OWNS THE AIR WE BREATHE?

This land became their home for many years, traveling together as a tribe, sharing land with other tribes as long as there was a shared resource both of them could use. It was not long when the Euro-Americans started venturing around the Dakota area, some tribes were open to idea of sharing the land because they had done so with other tribes, but some of the Euro-Americans did not see land as a shared resource, they saw land as a commodity, something you buy and sell. The Native Americans did not understand how one could own land, the Gods gave the land to them as a gift, and something to treat with respect and honor, and a person could never own land or even make imaginary boundary lines on it. Chief Seattle argues how can you buy or sell the sky? If we do not own the freshness of the air and the sparkle of the water, how can you buy them? This had sparked huge controversy between the two and soon people were fighting for their land. The Euro-Americans were much stronger in numbers and had guns, almost every time the Euro-Americans had their way when taking over a certain piece of land.

THE RELATIONSHIP BEGINS



The first Euro-American to ever see the Black Hills was not until mid-1700 and the first person to ever travel through it was not until the early 1800's. Some of them started to move into the Black Hills because they enjoyed the landscape more and there were tons of resources for communities to grow. Still more conflict was occurring between the two cultures and it seemed there was never going to be a resolution to this. So finally the U.S. Government signed the Fort Laramie Treaty in 1868, stating the entire land of the Black Hills (HeSapa) was given to the Great Sioux Nation and no Euro-American was allowed to live inside those boundaries. The Black Hills, considered sacred and hold to the Sioux Nation, was where their nation was born and now they still have it. This treaty was supposed to be the resolution between the two cultures, and it seemed like it was until the year of 1870.



FIGURE 25

RELATIONSHIP BROKEN

Some Euro-Americans had been living in the land of the Black Hills during the treaty because they had found some rare resources, silver and gold. Word had gotten around the country that the Black Hills was filled with numerous amounts of gold and silver so people from all over the country were heading up there to get their fair share, so from 1874 to 1877 sparked one of the greatest gold rushes in American history. The U.S. Government broke their treaty and started to take over the land which caused the Great Sioux Nation War of 1876. The Native Americans were not strong enough to hold out against the Euro-Americans so they surrendered no less than a year later and in 1877 in an imprisonment camp, a Lakota war leader ended up getting stabbed in a scuffle and shortly died after. His name was Crazy Horse, who ranks among the most notable and iconic of Native Americans tribal members and it was a sad day for all nations of the Native Americans to hear the tragic news.



FIGURE 26

home again. It was the place where their nation was born; it was land they respected and honor for thousands of years, providing sacrifices of animals on the land in honor to their Gods who gave them the land. Now the Great Sioux Nation lives beside the Black Hills, always looking at it from a distance but can never be reattached to it because of the Euro-Americans. Even though the war was over, that did not stop the killings. In 1890, a U.S. cavalry had come onto the reservation to disarm the Lakota people of all their weapons, in a scandal between a deaf Native American and a cavalry, a gun shot went off which sparked everybody to start shooting their weapons. Over three hundred Native Americans were killed in the massacre, men, woman and children while twenty five of the soldiers died, mainly because of friendly fire in the chaotic shooting spree. This was listed in history as the last battle to ever occur between the Native Americans and the Euro-Americans and is known as the most tragic day in Native American history.



FIGURE 27

EURO-AMERICAN TOURISM IN HESAPA

The Euro-Americans took over the land and now cities were being developed in the Black Hills as people were coming from all over the area to move into. It proved to have valuable resources for a civilization to grow and nothing was stopping them. The Black Hills was filled with huge hills that were full of granite, so the U.S. Government decides that would be a great place to put an American monument. So in 1927, they started construction on a monument on a granite hill in the very epicenter of the conflict between the two cultures. In 1939, the project was completed and they called it Mt. Rushmore, one of America's greatest monuments that now draw tourists in from all over the world. No more than fifty years later after the Euro-Americans broke their treaty, almost killing off an entire nation and builds a monument on their land that was once theirs for thousands of years. The Native Americans were not pleased with what was going on so finally in 1948, construction started on a nearby granite hill that would be five times bigger than Mt. Rushmore. This monument would be honor of Crazy Horse, the respected war hero that the Lakota people looked up to will now be honored for what he did. This project is not being funded by any sort of U.S. funds or grants; this is coming out of one person's pocket, which is a Native American.

The Black Hills has become a tourist destination where people come from all over the world to come and see iconic landscapes such as the Badlands, or Devils Tower, Spearfish Canyon, or monuments like Mt. Rushmore and Crazy Horse Memorial, and lots of other attractions that draw people in; such as the great outdoors for hiking, bike riding, zip lining, or people will come for the Harley Rally in downtown Sturgis. The lack of Native American attractions in the Black Hills gives you a sense that the culture no longer exists. Visitors get the sense the spirit of the Native American culture only existed in the past and no longer has a visible presence. By reading this historical narrative you can tell this is not the case, Native Americans have lived on this very land performing rituals and sacrifices, showcasing their art in nearby caves, hunting buffalo on the land and making sacrifices with them to their Gods. The few attractions that you do see in the Black Hills such Wounded Knee Memorial or Crazy Horse Memorial, they are memorials in recognition of some tragic event, which becomes depressing visiting these memorials. Friedrich Neitzsche argues that we should not dwell too much on the past because that does not allow us to move forward with our lives. Why cannot there be an attraction that showcases their bright and rich heritage, through their art, rituals, dances, and sacrifices in a place that honors all the great things they have done in the land where their nation was born?

Even to this day, the Lakota people are trying to claim back their land that was once rightfully theirs, they want HeSapa. It was not until 1980 when the Great Sioux Nation took this all the way to the Supreme Court and finally the U.S. Government admitted that they had illegally taken the land from them. The Supreme Court announced that the land could not be given back to them, but they offered them \$106 million in remuneration. They refused because they want the land of HeSapa, which was their sacrificial grounds for thousands of years and where their nation was born; the money was worth less than the actual idea of reclaiming their land. To this today, that remuneration with interest has piled up \$757 million. The Native Americans understood land as a shared resource where the Euro-Americans understood it as a commodity, a duality between the two that has not changed for over seven hundred years.

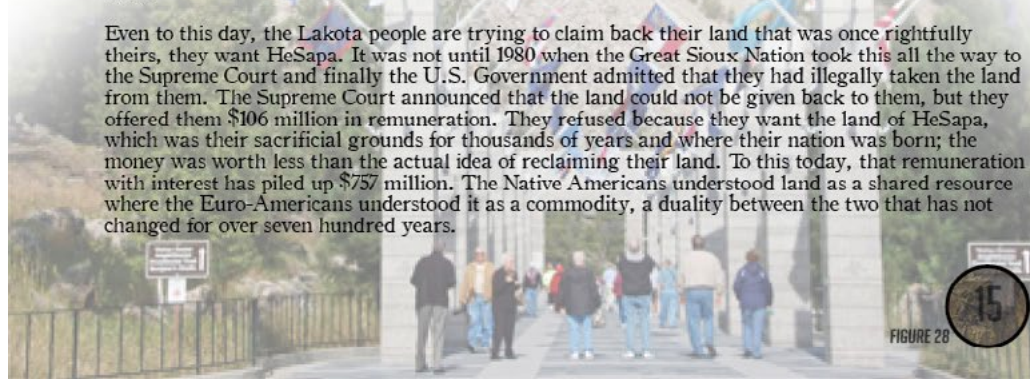


FIGURE 28

SITE INFORMATION MACRO



MID-WEST REGION

The mid-west region, also known as the Great Plains, is rich with flat farming land providing great agriculture for American. It is extreme weather on both sides of the spectrum for all four seasons. There are major cities like Cleveland, Chicago, Detroit and Minneapolis. It is also known for its expansive beauty at times in the area.

FIGURE 29



BLACK HILLS

HILL CITY

BADLANDS

FIGURE 30

HILL CITY, SD



FIGURE 31

High Country Guest Ranch

HIGH COUNTRY GUEST RANCH

This is a great place to stay if you are looking to get away from busy city dwelling. There are several types of cabins and vacation homes. Currently one can enjoy horseback rides, old-fashioned cowboy music and Buffalo Moon Theatre, where Brule, the number one Native American band in the country plays five nights a week during the summers.

HILL CITY, SD

Hill City is a small town of 996 people at the center of the Black Hills. It exists only a few miles from Mt. Rushmore allowing for travelers to pass through the city. This city is more alive during the summer, but as fall sets in the pace of life slows down. Four miles up the road from Hill City is High Country Guest Ranch, where the site resides.

Hill City

FIGURE 32

SITE INFORMATION MICRO



MY SITE

FIGURE 33

SITE NARRATIVE

In the eyes of Mircea Eliade, the term 'Holy Site' means that it invokes the symbolism of the center, which the center acts as an earthly meeting point between the heavens and the underworld. When deciding to propose my thesis in the Black Hills on the property of High Country Guest Ranch, I was skeptical at first feeling like my site was too close to home knowing my parents live there but as my research has developed over time I believe I could not find a better site to place my proposed building.

The site I have chosen resides four miles north of Hill City, centered in the Black Hills. This is the land where the Great Sioux Nation was born thousands of years ago with is so much history in land. Eliade also describes the term 'Center of the Universe' as a place that comes to birth from its center, its navel, and from there it stretches in its four cardinal directions. I am not articulating that my architecture is coined with the term 'center of the universe' by placing it in the center, but it does happen to be at the center and maybe that can allow users to make the connection to the importance to the meaning of that term that it had in the past but understand it does not have the same meaning today. More importantly by being at the center, tourists can reach nearby landmarks where Native Americans hold ancient myths to and they can experience those landmarks in a new way.

As significant as the center was to a lot of cultures, nearby mountains were just as symbolic to a culture that acted as the 'navel of the earth'. A high point that reaches so far up in the air, that cultures believed it reached the heavens. When you have little understanding of the rest of the world, the mountains are the most inspiring thing people saw. Famous cities such as Knossos in Greece oriented their city orthogonally on a north-south axis leading to a mountains peak to the south that served as an 'axon', or sacred center. The site I have chosen sits in the Black Hills, and in sight from my site, is a mountains peak elevated roughly at 6,300 feet above sea level. I have the opportunity to orient my building to the mountains peak like famous civilized cities did of the past and few are doing it today, so it is a great chance to take advantage of.

One of the critiques I came across in my case study research that is if you want to make a building stand out against nature, or juxtapose architecture against nature, that it is more powerful to make your building as simple as a cube, so that it does not imitate nature but yet sets the contrast of how powerful nature is when it sits next to the cube like building. So in my own critique, I started to wonder would it be more powerful to place a building that is symbolically sacred to the Black Hills, and put it an urban environment to juxtapose a building that does sit in the Black Hills. I would agree it would it would stand out more, like a cube building in nature, but to address my point across better I believe it would be better suited in the Black Hills. If I want tourists to experience the powerful works of the Native Americans, it would be best to place the building in the context of where those experiences happened, so that when the tourist leave the building and they start to roam through other parts of the Black Hills, my hope is that they can start to see the way Native Americans lived in the land for thousands of years.



FIGURE 34

If you were to experience my proposed building one time and then came back another time and continued doing that, I believe each experience would be different than the last. The weather in that area has powerful ways of changing very quickly, it could be a bright sunny day with not a cloud in the sky, then out comes a storm cloud over the hills in the distance and it is pouring rain in a matter of minutes. The Black Hills experiences weird shifts in the weather due to the fact it is so close to the Rocky Mountains and with the weather changing so rapidly and hitting both sides of spectrum for hitting below freezing with three feet of snow, while a couple months earlier it was a hundred degrees with high humidity. Yes, the weather will play an effect in how the user experiences the building differently each time they come, but it is also how nature will play into the building.

The building materials I choose have the ability to have aesthetically pleasing patina, or the ability where nature can climb into the architecture itself, so over time, nature will try to claim back what was once theirs. All the man-made materials we took from nature to build this architecture will start to decay back into nature where it came from. Through the extreme shifts of weather the area will have on the building will start to change the appearance of the building over time so when the user sees it one year, and then a following year, it will not be the same because the building will be constantly transforming into nature because of the area it resides around. I imagine if my building lasted 100

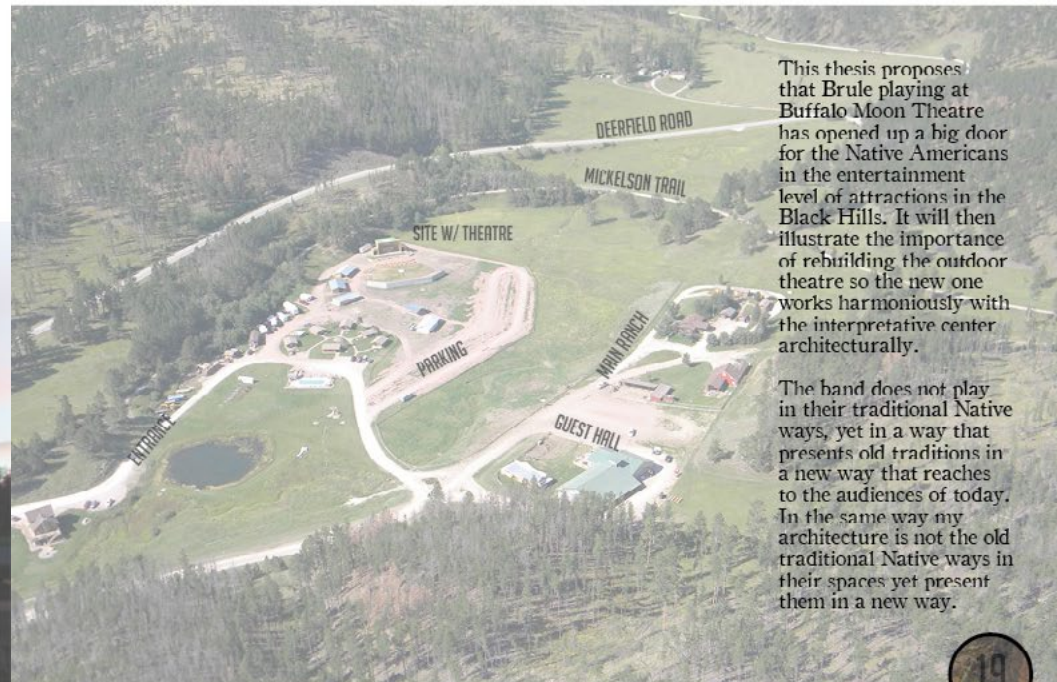
years down the road, all that would be left is these two massive concrete walls standing out in nature. The idea behind the wall was that it symbolized the monumentality of the Black Hills to the Native Americans, even though the Euro-Americans took the sacred land from them. The land is still there, even though it may never be the same. Which is like my artefact, even though the logs and concrete were once together, and now separated the concrete still resides there. It may never be the same but you understand its past through your embodied experience. Those monumental concrete walls may not function like they use to with the Interpretative Center, but they will always be there.



FIGURE 36



FIGURE 35



This thesis proposes that Brule playing at Buffalo Moon Theatre has opened up a big door for the Native Americans in the entertainment level of attractions in the Black Hills. It will then illustrate the importance of rebuilding the outdoor theatre so the new one works harmoniously with the interpretative center architecturally.

The hand does not play in their traditional Native ways, yet in a way that presents old traditions in a new way that reaches to the audiences of today. In the same way my architecture is not the old traditional Native ways in their spaces yet present them in a new way.

FIGURE 37

NEARBY LANDMARKS

SYLVAN LAKE

Known as the "Crown Jewel" of Custer State Park, was created in 1881 when Theodore Reeder built a dam across Sunday Gulch. This area is beautiful at any time of the day. It offers picnic areas, rock climbing, rental boats, swimming and several hiking trails, one trail towards Harney Peak, which is the highest point between the Rockies and the Swiss Alps.



FIGURE 38



FIGURE 41

NEEDLES HIGHWAY

South Dakota Highway 87 winds through the Black Hills at some of the highest points. There are several moments at which you have to pass through a one way tunnel. The turns are so sharp and steep that it is closed during winter season.

