



STAGING RELATIONSHIPS WITH HISTORY:
The Cultural, Natural, and Eternal Ruins of Bears
Ears National Monument

A DESIGN THESIS SUBMITTED TO THE
DEPARTMENT OF ARCHITECTURE OF NORTH
DAKOTA STATE UNIVERSITY

BY:
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IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER
OF ARCHITECTURE

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Figure 02 | Cliff Dwellings

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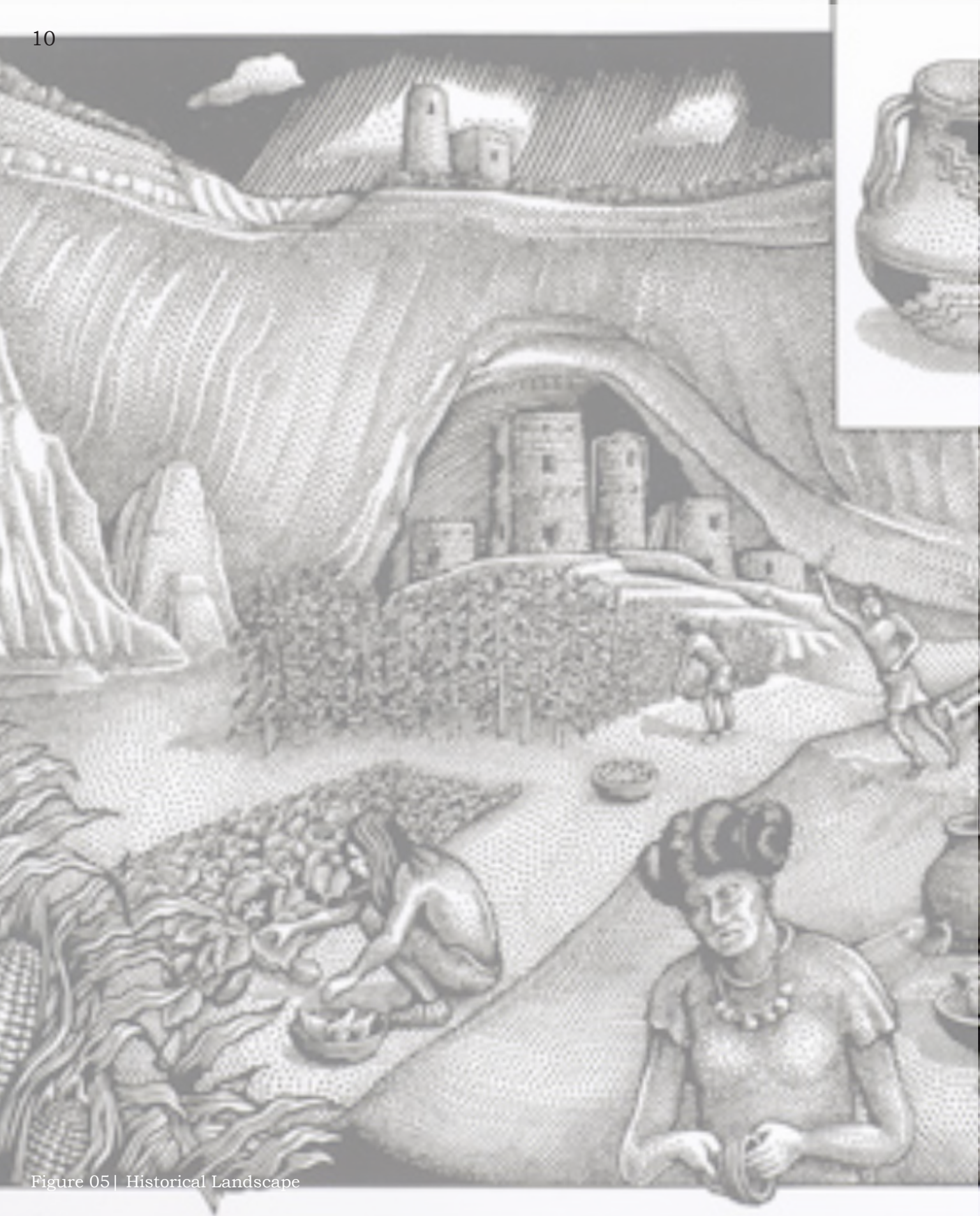
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THESIS ABSTRACT

How can we, as designers of the built environment, use history as a means of transforming the future, here and now? Rooted deeply within the canyons and mesas of the 1.3-million-acre monument in southeastern Utah, the endangered ruins of Bears Ears hold ancient stories of human interconnectivity with the environment – narratives central to Native American spirituality that unfold the earth as a living, breathing entity with an eternal pulse. In reinterpreting and transforming these stories, can modern visitors reimagine a different place in nature that might even inform the survival of humankind into the future?

In response to the current treatment of history as something in the past, this project aims to create a threshold between the distant past and the untold future by framing present experiences with additions to the Bears Ears National Monument. Standing as an architectural repository of many mythologies and narratives about the world, this interpretive center and corresponding observation platforms aim to direct us back to the core narratives and structures of feeling in the universe. The central intention focuses on the visitors' participation with the history that carries us forward in ways that may benefit us all.



NARRATIVE

“For thousands of years, our ancestors lived within the Bears Ears landscape, hunting, foraging, and farming it by hand. They knew every plant and animal, every stream and mountain, every changer of season, and every lesson important enough to be passed down through the centuries. We understood this place and cared for it, relating to the earth literally as our mother who provides for us and the plants and animals to which we are related. The Bears Ears landscape is alive in our view, and must be nourished and cared for if life is to be sustained.”

- Bears Ears Inter-Tribal Coalition

Encompassed within the 1.3-million-acres of sacred land, Bears Ears is home to thousands of archaeological ruins in the form of petroglyphs, architectural, and ceremonial spaces, all of which are continuously desecrated by the modern visitor due to lack of profound understanding on the history. Contrary to the central narrative of Native American spirituality in which the earth demands nourishment and care if all of life is to be sustained, the growth and development of western societies in the modern era focused largely on natural resource extraction, further endangers the natural landscape and archaeology that remains.

After 80 years of fight for protection of the land by sovereign nations, the expanse of land was designated as a National Monument in 2016 until it was slashed by 85% just 11 months after, further setting back years of indigenous progress and continuing a disconnect between modern society and the historical significance of the region. The history of the living, sacred landscape awaits reinterpretation by the modern visitor; an approach that demands critical engagement in the present in order to be sustained into the future. Through architectural spaces, this thesis explores the ability of experience to bridge a gap between time periods and alter perception on engagement with rich history.



Figure 06 | Butler Wash

PROJECT TYPOLOGY

Interpretive Center

With the motive of reconnecting the modern visitor with the ancient past to use history as a means of transforming the future, this project will convey and celebrate ancient material and ideologies central to the spirituality of the Native Tribes. Through architectural experience, an interpretive center, designed as a man-made ruin itself, will direct the modern visitor back to the core narratives and structures of feeling in the universe, working to reestablish the history of Bears Ears as something not in the past, but in the present moment and untold future.

Satellite Pavilions

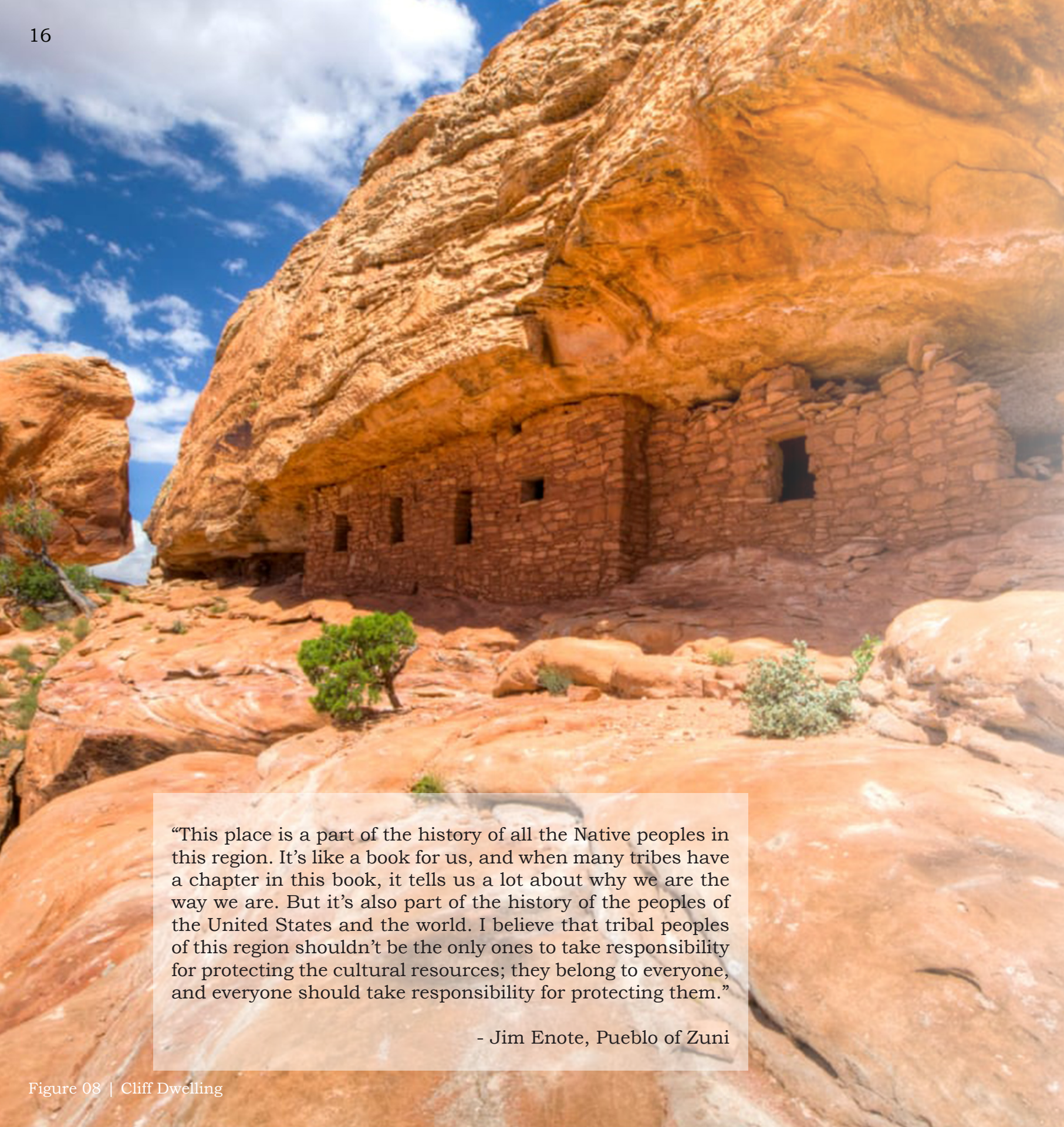
In addition to the interpretive center, this thesis also proposes the design of satellite observation pavilions at various sites, working to better the visitation experience of the ruins themselves with the goal of recognizing the importance carrying them into the future and lessening the desecration. By bridging elements between the ruins, pavilions, and main interpretive center, the visitor will experience bridging of various periods of time and feelings in one single moment.





HISTORICAL CONTEXT

Figure 07 | Moon House Ruins



“This place is a part of the history of all the Native peoples in this region. It’s like a book for us, and when many tribes have a chapter in this book, it tells us a lot about why we are the way we are. But it’s also part of the history of the peoples of the United States and the world. I believe that tribal peoples of this region shouldn’t be the only ones to take responsibility for protecting the cultural resources; they belong to everyone, and everyone should take responsibility for protecting them.”

- Jim Enote, Pueblo of Zuni

THESIS CONTEXT

HISTORICAL

The greater area of Bears Ears National Monument, defined by two identical plateaus that resemble the ears of a bear peaking over the landscape, an inference coined by the indigenous tribes that inhabited the region over time, encompasses thousands of natural and cultural sites, all of which present a vast array of early human presence with ancestral ties to the region. Due to the spiritual practices of the tribal communities, the early settlers utilized the earth for construction of large stone granaries, kivas, cliff dwellings, and pottery. The landscape is an archaeological timeline of spiritual identities that remain within the monument today, awaiting reinterpretation in order to be sustained and understood into the future.

Now, protection for the national monument has been growing more and more intense over the past few years due to continued desecration of the history in the modern era. Beginning over 70 years ago, these efforts of protection have formed into Native American-led movements that have opened up a bigger picture of tribal-federal relations, indigenous sovereignty, natural resource extraction, and cultural desecration through the lack of connection to the history. At the heart of the debate of protecting Bears Ears from environmental degradation and cultural desecration, the contextual history of the culturally significant land can provide means toward its transformation in the future, an element that will heavily influence the design of this thesis. Connection to an ancient landscape through architectural space will bridge moments of understanding of the vast history into a single moment in the present.



Figure 09 | Cedar Mesa

THESIS CONTEXT

SOCIAL

When considering the cultural and historical significance of the Bears Ears region, the context of the theoretical premise relates to social trends by supplementing the growing debate of protection for and engagement with history in the present conditions. In the modern world, the profession of design and viewpoints on historic and cultural preservation present a growing disconnect with the understanding and sustaining of history far into the future. For centuries, archaeological ruins and remains have played an integral part in how we interact with and interpret our nation's past, however, with the current trends and controversies of what should and should not be protected, and how, I think traditional histories, such as that of Bears Ears, can be better protected with the proper way of reinterpreting the history in the present.

When looking at Bears Ears specifically, Native American connections to the sacred land aren't just about protecting the past, but embody the utilization of the land for collecting herbs, medicine, food, and natural elements for spiritual prayer. Even today, many indigenous tribes, whether culturally or physically present within the land, continue to visit the area for ceremonies and spiritual connections to their ancestors. The presence of spiritual connections and current political agendas that will destroy the land justify its need for more representation, especially throughout the fight between indigenous and western settlement.

Because of these ongoing traditional uses, the history of the sacred region and outlined uncertainty of its future brings to light a social necessity of properly managing and representing the spiritual and environmental attributes. Tribal people depend on the Bears Ears region as both their medicine cabinet and their pantry – for food, shelter, and healing, as well as for their spiritual sustenance.

THEORETICAL CONTEXT

FRIEDRICH NIETZSCHE GERMAN PHILOSOPHER

On the Uses and Disadvantages of History for Life

As a modern critique on how we view and interact with our historical and cultural resources, we must reevaluate our own engagement with history and how architecture can connect the entirety of our built, natural, and cultural environments. As explained, his writing focuses on a general self-awareness of historical knowledge in which one continually places their own time and culture in relation to others that have come before. The two key terms in focus, “history” and “life,” are used in a very broad way; utilizing the term “history” as a body of knowledge of previous cultures, and the term “life” as a deep, creative engagement with the world in which one is living. Following Hegel’s philosophy of historical knowledge as an important element in the expansion of human freedom, Nietzsche critiqued this idea of how we use past knowledge by identifying three approaches to engaging with it: monumental, antiquarian, and critical.

MONUMENTAL APPROACH

Focusing on examples of human greatness, the monumental approach uses history and contains a great deal of optimism as it is based on the belief that greatness has existed in all generations, viewing something of historical significance as beautiful and unable to be created again. In doing so, it encourages pessimism, creates a history that belongs to the past rather than the present, and blocks any path to new and original cultural achievements.

ANTIQUARIAN APPROACH

The antiquarian approach advocates for the protection of history, to preserve the past for current and future admiration only; the modern idea of historic preservation. However, the problem of antiquarianism emerges from its purpose; it revolves around itself, limiting vision for future transformation and the ability to forget.

CRITICAL APPROACH

The critical approach to history seeks release through destruction by temporarily rejecting forgetfulness, immersing in too much history, and destroying the elements that deserve to be destroyed. The term destruction here should not be confused as a means of destroying, but as a precursor to creation — to make something better, to evaluate what is important in order to be transformed and reinterpreted for future change. By critically engaging with history, its significance is sustained into the future and pervades the lineage of time. It is a service to life, utilizing history as valuable in the present moment in which we are all a part of.

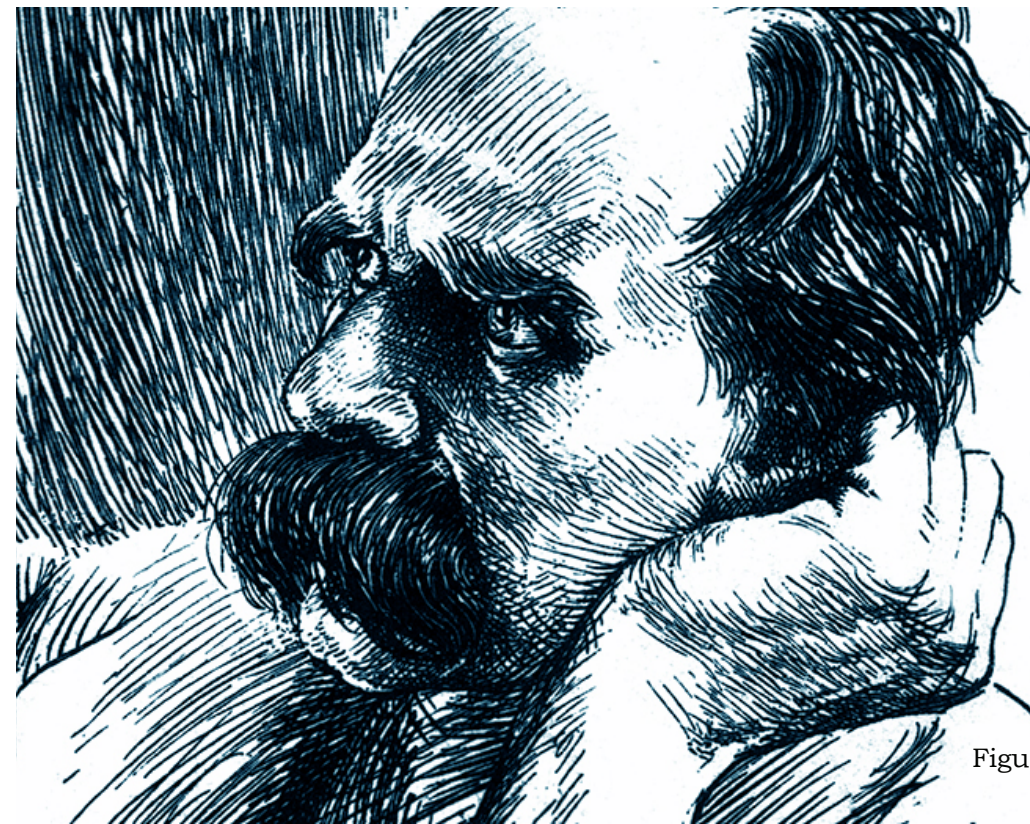


Figure 11 | Friedrich Nietzsche

FEDERICA GOFFI
AUTHOR | PROFESSOR OF ARCHITECTURE

Time Matters: Invention and Re-Imagination in Built Conservation

As explained in her book, Goffi's research on the renewal of buildings while questioning the relationship between architecture and time provides insight toward an architecture that bridges the future with the past through the present conditions. Going beyond the physical developments of restoration and adaptation, built conservation is an attitude of mind that seeks to uncover what is valued within historic experiences to ensure its protection and reduced harm beyond the realm of its practical use. Approaches to the conservation of buildings and landscapes are seen as being closely linked not only to the conservation of objects but also to sustaining cultural, intangible values in the historic environment as a whole, like that of the indigenous spirit that is embodied within the ruins of the greater Bears Ears region.

In the modern era, current architecture and the designing of meaningful space has become a practice of "instant making," reinforcing the attitude of creating space that lacks historical context necessary to be transformed in the future. It is explained that through modern design, spaces lack the ability to be mnemonic, negating architecture as a vessel for meaning of culture that reflects the past and the ability to adapt to change in the future.

In order to sustain the cultural remains and rich narrative of Bears Ears through architectural intervention, critical engagement with the vast history as well as utilization of time must be present within the experience. As explained by Goffi, we must:

'shift our understanding of memory from something sealed in objects to be preserved as is, to something continuously re-created out of an existing palimpsest in the present.'

ANNE BORDELEAU
AUTHOR | PROFESSOR OF ARCHITECTURE

Monumentality and Contemporaneity in the Work of Tarkovsky, Goldsworthy, and Zumthor

Like Goffi, Anne Bordeleau, an historian on the temporal dimensions of architecture, recognizes architecture as a communicative power of a phenomenological experience that unfolds in time. Through her essay:

'the role of modern architecture in sustaining cultural ideas and values lies in its capacity to represent a figure of durability in the face of incessant movement; a contemporary notion of stepping outside of ourselves in order to better understand our place in time.'

Through the cinematographic work of Tarkovsky, artistic work of Goldsworthy, and architectural work of Zumthor, architecture and experiences are sculpted in time, with time, and beside time, inevitably engaging existing layers of history that materialize a threshold between time passed and lives yet to be lived. Aligning with the ideas of Nietzsche and Goffi regarding critical engagement with history and time within architecture, the experienced, remembered and imagined, emulating the past, present, and future, are inseparably intermixed. The responsibility of architecture is not only to embrace the eye and touch, but to identify with our own body and existential experience. As explained by Giorgio Agamben:

'those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands.'

