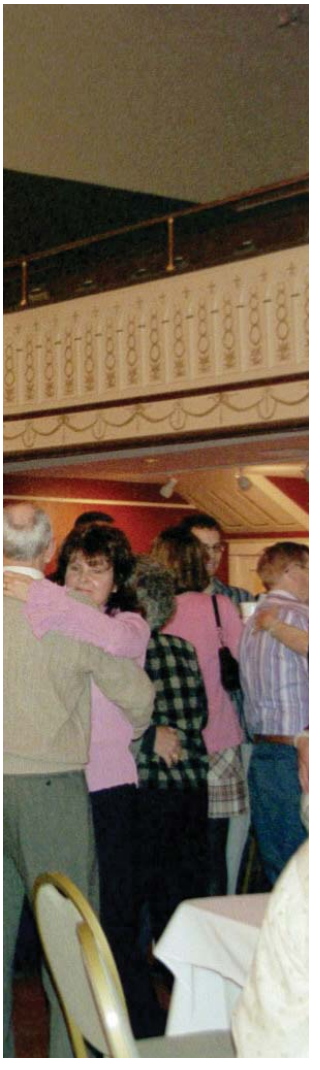
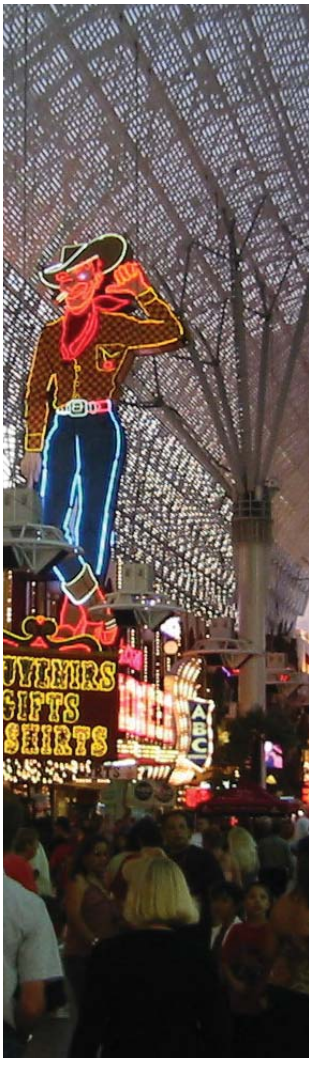








IRREPLACEABLE

irrePLACEable:
COMMUNITY-CHERISHED ARCHITECTURE

By
Megan Elizabeth Kullerd

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Architecture

Montana State University
Bozeman, Montana

April 2007

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APPROVAL
of a thesis submitted by

Megan Elizabeth Kullerd

This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the Division of Graduate Education.

Ralph Johnson Committee Chair

Approved for the Department of Architecture

Clark Llewellyn

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Megan Elizabeth Kullerd

April 2007

DEDICATIONS AND ACKNOWLEDGEMENTS

There are a few people I owe much gratitude to for inspiring and helping me with this Master's thesis.

I am extremely grateful to our Heavenly Father for blessing me with a desire to serve the community as an architect.

My interests would not have been sparked without my mother, Deb Kullerd, wanting the absolute best out of life for me. She inspired my desire in social architecture with a few newspaper clippings of the Cook County Hospital in Chicago and Walt Disney Concert Hall in Los Angeles. She also took me to the Conservatory of Flowers in San Francisco where I became aware that community-cherished architecture is a universal issue.

All of the field research would not have been possible without the cooperation of the community members interviewed in Spearfish, Sheridan, Billings, Livingston, Bozeman and Missoula. They gave just a few minutes of their time and knowledge to me when they could have told me "no".

The research would have been more difficult without the following people.
Stephen Schultz helped with interviews, long-distance driving, and site visits, which allowed me to do two things at once. His moral support was a daily boost of confidence during this large project. Meghan Scott edited my chapters even within her demanding schedule, helping hone my writing ability. My sister, Kate Kullerd, kept me company during site visits and interviews in Spearfish. Tracy Peters took me branding at her family's ranch. It was an experience which would prove to be instrumental in my understanding of the working cowboy.

Because of what they have given me, it has been easier to fall in love with this topic. I have found it extremely rewarding.

Thank you.

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THESIS ABSTRACT

The focus of my research was to find the answer to “What is community-cherished architecture?” In answering this question, I discovered a definition of community-cherished place.

My research starts by observing community-cherished places in six communities and historical precedents worldwide. More insight is gained by reading other architects’ understanding of this issue. Then I identify the considerations an architect must take to create an experience which will be cherished by the community. It is a space where the residents share experiences together and form unity through social interaction. A cherished place is so integrated into the character of the community it has become part of the community’s identity. The results of this research offer actual examples of community-cherished place and the reasons they are cherished by the population.

Why do humans give certain buildings such a high value? Community-cherished architecture is merely a container; it creates place to be experienced by the community. The architecture is a source of pride and affection for communities through stimulating memory, symbolizing the community, containing history and sharing the culture with others. It is the collective memory of the experience which creates value. An architect’s understanding of the experience of the place is just as, if not more, important than the architecture of the building. The architect should also learn the culture of the community in order to design a community-cherished place and be aware of the forces opposing placemaking.

What has become clear through this process is that communities do not cherish architecture. They cherish the experiences of the place that architecture makes. Architecture has a vital role in how people see, experience and remember a place.

Principle Five[1]

If we are to devote our lives to making buildings, we have to believe they are worth it, that they live, and speak (of themselves, and the people who made them and thus inhabit them), and can receive investments of energy and care from their makers and their inhabitants, and can store those investments, and return them augmented, bread cast on the water comes back club sandwiches.

-Charles Moore

irrePLACEable

Community-Cherished Architecture



5


6


7

This thesis started with a desire for understanding community.

There is a building in my hometown of Spearfish, SD which expresses the heart of the community. The role she plays in the culture is completely integrated into the identity of Spearfish. If ever she were threatened by destruction, the community would defend her to the bitter end. No one can imagine Spearfish without her; she is community-cherished architecture.

The definition of “cherish” -“1a: to hold dear: feel or show affection for
b: to keep or cultivate with care and affection: NURTURE”[2]

The wonderful thing is there are community-cherished buildings in most communities. Why do humans give certain buildings such a high value? Is it our fascination with the past and a building’s involvement in the historical events of the community? Is it a sense of community identity all packaged up in a pretty building? Or is it our reoccurring experiences of a building, by ourselves or with others, which creates an architecture of value to the community?

What role does the architect play in designing community-cherished architecture? Should architects even care about creating a structure to be revered by the community? If we consider our profession a service, then what is more noble a service than to give our skills to the betterment of communities?

To design an inanimate object with the intent that it become part of a community’s identity is a lofty challenge. My research starts by observing community-cherished places in six communities and reading other architects’ understanding of this issue. More insight is gained by studying historical precedents worldwide. With this information I identify the considerations an architect must take to create an architecture which will be cherished by the community.

"The soul of the city becomes the city's history, the sign on the walls of the municipium, the city's distinctive and definitive character, its memory."[1]

-Aldo Rossi

The Reality
of
Community-Cherished Architecture



8



9

The focus of my research was to find the answer to "What is community-cherished architecture?" In answering this question, I discovered a definition of community-cherished place. It usually is a space where the residents share experiences together and form a unity through social interaction. It is sometimes defined as a source of economic sustainability or a focal point of historical evidence displaying a community's heritage. Whatever role it plays, a cherished place is so integrated into the character of the community it has become part of the community's identity. The results of this research offer actual examples of community-cherished place and the reasons why they are cherished by the population.

What is the reality of Community-Cherished Architecture?

Six communities were the subject of this research. Spanning from South Dakota to western Montana, this study concentrated on the communities of Spearfish, SD, Sheridan, WY, Billings, MT, Livingston, MT, Bozeman, MT, and Missoula, MT.

Interview questionnaires were used to gather data from actual members of the community. The interviews were conducted at random downtown businesses, suburban gas stations, malls and post offices to obtain a random sample of the demographics.

A reference for field research was Inquiry by Design by John Zeisel. Many tactics highlighted by Zeisel were used when writing the questionnaires and conducting the interviews. When selecting questions to be asked, special care was taken to choose words with a clear meaning. Zeisel also recommended the interviews take only a few minutes of time to accomplish, hence there are only seven questions. He warns that "[r]espondents like to see themselves as advice givers rather than guinea pigs."[2] Therefore when initiating the interview, an introduction was made and the respondent was informed of the general purpose of the questionnaire. Conversation may have continued after the interview which allowed for a more causal experience.

Every question had a purpose of classifying, clarifying or filtering information. When asking the questions, probe questions were used after the initial response to either clarify the statements or test for any additional information which might have been held back. At right is a detailed reasoning of each question.

Question 1 - *What is your age?*

This question is to determine the different opinions of community between age groups.

Question 2 - *Do you live in this community?*

A requirement for everyone interviewed was to be living in the community studied.

Question 3 - *How long have you lived here?*

This question probed for the difference of opinions between newer and older community members. It was also required for everyone to refer to their period of residence in months or years, not in weeks. The reasoning behind this was to focus on people who have had time to establish themselves within the community.

Question 4 - *If you have an out-of-town guest, where do you take them to see your community? Where do you go to show off the town?*

This question asked for what they are proud of in their community and what describes the community the best. If someone cherishes something, they give value to it and it becomes a source of pride.

Question 5 - *Of those places, rate how much they are cherished in the community.*

This question clarifies the perceived degree of value to the community. I utilized a numerical rating system to filter through answers of Question 4. The tactic allowed a closed-ended response and pre-coded the answers given.

Question 6 - *Why does the community cherish this place so much?*

This tested for common, communal information.

Question 7 - *Why do you cherish this place so much?*

This tested for a personal response and information about the place. The question does make the assumption that the interviewee does cherish the place.

Observations & Analysis



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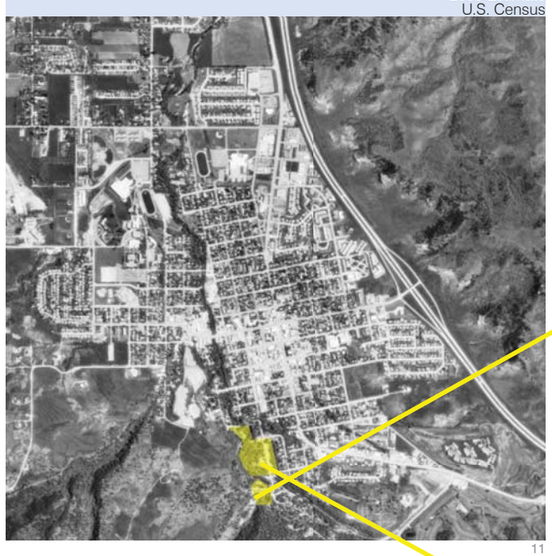
The interviewing was finished when I had completed at least twenty questionnaires and after certain places began to appear regularly. If there were still a large number of places referred to with nothing standing out from the group then I kept interviewing until a dominant trend of cherished places in the community emerged. Once there was consistency in the questionnaire answers, I tallied how many times places were mentioned and how highly they were cherished. From that point the top scoring places were labeled “highly cherished” and visited. I analyzed and recorded the qualities and uses of the place. City websites and brochures were also utilized to gather information about the community. These marketing tools gave current insight into the community’s identity and how they want to be seen by others.

Generally, the highly cherished places were used frequently in the city propaganda confirming the importance of these places’ part in the community’s identity. For example the University of Montana is pictured more than aerial views of the city in Missoula’s website and travel brochure. However, several inconsistencies occurred in my observations. Images of places not highly cherished were used in the propaganda. For instance the Moss Mansion of Billings is featured five times more than the Rimrock Mall in the city’s literature but was only mentioned six times, compared to the Mall’s fourteen, in the forty questionnaires from Billings. This conflict between actual community opinion and city marketing shows a disconnect between these places and their community. Another inconsistency arose when images of highly-cherished places were not used in city propaganda. Instead of images of Sacajawea Park in Livingston and Spearfish City Park in Spearfish, images of similar nature sights were used. Of the fifteen highly-cherished sites observed, three were not found in the propaganda and twelve were consistently described as part of their community’s identity. All the highly-cherished sites are listed below and the results from this research are detailed in the following pages.

Spearfish – The D.C. Booth Hatchery and the Spearfish City Park
Sheridan – The downtown, the Trails End Historic Site, and the Sheridan Inn
Billings – The downtown, the Rimrock Mall, and the Alberta Bair Theater
Livingston – The Sacajawea City Park, and the downtown
Bozeman – The Museum of the Rockies, and the downtown
Missoula – The Caras Park and Carousel, the downtown, and the University of Montana

Spearfish,SD

9,400 pop.
2005 Estimate
U.S. Census



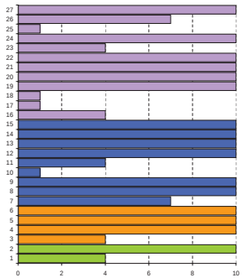
11

Total Interviewed
to identify cherished places

Grouped by Age

- Older (60+)
- Middle (40-59)
- Young (20-39)
- School (0-19)

Variable is
the length of residence in years



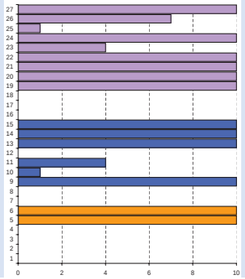
Reasons the community and locals value these places.

Reasons mentioned more often are larger and similarities between age groups are highlighted in respective colors.

Locals who rated
it cherished

D.C. Booth Hatchery

A free museum exhibiting the process of a trout hatchery.



SCHOOL

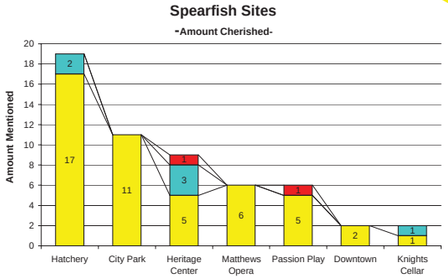
YOUNG
ACTIVITIES . SIGHTS . EDUCATIONAL . HISTORICAL . BEAUTIFUL . DON'T .

MIDDLE
RESTORED . ACTIVITIES . UNIQUE . HISTORICAL . EDUCATIONAL . ALL AGES.
BEAUTIFUL . PEACEFUL . ARCHITECTURAL FABRIC.