CRAZY HORSE MEMORIAL

In response to Mt. Rushmore, the Great Sioux Nation wanted to make a monument 5X the size. This monument is in honor of Crazy Horse, a highly recognizable warrior who died fighting for the Black Hills land. The monument has been in progress since 1948.



FIGURE 39



FIGURE 42

BADLANDS NATIONAL PARK

For 11,000 years, the Native Americans have used this area as their hunting grounds. It was not declared a national park until 1978. The badlands cover an area of roughly 245,000 acres. Rumor has it for the reason behind the name is because it was bad land to build and grow crops on, since then it has been known as the Badlands.

MT. RUSHMORE

This famous landmark attracts people from all over the world to see our founding fathers carved into the granite rock of the Black Hills. Started in 1927. The monument was completed in 1939.



FIGURE 40



FIGURE 43

DEVILS TOWER

One of the only formations like this in the world exists at Crook County, WY. For the Lakota people it was known as the Bear's Lodge, and served as a site for sacrificial and ritual connections to this landmark. For the 99% of tourists, it is just another landmark to take a cool picture and for that 1%, they actually climb the damn thing.

PROJECT EMPHASTS

THIS THESIS INVITES THE PUBLIC TO MAKE DEEP CULTURAL AND HISTORICAL CONNECTIONS TO THE SACRED LAND OF THE NATIVE AMERICANS IN THE BLACK HILLS. IN SO DOING IT WILL DISCLOSE THE WAY THAT CULTURE ITSELF IS ALWAYS PART OF A CONTINUUM THAT EVOKES RELATIONSHIPS BETWEEN THE PAST AND THE PRESENT.



FIGURE 44

PROCEEDING PLAN

RESEARCH DIRECTION

Research for this thesis will investigate the larger contextualize issues, the theoretical premise, unifying idea, project typology, and further investigation of the site, existing buildings, case studies, historical context, and the programmatic requirements of the project.

DESIGN METHODOLOGY PLAN

The design methodologies used in this thesis will be:
-mixed method quantitative/qualitative analysis
-graphic analysis
-digital analysis

DESIGN PROCESS DOCUMENTATION

Throughout the course of this thesis will have high quality preservation and documentation of the design process in thoughtful manner as it follows:

- hand sketches
- boards
- models
- writing
- digital reproduction
- digital representation

THIS WILL BE MADE AVAILABLE TO SCHOLARS IN THE NORTH DAKOTA STATE UNIVERSITY LIBRARIES DIGITAL COLLECTION IN THE ARCHITECTURE THESIS INSTITUTIONAL REPOSITORY

IT SHALL BE PREPARED FOR DATES APPROVED BY THE DEPARTMENT

THE INTENDED SCHEDULE FOR THE SPRING SEMESTERS DESIGN PROJECT IS PRESENTED IN THE DOCUMENT ON THE FOLLOWING PAGE

SCHEDULE SPRING 2014

TASK	DAYS	DATES
Project Documentation	88	1/9-5/10
Context Analysis	5	1/9-1/15
Conceptual Analysis	10	1/9-1/22
Spatial Analysis	15	1/11-1/31
ECS Passive Analysis	5	1/18-1/24
ECS Active Analysis	4	1/18-1/23
Structural Development	8	1/24-2/4
Context Redevelopment	5	1/18-1/24
Floor Plan Development	11	2/5-2/19
Envelope Development	14	1/21-2/7
Materials Development	11	2/14-2/28
Structural Redevelopment	10	2/15-2/28
Section Development	10	2/15-2/28
Midterm Reviews	4	3/5-3/9
Project Revisions	12	3/7-3/22
Energy Modeling	7	3/12-3/20
Renderings	24	3/13-4/15
Preparation for Presentation	7	4/5-4/15
Presentation Layout	6	4/8-4/15
CD of boards to thesis advisor	0	4/16
Plotting and Model Building	5	4/16-4/22
Installation on 5th floor	0	4/25
Thesis Exhibit	3	4/23-4/25
Final Thesis Reviews	6	4/27-5/4
Final Thesis Documentation Due	0	5/10
Commencement	0	5/10

TASK	DAYS	DATES
PROJECT DOCUMENTATION	88	1/9-5/10
CONTEXT ANALYSIS	5	1/9-1/15
CONCEPTUAL ANALYSIS	10	1/9-1/22
SPATIAL ANALYSIS	15	1/11-1/31
ECS PASSIVE ANALYSIS	5	1/18-1/24
ECS ACTIVE ANALYSIS	4	1/18-1/23
STRUCTURAL DEVELOPMENT	8	1/24-2/4
CONTEXT REDEVELOPMENT	5	1/18-1/24
FLOOR PLAN DEVELOPMENT	11	2/5-2/19
ENVELOPE DEVELOPMENT	14	1/21-2/7
MATERIALS DEVELOPMENT	11	2/14-2/28
STRUCTURAL REDEVELOPMENT	10	2/15-2/28
SECTION DEVELOPMENT	10	2/15-2/28
MIDTERM REVIEWS	4	3/5-3/9
PROJECT REVISIONS	12	3/7-3/22
ENERGY MODELING	7	3/12-3/20
RENDERINGS	24	3/13-4/15
PREPARATION FOR PRESENTATION	7	4/5-4/15
PRESENTATION LAYOUT	6	4/8-4/15
CD OF BOARDS TO THESIS ADVISOR	0	4/16
PLOTTING AND MODEL BUILDING	5	4/16-4/22
INSTALLATION ON 5TH FLOOR	0	4/25
THESIS EXHIBIT	3	4/23-4/25
FINAL THESIS REVIEWS	6	4/27-5/4
FINAL THESIS DOCUMENTATION DUE	0	5/10
COMMENCEMENT	0	5/10



ARCH STUDIO 271 DESIGN STUDIO I - FALL 2010

JOAN VÖRDERBRUGGEN

- PROJECTS:**
 TEA HOUSE -Fargo, ND
 BOAT HOUSE -Minneapolis, MN

ARCH STUDIO 272 ARCHITECTURAL DESIGN STUDIO II - SPRING 2011

CINDY URNESS

- PROJECTS:**
 MONTESSORI SCHOOL -Fargo, ND
 DWELLING -Marfa, TX

ARCH STUDIO 371 ARCHITECTURAL DESIGN III - FALL 2011

STEVEN MARTENS

- PROJECTS:**
 RESEARCH CENTER -Spearfish,SD
 MASONIC LODGE -Alexandria, MN

ARCH STUDIO 372 DESIGN STUDIO IV - SPRING 2012

RHET FISKNESS

- PROJECTS:**
 PRESIDENTIAL -Fargo, ND
 LIBRARY -Bismarck, ND
 ARTS CENTER

ARCH STUDIO 471 ARCHITECTURAL DESIGN V - FALL 2012

BAKR M. ALY AHMED

- PROJECTS:**
 DLR DESIGN COMP. -Fargo, ND
 HIGH RISE -San Francisco, CA

ARCH STUDIO 472 ARCHITECTURAL DESIGN VI - SPRING 2013

DON FAULKNER

- PROJECTS:**
 GHANA'S SCHOOL MASTER PLAN
 (MARVIN WINDOWS COMP.) -Jehina, Ghana
 PUBLIC INVOLVEMENT PROJECT -Fargo, ND

ARCH STUDIO 771 ARCHITECTURAL DESIGN VII - FALL 2013

STEPHEN A. WISCHER

- PROJECTS:**
 THESIS ARTIFACT -Fargo, ND



FIGURE 45

THEORETICAL PREMISE AND UNIFYING IDEA RESEARCH

This research will elucidate the relationship between past and present. This will be explored through examination of dualities such as; absence and presence, monumental and ephemeral, old and new, man-made and nature. These relationships preserve the tension that is felt in the experience of the proposed architecture. In order to deepen my research/design I have contextualized my thesis through particular ideas on topics indulging creation myths, philosophy, phenomenology, poetry, art that relate back to the Native American culture in the Black Hills and how that affects the design of my architecture. There are thousands of years of knowledge to help us understand ourselves today, and to help ourselves for the future.

Deeper meaning in Interpretation

Paul Ricoeur's understanding of interpretation is as follows, "Interpretation is the work of thought which consists in deciphering the hidden meaning, in unfolding the levels of meaning implied in the literal meaning." I am striving for the public to encounter a deeper meaning out of their experience in the experience of my architecture. I have referred to Douglas Cardinal for numerous architectural projects on indigenous lands and I am fond of his passion for recognizing their old traditions in a symbolic way represented through architecture.

If I could criticize one thing I saw in the entry way to First Nations University of Canada, you see an exact depiction of a tipi. Although it is done in a contemporary way with glass and steel mullions, it is a literal interpretation and has no deeper meaning for the public to see through. What it does is it allows the users to see that translation in that part of the building and then look for deeper translation in the rest of the building. My architecture is not an exact translation of the Native American traditions, but by the way you experience it allows users to make deeper connections to old traditions of the Natives, it is not by how you see the architecture from a distance by experiencing it bringing the far near, bringing the past present in a new way.

My architecture calls to be an Interpretative Center, an invitation for people to search for a hidden, deeper meaning of the old Native American traditions in the experience of the architecture. Black Elk, holy man of the Lakota people states, "Everything the power of the world does is done in a circle." If by making my building a circle, does that make it sacred? I believe that to be true if we were back in primitive times living in huts and tipis. We are in a different world today. "If every circle is considered sacred of today, that does that make this ordinary Walmart clock on the wall sacred, because it is a circle? No. It goes much deeper than that." (Stephen A. Wischer) If we look at the American Indian Cultural Center and Museum in Oklahoma City, the building implies the idea of a circle, rather than literally drawing a circle to make that connection. It draws the public to search for a deeper meaning to celebrate the sacred circle of what it used to be, but seen in a new way. It is the same thing in Douglas Cardinal's building on the opposite side with the tipi, it leaves a space that is a void of the tipi from the other side; playing with the idea of absence and presence. Thus, my architecture is allowing users to search for the deeper historical and cultural meaning in the spaces, but not in the old way that is a literal translation of how things used to be. It is doing it in a way that is completely new, but it is inviting tourists to reawaken cultural significance in their own way.

Exploring Architecture through Artefacts

28 I wanted to make an artefact that would grab hold of the audience's imagination, rather than simply giving the instructions of how I made it. That would be me giving to the audience without them offering something of their own. I talk about the ritual work of



FIGURE 46



FIGURE 47

Native Americans in my thesis, where rituals require a give and take. The Native Americans believed that when they performed their rain dance, they offered something to their Gods; and the Gods would provide rain for their crops in order for them to survive. In some regard this is how our interpretation works, it requires a give-and-take. If you look at a real piece of art, it requires your interpretation to perceive the art piece. "We complete the artwork (with our interpretation)." (Hans-Georg Gadamer) It is much like a ritual in that sense. Through the understanding of how I made my artefact, I wanted to engage the audience to offer their interpretation. Through their imagination they complete the creation. They could understand the creation more poetically.



FIGURE 48



FIGURE 49

"A long time ago, several nations of logs were traveling throughout pieces of land looking for necessary resources. They came across an area that had the essentials that had the essentials; cement, sand and water. Through rituals and sacrifices to their divine logs, they were able to sustain a new entity called concrete, which was only created because of the collaborative work from the nation of logs that this sacred concrete was made. A new entity came along, their name was fire. The logs were skeptical but they accepted the fire's presence. After some time, the fire seeped into the souls of the logs. The logs were weak and ended up falling off unwillingly. Now the logs lie next to their sacred concrete but can never be reattached to it because of the fire."

The story here opens up a space of translation, like Plato's Chora, it allows anyone to take their interpretation on what this means. This creation myth closely relates to that of the Native Americans. "A long time ago, several tribes of Native Americans were traveling throughout pieces of land looking for necessary resources. They came across an area that had the essentials; mountains, lakes and buffalo. Through rituals and sacrifices to their Gods, they were able to sustain a new land called HeSapa (Black Hills), which was only created because of the collaborative work of the Native Americans that this sacred land was theirs. A new group of people came along; they were called the Euro-Americans. The Natives were skeptical but they accepted the white people's presence. After some time, the white people had seeped into the sacred land through means of war. The Natives were weak in numbers and ended up losing their land unwillingly. Now the Native Americans live next to their sacred land but can never re-live their old traditions because of the Euro-Americans." My artefact tells the story of the Native Americans in a poetic way that allows the users to make that deeper meaning through their interpretation. So I ask myself how can I translate the experience of my artefact into the experience of my artefact?

"The idea of any ruin is that it allows the past to emerge on the moment of our encounter with the present, inscribed in the ruin." (Georg Simmel) My artefact works in similar manners, allowing the creative process of it to be apparent when experiencing it in the present. There are two categories a ruin may fall into; one of which the ruin is hypothetically frozen in time. The Roman Colosseum is a good example of that because it is a monumental piece of architecture that has been cherished for many years, but it is frozen in time to look as if it stuck in roughly 550 A.D. after it stopped being used after the big earthquake. Any pieces that have fallen off since have rebuilt to look like it used to. What nature wants to do is take back what used to be theirs, a ruin made by man from things of nature and nature wants to take back what was once theirs so nature creeps into the cracks and holes of the ruin slowly decaying the man-made piece back into nature.



FIGURE 50

The Native Americans treated nature with the utmost respect. As stated by Chief Seattle,

29

their ancestor's blood was enriched in the land. They even named their children from the things of nature. They physically and spiritually treated it well, because if they did not, they believe nature would have its revenge on them for what they did. Farmers before the 19th century of any culture had to physically, on hands and knees, treat their soil with care so that it could grow their crops in order to provide for their families. This architecture preserves the tensions between the spirit, and that of nature as well, the same way other cultures did for thousands of years.

Art and the Divine



FIGURE 52

Gadamer states, "art does not have to be objective or nonobjective art, but when we encounter an art piece, that it has a spiritual or orderly energy in the works. This order can present us with specific cultural content and familiar features in the world around us." He argues modern art does not illustrate as much cultural content as they used to. This can be extended to architecture because we build architecture, before the 17th century, with huge cathedrals that implied spaces for artwork on the ceilings, domes, walls, where the art took that whole space and it was a part of the architecture. The artwork was very particular to space it inhabited, it allows users to imagine beyond the physical limit of the walls. In the spaces today that is implied for artwork seems to be on a flat ten foot wall that could inhabit any artwork on the wall as long as it fits, which made the 'implied' artwork very general.

In my Interpretative Center, I have a spaces being used to showcase the art of the Native Americans. I want the artwork and architecture to present cultural content in a harmonious manner so the artwork is embedded in the architecture. It is also more than just receiving cultural content from the artwork, as Mircea Eliade says, "the work of art gives form to what is beyond itself. Sacred art seeks to represent the invisible by means of the visible." Therefore, through the experience in the architectural space, or the artwork within I wish to invite the public to search for a meaning beyond what is presented. This is a meaning that connects the user the old traditions of the Native Americans and invites the user to share this past culture in their present experience.

Imagination vs Modern Science

I believe when it comes to our most recent generations, according to our senses, is that we mostly rely on sight. A lot of that is to blame for the intensive marketing and advertising that influences us on the TV, billboards, and magazines through our sight, that iconic image, especially in the propaganda era. We forget how powerful our other senses are, and how much our senses can attach to a certain memory. One of my colleagues spent half a year in the Czech Republic, he had come back and been living back in the States for quite some time. When he pulled out an old bottle of shampoo that he had that he only used in the Czech, he smelt the shampoo and was immediately reminded of the particular experiences he had showering back across seas. Our senses are very powerful in that sense that all senses take a huge role in our past experiences, whether we are even conscious of it at the time. How can this relate to the design and why is it important? My architecture will awaken sensory perception in the users to call forth their past experiences and how that relates to their current experience in the architecture; through the interwoven power of monumental and ephemeral, old and new, light and shadow, absence and presence will enhance the users experience on how that relates to the historical and cultural connection of the Native Americans in the Black Hills.

