



THE MYTH OF SUSTAINABLE CULTURE

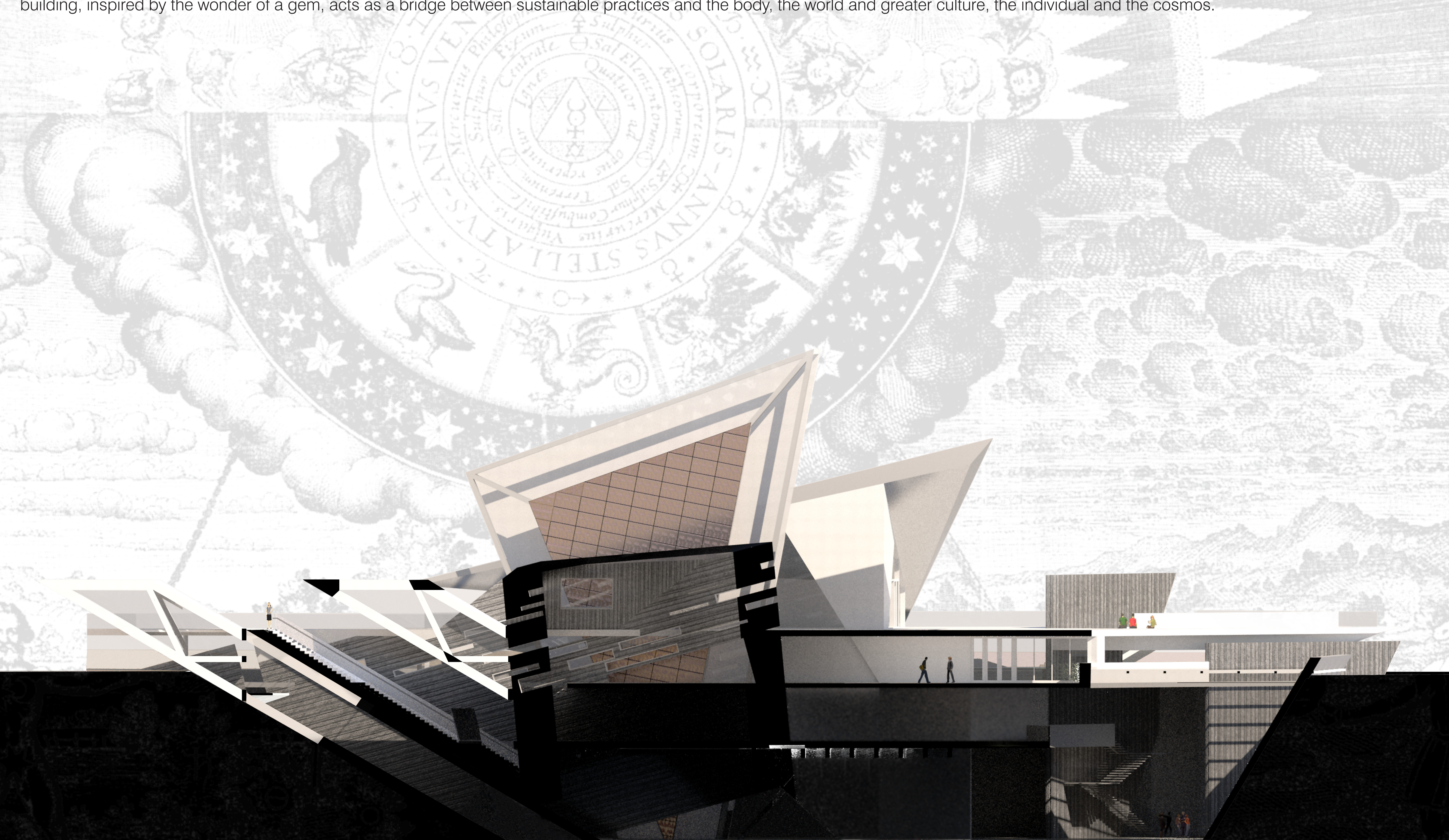
THE NATIONAL MUSEUM OF RARE GEMS, METALS & MINERALS
GEORGETOWN, CO

Similar to the alchemical origins of sustainability, the spatial experience of the museum grounds one's body between the material layers of the earth and the ethereal immaterial of the cosmos above.

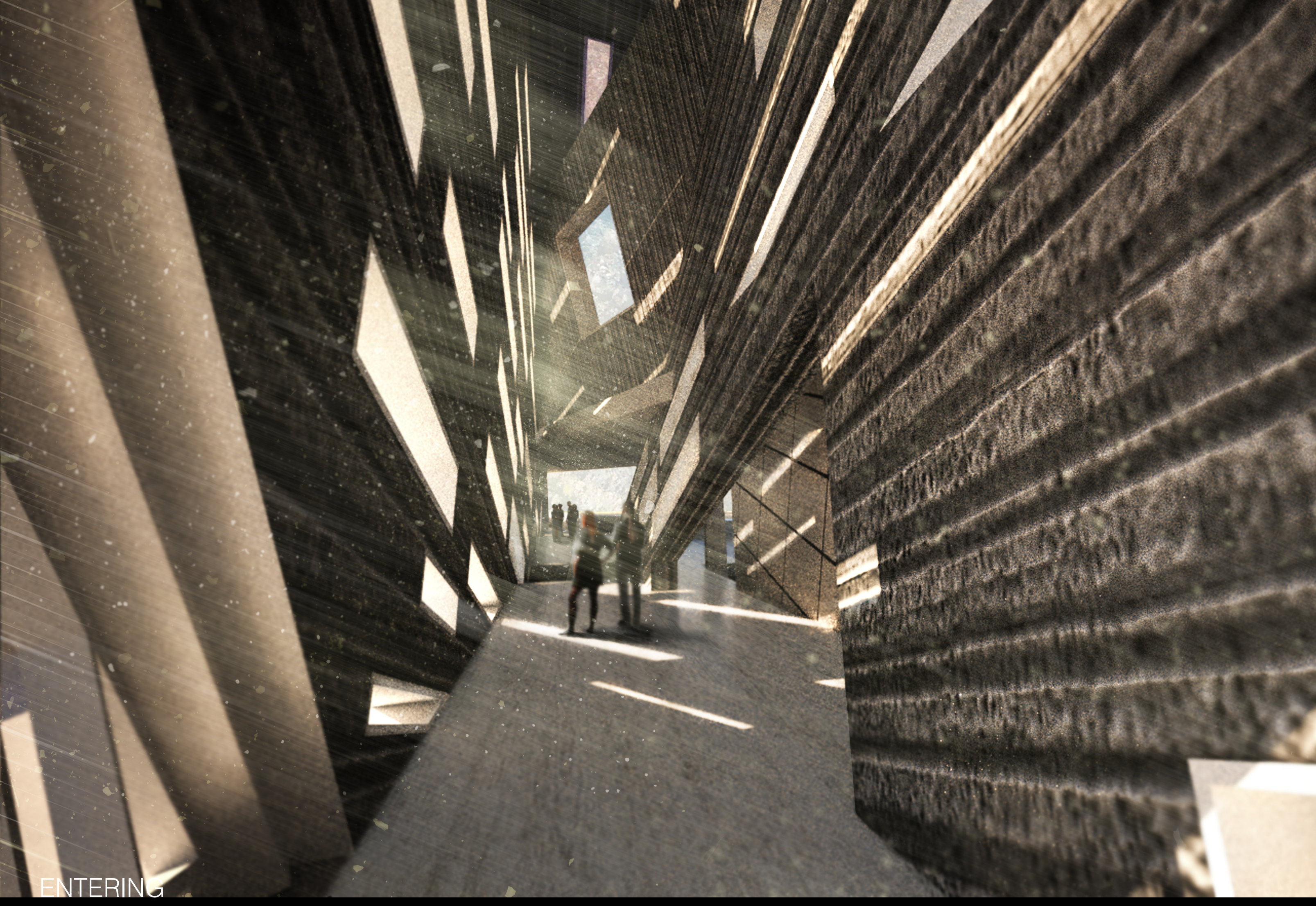
For eighty years Georgetown, Colorado was a destination for the silver seekers of the Pike's Peak Gold Rush which commenced in 1858. The city then was a much different place than the laid back natural paradise that it is seen as today. In those days people of all different temperaments, talents, and convictions were drawn to the place by their similar obsession with gold, silver, and other fortunes. For eighty years the people of the city saw the earth as a bridge to their own fortune. For eighty years the dwellers unanimously concluded that the earth should be seen as nothing but standing reserve. On the eightieth year after the town's inception it was instantaneously dissipated in the same fashion of its creation due to the lack of thought and precedent leading to its undoing, and due to the ironically illustrious greed of its founding.

