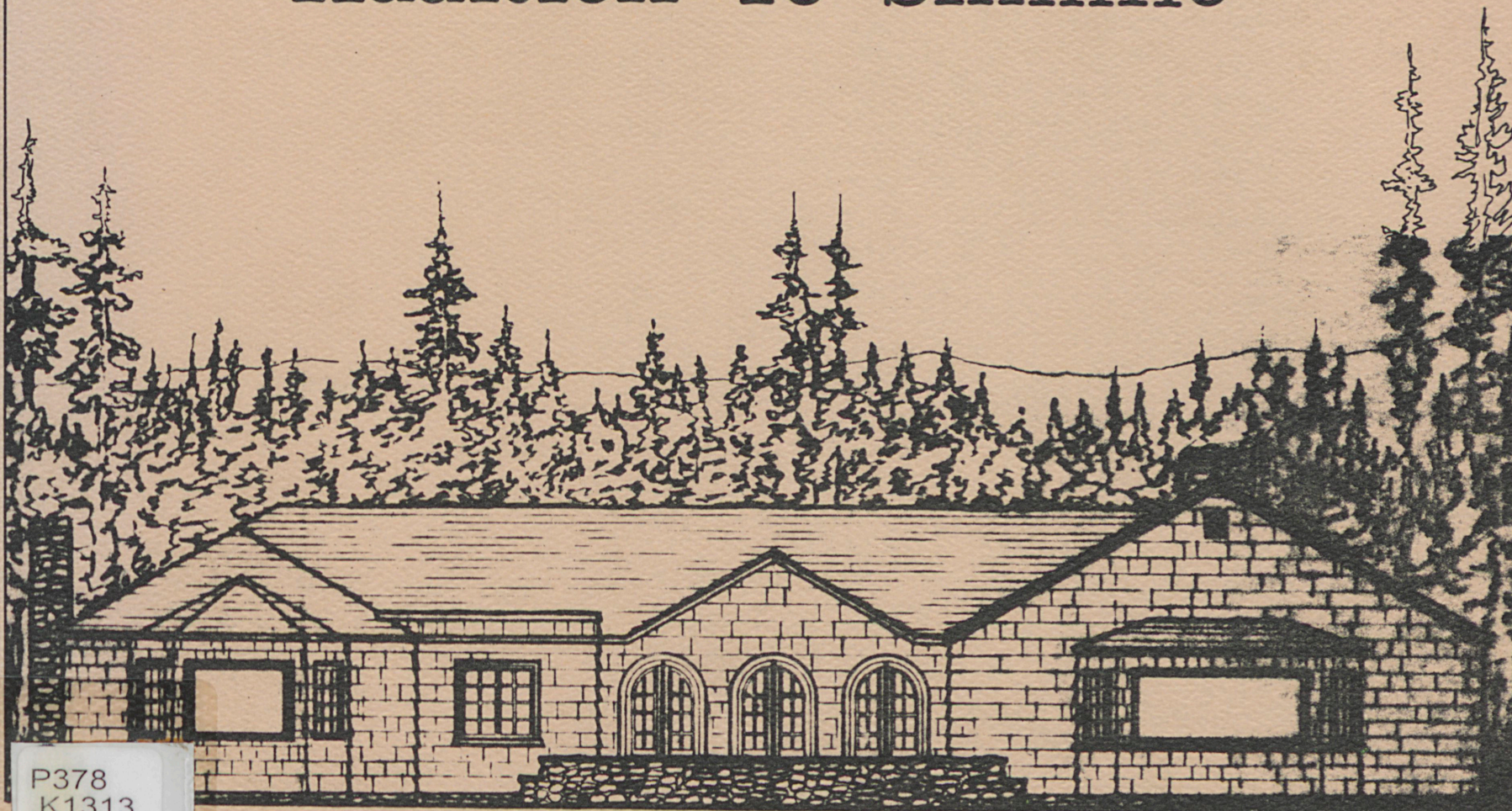


Addition To Sixmile



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ADDITION TO SIXMILE

by

Deborah Michelle Kane

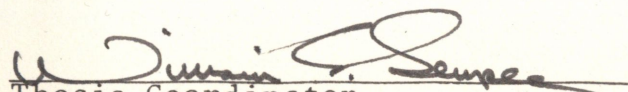
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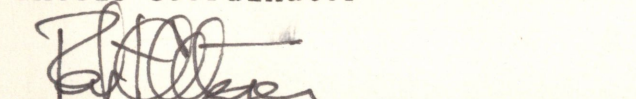
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To Dreams

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Sixmile Today

In 1975, twenty three Montana families formed a corporation and purchased Sixmile as a private retreat for themselves and their families.

The owners divide the ten weeks of summer at Sixmile--mid-June through August--between themselves during an annual bartering session to determine who gets what cabin when. Each family receives one of the four major cabins (Pines, Lakeview, Sixmile or Honeymoon) for a two week interval. The other cabins (Millhouse, Dollhouse and Apartment) are divided over the summer by the week or weekend. Reservations are made through the caretaker for anyone wishing to vacation during the remainder of the year.

From early June through mid-September, the calendar at Sixmile is booked. Weddings and family reunions are held in early June when most of the cabins are available for relatives to stay. The actual parties, dinners, cooking, etc., are held in the lodge. Annually, the Big Brothers of Missoula spend a day in mid-June waterskiing and swimming in the lake and hold a barbecue on the terrace of the lodge in the evening. People from the community or groups associated with any member can rent the lodge and some of the cabins to hold wedding parties or business meetings.

For the members, their two week summer vacation usually means inviting one or two friends for each child, a grandma and grandpa,

a brother or sister and their family or another couple and some dogs. This makes Sixmile special. Each room within a cabin can sleep as many as five; thusly, each of the major cabins can be inhabited comfortably by fifteen people: the more the merrier. Adults and children can share a room or they can be separated--each can have a room. The dorm can also provide for overflow sleeping areas for the older children or couples.

Swimmers, skiers, boaters, sunbathers and spectators get together on a warm sunny day by the dock area. The lodge also provides as an area for group activities and intermingling. In the lodge one can gather about the fireplace or bar, play pool or one of the several other games, dance to an old jukebox or entertain themselves at the player piano. During the evenings after a barbecue on the terrace, both children and adults gather at the kitchen tables for some very unserious card playing that lasts well into the mornings.

This Project ...

I chose for my thesis to create an addition to the Sixmile Estate, located on Swan Lake, Montana for several reasons.

For me this project presents a unique--perhaps once in a lifetime--opportunity to explore a problem which is emotionally close to me. I am a former resident of the Flathead Valley, and I have been a visitor of Sixmile on several occasions each year for seven years.

The needs for additional spaces at Sixmile are so real and so near to becoming developed, that I want to present my concepts and my ideas of physical images to the corporation members. I hope to be influential in their decision making for the addition of Sixmile.

A problem such as Sixmile is where my interests lie. I am interested in the historical impacts of building which were created from viewpoints different from the viewpoints of today, and their symbolisms for today's society. I am concerned about additions or alterations made to historically significant structures, and the alteration's impact on both the structure and the structure's symbolism.

I have a personal desire to become much more knowledgeable in the architectural parameters of history, philosophy and psychology, and I wish to use this knowledge to pursue my specific ideas of architecture through analysis

of what exists, what is being asked to exist and what should exist. Sixmile presents for me an opportunity to pursue these ideas.

Objectives

My objective for this project is to create an addition to Sixmile which involves the study of what already exists at Sixmile, and of what is being asked to exist, and through these studies determine what should exist. The following criteria must be met.

1.) Define the needs for an addition to Sixmile. Relate these needs to the contextual implications of Sixmile, with respect to siting, massing, scaling, and determine the balance between the land and the buildings of Sixmile.

2.) Define the symbol of Sixmile and be conscious of the addition's and alteration's implications on that symbol.

3.) Define the idea of quality of timelessness that exists at Sixmile, and relate this idea to the forming of conceptual images and the physical images of the new built forms.

4.) Define the quality of place that exists at Sixmile and translate this innate quality to the development of spaces for the addition to Sixmile.

Defining The Needs

Because Sixmile, in 1936, was built as a summer retreat, to be used only in the summer, no central heating systems were installed in the cabins save the caretaker's cabin (now the Sixmile cabin). Over the years, a central heating system was installed by one of the owners in the Pines cabin. Only two of the seven cabins can be used through-out the year. Sixmile is being used year around by its owners and often times the two heated cabins do not adequately satisfy the needs.

Again because Sixmile was designed for summer use, no provisions were made for recreation during all seasons. After a day of skiing at Big Mountain or through the valley, someplace to go besides one's cabin is desired--a gathering place is needed. A place that satisfies the needs for recreation and exercise is needed and the older children need a place which allows them to get away from their parents and vice versa. During the warm months, swimming and boating on the lake or activities in the lodge provide for this.

Besides the need for more heated cabins in the winter, a general need for more vacation living units is desired. The more cabins there are, the more often the members can vacation at Sixmile.

Some of the owners have expressed interests in having their own cabins built on the

surrounding grounds of Sixmile. These are the people who use and enjoy Sixmile every chance they get. They would like to be able to vacation at Sixmile throughout the year, whenever they please.

Theory

It is evident, however, that modern attempts to perpetuate symbols of the past in architecture or artifacts are often debased.¹

Herb Greene

I believe in change that accomodates continuity.

I can study and understand historically, physically and emotionally the embodiment of Sixmile. Through this understanding I can determine which elements reinforce, and which elements weaken the conception of Sixmile. From here I can design.

If the additional built forms are to become successful the following criteria must be met. The first criterion is that the new built forms must be sympathetic to the idea of timelessness, the idea of symbolism and the physical images--both natural and built--which compose the embodiment of Sixmile. The second is that although I write "sympathetic", I by no means intend to imply that the new forms become replicas of the original buildings. And, thirdly, the additional forms and spaces must become a positive addition--an addition that will strengthen the symbol of Sixmile.

An understanding of these images with respect to form, rhythm, mass, scale, textures, color and proportion of the original buildings

and context will be used to determine that which is applicable in the design for the new built forms and their relationships to context. Also, I will be able to understand more precisely where the architect failed, avoid his mistakes, and where he succeeded, build of his ideas.

There are three possible ways in which the new forms could manifest themselves:

- (1) They could hold connotations of a negative addition. They could (in their effort to achieve the identity of their time) become modern day monsters--the sore thumb syndrome.
- (2) Or, the new built forms could simply provide the needed space and exist quietly amongst the trees. No interaction between the present buildings and spaces and the new forms and spaces need exist, they would merely be along side one another.
- (3) But, I will strive for the positive addition-one that creates dynamic forms and alive spaces which enhance and intermingle with the present buildings and context. The new forms and spaces will become vital to the overall imagery and symbolism. I have come to admire, respect and even love the present buildings and context of Sixmile. But, I believe in compatable change.

Sixmile... The Symbol

The deepest emotional basis for our feelings about time probably lies in our awareness of the course of our lives and in our ultimate uncertainty about where we came from and where we are going. This existential substrate makes time more real to us and makes us susceptible to symbols - these symbols provoke unusually deep realizations of both time and timelessness.²

Herb Greene

The remoteness of site and the maintenance of Sixmile's natural setting is due to its ideal location for a retreat and to the history of Sixmile and the area. Sixmile is located (see map appendix) on the east shore of Swan Lake, approximately thirty miles southeast of Kalispell and one hundred and ten miles east of Missoula. The lake is bound by the Swan Mountain Range on its east and the Mission Mountain Range on its west. Both areas are designated wilderness areas. The entire Swan Valley has remained somewhat wild.

In 1810 trappers slowly began to bring civilization into the area, by 1890 trapping, hunting, prospecting, logging and ranching had all been introduced to the Swan Valley. In 1958 the state highway was completed and electricity was brought into the area. Today farming, logging and summer tourism comprises the economy of the valley. Because of the valley's isolation it escapes much of the

north/south traffic through western Montana and the resulting tourism development. Swan Lake, although the largest lake in the valley, is fortunate to have the very least development. The Swan Mountains rise abruptly on the east side leaving very little area for farming or developing. The land on either side of this lake is predominately government owned. The west shoreline has only logging trails for roads.

It was Lewis Orvis Evans, a lawyer and later the vice president for the Anaconda Company, who initiated the Anaconda/Montana Power Company interests in Swan Lake as a retreat area. In 1915 Evans and Cornelius Kelley, a lawyer and later president of the Anaconda Company, built what was soon known as the Kelley/Evans Estate. The building of their estate continued for thirteen years and included thirty-one buildings: Twelve guest cabins, dining and bar cabin, lodge, servant's quarters, barn, garages, greenhouse, and a service building. The most powerful, impressive and richest officer in the Anaconda Company at that time was John D. Ryan. Although John D. Ryan showed no interest in the elaborate building of retreat areas, his only child, John C. Ryan II, president of the Montana Power Company certainly did. It was John C. Ryan who built Sixmile.

I can only guess³ that the land for Sixmile was bought from the Kelley/Evans Estate (which included 7,000 acres) in 1930. The area chosen for the new estate is one of a kind on the lake. Sixmile is located on a point of land which stretches out to the lake. Sixmile Creek runs through the land. Thusly, the name Sixmile. The architect for Sixmile was Walter Arnold of Butte. Ryan apparently followed closely the design format of the Kelley/Evans Estate for Ryan too had guest cabins (three), a main lodge with dining room, bar and kitchens, a barn, a garage, servant's quarters and service buildings. The entire construction crew--approximately 70 men--were from the Swan or Flathead Valleys. Both the dimension and the finished lumber were bought from a sawmill in Kalispell. Ward Whiteny was the overseer of construction, later he and his wife, Ida, would become the first caretakers. The ground was broken in 1936 and within one year the Sixmile Estate was complete.⁴

John C. Ryan II, also known as Carlos, used Sixmile for his private retreat--inviting friends, family and business associates to visit. Lavish parties were thrown. Numerous servants were employed to attend to the grandure of the festivities and to the daily housekeeping routines.

Unfortunately, for Sixmile, Ryan died soon after the end of World War II and his wife sold Sixmile a few years later. The second owners of Sixmile were Edmundson/Robbins bankers from Kalispell/Columbia Falls. They purchased Sixmile on speculation. It changed hands three or four times after that. A few of the owners tried to make a go of Sixmile as a resort. All were trying to make a profit at the expense of Sixmile. Truckloads of its original furniture and artifacts were carted away and sold. So now what is left of Sixmile are its rock walls, its lakeshore, its tennis court, a lodge, and old cabins. As stripped from its former glory as Sixmile may be, in comparision to what it was, it still retains its dignity, Sixmile still holds its aura.