The architecture we build today affects what we are doing today and how we perceive the world. It makes an impact on our future generations so it is critical to build our architecture with historical context so the public can understand what is happening with the world today. "Living man must strive to be better and learn from the past." (Friedrich Nietzsche) If we build our architecture with knowledge of a historical context in a symbolic way, and are critical of the ways of the past, so we can understand what is happening in the world today and from there we can prepare our future for something better. If we look for a reconciliation of the old ways that are more geared to understanding the world through poetry, art, and myths; which provides things to see through. We can in turn see ourselves through the creation in front of us. Plato says, "All language is created through metaphors." The architecture can become a metaphor to users; it is like the steel beams are being held up by trees, it is like the monumental wall was lifted from the depths of the Earth, it is like the Native



FIGURE 51



FIGURE 53

Americans ephemeral nature living in tipis on their monumental sacred ground which is like the lightest curtain wall and thin floor plates delicately placed against this heavy monumental wall, the artifacts placed in the wall is like the blood of their ancestors enrich in their land. These metaphors allow users to make that deeper connection to the Native Americans.

The world we live in today is influenced by modern science; people like to hear how the world is run through numbers and figures. One of the reasons this came about in is that technology has advanced so much that they are starting to answer all the questions of the past that we could never answer before, like how does the Earth stay in orbit, or why does the Earth's atmosphere retain heat from the Sun even though it is millions of miles away? Modern science of today has proven some of the smartest people in our history such as Aristotle, who thought the universe revolved around the Earth, Galileo thought there was no way that the Moon could cause the oceans tides and comets were an optical illusions, and Isaac Newton who thought he could turn metal into gold ("Lapis Philosophicus" from a manuscript 416 by Sir Isaac Newton). Now even though these were labeled some of the smartest people of all time, the science and technology we have today has proven older theories to be false.

The people of today leave the understanding of the entire world up to the specialized user to understand world through science, the public does not know how they came up with these answers because the specialist is labeled as one of the smartest people in their field and only they know how they got it; therefore the public puts their faith in the fact that whatever answer they came up with is true. "It is the tragic fate of our modern civilization that the development and specialization of scientific and technical abilities has crippled our powers to treat ourselves (properly)." (Hans-Georg Gadamer) It is easy for the public to leave it up to the specialist, it is convenient. It can be said about a lot of the things of today, Fast Food Restaurants making a full meal in a matter of minutes, order anything online and it is on your door step the next day, you can check the weather online instantly without stepping outside, all these things serve as a great convenience for us and the same goes with science, it serves as a convenience for us in understanding the world.



FIGURE 54

Over our history we have had two ways of understanding the world, the old way through metaphors and the new way through science. There is a reason the old way has stopped working because our society has grown so much through technology and science and our world would not be where it was if it was not for modern science. "The specific problem that the human sciences present to thought is



FIGURE 55

that one has not rightly grasped their nature if one measures them by the yardstick of a progressive knowledge of regularity. The experience of the socio-historical world cannot be raised to a science, by the inductive procedure of the natural sciences." (Hans-Georg Gadamer) However the people of today have lost parts of their imagination and desire, because we replace our imagination of understanding the world through numbers and figures. As Gaston Bachelard says, "Man is a creation of desire, not a creation of need." I believe we cannot keep building the architecture of today only to fulfill man's needs; the architecture of today is being reduced down to a formula by codes and regulations that are being written down by a specialized user, with technological systems that

the ordinary user cannot function with. How has Gadamer's idea of the "specialist" slowed the users understanding in the architecture on how the building is working sustainable? Why is it important that we reconcile the power of metaphors and modern science?

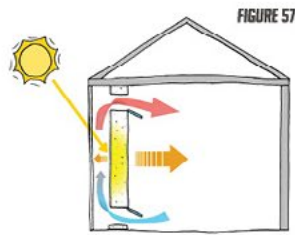
I answer these questions as best as I can with my design which incorporates basic passive strategies that the users can easily use and understand which it is done in a way that still ties to the simplicity of my design. Having night cool flushing and trombe wall systems that have been used for hundreds



FIGURE 56

of years implemented in my design, so that the public understands how this building functions in their embodied experience. Rather than leaving it up to a specialist to use with highly technological advances. By placing a hundred solar panels on the roof by some "specialist" and showing a monitor in the building that says this panel is getting so many kilowatts,

per hour does not help the user understand how this building is functioning sustain-ably. Through the use of a trombe wall and thermal massing, they can feel the warmth of the wall which makes a direct connection between the user and nature and allows them to understand how the building functions sustain-ably in their embodied experience. Having a huge wall slide down a complex track system does not help the user understand how it is functioning so I incorporate a curtain wall panel system where users along the catwalk can open and close these panels to help them feel the wind blow in for day ventilation or night flush cooling. We do not grasp the physically depth in elucidation of our world strictly through modern science, by incorporating these scientific passive strategies in the design that still speak metaphorically to the history of the Native Americans, then I believe I am doing some justice in looking for a reconciliation between the two.



So why is it important to build architecture with historical context? It is critical to understand that the old ways of understanding the world through metaphors, analogies and open up the power of language and imagination, may help merge the idea of architecture in a more powerful and symbolic way. Through this reconciliation we can take both imagination and efficient formulas to produce architecture to better our own future. As architects, we can shape the world of the future, so we must be critical with what we are putting in the world.

Conclusion

This thesis hopes to address some of the questions above through the spaces of the Native American Interpretative Center, not in a way that is direct to the audience, but in a way that invites the audience to search and discover through the experience of the architecture. The Native Americans did not believe in architecture the same way the Euro-Americans do, they were nomadic people with ephemeral structures, but they believed in structures that were particular to them, that gave meaning to their culture.



The architecture I am proposing speaks of the particular ways the Native American people lived, and it is a symbol of higher cultural connections that will be made by tourists participating with the spaces. The Native Americans lived in a sacred way, by making things around them particular to the way they lived, by using basic branches off the ground to support their tipi structure which frames a view of the heavens above. This thesis takes things of architecture today that are being over used in a general way, and making it particular to the spaces it inhabits. Artwork from the Native Americans is not simply placed on a ten foot wall proportioned to where it fits; it is embedded in the space it inhabits so that the two are one of the same. Specifically in the private gallery there are glass capsules embedded in the concrete with ancient artifacts and ruins, where the wall represents the monumentality of the sacred land and the only thing imposing on the wall is these ancient artifacts speaking to the delicacy of how my architecture is imposing on what is considered to be sacred ground.



The Black Hills have become a tourist destination where people all over the world come to visit, to come see the beautiful landscape or monuments like Mt. Rushmore, but it is evident that there is a lack of understanding that this was land was respected by many tribes of the Native Americans for thousands of years. It is critical when designing this thesis that it contextualizes to the history of the land, as that should be for all architecture of today and the future. It is difficult to make apparent the ways of the past throughout the spaces of a building, especially if the people are unfamiliar with the ways other cultures lived. I believe that the world has been brought up through shared experiences, not by objective or subjective knowledge, so it is by creating things that open connections to the land, past cultural practices and historical knowledge which allow us to share questions among all cultures.

It is also challenging that we should not resort to the old way of understanding the world through metaphors, or understanding the world through science either, yet this thesis is hoping to fuse the two ideas together so we can keep a creative and imaginative approach while combining the knowledge that modern technology has affected us.

Through several months of artefact exploration in meaningful experience, I never thought I would have come up with if it was not for making something tangible. It posed questions that helped change the way I thought I understood this thesis but has put it in a direction, not just one direction but these questions have opened other questions. The thing that is powerful about magicians is that they like to keep their trick a secret; it makes you wonder and keeps your imagination going on how they did the trick. It keeps your mind going and starts to think about it more, where if the magician simply gives away how he did it then you have the answer and therefore there is not much to think of after. How much more powerful could architecture become if its meaning is not simply given to you, but requires your interpretation to perceive each space, and how you experience the spaces? It would allow the audience's imagination to keep wondering and intrigue them to desire more.

This thesis seeks to challenge the perception through the spaces of architecture in order to make cultural connections apparent. The architecture like my artefact does so like a ruin by evoking the tension between the spirit and nature in the spaces. This Interpretative Center and Outdoor Theatre does not become frozen in time but explores the future through the past. The artefact also implies several architectural details, whether it could be structural or be taken metaphorically, the artefact showcases the architecture can be anticipated in several ways.



CULTURAL CENTER-WOLFSBURG, GERMANY BY ALVAR AALTO



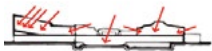
Lower Floor Plan - figure 62



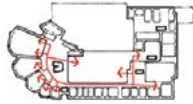
Upper Floor Plan - figure 63



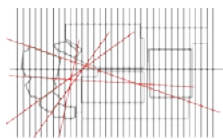
Elevation - figure 64



Natural Light - figure 65



Circulation - figure 66



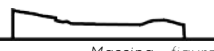
Geometry - figure 67



Hierarchy - figure 68



Structure - figure 69



Massing - figure 70



FIGURE 61

Alvar Aalto wanted to design a building where people from all over Wolfsburg could come together and gain knowledge about the world, in spaces like libraries, auditoriums, workshops and classrooms. He understands that in spaces like this natural light is important when trying to focus on a certain reading or listening to a lecture; it is a more soothing environment to be in. The amount of detail on the interior is just as fascinating as it is on the outside; Aalto understands architecture is important in any part of the building. Skylights are placed in several locations throughout the building, bringing the outside feel inside. Architects of the past played a lot with geometry in their architecture, making spaces proportioned to the other spaces around them, that is tough to find in our architecture today but Aalto does a great job in making his floor plans and elevations showcase geometrical form.

How can studying this cultural center help me develop my Interpretative Center? A powerful piece of architecture never forces anything; it always invites the public to participate with it. Alvar Aalto makes these spaces very welcoming with how the natural light plays throughout the spaces, making the spaces feel natural. Using natural light in my thesis that invites the people of the community nearby to come use the Interpretative Center to gain knowledge and share experiences with neighbors to better understand the world in spaces that invite you, that is filled with natural light, helps my architecture in my thesis become more powerful. By allowing the whole south facade to be a curtain wall, gaining as much natural light to shine throughout the entire building.



FIGURE 71

PETER ZUMTHORS BRUDER KLAUS FIELD CHAPEL MECHERNICH, GERMANY

I was certainly inspired by Zumthors chapel in the way huge logs were burnt into the concrete. By experiencing that space, you are immediately triggered with what has happened in the past through your moment of encounter in the present by your embodied experience. From here led me to the idea of my artefact with how I wanted to play with burnt wood and concrete but by doing it in my own way. I also like the comparison of looking up into the sky and how similar it was to looking up into the sky of a tipi. Although it does not frame anything particularly in the sky, it removes context of your surrounding on the outside and draws your eyes towards what is above you, removing your prior knowledge of where you are placed in context, which is similar to how the Natives understood living in their tipis.

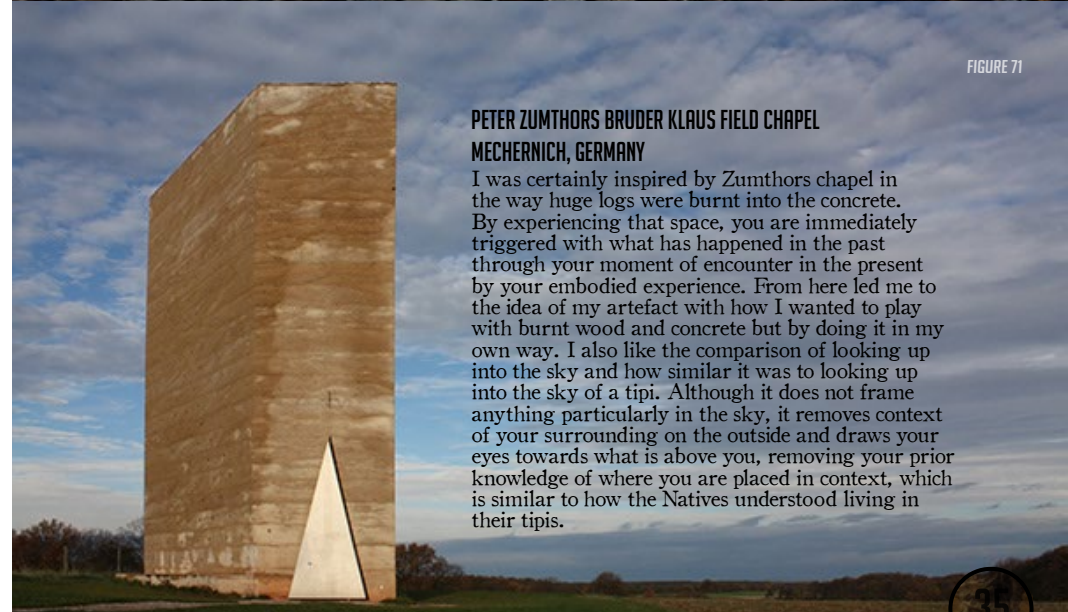


FIGURE 72

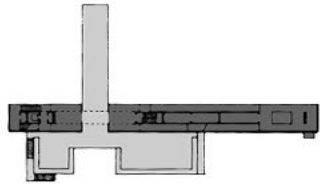
**KASAI RINKAI PARK VIEW POINT VISITORS CENTER
BY YOSHITO TANIGUCHI - TOKYO, JAPAN**



FIGURE 73

This building does not serve as a typical typology that meets some sort of requirements for its certain functional use; I believe this is a building where the people bring its purpose into it. The people participating with the spaces complete the buildings purpose. When Yoshito Taniguchi designed it for his purpose, it was to celebrate and enhance the natural beauty of the nearby shoreline. A building placed in nature not to imitate nature, but to stand out against it to embrace the natural land around it. The thing that interests me the most is the buildup leading up to the building, there is a long wide path jetting up and through the building, giving you a sense that the buildup is for the building, but actually is to build anticipation for shoreline that it faces. It disorients you to believe it is about one thing, then reorients to a new subject, the beautiful shoreline.

How can interpreting this visitor's center help me design my interpretative center? When approaching my architecture from the parking lot, there is a sense of anticipation as all you see are two huge concrete walls, leaving a sense of wonderment as to what is on the other side. Once the user approaches the point in between the Outdoor Theatre and the Interpretative Center, both buildings are revealed allowing users to wonder around in these spaces. Once the guest enters the Interpretative Center, at any point in the building, tries to guide your eyes out towards into nature. Similarly to what Taniguchi did, his architecture was made to celebrate the beauty of nature around it. In my architecture, it frames a view of the nature trying to pull the user back outside into the beauty of nature that surrounds them in the Black Hills.



Main Floor Plan - figure 74



Upper Floor Plan - figure 75



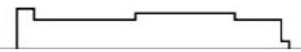
Elevation 1 - figure 76



Elevation 2 - figure 77



Circulation - figure 78



Massing - figure 79



Natural Light - figure 80



Structure - figure 81



FIGURE 82



MAYA LIN'S VIETNAM VETERANS MEMORIAL WALL - WASHINGTON, DC, USA

The idea behind my monumental wall was that it represented the sacred land and the only thing breaking into it is old relics and artifacts from the Native Americans and the structure which disappears into nature. The beauty in comparison of my wall to Maya Lin's design at the Vietnam Veteran Memorial is that the only thing inscribed in her wall is the names of the people who sacrificed their lives for the freedom of American. The delicacy of thought in design towards Maya Lin's wall is similar to the delicacy of thought in my design towards my monumental wall in representation of how the Native Americans lived ephemerally on their monumental sacred land.