OLDER
WITHSTOOD TIME . HISTORICAL . BEAUTIFUL . PROXIMITY TO PARK . KID FRIENDLY . FAMILY PLACE . WELL MAINTAINED . PEACEFUL . EDUCATIONAL . USED . UNIQUE . BEAUTIFUL . PROXIMITY TO PARK . SEE FISH . HISTORY . ENTERTAINMENT . SPEARFISH IDENTITY . SAFE . NEED TO KEEP . KID FRIENDLY . PEACEFUL . FREE .



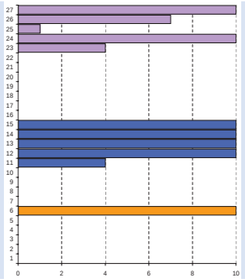
12



Locals who rated
it cherished

Spearfish City Park

A tree covered park separated from the major paths of the city.



SCHOOL

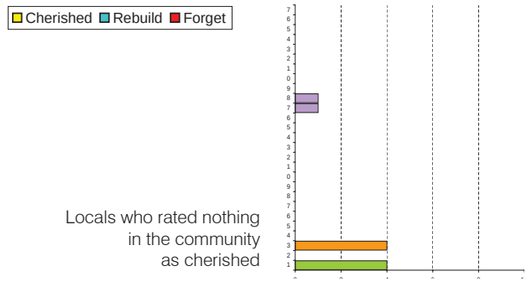
YOUNG
FOR KIDS .
BEAUTIFUL .

MIDDLE
PEACEFUL . IMPROVED BY COMMUNITY . BEAUTIFUL . PROXIMITY TO TOWN . BIG TREES . MULTIPLE USES . RECREATIONAL .
SAFE . ATTRACTIVE . MULTIPLE USES . MEMORIES .

OLDER
RECREATIONAL . WELL MAINTAINED . USED . WITHSTOOD TIME . BEAUTIFUL . PEACEFUL . PROXIMITY TO TOWN . ATTRACTIVE . MULTIPLE USES .
SPEARFISH IDENTITY . RESTFUL . BEAUTIFUL .



13



Locals who rated nothing
in the community
as cherished

Sheridan, WY

16,300 pop.
2005 Estimate
U.S. Census



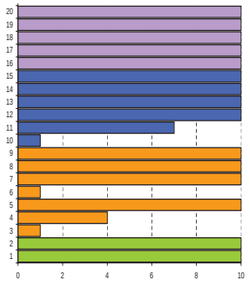
14

Total Interviewed
to identify cherished places

Grouped by Age

- Older (60+)
- Middle (40-59)
- Young (20-39)
- School (0-19)

Variable is
the length of residence in years



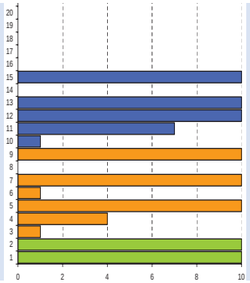
Reasons the community and locals value these places.

Reasons mentioned more often are larger and similarities between age groups are highlighted in respective colors.

Locals who rated
it cherished

The Downtown

A local shopping node with historical buildings.



SCHOOL
HISTORICAL . SHERIDAN IDENTITY . LOCAL BUSINESSES .
HISTORICAL . MEMORIES .

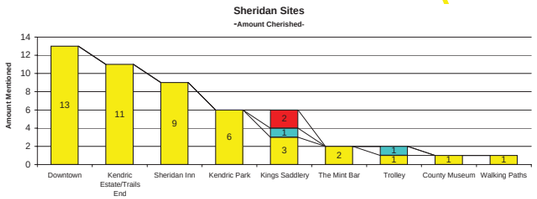
MIDDLE
UNIQUE . SHERIDAN IDENTITY . HISTORICAL . WITHSTOOD TIME . UNIQUE SHOPS .
VARIETY OF SHOPS .

YOUNG
HISTORICAL . UNIQUE SHOPS .
BEAUTIFUL . PUBLIC STATUES . ECONOMICALLY IMPORTANT . SHERICAN IDENTITY . LOCAL BUSINESSES . FRIENDLINESS . ARCHITECTURAL FABRIC .
SMALL . QUIET . EMPLOYED HERE . ECONOMICALLY IMPORTANT . UNIQUE . BEAUTIFUL . SHOPPING .

OLDER



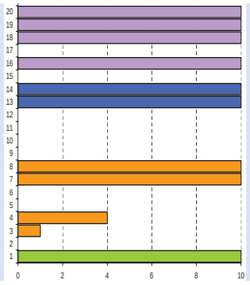
15



Locals who rated
it cherished

The Trails End Historic Site (the Kendric Mansion)

A museum exhibiting the heritage of Sheridan told through the lifes of one family.



SCHOOL
HISTORICAL . SHERIDAN IDENTITY .
MEMORIES .

MIDDLE
HISTORICAL . SHERIDAN IDENTITY .
SHERIDAN IDENTITY .

YOUNG
HISTORICAL . SHERIDAN IDENTITY.
HISTORICAL . SCENIC VIEWS . EDUCATIONAL.

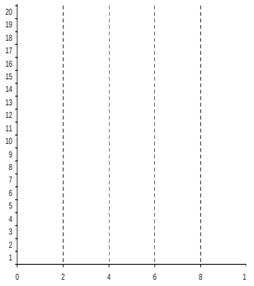
OLDER
HISTORICAL . WITHSTOOD TIME .
MEMORIES . BEAUTIFUL .



16



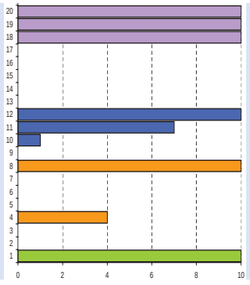
Locals who rated nothing
in the community
as cherished



Locals who rated
it cherished

The Sheridan Inn

A historic building once owned by the ledgendary Buffalo Bill Cody.



SCHOOL
HISTORICAL . SHERIDAN IDENTITY .

MIDDLE
HISTORICAL . SHERIDAN IDENTITY .

YOUNG
HISTORICAL .

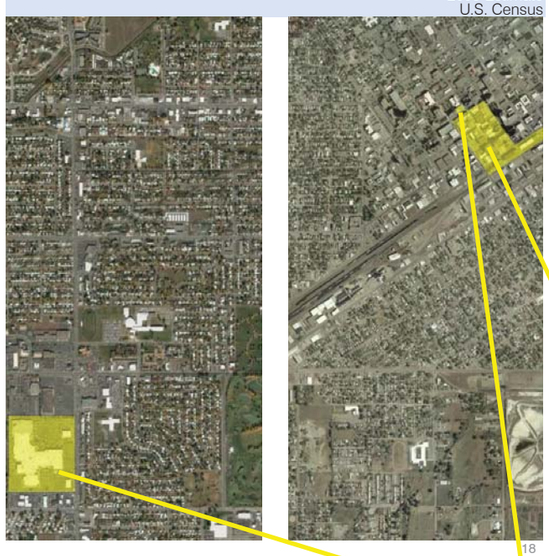
OLDER
HISTORICAL .

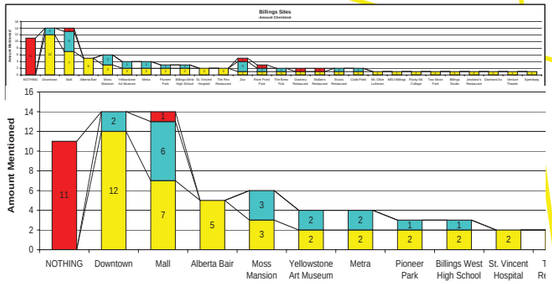


17

Billings, MT

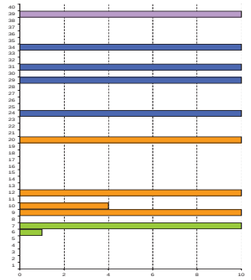
98,700 pop.
2005 Estimate
U.S. Census







Locals who rated nothing in the community as cherished

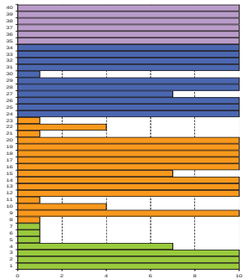


Total Interviewed to identify cherished places

Grouped by Age

- Older (60+)
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- School (0-19)

Variable is the length of residence in years



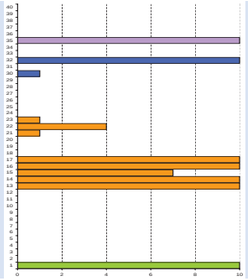
Reasons the community and locals value these places.

Reasons mentioned more often are larger and similarities between age groups are highlighted in respective colors.

Locals who rated it cherished

The Downtown

A small node with local shops and restaurants.



SCHOOL
HISTORICAL . ALL AGES . ENTERTAINMENT . DON'T .

MIDDLE
RENEWED . HISTORICAL . BILLINGS IDENTITY . UNIQUE SHOPS . LOCAL BUSINESSES. ACTIVE . MEMORIES .

YOUNG
NIGHTLIFE . BILLINGS IDENTITY. WITHSTOOD TIME . LOCAL BUSINESSES . COMMUNITY SUPPORT . RENEWED . SOCIAL . EVENTS . HISTORICAL. YUPPY APPEAL . UNIQUE SHOPS . EMPLOYED HERE . UNIQUE SHOPS . MEMORIES . MEANINGFUL BUILDINGS .

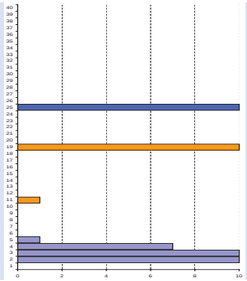
OLDER
HISTORICAL . NEEDS COMMUNITY SUPPORT .



Locals who rated it cherished

The Rimrock Mall

A regional shopping attraction located in a large commerical district.

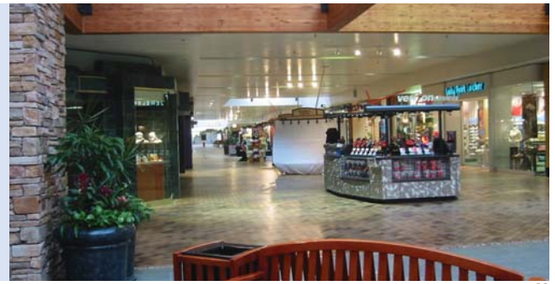


SCHOOL
SHOPPING . ONLY PLACE TO GO. SOCIAL . SOCIAL . EMPLOYED HERE . SHOPPING . EATING .

MIDDLE
SHOPPING . SOCIAL . EMPLOYED HERE .

YOUNG
SHOPPING . SOCIAL . ONLY PLACE TO GO . EMPLOYED HERE . CONVENIENT .

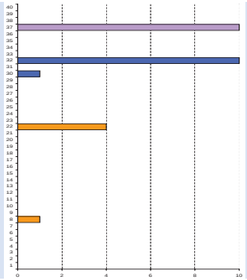
OLDER



Locals who rated it cherished

The Alberta Bair

A performing arts venue located on the edge of the downtown.



SCHOOL

MIDDLE
TRADITION OF COMMUNITY . WITHSTOOD TIME . CULTURAL . HISTORICAL . SOCIAL . LOVE PERFORMING ARTS . THE EXPERIENCE.

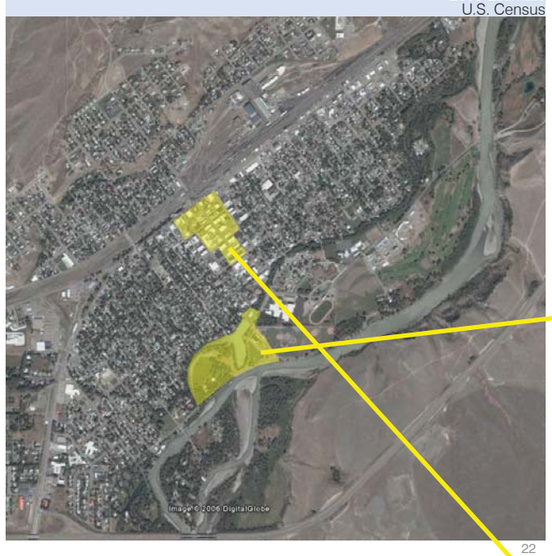
YOUNG
HISTORICAL . HIGH QUALITY ENTERTAINMENT . ALL AGES . WITHSTOOD TIME . CULTURAL . AMBIANCE . LOVE PERFORMING ARTS . MEMORIES .

OLDER
ECONOMICALLY IMPORTANT . HIGH QUALITY ENTERTAINMENT . CULTURAL . MEMORIES .



Livingston, MT

7,100 pop.
2005 Estimate
U.S. Census



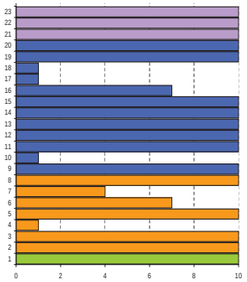
22

Total Interviewed
to identify cherished places

Grouped by Age

- Older (60+)
- Middle (40-59)
- Young (20-39)
- School (0-19)

Variable is
the length of residence in years



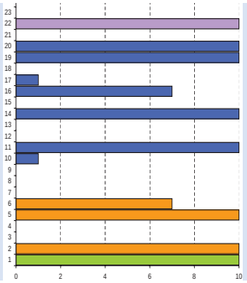
Reasons the community and locals value these places.

Reasons mentioned more often are larger and similarities between age groups are highlighted in respective colors.

Locals who rated
it cherished

The Sacajawea Park

A paritally covered park with large open space and mountain vistas.



SCHOOL
PLACE FOR KIDS . ACTIVITIES . COMMUNITY EVENTS . MEMORIES .

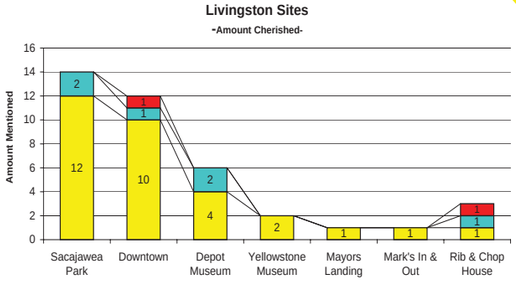
YOUNG
BEAUTIFUL . ONLY THING TO DO . ACTIVITIES. OPEN SPACE . LIVINGSTON IDENTITY . COMMUNITY EVENTS . PROXIMITY TO TOWN . BEAUTIFUL . PROXIMITY TO RIVER . MEMORIES . ACTIVITIES .