This aura becomes a symbol. A symbol of a lifestyle that no longer is, that no longer can be. This was proven by the many owners of Sixmile. Sixmile is a symbol of the once great Anaconda Company and its ability to purchase vast amounts of land for the purpose of a retreat for one man. The timelessness, the enchantment and the splendor of Sixmile is perceived today by its owners and by all who visit.

This symbol is manifested through the quality of timelessness. Sixmile is timeless.

Christofer Alexander, author of The Timeless Way of Building, refers to the qualities of timelessness as being without a name.⁵ This quality is so precise, so sharp, so exact that it is unnamable. Through the words, "free", "whole", "exact", "egoless", "external", "comfortable", and "alive" Alexander tries to circle this unnamable quality. And it is through these ideas and images that Sixmile's quality of timelessness can be explored.

Sixmile is timeless because it is free. Sixmile was generated from forces within the context of site and needs of the owners. These forces were not influenced from ideas and images outside the realm of the problem. Sixmile is free because its relation between the built elements and natural elements are loose, fluid and relaxed. These relationships are not perfect, nor calculated--they are not borrowed, forced, contrived nor artificial.

Sixmile is timeless because it is whole--it is free from inner contradictions. The estate was conceived of as being one. Each element (building, window, board, rock, tree etc.) of Sixmile is splendid only because it exists as part of a whole. No one element strives for self-identity, and no one element can exist alone.

Sixmile is timeless because it is exact-- it has adapted to the forces of situations. The natural forces of Sixmile are the lake, the stream, the wind, the rain, the snow, the sun, the trees, the land. The human forces become the needs of the owners, and the patterns of their activities. Sixmile is timeless because it allows the lake to exist, the rain and snow to fall, the wind to blow, the trees to grow and die. Sixmile has adapted to the needs of different owners and their various patterns of events.

Sixmile is timeless because it is egoless. Its images are not contrived, strained, nor consciously reflective of the creator's personality. It is real, lifeful and natural.

Sixmile is timeless because it is eternal. Sixmile's buildings and rock walls are strong and balanced within themselves and within the whole. The context is self-maintaining--the moisture on the site drains naturally, the landscape is not manicured, the grass grows, the leaves fall and remain, moss grows on the rocks, the sun fades or changes the coloring of the wood. Sixmile is not easily disturbed by the natural forces or by man's forces such as the development of the area as discussed previously. Sixmile is almost imperishable.

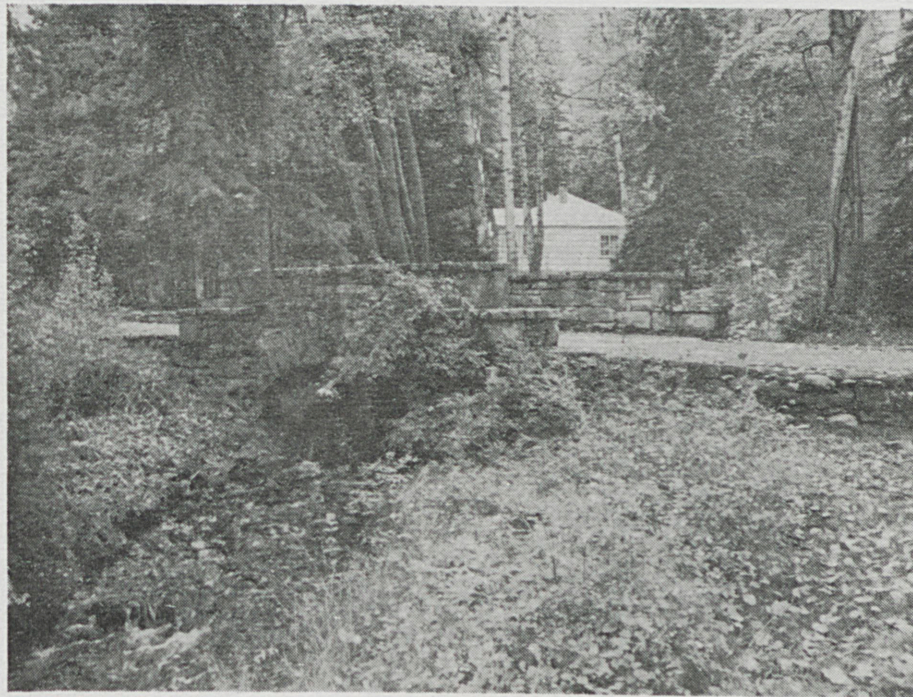
Sixmile is timeless because it is comfortable and alive. Sixmile possesses no inner restlessness. Its quality of being alive allows its owner's and visitor's to be the most lifeful--the most happy, the most sad, the most serious, the most silly, the most active, the most calm, the most excited, the most peaceful.

Sixmile's quality of timelessness--the unnamable quality--and its relation to the symbol of Sixmile, are the products of Sixmile's physical images--both natural and built. These images can be understood in terms of its qualities of siting, proportion, scale, form, materials and detailing.

Free



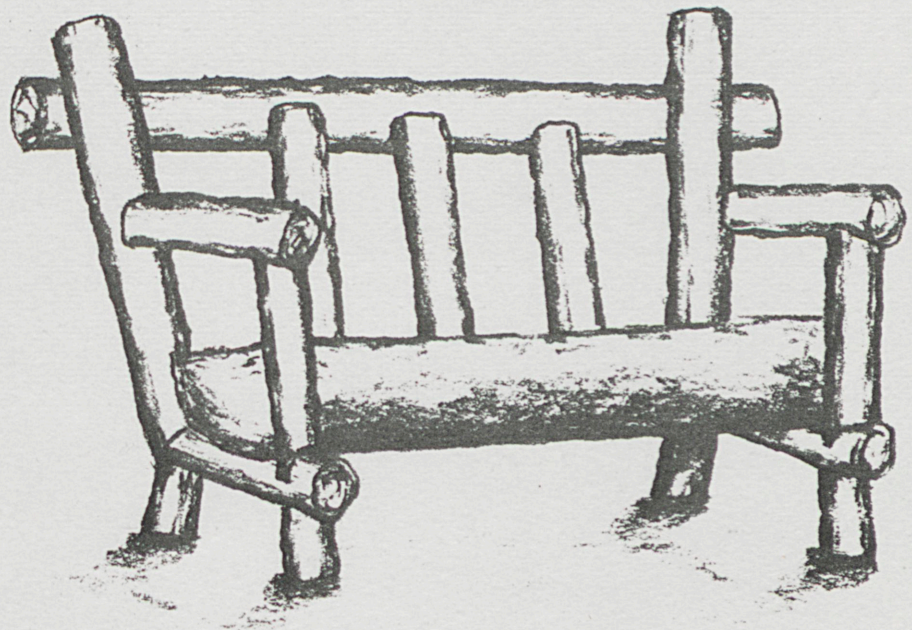
Whole



Exact



Egoless



Eternal



Comfortable



Alive



Sixmile... Its Images

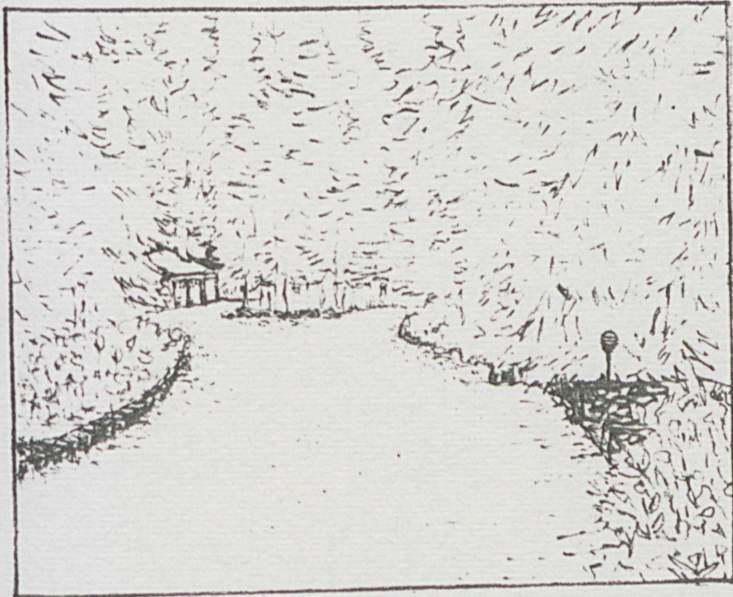
The lyrical man can be addressed through the senses which first perceive the architectural form as well as the atmosphere created by it.⁶

Hustus

Certain objects and certain contexts evoke feelings of repose, realization, and interaction. These experiences are difficult to reproduce. We can sense the combination of these feelings in images which we recognize and relate to. We recognize them in nostalgic-like emotions which coexist with the object and/or context.

The comprehension of any object requires the combining of one's past experience with the present situation. At Sixmile we are aware that we are experiencing an event of a different time as well as the event of the present. Such an awareness cannot be expressed in words--it can only manifest itself in the importance of the image. We react to the images with both the immediate experience of our own lives and the experience of the events of other times. It is in combination of images of the present Sixmile that evokes the feeling of timelessness in image.

Context



...the circumstances which surround the event.
...the art of relationship.

The state highway is lined with walls of trees. Beyond the trees are the mountains. A strong sense of enclosure is felt. The roadway's black asphalt changes to a warm grey gravel. The rockwalls form an opening, an inviting gesture. Entrance through the gate is made. The meandering roadway is continuously bound on either side by the rockwalls. Moss and other forms of plant life grow along and atop the walls. Small green electric lamps follow the curves of the wall. On a moonless night one is guided along only by this sequence of light.

The interplay of here/there is strongly felt throughout the estate. The idea of existing view and emerging view is ever-changing. One's curiosity is aroused by this interplay, by its anticipation and mystery. A comforting sense of enclosure is perceived within the trees and near the rockwalls. As one moves near the lake he becomes more and more susceptible to the natural forces, he becomes exposed to the lake, the mountains and the sky.

Form

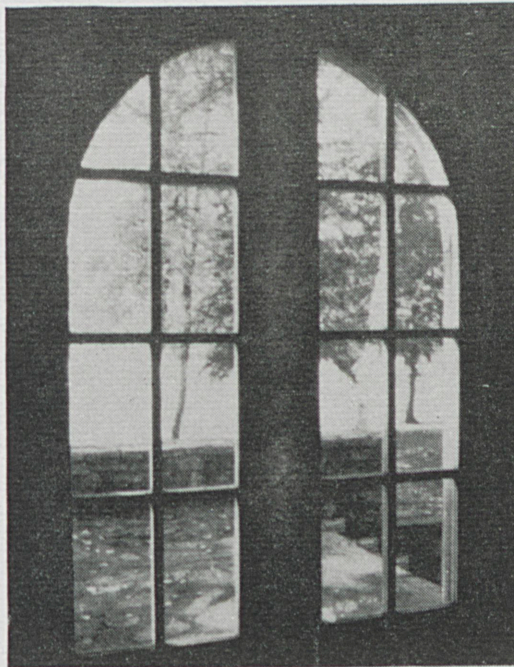
The recurrence of forms in architecture throughout the evolution of man suggests that forms provide a sense of nearness to the past.⁷

Herb Greene



Scale

Small buildings usually denote a small scale-which is true at Sixmile. I will write of a scale which can be thought of as being recognizable. That is, we are able to identify with the size and judge the buildings by reoccurring visual cues. The visual cues become scaling devices and are the door and window openings and the modules created within, or the modules created by the materials. The window and door openings are broken down into modules by their mullions. Modules are also created in the intrinsic qualities of the building materials. The size of the cut rocks and the split shingles vary little. We can recognize this quality and recognize and judge each building according to the glass, rock and shingle modules.



Mass

Although the buildings which comprise Sixmile are relatively small, they can still be thought of as having a sense of dignity and presence. They are bulky and somewhat squatty. The rock foundations and rockwalls of the terraces firmly attach the buildings to the land. The trees grow over the buildings, sheltering them and adding further to the solid building/land connection.



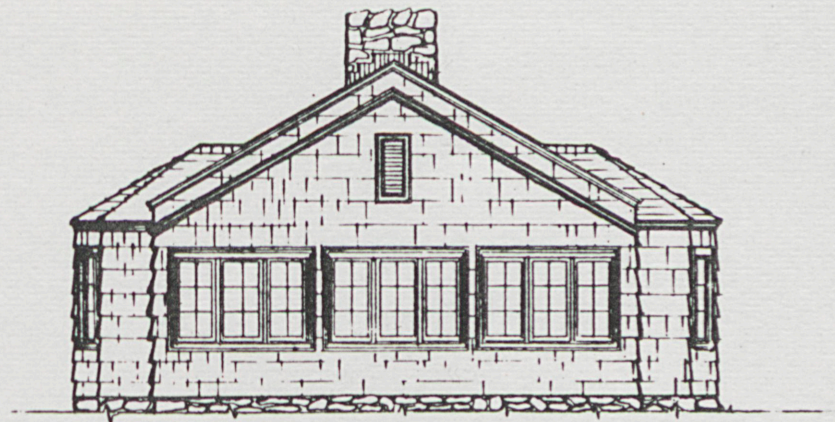
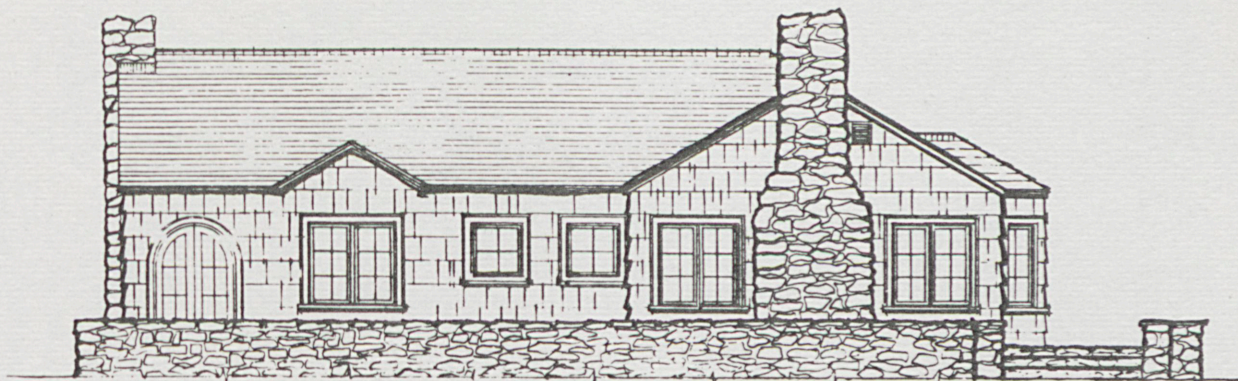
Rhythm

Rhythmic recurrences of visual stimuli is time-binding--our attention is held over a period of time, a continuation of the viewing.⁸

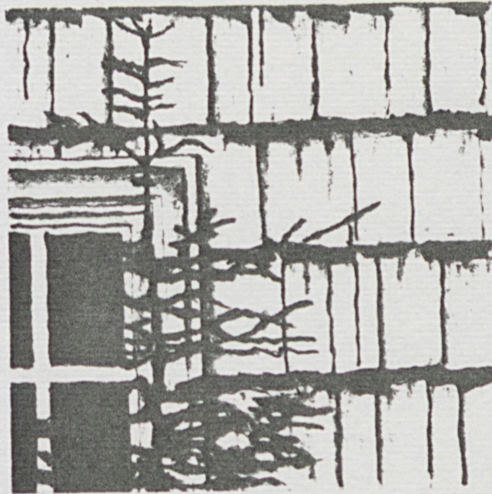
Lillian Garrett

It is the intrinsic rhythm of a building which causes the continuation of our viewing process. Our eyes will move to connect the images. The rhythms created will link together the forms, colors, materials etc., of each building and the complex as a whole. The rhythms will also cause our senses of order to increase and help us to unify the organization of the buildings and complex.