FIGURE 83

**DON BENITO CULTURAL CENTER - BADAJOZ, SPAIN
BY RAFAEL MONEO**



FIGURE 84

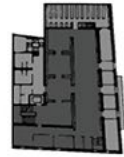
I wanted to look at another cultural center because they start to focus on how the architecture affects the public when understanding a certain culture in a space. The part of the building I am interested in is the third floor, and how that plays with bringing natural light into a space where the public is constantly reading. The things we make, affect how we think. If you put a student in a rectangular room with homogeneous lighting, it is going to affect their ability to learn if they are in a room that does not feel natural or comfortable. When designing my spaces where students will be reading and painting, I want to put them in a space that feels natural and comfortable, like the spaces on the third floor in this cultural center. If putting them in a space like this helps their creativity and their ability to learn then we are doing our jobs as architects. I believe I succeed in my classrooms and studio space that bring in a lot of natural light while framing views of the outside, making the spaces of learning and designing feel more natural.



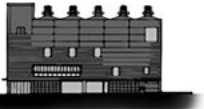
FIGURE 95



Main Floor Plan - figure 85



Third Floor Plan - figure 86



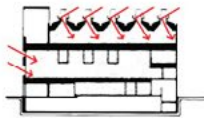
Elevation 1 - figure 87



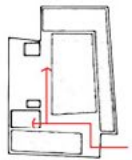
Elevation 2 - figure 88



Section - figure 89



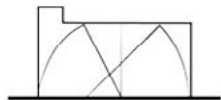
Natural Light - figure 90



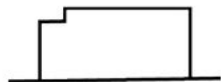
Circulation - figure 91



Structure - figure 92



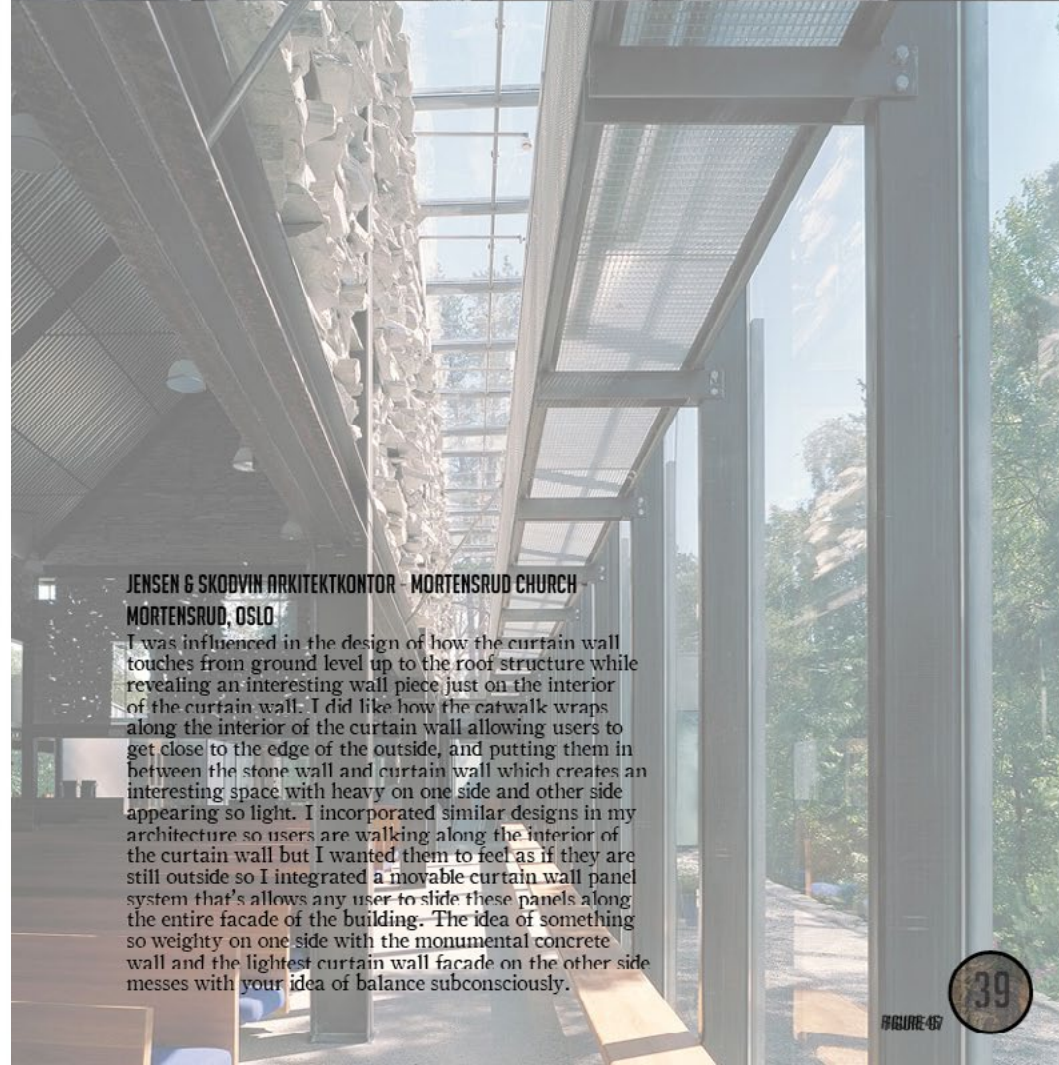
Geometry - figure 93



Massing - figure 94



FIGURE 96



**JENSEN & SKODVIN ARKITEKTKONTOR - MORTENSRUD CHURCH
MORTENSRUD, OSLO**

I was influenced in the design of how the curtain wall touches from ground level up to the roof structure while revealing an interesting wall piece just on the interior of the curtain wall. I did like how the catwalk wraps along the interior of the curtain wall allowing users to get close to the edge of the outside, and putting them in between the stone wall and curtain wall which creates an interesting space with heavy on one side and other side appearing so light. I incorporated similar designs in my architecture so users are walking along the interior of the curtain wall but I wanted them to feel as if they are still outside so I integrated a movable curtain wall panel system that allows any user to slide these panels along the entire facade of the building. The idea of something so weighty on one side with the monumental concrete wall and the lightest curtain wall facade on the other side messes with your idea of balance subconsciously.

FIGURE 97

SPACE ALLOCATION

RESTAURANT/BAR: 5,000 sq. ft.

Spaces Required:

- waiting area
- seating
- bar
- roof-top garden
- kitchen
- patio area w/ seating
- storage

BANQUET HALL: 10,000 sq. ft.

Spaces Required:

- kitchen
- large multi-purpose space
- storage

CLASSROOMS: 1,500 sq. ft.

Spaces Required:

- classroom
- art studio space
- storage

HISTORIC ART CENTER: 12,000 sq. ft.

Spaces Required:

- multiple gallery spaces
- offices
- storage
- reception area

SWEAT-LODGE: 1,000 sq. ft.

Spaces Required:

- sweat room
- showers
- changing room

STUDENT HOSTEL: 500 sq. ft. ea.

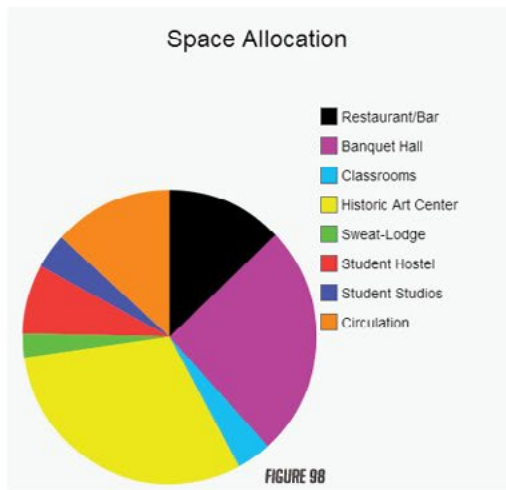
Spaces Required:

- bedroom
- small kitchen
- bathroom
- showers

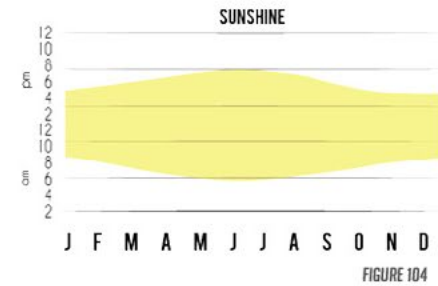
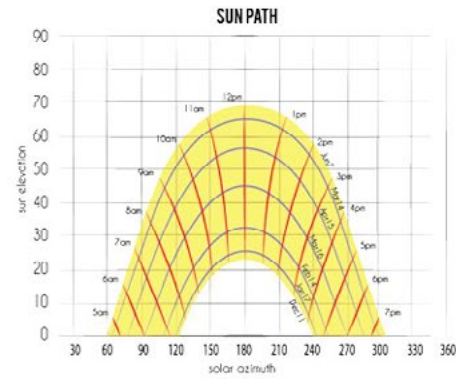
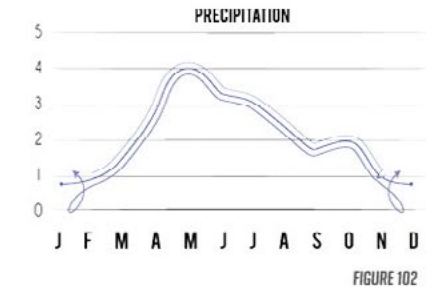
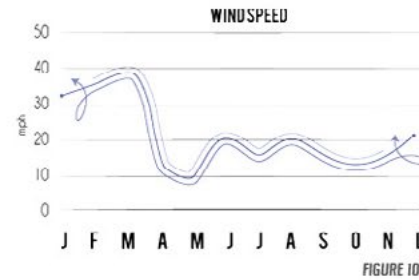
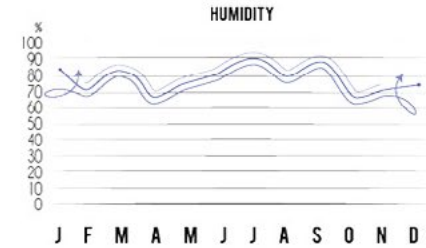
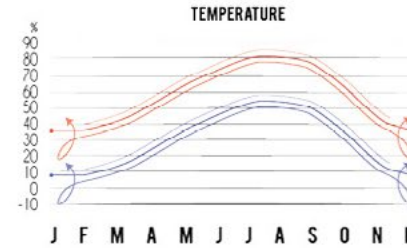
STUDENT STUDIOS: 250 sq. ft. ea.

Spaces Required:

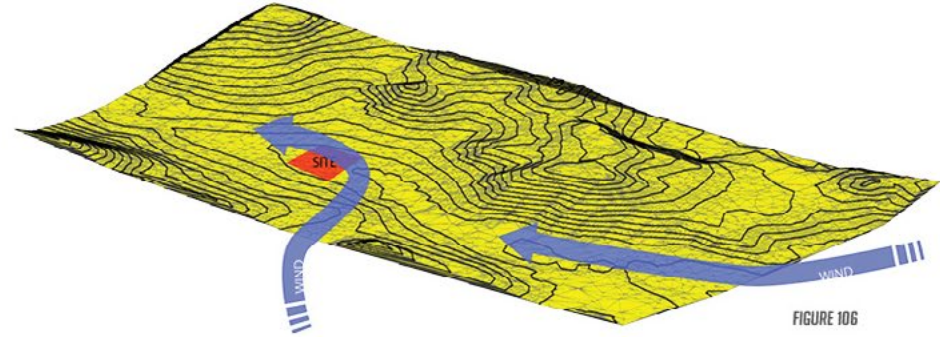
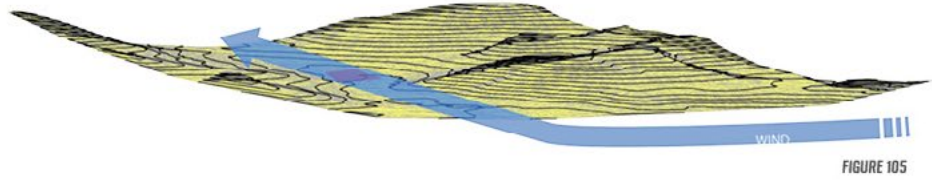
- studio
- cleaning room
- storage



STTF ANALYSTS



AIR MOVEMENT AND NOISE STUDY



INTERACTION MATRIX



FIGURE 108

INTERACTION NETWORK

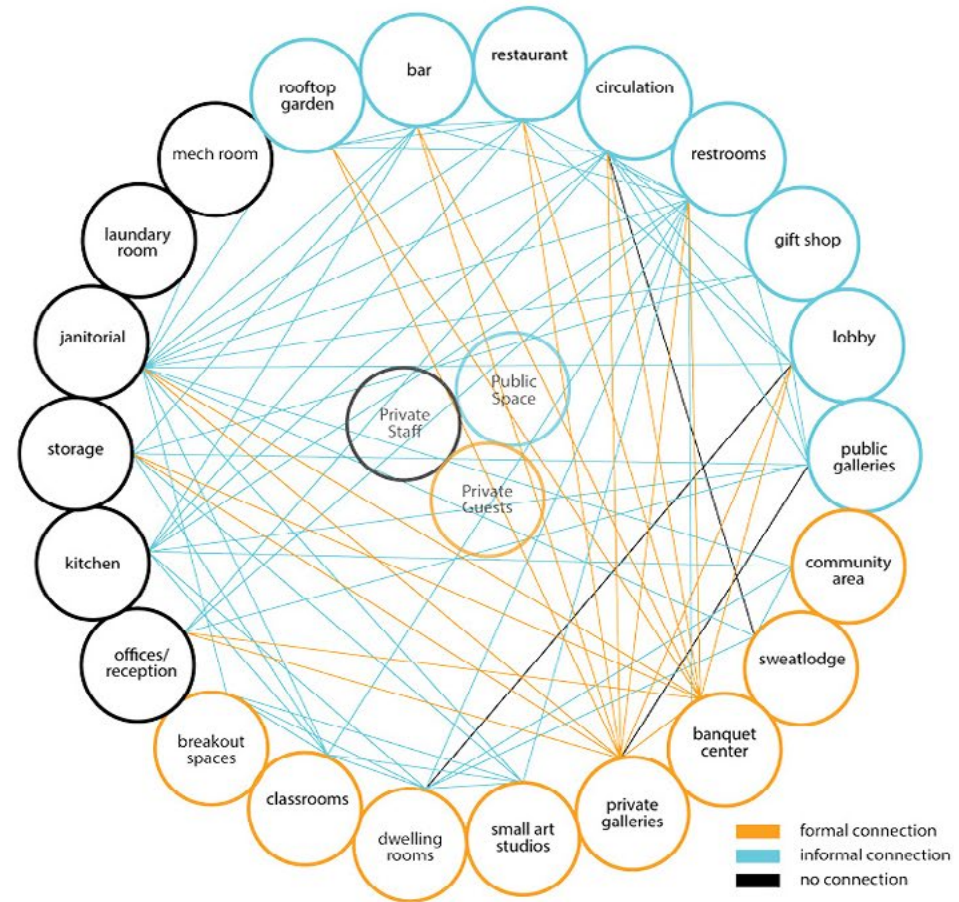


FIGURE 109

GOALS FOR THESIS



There are several things I would love to get accomplished by the end of the thesis, but is that really the end point for this project? Academically it may be, but thoughts have come with a goal that could be carried out past its final due date. The biggest goal I seek to accomplish is answering my own problem statement. How can architectural space make a deeper cultural and historical connection to the Native Americans in the Black Hills? I believe this thesis I am proposing is the best solution I could come up with the time frame given and I could not be prouder of myself with my design solution. With this design I feel students in the future can help push the boundaries of our embodied experience in architecture, striving to always make deeper cultural and historical connections, by making that clear connection in the architecture.

There is no one way to try and understand architecture; you cannot simply just produce architectural drawings to fully understand architecture. There are so many ways to gain knowledge in the understanding that architecture has a huge impact on this world. You can study architecture through poetry, painting, photography, making models, videos, and traveling around the world. I went to Barcelona over spring break and experienced the way architecture has impacted their culture, along with how the culture responds to the architecture that they have. Which tells me they honor sustainable practices more, by creating a built environment that lasts hundreds of years. The average building built in America has an average life span of forty to sixty years. You can tell their culture honors architecture more significantly so my goal with this project that by making deep cultural connections in my architecture, that is awakens the importance of making our built environment last long wherever we are in the world. The pyramids are still around today, a culture based in primitive times making structures last longer than structures in the 21st Century tells me we are doing something wrong.