MIDDLE
WELL MAINTAINED . FAMILY PLACE . PROXIMITY TO RIVER . GATHERING PLACE . ACTIVITIES. BEAUTIFUL. WITHSTOOD TIME . BIG . UNIQUE . VIEWS . PEACEFUL . MEMORIES . UNIQUE . PROXIMITY TO TOWN . HISTORICAL . BEAUTIFUL . PROXIMITY TO RIVER .

OLDER
LIVINGSTON IDENTITY . COMMUNITY SUPPORTED. HISTORICAL . SAFE . ACTIVITIES . ALL AGES . BEAUTIFUL .



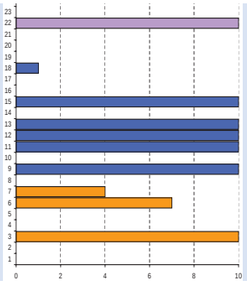
23



Locals who rated
it cherished

The Downtown

A local shopping node with historical buildings.



SCHOOL

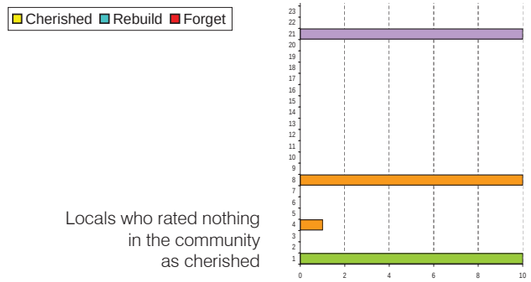
YOUNG
ARTIST IDENTITY . SMALL TOWN ATMOSPHERE . ECONOMICALLY IMPORTANT . ARCHITECTURAL FABRIC . SOCIAL . BARS . SOMETHING TO DO . MEMORIES. CULTURAL .

MIDDLE
ARCHITECTURAL FABRIC . HISTORICAL . LOCAL BUSINESSES . SOCIAL . ART GALLERIES . CULTURAL . UNIQUE. WITHSTOOD TIME . LIVINGSTON IDENTITY . BEAUTIFUL . FRIENDLINESS . UNIQUE SHOPS . EMPLOYED HERE . BUSINESS' COMMUNITY. FRAMES VIEW OF MOUNTAINS . SMALL TOWN ATMOSPHERE . SOCIAL . SHOPPING .

OLDER
HISTORICAL .
ART GALLERIES . SMALL TOWN ATMOSPHERE .



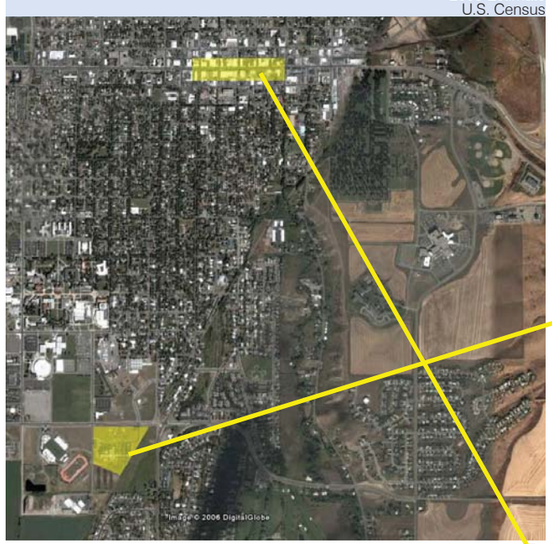
24



Locals who rated nothing
in the community
as cherished

Bozeman, MT

33,500 pop.
2005 Estimate
U.S. Census



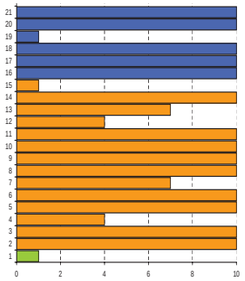
25

Total Interviewed
to identify cherished places

Grouped by Age

- Older (60+)
- Middle (40-59)
- Young (20-39)
- School (0-19)

Variable is
the length of residence in years



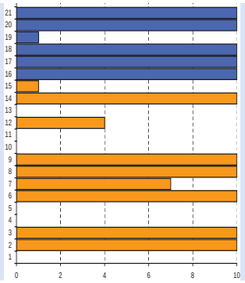
Reasons the community and locals value these places.

Reasons mentioned more often are larger and similarities between age groups are highlighted in respective colors.

Locals who rated
it cherished

The Museum of the Rockies

A science and heritage museum with close proximity to the university.



SCHOOL

YOUNG

UNIQUE . EASILY ACCESSIBLE . BOZEMAN IDENTITY . PROXIMITY TO MSU . VARIETY OF EXHIBITS . EDUCATIONAL . LONGEVITY . FAMILY ORIENTED . THE COLLECTION . PROGRAMS . ONLY MAJOR MUSEUM . CONSISTENTYLY UPDATING . LOCATION . MEMORIES . DON'T . BOZEMAN IDENTITY . EDUCATIONAL . ENTERTAINMENT . THE COLLECTION . CULTURE . RELAXING .

MIDDLE

EDUCATIONAL . THE COLLECTION . COMMUNITY SUPPORT . BOZEMAN IDENTITY . PROXIMITY TO MSU . VARIETY OF EXHIBITS . TOURIST ATTRACTION . UNIQUE . PROGRAMS . MEMORIES . ALL AGES . DON'T . BOZEMAN IDENTITY . EDUCATIONAL . FOR KIDS .

OLDER

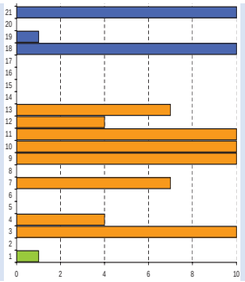


26

Locals who rated
it cherished

The Downtown

A historical node with local shops and restaurants.



SCHOOL

ECONOMICALLY IMPORTANT . TOURIST ATTRACTION . BEAUTIFUL . EMPLOYED HERE . LIVE NEAR BY . ENTERTAINMENT.

YOUNG

CULTURAL . ECONOMICALLY IMPORTANT . HISTORICAL . BOZEMAN IDENTITY . LOCAL BUSINESSES . SMALL TOWN ATMOSPHERE . UNIQUE . TOURIST ATTRACTION . COMMUNITY EVENTS . ACTIVE . SLOW TO CHANGE . MEMORIES . SOCIAL . FRIENDLINESS . SMALL TOWN ATMOSPHERE . SECURE HISTORICAL BUILDINGS . UNIQUE . COMMUNITY EVENTS . UNIQUE SHOPS .

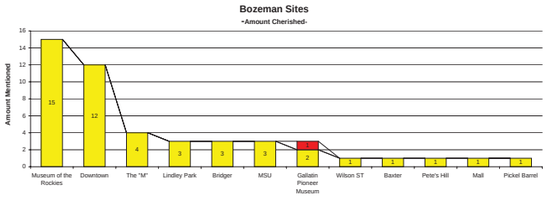
MIDDLE

UNIQUE . COMMUNITY EVENTS . FRIENDLINESS . HISTORICAL . SMALL TOWN ATMOSPHERE . UNIQUE SHOPS . EMPLOYED HERE . MEMORIES . UNIQUE SHOPS . LOCAL BUSINESSES .

OLDER

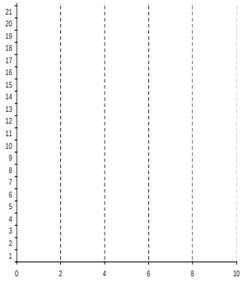


27



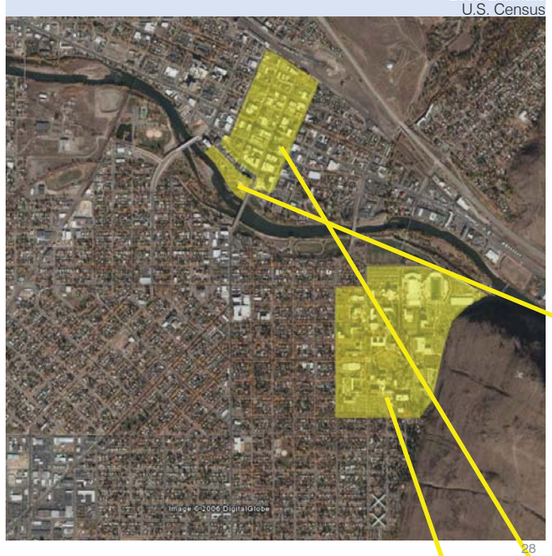


Locals who rated nothing
in the community
as cherished

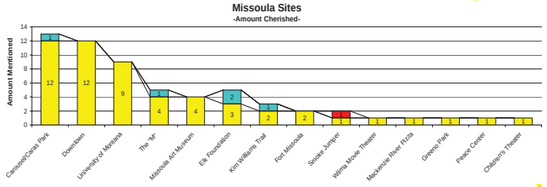


Missoula, MT

62,900 pop.
2005 Estimate
U.S. Census

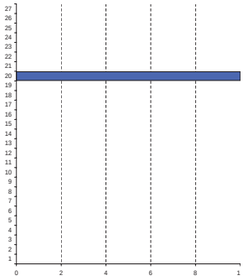


28





Locals who rated nothing in the community as cherished

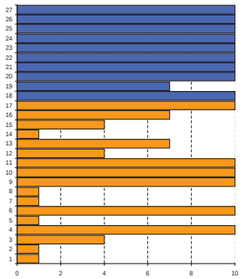


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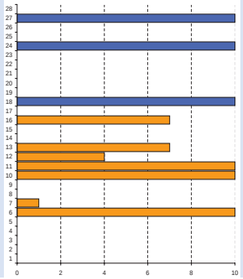
Variable is
the length of residence in years



Reasons the community and locals value these places.

Reasons mentioned more often are larger and similarities between age groups are highlighted in respective colors.

Locals who rated it cherished



The Carousel and Caras Park

A park next to a major node and path of the city. The park contains a carousel built and maintained by the community.

SCHOOL

MIDDLE

COMMUNITY PROJECT . PROXIMITY TO DOWNTOWN . ACTIVITIES . MISSOULA IDENTITY . UNIQUE . COMMUNITY PRIDE . GATHERING PLACE . SYMBOL OF COOPERATION .

YOUNG

EVENTS . SENSE OF COMMUNITY . ENTERTAINMENT . FAMILY PLACE . GATHERING PLACE . ACTIVITIES . MISSOULA IDENTITY . UNIQUE . COMMUNITY PROJECT . WELL MAINTAINED . ALL AGES . HISTORICAL . PROXIMITY TO DOWNTOWN . MEMORIES . OUTDOORS . KIDS PLACE . ONLY PLACE TO GO .

OLDER

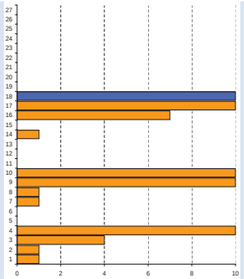


29



30

Locals who rated it cherished



The Downtown

A historical node with local shops and restaurants.

SCHOOL

MIDDLE

MISSOULA IDENTITY .

YOUNG

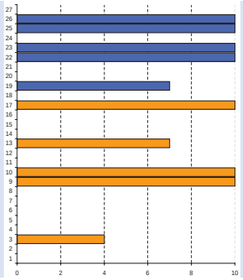
CULTURAL . HISTORICAL . MISSOULA IDENTITY . LOCAL BUSINESSES . WELL MAINTAINED . SOCIAL . UNIQUE . ONLY THING TO DO . EVENTS . COMMUNITY SUPPORTED . DIVERSITY . ARCHITECTURAL FABRIC . EMPLOYED HERE . EVENTS . SHOPPING . WALKING AROUND . COMMUNITY SUPPORTED . FRIENDLINESS . LIVE CLOSE BY . SOCIAL . HISTORICAL . MEMORIES .

OLDER



31

Locals who rated it cherished



The University of Montana

A sports venue and higher education facility for the state of Montana.

SCHOOL

MIDDLE

COMMUNITY RESOURCE . GATHERING PLACE . EDUCATIONAL PROGRESSIVE. COMMUNITY SUPPORT . MISSOULA IDENTITY . HISTORICAL . WITHSTOOD TIME . COMMUNITY MEMORIES . ECONOMICALLY IMPORTANT . NOSTALGIC . SEPARATED FROM TOWN . ACTIVITIES . EVENTS . MEMORIES . YOUTH/ VITALITY. PROXIMITY TO TOWN .

YOUNG

ECONOMICALLY IMPORTANT. HISTORICAL . LARGE STUDENT BODY . MISSOULA IDENTITY . SPORTING EVENTS . STUDENT . ALUMNI . QUIET . BEAUTIFUL . DIVERSITY . UNIQUE . ATTRACTION .

OLDER



32

Typologies

From this research certain patterns and consistencies emerged. When locals listed their reasons for cherishing a place they either described the place, the experience or an event in which they experienced the place; never was the architecture the sole reason a place was valued. If it's not the architecture that is treasured by the community then what is it?

The similarities of place and experience within these fifteen highly cherished places allowed groups to form and be classified into six typologies: downtown, park, museum, venue, historical site and attraction.



33



34



35

Downtown

The main street downtown district has always been important to communities; especially in Rocky Mountain towns who link their heritage to the western expansion of the 1800s. Most communities have kept or restored the historic architecture of their homestead beginnings; providing a rare architectural fabric. As a springboard for local entrepreneurs, the downtown can promote a variety of small businesses. This gives the downtown a unique character and small town atmosphere. It maintains the economic importance of supporting neighborhood businesses and investing in the sustainability of the community. Downtowns are also the setting of community events and social gatherings year round. These events unite the residents and boost community pride.

Each focus community except for Spearfish cherishes its downtown. Spearfish has local shops and community activities, but its architectural fabric is articulated poorly along the one city block of downtown.

Park

An undeniable asset to an urban environment, parks are valued for their convenient location within a town and their function for being a place of gathering. When parks are used for local events and private activities the community is reminded again and again of its importance. Local events like art festivals, fundraisers and farmer's markets integrate the whole community in activities which benefit their culture. Private parties and gatherings promote the park on a more intimate level. The park is noticeably more treasured when it has an important landscape feature, such as a river or plateau ridge. This was noted with all the highly cherished parks. Missoula's Caras Park is bordered to the south by the Clark Fork River, Spearfish City Park is intersected by the Spearfish Creek and Sacajawea Park has the Yellowstone River accentuating its southern edge.