This is a moment of realizing the present is a place we have never been and accepting a break in the lineage of time that allows different times to become one.

PRECEDENT RESEARCH

ST. PETER'S BASILICA
Alfarano's Iconography

JANUS HEAD
God of Thresholds

RAIN AND FROST
Andy Goldsworthy

ORGHAST AT PERSEPOLIS
Peter Brook

ST. PETER'S BASILICA TIBERIO ALFARANO | 1571 ICONOGRAPHY

Time Matters: Invention and Re-Imagination in Built Conservation
Federica Goffi

The paradigmatic example of the 1571 iconography of St. Peter's Basilica, drawn by Tiberio Alfarano, an art historian of the 16th century, portrays a 120-year period of disassembly and reassembly, weaving many ideas into drawings and making manifest a continuous renewal process of an unfinished building. The new and old St. Peter's are inseparable. The original floor plan reveals, predicts, and generates what the future might and ought to be – memory of the past and revealer of future presence. By creating a hallowed configuration, Alfarano provides invisible elements that manifest the essence of the basilica combined with the physicality of built space, ultimately sustaining its essence across a multitude of changes and emulating a connection between conservation and imagination. His drawing is not just an image of the past, but a dialogue between the past and future that creates an uninterrupted continuity between old and new elements, further solidifying the ability of architecture to be of its time and of all times.

Figure 12 | Alfarano's Iconography

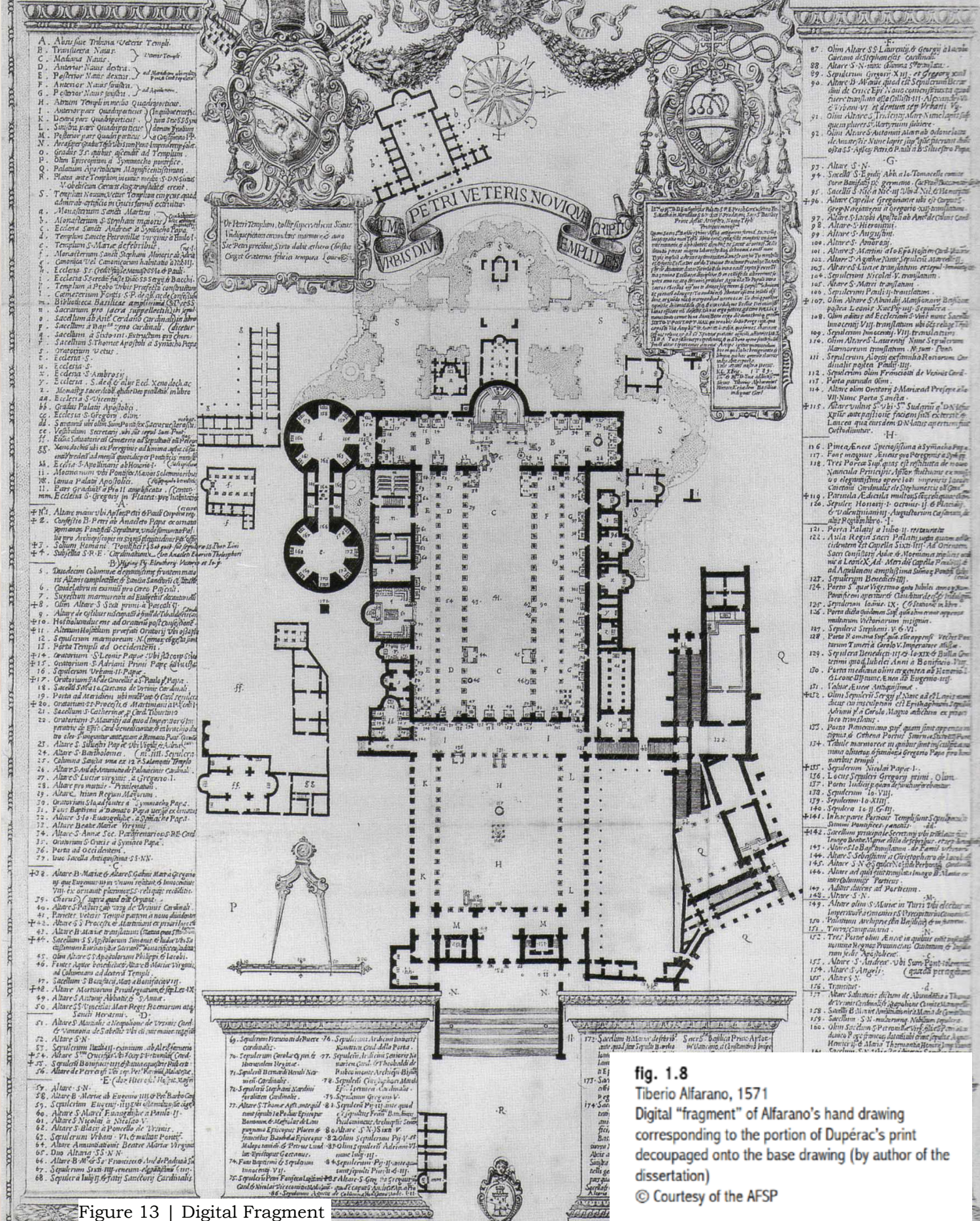


Figure 13 | Digital Fragment

fig. 1.8
Tiberio Alfarano, 1571
Digital "fragment" of Alfarano's hand drawing
corresponding to the portion of Dupérac's print
decouppaged onto the base drawing (by author of the
dissertation)
© Courtesy of the AFSP

JANUS HEAD GOD OF THRESHOLDS | BEGINNINGS AND ENDINGS

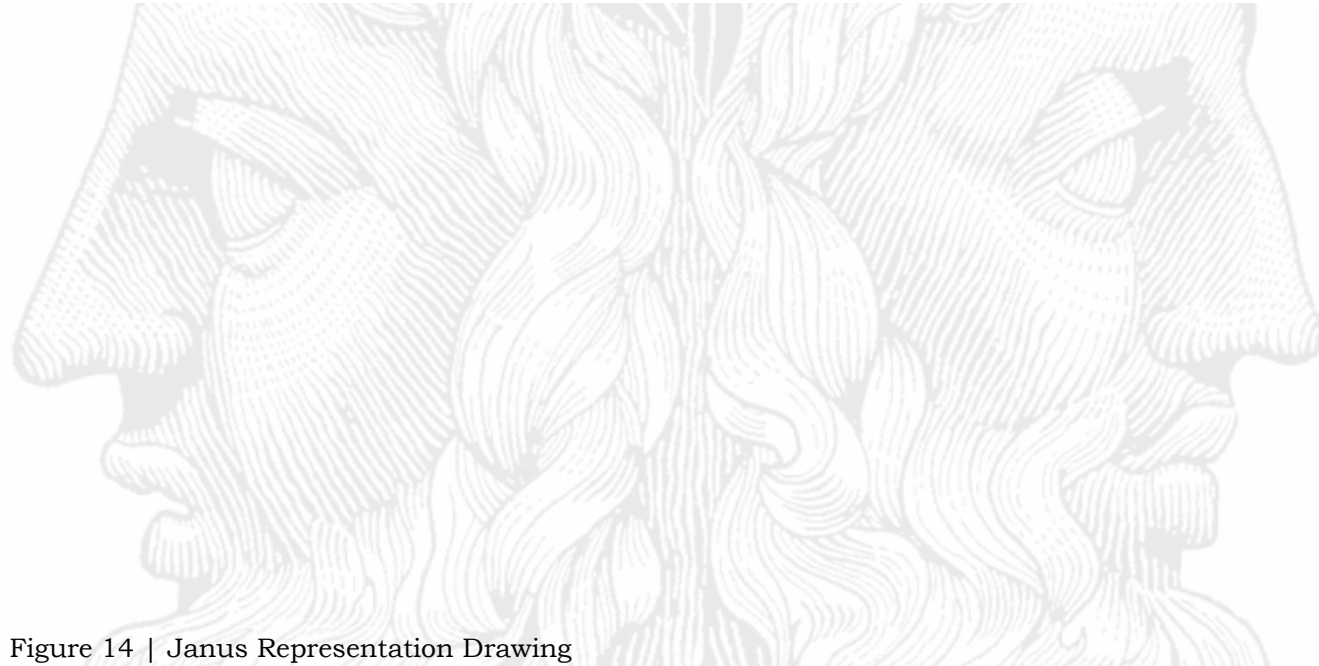


Figure 14 | Janus Representation Drawing

As explained by Goffi, hallowed configurations are meant to be fulfilled in time through the process of making and re-making. This idea of conservation and transformation of the future by utilizing the past can further be informed by the two-fold power of Janus's sight, the Roman god of thresholds, beginnings, and endings. The cult statue of Janus depicted the god bearded with two heads that meant that he could simultaneously see forwards and backwards, inside and outside, without turning around. Janus expresses in the idea of a gateway, creating a threshold metaphorically equivalent to passing from the past into the future through the present conditions.

The power of Janus's site informs the ability of the history of Bears Ears to be reinterpreted in the present in order to be transformed in the future. The architecture will act as a threshold, a metaphorical experience that ties ancient feelings in the modern era.



Figure 15 | Janus Statue

ANDY GOLDSWORTHY
ARTIST | SCULPTOR

*Monumentality and Contemporaneity in the Work of Tarkovsky,
Goldsworthy, and Zumthor*
Anne Bordeleau

When extrapolating on the work of Andy Goldsworthy in Bordeleau's essay, an artist that engages natural phenomena to measure his own passage against the perpetuity of time, we can understand how experiences are sculpted both with time and beside time to suggest our own temporalities against the unforgiving cycles of nature.

In Goldsworthy's series of work involving frost, an experiment in which he stood in one place as the morning sun rose so that his frozen shadow would remain on the ground after he moved away, the remaining shadow demonstrates an infraction of the melting process that is sculpted with time, acting as a moment of eternity cast onto the perpetual cycles of nature. In another series involving rain, he lay down on a public square as the rain fell in order to leave behind a pale figure where his body masked the ground. This expression suggests a break in the continuity of time by layering time into special relationships with the use of nature.

Through these experimentations, Goldsworthy's work represents a greater depth to the contemporary by creating artistic experiences both with and within nature and using time as a material, allowing memory to return to a present as a place we have never been before.

Figure 16 | Goldsworthy Frost Shadow



Figure 17 | Goldsworthy Rain Shadow



RUINS AT PERSEPOLIS

Figure 18 | Ruins at Persepolis

ORGHAST AT PERSEPOLIS PETER BROOK

Peter Brook's 'Empty Space': Orghast at Persepolis
Negin Djavaerian

Beyond architecture, the power of experience can also unfold through theatrical production. In Negin Djavaerian's essay uncovering Peter Brook's craft of "empty space" through his production of Orghast, we can understand space that awakens sudden insight and invisible impulses through specific experiences. Performed within the ruins of Persepolis in Iran, Orghast creates a "space that encourages profound human involvement and interaction," by bringing together actors and an audience into a deep shared human experience through the use of a poet's tools. The performance produced a new reality of human experience that "purged memory and opened the senses to the invisible," ultimately transforming the audience into an empty space of eternity, in neither the future nor the past, that gradually leads one to a point beyond form and time of reflecting on its history.

Performed in two parts, the first part took place at the tomb of Artaxerxes within the ruins of Persepolis, starting right before sunset and continuing through the night. The script was performed on a platform carved into the mountain that opened views to the ruins while also providing offside seating area for the audience. The second part of the performance was performed at a different location, the Naqsh-e-Rustam which is the final resting place of four ancient Achaemenian kings and started in the middle of the night and ended at sunrise. Both of these locations were chosen due to close consideration of the visible and invisible qualities of the site that allowed for specific use of light and the creation of shadows against the night sky.

In its entirety, the performance of Orghast served as a staging ground for myth, establishing together new meanings and relationships within the world. The creation of historical theater within the ruins of Persepolis, an architectural repository within itself that embodies many mythologies and narratives about the world, accentuates the site as a living, animated entity full of multiple histories. It calls attention explicitly to the creativity of participation and fosters the questions how and why, enabling the ancient time of Persepolis and the modern moment of experiencing the play to become one. It generates an elusive quality of time for the participants to better understand feelings of the universe.

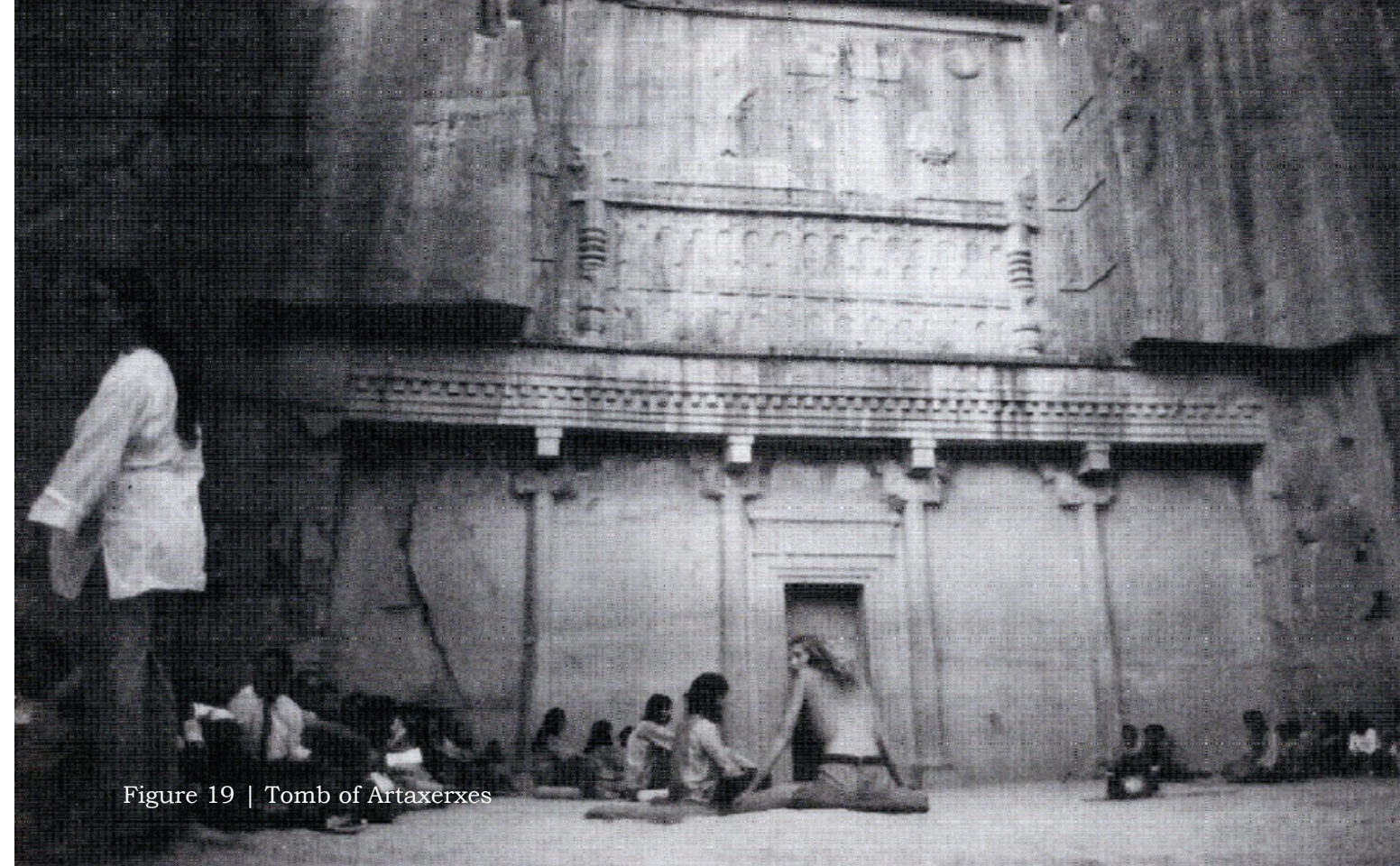


Figure 19 | Tomb of Artaxerxes

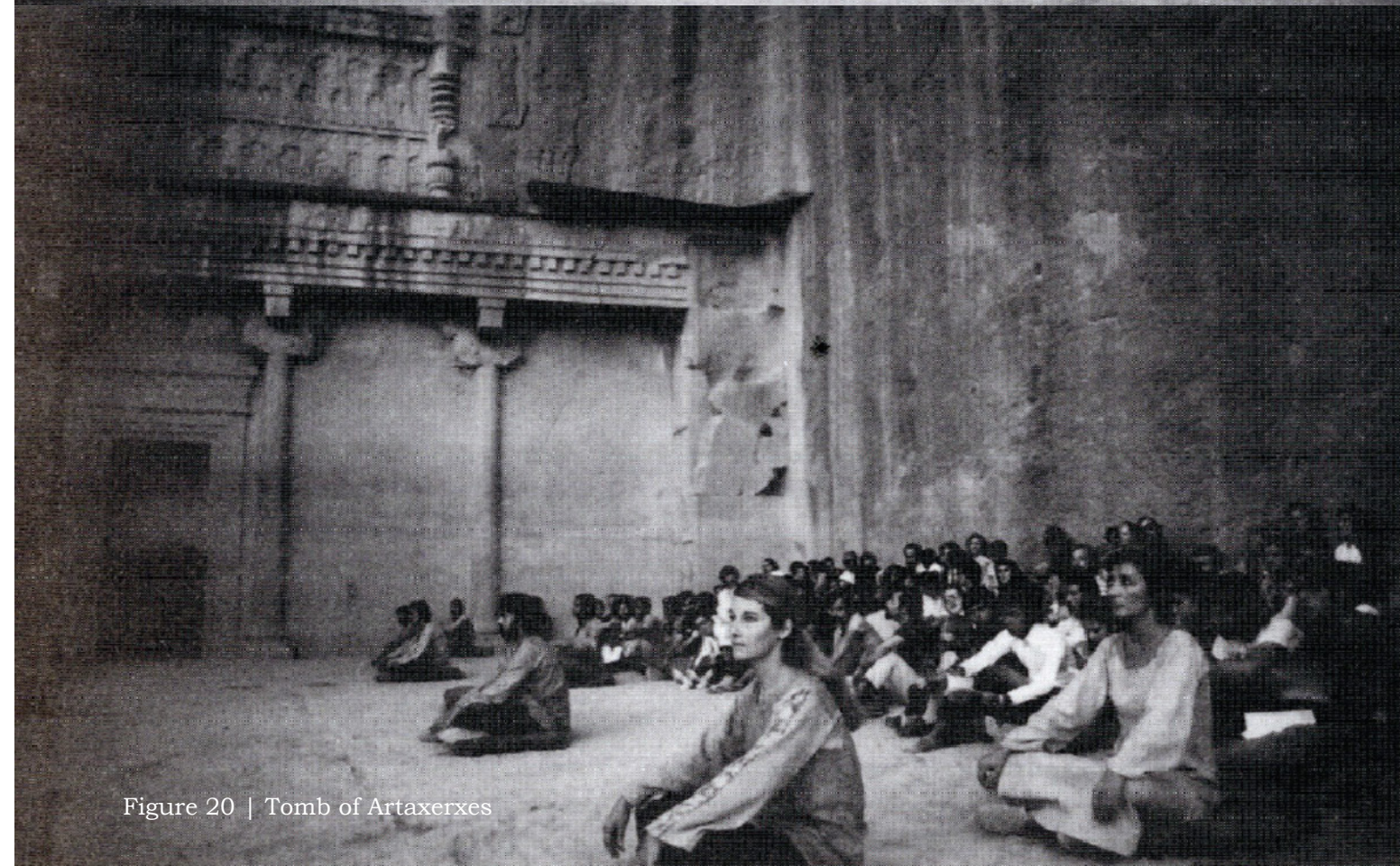


Figure 20 | Tomb of Artaxerxes

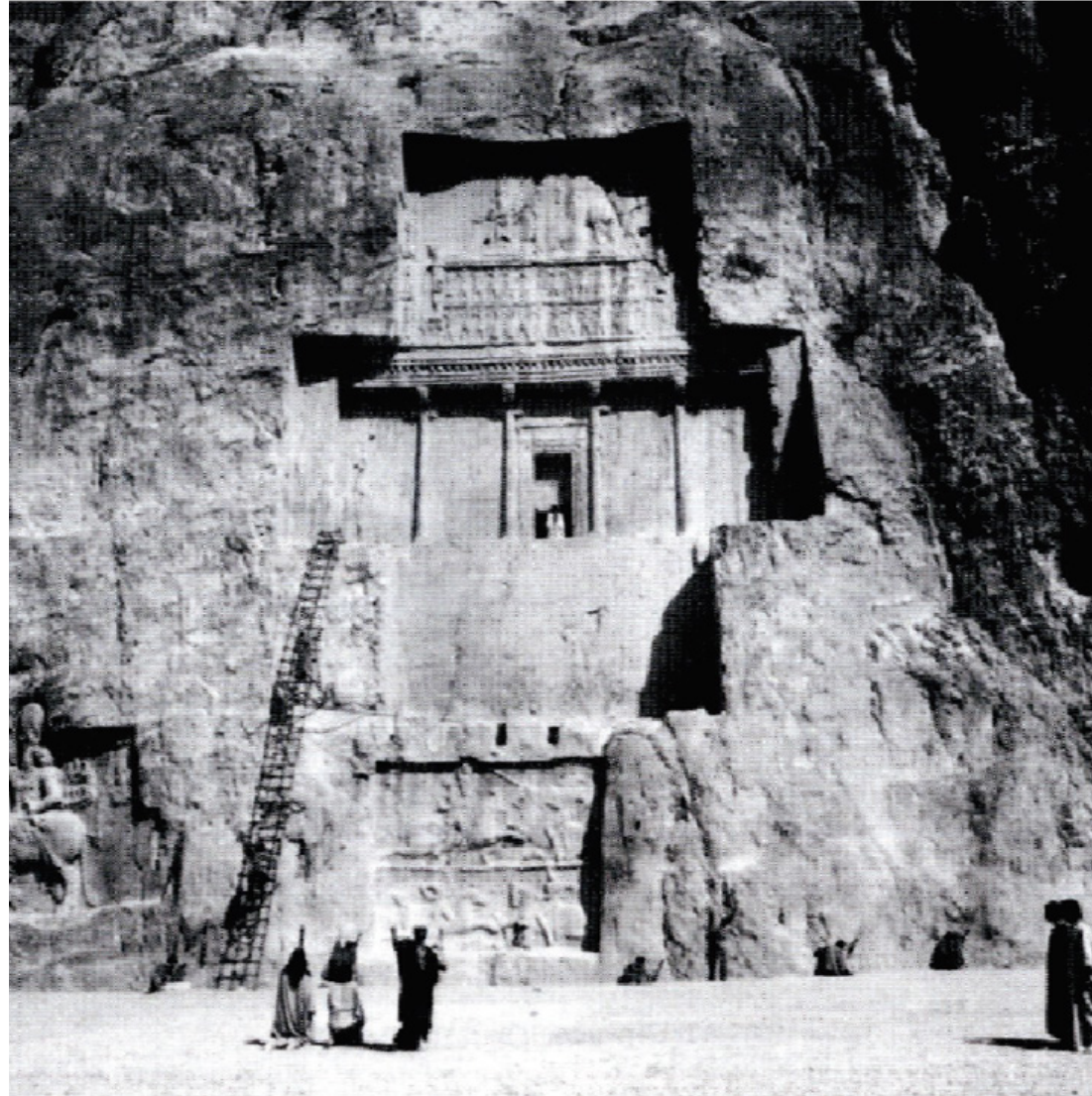


Figure 21 | Orghast Part II at Naqsh-e-Rustam



Figure 22 | Achaemenid Tombs at Naqsh-e-Rustam

TYPOLOGICAL RESEARCH

PROTECTIVE SHELTER FOR ROMAN EXCAVATIONS

Architect: Peter Zumthor
Location: Chur, Switzerland
Typology: Museum
Project Year: 1986