For this thesis project there is a certain due date we must have everything completed by, of course my goal will be to complete that in time but I do not see that as a problem for me as I have finished. The part I want to challenge myself with is taking this thesis onto the next level. My parents own High Country Guest Ranch where my thesis resides, and I had the privilege of helping design Buffalo Moon Theatre so I do see the impact this attraction has set forth for the Lakota people. My parents have found a way to make that happen, so my goal after school is done is to see how this project can get turned into a real life project. I do not know where I would start but by talking to committees in the area or talking to people on reservations, to stir up some ideas on how to get any funding or grants to get this project rolling by some means. There are people out there with money; you just need to find the right connection. My parents have been making money out there and have been talking to several investors about the future for High Country Guest Ranch so there are some possibilities for taking this thesis project into the real world. This could be a project that gets funded from the Euro-Americans and the Native Americans in a way where the two can work together to make a better built environment. That would be the biggest goal I could try to achieve with this thesis.

Deerfield Road - back to Hill City

Mickelson Trail

**NATIVE AMERICAN
INTERPRETATIVE CENTER
+ OUTDOOR THEATRE**

Parking

Entrance

Here is where I break down all the research, theoretical premises, unifying ideas, questions, and ideas into my design. It all comes back to High Country Guest Ranch where my proposal resides. With the reconstruction of the theatre I allow the two typologies read harmoniously architecturally and functionally. Guests from the ranch are able to walk over but this site allows people who are not staying at the ranch to be able to drive and park their car here. I keep the parking space from the original theatre and users can walk to my proposed building from there. From the parking lot, all you see are two huge concrete walls, leaving a feeling of anticipation for guests to come and search for more.

This is the view leaving the parking lot walking towards the building. There is barely any sign that it is a building beyond the walls shown from the approach, leaving guests a feeling of anticipation. The “Monumental Wall” is made out of board form concrete, as if the Mother Earth lifted these walls right out of ground by the way the concrete shows the earthly layers from the board form.





FIGURE 113

Now the building is revealed on both sides of the wall, the Interpretative Center on one side and the Outdoor Theatre on the other. There are lots of paths people can meander through and walk underneath the structure, allow guests to explore the area. The entrance is along the concrete wall on the inside where people can check in from there. At the theatre during the day, will be weddings and other events people want to host here.



FIGURE 114
OUTDOOR WEDDING

Looking at the floor plan below, you can see where users enter from the parking lot and dip underneath the structure into the Interpretative Center. From there users check in and look over what activities they can do here, and decide how much they want to pay. On the first floor is the Private Gallery along with a Sweat-lodge. There are two circulation spaces, one on the interior used as a fire escape, for the disabled, or for the people who do not want to use the stairs on the outside. Since this buildings usage will mostly used during the summer, I wanted users to feel the outside presence more with it being nicer during those times of the year.

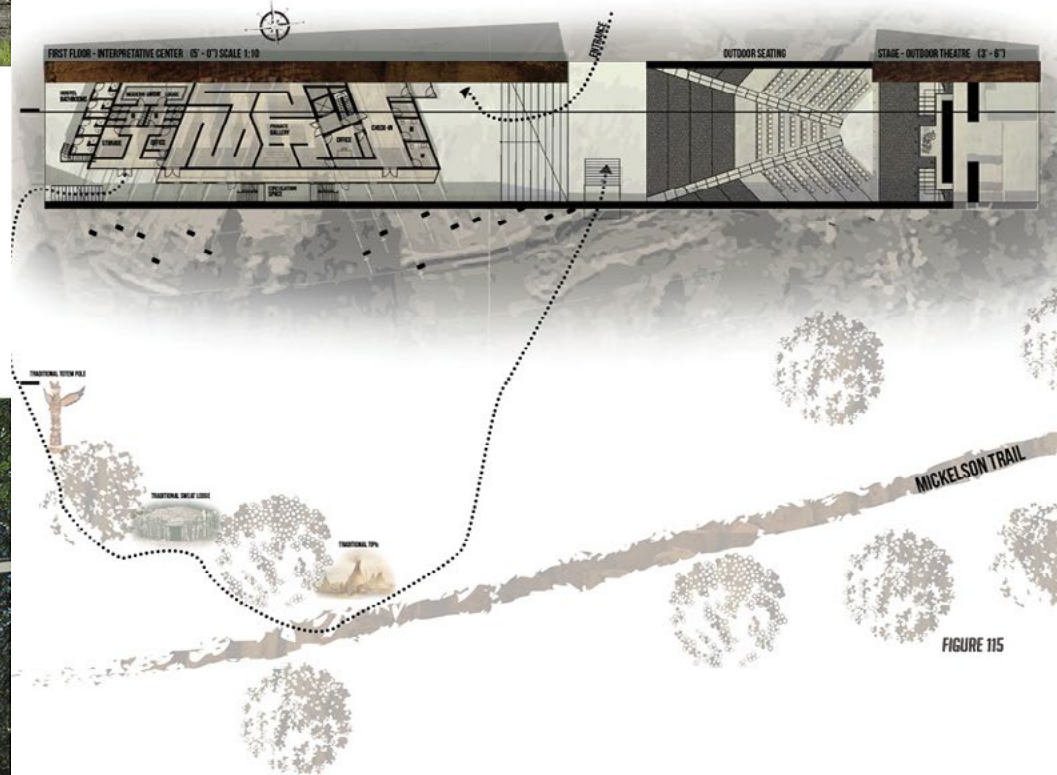


FIGURE 115

Once users leave the Private Gallery or Sweat-Lodge, they can embark on the outdoor trail that overlooks some old traditions of the Native Americans; totem poles, traditional sweat-lodge in the ground, tipis and more. This is a literal way to understand how they used to live, and since this thesis aims to allow users to understand that through the experience of the architecture, it allows all guest to get some meaning out of their visit. Whether it is through the deep historical and cultural connections through the experience of the spaces, or the literal way of viewing their old traditions in this outdoor trail and old artifacts/relics in the gallery.

FIGURE 45



FIGURE 116



FIGURE 117
MODERN SWEAT-LODGE

The image on the left is a view into the private gallery along a narrow hallway against the monumental wall. From this space you see how the floor plates of the building do not meet the concrete wall and there is a thin sheet a glass that actually touches the wall which allows users to experience the monumental size of this wall. You notice that there are only two things that go into the wall, the steel beams and glass capsules.

The monumental wall symbolizing the way the Native Americans understood their sacred land as a monument. Since it was something so special to them they lived the lightness of steps and structures on the land. Which this translation of the way they lived on their land is why the thinnest floor plates and thin structures meet a heavy wall. Old ancient artifacts, ruins, and relics are placed inside the glass capsules, representing the delicacy of Native Americans being placed inside the wall.

The Sweat-Lodge is a contemporary way of understanding the traditional way Native Americans prayed in their sweat lodges. I believe some people of our time are not going to want to go in the traditional sweat lodge and pray to the Gods in the way Native Americans did. This is a way to re-live some of those traditions but in a modern way. Similarly how Brule plays in a contemporary way to reach to the audiences of our time, instead of pipe smoking and beating drums.



Once users exit the Sweat-Lodge or the Private Gallery, they can embark on the outdoor trail or walk into the circulation space which gets them to the next level. Here you see the structure that was once over you in the Private Gallery but now you can experience walking over them like the young adults sitting on them. The stairs are playing off of the light curtain wall next to it so you can see down this whole space as if the stairs are not there.

This circulation space is the exact width of the monumental wall, speaking to the presence of the wall without it being there. Playing off the idea of absence and presence again which is derived from the artefact, and the artefact is derived from the Native American culture.

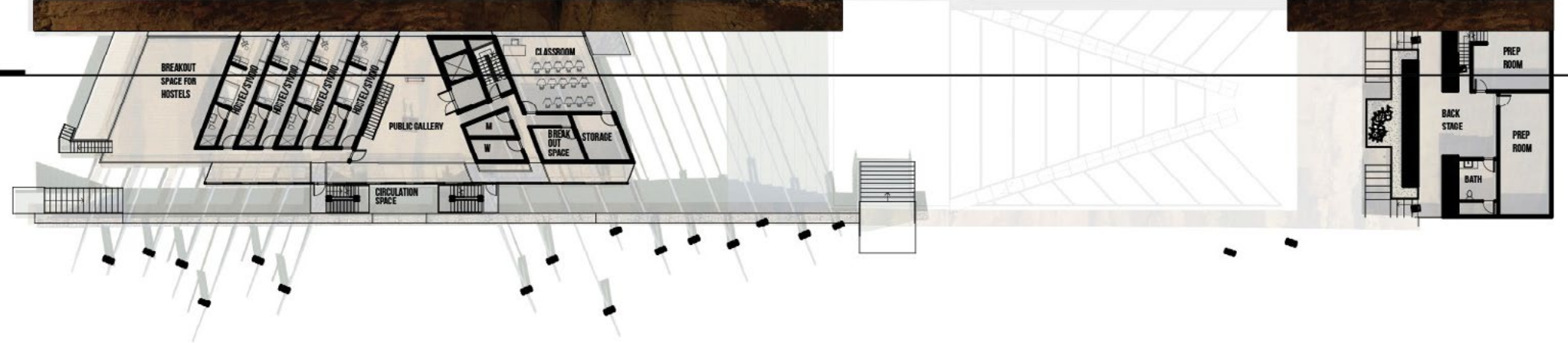
FIGURE 110

CIRCULATION SPACE

FIGURE 119

SECOND FLOOR - INTERPRETATIVE CENTER (15' - 6")

FIRST FLOOR - OUTDOOR THEATRE (9' - 4")



On the second floor in the Interpretative Center, are hostel/studios, a classroom and a public gallery. In the Outdoor Theatre shows the backstage and prep rooms for the band during their performance.



You can see that the stairs in the circulation space appear as if users are floating beyond the curtain wall. In the Public Gallery you see how the steel beams connect delicately into the concrete wall and disappear how into nature, as if the trees are what is holding up the building. These spaces are always calling your views out into nature.

Standing here, you can see this duality of light and heavy, ephemeral and monumental by the way light shines through the lightest curtain wall, juxtaposing the dark and heavy concrete wall on the other side. The spaces up on the second and third floor, whether you are in a classroom or studio space, your views are always drawing you out towards the beauty of what is beyond the curtain wall.

FIGURE 120

STRUCTURAL/HVAC/PLUMBING ANALYSIS

This drawing depicts all the structure and how it meets the concrete wall. The main floor plates never touch the wall, it is the thin glass plate that touches it just like in the Private Gallery. The circulation space sits in the absence of the concrete wall and users can walk on a catwalk system that touches the curtain wall on the inside. All the pipes and ducts run through the floor plates in between the timber joist system.

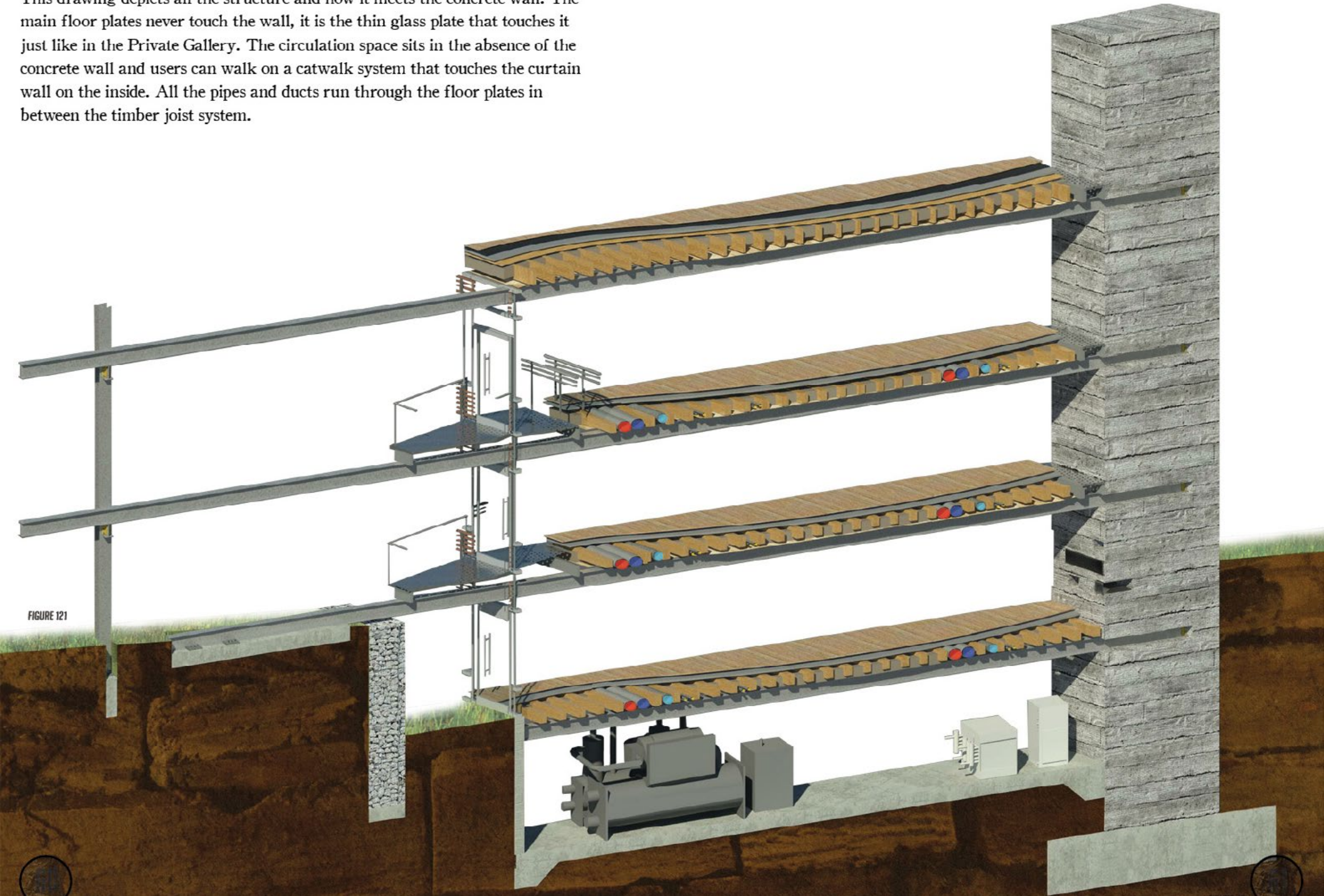


FIGURE 121

FIGURE 45

STEEL BEAN CONNECTIONS

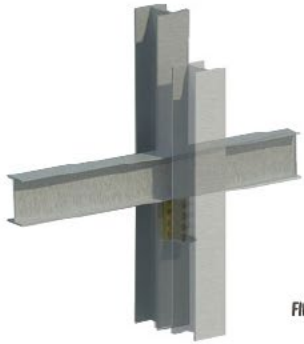


FIGURE 122



FIGURE 123

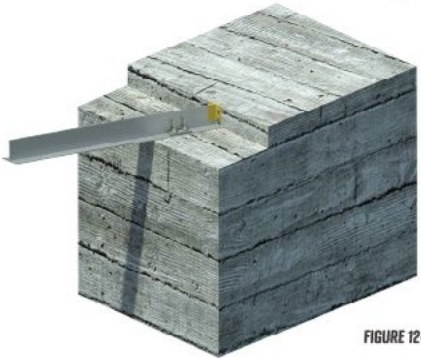


FIGURE 124



FIGURE 125



FIGURE 126

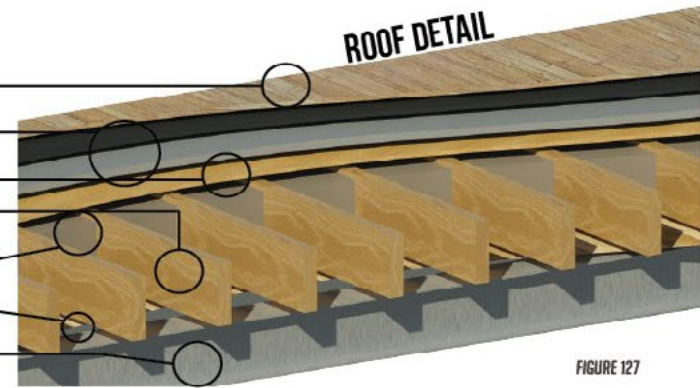


FIGURE 127

- Weathered Floor Boards
- Granule-Surfaced Bitumen Felt X2
- Plywood (Airtight Membrane)
- Timber Joists (12" X 2")
- Blown Insulation
- Finished Plywood
- Steel Beams