Museum

The museum stays active in the community by allowing a variety of ways to experience its collection. Whether it is a school field trip or a service club event, the exhibits engage all ages in learning. Its inexpensive admission permits everyone to view the displays and artifacts.

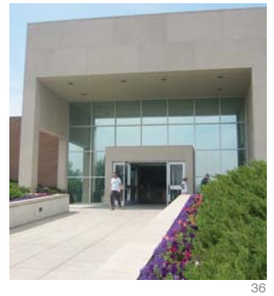
A museum is most valued for the experience of the collection. These artifacts symbolize past experiences and events remembered by the community. By containing objects that help define the community's identity the museum in turn defines the identity. The Museum of the Rockies' permanent collection of Native American and Lewis and Clark artifacts displays facets Bozeman's heritage. A museum can be a historical building and educate the community and public about the building's role in history. For example, the Trails End Historic Site in Sheridan is a mansion estate reconditioned to its Victorian splendor. The community came together to help restore the house and the legacy of the previous owners, the Kendrics. This museum educates the public of the lifestyle of this prominent family of Sheridan. Another museum is the D. C. Booth Hatchery, which educates all ages on trout and the important roles of a hatchery in the Black Hills.

Venue

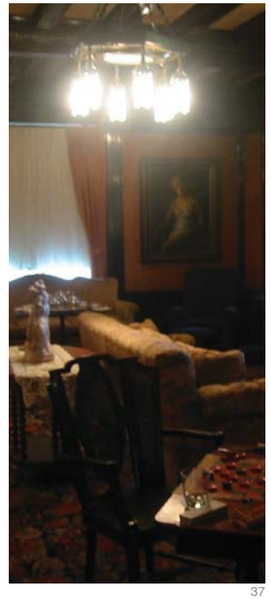
Venues are inherently active places in the community. They are flexible for multiple events which serve a plethora of residents. What makes a venue different from an attraction is that the focus audience is balanced between the community and tourists. If its audience is only the community the venue would not be advertised to visitors as a part of the community's identity. If the venue is only for visitors it would not be included in the actual community identity.

A venue is difficult to identify because it can be combined with any other type of cherished place. For instance a museum is a venue for exhibition galas, and a historical site is a venue for reenactments. There are three subcategories of venue: mix-use, sports, and fine arts. This allows for more than one in a community.

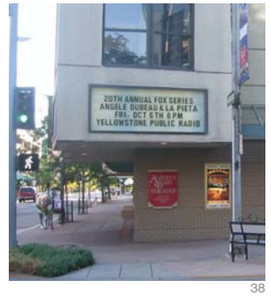
Among the highly cherished venues observed were the University of Montana and the Alberta Bair Theater. Missoula takes pride in the University for its sporting events, especially the football and basketball games, while Billings enjoys theater troupes from across the country performing at the Alberta Bair.



36



37



38



39



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41



42

Historical Site

There are many obstacles for a historical site to overcome before becoming a cherished place. First it has to withstand time and change. Interviewed community members valued particular places simply because they "had been there a long time." Secondly, the site must be indispensable to the community identity. So many historical sites have been demolished because they were no longer "needed" by their community. If there is no other service provided by the historical site to the neighborhood their existence is in jeopardy, even when they played a role in the community's history.

The only historical site observed was the Sheridan Inn. Currently its lower floor is a restaurant while the rest of the building quietly waits to be restored. Fortunately there are plans in motion to renovate the Inn back to a working hotel; this could possibly save the Inn from destruction, and the community from losing a part of their history.

Attraction

Attractions are a conundrum of place. This type's sole purpose is to attract and create revenue. Communities value attractions because of their economic contribution to the area. Attractions focus on both tourists and residents through means of either entertainment or goods and services. Casinos, stadiums, and theme parks are examples of entertainment attractions while malls attract through goods and services. The Rimrock Mall was rated cherished seven out of the fourteen times it was mentioned. Most people valued the mall for the name-brand stores and available jobs. This does not imply that communities do not cherish attractions for reasons besides economic, but if the economic contribution of the place declined, it may be in danger of abandonment or demolition.

What has become clear through this process is that communities do not cherish architecture. They cherish the experiences of the place that architecture makes. Although the architecture is merely a container, it has a vital role in how people see, experience and remember a place.

To be cherished, a place must be an integral part of the community's character and identity. It is not essential to have architecture attached to a community-cherished place. This condition is a site in nature which the community immediately claims as part of its heritage, such as a nearby river or canyon. As for cherished places with architecture, they are typically experienced and valued over a period of time. My research set out to discover what is community-cherished architecture. What I found was community identity being defined by multiple typologies, regardless of the building's form. It is the place and experience which a community values, not an architecture alone.

The Support
of
Community-Cherished Architecture



43



44

Supplemental reading to my field research offered perspectives from writers interested in the topics of place, city design, historical value, semiology and culture design. It was encouraging to see the parallels between my theoretical and tangible research. What follows are topics which clarify the human appetite for unique experiences and how we might design these places as architects.

Why do we have it, and why do we need it?

Community-cherished architecture is a source of pride and affection for communities through stimulating memory, symbolizing the community, containing history and sharing the culture with others.



Shared Memory of Shared Space

Experiencing a place creates a greater amount of memories than the memory of a single image. Experiential memory combines more information in the brain than photographic memory by including sensory and emotional effects of a place.[1] In fact during the questionnaires, personal memories were a common reason someone cherished a place. "I personally cherish the [D.C. Booth] Hatchery because my sister got married there and we would go see the fish a lot when we were kids" said one woman from Spearfish.[2] Our memories of places, which are so attractive and appealing, motivate us to revisit them again and again for the enjoyment. These places are established into the culture because of the community is collectively captivated by the experiences the place provides.[3]

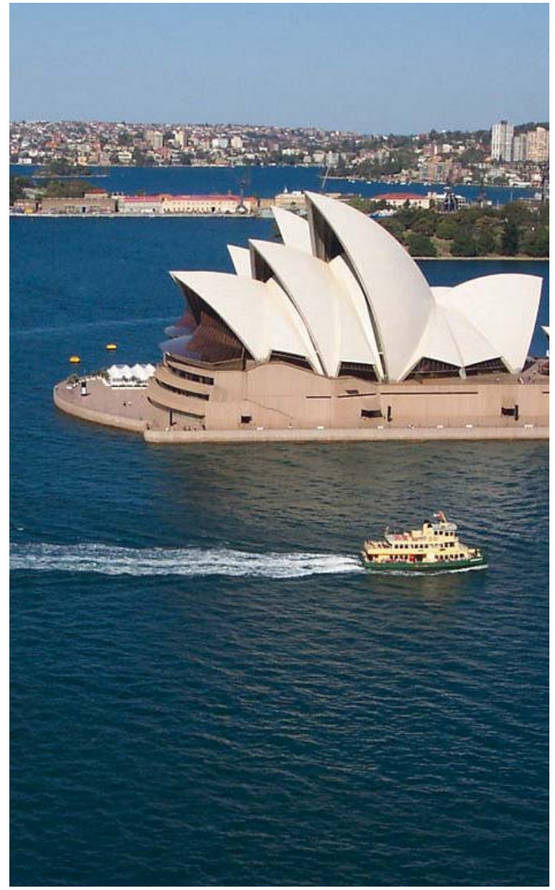
When designing a space, the architect creates experiential information to be remembered by the user. This information is recalled in a person's mind when they have a similar experience.[4] The power to evoke memories of similar places simply by retaining typology characteristics allows a person to easily accept a new place.[5] This is not a recommendation to design a space similar to other buildings but a warning to avoid too much resemblance. If a design is not original it has no individuality and the experience is less likely to be remembered.[6] "Unique" was also a common questionnaire response of why community cherished a place. Therefore, architects should design original spaces with remarkable experiences to engage memory and establish meaning.

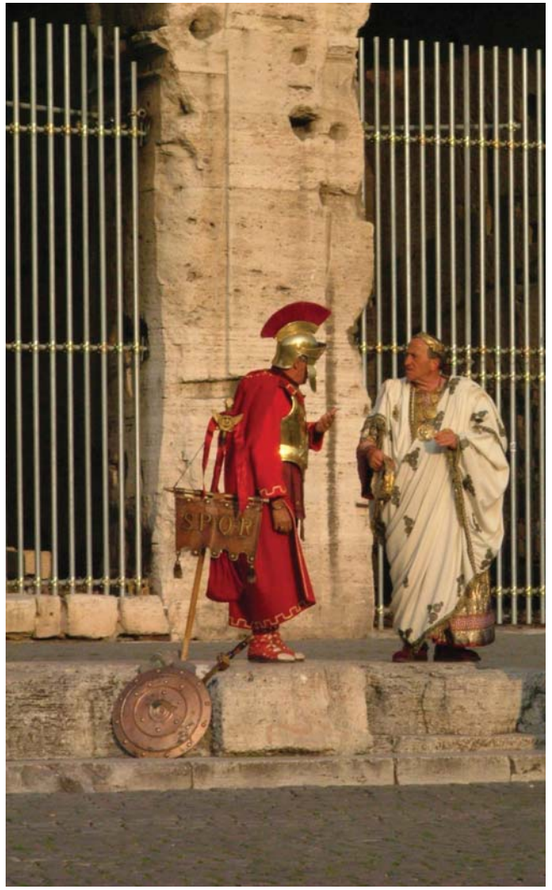
"The inscription 'The Church of Christ Meets Here' is common throughout America – as if to remind us that no place is in itself especially sacred; only its use is sacred."[9]
-J.B. Jackson

Identity

The architecture of community-cherished places is a symbol because it has a connection to what its signifying.[7] This architecture stands for the community itself, not the events it contains, when it becomes part of the community identity. Many interviewed people valued places because they were "part of" their community; their town would not be the same without those places. It is the local population which gives the place significance and in return the architecture symbolizes their community.

This concept can be compared to the idea of culture, another element of community identity which cannot be destroyed. Amos Rapoport describes culture as "properties of populations, i.e. the distinctive means by which such populations maintain their identity and relate to their environment."[8] If community-cherished places define a culture and culture defines the identity of community then logically community-cherished places define the identity of community.





Cherishing History

Historical sites and artifacts are not valued for their physical characteristics but by the fact that they *are* physical. Interviewed communities commonly cherish a place because it is considered historical. J.B. Jackson describes the sensation as "an echo from the remote past suddenly become present and actual."[10] What may make museums so successful is our interest with the experiences of past lifestyles. Of course we have textbooks which hold dates of events and records of people but these books are easily given away or destroyed. Museums have a greater permanence by containing tangible artifacts of history and portraying experiences of the past. "What we cherish are mementos of a bygone daily existence without a definite date."[11] This fascination can get out of hand when we disguise the truth of history for entertainment. Attractions where history is made into a spectacle, entertain us into a reminiscent coma. It is an experience where the truth and value of history are lost in romanticism.[12] It is to a community's benefit to make the distinction between heritage and amusement; to avoid becoming the next Seaside, Florida; a town of false heritage and kitsch architecture.

"The value of history seen as collective memory… is that it helps us to grasp the significance of the urban structure, its individuality, and its architecture which is the form of this individuality."[15]
-Also Rossi

Tourism and Marketing of Communities

When I researched the six communities, I compared how their identity was described in the questionnaires versus the visitor's information literature. Most communities were very clear in expressing their actual culture and character in the propaganda with the exception of Livingston and Billings. In these cities, what the locals valued was not in agreement with the propaganda highlighted. The result was a poorly defined community identity.

Tourism and marketing are important tools for a community to communicate its character to the world. "Tourism is simultaneously a cultural product and producer of culture – an important catalyst in a complex and nuanced process of cultural exchange that is centered in the experience of the built environment."[13] In other words, we are sharing our culture with tourists when we allow them to experience our communities. This is the educational purpose of tourism; for us to discover the world and interpret it for ourselves.[14] The built environment shown in visitor's information consists of places which define the city's identity and how it ought to be viewed by outsiders. When this differs from the community's actual identity, the components which make up the perceived identity lose value. The actual environment also loses value because it is not trusted to represent the community to visitors.



Can We Make It?

New buildings can become community-cherished. It is imperative that the architect understand the experience of place is just as, if not more, important than the architecture of the building. An architect should also learn the culture of the community to design a community-cherished place and be aware of the forces opposing placemaking.



Buildings as Products

Architects can understand community-cherished architecture better by recognizing its counter-condition. This opposing architecture is universally designed buildings. They define the culture of the nation but ignore the culture of a community.

The social environment of America is held together by common buildings and spaces. "A family could move from one such farm in Virginia to another in Nebraska and reduplicate their way of life, carry it on without resistance other than from changes in landscape and climate."[16] This is also true of families moving from one suburban community to another. Most American communities are united through mass production. From cars to cellular phones, our consumption of identical products has helped define our culture; the same holds true for buildings. The McDonalds, Holiday Inns, and Applebees are all universally designed products for us to consume. These "product buildings" give a sense of comfort by providing the same environment and service in every community.

The continuity of American products conceals the individuality of cities. It is difficult to define a community's culture by "product buildings" unless they are unique to the community's region. For example the Rimrock Mall was classified as highly cherished in Billings, Montana though it provides the exact same services as any other mall. It is cherished because it is the only mall within 120 miles of Billings and serves multiple communities within that radius. If a similar mall was built in the region the Rimrock Mall would most likely lose its value within the community and no longer help define Billings. The community's value to "product buildings" is short-lived compared to community conscious buildings. The uniqueness of responsive buildings celebrates the individuality of cities.

"Homogenous environments require little of us, and they give little in return besides the shelter of a cubical cocoon."[21]
-Kent Bloomer and Charles Moore

How to Lose Place

Architects must know what destroys community-cherished place in order to design defensively. There are many theories of how place is ruined. J. B. Jackson claims new mega-streets as one of the culprits of place destruction. The value of community-cherished places is overshadowed by the pressing need for more vehicle movement and faster commutes. In the construction of these streets, cherished places are destroyed by insensitive traffic engineers.[17] But place destruction is not confined to the physical world, Jackson also warns against the evolving power of electronic media. Digital advancements in the last decade have given technology the ability to make the physical place insignificant in our daily lives.[18] Why do we need a meeting room when we can chat online using MSN messenger or better yet utilize the program Second Life to simulate ourselves as people in a simulated environment so that we may "see" and interact with each other online?