KOLUMBA MUSEUM

Architect: Peter Zumthor
Location: Cologne, Germany
Typology: Museum
Project Year: 2007

THE CRYPT, LA RIBAUTE

Architect: Anselm Kiefer
Location: Barjac, France
Typology: Studio | Construction Process
Project Year: 1993



Figure 23 | Protective Shelter Interior

PROTECTIVE SHELTER FOR
ROMAN EXCAVATIONS
Peter Zumthor

PROTECTIVE SHELTER FOR ROMAN EXCAVATIONS

Architect: Peter Zumthor
Location: Chur, Switzerland
Typology: Museum
Project Year: 1986

Peter Zumthor's protective sheltering for Roman Archaeological Excavations, built in 1980 and located in Chur, Switzerland, acts as a time machine by sheltering Roman remains that date back to early Roman settlement in the area. As one explores the interior of these protective shelters, hovering over the presence of exhibited ancient remains and artefacts collapses thousands of years in one single moment by providing the impression that time passed is directly connected to the present and the future. The package-like design and material use of lightweight timber lamella also gives the appearance as though it were built only moments ago, further encompassing the idea that architecture as being of its day and of all times. The shelter is a means of protection against the "terror of time", ultimately allowing us to forget our existential fragility and appreciate the strength of the ruins that once was.



Figure 24 | Protective Shelter Archaeology Display

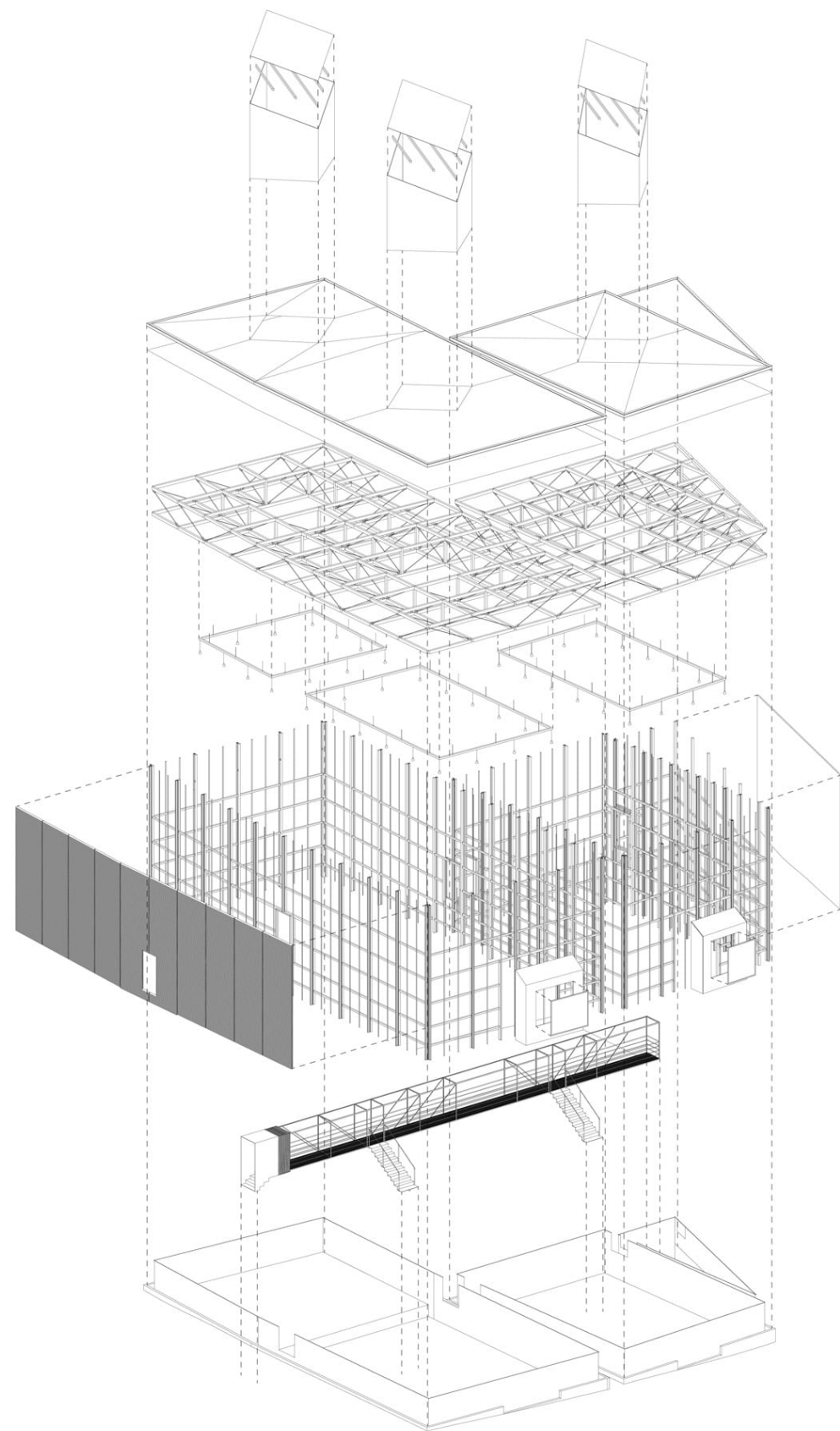


Figure 25 | Axonometric

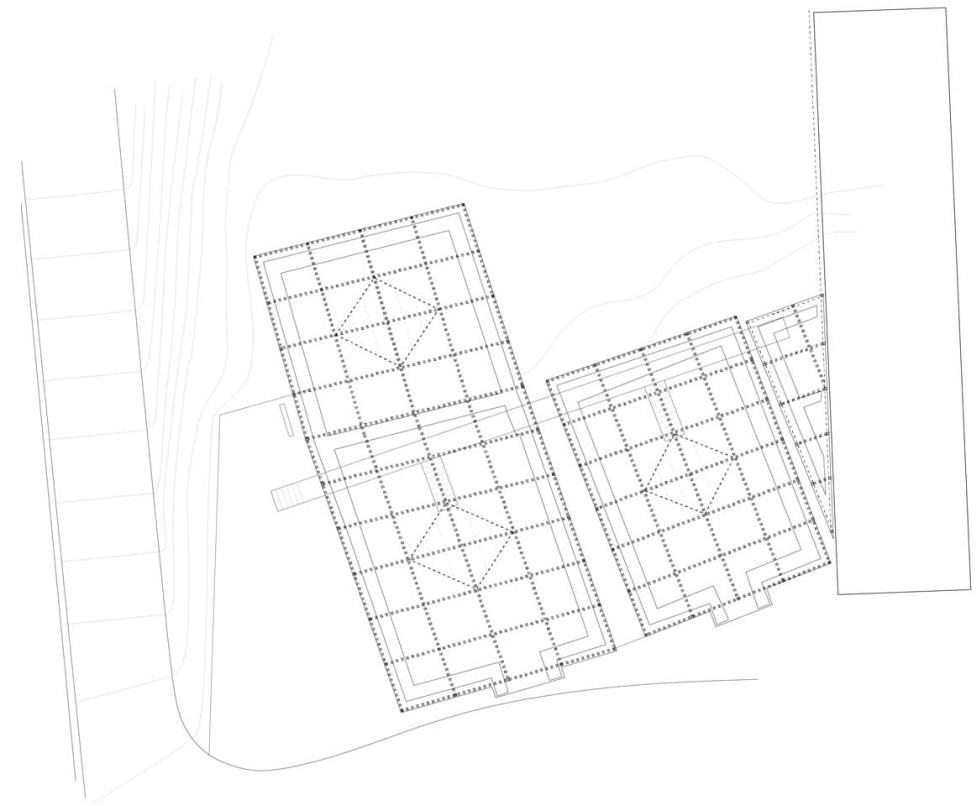


Figure 26 | Site Plan

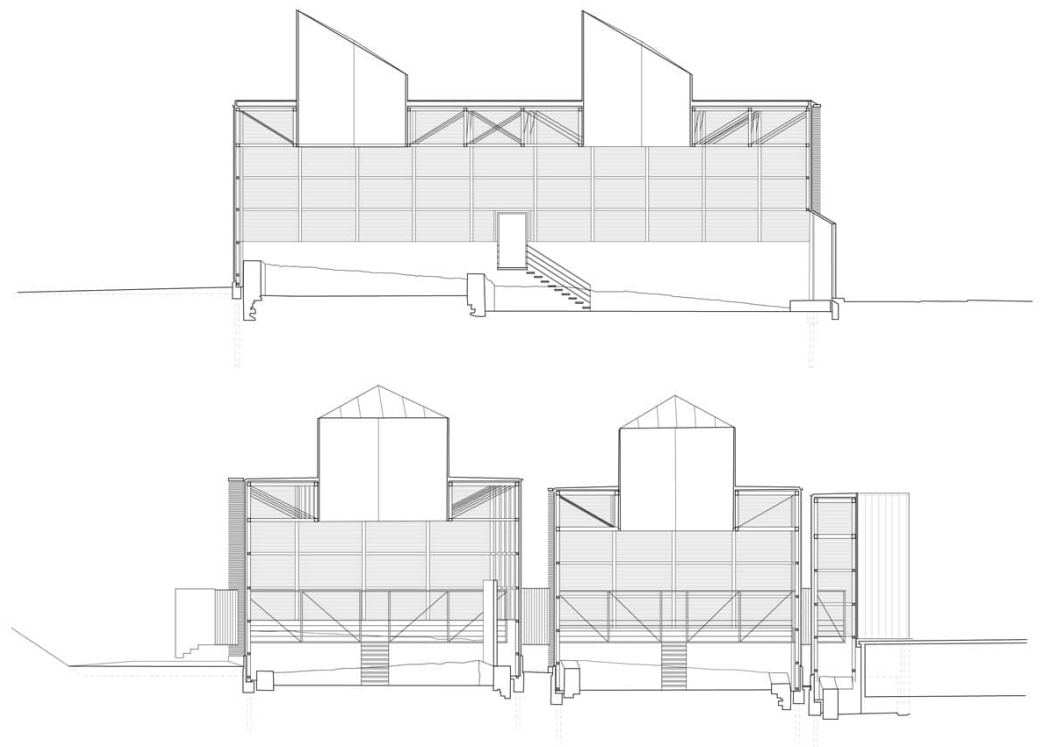


Figure 27 | Sections

Designed with the intent of sheltering Roman ruins for the protection of historical significance, this project is a prime demonstration of poetic intent and careful consideration for the experience of the user. Through the strategic enclosure of the remaining foundation and the volumetric methodology, the local community of Chur and all that come to visit have the opportunity to experience and appreciate the Roman structures that once inhabited the area. The material choice of lightweight timber lamella allows the interior to breathe and be flooded with exterior light, further enlightening a transparency between the surrounding contemporary environment and the sediments of history.



Figure 28 | Protective Shelter Entrance

KOLUMBA MUSEUM

Peter Zumthor



Figure 29 | Contemporary Architecture Revealing Ruins

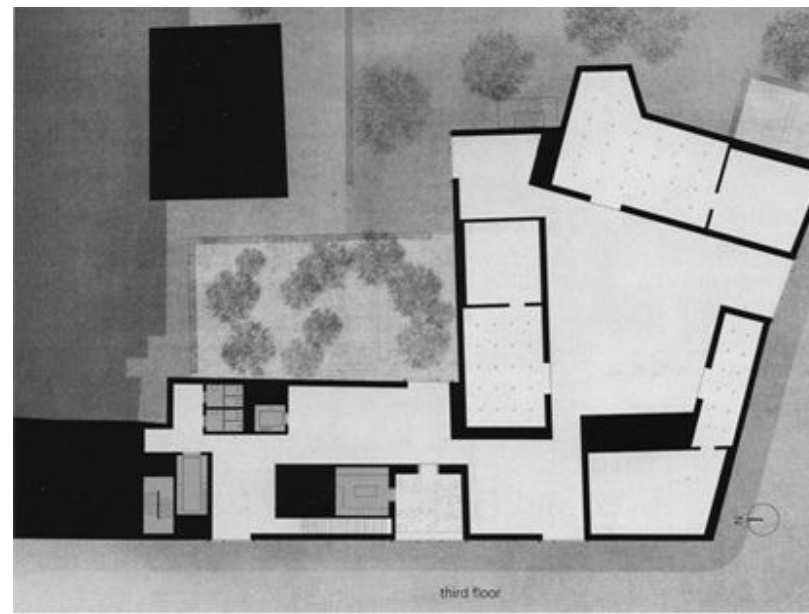
KOLUMBA MUSEUM

Architect: Peter Zumthor
Location: Cologne, Germany
Typology: Museum
Project Year: 2007

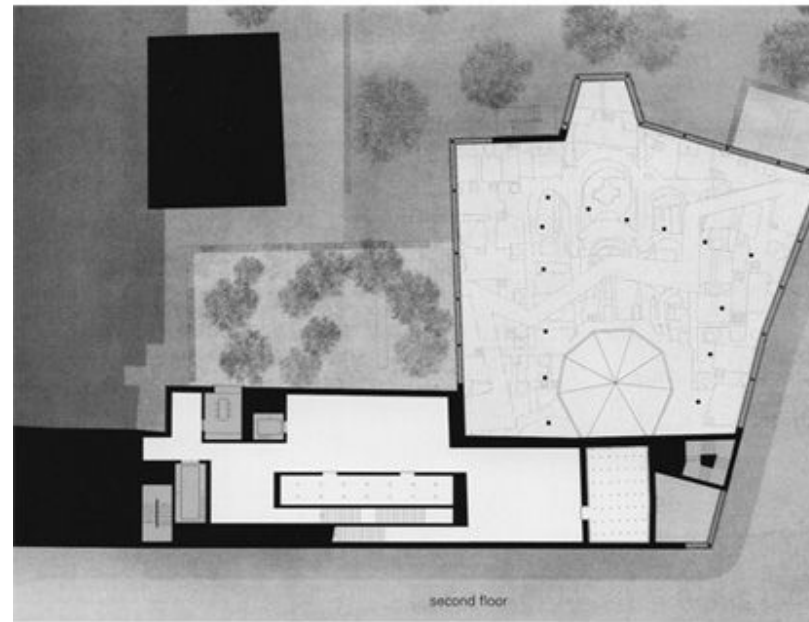
Peter Zumthor's Kolumba Museum, built in 2007 and located in Cologne, Germany, is an architectural staging ground for history in the present moment. Until destroyed in 1943 by allied air strike, the Saint Kolumba church stood on the site and was a staple identity for the area. To delicately honor the ruins and rich history the church brought to Cologne, Zumthor's intervention critically engages with the history by rising a contemporary museum out of the ruins of the late Gothic church. His imaginative process of making is a re-making by building on the ruins and shedding light on the history in a new way. Ultimately, the Kolumba Museum showcases an architectural experience of inter-exchanging fragments of history and time. As one explores the interior space, hovering over and moving through the ruins collapses an expanded gulf of history and time into one single moment.