FIGURE 128

- Weathered Floor Boards (T&G)
- Impact Sound Insulation
- Timber Joists (6" X 4")
- Blown Insulation
- Finished Plywood
- Steel Beams

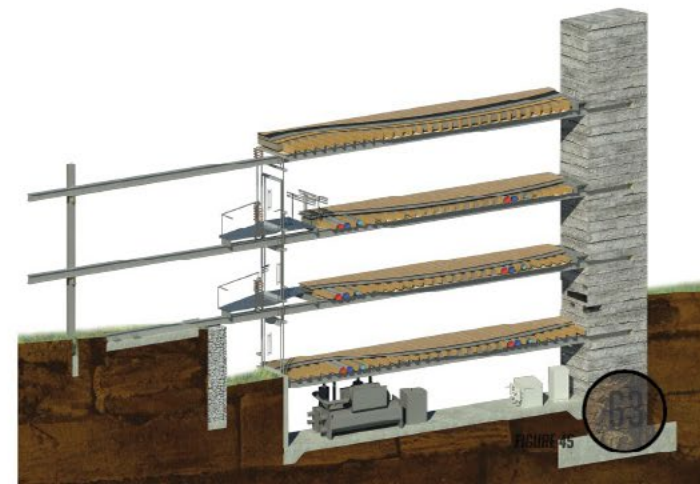


FIGURE 129

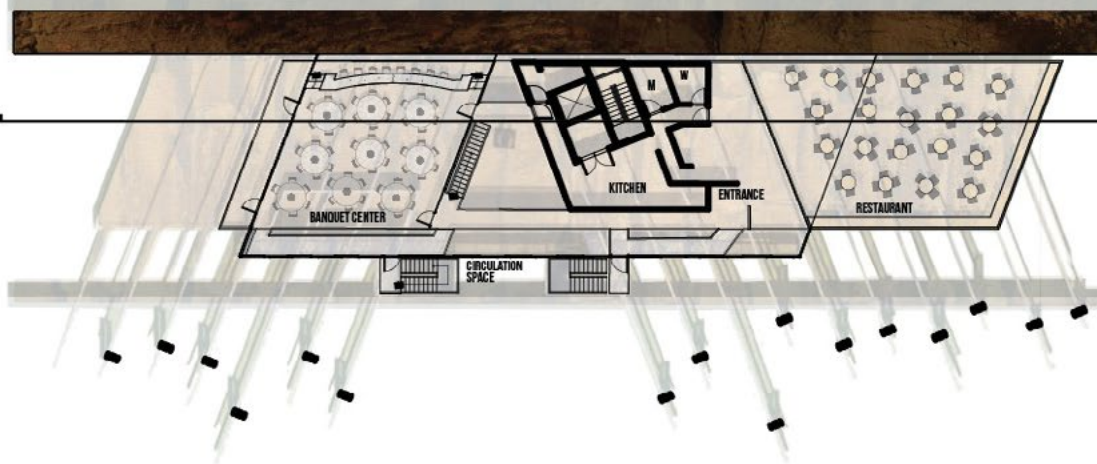


Referring to my research on how the modern world leaves it up to the specialist to figure out how our buildings function, I argue that we need to design our sustainable strategies in a way that users actually understand how they work instead of using highly technological devices. Here as users are walking along the catwalk system, they can move the panels along the curtain wall allowing for day ventilation or night flush cooling. Since you are opening up one panel, it lets a little more light in so when the glass panel slides over in front of one, it becomes more reflective so it makes up for that lost panel.

I make an argument in my research that states users can understand how a building works sustainably by using a trombe wall system works better than PV panels on the roof. The picture depicts the light hitting the trombe wall so users feel the warmth of the wall compared the idea that some solar panel on the roof is gaining energy.

On the third floor is the restaurant space, since it will mainly be used in the summer there is an outdoor part on the west side that overlooks the Outdoor Theatre and there is indoor seating on the east side.

THIRD FLOOR - INTERPRETATIVE CENTER (25' - 6")



Over in the Outdoor Theatre on the upper level is a sound recording space for bands to practice and record their music.

SECOND FLOOR - OUTDOOR THEATRE (17' - 0")



FIGURE 132

FIGURE 133

OUTDOOR RESTAURANT OVERLOOKING THEATRE



FIGURE 45



During the later part of the day, you can watch the sun set off in the west from the indoor part of the restaurant or from the point where you first entered. There you can that the sun bleeds through the whole wall creating an interesting experience for users to discover on their own.



At the Outdoor Theatre during the night time is the Native American performance that showcases their music and dance in a contemporary way that reaches to the audiences of today. Which how I first inspired about this project with the existing theatre on their.

FIGURE 136

NATIVE AMERICAN PERFORMANCE



Looking at the building in section, shows how the basement and first floor are controlled ventilation and the circulation space with the second and third floor are not as controlled because of movable curtain wall system that lets the summer air move freely into those spaces.



SHORT SECTION

FIGURE 137



LONG SECTION

FIGURE 138

FIGURE 45

CONCLUSION FOR DESIGN

FIGURE 139



On the outdoor trail, on way back facing the building like in the image above, you see the edges of the building pointing towards the mountain peak off in the distance. Giving a nod to Mt. Juktas in Knossos, the Native Americans with their creation myth at a mountain peak in the Black Hills, and how cultures of all times saw mountains as symbolic pieces of land. It is a point in the users experience of the building for them to discover this moment on their own.

My problem statement is how can the experience of architectural space make a deeper cultural and historical connection to the Native Americans in the Black Hills? This thesis design is my best answer to that question.

DESIGN PROCESS

The design process started for me early in the fall semester of 2013 when we were asked to design an artefact that correlated to our main ideas. I was inspired by Zumthor's Field House Chapel where he burnt wood into the concrete so I decided to take a similar idea and make it my own. For these artefacts, even though each piece is different than the next, the process of making them are the same. I bought a lot of fire wood, than I would wrap them up in a circle held together by string. Once it was tight I would wrap the exterior in duck tape. This piece came the mold for the concrete, I would make a batch using sand, Portland Cement and water. Stir it up and pour into the mold. I would wait a day then set about five to eight molds into the fire and let them burn! I had molds ranging from as low as two feet and as high as five feet. I would sit by the fire and wait for the logs to fall off unwillingly, exactly how I talk about it in my creation myth. Once the logs came off I would pull the concrete piece out and set it off to the side to cool off. Sitting next to the fire looking at these pieces as they were burning is exactly when I saw the connection between what was happening here and how similar it was to the story of the Native Americans in the Black Hills. So as I sat next to the fire I took out a notepad and started writing my creation myth and it took off from there.

"A long time ago, several nations of logs were traveling throughout pieces of land looking for necessary resources. They came across an area that had the essentials that had the essentials; cement, sand and water. Through rituals and sacrifices to their divine logs, they were able sustain a new entity called concrete, which was only created because of the collaborative work from the nation of logs that this sacred concrete was made. A new entity came along, their name was fire. The logs were skeptical but they accepted the fires presence. After some time, the fire seeped into the souls of the logs. The logs were weak and ended up falling off unwillingly. Now the logs lie next to their sacred concrete but can never be reattached to it because of the fire."

The story here opens up a space of translation, like Plato's Chora, it allows anyone to take their interpretation on what this means. This creation myth closely relates to that of the Native Americans. "A long time ago, several tribes of Native Americans were traveling throughout pieces of land looking for necessary resources. They came across an area that had the essentials; mountains, lakes and buffalo. Through rituals and sacrifices to their Gods, they were able to sustain a new land called HeSapa (Black Hills), which was only created because of the collaborative work of the Native Americans that this sacred land was theirs. A new group of people came along; they were called the Euro-Americans. The Natives were skeptical but they accepted the white people's presence. After some time, the white people had seeped into the sacred land through means of war. The Natives were weak in numbers and ended up losing their land unwillingly. Now the Native Americans live next to their sacred land but can never re-live their old traditions because of the Euro-Americans." My artefact tells the story of the Native Americans in a poetic way that allows the users to make that deeper meaning through their interpretation. So I ask myself how can I translate the experience of my artefact into the experience of my artefact?

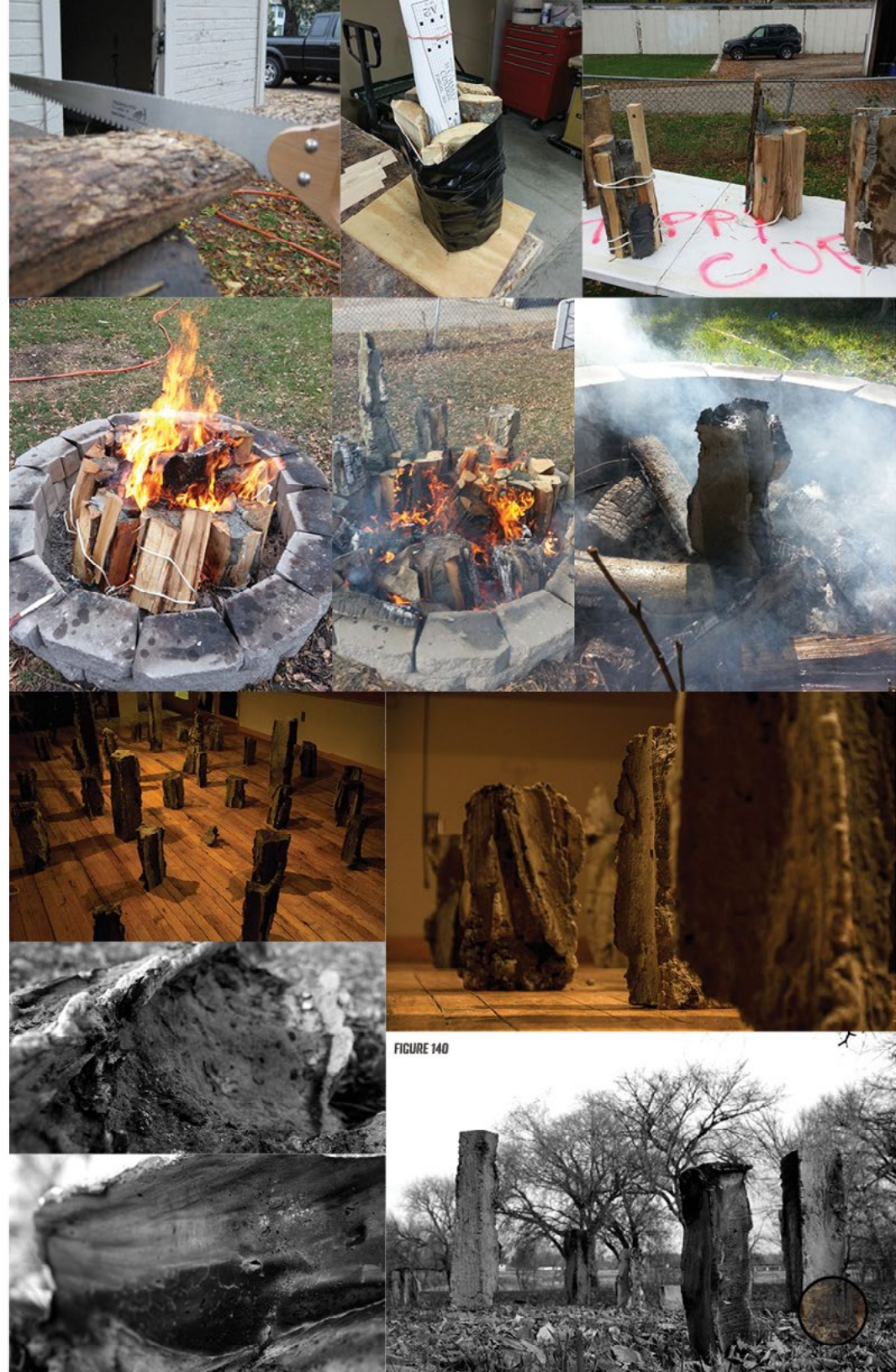
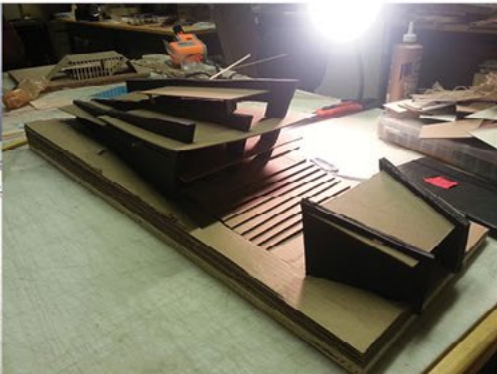


FIGURE 140

In the beginning I had an idea of how my architecture wanted to mimic the things from nature but then I was called to do the opposite. Design my architecture in a way that is simple juxtaposing to the beauty of nature. Early on in my process I thought about keeping the original theatre there and building around it. I discovered that by having these two typologies I must build them in a way where they speak to each other. From the artefact, I talk about this duality between monumental and ephemeral, basically the idea of juxtaposing light against the heavy. Through collaborative discussion with my colleagues and I about my design I came up with having some huge wall with the thinnest floor plates running through it. That idea is being expressed in this process model but it was far too complex and I need to make it more simple.

FIGURE 141



I came off a idea that sparked interest in my colleagues and myself so I ran with it a little more. This time having only one heavy wall instead of three. There is a second heavy wall but the foam-core represented concrete in a way that would be like a ruin by the way it is shaped. The walls themselves would be an interesting piece to walk around as they become an art piece with their artwork embedded in it. I thought of using steel columns to keep the floor plates from falling down. In this model I illustrate I did not want anything going into the concrete wall where before the floor plates and windows were slicing through it. The reason I strayed away from this idea was because that ruin like wall would be man-made, getting away from the idea of a real ruin where nature tries to claim back their materials rather than man did with the Roman Colosseum. I did not have any meaning for the steel columns so I scratched some of the ideas in this one but kept the core ideas.