As Hans-Georg Gadamer explains, because modern society is so focused on specialization, medicine and health have become disjointed from common knowledge. Similarly, sustainability is often unrealizable to the users of a building through their experience. This is due to the specialized application of sustainable technology in the form of complex systems. Such issues are important because architecture has always been meaningfully perceived through the lived experience of the body. In fact, looking to history, one will find that the root of "sustain" is *Sustinere* – To Hold. Is it possible to examine sustainability as both an experiential phenomena and a specialist's application of technology to a building?

Martin Heidegger defined unity in dwelling as a space within the "fourfold" (Earth, Sky, Mortals, Divinities), as well as a means of living sustainably. Rooting from alchemical origins, the idea presents lived experience as a unified system by poetically linking the body to the firm chain of sustainable existence. Similarly, the architecture of The National Museum of Rare Gems, Metals & Minerals is a bridge between the body and the fourfold - revealing and framing each moment as an interpretive presentation of sustainability rather than seeing it as an applied formulaic system alone. The building, inspired by the wonder of a gem, acts as a bridge between sustainable practices and the body, the world and greater culture, the individual and the cosmos.



A shattered telescope, the building frames views out, into, and through. Each experiential lens presents sustainable discourse as a means of revealing one's place grounded between the material layering of the earth, and the ethereal immaterial of the cosmos.



ENTERING

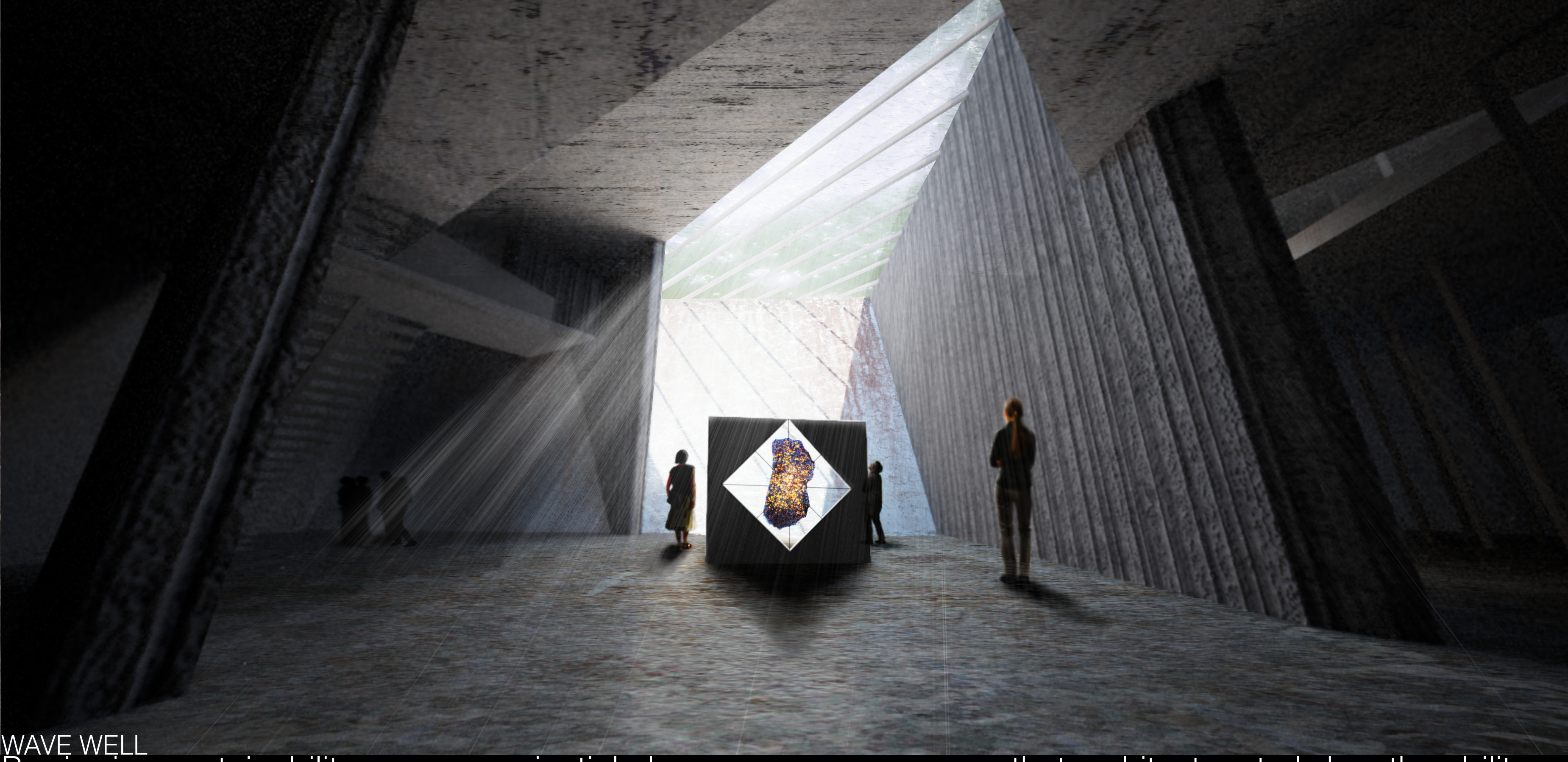


LAKE LENS

An alchemical machine, the museum frames particular aspects of the site to both align and inspire the otherwise disoriented wanderer's relation to their place in the world (Heidegger's fourfold) and to sustainable discourse. Each lens overlooking the site frames the lake, the towering mountain range surrounding, the layers of the earth, the immaterial of light, and the infinite sky above. The frames combined form the buildings sustainable system taking advantage of solar gain, natural lighting, geothermal energy, aquatic thermal mass, and natural convection due to the stack effect within the thermal chimney.