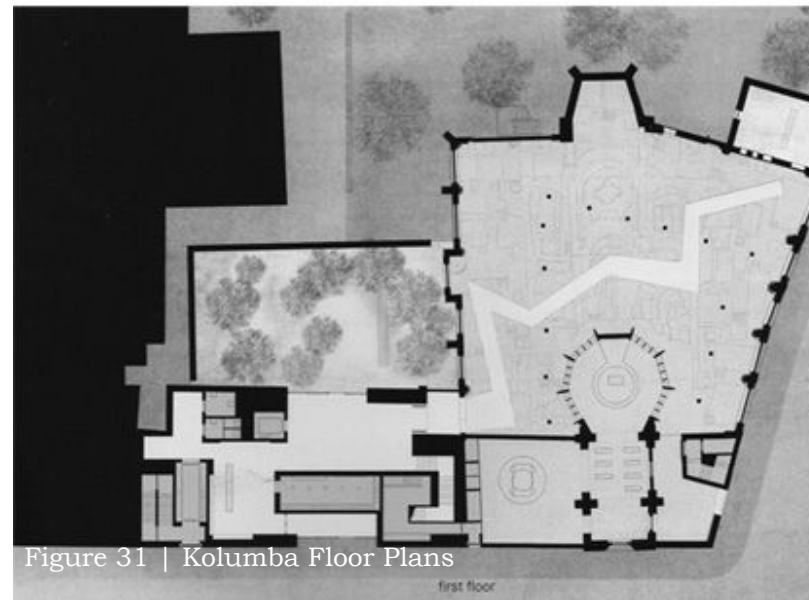
Figure 30 | Kolumba Architecture Rising from Ruins



third floor



second floor



first floor

Figure 31 | Kolumba Floor Plans

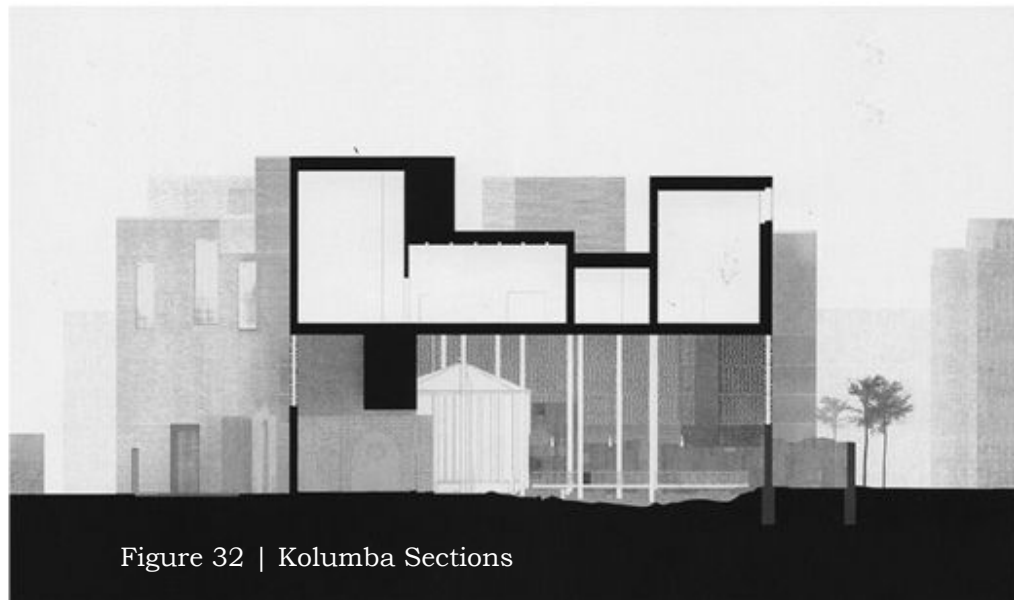
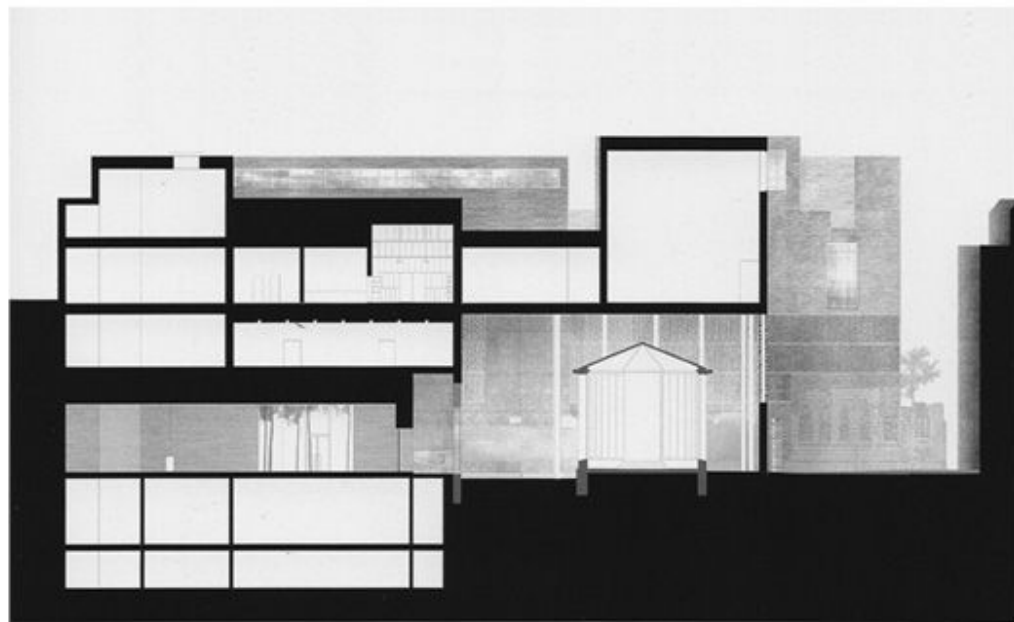
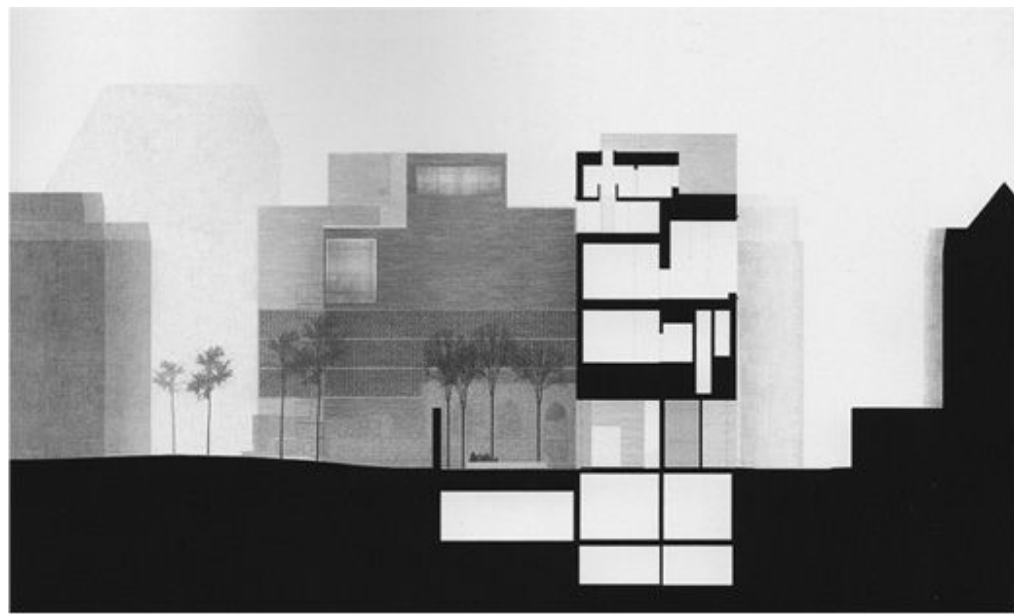


Figure 32 | Kolumba Sections

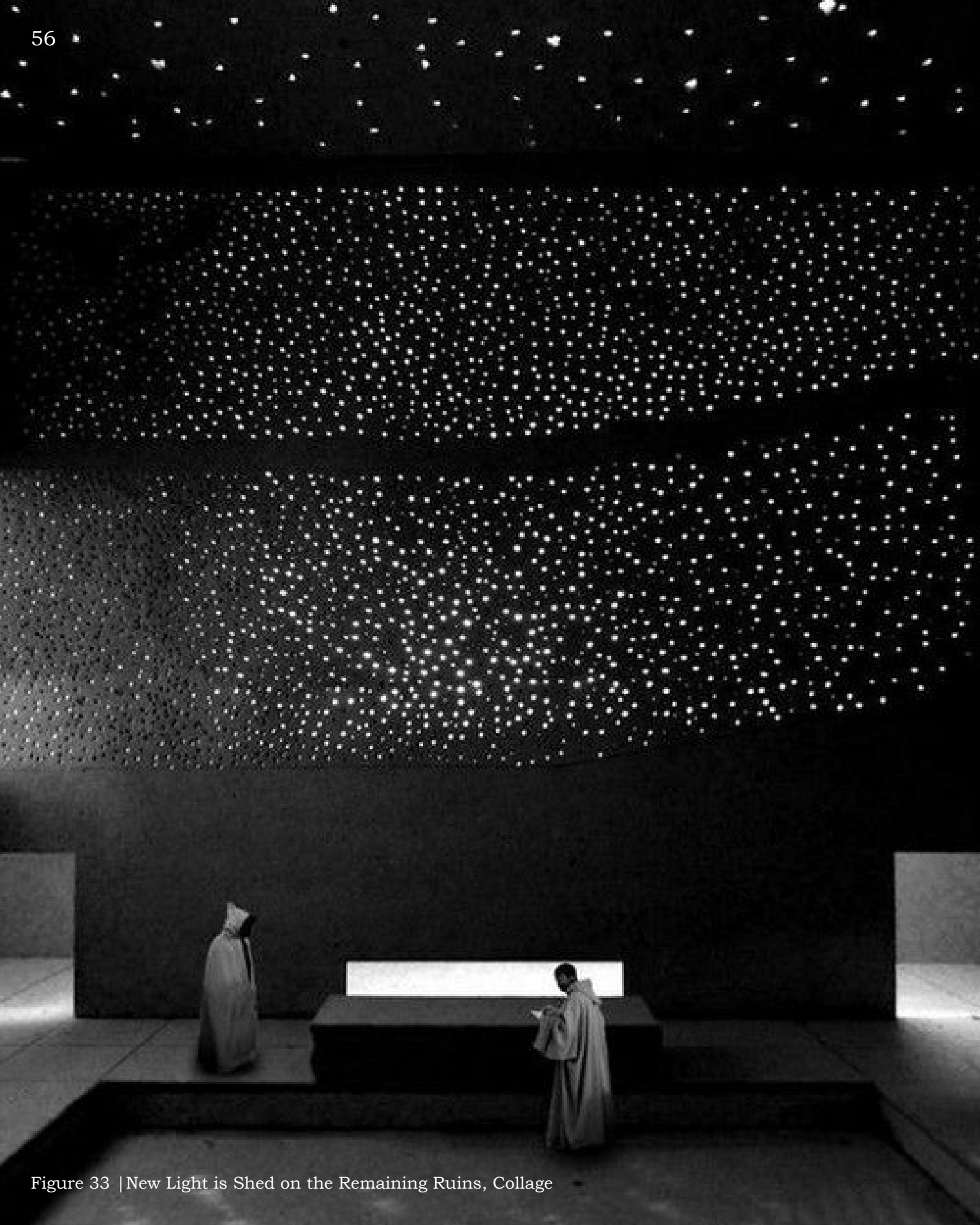


Figure 33 | New Light is Shed on the Remaining Ruins, Collage

LA RIBAUTE, THE CRYPT



Figure 34 | La Ribaute

THE CRYPT AREA, LA RIBAUTE

Architect: Anselm Kiefer

Location: Barjac, France

Typology: Crypt

Project Year: 1993

The construction of the Crypt area within Anselm Kiefer's La Ribaute, creates an experience of using history and earth as a material while recalling an ancient process of creation and destruction that occurs in the making of the work. In the process of creation, holes were bored out and then filled with concrete. When excavated away, the columns within the crypt were left with an imprint of the earth, emulating an experience that is old yet new through built space.



Figure 35 | The Crypt Columns

Figure 36 | The Crypt Columns

PROJECT JUSTIFICATION

In this thesis, I seek to recognize the unheard voices of Bears Ears through critical engagement with the history that remains. After continued fight for protection of the sacred land, National Monument designation and rescission, the natural and cultural landscape await reinterpretation in order to be sustained into the future. Through architectural intervention by introducing an interpretive center and observation pavilions, the primordial landscape will live on into the future and give voice to the sovereign nations that are ancestrally tied to the land.

PROJECT EMPHASIS

Through the completion of this project, it is the goal to alter our perception on history as a means of something valuable in the present moment, rather than something old and untouchable for the past. With the rich and sacred history of Bears Ears, often experiencing disrespect and continued desecration in the modern era, this project emphasizes respect of the history by creating a modern approach to engaging with the distant past in order for it to be sustained eternally, working to connect the distant past with the present moment and untold future.

In proposing an interpretive center and observation pavilions, ultimately designed to reflect the land and anchor history with the present moment, the project's architecture will allow the visitor to view themselves as a part of nature in an empty space between the history of the region and space that unfolds mythologies about the world. The spaces will open up a staging ground for reinterpretation in the following ways:

CONSTRUCTION OF SPACE

In following ancient forms of sand-casting, soil from the site will be utilized to manipulate architectural form from which the building will be cast. Upon excavating away, the imprint of the land in the construction of the building anchors it to the site and produces ancient feeling in a modern space.

ATMOSPHERE OF SPACE

The creation of inverse architecture, ultimately manifesting space within a man-made, modern ruin, the architecture provides a primordial atmosphere, further directing the visitors back to the core narratives and structures of feeling in the universe. It is an ancient feeling of being one with the land.

REPRESENTATION OF SPACE

Closely relating to the historical context of the site, the ancient ruins and naturally formed landscapes identify with the architecture in a reciprocal relationship between the rich history and representation of space.

CLIENTS

The project client is the Friends of Cedar Mesa, a non-profit, conservation-focused organization founded in 2010 that advocates for local, regional, and national support for the protection of Cedar Mesa. Based in Bluff, Utah, FCM's mission aims to educate and connect lives through the historical past by stewarding southeastern Utah's National Conservation Lands.

“Friends of Cedar Mesa works to protect and build respect for the cultural and natural landscapes of the greater Bears Ears region.”

USERS

The project is designed primarily for remote tourists of the greater Bears Ears region. With an estimate of nearly 162,000 visitors in 2020 and with no official visitor center within the monument, the interpretive center and observation pavilions will guide tourists with intent of respect and deeper connection to the rich history of the sacred land.

BEARS EARS NATIONAL MONUMENT

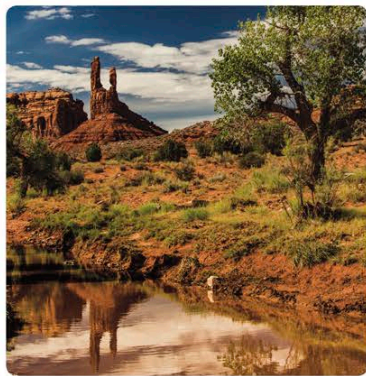


Protecting A Cultural Landscape

Bears Ears is the first national monument ever created at the request of a coalition of five Native American Tribes. It protects lands and sites sacred to many Tribes and Pueblos, as well as one of the most important archaeological areas in the world.

President Donald J. Trump's attempted 85% reduction of the monument, along with threats like irresponsible visitation, energy development and vandalism, require us to stand up for these public lands to preserve them for future generations.

DISCLAIMER: This information is provided as a courtesy and is only intended to serve as a general overview of the area. No warranty, expressed or implied, is made as to information accuracy or completeness. Weather and natural events can change quickly and alter road/trail conditions, increase difficulty levels, and make routes impassable. Designated roads, trails, or areas may not be passable, actively maintained, or safe for travel. Be prepared for changing conditions at all times. Many roads require high-clearance or four-wheel drive vehicles. Trails may be marked or unmarked and present the possibility of hazards including but not limited to exposure, loose footing and falling rocks. You should keep adequate food, water, first aid supplies and other appropriate equipment with you at all times. Cell phone coverage is not available in many places, and assistance may not be readily available. Unsecured, abandoned mines may be present in this area. Do not enter abandoned mines. Friends of Cedar Mesa is not liable for any incidents arising from the use of the information presented here. Each user is solely responsible for their own safety while enjoying their public lands.

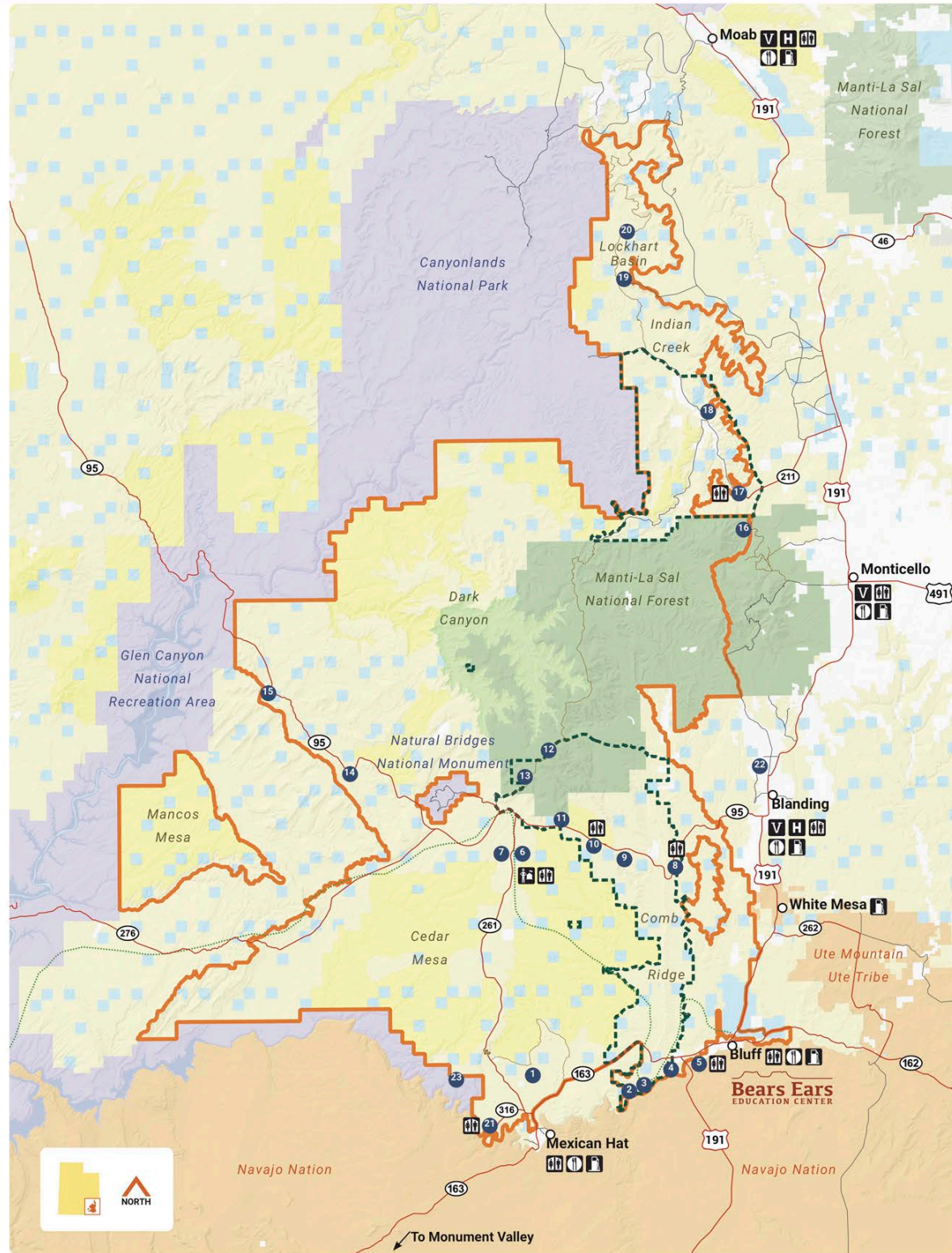


Valley of the Gods | Photo: Josh Ewing

Things to See and Do

Exploring Bears Ears National Monument

1. Valley Of The Gods
Scenic Drive
2. San Juan Hill
Historic Hike
3. River House
Archaeological Site
4. Big Kachina Panel
Petroglyphs
5. Sand Island Petroglyph Panel
Petroglyphs
6. Cedar Mesa Rock Art Exhibit
At Kane Gulch Ranger Station
7. Kane Gulch To Junction Ruin
Advanced Hiking Trail
8. Butler Wash Ruins Overlook & Trail
Hiking And View
9. Cave Towers
Archaeological Site
10. Mule Canyon Kiva
Roadside Archaeological Site
11. Salvation Knoll
Historic Site
12. Arch Canyon Overlook
Scenic View
13. Bears Ears Buttes
Scenic View
14. Fry Canyon
Canyoneering
15. Jacob's Chair
OHV Trail
16. Harts Draw Road
Scenic Drive
17. Newspaper Rock Panel
Petroglyphs
18. Indian Creek
Rock Climbing
19. Needles Overlook
Scenic Drive
20. Lockhart Basin Road
4WD Road, Mountain Biking
21. Goosenecks State Park
Scenic View
22. Edge Of The Cedars State Park
And Museum Archaeology Displays
23. Muley Point
Scenic View



Visit With Respect

- Leave all artifacts**
Keep discovery alive so the next person can share the experience. It's illegal to move or take any artifact, including historic trash, from public lands.
- Don't touch rock art or make your own**
Vandalism of petroglyphs and pictographs erases stories of ancient people and destroys the experience for future visitors.
- Steer clear of walls**
Historic and prehistoric structures can be easily damaged. Please refrain from touching, leaning, standing or climbing on any structures.
- Stay on Designated roads**
Use existing roads when traveling to cultural sites. Driving off-road can create new routes on top of fragile archaeology and ecosystems.
- Avoid building cairns**
Keep the landscape natural by leaving only footprints. Cairns can increase impacts on sensitive sites and are sometimes mistakenly constructed with artifacts.
- Don't disturb fossils or bones**
Leave fossils, dinosaur bones, tracks and other paleontological remains where you find them so future visitors and scientists can experience them.
- Use rubber tips**
A rubber tip prevents your hiking pole from scratching and scarring subtle rock art on the ground surface.
- Don't bust the crust**
Stay on existing trails and routes to protect the living cryptobiotic soil. Once stepped on, this fragile crust takes years to regrow.
- Go to the bathroom away from sites**
Because no one likes finding toilet paper in a cliff dwelling. Bury human waste and carry out the toilet paper.
- Leave grinding to the past**
Re-grinding in slicks and grooves removes the ancient patina left by those who created them. Please refrain from touching or using grinding slicks.
- Dogs and archaeology don't mix**
To prevent digging and erosion, pets are not allowed in archaeological sites. Please make sure pets are leashed and kept away from the site.
- Enjoy archaeology without ropes**
The use of climbing gear like ropes to access archaeological sites is illegal. This protects archaeology from damage caused by falling rocks and looting.
- Pay your fees**
It may not seem like much, but your small fee helps support important monitoring, enforcement and amenities like toilets.
- Don't build fire rings**
Remember to check when and where fires are allowed. Where fires are allowed, use existing fire rings or bring your own fire pan.
- Camp and eat away from archaeology**
Camping, fires and food can damage the archaeological remains and also spoil the view for other visitors.
- Historic artifacts are not trash**
Leave historic artifacts like rusted cans right where they are. They help interpret the past and show how people lived.
- GPS reveals too much**
GPS points often lead uneducated visitors to sensitive sites. When posting online about your trip, remove all references to location.