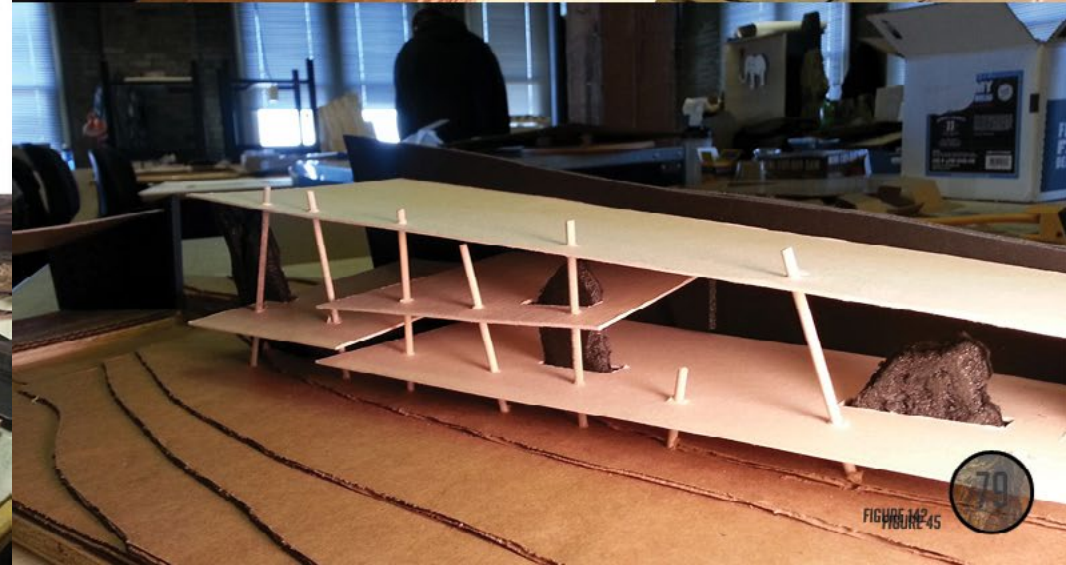
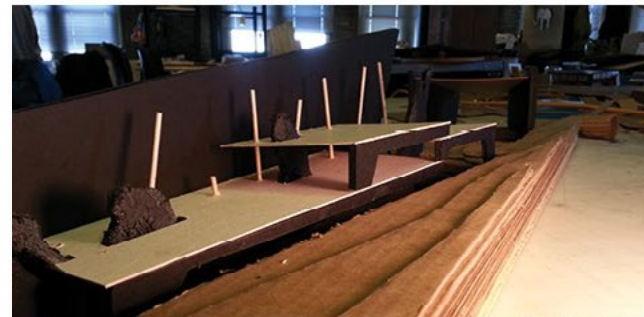


FIGURE 142

This is where my design started to hit home for me. In the end its not what I wanted it to be, its what the architecture wanted it to be which is derived from the artefact which was inspired by so many things in my research. I decided on making an eight foot thick concrete wall with three floor plates coming out from it. There is a steel bracket that would have been connected to the wall that these steel beams are hanging on, so nothing goes into the wall and the steel beams are disappearing out into nature like my final design. For the wall, I had come up with several ideas on how to represent it, what goes inside of it, is it rectilinear or angles. I strayed away from the rectilinear approach because it was getting too simple for me, it did not frame the mountains the best nor did help the buildings speak to each other more. With the lean of the walls looking like they are falling towards each other speaks to the harmonious design I wanted the two buildings to speak of, which allows it to frame the mountain peak more.

FIGURE 143

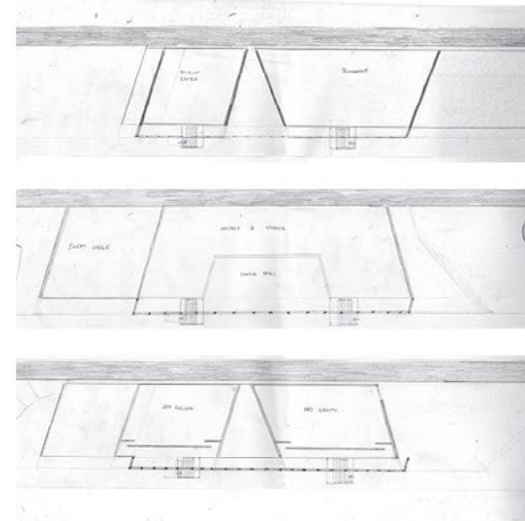
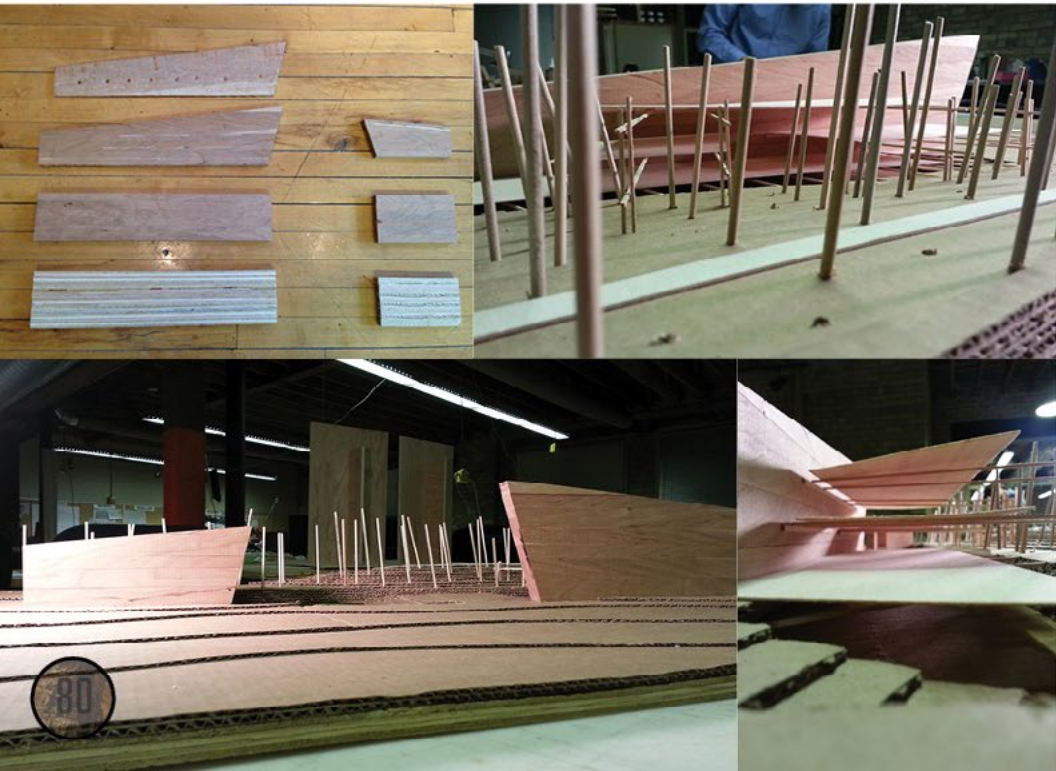


FIGURE 144

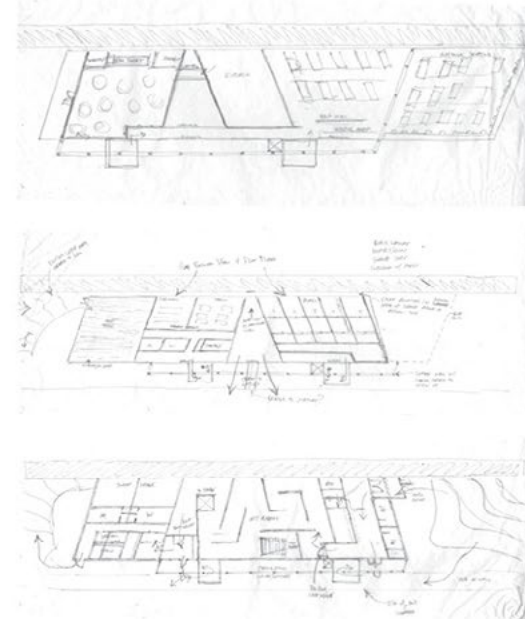


FIGURE 145

I thought about having the steel beams go into the wall where the concrete had a huge hole, punctured five feet in so you can get lightness of the steel beam sitting in a wide concrete hole. That idea was not hitting home to me, later on you see I have this simple cut that runs in a linear fashion through the wall which spoke more meaning and purpose in the final design. For representation of the wall, you see I messed around with slits of cherry wood glued together, and different pieces of particle board, chip board, and the layering effect of plywood. In the end I thought the layers you get out of plywood was what it wanted to be. I started my design with model making, once I got to a point that I liked I switch to hand drawing on how the spaces would be. I knew the program well so it was a matter of getting the spaces to work efficiently and poetically. I knew I wanted a point in the building where the walls and beams draws your eyes out into nature, which you see with the upside V in the floor plans so my walls and beams play off that angle approach in the rest of the design.

I knew the circulation space was going to be a huge part of the design so I started detailing out how those stairs would read in my design so that people seem to be floating out against the curtain wall. At first the stairs were completing outside, then I thought they could be on the outside and inside, but that became too complex so I decided to leave it outside since its building usage will mostly be in the summer.

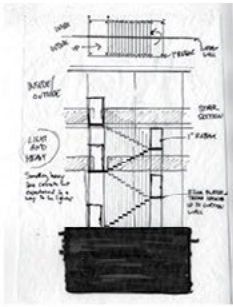
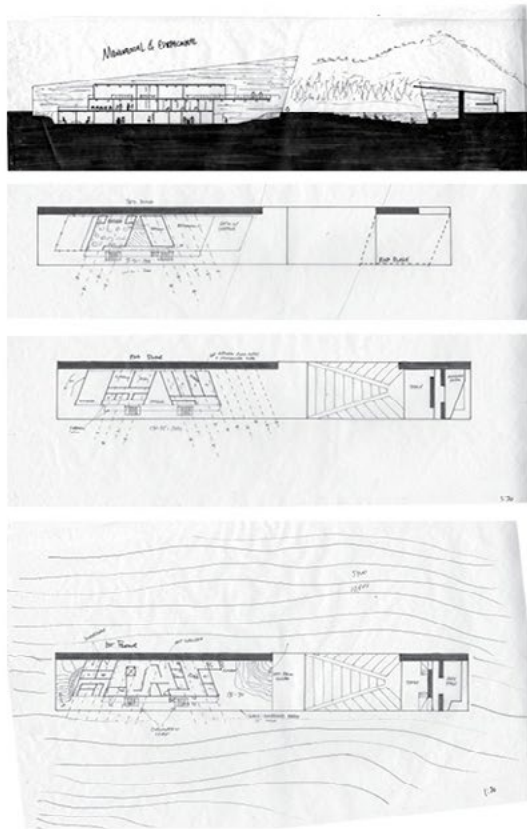


FIGURE 147

FIGURE 146



At first I was only working in floor plans, then I discovered the power of working in section and how that speaks to the poetics of my building. In the section on the bottom you see the nature of what's surrounding it, making my building feel ever so light in this sacred land. The floor plates read like the lightest floors up next to the huge concrete wall. I knew these two sections were going to be on my final boards. Here in the floor plans I am still exploring the relationships of the spaces.

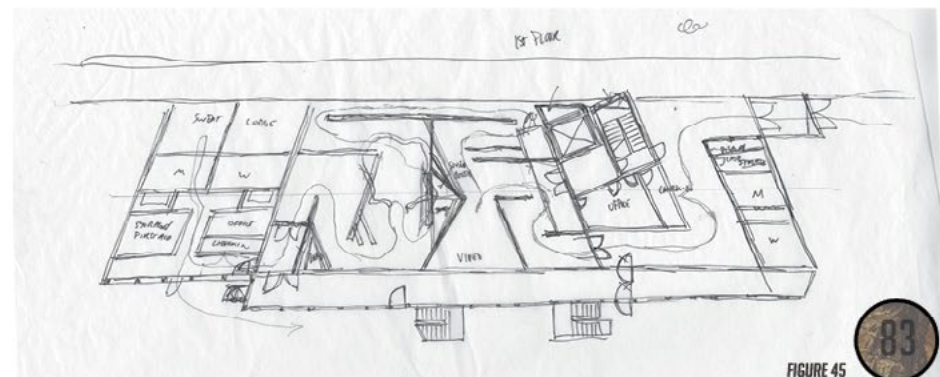
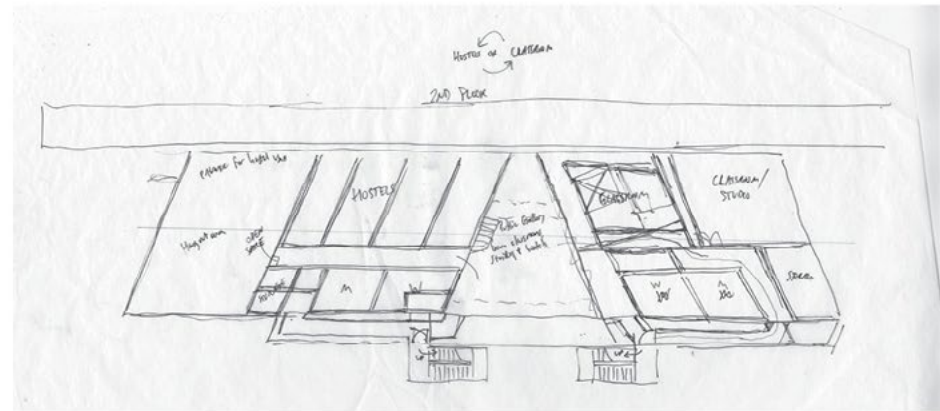
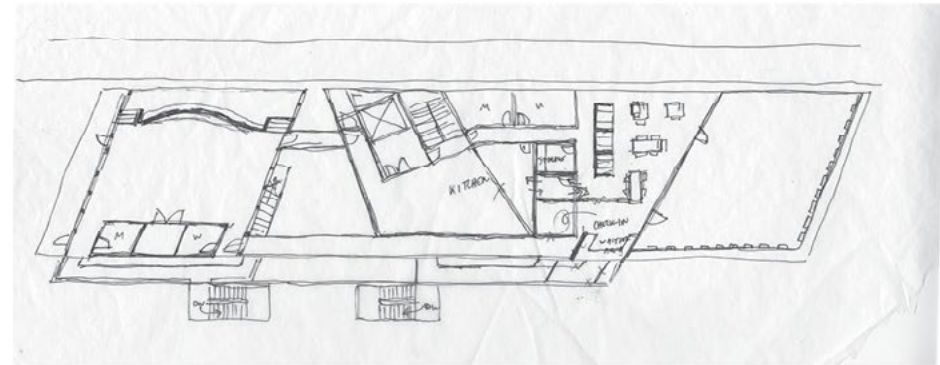
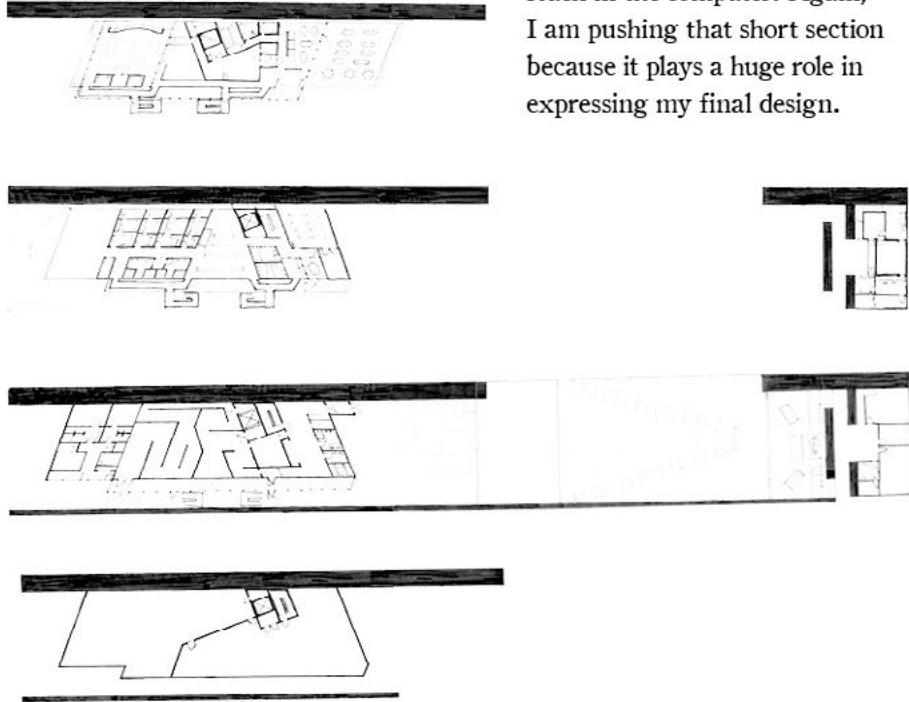


FIGURE 45



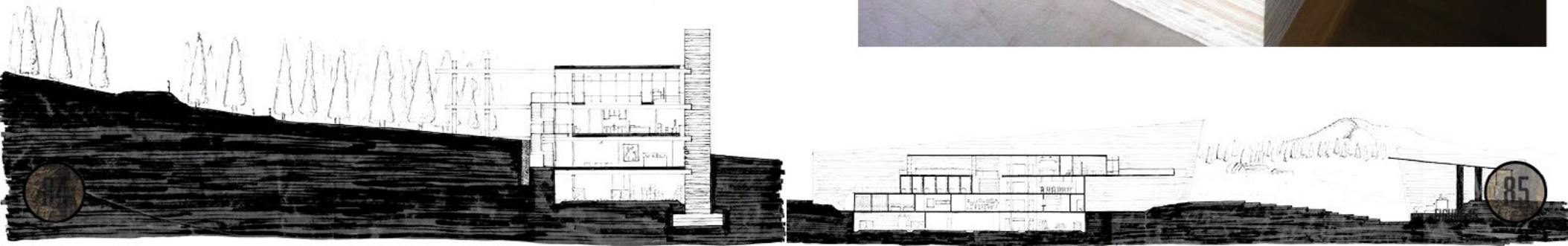
This are the last floor plans before I started to plug things into the computer. I had so much fun drawing and designing by my hand and making models then you start to lose that creative quality when you get stuck in the computer. Again, I am pushing that short section because it plays a huge role in expressing my final design.