At Sixmile the architect uses and reuses a three part division of shapes, both vertically and horizontally. These primary intervals are then broken down into three part divisions, or five part divisions always having a centering figure. These rhythms are produced by changes in the materials (articulation of surfaces) changes in color and changes in texture. Each subdivision is also broken up. The windows by their mullions. The siding by the intrinsic texture of the shakes. The rockwalls by each rock.



Texture



...texture is among the primary vehicles through which we understand the diversity of substances and materials in the world.⁹

Herb Greene

Texture is an indicator of the process by which an object is formed. Texture can be perceived through both the visual and tactile senses. An association between sight and touch can also be formed. In the building materials at Sixmile (cut rock, cedar split shakes, small glass window panes) it is their textures which give us clues as to what they are made of and of the forces --man made and natural--which created them.

Color

Colors are perceived by us through our visual sense. We are emotionally affected by colors either consciously or unconsciously. If we are in a place for a long time and we feel relaxed and comfortable it probably has something to do with the colors which surround us. On the other hand, if we are in a place and all that we want is to get out--we feel tense, uneasy--it probably has something to do with the colors which surround us. We are drawn to certain colors and away from others.

The natural colors at Sixmile include several different hues of green. The greens of the trees, leaves and needles, the various plants, moss and summer and spring grasses. The whites, grey, reds and browns of the trees' bark and trunks. The golden yellows, browns, oranges and reds of the autumn leaves. The blue/grey of the sky, the blue/green/grey of the lake, the grasses of the near mountains and the blues of the distant mountains. The built forms of Sixmile respond to these hues, they are sympathetic to that which exists in nature. The built colors are the blue/grey of the shingles, the pale yellow trim. On the interior colors are ever-so-pale shades of yellow, blue and cream, or "natural" dark and light brown stairs.

These organic and autumnal colors produce feelings of warmth and contentment. They add to Sixmile's natural, peaceful and relaxing qualities.

Proportion

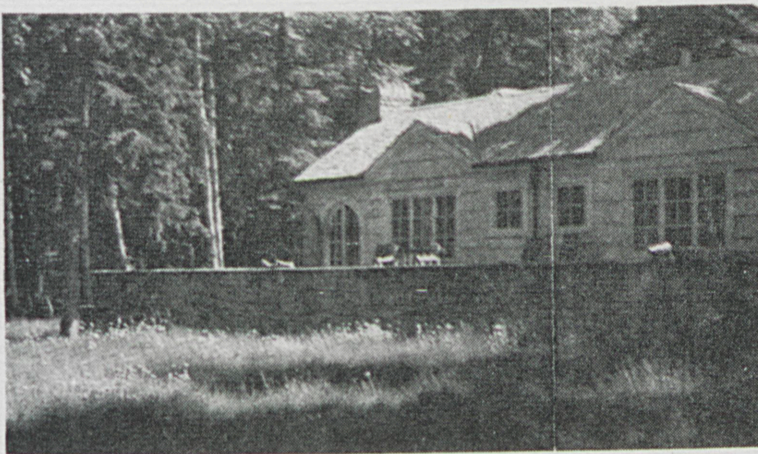
...the essence of effective expression.

The proportions that any designer strives to achieve are arrived at through either some mathematical means or intuition. I use my intuitive sense of proportion, my "feelings" of correctness for the relations involved. I use my innate senses, and through observation, trial and error, and comparison I decide if the proportions are correct. At Sixmile the existing buildings are compared to my intuitions and my judgement is made. They are right if I feel neither too much nor too little of any element or characteristic. For Sixmile I can analyze each building (or an overview of the complex) by relating proportional characteristics.

The architect may have failed in the relation of mass to space. Earlier I wrote about the buildings being massive, somewhat squatty. The structures are almost too massive, not quite delicate enough. They are strong, but need they be?

The perfect proportions were arrived at for the building to land ratio. Each building and element feels as though it needs all the land which surrounds it and which separates it from the other buildings or elements.

The question of proportional darkness to lightness is applicable. We can think of the dark and light in two ways. The first way of



questioning proportional lightness to darkness is to look within the buildings themselves. During the daylight hours, the proportional darkness becomes the shadows which are created, the window panes, and the rock terraces and foundations. The siding and roof (obviously) are the proportional lightness. A pleasing and restful balance between dark and light was created. The second way that we can think of proportional lightness to darkness is within the entire site context. The buildings because of their light coloring and the openings which surround them become the light. Openings such as the area for the tennis court, the roadway and the lake also become light. The foliage, the trees and the undergrowth become the dark. One never feels too confined within the site (darkness), nor does he ever feel too exposed (lightness). The balance in the proportions which are created here are pleasing.

A balance between roughness of texture to smoothness of texture is acquired. The rock-walls, foundations, terraces and fireplaces have a very rough texture. This implies massiveness, and stability. This quality can be perceived both visually and tactfully. The textures of the shingles and shakes--both innate of the material, and created by man--can be thought of as having a medium rough texture. The overlapping of shingles and shakes emphasize the horizontallity of each building. The smooth glass panes and their sizing balance the roughness characteristics

of each building. The buildings of Sixmile must possess this quality of roughness to exist within the context. There is a balance between roughness of buildings, roughness of trees and smoothness of lake.

A proportional balance between complexity and simplicity exist within the realm of Sixmile. The context and buildings are complex in that they remain interesting--somewhat mysterious. They provide a variety of places, and a variety of forms and combinations of forms. They are simple in that the context and buildings are not confusing, are easy to comprehend and are relaxing.

Unfortunately, the architect was not able to exploit the possibility of tension which could have been created to counteract for the amount of repose felt. The buildings almost inject a boxy connotation into our minds. The buildings need a little pizzazz'. They are perhaps too quiet and too massive for the land.

Other Images

...the gambrel roofed barn.
...the maze like kitchen in the lodge.
...the flowers along the rockwall.
...the moss covered rock wine cellar.
...the huge hanging steel pots and pans.
...the lights in the stairs leading to
the rock terraces.
...the many stalled garage.
...the dasies in the early summer.

Knowledge of images stems from experiences that have been gained in one's life. Any experience of image evokes comparisions to similiar experiences that are connected to various feeling responses.

...and when it snows I am sure Bob and Bing are going to show up. Bing will be singing about that white Christmas.

Analysis

Statistics are abstract: when they are plucked out of the completeness of life and converted into plans and the plans into buildings they will be lifeless. The result will be a three-dimensional diagram in which people are asked to live.⁹

Gordon Cullen

See Appendix -- Site Plan, Pattern Analysis Overlays and Weather Table.

The weather factors at Sixmile are controlled by the Swan Mountain Range that borders Swan Lake on the east. Because of these mountains the temperature on any given day throughout the year is ten degrees cooler than anywhere in the valleys. It is also because of these mountains that twice as much precipitation falls at Swan Lake than anywhere in the valleys.

The year around prevailing wind direction is from the northeast. These are the winds that bring in the storms. During the summer winds from the southeast blow off the lake between the hours of 11:00 A.M. and 7:00 P.M. After 7:00 P.M. in the summer, if the skies

are clear, the lake becomes very calm-- glasslike. This is the most peaceful time of the day. If it has been storming during the day, often times the clouds will disappear in the early evening.

Summer mornings are cool. Summer days can be hot but never uncomfortable. On hot days, the evenings and sometimes the nights will stay warm. This is the best time to swim in the lake. Hot days usually do not start until the very end of June and last until early September. In the late spring and early autumn the afternoons may become warm or even 'hot', but it will cool down and often storm around 4:00 or 5:00 P.M. The nights are still cold.

Programming

I have a personal knowledge of Sixmile's context, its images, the owners' activity patterns, and their needs both physically and emotionally. I have strong emotions which relate to the idea of new forms being added to the symbol, the timeless quality and the images of Sixmile. These emotions have been generated from the forces within the context of site, and from the needs of the owners. They are free and egoless. These emotions become my tools for design. They are translated verbally and schematically to others in the forms of ideas and concepts. They are translated to architecture in terms of physical images -- siting, form, proportion, detailing and fabric.

Needed Entrance -- Progression

First glimpses, first impressions, first images of a place are most important. Although the architect was thoughtful in his design of the meandering roadway lined with the rock wall, he was negligent in creating suitable arrival facades in the design for the three major cabins and lodge. Obviously, he intended to lessen the importance of image from the groundside. But this only contrasts with the ideas of mystery and anticipation of parts within the context of Sixmile as a whole. My concept for any additional structures is that two equally important but different facades exist. The first should address the lake--lakeside--and the second should address the act of arrival (entrance)--groundside.

The groundside facade will address the act of arrival by automobile--everyone who visits Sixmile arrives by car. The automobile serves as the means by which first encounters of Sixmile are made. The automobile also gets in the way. The serenity of the area is often competing with the cars and pick-up trucks that park directly in front of each cabin. The plans, in 1936, provided for the automobiles to be parked in the five stall garage. Today, the members simply park their cars in front of their cabins where they stay. The garage stores boats, the caretaker's cars and machinery. Any new living units will have to provide special highly functional, areas for the storage of the automobile both for the protection from the weather and to let the

living structures exist with the land and the lake and not compete with the automobile.

Through a sequence of progressions one is introduced to the context of Sixmile. This progression should continue to the actual entrance of the cabins and through a hierarchy of rooms (i.e. road, tree walls, entrance gate, pavement changes, rock walls, through trees, inflections in wall, changes in levels, entrance porch or terrace, penetration, entrance room, entrance passage, room, room, terrace, change in levels, grass, among trees, shoreline, lake).



Needed Places

I have ideas or concepts which relate to entrance, progression, places (i.e. rooms, terraces, porches, docks, gardens ...), the hierarchy of these places, the way people do things and the way people could be doing things i.e. modes. These are "ideas" or "thoughts" and will be presented as such.

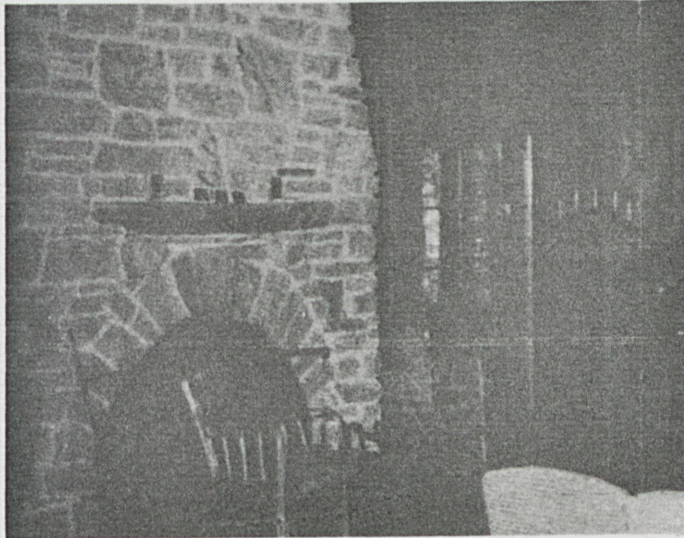
I sense a desire for places where both groups of people can gather, or only one or two people can be. These places must be flexible enough to allow for the intimacy required for one or two persons, yet be spacial for the needs of many. Two or more different places may answer these needs, or places could exist within places. People should come together in places with definable, visible barriers (walls, roofs) and places less definable in terms of enclosures.

There is a need for kitchens that have cupboards, refrigerators, sinks and the like. More so today than in 1936 each unit must have its own means to prepare food, clean dishes and store the food and dishes. There is a similiar need for each living unit to have eating areas or dining rooms if you choose-- maybe both. Fifty years ago everyone ate in the dining room of the lodge. Today the reverse is true. Card games and other forms of group activities take place around the kitchen tables. The present kitchens in each of the cabins have no desirable lookout or focus within, these areas are not used much. It is more desirable to brave the weather on

a stormy day and sit on the terrace and watch the wind on the lake than it is to sit in a warm kitchen and watch the walls.

Because the number of people using each cabin varies greatly, any new living unit must be quaint enough for two, yet expandable enough for twelve or possible more persons. The architect for the cabins did not try to separate the acts of living from the acts of sleeping. Sleeping is part of living. There are no "living rooms" nor "sleeping areas". These two acts simply take place at one time or another within the same places. This is an idea I hope to build upon.

It is the elements, which exist within defined boundaries, that unite and create our ideas of place. At Sixmile these elements become the rock walls, the fireplaces, and the window and door openings. The rock walls and foundations symbolize the idea of place within the entire context of Sixmile, they also form a boundary between cabin and land defining the terraces and further the idea of place. The fireplace holds a hypnotic quality as well as a potential for heat. In each of the rooms it is the fireplace which becomes the organizing element--the focal point within the room. The glass window and door openings provide for both natural qualities of light within place and for the important psychological notion of outlook from within place. The colors, textures and forms are not intrinsically important as they must simply add



positive qualities to the idea of place.

At Sixmile, the use of organic and autumnal colors (see page 32) are used on the exterior of the buildings and on the interior of the rooms. These colors are drawn from within the context of Sixmile. They produce feelings of warmth and restfulness, and identify interiorly the idea of place within each room, and exteriorly the idea of wholeness of site.

The detailing of each fireplace adds to this quality of definition of place within each room. Each fireplace and its screen is designed differently, especially for one place.

The innate qualities of the material used in the construction of the buildings or elements produce the textures (see page 31) which is perceived, and which add to the idea that the inner forces of nature were a part of the creation of Sixmile.