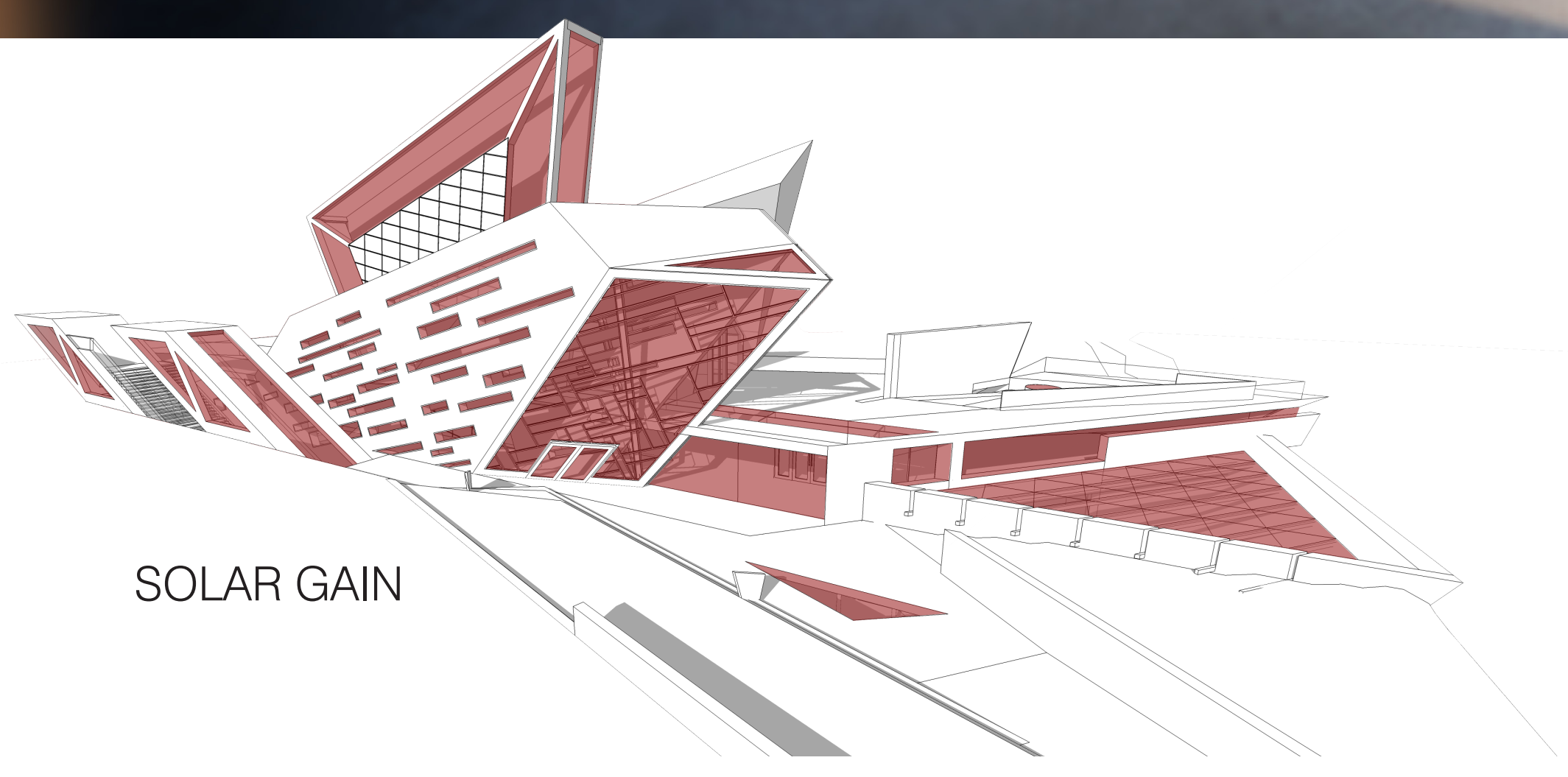


LIGHT FRAME

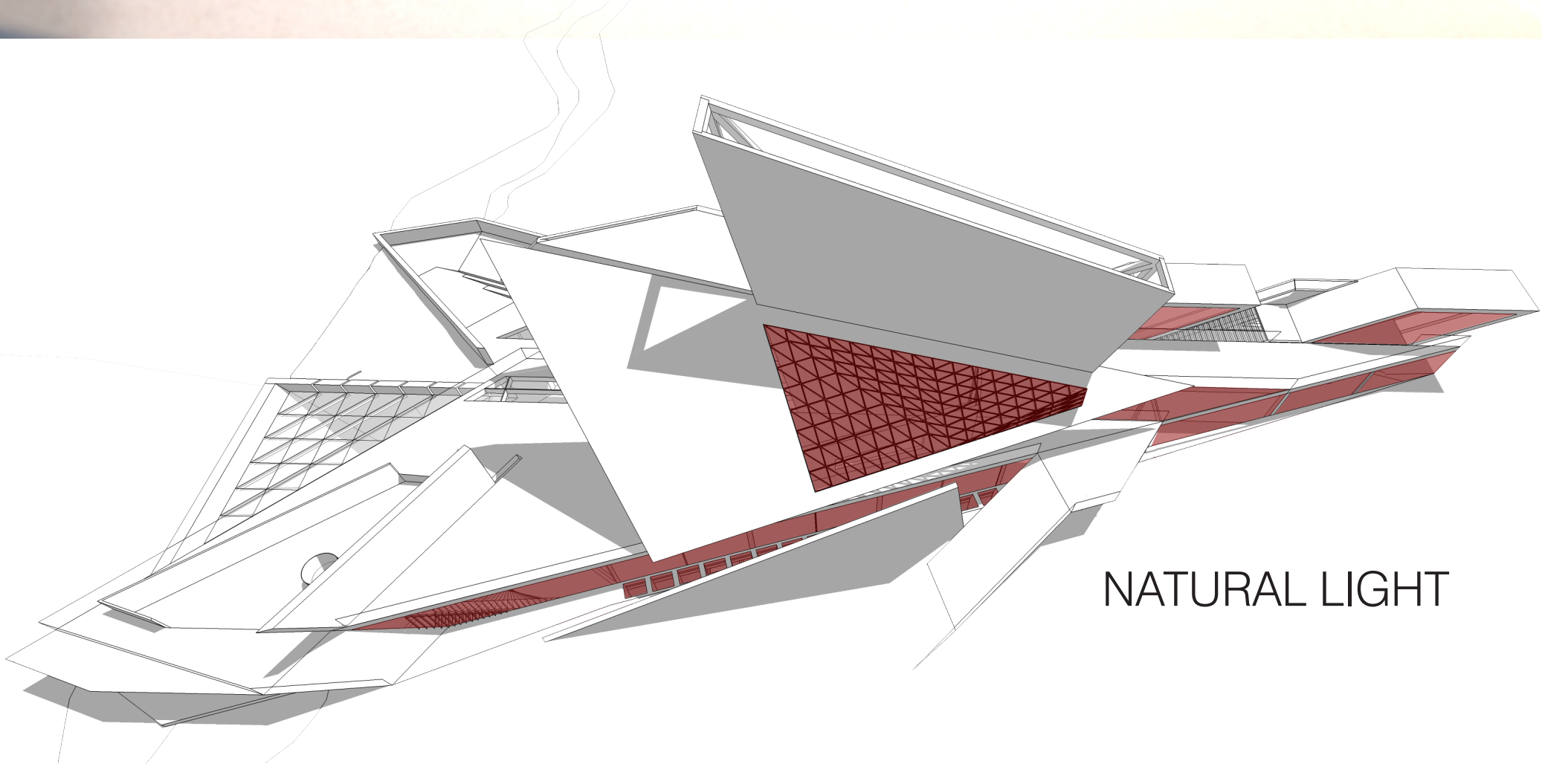


WAVE WELL

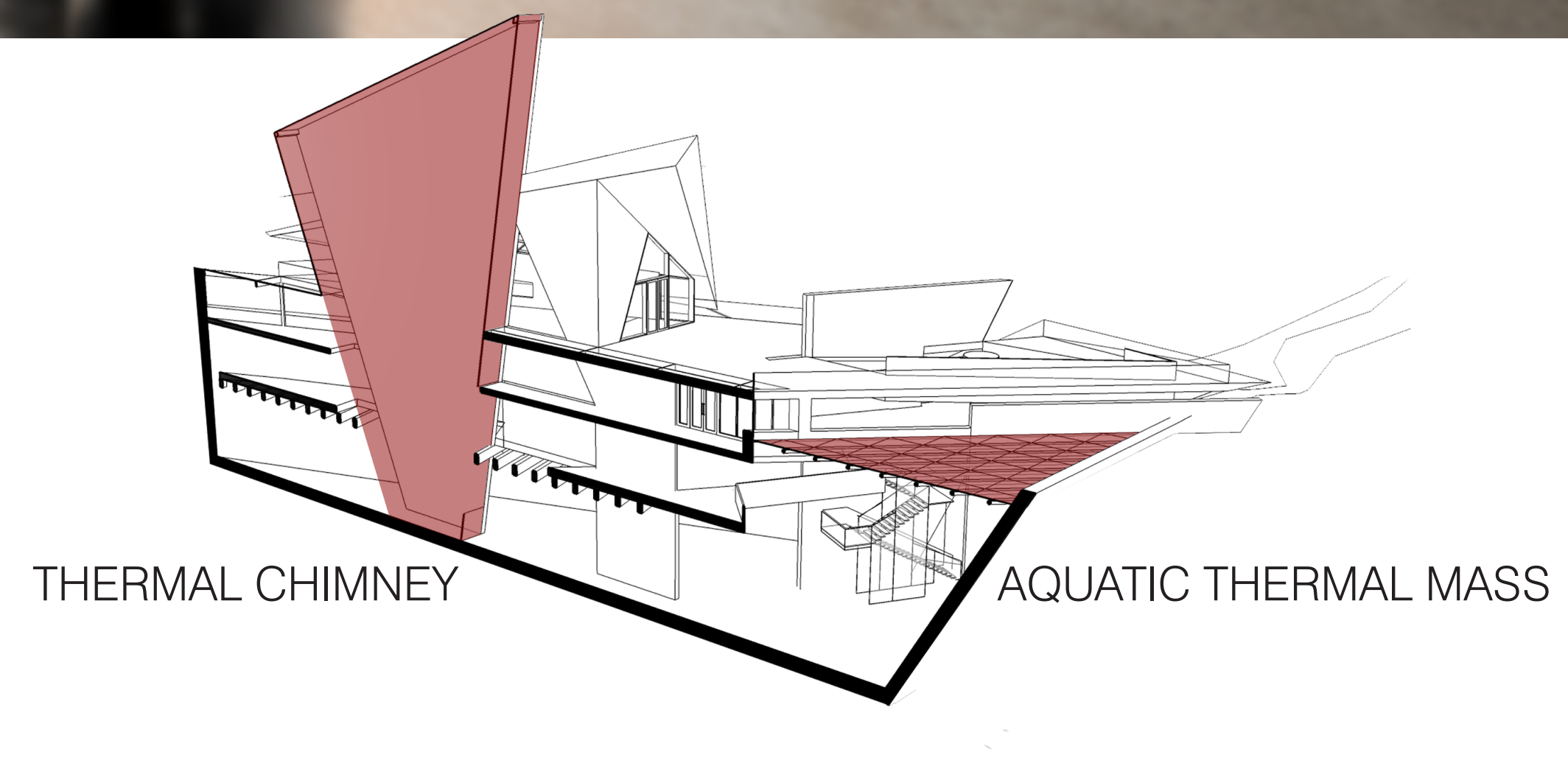
By viewing sustainability as an experiential phenomena, one can see that architecture truly has the ability to inspire people to further realize their effect