Place had been suppressed long before computers were invented, though. The Jeffersonian grid has been eliminating place since it became the standard design for all American townships. It regulates the natural landscape into a uniformity used throughout the country. The grid forced unique villages and towns to grow into common cities and metropolises. Philip Fisher described the Jeffersonian grid as the "solution to a diversity so unmanageable that only by the creation of an almost mechanically applied pattern could it be composed or settle."[19] Our desire to control diversity came into mainstream architecture with Modernism. This expression of universal design has become an obstacle of "culturally responsive" architecture.[20] Universal design has inhibited clients' desires and architects' abilities to rejoin buildings to culture by being the expected architecture for "everyday" buildings. Clients have no expectation to improve the community while architects, who have long been practicing apathetic architecture, do not have the knowledge or desire to design for community.





The Importance of Time

As architects there is one aspect of designing a community-cherished place which is unavailable for us to control: time. This variable is the amount of time for a majority of community members to experience a place, form memories, and declare it valuable to the community. Theoretically, residents understand a community's character either by learning from other locals, or by observing what they experience in their daily routines.[22] These are more abstract concepts which only the individual person has control over. In reality there are strategies within a designer's control to attract the general public to a place, such as: appealing to many age groups, having a variety of experiences, and hosting community events. Appealing to an individual's personality is less complicated and quicker than designing for a community and its character. Any effort for place exposure to a community takes much longer for results to be seen.

Sharing experiences together as a community through similar lifestyles and interests is effective at making place. In my field research all the highly cherished buildings host activities and create opportunities for the community to come together. They are responsive to the culture of the community. "That is why we are more and more aware of time, and of the rhythm of the community. It is our sense of time, our sense of ritual, which in the long run creates our sense of place, and of community."[23]

There are two types of value in regards to time. The first is the temporary, where every substance that comes into our life starts. An initial value of the item is placed here. This immediate perception is due to propaganda, aesthetic and other's experiences with the object. The temporary value is subject to decrease or increase with cultural and personal trends. The second type of value is the permanent. The only way to achieve permanent value is through enduring experiences and memories. These can happen within the first few moments or need multiple encounters. A community-cherished architecture can have a high temporary value or a permanent value but this can only be determined through the test of time.

Making Cherished Place

Research has provided seemingly different theoretical options for designing community-cherished place. Amos Rapoport writes "one cannot 'design for culture' but only specific parts of environments for specific components of culture."[24] He suggests focusing on the everyday life of a community when starting to design architecture responsive to culture. Architects also need to understand the values of the community to determine what is important to their culture and what can be exchanged for something new. These cherished places "need to be discovered rather than assumed."[25] Semiologists argue we must make architecture meaningful like we make language meaningful, by carefully choosing each component to form the correct message. By this process we create a message, whether in language or architecture, which can be commonly understood.[26] The message of community-cherished architecture must be designed to communicate to the culture.

It was Bloomer and Moore who outlined the characteristics of a community-cherished place. They included aspects of physical appeal, culture, community experiences and activities.

> We will care increasingly for our buildings if there is some meaningful order in them; if there are definite boundaries to contain our concerns; if we can actually inhabit them, their spaces, taking them as our own in satisfying ways; if we can establish connections in them with what we know and believe and think; if we can share our occupancy with others, our family, our group, or our city; and importantly, if there is some sense of human drama, of transport, of tension, or of collision of forces, so that the involvement endures.[27]



Within these topics many qualities of a community-cherished place have emerged. A community-cherished place is one which can not be fully explained until it is experienced. It defines a facet of the culture and fosters community involvement through a one-of-a-kind experience. These places are photographed, remembered and revisited, by both the community and visitors, because the experience is unique and unforgettable. The community would do anything to be able to revisit the place and experiences, even defend the place, and its architecture from destruction.



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The Challenge

for a

Community-Cherished Architecture



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Community Selection

It is necessary to augment this research by applying my findings into practice. The possible communities to design for are previously researched cities that seem to be lacking in identity. Their built environment which advertises their community's character falsely portrays the reality of their identity.

Billings was a difficult community in which to do field research and understand its culture. It took forty interviews to get a majority of responses for a particular place. With twenty-six places rated as cherished, Billings has difficulty defining its identity. This community would take a long time to understand and clarify it character.

Spearfish has an identity as a gateway community to the Black Hills. What Spearfish is lacking is a strong downtown presence. The downtown was mentioned only twice in comparison to the D.C. Booth Hatchery, nineteen times, and the Spearfish City Park, eleven times. There is an opportunity to propose a redesign of their downtown in hopes that it would become a source of pride for Spearfish. Unfortunately a downtown area is not in the scope of this thesis. Designing a downtown includes a whole fabric of buildings, streetscape, parking and pedestrian walkways. The focus of this thesis is on a singular structure, not an entire area.

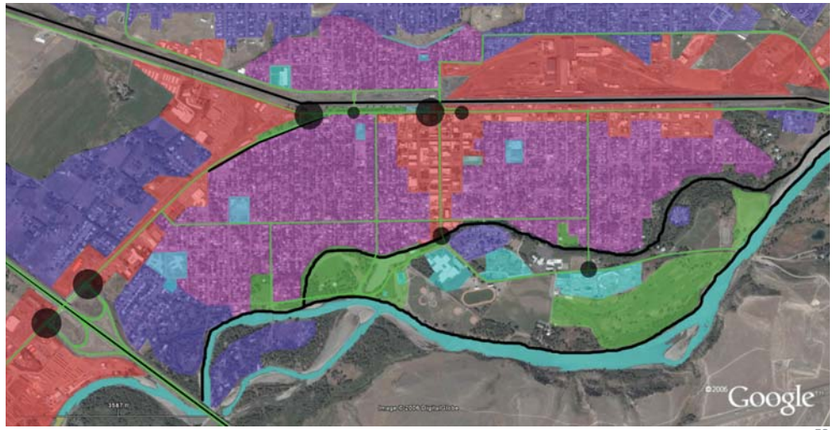
Livingston's character is not clearly defined by their current community-cherished places. The actual identity of Livingston is a colorful composition of four social situations. Livingston is a railroad community, a gateway community to Yellowstone National Park, an artist community and an agriculture community. When I did field research in Livingston, I was puzzled by the results. They cherish Sacajawea Park and the downtown area, but no one building is highly cherished. It seems to not be enough to define a community's character with a park and a downtown. This situation gives me an opportunity to design what is missing from this community.



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Site Analysis

The city of Livingston, Montana is a small community, population 7146, nestled by the Yellowstone River at the foot of the Gallatin and Absaroka Mountains. Livingston was established by the Northern Pacific Railroad in 1898[1] as the gateway to Yellowstone Park by rail. It also served as a stop for trains to attach another engine before ascending the Gallatin pass. The railroad was a large employer for Livingston up until 1979.[2] Since then Livingston's culture has been in a transition from a gateway railroad community to one with more art and agriculture influences.



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Residential with historical fabric

Residential

Commercial and Industry

Landmarks

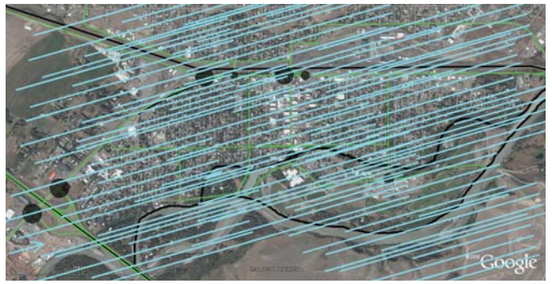
Parks

Edges

Paths

Nodes

Average temperatures[3]	High	Low
January	31 F	8 F
April	52 F	24 F
July	82 F	46 F
October	58 F	30 F



60

The wind is a major element, or problem, of Livingston's location. The community refers to it as their main tool in population management. The wind develops the local's endurance through enduring and accepting the character of the environment. "Winds come from the southwest and can blow 30 mph with storm gusts of 60 to 90 mph. The wind averages 16 mph in summer and 21 in the winter."[4]

Existing Community-Cherished Places

Downtown

Sacajawea Park



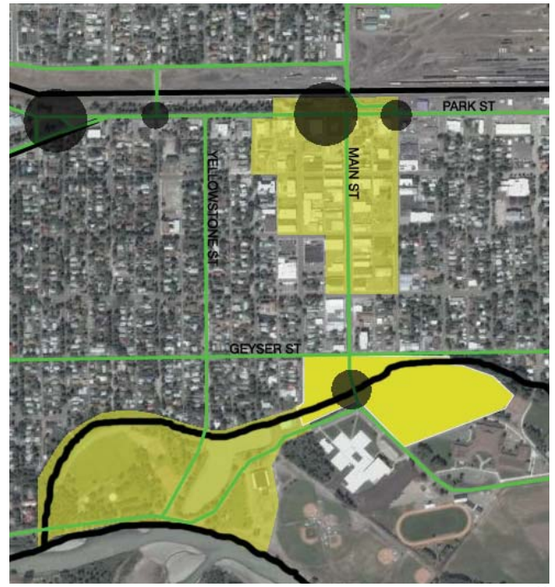
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Location of Proposed Site



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A community-cherished place at the intersection of Geyser and Main would serve as a connector between the downtown and Sacajawea Park.



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Selected site is 14 acres (615,514 sq ft).



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The creek is a branch of the famous Yellowstone River. It fills the lagoon in Sacajawea Park then flows northeast to connect back with the river. Along the creek are tall trees, thirty to forty feet high, which quietly mark the creek's presence as it runs along the southeast edge of Livingston.



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Residential with historical fabric

Residential

Commercial and Industry

Water

Parks

School

Traffic Paths

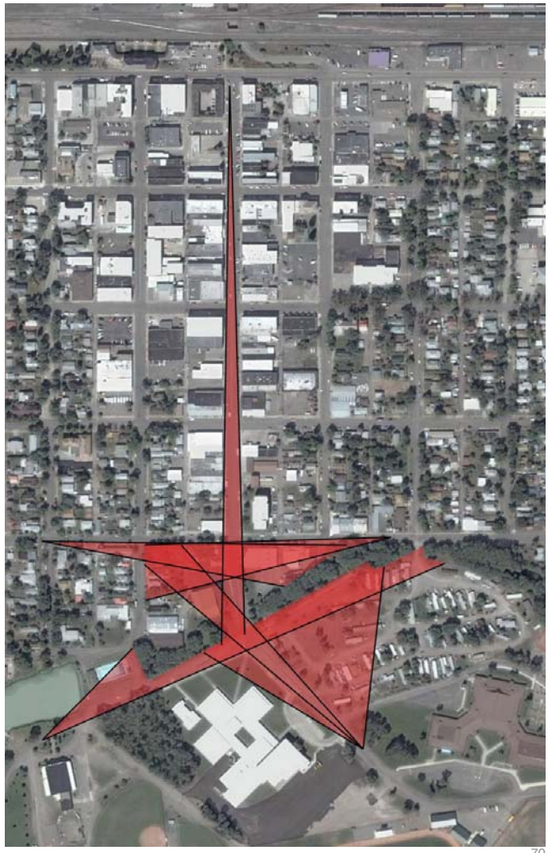


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Views in to the Site


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The most important view of the site is from the far end of Main Street. The southern view from downtown perfectly frames the Absaroka Mountains and right below the peaks are the trees and buildings of the site.


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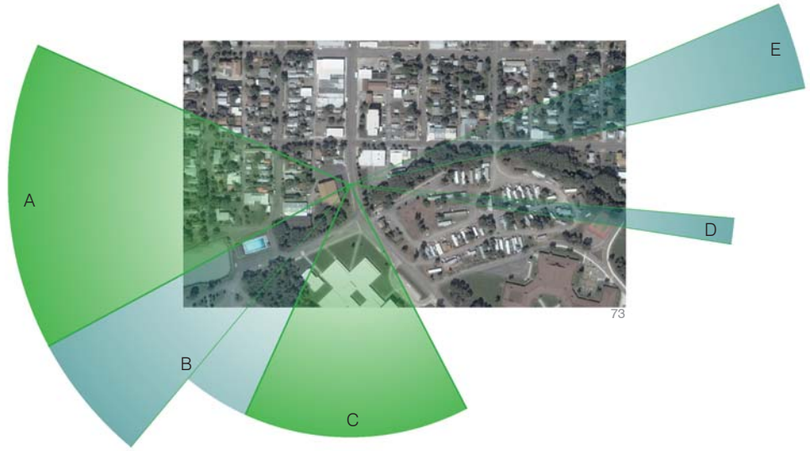
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Views from the Site

The site is restricted to certain views because it is an urban location with large trees.

The green views identify what can be seen from the ground level.

The blue views identify what can be seen from a higher vantage point, such as upper floors of a building, on the site.



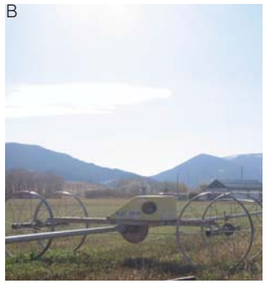
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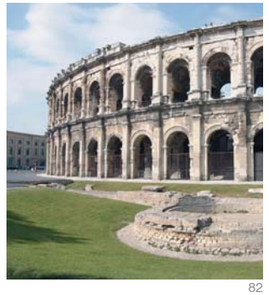
Typology Selection

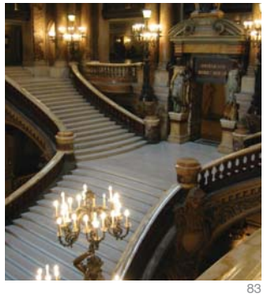
The questionnaires from Livingston said the community valued their park, downtown and museums. Either an attraction, historical site or a venue could be added to Livingston in hopes of defining its character better. An attraction would take away from the small town identity of Livingston, and a historical site would be impossible to implement because its qualities and characteristics are completely dependent on time and forming a history in the community. A venue could be designed for Livingston; a place for the community to come together for events and celebrate their town. Livingston does have venues but none of them were rated as highly cherished in the interviews. Fortunately a discovery was made when noting the frequently used venues in Livingston. The Park County Fairground is a venue which is completely integrated into the community's culture and is used year-round. Referring back to the interview questionnaires, the fairground was never mentioned though the events were highlighted often in Livingston's propaganda. It is not a source of pride in the sense of place and architecture.

The problem with the fairground is that its design generalizes all the events into one place instead of celebrating one event. The direction of this thesis is to design architecture for a single community-cherished place and experience. From the many events at the fairground the Livingston Roundup Rodeo is by far the most celebrated in Livingston. It has gained recognition across the state, attracting thousands of locals and visitors.