The addition of new forms must create places which are equal in the quality of timelessness, the imagery, and the symbolism of Sixmile.

Program

I. NEW CABINS--LIVING UNITS.

A. Quality Determined By:

1. Needs--Maximum and ideal number--6.
A balance between the owner's needs, the land to building ratio and an understanding of Sixmile's existing and continuing sense of imagery and symbolism will determine the final number of new cabins.
(See Appendix Site Plan Analysis.)

B. Location/Siting Determined By:

1. An understanding of the natural forces--wind, sun, slope, etc.
2. The human forces--activity patterns, patterns of events.
3. An understanding of the existing images' relationship to one another --buildings to rock walls of roadway, cabin to cabin, cabin to lake, cabin to lodge, etc.,--and its implication to Sixmile's symbolism. (See Site Plan Analysis.)

C. Needs--All Units Contain:

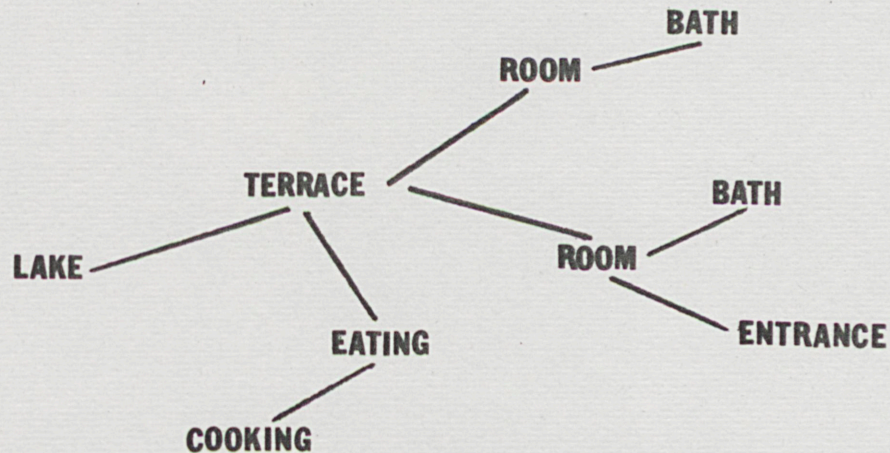
1. Cooking facilities.
2. An eating area.
3. One or more "bathrooms".
4. One or more "rooms", which encompass both the acts of sleeping and the acts of being awake--the combining of what is commonly known as "living room", or "family room", and "bedroom".
5. Terraces.

6. Garages--detatched from living units.
7. Access to lake.
8. Some contain access for the handicapped.
9. Each cabin should comfortably accomodate as few as two people and as many as eight to fifteen.

Relationships:

1. No two cabins will be the same.
 - a. Some cabins will allow for more formal activities, some will allow for more casual activities.
2. No two spaces--interiorly or exteriorly--will be the same.
3. Each new cabin will have visual and physical access to the lake.
4. Rock terraces will become the transition area between the lake and each cabin.
5. Entrance will be made to each cabin from both the lakeside and the groundside of the cabin.
6. Special spaces are to be created for the storage of the automobile--garages--two or three per unit. The garages could be shared between two or three units.
7. Each "room" contains a fireplace--no two fireplaces will be the same--which become the organizing element within the room.

E. Schematic Relationship of Spaces
Defined Above:



F. Fabric:

1. Terraces--relate to the cut ashlar rock work and massing of present cabins. May employ the use of wood decking in some special areas.
2. Fireplaces--relate to ashlar rock

work and massing of present fire-places.

3. Roofing--Wood, split shakes, perhaps asphalt in special areas. Copper or lead flashing.
4. Siding--relate to present cabins' use of painted, wood shingles. Incorporate the use of trellises to encourage growth of vines and other means of vegetation to relate the new cabins quickly to the contextual image.

G. Form, Proportion, Scaling, Massing and Rhythm.

1. Be conscious of these qualities of image (discussed in "Sixmile..It's Images" section of this paper) and relate to these qualities where appropriate, and be aware and creative where they are not appropriate.

H. Details:

1. Be aware of the present details of construction and additions of hardware and their effects on each building. (Examples--the use of the lighting fixture, the door hardware, the rain gutters, the fireplace screens, etc.)

I. Color:

1. Relate to the warm organic and autumnal colors interiorly and exteriorly. The color of the siding

for each new cabin will be like the present cabins--very light slate grey.

II. BATHHOUSE

A. Needs--Determined by patterns of events and patterns of activities and their needs.

1. Small indoor pool.(approximately 30' X 20')
2. Outdoor hot tub.(approximately 8-10 persons)
3. Dressing areas, showers, and lounge space.
4. Sauna, its shower and dressing area. (approximately 6 persons)

B. Location/Siting Determined By:

1. Relationship between the land and the needs for each space.
 - a. Centrally located among new and present cabins.
 - b. Physical relationship to main lodge.
 - c. Visual and emotional relationship to lake or creek--outlook.
 - d. Physical relationship to lake.
 - e. Access from each cabin--pattern of activities--and its effect on the image and symbolism of Sixmile.
 - f. Patterns of events--with respect to noise and privacy considerations of the high activity levels

of these spaces.

C. Relationships:

1. Pool

- a. Visual access to lake.
- b. Physical access to terrace.
- c. Visual access to sky.
- d. Physical access to showers, dressing areas, and lounge.
- e. Physical access to hot tub.

2. Hot Tub

- a. Physical (?) and visual access to lake.
- b. Physical access to showers, dressing areas and lounge.
- c. Physical access to pool.

3. Showers, Dressing Areas, Lounge:

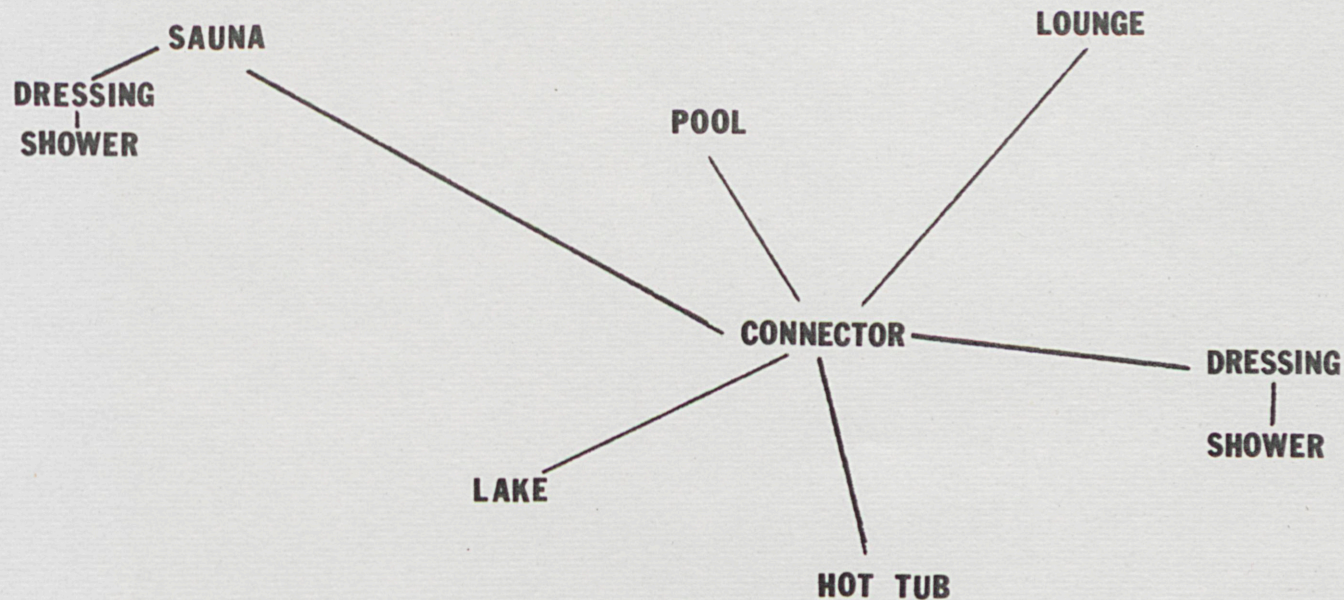
- a. Two separate shower areas physically accessible to two separate dressing areas, which are physically accessible to the lounge area.
- b. Lounge area--intermediate area to wait, warm oneself, or watch (i.e. view the hot tub, terrace and pool). Contains a fireplace.

4. Sauna:

- a. Emotionally separate from pool, hot tub and dressing area and lounge.
- b. Physically connected to pool area, hot tub area and dressing and lounge area.
- c. Visually and physically accessible to lake or creek.
- d. Low activity level in this space--almost religious-like connotations.

- e. Contains one shower, and one dressing area.
- f. Dressing area contains a fireplace.
- g. Sauna heated by means of a wood stove.

D. Schematic Relationship of Spaces Defined Above:



E. Fabric:

1. Same as for new cabins.
2. Pool area provides for the use of ceramic tile, concrete, and an introduction of new materials for window and door openings and skylights.

F. Form, Proportion, Scaling Massing and Rhythm:

1. Same as for new cabins.

G. Details:

1. Same as for new cabins.

H. Color:

1. Same as for new cabins.

III. DOCK IMPORVEMENTS:

A. Needs:

1. A permanent dock that allows for the docking and storage of boats--long or short term--sunning, spectating, and visiting is needed.
2. The dock becomes a transition point between the land and the lake. Its imagery should be made to afford this idea.

IV. NEW BOAT LAUNCH AREA IMPROVEMENTS:

A. Needs:

1. An identifying element is needed to

connect this area (see appendix area map) with the main context of Sixmile.
(Rock wall)

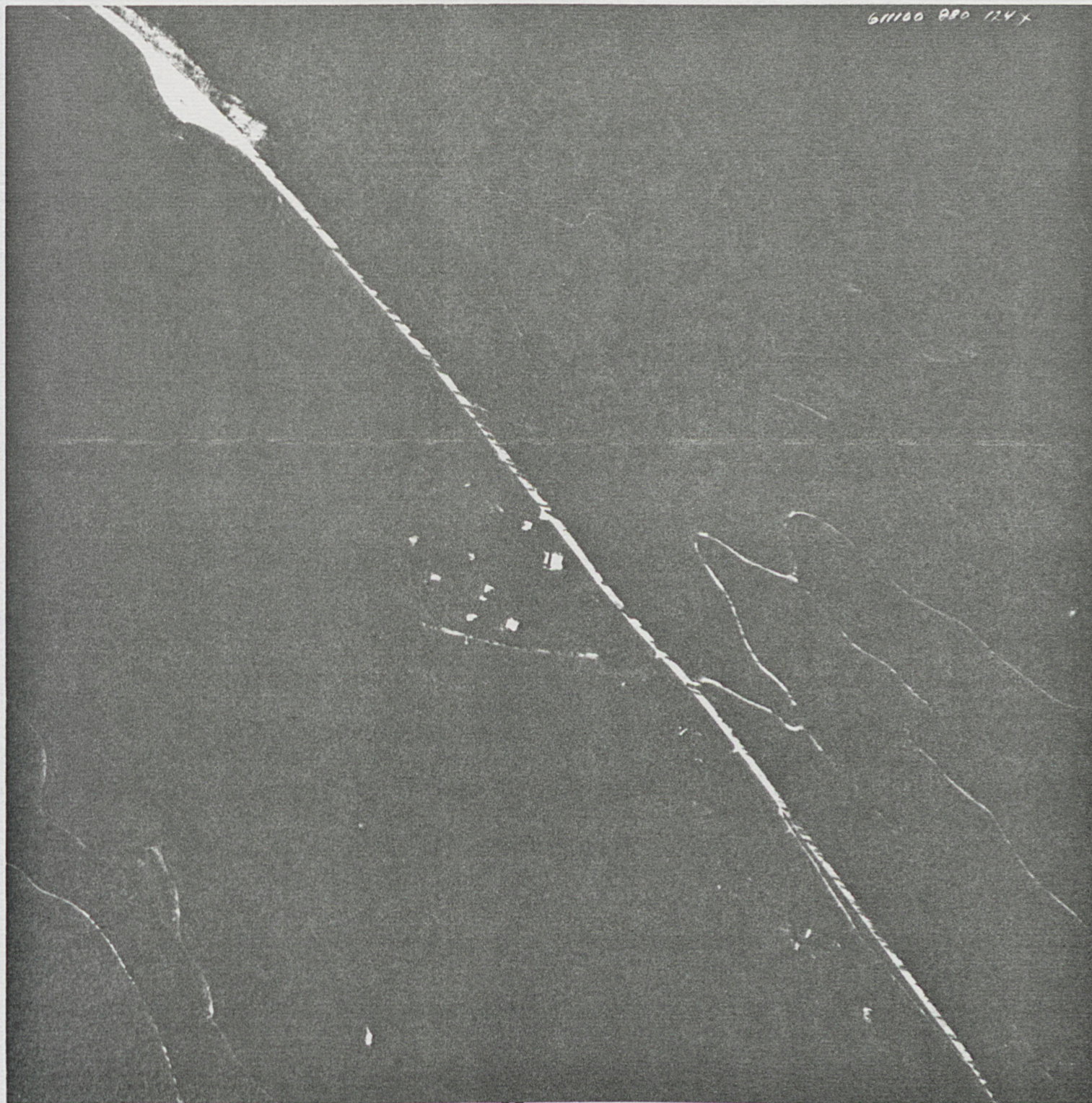
2. The need for an element which creates an idea of place is also needed.
(Summer house)