on their environment. Architecture guides experience, and only when experience is integrated into the practical consciousness of acting human beings can we ever hope to gain true knowledge.



SOLAR GAIN



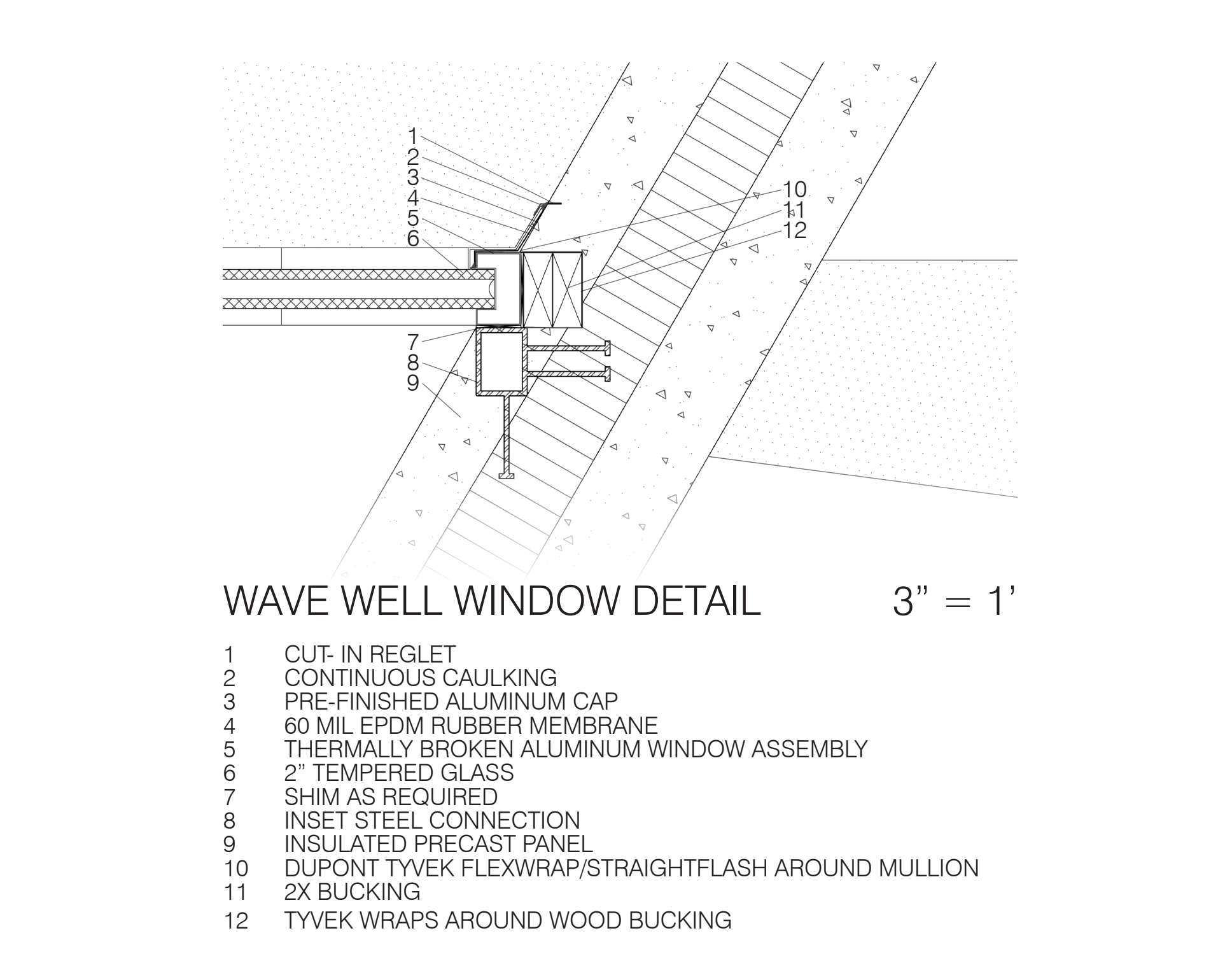
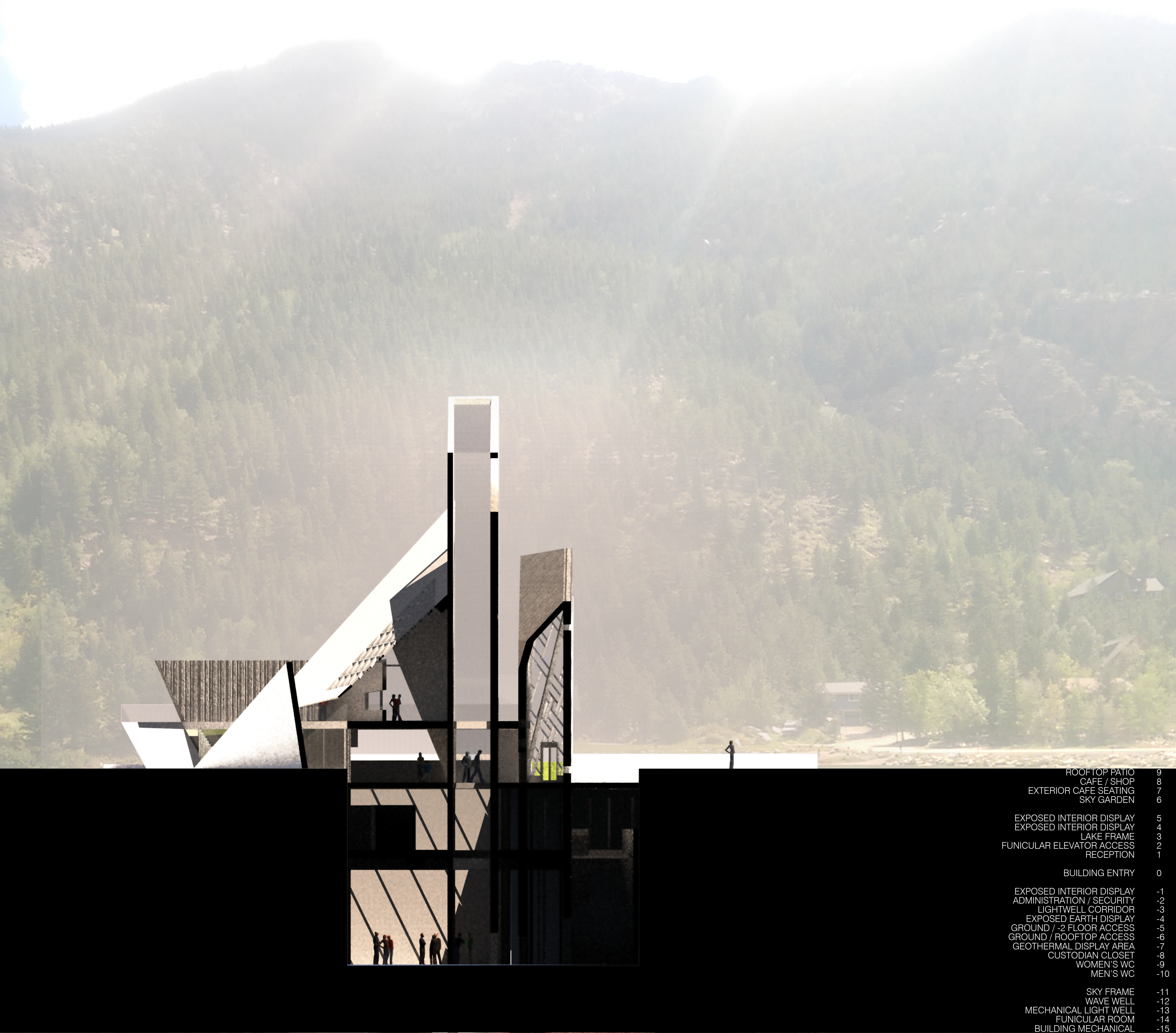
NATURAL LIGHT