> "At a Montana rodeo, you can taste that sense of community typical of Montana's small towns. It's *the* annual event. It's the occasion for folks to socialize with the neighbors on a grand scale, to bring in the out-of-town friends, to show off the place at its finest hour."[1]

Historical Precedents

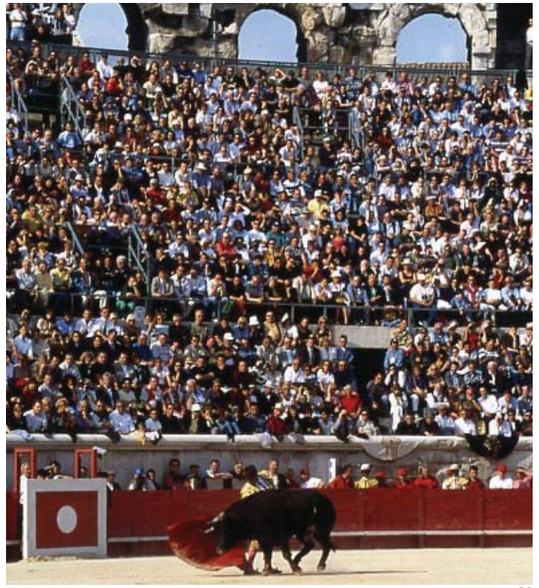

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After selecting a venue as the intended typology, it is important to understand the characteristics of historically successful venues. This information will help in designing a community-cherished venue that will withstand time. The following precedents have not lost their original use. Their designs range from the avant garde to the standardized but they all achieved longevity by being designed for their communities' culture and an irreplaceable experience. They were constructed near other landmarks in the communities and cherished for their involvement in the cultures. From an amphitheater to a plaza, these venues have brought their communities together through the activities they contain and promote.



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Roman Arena – Nîmes, France

The Arena was constructed in the first century AD in Roman Gaul. It would fill to a capacity of twenty thousand spectators for fighting events of gladiators and wild animals. During the middle ages the Arena became a fortress for refuge and overtime it slowly filled in with homes and even churches. Fortunately in 1809 the city of Nîmes demolished the infill to bring back the Arena. It is one of the best preserved Roman amphitheaters in the world. Today it is used for concerts, sporting events, and conventions along with bullfighting.[1] The activities can occur year round in the Arena because of an inflatable roof they install each year.

The Arena was built in this Roman community as a venue for popular events. Speculation could be made that the Romans built the Arena when they first arrived in Nîmes, but the Roman influence had been established in the community for over 100 years before the Arena's construction. This proves the venue did focus on servicing its founding community.

The significance of the Roman Arena is its longevity with the community of Nîmes. It was conceived as a venue, misused, and then revived to a venue again. It has withstood the test of time, two thousand years in fact, to become one of the oldest community-cherished structures in the world.

Enduring Qualities-
Large with excellent viewing, Flexible for different events

"Choreography, we believe, is a more useful term than composition, because of its much clearer implication of the human body and body's inhabitation and experience of place."[6]
-Kent Bloomer and Charles Moore

Paris Opera House – Paris, France

Charles Garnier's Paris Opera House was under construction from 1861 – 1875. It was designed for the "performance" of the audience circulating in the vestibule as much as the performance of the entertainers acting on the stage. "The Opera House symbolized a life of the imperial elite, and it responded very well to the needs of this clientele."[2] The design was intended to stand out from the existing neighborhood fabric, again to convey the opulence of the performance.[3] Its opening was so anticipated that new markets and services moved into the surrounding area to compliment the Opera House and serve its patrons.[4] With the help of students from the Ecole, Garnier's baroque style of the Opera House spurred an era of extreme luxury in Parisian architecture.[5]

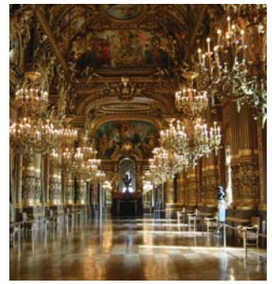
The Paris Opera House was designed for the wealthy community of the mid 1800s. From the beginning it was a venue of social status. It became an important social event to "be seen" at the Opera. This popularity helped the Opera House become an icon of Paris. Today it is still a venue for the elite.

The significance of the Opera House is its exclusive use and opulent design for the public of Paris. This venue has survived and become a symbol of its city even though its use is focused to the wealthy. Because students and emerging architects worked closely on the project the Opera House became part of a lavish movement to design "public" architecture in the same fashion as the royal buildings. Though the Paris Opera House is elitist, this community venue offers a royal experience of the Fine Arts and enhances the culture and identity of Paris.

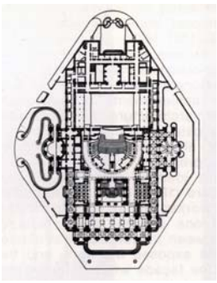
Enduring Qualities-
Designed for a specific experience



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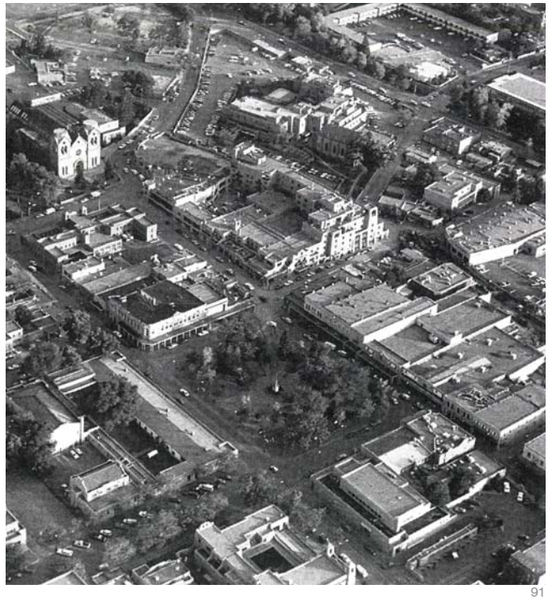


The Plaza – Santa Fe, New Mexico

When the Spanish acquired Santa Fe in 1610 they were ordered to construct a plaza to be the center of religious, military and government functions. The designs they were to use were enforced by King Phillip II as a standard for all New World cities. The Spanish constructed buildings of distinction to border all sides of the Plaza; the most important being the Governor's Palace. Because of its critical location, the Santa Fe Trail ended at the Plaza, allowing it to be a trade center as well as community center. The Plaza was the setting of many community activities with markets, fiestas, cockfights, social meetings, and even public flogging.[7] Today it is still a venue for public functions. Markets, music and festivals utilize the Plaza each year committing to a past way of life still part of the Santa Fe identity.

The Plaza concept had been a part of the area long before the Spanish arrived. The natives had "dance plazas" which was an open space in their village for community gatherings.[8] The Spanish plaza was a new design of an old concept for this region.

It is significant as a community-cherished venue because it is not a building but still a center for the community. It is well placed in the community of Santa Fe making it an ideal site for events. Located near important historic buildings and next to a local shopping district, the Plaza is still a venue of gathering and celebration for the Santa Fe culture.



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Enduring Qualities-
Well-placed within the community

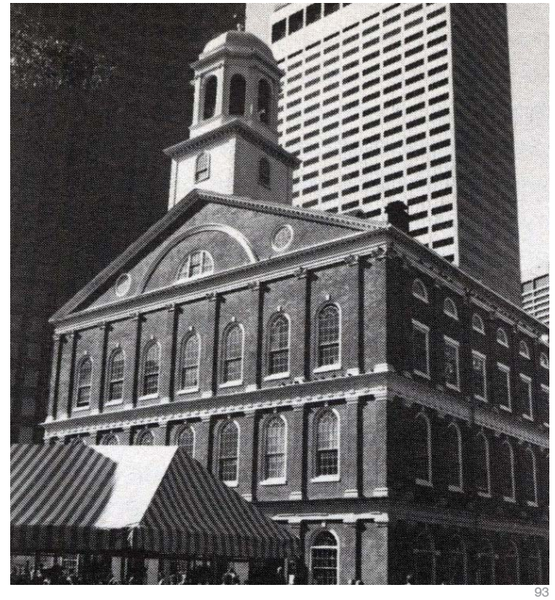
To be interested in the popular culture of contemporary America is to be interested in our popular architecture; the architecture of those buildings in which we live or work or enjoy ourselves. They are not only an important part of our everyday environment, they also reveal in their design and evolution much about our values and how we adjust to the surrounding world.[13]
-J.B. Jackson

Faneuil Hall – Boston, MA

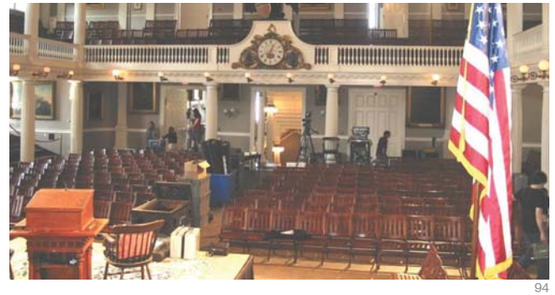
During 1740-42 Faneuil Hall was constructed in the typical design of European markets of the time.[9] The plan consisted of markets on the first floor and a large room for public assembly on the second floor. The meeting hall was a common community space in Colonial American. The community of Boston nicknamed their Faneuil Hall the "Cradle of Liberty" for its role as a rebel meeting hall during the Revolution. Its function was only altered to a theater venue for the British soldiers during their occupation.[10]

The hall was almost destroyed by fire in 1747 and 1763. Both times the interiors were rebuilt instead of the entire structure.[11] Over the years Faneuil Hall had to adapt to modern demands. Since 1805 it has been remodeled or renovated three times: once in 1805 to double its square footage, again in 1898, to rebuild it in non-combustible materials, and in 1992 it was renovated for accessibility and code compliance.[12] Through all the historical events and modifications the hall has kept its original function as a marketplace and public convention hall.

Faneuil Hall's history and unusual mix-use of functions define its place in Boston's identity. The community continuously rebuilds Faneuil Hall to adapt to their current needs. What makes Faneuil Hall so significant is its ability to evolve in size and form over the years while still maintaining its original use. Most public meeting halls would have been lost over time because they could not adjust to current needs of the community. By being adaptive Faneuil Hall has maintained its importance to the community.



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Enduring Qualities-
Design able to adapt to current demands

The common strand through these precedents is their emergence and integration into the culture. These venues did not try to encompass the entire culture through their function but focused on one facet of the existing society. Their use was not a surprise or forced on to the community; the use was already there. This is extremely beneficial to know when selecting what type of venue should be designed for a community. Another important asset is the venue's ability to evolve with the community. Its design must adapt and transform to new uses as the needs of the community change. In addition to design, the selection of site is a major factor in a venue's success in becoming cherished by the community. Its location in a node or along a path creates an association with the venue as a point of reference to other major elements in the city.[14] By programming and designing with these qualities in mind a new venue has great potential to withstand time and become a cherished part of the community's identity.



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Design Program



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The rodeo is the setting where the American fantasy of the cowboy is reinforced to the public through the events. What the public does not know is the distinction between the rodeo cowboys they see and the true working cowboy. The difference is the working cowboy earns his income from the ranch instead of competing. The working cowboy is content to live outside of society and devote his energy to the animals and the land. His desire for independence results in a solitary lifestyle. He lives with the land and understands its influence over his stock. The cowboy is proud of his ability to manage these animals through his riding and roping skills. The rodeo cowboy has a competitive spirit, especially against himself; always striving to better his abilities, his technique, his score and ultimately his earnings. He is still an individual taking the responsibility to improve his skills with the livestock. The similarity is the cowboy does his work whole-heartedly. He takes pride in his hard work and skills because the results are personally rewarding. To be a cowboy, working or rodeo, results in a deeper connection to the work; it is a lifestyle.[1]

Qualitative

The experiences of a place are important because the community's collective memory creates value to that particular place. Through understanding the experiences of an event, architects can craft a place which enhances the experiences and celebrates the event. This program focuses on the experiences of the rodeo which are interconnected to the character of the cowboy, the involvement of the community and the nature of the animals.

-AN EMPTY ARENA

The experience of an empty quiet arena is a stark contrast to when it is filled with rodeo action. The architecture looms in silence waiting and anticipating the arrival of the rodeo.

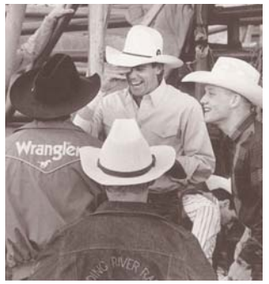
-BOX OFFICE OPENS

In the early morning the box office clerk opens the ticket window and peers out onto Main Street. He finds the entrance to the arena empty but slowly fans start to appear. They arrive steadily throughout the day to purchase tickets for the highly anticipated rodeo.


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-COMPETITORS ARRIVE

The gradual sound of pick-up trucks and horse trailers entering the outdoor parking area attests the arrival of the rodeo. It is "[a] once-a-year pilgrimage down from the hills and gulches of their [cowboy] solitude to solemnize a way of life."[2]

-THE PARADE

The parade displays the community's culture with decorated floats, classic cars, waving politicians, school marching bands and dressed-up cowboys on groomed horses. The sidewalks are lined with people, locals and visitors alike, admiring the passing show while the event provokes their Western pride and rodeo attendance.

-COMRADERY

"Rodeo is the solo sport of absolute individuals, yet cowboys travel with buddies and share with the very people against whom they are competing."[3] They share horses, gear and riding advice with each other creating friendships and a sense of community.

-SET-UP

The hours before the events are a fury of preparation of the riders and animals. It is when the arena area has reached its highest level of activity. The atmosphere fills with the bellowing of stock animals, the jingle of spurs, the creaking of new leather and the visiting between riders, all bringing the place to life. The smell of animals, dirt, coffee and leather circulate in the indoor air and enhance the experience of the rodeo.

-TRAILER PARKING AREA

The trailer parking area is a "home base" for many of the out-of-town contestants and a calm place to escape the activity of the arena. It is a place for gathering and fellowship with other contestants and their families. The area is organized by small pavilions sheltering the contestants from the wind yet still allowing the trailers exposure to the outdoors.

-RODEO OFFICE

Outside the rodeo office cowboys assemble to pay their entry fees in order to have the privilege of competing.[4] The registration space is on the ground floor while upstairs is the main office space which looks over the arena on one side and the mountain ranges on the other.