LEGEND

- Bears Ears National Monument
- Trump's attempted reduction
- Bureau of Land Management (BLM)
- BLM Wilderness/Instant Study Area
- State Trust Land
- Forest Service
- Forest Service Wilderness Area
- Private
- National Park Service
- Indian Reservation
- Highway
- Passenger Vehicle (Paved)
- Primitive Road (Dirt)
High Clearance Recommended
- Hole-In-The-Rock Historic Trail
- Restroom
- Visitor Information
- Hospital
- Gas
- Food Service
- Ranger Station

Figure 37 | Friends of Cedar Mesa, BENM Visitation Map

THESIS GOALS

INCREASE ARCHITECTURAL AND
HISTORICAL KNOWLEDGE

SUCCESSFULLY COMMUNICATE
DESIRED ATMOSPHERE

OBTAIN A MASTER OF ARCHITECTURE
DEGREE

RAISE AWARENESS OF THE CULTURAL
ISSUES BEARS EARS FACES IN THE
MODERN ERA

PROJECT A NEW UNDERSTANDING OF
ENGAGEMENT WITH HISTORY

EXPLORE DESIGN WITHOUT LIMITS



THE SITE

Figure 38 | Bears Ears Buttes

BEARS EARS BUTTES
CENTER OF BEARS EARS NATIONAL MONUMENT

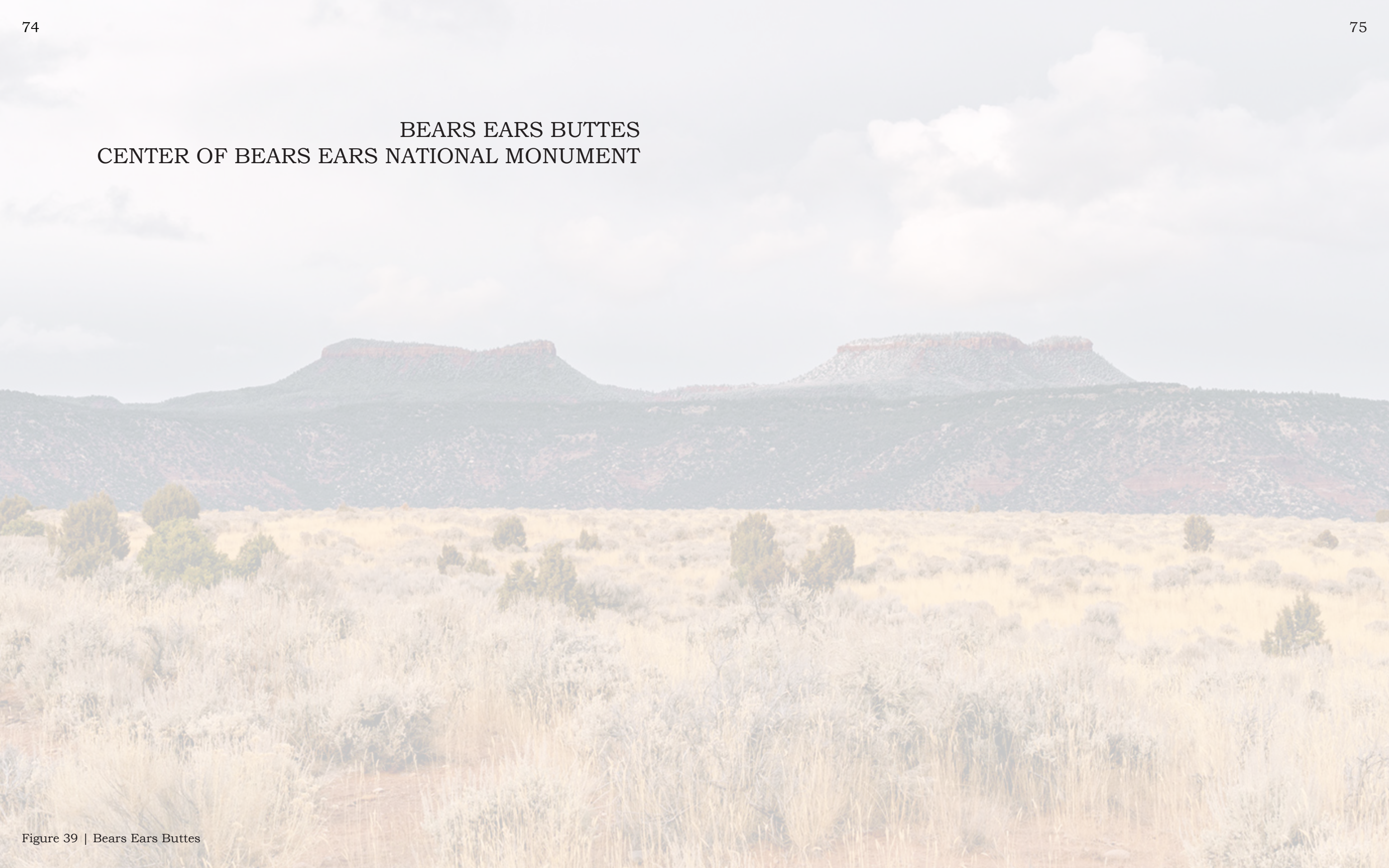
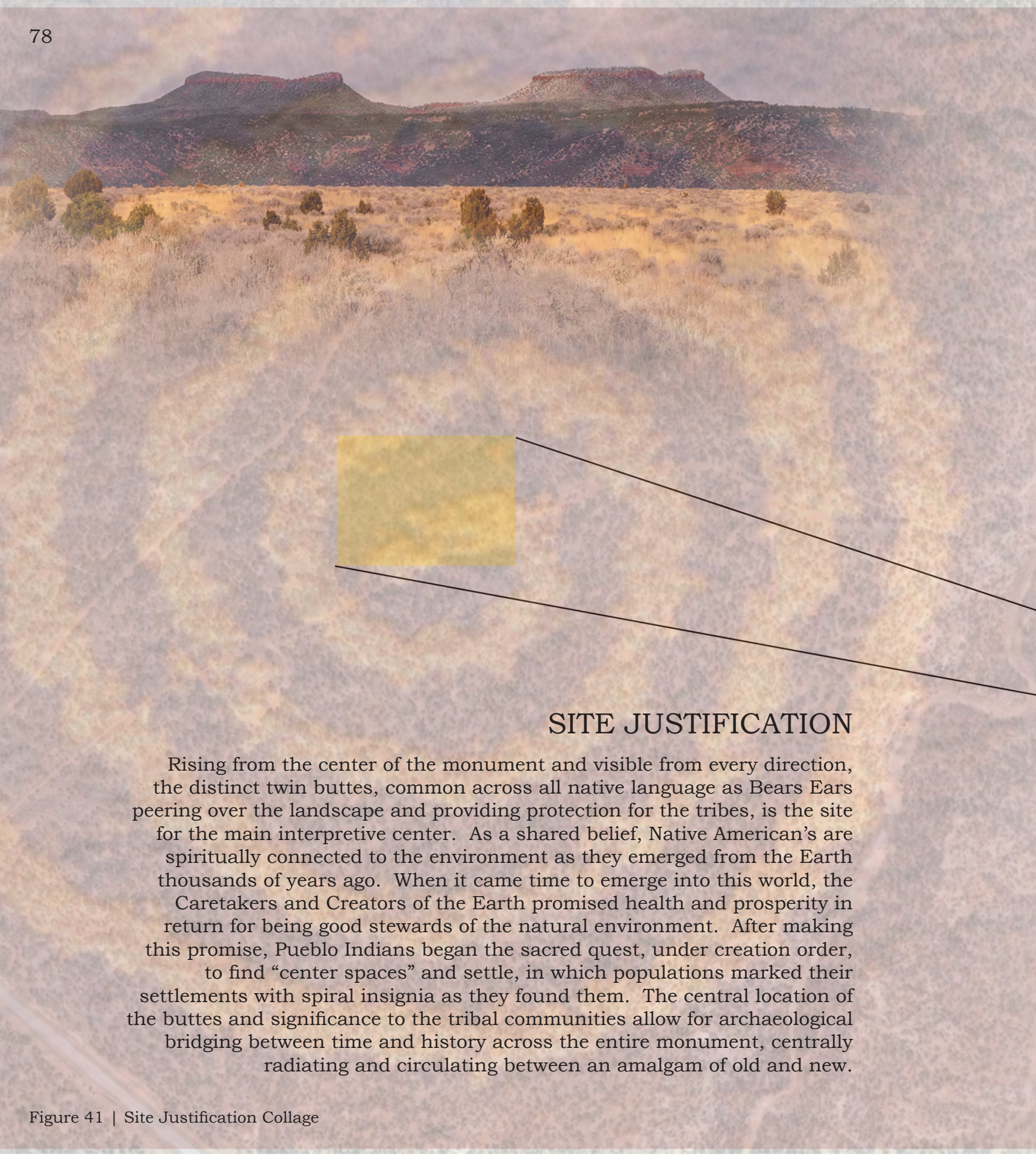


Figure 39 | Bears Ears Buttes



Figure 40 | Site Map Collage



SITE JUSTIFICATION

Rising from the center of the monument and visible from every direction, the distinct twin buttes, common across all native language as Bears Ears peering over the landscape and providing protection for the tribes, is the site for the main interpretive center. As a shared belief, Native American's are spiritually connected to the environment as they emerged from the Earth thousands of years ago. When it came time to emerge into this world, the Caretakers and Creators of the Earth promised health and prosperity in return for being good stewards of the natural environment. After making this promise, Pueblo Indians began the sacred quest, under creation order, to find "center spaces" and settle, in which populations marked their settlements with spiral insignia as they found them. The central location of the buttes and significance to the tribal communities allow for archaeological bridging between time and history across the entire monument, centrally radiating and circulating between an amalgam of old and new.



Figure 41 | Site Justification Collage

An archaeological threshold, bridging history and the present through the reimagination of myth, story, and the ghosts of a primordial landscape.

CULTURAL ARTEFACT

Figure 42 | Artefact Collage



To convey the ability of architecture to uplift the earth and bridge a distance between history and time, the creation of the artefact helps unfold a connection between the distant past and untold future through the use of time, story, and memory in present experience. In pulling fragments from the monument, petroglyphs carved into stone represent the cultural practice of etching into the earth, linking permanence between life and the environment. Through these fragments, the rich history of Bears Ears as well as spirituality of the Native Tribes is present. As the sand falls from above, burying each stone and revealing ritualistic sound like that of falling rain, the Native spirit is manifested through the dust, creating an ephemeral connection of symbols dancing in a cloud of memory, appearing and disappearing, and using time as a material to reinterpret what is not seen. In manifesting the intangible from the tangible history, the artefact acts as an archaeological threshold, bridging history and the present through the reimagination of myth, story, and the ghosts of a primordial landscape.

DESIGN INSPIRATION
ENSAMBLE STUDIO PRECEDENT

Figure 44 | Structure of Landscape, Dome





Figure 45 | Dome Section

STRUCTURES OF LANDSCAPE ENSAMBLE STUDIO

Yellowstone Park | Montana

Ensamble's Structures of Landscapes are:

'born out of the landscape and they in turn give it order, they echo the immensity and the roughness of their site, exacerbate the silence of the landscape, turn matter into shelter, uninhabitable space in which to listen to piano recitals.'

On the edge of Yellowstone Park in Montana, the Structures of Landscape manifest as large-scale, outdoor sculptures that dual as spaces for musical performances. Anchored to the site and stretching the constraints of time, the existing landscape is used as natural framework from which habitable space will be cast. The imprinted landscape onto the structures, whether risen from the natural mold or excavated away, forms a bold intimacy between the architecture and the landscape, creating an architecture that pervades geologic time.

Mollard, M. (2020).

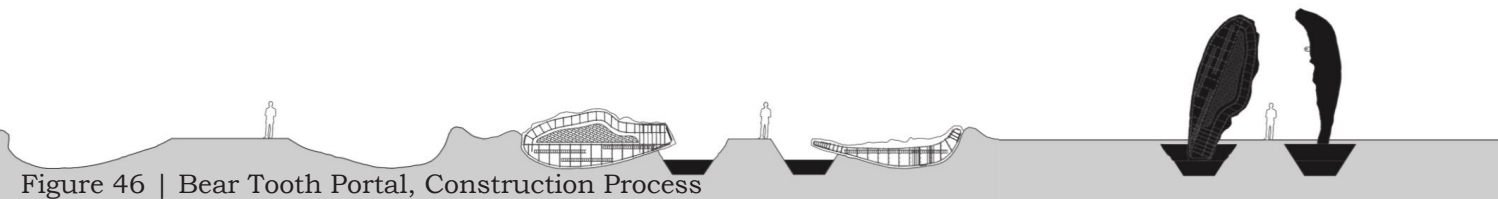


Figure 46 | Bear Tooth Portal, Construction Process



Figure 47 | Bear Tooth Portal Texture



Figure 48 | Bear Tooth Portal



Figure 49 | Structure of Landscape, Dome



FINAL DESIGN

Figure 50 | Bears Ears Buttes

BUILDING CONSTRUCTION

Using inspiration from Ensemble's Structures of Landscape, the architecture of the interpretive center deals with inverse archaeology, utilizing concrete and soil from the site to create a form of reverse architecture. Starting with the entrance, a concrete monument is constructed, creating connection between the earth and the sky and emulating movement between worlds present in the creation mythologies of the Native Americans.



Figure 51 | Building Construction, Circulation

BUILDING CONSTRUCTION

Once constructed, soil from the site is then built up and formed around the shaft, acting as a natural structure from which concrete will be cast within. This process emulates the ancient method of sand-casting, using the earth to manipulate form while creating material finish that eternally anchors the building to the site.



Figure 52 | Building Construction, Soil Framework

BUILDING CONSTRUCTION

Concrete is then cast over the earthen mold to construct the shell of the interpretive space.

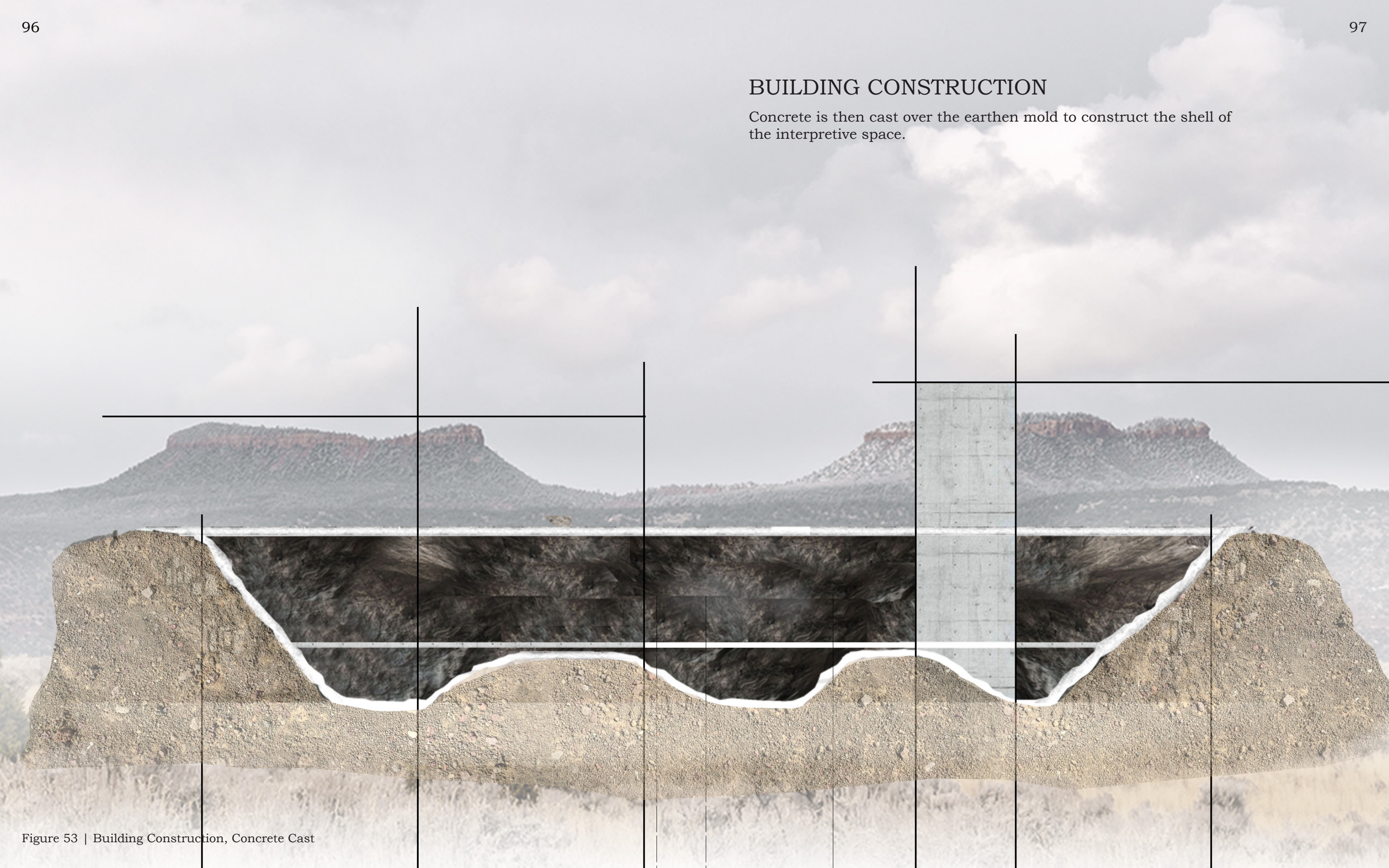


Figure 53 | Building Construction, Concrete Cast

BUILDING CONSTRUCTION

Once excavated away, the shell of the lower space is left with an imprint of the earth, like that of the crypt. By using earth as a material to cast the texture and shape of the building, primordial connection between the earth and built space is constructed.

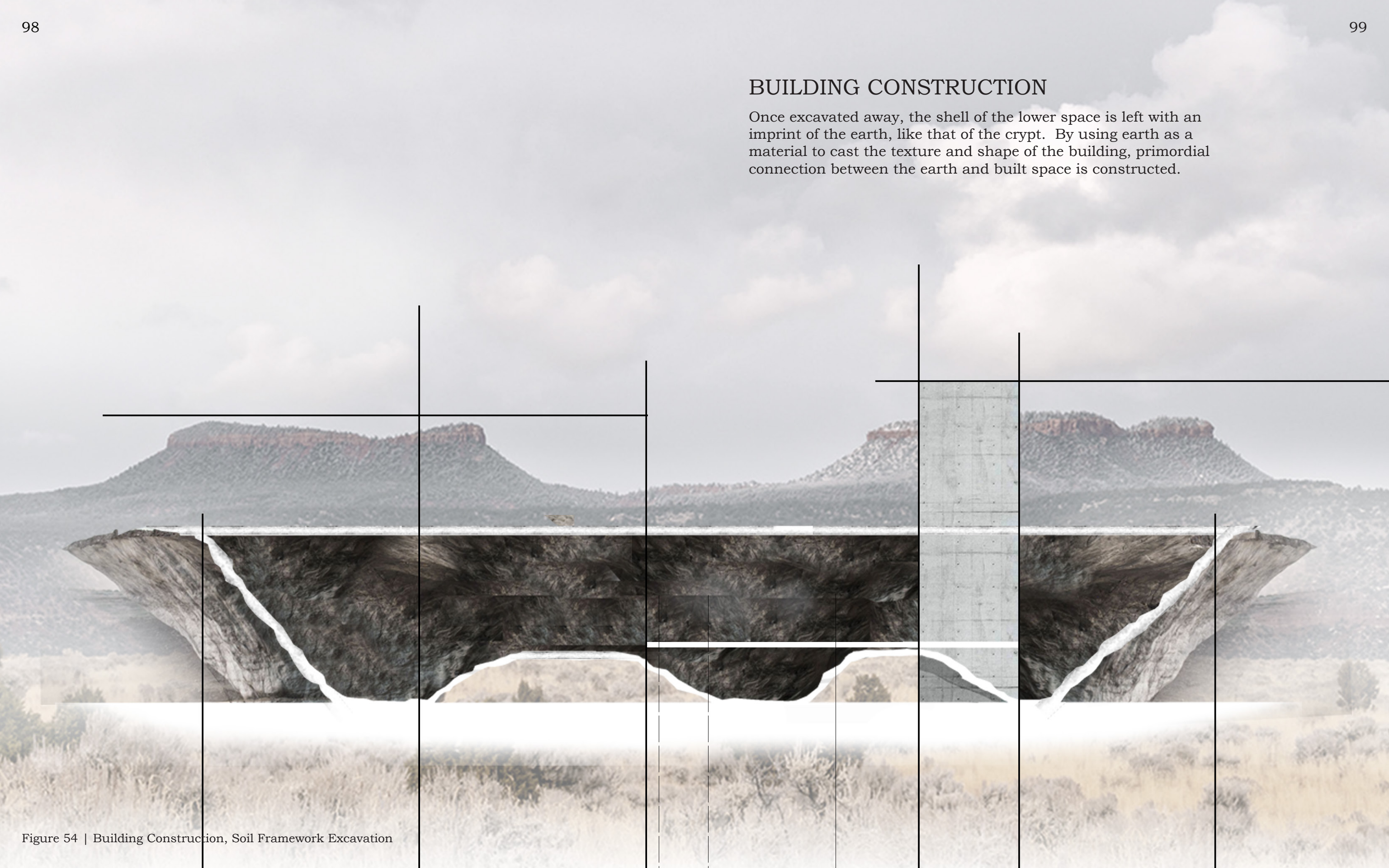


Figure 54 | Building Construction, Soil Framework Excavation

BUILDING CONSTRUCTION

Finally, concrete rooms are then constructed above the ruin, as well as walkway platforms within the primordial space, collapsing modern and ancient ruins and creating a connection between old and new through the design of one man-made ruin. The pressurizing and tensions of the spaces creates contrast between the distant past and present moment, opening up a space linked to the core narratives and structures of feeling in the universe that are common to all spiritual practices of the Native Tribes.