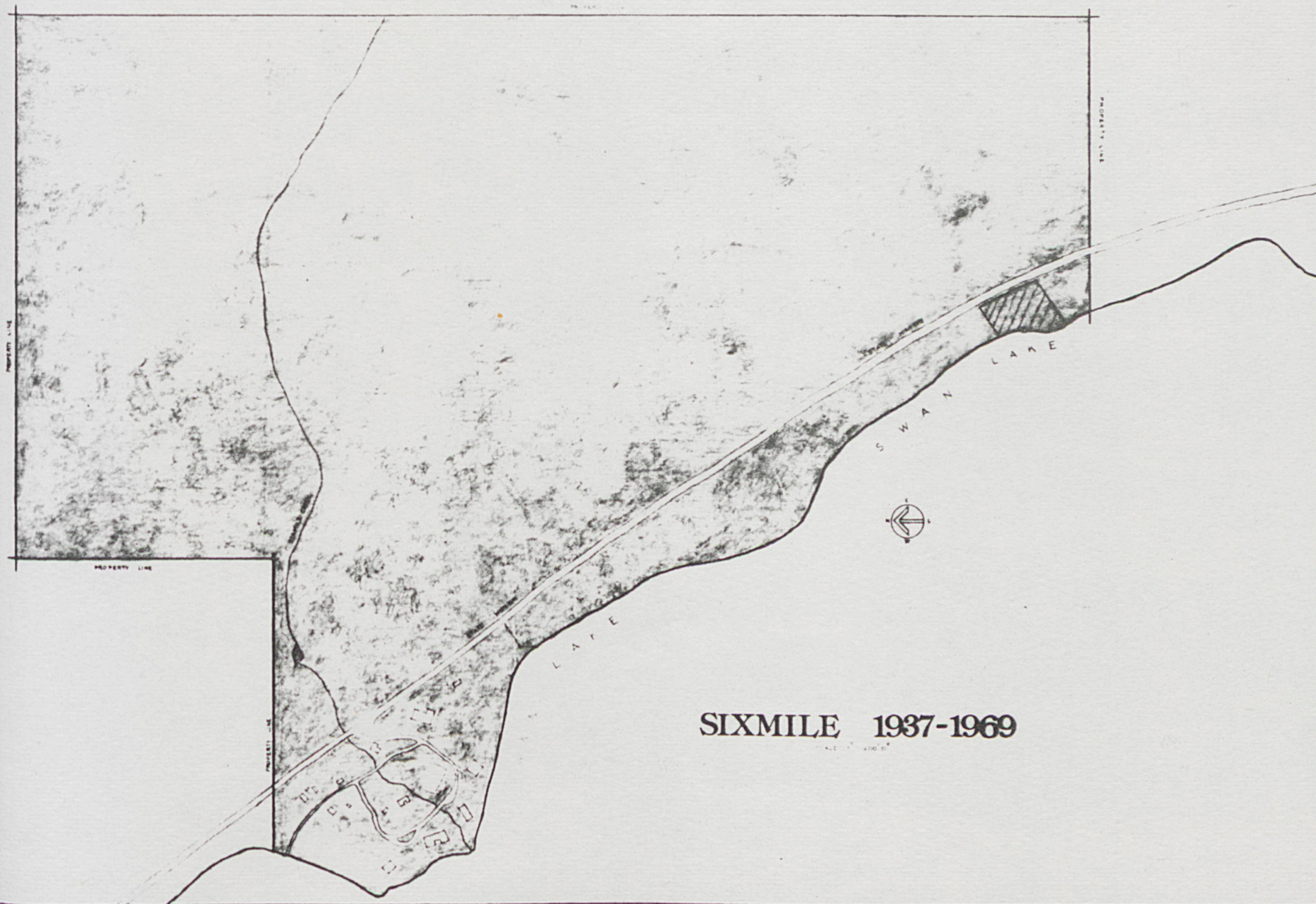
Appendix

Montana Map



611100 080 124x





Weather Table

AVERAGE MONTHLY TEMPERATURE 1981 OF.		AVERAGE MONTHLY PRECIPITATION 1981 inches		TOTAL ANNUAL PRECIPITATION inches		HIGH TEMPERATURE 1981 OF.	LOW TEMPERATURE 1981 OF.
Jan.	29.9	Jan.	1.50	1974	28.73	92° Aug. 26, 1981	-27° Feb. 10, 1981
Feb.	28.8	Feb.	3.29	1975	31.82		
March	36.5	March	2.05	1976	26.48		
April	44.0	April	3.77	1977	26.79		
May	51.6	May	5.75	1978	26.73		
June	52.1	June	6.90	1979	22.52		
July	60.2	July	1.38	1980	32.84		
Aug.	63.1	Aug.	1.11	1981	36.38		
Sept.	52.3	Sept.	1.27				
Oct.	42.1	Oct.	.73				
Nov.	33.7	Nov.	3.63				
Dec.	43.4	Dec.	5.00				
Annual	43.4	Annual	36.38				

Climatological Data Annual Summary
Vol. 84 Number 13 1981

Location of Station--Lake County
47° 55 lat.
113° 50 long.
Elevation at Station--3,190 feet
Recorded for twenty years.

Activities

SPRING/SUMMER/FALL

Boating
Pontoon
Paddle boat
Canoe

Sailing

Tennis

Horse Back Riding

Hiking

Weddings/Reunions
Family Gatherings

Golf
Polson
Whitefish
Kalispell

Scuba Diving

Rope Swinging

SUMMER

Water Skiing

Barbecues
Lodge
Terraces
Beach

Marshmallow and
Weenie Roast

Reservoir

Swimming

Big Fork
Playhouse
Dinner
Shopping

WINTER

Ice Skating

Cross Country
Skiing

Downhill Skiing
Big Mountain

YEAR AROUND

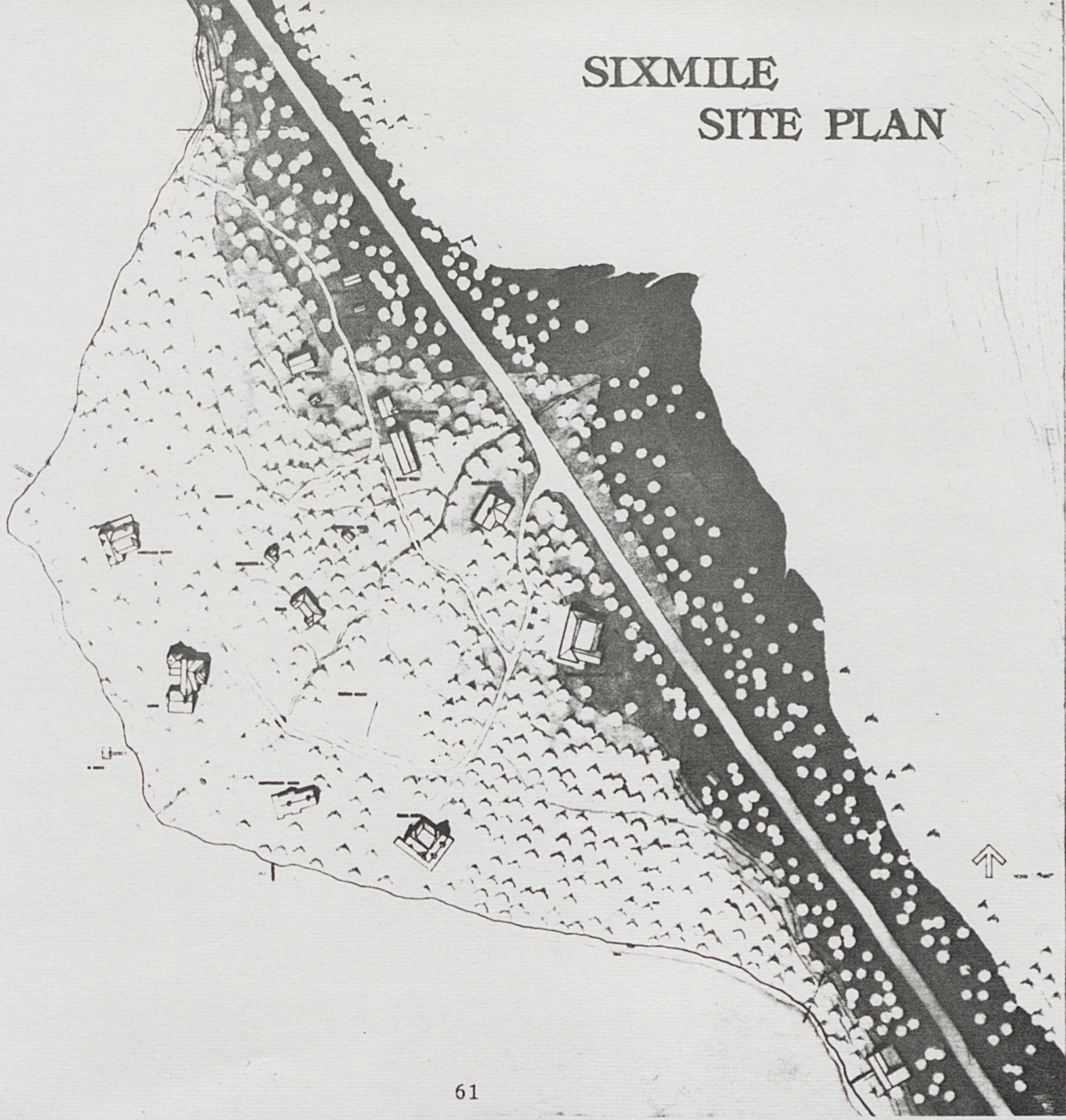
Card Playing

Book Reading

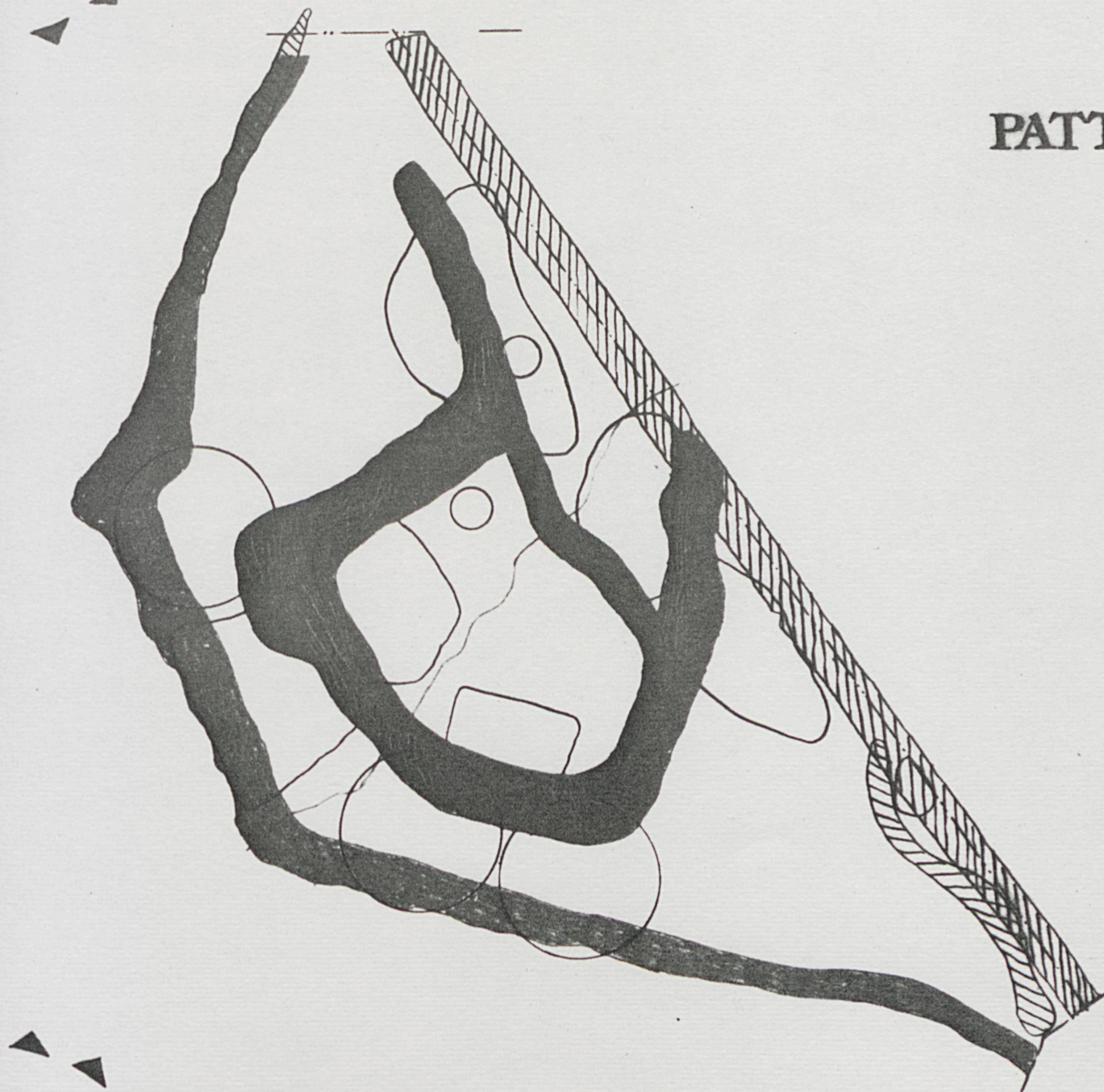
Fishing

Visiting

SIXMILE SITE PLAN



PATTERNS



KEY

-  Boundary Channel
-  Boundary Channel To Land, River/Stream
-  Boundary Channel To Open Water Body
-  Boundary Area, Marsh/Wetland Region
-  Other Region
-  Point, Arrowhead, Bridge
-  Boundary With Direction