-AUDIENCE ARRIVES

While walking from the car in the warm July evening, the sounds, smells and sights help build the anticipation for the experience of a completely Western event.

-CONCESSION STAND

The indoor concession stand serves familiar faces behind the counter to welcome you to the rodeo and American food to compliment this American pastime. Local families and businesses are volunteering at the concessions to raise money for local charities.[5] The concession is large enough to handle the large attendance of the rodeo while giving the volunteers space to work.

-PHYSICAL TRAINER

Unprotected men and women performing on animals five to eight times larger is part of the thrill of rodeo. Before the competition cowboys are attended to by the physical trainer wrapping their joints to prevent serious injuries.

-THE GRAND ENTRY

"Mounted contestants ride into the arena for the grand entry, each carrying the all important sponsors' flags and state and [country] flags…As each flag is announced, the rider "winds a serpentine," riding a configuration around the mounted riders until there is a lineup ready for the most solemn moment of the day."[6]

-NATIONAL ANTHEM AND COWBOY PRAYER

-PREPARING

"Behind the bucking chutes, cowboys are gearing up; chaps, the cowboy's individual logo, are buckled up, and regulation spurs are strapped on boots."[7] Cowboys isolate themselves to concentrate on their technique before they ride. Children watch the cowboys intently and daydream of their future in the rodeo.[8]

-RODEO EVENTS/A FULL ARENA

BAREBACK – *A cowboy attempts to ride a bucking horse without a saddle for 8 seconds.*

CALF ROPING - *A timed event to rope and tie down a calf.*

SADDLE BRONC – *A cowboy attempts to ride a bucking horse with a saddle for 8 seconds.*

STEER WRESTLING – *During a full-speed pursuit a cowboy jumps onto a steer then twists its head to flip the steer onto its back.*


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TEAM ROPING – *The only competition in pairs. One cowboy, the header, ropes the head then the other, the heeler, ropes the hind feet of the steer.*

BARREL RACING – *The only sanctioned women's event. Cowgirls are timed for how fast they can maneuver their horse around three barrels.*

BULL RIDING – *A cowboy attempts to ride an ill-tempered bull for 8 seconds and survive.*

The multiple events are held together by the personalities of the announcer and the rodeo clown. The announcer is the voice of the rodeo, explaining the events to newcomers, introducing the riders, stating record times and standings, and generally keeping the crowd entertained.[9] The rodeo clowns provide comic relief between the events. Their job during the bull riding competition is to distract the bulls after the bull rider dismounts. The spectacle shows also entertain the audience while allowing the cowboys and arena workers rest before the next event.[10] The arena is able to be covered and protected from inclement weather for comfort.

-BEER GARDEN

The announcer can be heard relaying the action of the arena while cowboys and family are having fun together. The beer garden sits between the setup area and the parking area with views out to the mountains showcasing the beauty of a Livingston sunset.

-AUDIENCE LEAVES

While leaving the arena seating the audience gets to see up close the heroes of the rodeo, man and beast alike. The spectators depart the arena satisfied that they have experienced a living American heritage, an authentic rodeo.

-RODEO PACKS UP

As quickly as they arrive the competitors, stock contractors and rodeo crew are packed up and on the road again for another rodeo.

-AN EMPTY ARENA

The experience of an empty quiet arena is a stark contrast to when it was filled with rodeo action. The architecture looms in silence waiting and anticipating the arrival of next year's rodeo. The arena serves as an icon of the rodeo during the off season; a visual reminder of the highly celebrated rodeo event.

Additional experiences which may be included into the rodeo weekend.

-AWARDS CEREMONY

-FIREWORKS

-SATURDAY NIGHT DANCE

The dance is a chance for the cowboys to cut loose and celebrate the results from the rodeo.

-PANCAKE BREAKFAST

Local families and businesses organize the community breakfast to raise money for local charities.

-SUNDAY CHURCH SERVICES

Services are held for Christian cowboys who are unable to go to regularly attend church on Sunday.

These experiences reveal the character of the rodeo arena and the relationships between the spaces. They are essential to include in the design because they are the moments remembered from the rodeo.

Quantitative

Through this understanding of the event of a rodeo the required spaces are:

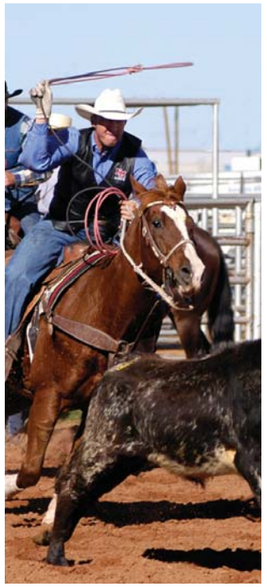
-RODEO ARENA
  -46200 sq ft
-SEATING
  -General 4800 seats
  -VIP Boxes 200 seats
-CHUTES AND STOCK PENS
  -21000 sq ft
-RODEO OFFICE
  -500 sq ft
-BOX OFFICE
  -150 sq ft
-PARKING AREA FOR CONTESTANTS
  -124,000 sq ft
-CONCESSION STANDS
  -900 sq ft each (x3)
-"CROWS NEST"
  -500 sq ft
-MEDICAL AID
  -500 sq ft
-DINING AREA & KITCHEN
  -5000 sq ft

Currently the program only requires thirty-three percent of the chosen site.


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Code Review

RODEO ARENA - 46200 sq ft
USES
A-4, A-5[1]
HEIGHT & AREA
Type II-A Construction
A-4: Height max – 65', Stories – 3, Area – 15,500; A-5: Height max – 65', Stories – Unlimited, Area – Unlimited[2]
OCCUPANT LOAD
10,000 linear feet for fixed seating (5000 seats) "For areas having fixed seats and aisles, the occupant load shall be determined by the number of fixed seats installed therein… The occupant load of seating booths shall be based on one person for each 24 inches (610 mm) of booth seat length measured at the backrest of the seating booth."[3] 5000 = Total Occupant Load
MINIMUM EGRESS WIDTH*
Sprinkler system throughout building[4], Stairways (.2)x(5000)=1000 in or 83 ft, Other egress components (.15)x(5000)=750 in or 62.5 ft
MINIMUM EXITS
Occupant load over 1,000 must have at least 4 exits per story[5]
MAIN EXIT
"Group A occupancies that have an occupant load of greater than 300 shall be provided with a main exit. The main exit shall be of sufficient width to accommodate not less than one-half of the occupant load, but such width shall not be less than the total required width of all means of egress leading to the exit. Where the building is classified as a Group A occupancy, the main exit shall front on at least one street or an unoccupied space of not less than 10 feet (3048 mm) in width that adjoins a street or public way."[6]

CHUTES/STOCK PENS - 21000 sq ft
USES
U, "Buildings and structures of an accessory character and miscellaneous structures not classified in any specific occupancy shall be constructed, equipped and maintained to conform to the requirements of this code commensurate with the fire and life hazard incidental to their occupancy. Group U shall include, but not be limited to… Livestock shelters."[7]
HEIGHT & AREA
Type II-A Construction
U: Height max – 65', Stories – 4, Area – 19,000[8]
OCCUPANT LOAD
N/A
MINIMUM EXITS
Occupant load between 1-500 must have at least 2 exits per story[9]

DINING AREA - 7000 sq ft
USES
A-2[10]
HEIGHT & AREA
Type II-A Construction
A-2 Height max – 65', Stories – 3, Area – 15,500[11]
OCCUPANT LOAD
15 net square feet per occupant[12]
467 = Total Occupant Load
MINIMUM EGRESS WIDTH*
Sprinkler system throughout building[13], Stairways (.2)x(467)=93.4 in or 7.78 ft, Other egress components (.15)x(467)=70.05 in or 5.838 ft
MINIMUM EXITS
Occupant load between 1-500 must have at least 2 exits per story[14]

"CROWS NEST" (500 sq ft), MEDICAL AID (500 sq ft), BOX OFFICE (300 sq ft), RODEO OFFICE (500 sq ft) Total=1800 sq ft
USES
B, "Business Group B occupancy includes, among others, the use of a building or structure, or a portion thereof, for office, professional or service-type transactions, including storage of records and accounts."[15]
HEIGHT & AREA
Type II-A Construction
B Height max – 65', Stories – 5, Area – 37,500[16]
OCCUPANT LOAD
100 gross square feet per occupant[17]
18 = Total Occupant Load
MINIMUM EGRESS WIDTH*
Sprinkler system throughout building[18], Stairways (.2)x(18)=3.6 in, Other egress components (.15)x(18)=2.7 in
MINIMUM EXITS
Occupant load between 1-500 must have at least 2 exits per story[19]

KITCHEN - 1500 SQ FT CONCESSION STANDS - 900 sq ft each (x3)
USES
B, "Business Group B occupancy includes, among others, the use of a building or structure, or a portion thereof, for office, professional or service-type transactions, including storage of records and accounts."[20]
HEIGHT & AREA
Type II-A Construction
B Height max – 65', Stories – 5, Area – 37,500[21]
OCCUPANTLOAD
200 gross square feet per occupant[22]
7.5 = Total Occupant Load (Kitchen) 4.5 = Total Occupant Load (per Concession Stand)
MINIMUM EGRESS WIDTH*
Sprinkler system throughout building[23], Stairways (.2)x(7.5)=1.5 in, Other egress components (.15)x(7.5)=1.125 in
MINIMUM EXITS
Occupant load between 1-500 must have at least 2 exits per story[24]

GENERAL NOTES
"Automatic sprinkler system increase. Where a building is equipped throughout with an approved automatic sprinkler system in accordance with Section 903.3.1.1, the value specified in Table 503 for maximum height is increased by 20 feet (6096 mm) and the maximum number of stories is increased by one. These increases are permitted in addition to the area increase in accordance with Sections 506.2 and 506.3."[25]
* "If the segment length is greater than 24 inches, then the minimum segment width is 36 inches. If the segment length is less than 24 inches, then the minimum segment is 32 inches. Where an accessible route makes a 180 degree turn around an object which is less than 48 inches wide, clear widths shall be 42 inches minimum approaching the turn, 48 inches minimum during the turn, and 42 inches minimum leaving the turn."[26]

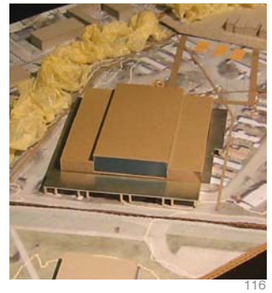
The Solution

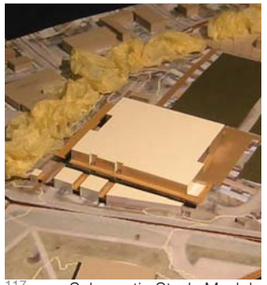
for a

Community-Cherished Architecture


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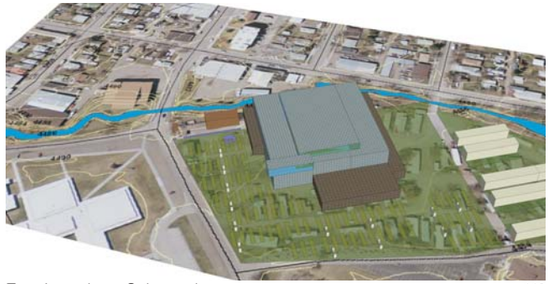

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Schematic Study Models

The process of designing architecture to create a new community-cherished place dealt with many considerations. From large moves like location on the site, down to small moves such as the color of the railings, all decisions were made with the purpose of creating a unique experience of the Livingston Roundup Rodeo.



West Location - Schematic 118



East Location - Schematic 119



Final Placement 120

Design Issues

Location on Site

The first decision made was the location of the arena on the site. As previously noted the program only contains thirty-three percent of the chosen site. The first option was to the west of the creek, at the intersection of Geyser and Main Street, containing one whole block and another half-block on the other side of the street. The second option was the View Vista trailer park, located on the east side of the creek. There were two criteria for the location: visibility from the downtown district and enough square footage to allow for a progression of movement articulated by the architecture.

The west location, though visible from downtown, was felt to be inappropriate due to the neighboring context of a historical residential fabric. Not only would the large volume be a harsh change in context but it would destroy eleven of those homes. The small size of the location would also force the program to be dispersed on both sides of the creek.

The east location suited the program better because of its context and size. The large volume of the arena would compliment the bordering high school and elementary school, and the contestant parking area could be used by the schools for outdoor activities. The size of the east location would allow the whole program to be constructed there and articulate the progression of the experience. Unfortunately this location requires the displacement of many existing modular homes. This was seen as a lesser evil if replacement housing would be master planned to the north of the arena. The location also restricts the arena from being seen from downtown. This did not seem to be a major setback to the design because many of the community-cherished places previously visited were not visible from one another but the visibility criterion is important to the urban design of Livingston. By designing a structure within those valuable line-of-sights, the arena would become the link between Livingston's community-cherished places.

A Sign

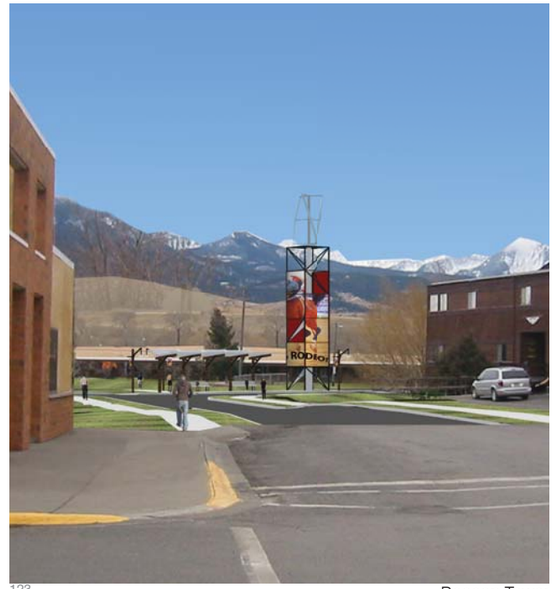
The connection of the rodeo arena to the downtown and the Sacajawea Park would be a sign, literally and figuratively. A forty-five foot tower with a fifteen foot wind turbine and twelve, ten foot by seven foot, LED screens would be located across the street from the arena on the centerline of Main Street. With the average wind speeds from sixteen to twenty-one mph, the turbine would provide enough power for the LED screens and a portion of the arena's needs. The tower would be a beacon and stimulate interest through its physical size and its kinetic movement.