FIGURE 148



Before I went to Barcelona for spring break I quickly made this site model that I knew was going to be in my final presentation. Here I made the final wall for my design with the layering effect of plywood. I took pieces from old models and put it into this design for now.

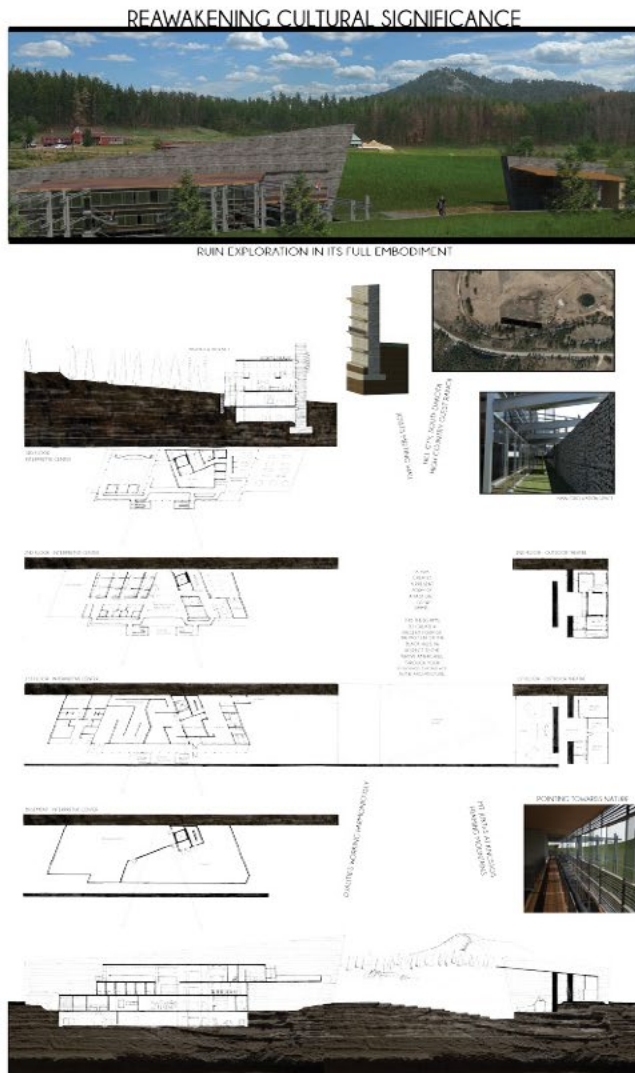
FIGURE 149



DESIGN PROCESS WITH BOARDS

This is where a huge transition took place, going to hand drawings and model making to the computer and making final boards. This is my rendition of how I wanted my boards to be. I took all my hand drawings and placed them on the board so that it would read directly with the model underneath it, same scale and same orientation. I knew I wanted the money shot to be of the view where the walls frame the mountain peak off in the distance. Still a lot of work left to be done.

FIGURE 150



My boards took a weird turn here where I got away from the natural look of the floor plans and the earthy colors in the boards and I thought red was a good color because it can be seen as the color of culture. The short section lost its quality of light and heavy, the money shot switched to the approach, and mickelson trail became the eye grabber. Through these trials and errors allowed me to transcend my boards into what they wanted to be. The floor plans were too small and could not understand the spaces as well. Graphically it looks appealing but it did not speak to my design the way I wanted it to.

FIGURE 151

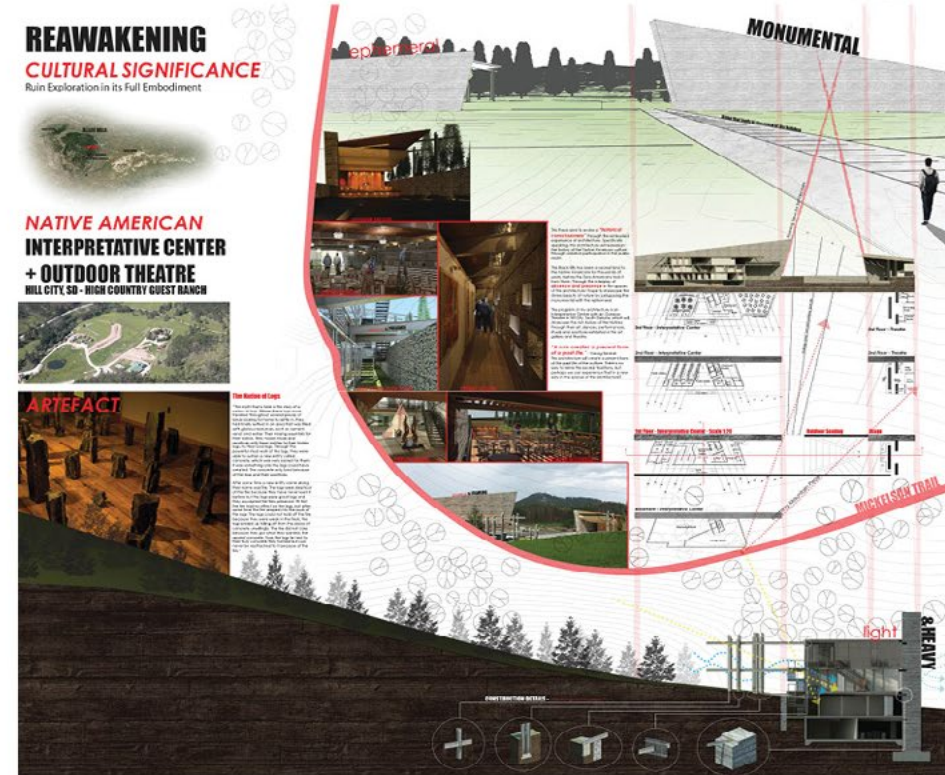
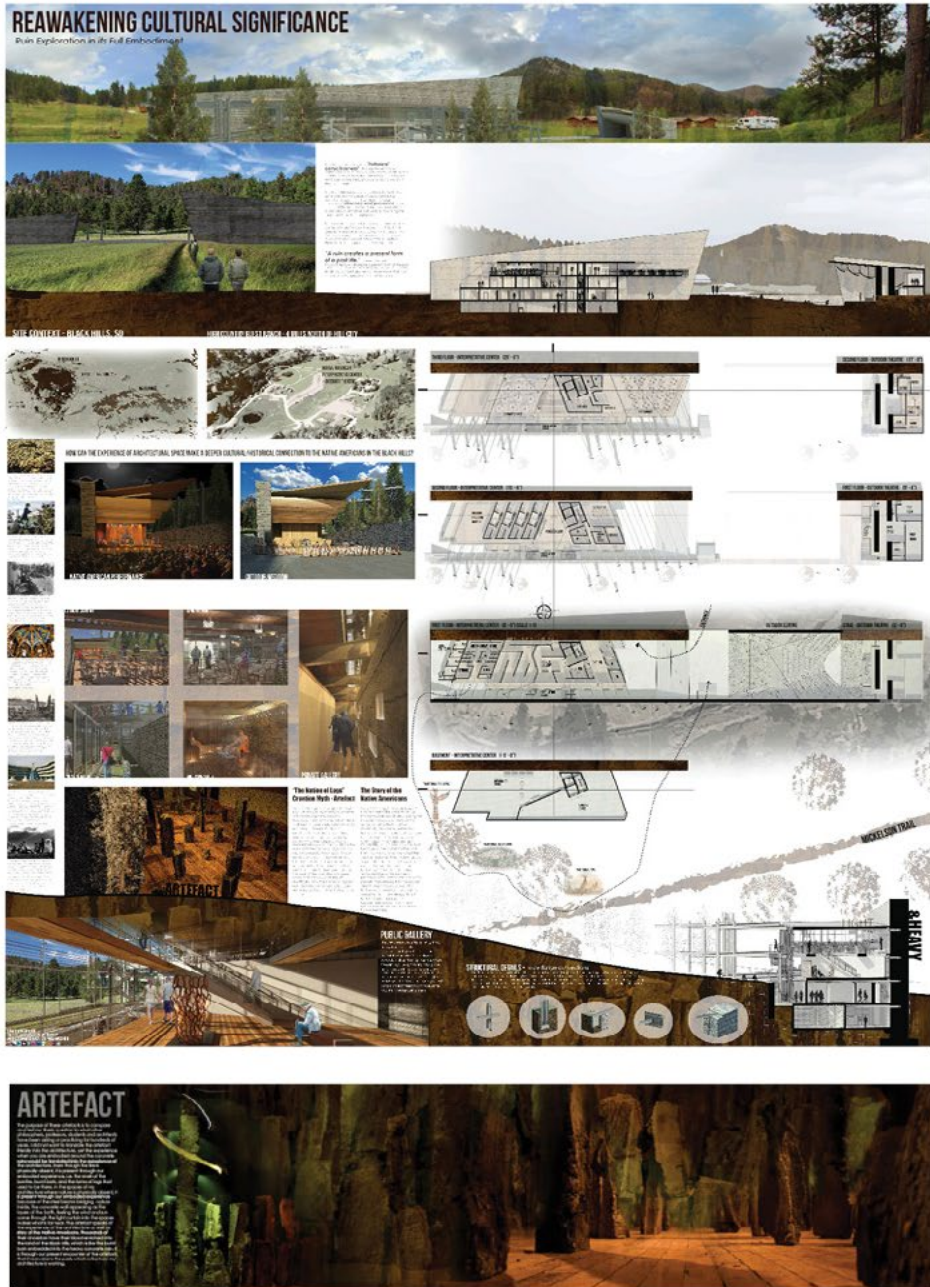


FIGURE 45

FIGURE 152



I blew up the floor plans so that you could see them easier and I rendered them in a way that speaks to the hand quality drawings I did and speaks to the computer as well. I rendered the building in revit, in each of the floor plans from a top view and rendered the sections as well. Giving shadow and depth to the plans, but leaving them transparent enough so you can see the layering affect of my artefact in there as well. The concrete wall is actually a picture of my artefact as well, so I get away from the red and move towards these earthy colors and the colors of my artefact which spoke more poetically about my design. I gave the money shot back to the view of framing the mountains which shows all of the landscape around it.

Your eyes move from the bottom and hit that gap between the two walls while panning upwards to the rendering of the mountain framing, leaving a sense of framework in the boards that spoke to my design as well. I placed all my research along the left side allowing people to see the depth of my research into this project and how it directly relates to all of my design. For the theatre I show what it would be like at day and night, as there are two different functions going on at different times of the day. I gave room for the public gallery rendering in the bottom left because that image spoke the most of how light came into the space, while experiencing the lightness of the curtain wall and the heaviness of the concrete wall at the same time.

I wanted to make it apparent the importance of my artefact as well, so I included its own banner at the bottom which explains how influential it was in my design process. I made a collage of several images showing the beauty and poetics of the artefact. This would be placed underneath the model where the boards would be hung up.

REAWAKENING CULTURAL SIGNIFICANCE



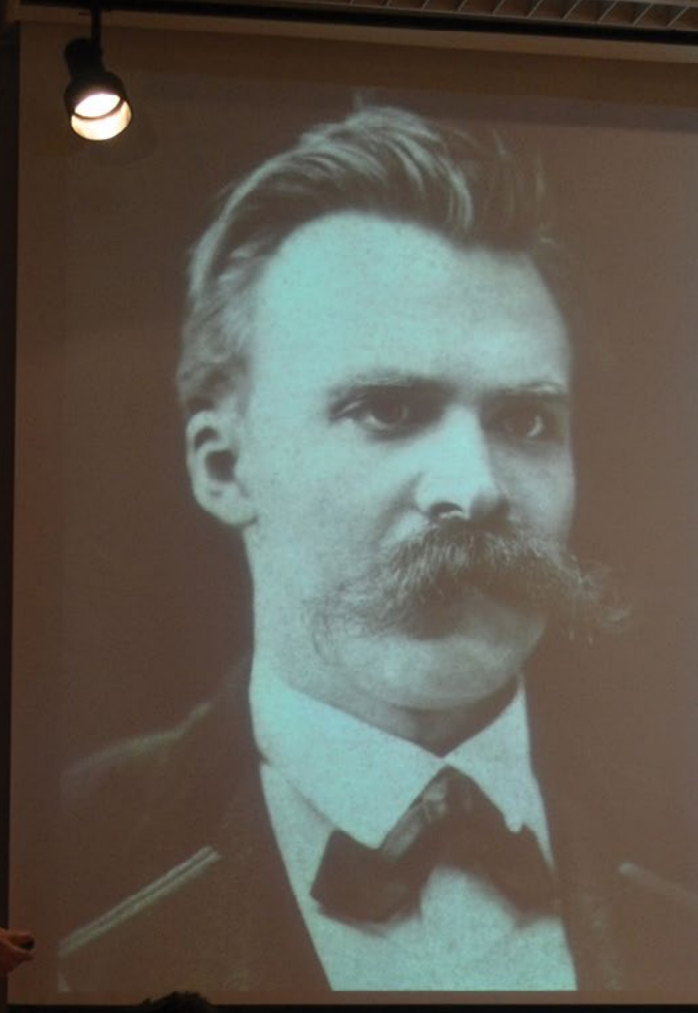
FIGURE 153

I did not want to hang up my boards like the typical way of using the straps so I incorporated my artefact into holding it up. I used a three foot concrete piece and drilled two holes into it, one at the top and one at the bottom. Using a threaded rod which connected to a 2X4 which spanned to the top of my boards. From their the boards could attached to those 2X4s and be removed easily. I set up a monitor next to the model which showed more images of the artefact in a cool sideshow, then using the bottom banner and my artefacts I covered up the spaces around the monitor and model. I put a nice gel stain on the concrete wall to read like a dark concrete wall, but leaving the site model unfinished and unstained looked great contrasting the model.



FIGURE 154

FIGURE 45



FRIEDRICH NIETZSCHE

German philosopher, cultural critic, poet and composer.

He wrote several critical texts on religion, morality, contemporary culture, philosophy and science, displaying a fondness for the importance of history.

"HISTORY IS THERE FOR KNOWLEDGE, AND WE NEED IT FOR ACTION."

REAWAKENING CULTURAL SIGNIFICANCE



The board features a collage of images including landscape photos, architectural floor plans, and interior design renderings. Text on the board includes "REAWAKENING CULTURAL SIGNIFICANCE" at the top, and smaller text blocks such as "THE HISTORY OF THE BUILDING" and "THE HISTORY OF THE INTERIOR".

FIGURE 155



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Perez-Gomez, A. (1987). *Journal of architectural education (1984-), architecture as embodied knowledge*. (40 ed., Vol. 2, pp. 57-58). Washington, D.C.: Association of Collegiate Schools of Architecture, Inc.

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Simmel, G., & Wolff, K. H. (1959). *Georg simmel, 1858- 1918: a collection of essays, with translations and a bibliography*. Columbus, Ohio: Ohio State University Press.





FIGURE 157

DAVID MAJCHRZAK



FIGURE 158

(605) 517-9456
 david.majchrzak@hotmail.com
 From Lakeville, MN

*"One does not simply leave NDSU,
 without a renown knowledge and understanding for the
 impact that architecture has on this world."*