THERMAL CHIMNEY

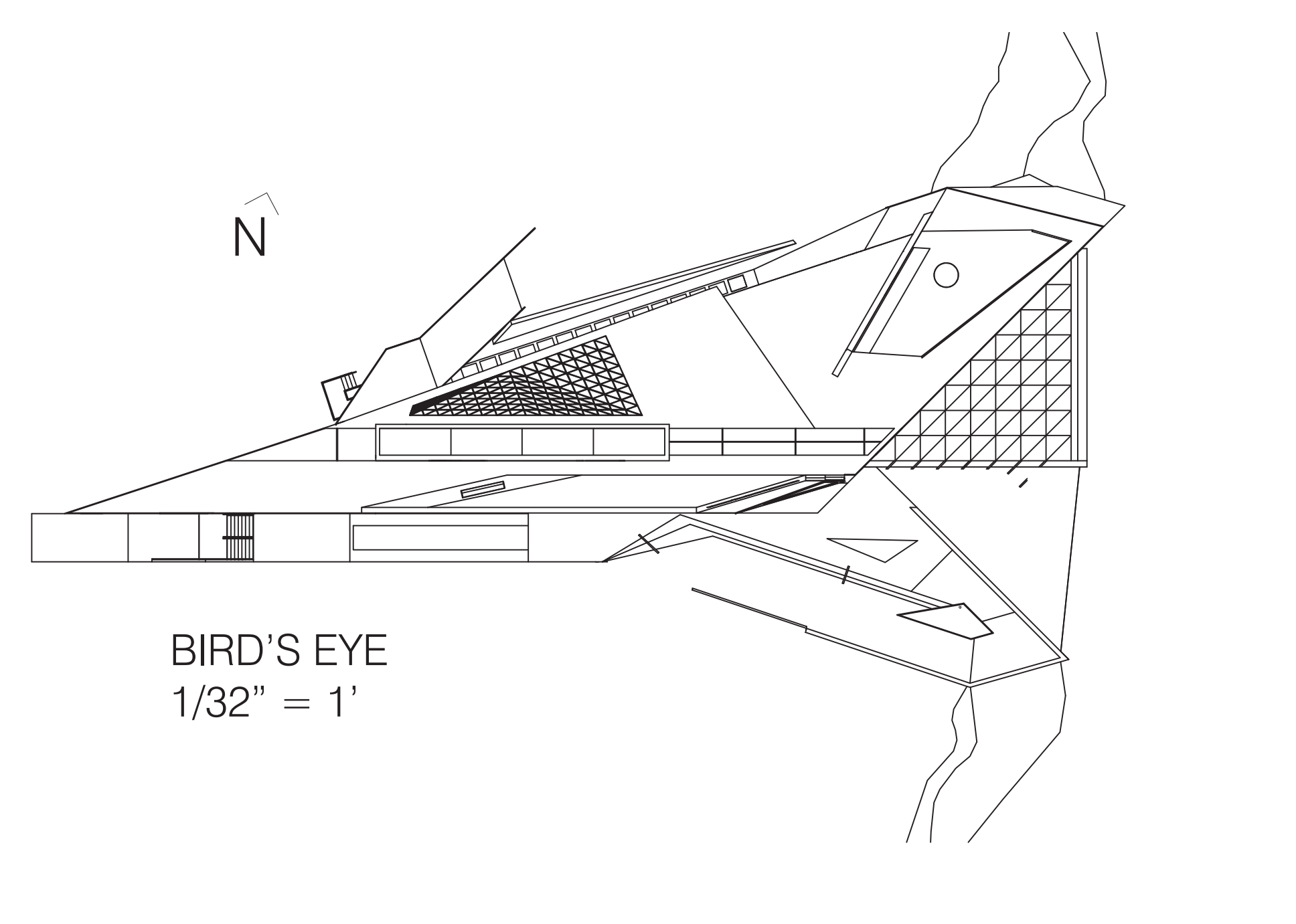
AQUATIC THERMAL MASS

"Mortals dwell in that they save the earth - taking the word in the old sense still known to Lessing. Saving does not only snatch something from danger. To save really means to set something free from its own presencing. To save the earth is more than to exploit it or even wear it out. Saving the earth does not master the earth and does not subjugate it, which is merely one step from spoliation."
 -Martin Heidegger