PATTERNS



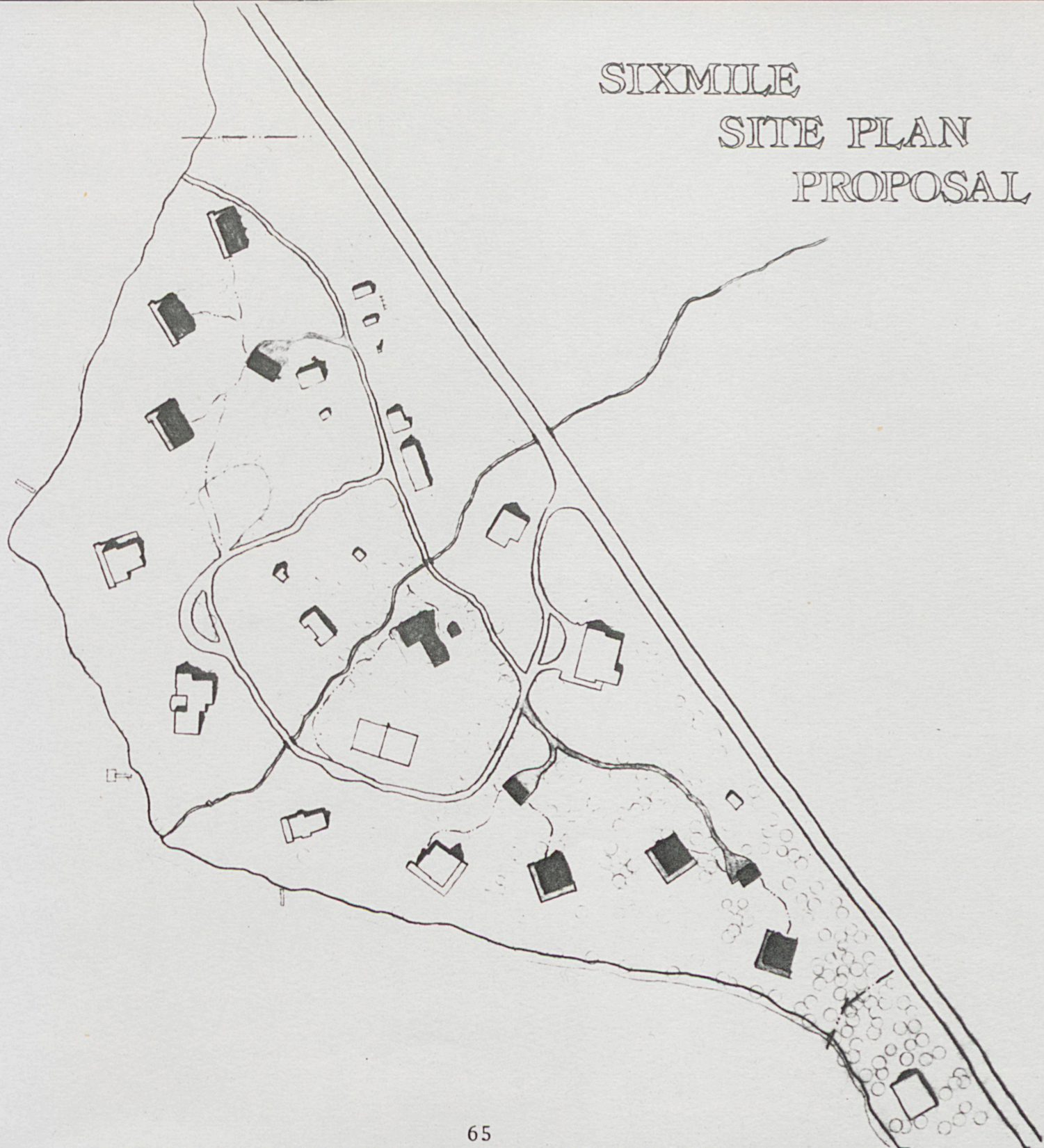
KEY



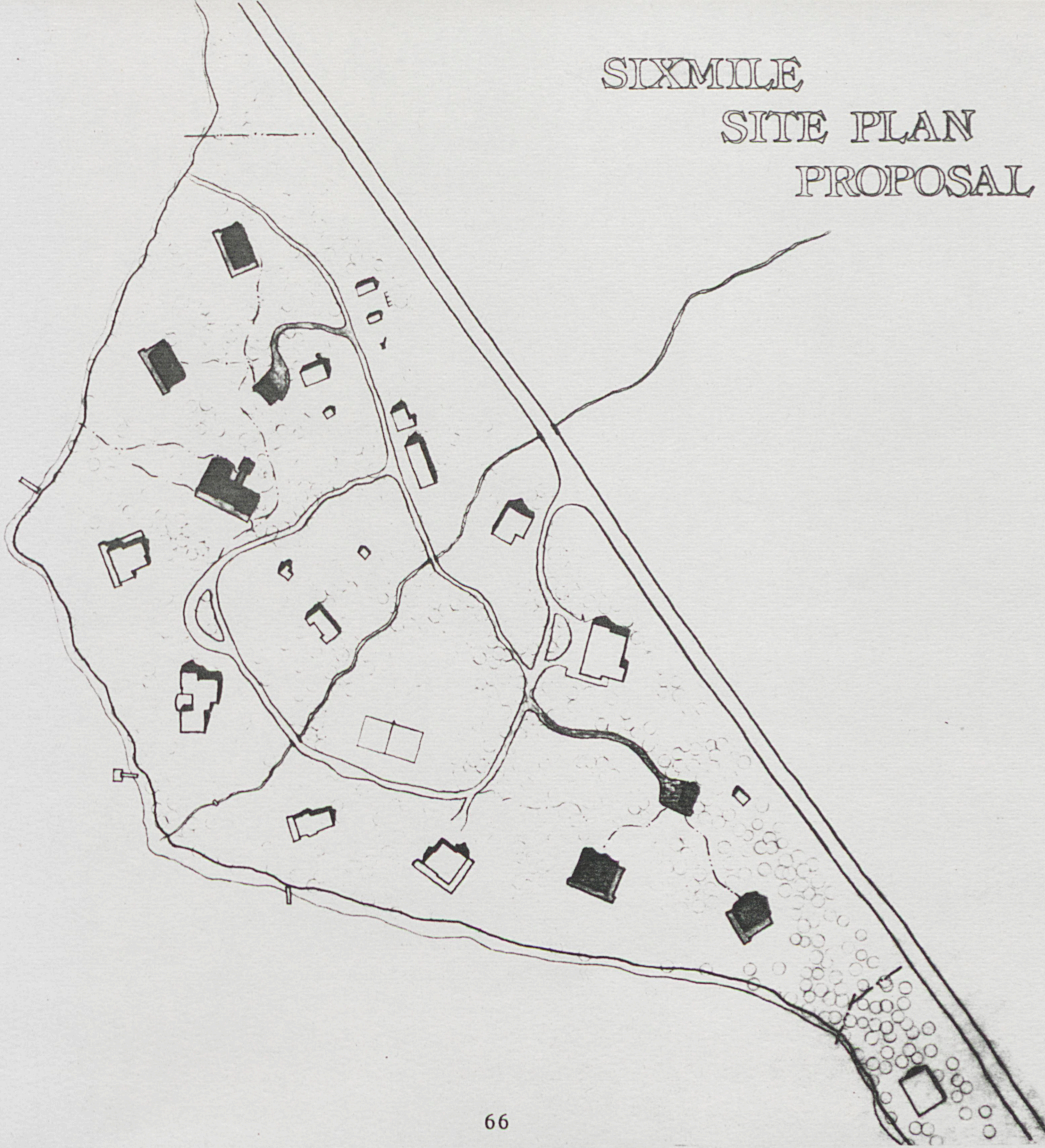
AREAS



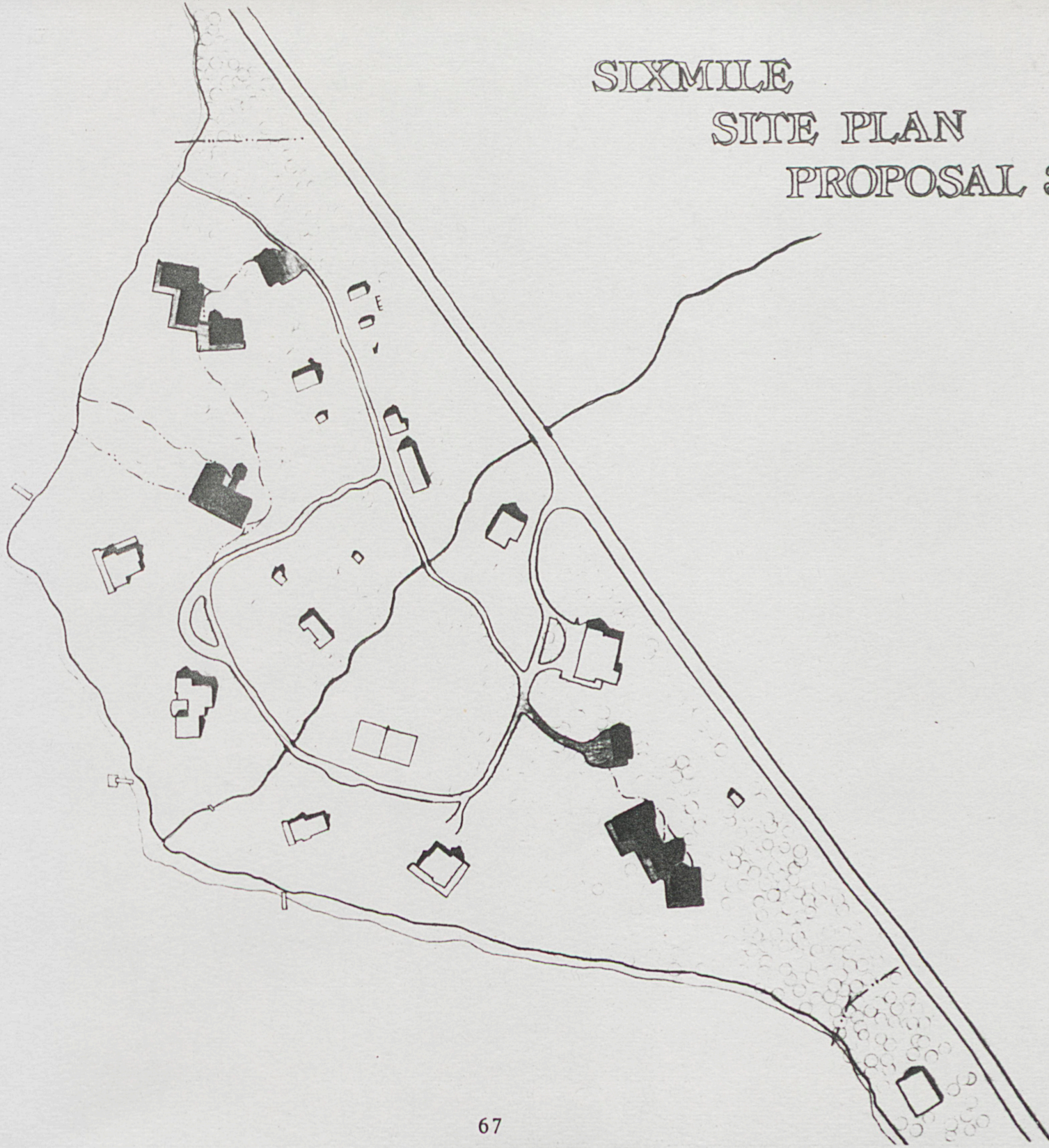
SIXMILE
SITE PLAN
PROPOSAL 1



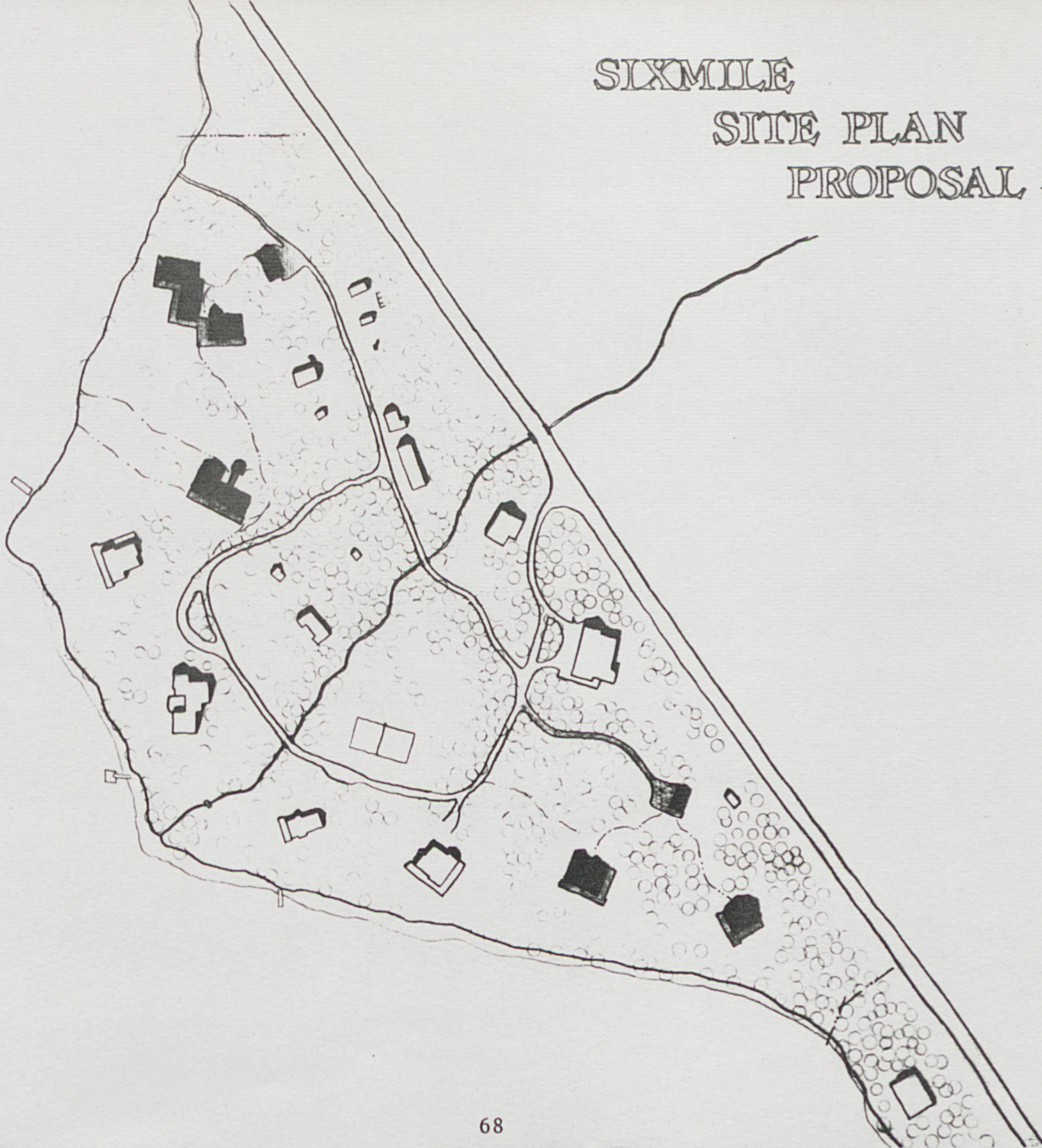
SIXMILE
SITE PLAN
PROPOSAL 2



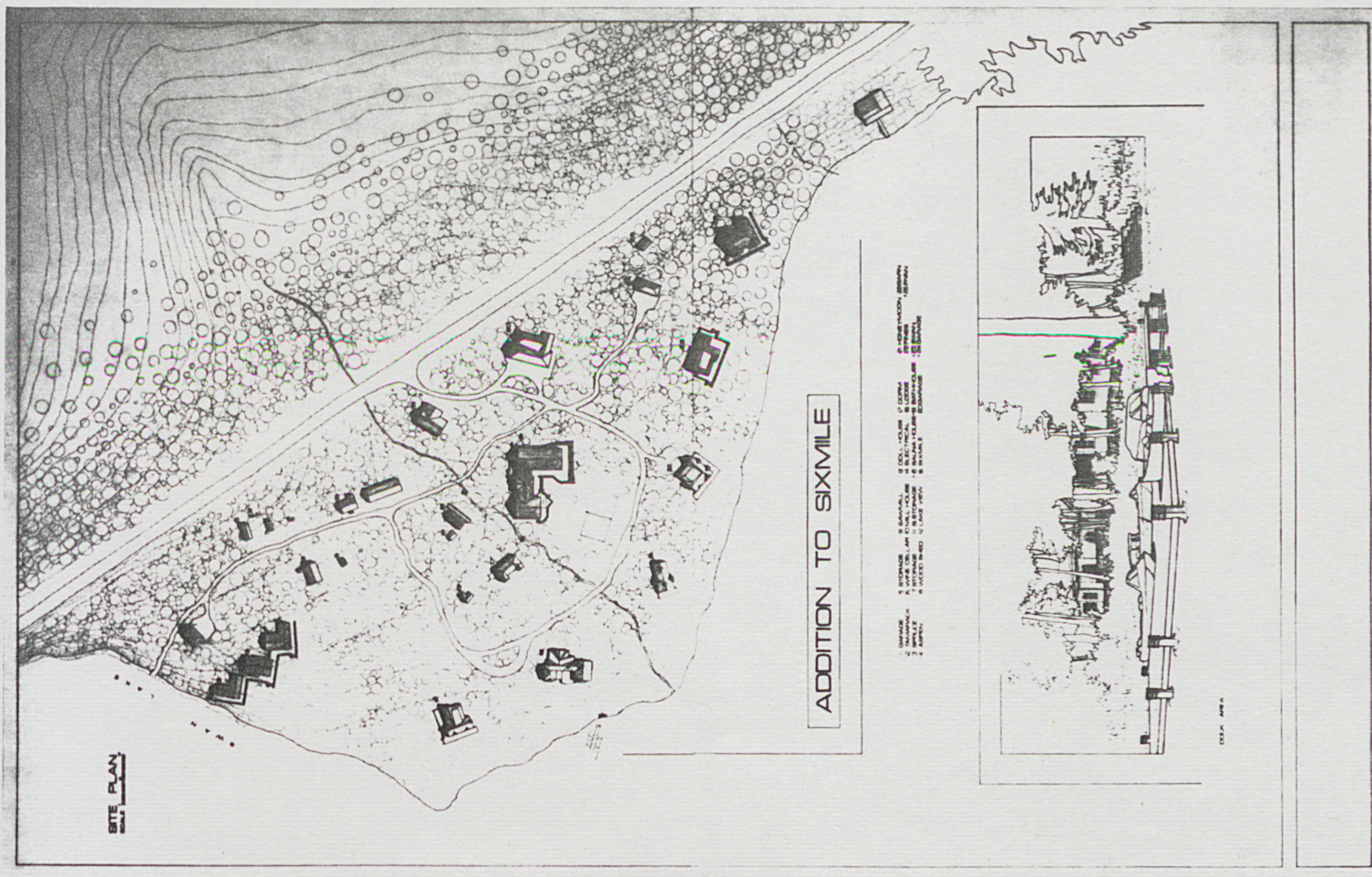
SIXMILE
SITE PLAN
PROPOSAL 3

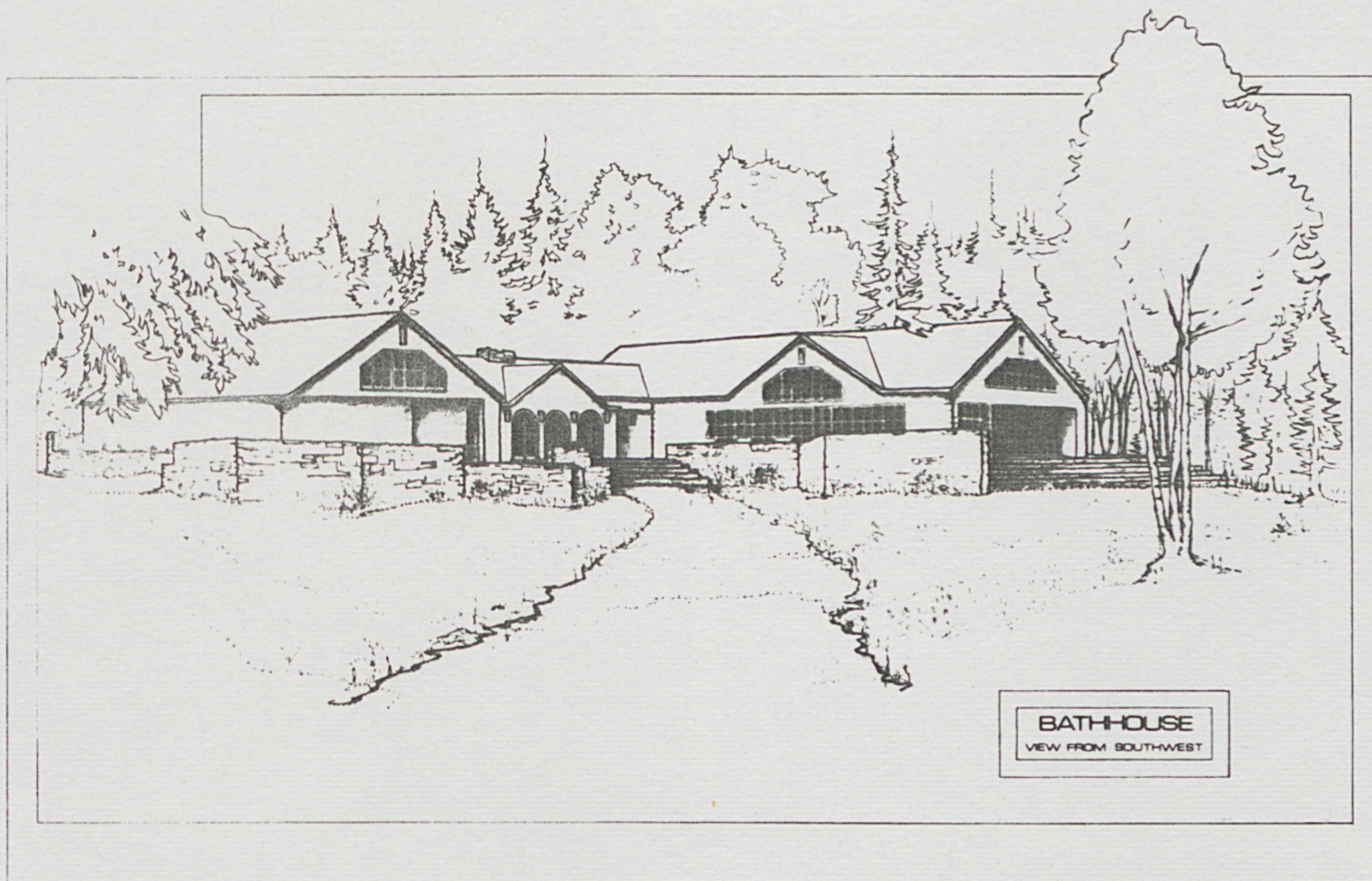


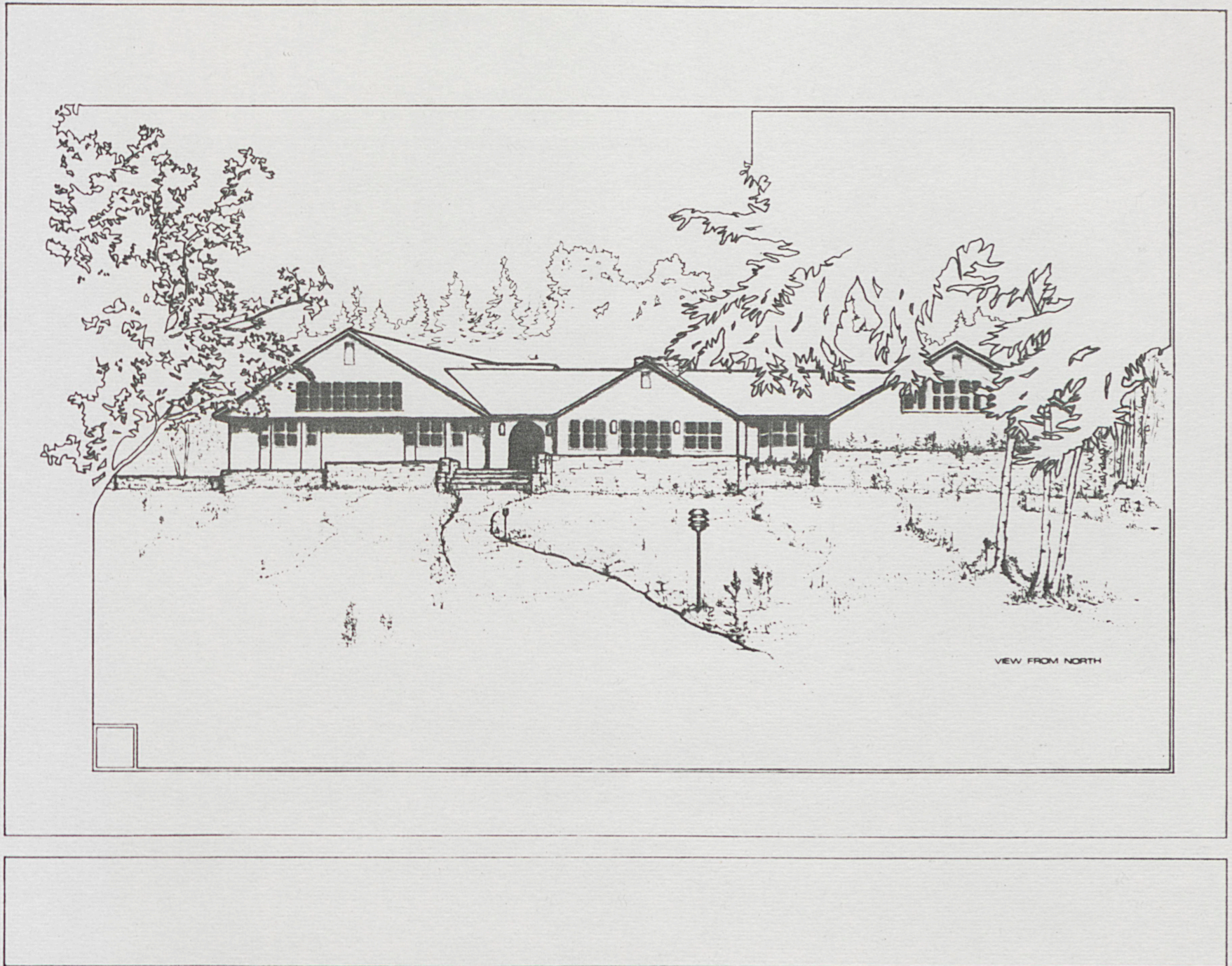
SIXMILE
SITE PLAN
PROPOSAL 4