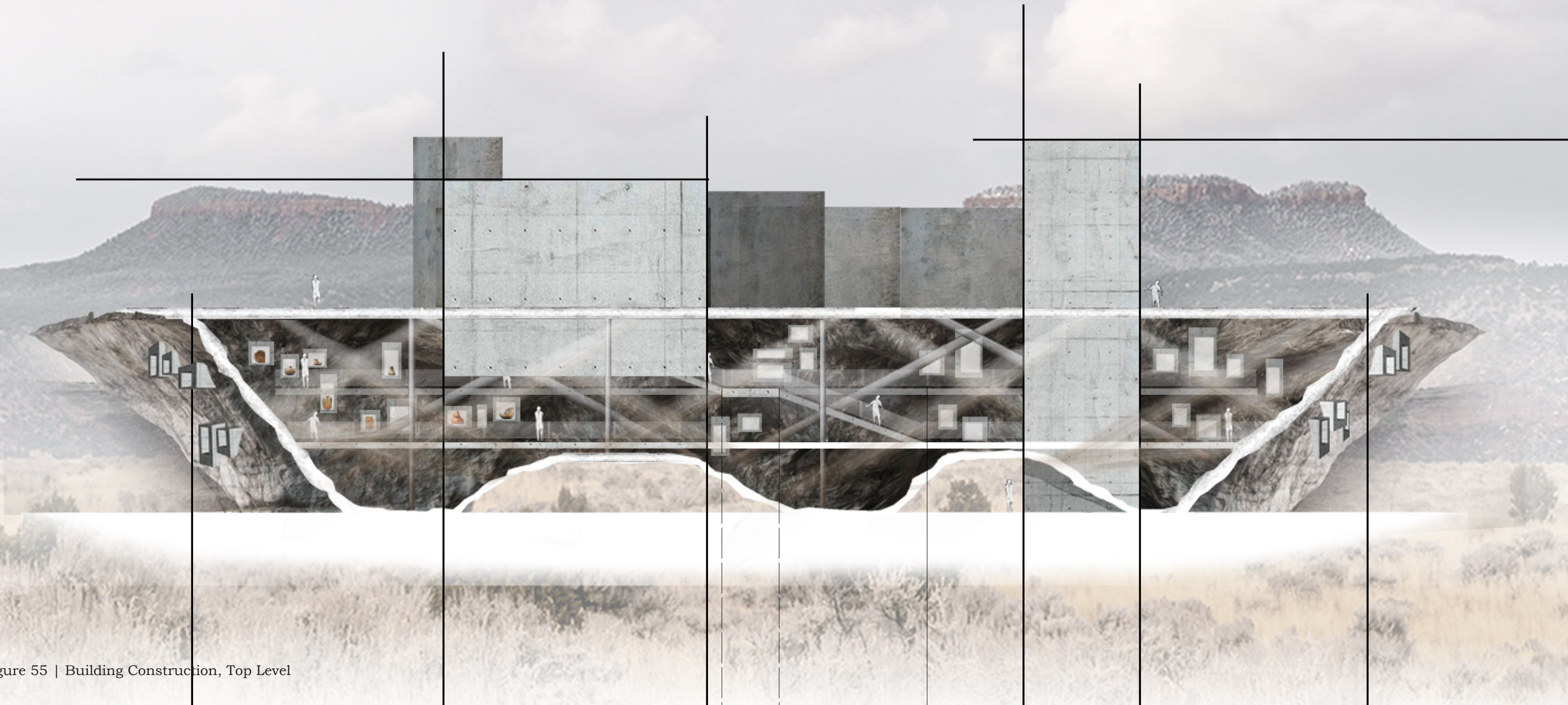
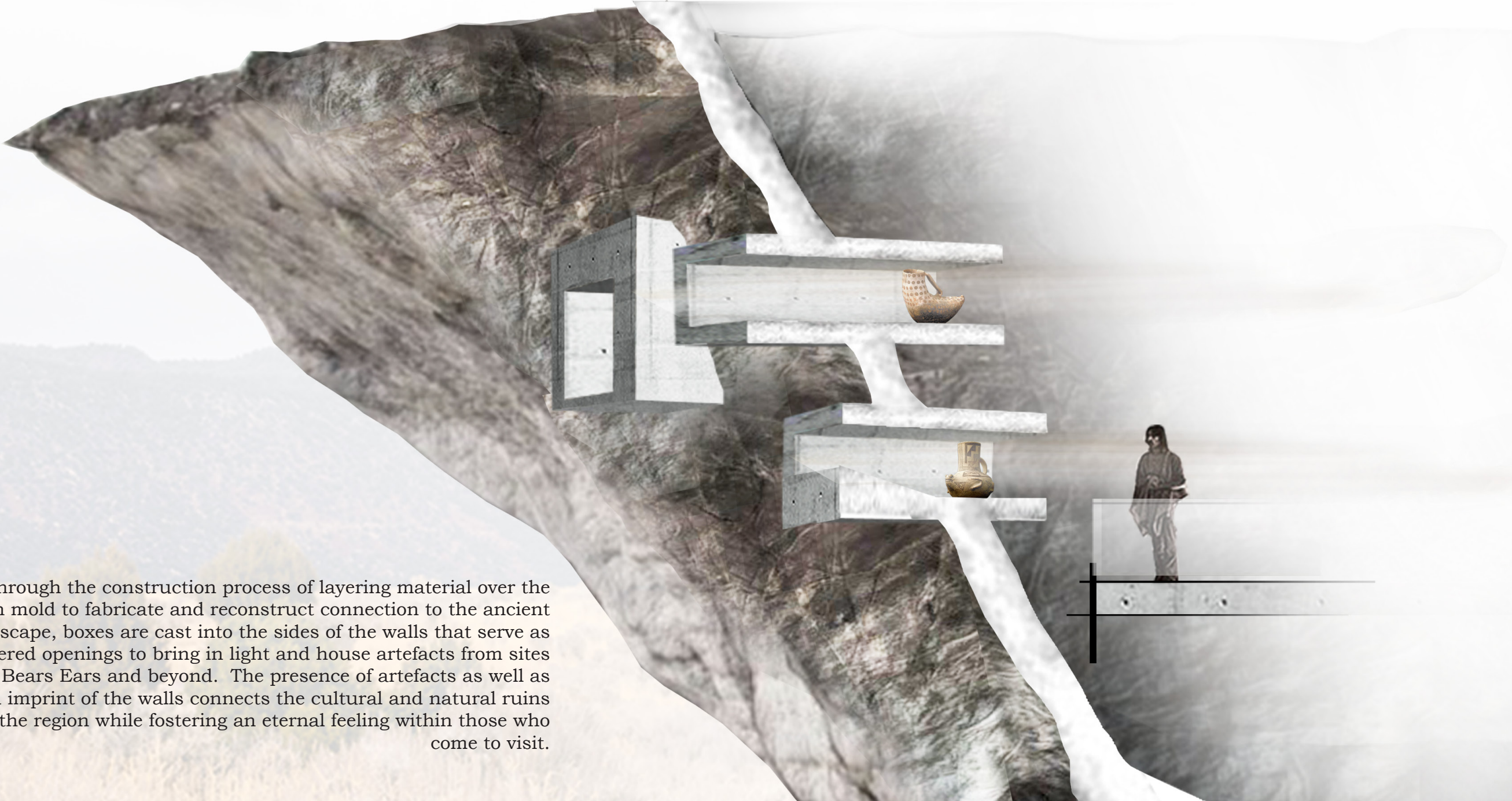


Figure 55 | Building Construction, Top Level



Through the construction process of layering material over the earthen mold to fabricate and reconstruct connection to the ancient landscape, boxes are cast into the sides of the walls that serve as chamfered openings to bring in light and house artefacts from sites within Bears Ears and beyond. The presence of artefacts as well as casted imprint of the walls connects the cultural and natural ruins of the region while fostering an eternal feeling within those who come to visit.

BUILDING PROGRESSION ENTRY SEQUENCE

To walk through the progression of the building, the user is first lifted off the ground, moving upward through history and landing on a point between the earth and the sky. This platform, hovering over and enclosing the ruin, acts as a starting point on a journey of discovery through history and time.

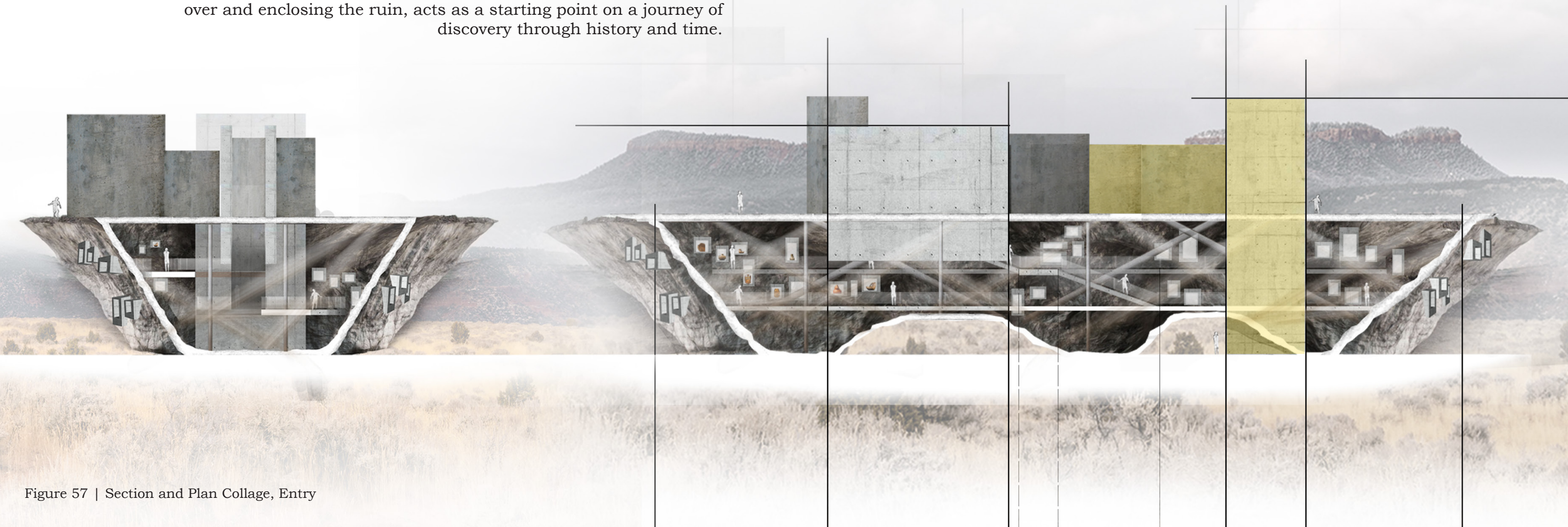
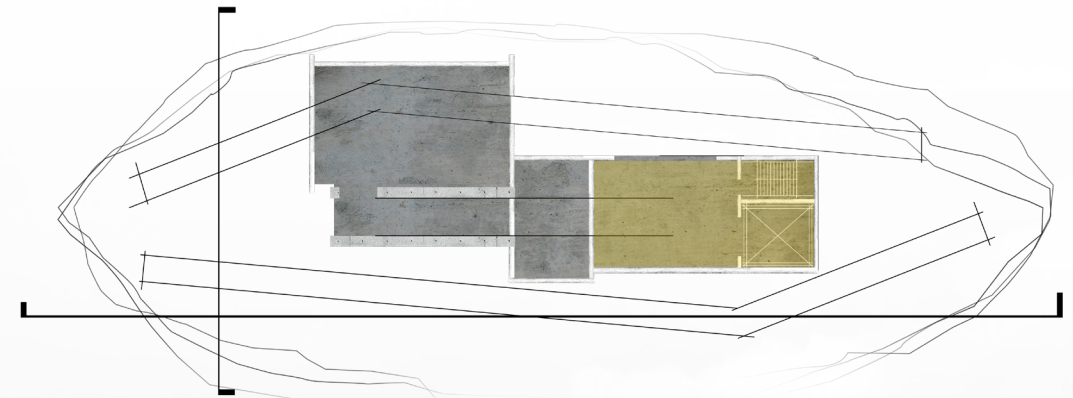


Figure 57 | Section and Plan Collage, Entry

BUILDING PROGRESSION BEARS EARS BUTTES VIEWING PLATFORM

Upon entering the upper level, the visitor moves to an exterior observation platform that frames view of the Bears Ears buttes.

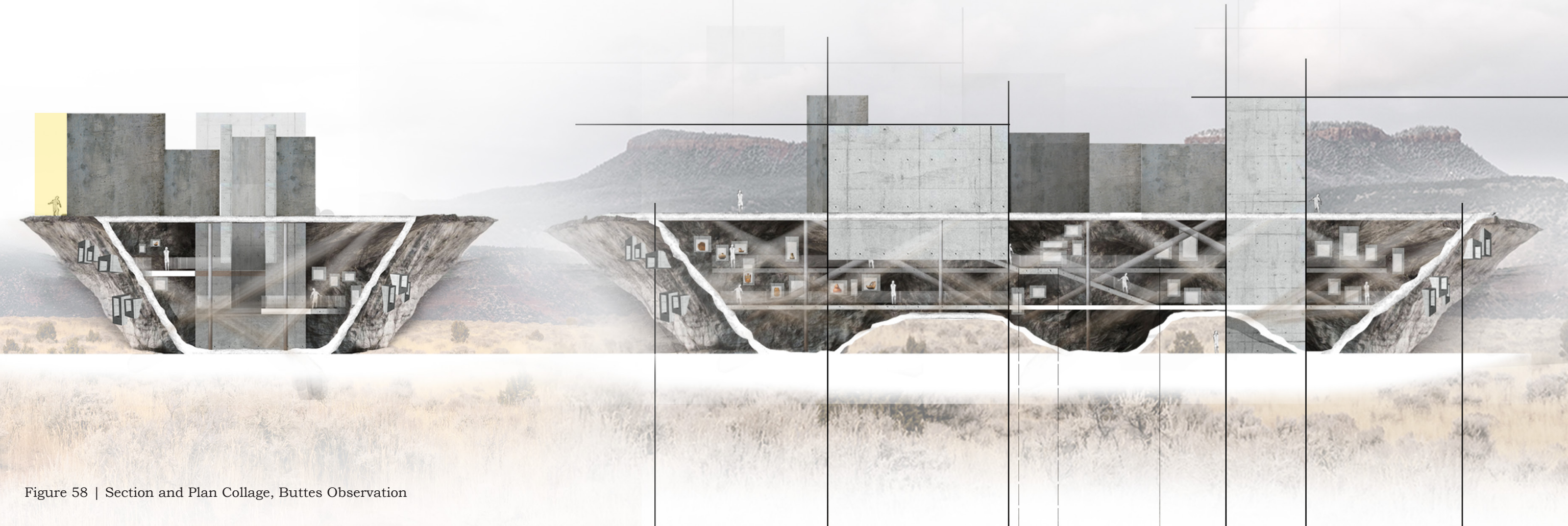
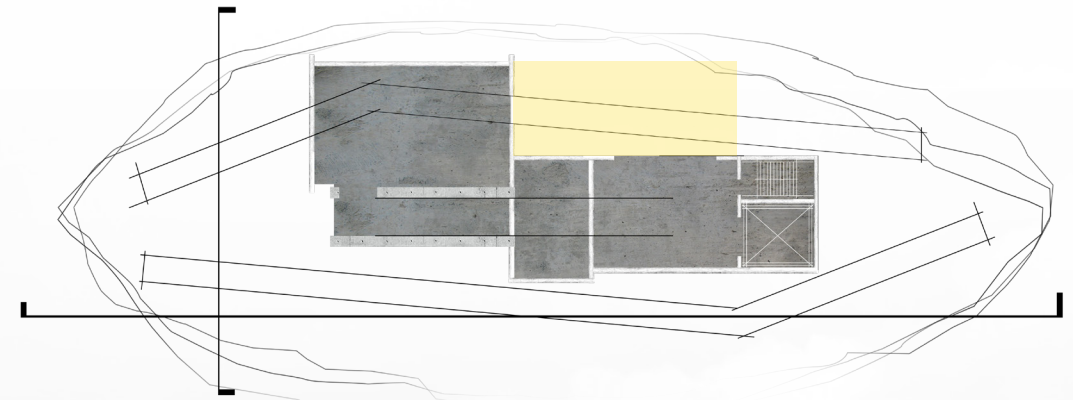


Figure 58 | Section and Plan Collage, Buttes Observation

BUILDING PROGRESSION PROJECTION ROOM

From the observation platform, the visitor then arrives in the offside projection room in which a timeline of the monument as well as creation stories tied to the landscape offer knowledge through projective interaction.

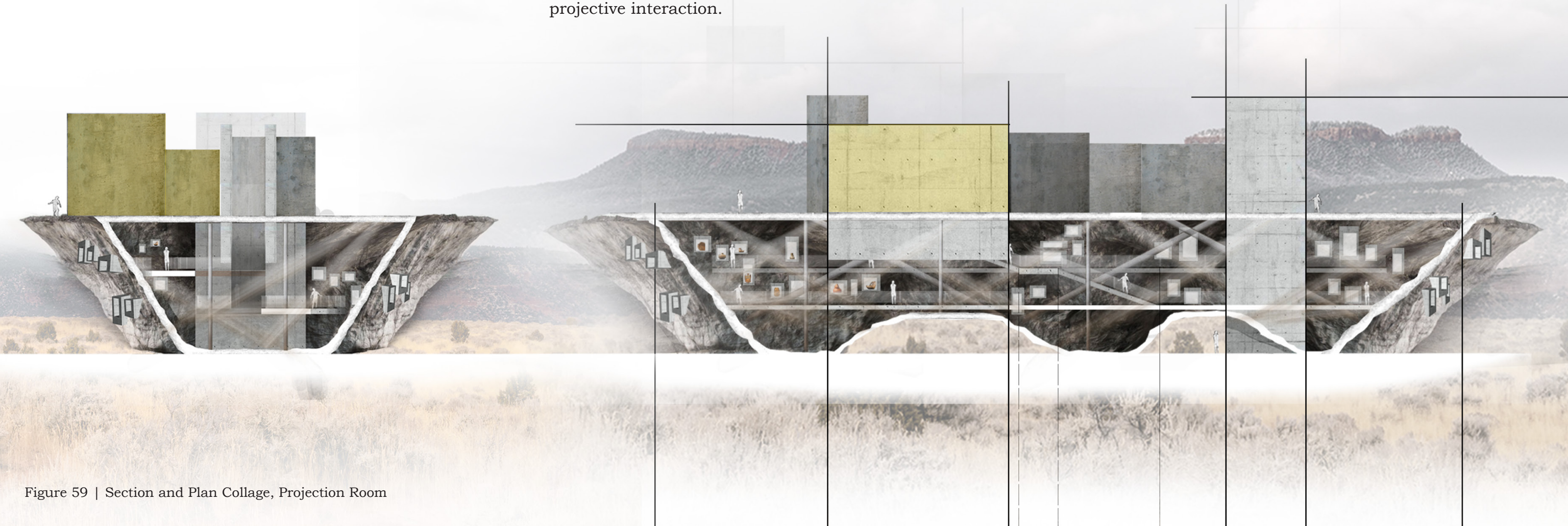
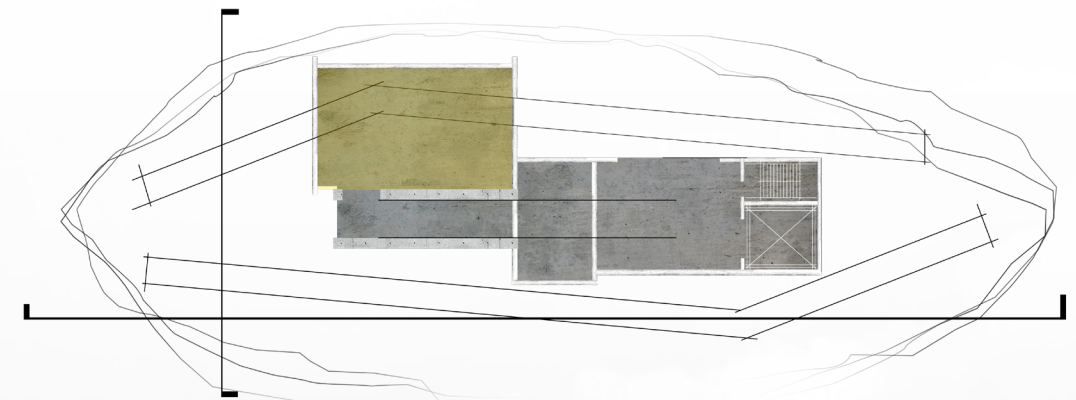


Figure 59 | Section and Plan Collage, Projection Room



Figure 60 | Upper Platform Perspective

BUILDING PROGRESSION CAVERNOUS INTERPRETIVE SPACE

Upon introduction to the history, the visitor descends into the cavernous, archaeological ruin; an architectural experience that fosters a new feeling of being in ancient space crafted by the unique construction of the modern building. From the downward movement, platform walkways hover over the ruin and provide areas of observation and rest within the casted space. The lower platform allows for further exploration of the primordial space before concluding the visitor at the main circulation entrance on the ground.