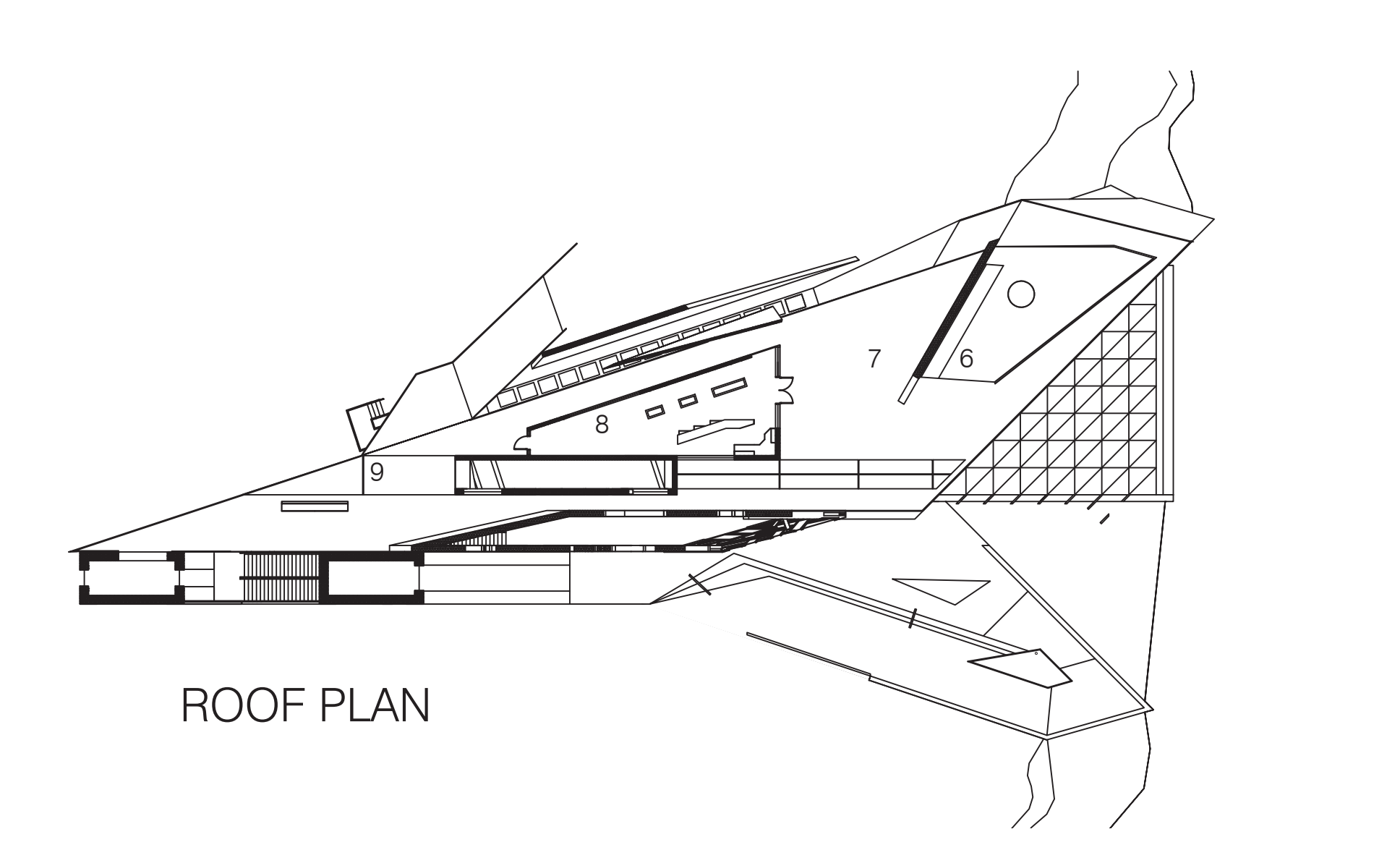


WAVE WELL WINDOW DETAIL 3" = 1'

- 1 CUT-IN REGLET
- 2 CONTINUOUS CAULKING
- 3 PRE-FINISHED ALUMINUM CAP
- 4 60 MIL EPDM RUBBER MEMBRANE
- 5 THERMALLY BROKEN ALUMINUM WINDOW ASSEMBLY
- 6 2" TEMPERED GLASS
- 7 SHIM AS REQUIRED
- 8 INSET STEEL CONNECTION
- 9 INSULATED PRECAST PANEL
- 10 DUPONT TYVEK FLEXWRAP/STRAIGHTFLASH AROUND MULLION
- 11 2X BUCKING
- 12 TYVEK WRAPS AROUND WOOD BUCKING

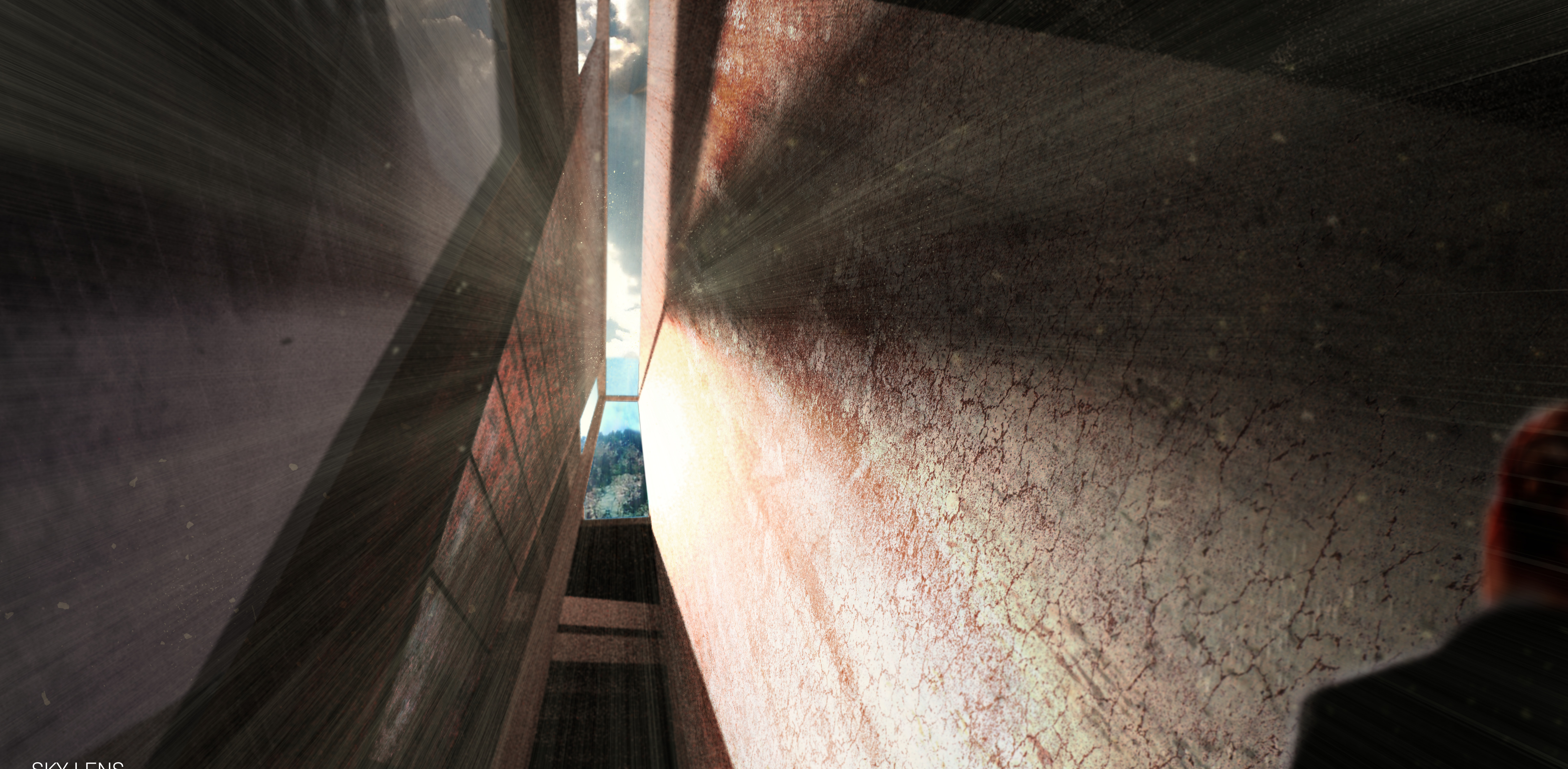


BIRD'S EYE 1/32" = 1'