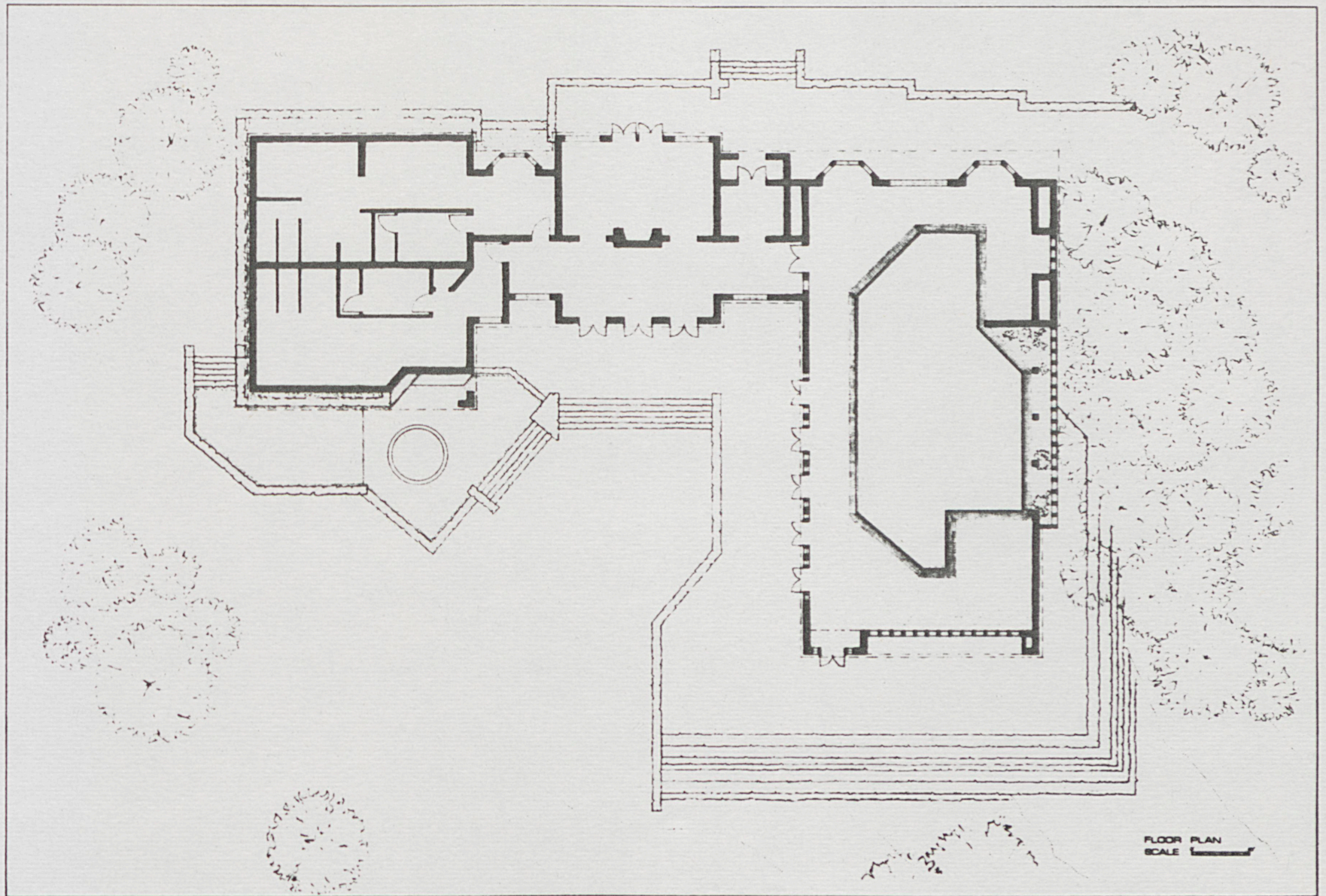


The Addition



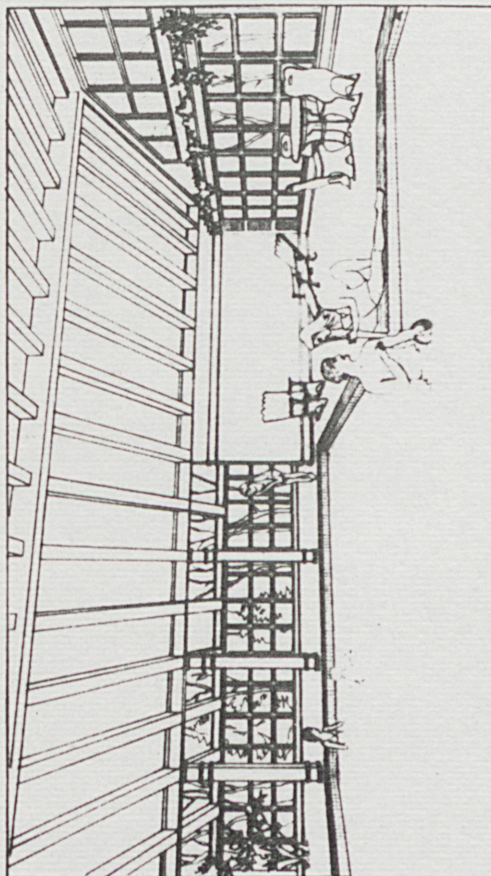




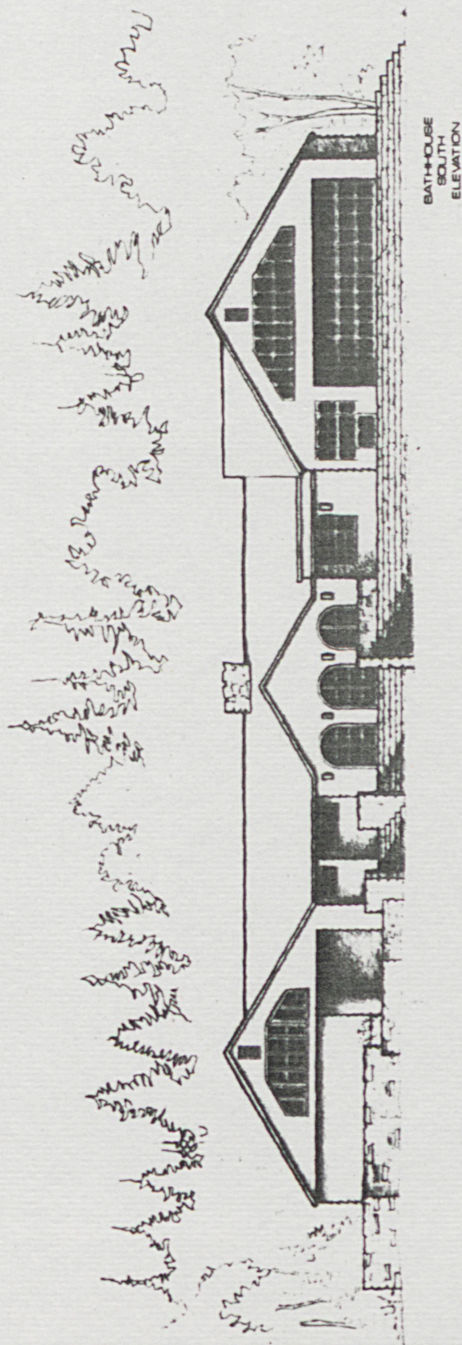




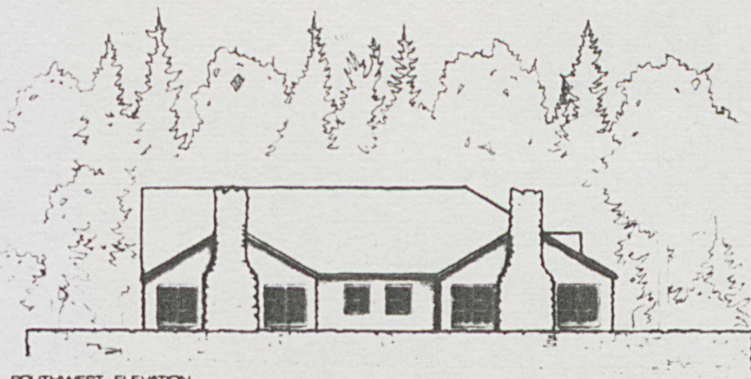
RYAN CABIN
MAIN ROOM
FIREPLACE
DETAIL



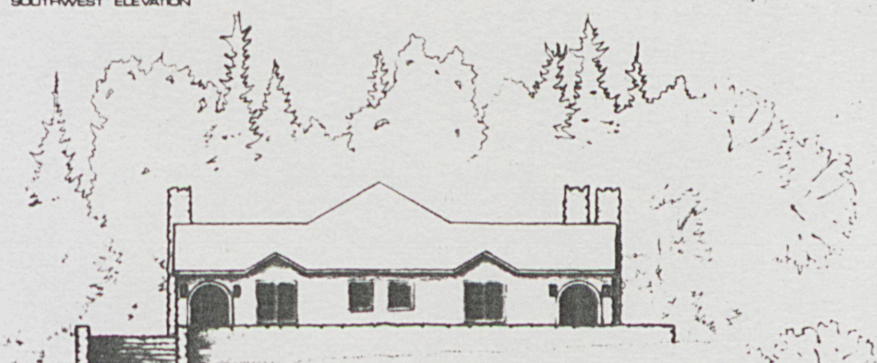
BATH
HOUSE
POOL
AREA



BATHHOUSE
SOUTH
ELEVATION



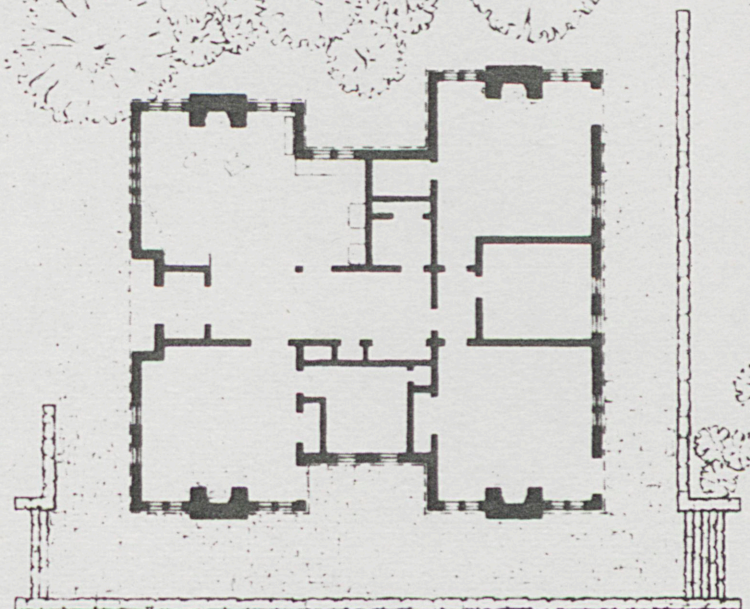
SOUTHWEST ELEVATION



SOUTHEAST ELEVATION

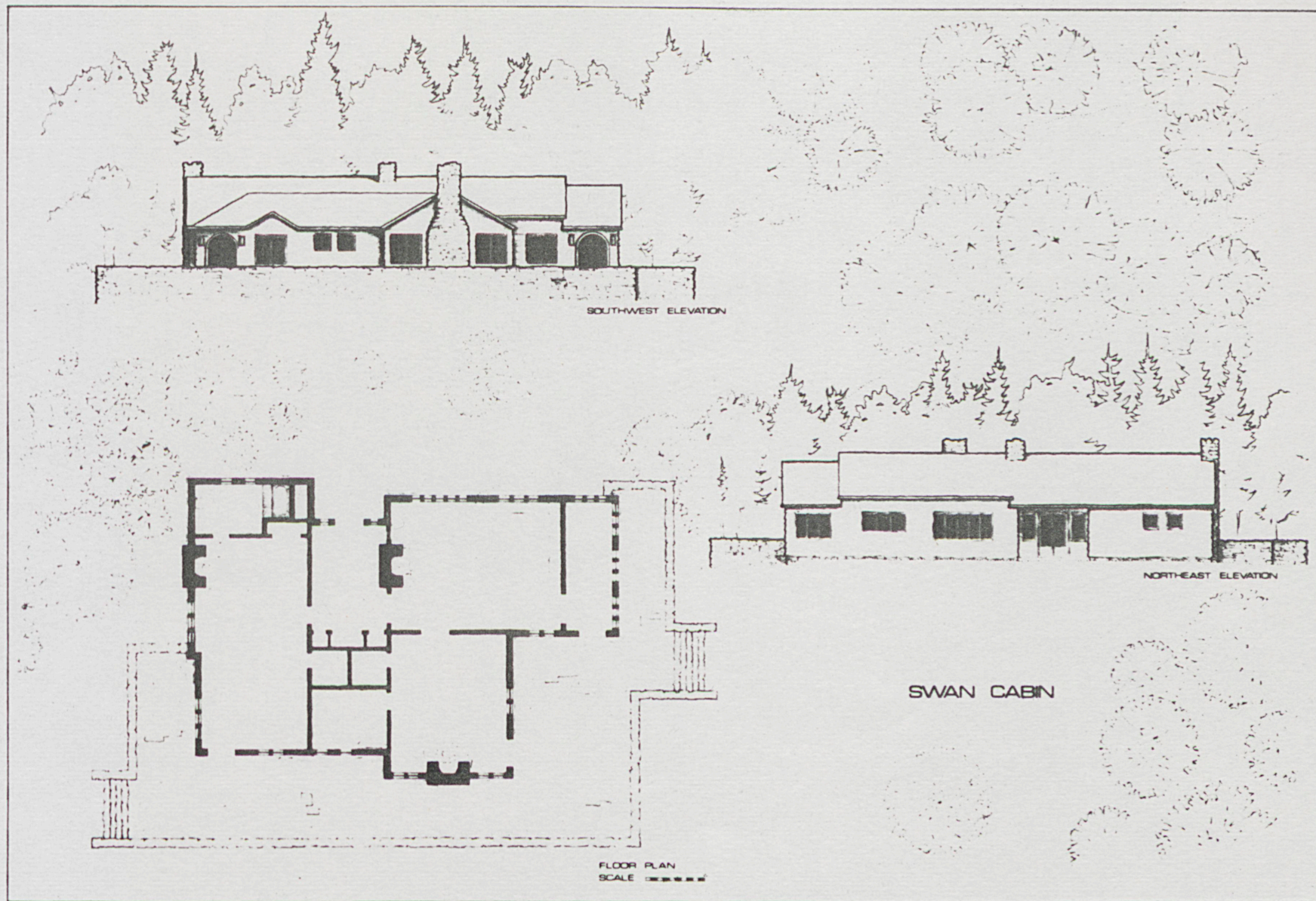