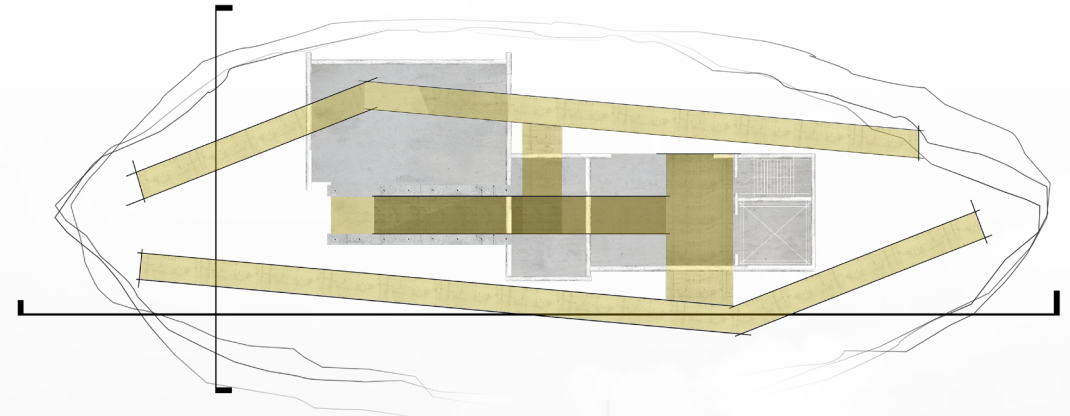
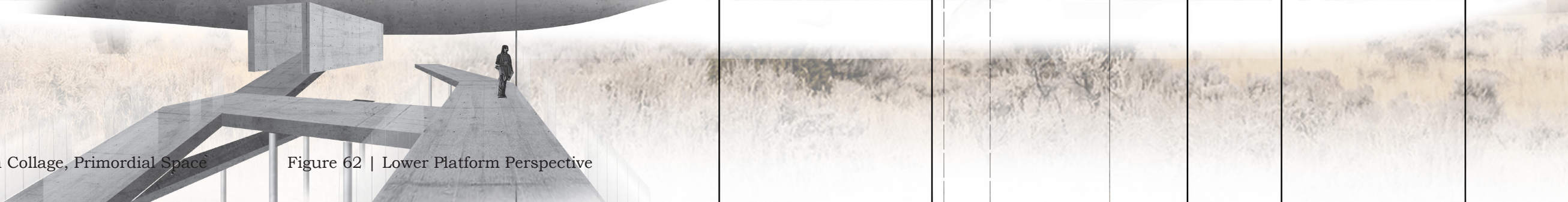


Figure 61 | Section and Plan Collage, Primordial Space

Figure 62 | Lower Platform Perspective



OBSERVATION PAVILIONS

Figure 63 | Bears Ears Buttes



OBSERVATION PAVILIONS

In addition to the interpretive center, this thesis also proposes the design of satellite observation pavilions at various sites, working to better the visitation experience of the ruins themselves with the goal of recognizing the importance carrying them into the future and lessening the desecration. By bridging elements between the ruins, pavilions, and main interpretive center, the visitor will experience bridging of various periods of time and feelings in one single moment.

On the account of ceremonial, architectural, and cultural spaces, three historical sites were chosen as a representative beginning into the introduction of observation pavilions within the monument. It is the vision to populate the entire monument with pavilions in the future.



Figure 64 | Newspaper Rock Historical Site



Figure 65 | Mule Canyon Kiva Ruins



Figure 66 | Butler Wash Ruins



NEWSPAPER ROCK HISTORICAL SITE

The first of these satellite pavilions is located at Newspaper Rock, an historical site known as “a rock that tells a story” as it contains over 650 petroglyph carvings in the sandstone cliff. These symbols record over 2,000 years of early human existence and portray cultural and spiritual practices of the tribal communities.

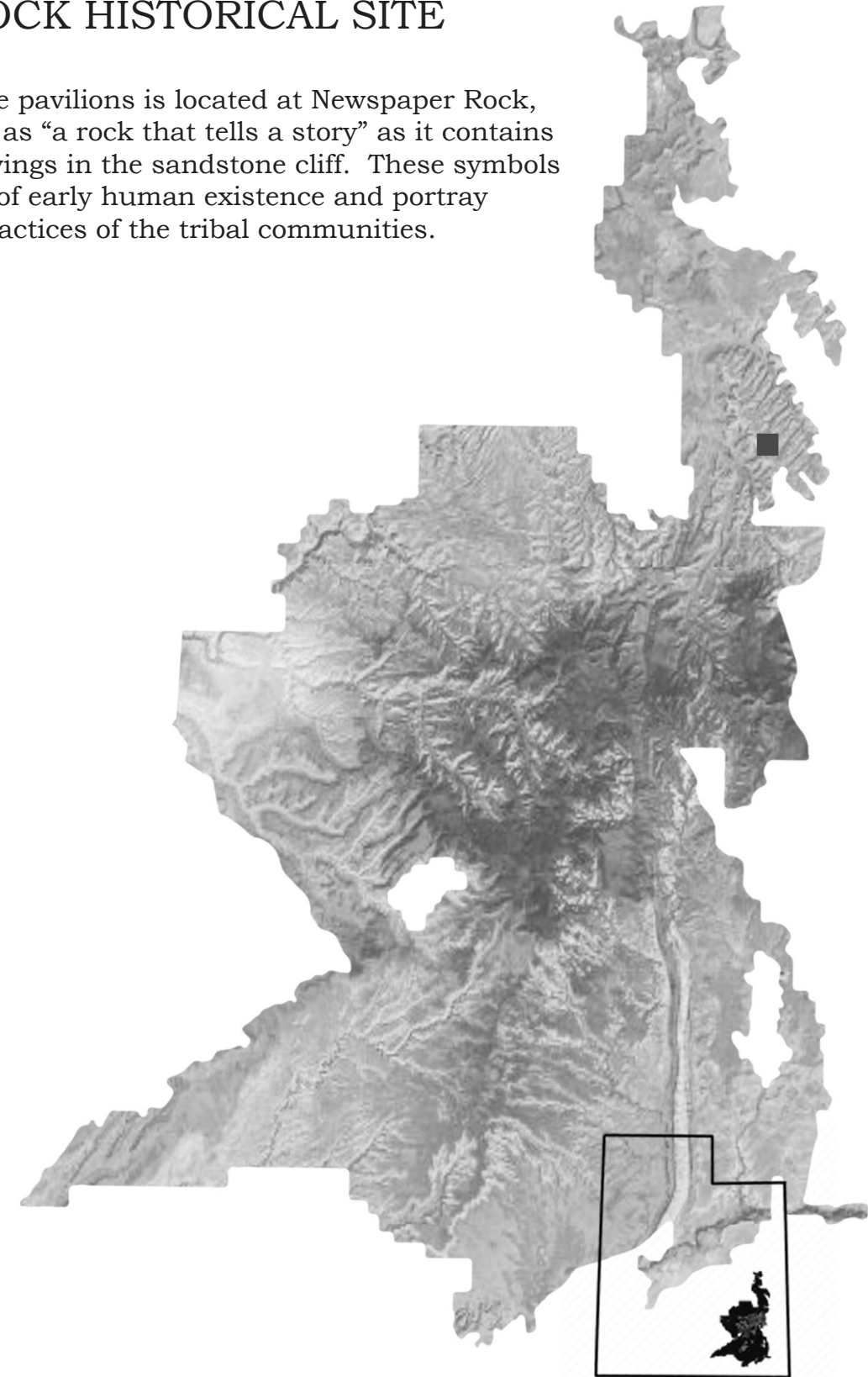


Figure 67 | Newspaper Rock Historical Site Map

NEWSPAPER ROCK PAVILION

In designing the observation pavilion, the central intention focuses on framing symbols etched into the site as the visitor progresses, allowing for reinterpretation of the meaning behind them before releasing onto the final viewing platform. Boxes cast within the central wall frame and magnify symbols of circularity, bridging the element of viewing artefacts in the primordial space of the interpretive center into the experience of viewing Newspaper Rock in a new way.

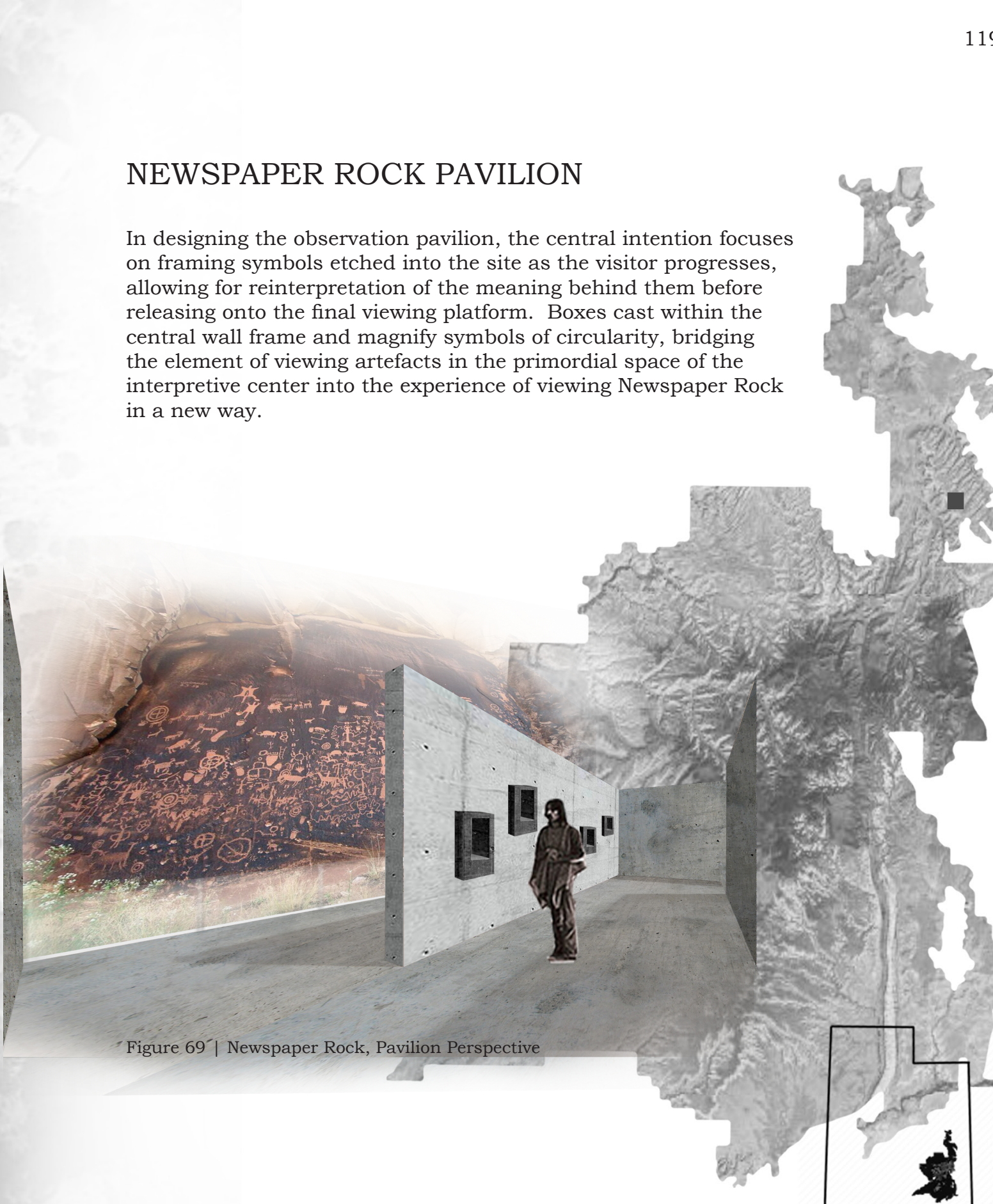
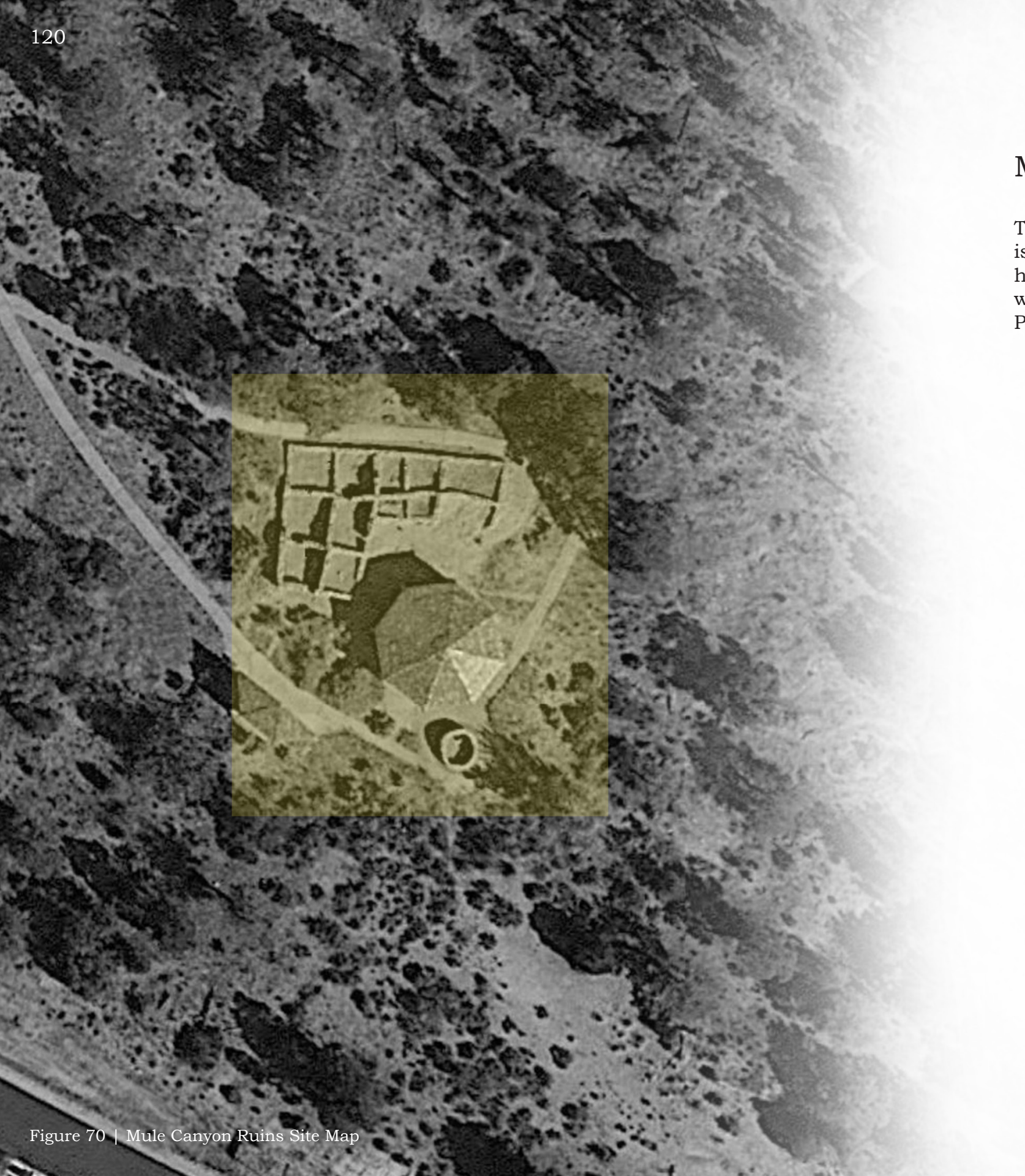


Figure 69 | Newspaper Rock, Pavilion Perspective

Figure 68 | Newspaper Rock, Pavilion Plan





MULE CANYON KIVA

The second satellite pavilion, located at the Mule Canyon Ruins, is designed to delicately move the visitor across and above the history. Occupied around A.D. 750, the Kiva, pit-house, and watch tower of the complex were built and utilized by the Ancestral Puebloans for shelter, storage, and spiritual practice.



Figure 70 | Mule Canyon Ruins Site Map

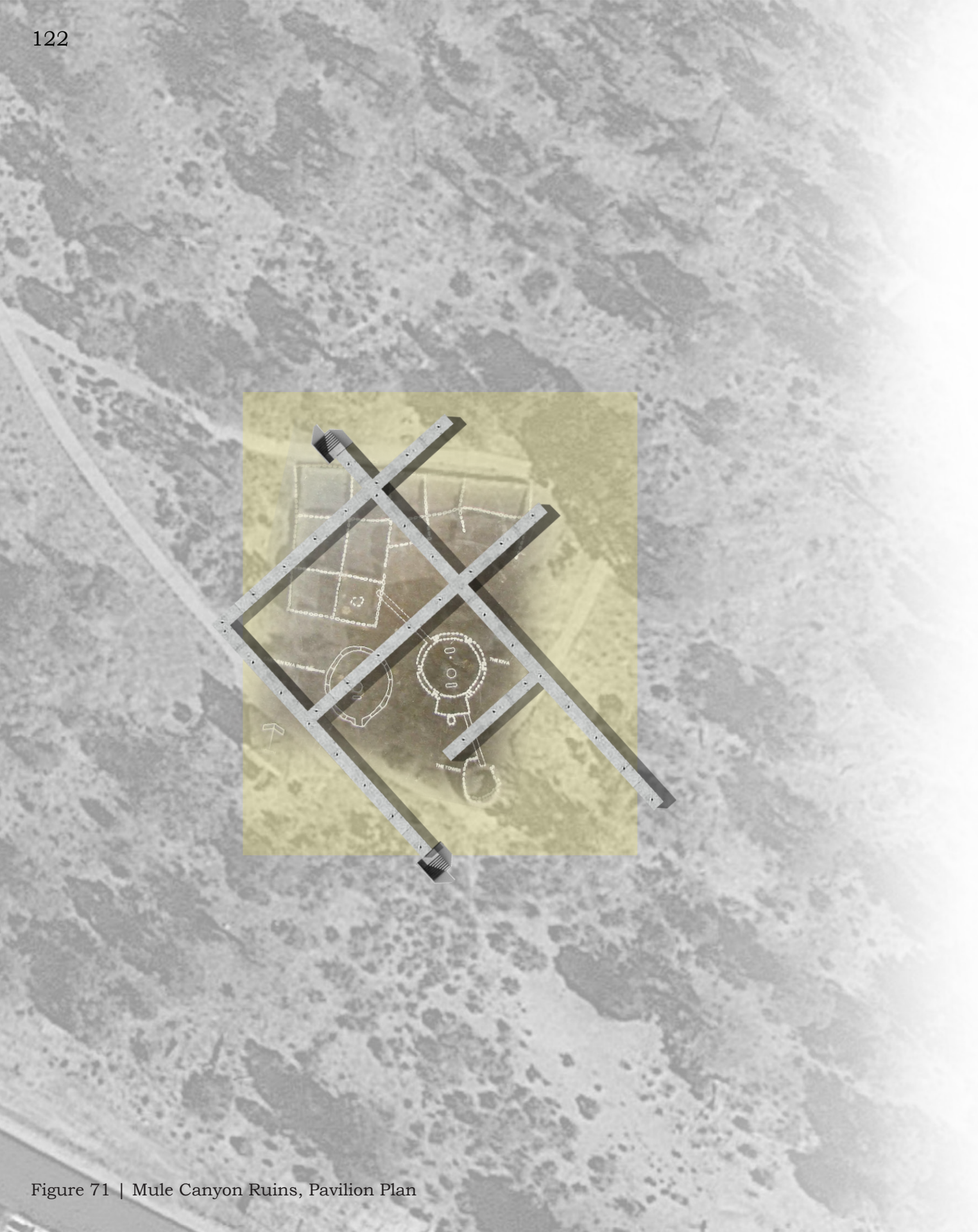


Figure 71 | Mule Canyon Ruins, Pavilion Plan

MULE CANYON KIVA PAVILION

Similar to Zumthor's protective sheltering, the design of the platform simply hovers the visitor over the ruins in a new direction, working to collapse thousands of years in one moment as the ruins are viewed in a different light. This intervention bridges the interpretive center and this site by hovering over the old and creating connection between the old and new.