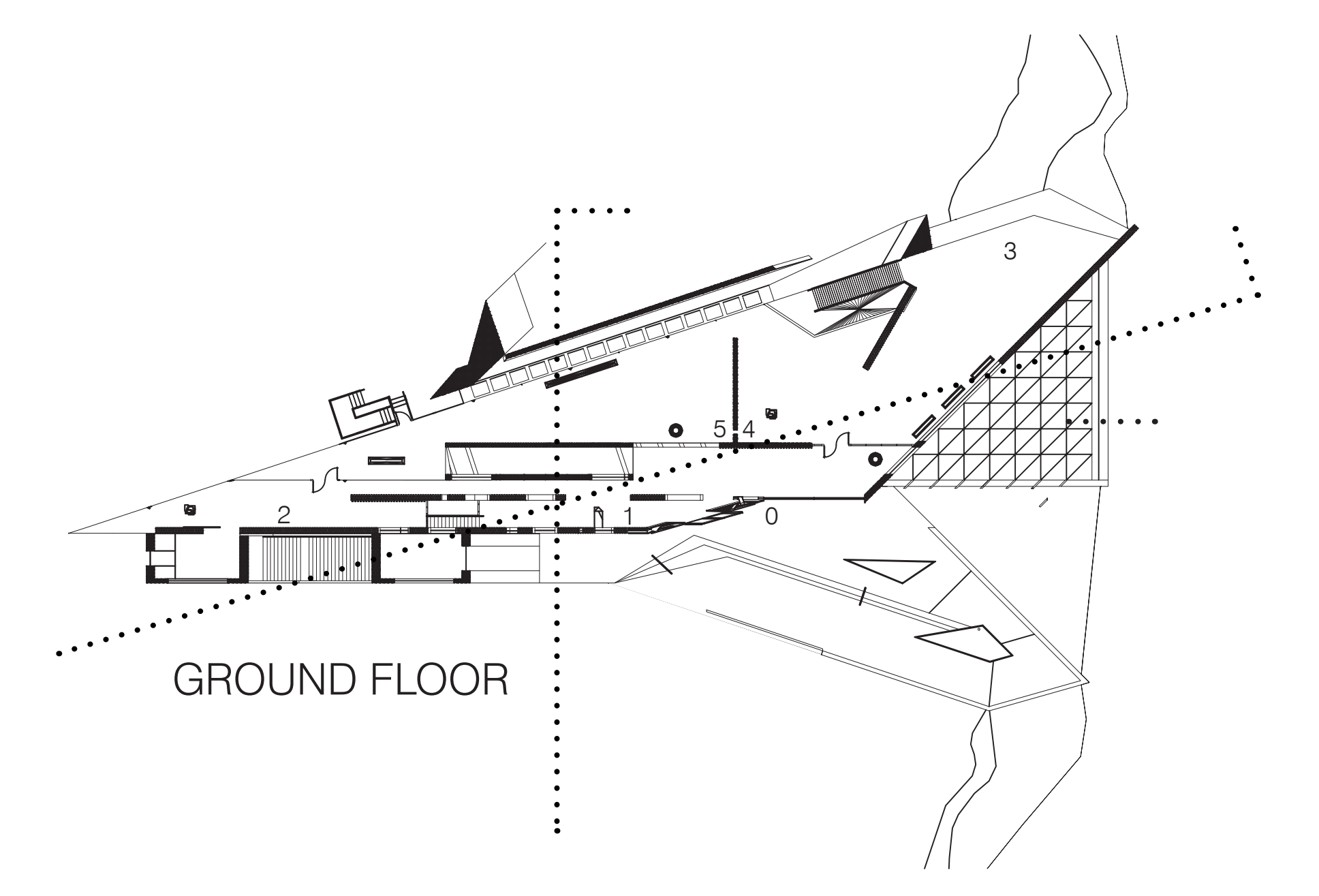


ROOF PLAN

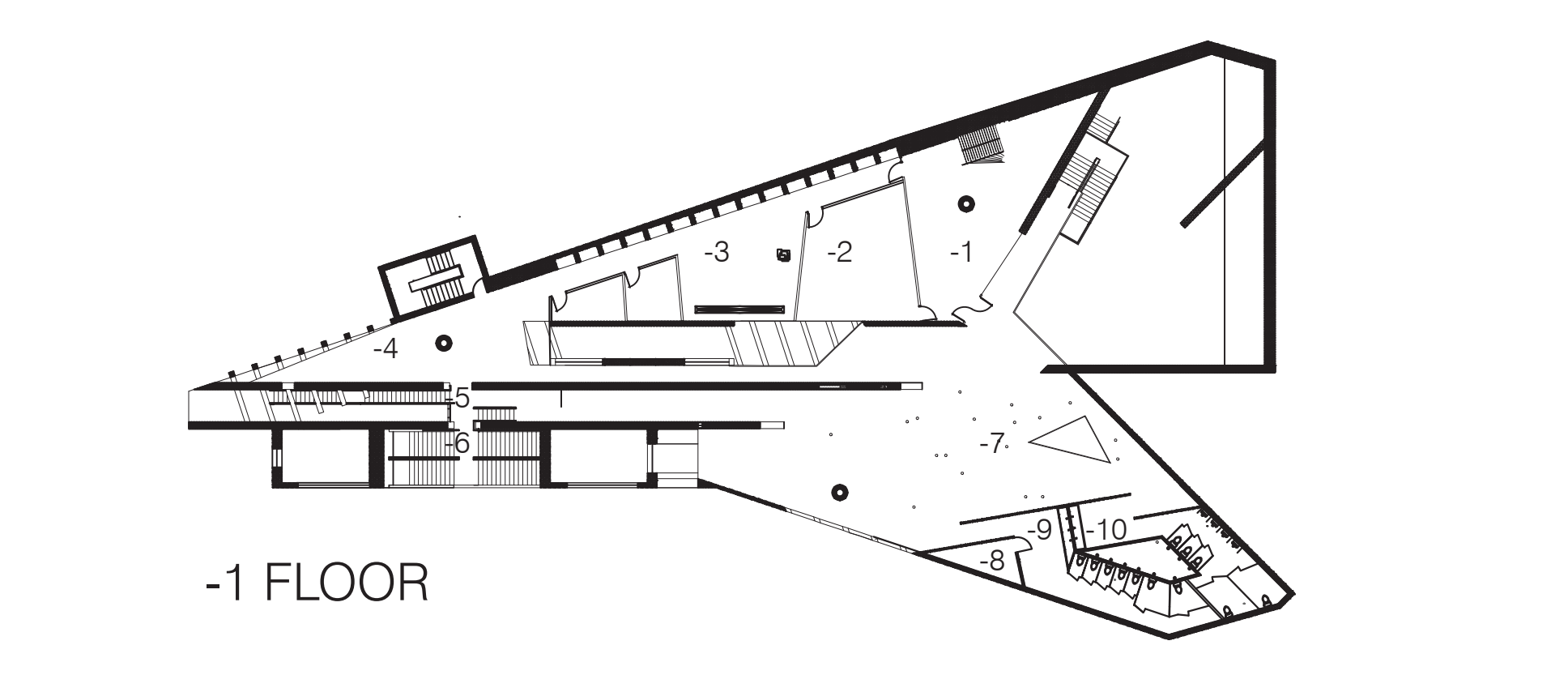
- 9 ROOFTOP PATIO
- 8 CAFE / SHOP
- 7 EXTERIOR CAFE SEATING
- 6 SKY GARDEN
- 5 EXPOSED INTERIOR DISPLAY
- 4 EXPOSED INTERIOR DISPLAY
- 3 LAKE FRAME
- 2 FUNICULAR ELEVATOR ACCESS
- 1 RECEPTION
- 0 BUILDING ENTRY
- 1 EXPOSED INTERIOR DISPLAY
- 2 ADMINISTRATION / SECURITY
- 3 LIGHTWELL CORRIDOR
- 4 EXPOSED EARTH DISPLAY
- 5 GROUND / 2 FLOOR ACCESS
- 6 GROUND / ROOFTOP ACCESS
- 7 GEOTHERMAL DISPLAY AREA
- 8 CUSTOMER CLOSET
- 9 WOMEN'S WC
- 10 MEN'S WC
- 11 SKY FRAME
- 12 WAVE WELL
- 13 MECHANICAL LIGHT WELL
- 14 FUNICULAR ROOM
- 15 BUILDING MECHANICAL