121 View from Downtown



122 View from Sacajawea Park



123 Beacon Tower



Edge Conditions Sketch 124



Arena Park 125



Creek-Side Walking Path 126

Edge Conditions

The chosen location on the site offered a variety of edge conditions for the design to consider. The creek edge to the west gave an opportunity for the arena to open up and embrace the natural setting. An extension of the nearby park experience was created by designing a walking path between the arena and the creek. The View Vista Drive street edge determined the organization of the program along the sidewalk. The smaller buildings were ordered closest to the street followed by the arena. This provided an engaging and multi-faceted elevation to define the character of the experience to those approaching the site. The residential edge, made by the division of the site, had to have a softer transition to avoid an abrupt change from the residential to the contestant parking area. A communal space was designed by planting a row of trees near the street and providing green space for family activities. The eastern school edge was intended to have space for school activities. The large grass field would serve as contestant parking during the rodeo, while the rest of the year it would be an active park with a soccer field, baseball field and playground areas. This process of analyzing and reacting to the edge conditions started a unique organization and community considerations of the building.

Form Studies

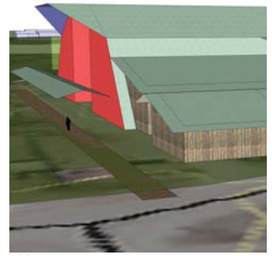
The arena's unique form started with an agenda to design an iconic building. As stated earlier, it is the local population which gives the place significance and in return the architecture symbolizes their community. If the architecture symbolizes the culture in form, it would become a more concrete symbol of the identity of the community once it is experienced and cherished. It would become not only a symbol for the event it contained but the community which contains it. Precedents such as the Sydney Opera House and the Denver International Airport were customized to the city's identity by abstracting either the local culture or environment. The rodeo arena's shape would be influenced by the agriculture community and the environment of Livingston.

I desired to abstract two very different ideas: iconic pastoral buildings and the Absaroka Mountains framing Livingston. After several design abstractions of pastoral buildings it became clear that this avenue would led dangerously close to kitsch architecture. As noted earlier, the truth and value of history is lost when architecture makes a spectacle of the past. In order to steer clear of nostalgic experiences, I left my ambitions of abstracting the classic red barn. The mountains abstraction was an early on concept which held throughout multiple design revisions and proved to be the best avenue for iconic abstraction for Livingston's culture.

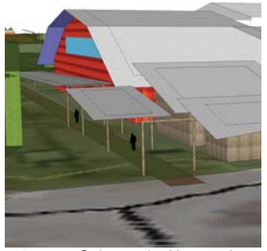
Not only the agricultural form but the ordering systems, or lack there of, also seemed improper for the design of the arena. While observing the spatial organizations of typical ranches, I noticed most were a hodgepodge of geometries with a mere hint of composition. The existing Park County Fairgrounds is also a collage of service buildings. It exudes a sense of utility instead of celebration, which is one reason why it is not cherished by the Livingston community. I chose to ignore these influences to give more order and care to the arena.



127 Agriculture



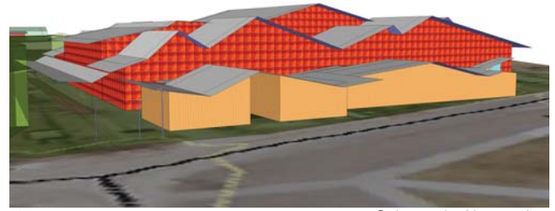
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129 Schematic Abstractions



130 Environment



131 Schematic Abstraction



Tunnel Entrance into Arena 132

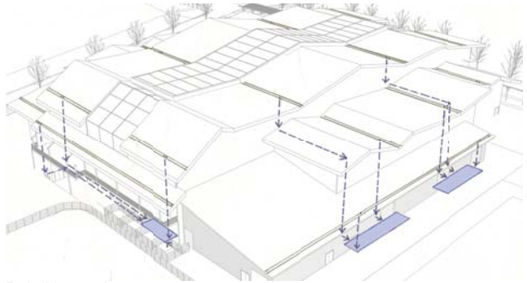
Structure

The rodeo spectators have unobstructed views due to two super trusses spanning the 285 foot length of the arena. Secondary trusses span the width of the arena while supporting the retractable roof. This system was inspired by the Brunel trusses used in the University of Phoenix Stadium.

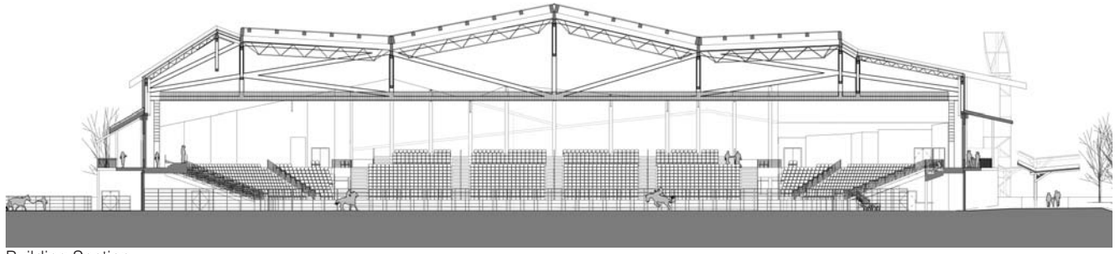
Materials and Systems

The materials used, such as standing-seam metal roofing, corrugated metal roofing, wood siding, interior grade plywood and steel, all allude to the agriculture nature of the arena's use.

The arena's special systems allow the building to be responsive to its environment. The arena is fully enclosed but when weather permits its roof and west and east sides are able to open, creating a more outdoor experience. The roof opens by the center skylights splitting and retracting back onto the standing seam roof. The west side utilizes large sliding panels, similar to the sliding doors on agricultural buildings, to open the entrance to the beer garden on the ground floor and the porch area on the second floor to over look the creek and walking path. The east side also uses the large sliding panels to open the contestant entrance on the ground floor and the porch area on the second floor to over look the warm-up arena and the mountains. The arena's large roof area harvests rainwater into underground cisterns. The arena's roof can gather enough water to irrigate the arena's park area for most of the summer months.



Rain Harvesting



Building Section

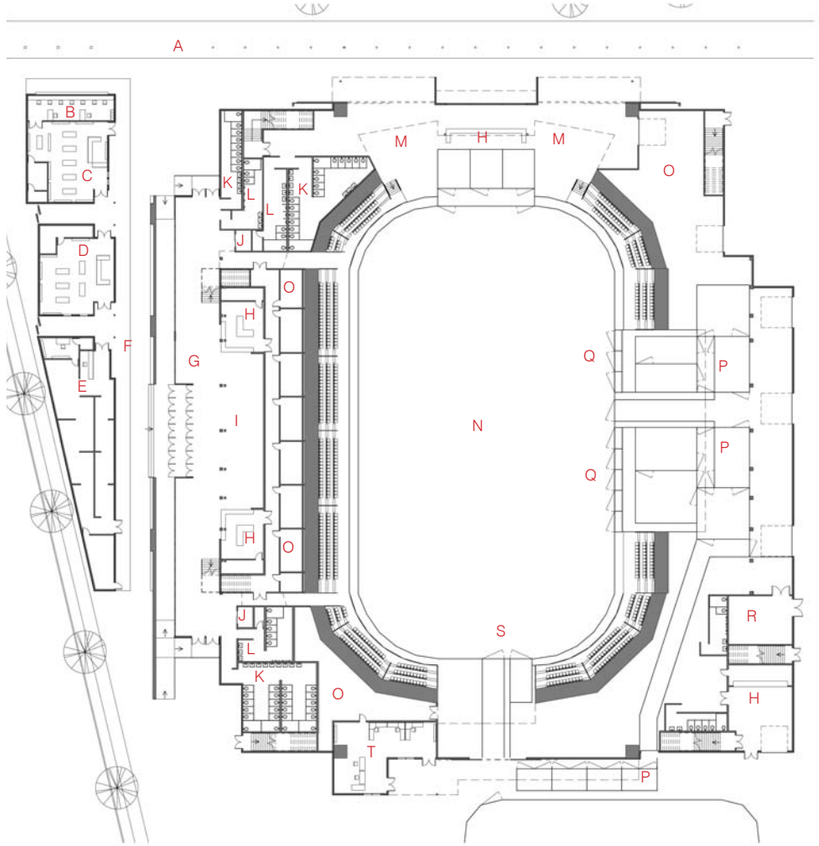
Experience



133 Main Entry

While designing the rodeo arena, it started to take on enduring qualities similar to the researched historical precedents. The arena is well-placed within the community, designed for a specific experience, and flexible for different events. It is also large with excellent viewing and is able to adapt to current demands. Though the arena has obtained all these qualities, there is still no guarantee it will become community-cherished. Instead the arena has a very good chance.

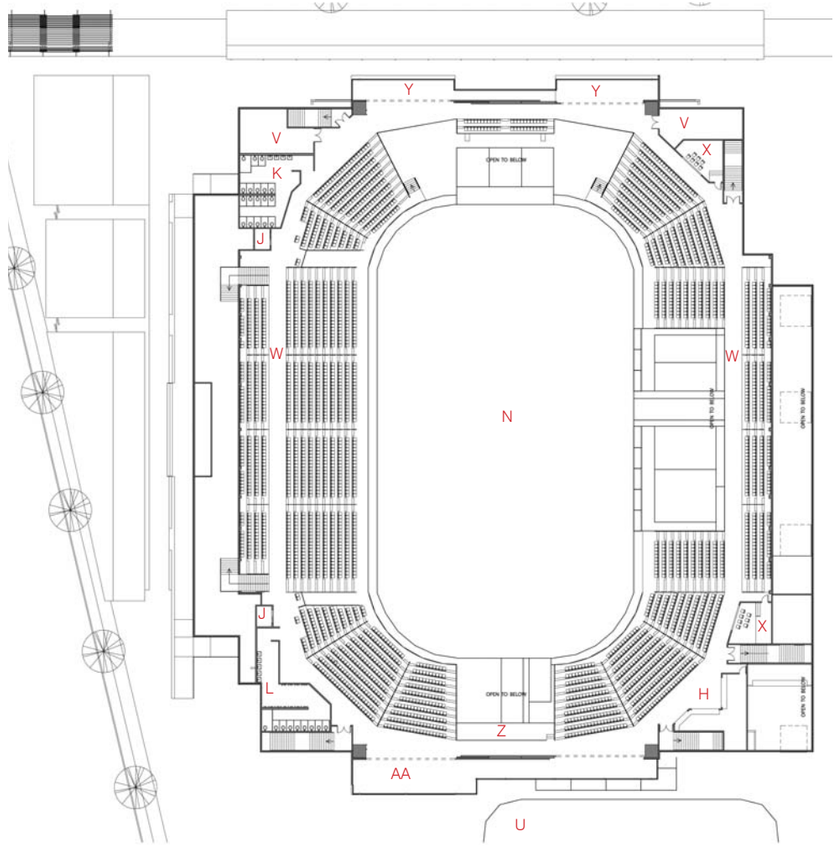
Ground Floor



A Walking Trail
B Box Office
C Gift Shop
D Rodeo Tack Shop
E Rodeo Hall of Fame
F Entry Corridor
G Entry Hall
H Concessions
I Sponsors Display Area
J Elevator
K Women's Restroom
L Men's Restroom
M Beer Garden
N Arena
O Storage
P Stock Corrals
Q Rough Stock Chutes
R Medical Services
S Roping Stock Chute
T Rodeo Office

U Warm-up Arena
V Mechanical
W Seating
X VIP Box
Y Creek Overlook
Z Annoucer's Box aka "Crow's Nest"
AA Warm-up Arena Overlook

Second Floor



Entry Corridor



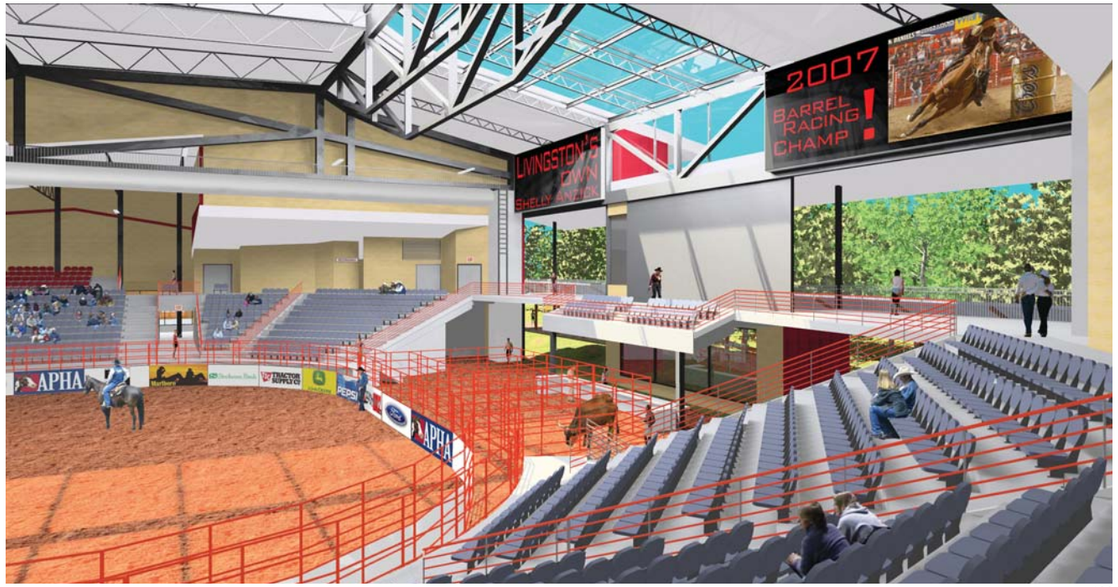
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Entry Hall



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Beer Garden and Creek-Side Entrance



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Overall Arena



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EPILOGUE

This project started tow years ago, when I walked into Ralph Johnson's office and told him what fascinated me about community design. From there I did an independent study over the summer and fall semester, applying research to observations in European communities. I turned in my findings to Ralph at the end of the semester, but I merely scratched the surface of this complex topic.

After doing graduate-level research and design, I realize that there is no set definition or formula for community-cherished architecture, just like there is no set definition or formula to "place". There is a goal though. Understanding the qualities that do make community-cherished places inherently helps an architect design better for a community.

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