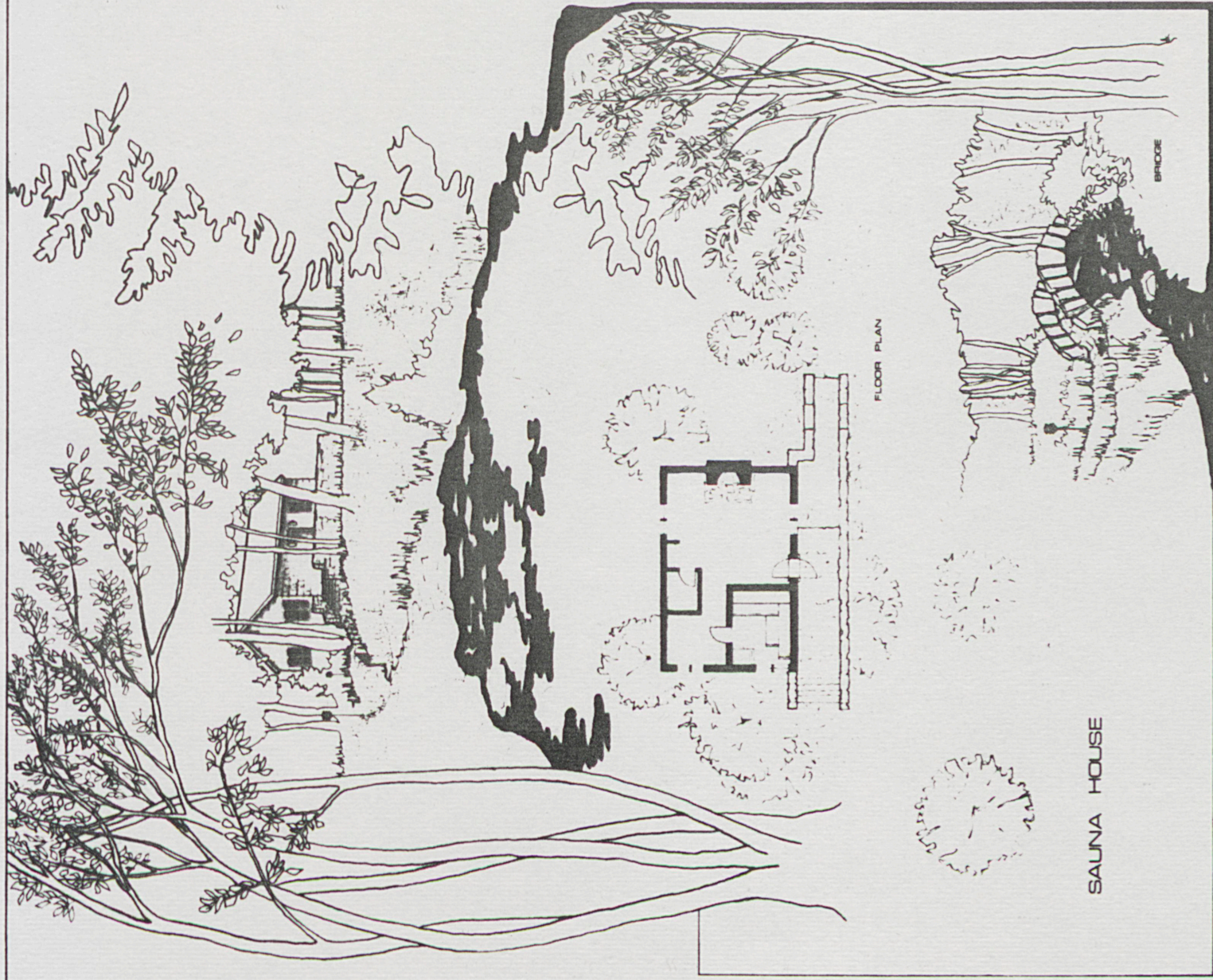
NORTHWEST ELEVATION



FLOOR PLAN
SCALE

RYAN CABIN





Footnotes

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2. Ibid., p. 49.
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4. Whitney, Art. Interview, October 4, 1982. Date on blueprint of working drawing of the lodge.
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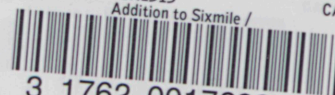
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