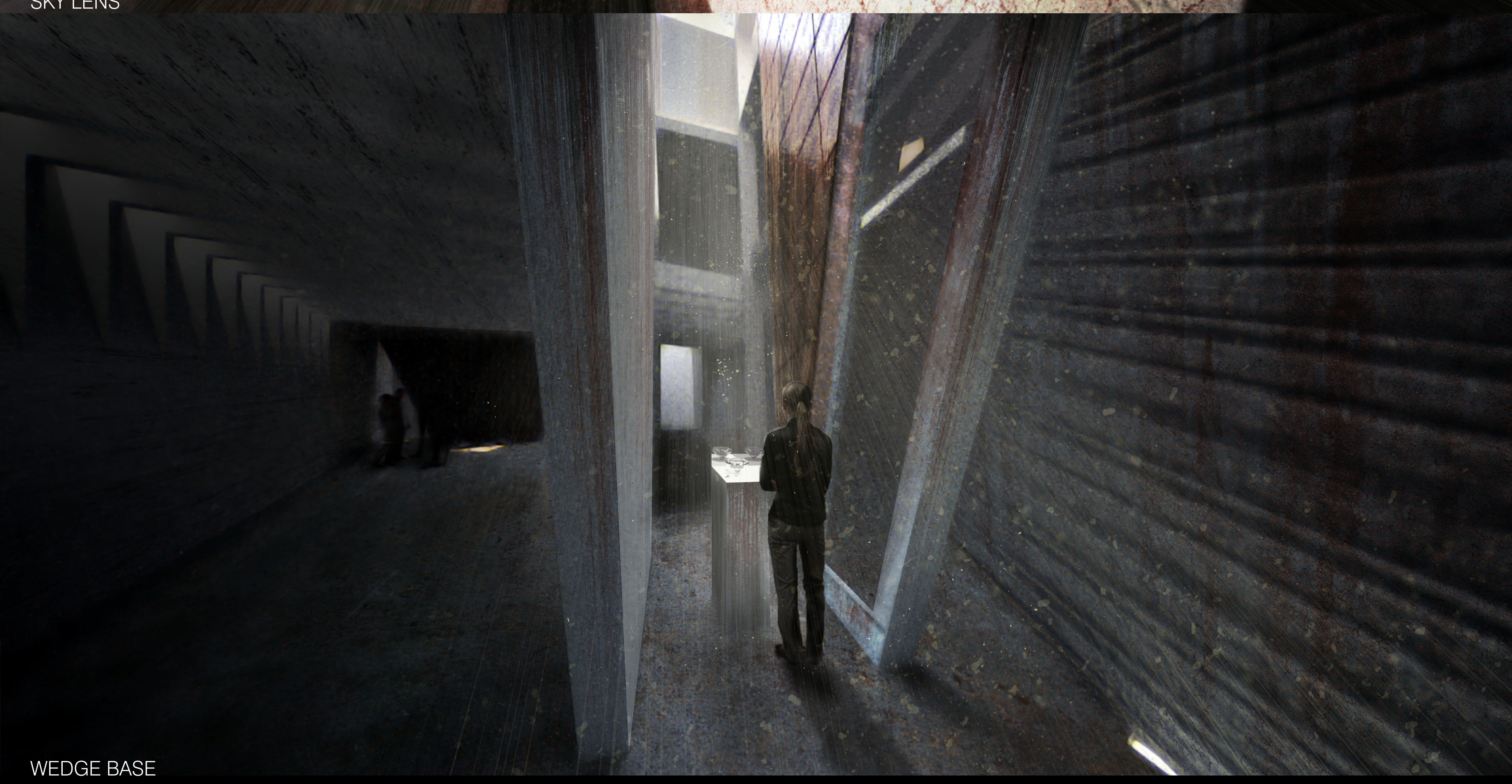
SKY LENS



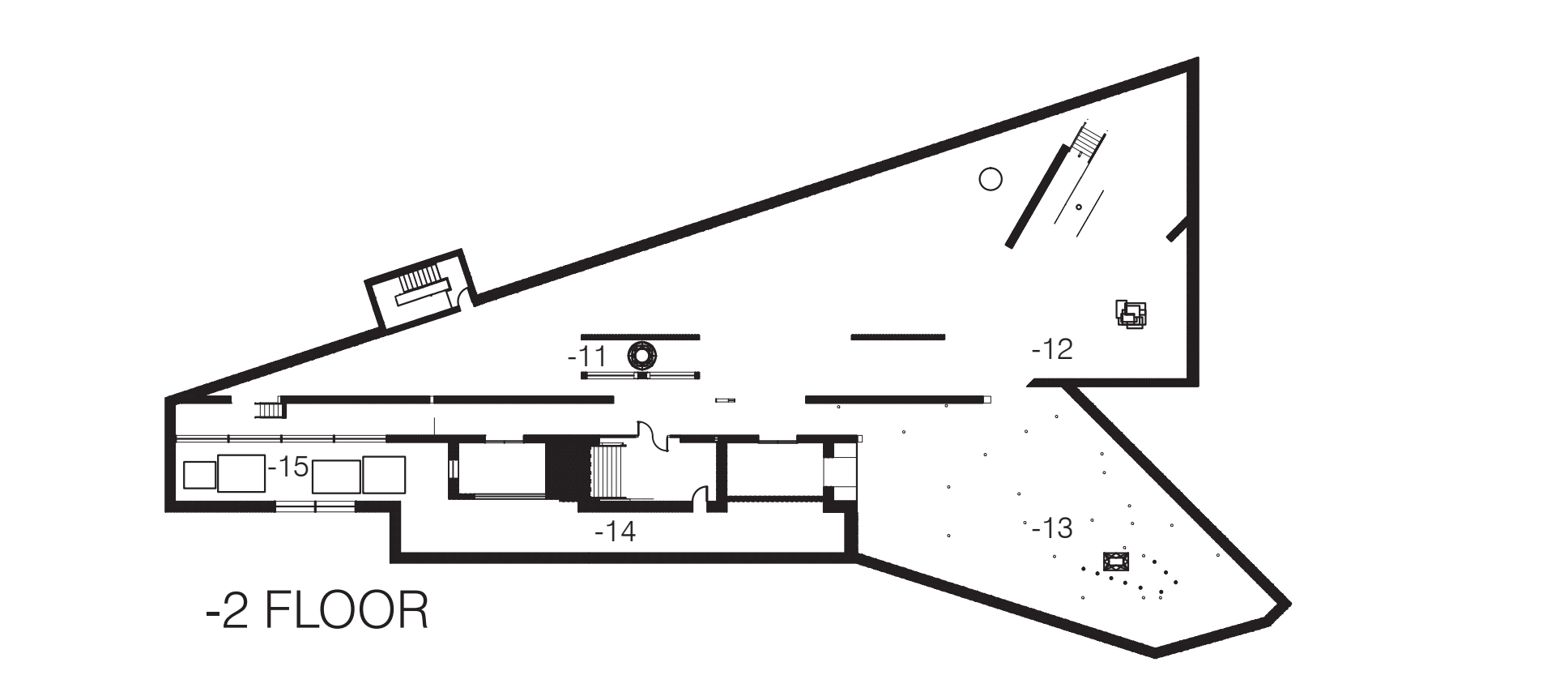
GROUND FLOOR



-1 FLOOR



WEDGE BASE



-2 FLOOR