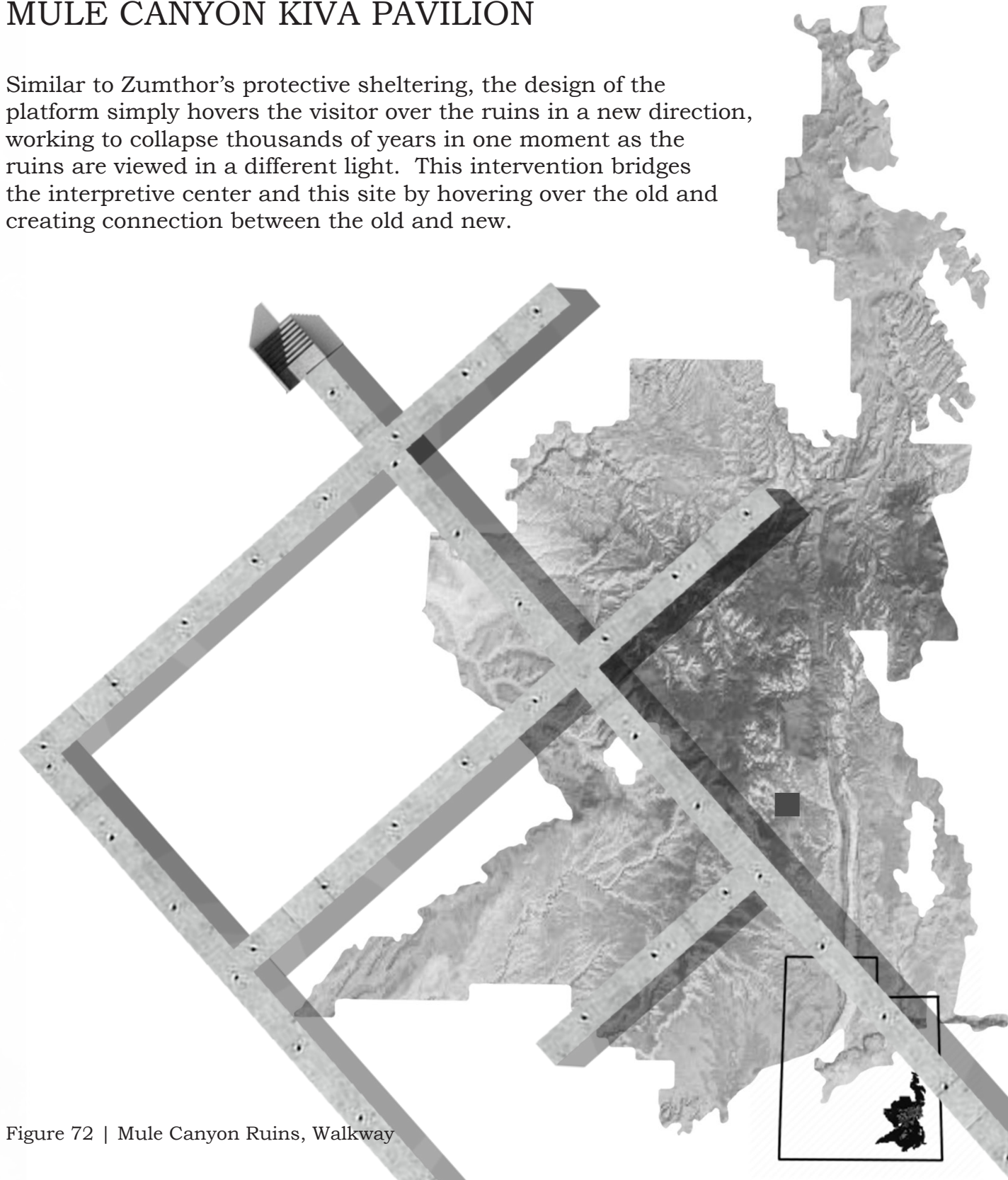


Figure 72 | Mule Canyon Ruins, Walkway



BUTLER WASH COMPLEX

The third satellite pavilion, located at the Butler Wash viewing platform across the canyon, is designed to frame view of the history from a delicate distance. Occupied around A.D. 1200, the Ancestral Puebloan cliff dwellings and ceremonial Kivas are tucked within the cliffs of Butler Wash and represent a full range of Anasazi daily activities.

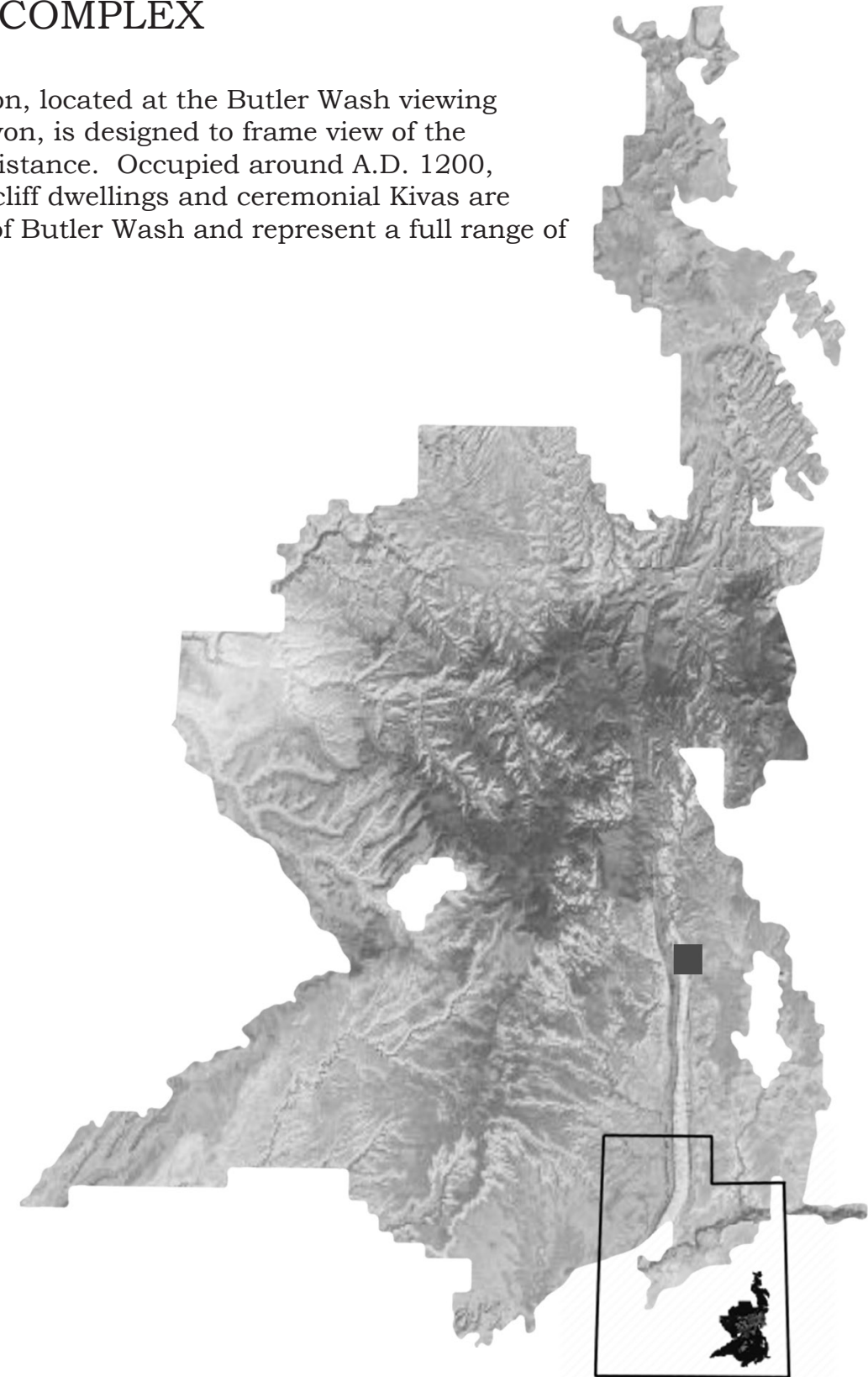


Figure 73 | Butler Wash Site Map

BUTLER WASH PAVILION

The design of the pavilion is positioned on the top of the cliff across the ruins and acts as a staging ground with the two platforms. The upper platform, used for initial viewing, leads the visitor in a movement down to the lower in which casted boxes magnify and frame views of the complex. Like that within the interpretive center and at Newspaper Rock, the pavilion opens a space for engagement and imagination between the ancient past and present moment of experience, further allowing for reinterpretation from a distance.

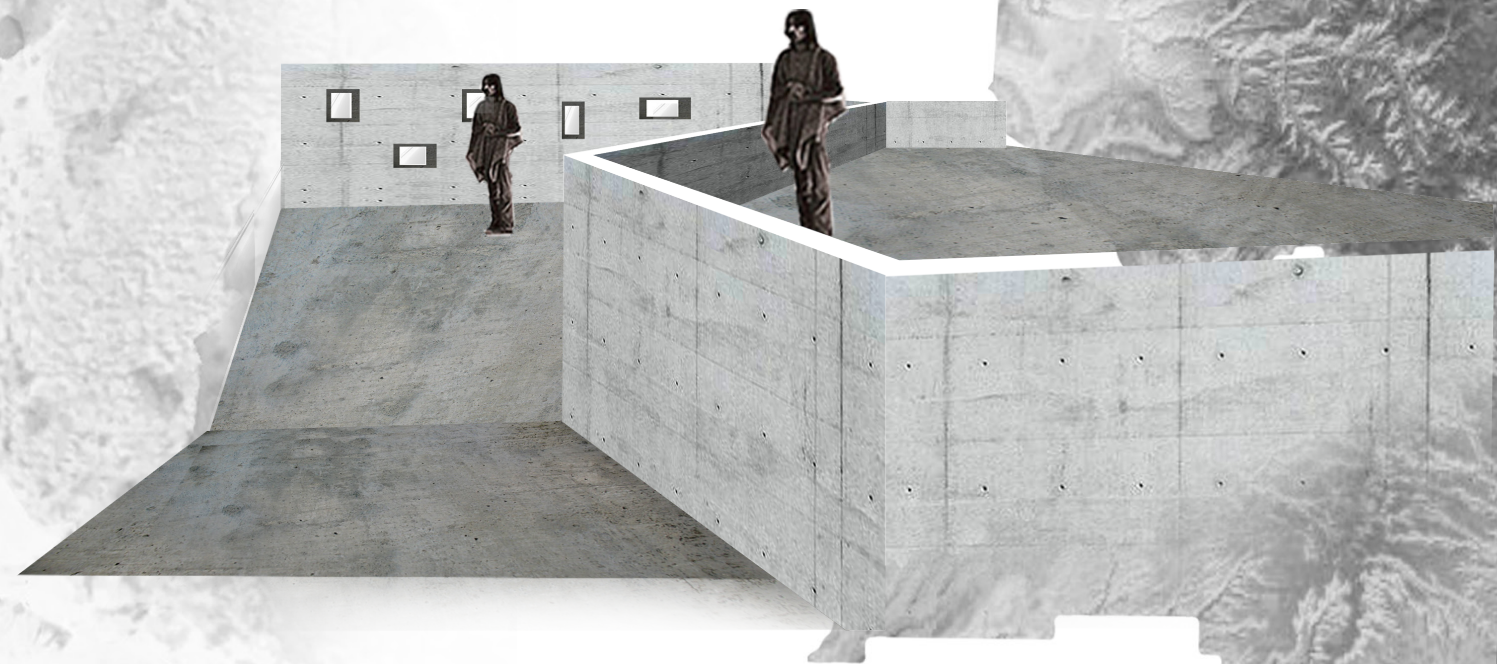
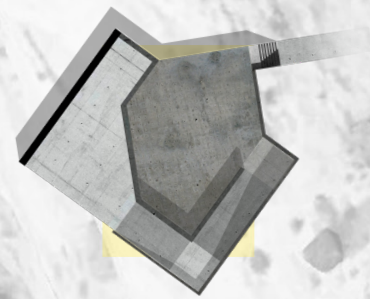


Figure 75 | Butler Wash, Pavilion Perspective



Through the careful exploration of time within architecture and the critical approach to engaging with history, it is the hope that this project challenges the relevance of how we use the historical past in order to transform future understanding. As visitors come to Bears Ears and move between the interpretive center and the satellite pavilions, we can visualize how architecture can engage with history and foster ambiguity of being in two places through the layering of meaning and history. In creating an inverse ruin as architectural intervention, walking through the building is being a part of the history, collapsing thousands of years in on single moment that moves us forward through participation and connection. The design of the spaces allow for new feelings to emerge from the visitor, further connecting the present with the past and future, and allowing the ruins and landscape of Bears Ears to live on through critical engagement of it.

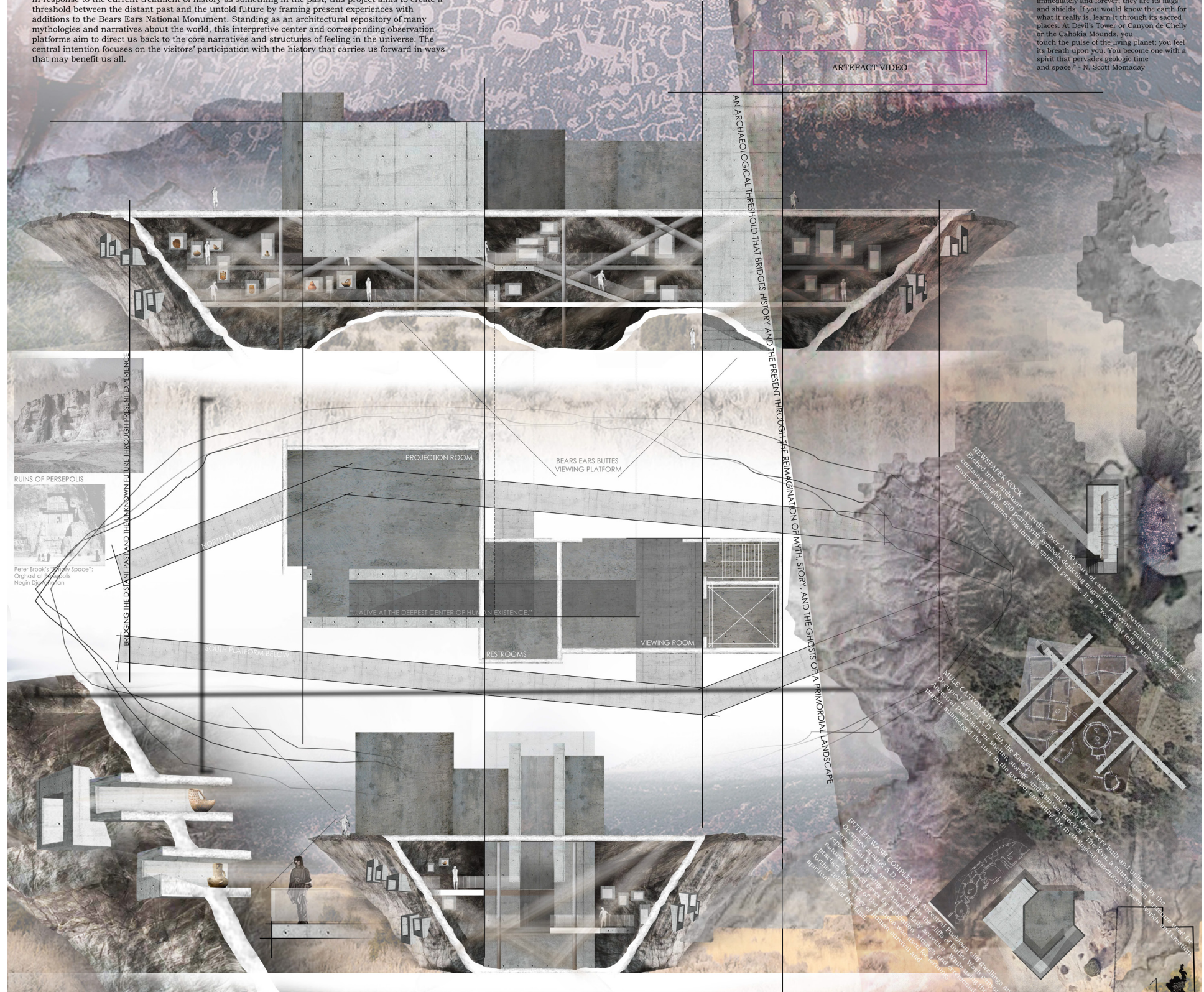
STAGING RELATIONSHIPS WITH HISTORY: THE CULTURAL, NATURAL, AND ETERNAL RUINS OF BEARS EARS NATIONAL MONUMENT

How can we, as designers of the built environment, use history as a means of transforming the future, here and now? Rooted deeply within the canyons and mesas of the 1.3-million-acre monument in southeastern Utah, the endangered ruins of Bears Ears hold ancient stories of human interconnectivity with the environment – narratives central to Native American spirituality that unfold the earth as a living, breathing entity with an eternal pulse. In reinterpreting and transforming these stories, can modern visitors reimagine a different place in nature that might even inform the survival of humankind into the future?

In response to the current treatment of history as something in the past, this project aims to create a threshold between the distant past and the untold future by framing present experiences with additions to the Bears Ears National Monument. Standing as an architectural repository of many mythologies and narratives about the world, this interpretive center and corresponding observation platforms aim to direct us back to the core narratives and structures of feeling in the universe. The central intention focuses on the visitors' participation with the history that carries us forward in ways that may benefit us all.

Janus Keystone | Federica Goffi | Time Matters

"To encounter the sacred is to be alive at the deepest center of human existence. Sacred places are the truest definitions of the earth; they stand for the earth immediately and forever, they are its flags and shields. If you would know the earth for what it really is, learn it through its sacred places. At Devil's Tower or Canyon de Chelly or the Cahokia Mounds, you touch the pulse of the living planet; you feel its breath upon you. You become one with a spirit that pervades geologic time and space." - N. Scott Momaday



BRIDGING THE DISTANT PAST AND THE UNKNOWN FUTURE THROUGH PRESENT EXPERIENCE

RUINS OF PERSEPOLIS

Peter Brook's "Empty Space"
Original at the "Empty Space"
Neglin Disruption

ARTEFACT VIDEO

AN ARCHAEOLOGICAL THRESHOLD THAT BRIDGES HISTORY AND THE PRESENT THROUGH THE REIMAGINATION OF WITH, STORY, AND THE GHOSTS OF A PRIMORDIAL LANDSCAPE

NEWSPAPER ROCK
Etched into sandstone, recording over 2,000 years of early human existence, this historical site
is rich in symbols and contains roughly 650 petroglyph symbols depicting migration patterns, nature cycles, and
environmental connections through spiritual practice. It is a "rock that tells a story."

MILE CANYON KIVA
Occupied around A.D. 750, the Kiva is a circular structure used for ceremonial and spiritual practice.
It features a central hearth for shelter, storage, and spiritual practice. The Kiva is a subtle reminder of
the spiritual connection between the past and the present.

BUTLER WASH COMPLEX
Occupied around A.D. 1300, the Butler Wash Complex is a large, multi-story structure with
numerous rooms and a central courtyard. It is a testament to the advanced architectural skills and
cultural complexity of the Ancestral Puebloan people. The complex is a subtle reminder of
the spiritual connection between the past and the present.

Figure 76 | Final Boards

THESIS APPENDIX

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PERSONAL IDENTIFICATION

NATHAN J. WANNER

Hometown | Mandan, North Dakota

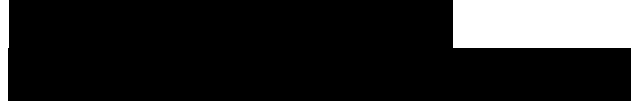


Figure 77 | Personal Identification

PREVIOUS STUDIO EXPERIENCE

SECOND YEAR

Fall: Cindy Urness

Tea House | Moorhead, MN

- *Site analysis and conceptual building design*

Boathouse | Minneapolis, MN

- *Rowing club typology, conceptual building design*

Spring: Darryl Booker

Single Family Dwelling | Cripple Creek, CO

- *Small scale, design for specific family needs*

Bird House | Fargo, ND

- *Design for the accommodations of a Barn Swallow*

THIRD YEAR

Fall: Ronald Ramsay

Shaker Barn Adaptive-Reuse | St. Pittsfield, MA

- *Performance center design within historic Shaker Barn shell*

Spring: Niloufar Alenjery

Fairytale, Steel Competition

- *Design for mental health accommodations*

Native American Art Museum, Competition | Moorhead, Mn

- *Design for art exhibition and performance space*

FOURTH YEAR

Fall: Cindy Urness

Urban High Rise Competition | Miami, FL

- *Design for sustainable high rise structure, needs for Miami*

Spring: Paul Gleye

International Urban Design Studio | Brussels, BE

- *Design for the urban revitalization of St. Gilles, site and building*

