S E N S E O F P A S T...

S E N S E O F P L A C E

by

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of

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Katherine Ellen Boland

April 2008

To my Father, mother, and brothers.
For their inspiration and continuous support.

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ABSTRACT

Architecture today does not respond to memory, the essence of character. As a result, a disengagement exists between people and place. In a world of constant movement a sense of place is not only uncommon but in some instances unknown; we are continuously in a state of motion. We commonly forget why we are here, who settled the land we now inhabit. We forget that life is more than technology bombarding us at every instant; it is more than work and more than financial success. We forget that life can be more. Architecture is also in this state of constant motion, financial success is placed ahead of experience, and as a result places become indifferent, unmemorable, and apathetic. Memory must not be put to the wayside; it is the bond that connects us to our culture. It enables our will to dream.

Architecture can be the means of remembering. By cueing memory through emotion and sensory detail, one is able to pause and recall past events. The dilapidation of one's environment can also cue memory. The act of showing the passage of time makes the past come alive. By responding to these aspects architecture becomes an indication of memory. As a result we will be connected to the land on which we live and have a reason to call that place home. We will have a heightened sense of place. Alienation and placelessness will be no more.

The inevitable result of engaging memory in architecture will produce memorable spaces that inspire us, leaving us with a sense of belonging. The intention of this thesis is to illustrate that architecture is capable of unlocking memory, both collective and personal, through materials, form, and experience. This will evoke personal insights and ultimately provide memorable architecture that enhances a sense of place. As a result, we will be brought back to the days of childhood, to imagination, to a life full of meaningful events that imprint memories on the soul.



P R E F A C E

I see a glimpse... There it is again. “It is so beautiful,” I say to myself. My father sees it too, and while pointing, he says, “Wow! Look at that.” He then pulls the car over and we slowly come to a stop onto the shoulder of the road. While grabbing the camera, he says to me, “Let’s go check it out.” I am slightly surprised because my father isn’t usually this spontaneous, which intrigues me even more. When walking through the fields, I run my hands over the tall grass absorbing every moment of this very extraordinary event. We come upon a barbed wire fence, and I wonder what my father will do. He proceeds ahead and holds it open for me; I carefully step through the fence into what I imagine is a forbidden land. Now I am even more excited; we are on someone else’s land, and most importantly, my father is allowing it! It is about an hour before sunset, and the light is extremely bright illuminating everything into extremely vivid colors. We have finally come upon it, an old rundown homestead; my imagination runs wild. I begin to envision who might have lived here. What was it like? I touch the aged wood and run my hands up and down the siding; I wish I could go in, but the door is boarded shut. I look out onto the landscape and realize this place is very special. My father hands me the camera, and I take a few photos imprinting a picture of this dilapidated homestead, not only on film, but also in my memory.

THEORETICAL FRAMEWORK

THE BASICS OF MEMORY

MEMORY CUES

DILAPIDATION

SENSE OF PLACE

MEMORABLE ARCHITECTURE

THE BASICS OF MEMORY

“Pure memory is a spiritual manifestation”
– Henri Bergson[1]

French philosopher Henri Bergson studied memory comprehensively. In one of his major writings, "Matter and Memory," he focused on the connection between memory and perception and definied two forms of memory. "Bergson distinguished conscious remembering of the past from learned habits that influence our behavior unconsciously."[2] Through eloquent writing and superior reasoning Bergson set the stage for other memory researchers who followed.

MEMORY AND PERCEPTION

Memory could be called that inkling in our heads, that notion of preference, that sense of familiarity. All these things define memory, but what do they mean? Bergson writes, "There is no perception which is not full of memories." He goes on to say,

> With the immediate and present data of our senses we mingle a thousand details of our past experience. In most cases these memories supplant our actual perceptions, of which we then retain only a few hints, thus using them merely as 'signs' that recall to us former images.[3]

Bergson reasoned that the information gathered from perception is not based solely on the object being perceived but on an analysis according to memory. While the act of perception may last for just a moment, memory extends that moment. When one perceives a thunder strike, the noise lasts for only seconds, but recalling a memory, such as the memory of last year's enormous thunderstorm, lasts much longer — thus memory enhances perception.[4] For example, every time I look at the Big Dipper I remember when my father used to point out the constellations as we laid on the trampoline in our backyard.

> Fumbling out of the house, my brother and I dash to the tramp and swiftly jump on, while my father walks calmly behind us. I sink into the comfortable and bouncy tramp, waiting for my dad to cover us with a blanket. We focus our eyes on the stars, and my dad points out my favorite constellation — the Big Dipper.

A further analysis of a connection between memory and perception is developed by Aaron Ben-Zeev. He writes, "Past experience and other personal characteristics are merged into the constitution of perceptual system, and not stored in some warehouse awaiting consultation from reasoning."[5] Ben-Zeev explains this concept through an analysis of different effects of water temperature. If one hand touches warm water and the other cold water, then both are placed in warm water, the reaction will be dissimilar for each hand due to the previous experience.[6] However, perceiving is not always exclusive to the individual, cultures share similar reactions to perceiving. When describing impure perceiving due to past experiences Ben-Zeev writes, "Perceiving is a kind of understanding and knowing... it expresses the agent's own perspective (which is partly unique to him and partly shared by similar perceivers)."[7] Thus memories are shared among cultures due to the commonality of experiences.

COLLECTIVE MEMORY

Joint commemoration and conversation are essential elements that guide collective memory. Commemoration, in terms of collective memory, differentiates a memory of a past experience from the memory of the past. Michael Billig illustrates this idea when he writes,

> It is possible for a collectivity to have as its object of commemoration the past itself rather than a specific past event. What is recalled is not an event, whether genuinely historical or mythical, but the feeling that the collectivity possesses a history. In a road way, this involves the collective sharing of a philosophy of history or sense of the past.[8]

Americans, for instance, do not have a specific past experience involving the Lewis and Clark expedition, nevertheless, they still commemorate the noteworthy event. Recent events, such as 9/11, involve both commemoration and personal memory; specifically, one may both honor the memory of those involved and recall how they were personally affected. Collective memory through conversation can involve personal memories and the act of commemoration. Middleton and Edwards note, "The study of remembering in conversation affords unique opportunities for understanding remembering as organized social action."[9] They also write that, "when people remember things together, seeking to compare and contrast different accounts, to construct and defend plausible versions or to criticize or doubt their accuracy, they articulate the grounds and criteria for what is remembered."[10] Furthermore Lucy Lippard simply states, "History known is a good thing, but history shared is far more satisfying."[11] When I recall conversations about events from my past I think of Christmas time with my family.

Christmas Eve is upon us and we are enjoying our traditional meal of oyster stew. As expected someone begins to talk about a Christmas ago when none of my brothers or myself would eat oyster stew. My mother, who made the meal, was very disappointed to say the least. My father enforced a new rule; if you don't finish your meal — no food until breakfast. That meant no Christmas cake or cookies; needless to say we ate our stew.

ASSOCIATIONAL MEMORY

This memory account is also an example of associational memory. For example, every time I think of oysters, I recall our traditional Christmas family meal. Bergson labels this as "association of similarity."[12] He simplifies this notion as, "everything resembles everything else, it follows that anything can be associated with anything."[13] One may associate the color orange with autumn or a rose with Valentine's Day.

Daniel Schacter explains the methodology of this associational memory process. The right hemisphere of the brain focuses on remembering exact images. On the contrary, the left hemisphere concentrates on making associations and conclusions with other memories.[14]

Another example of associational memory is personal experience associated with previous knowledge, for example, when a topic is learned, then followed by an experience regarding that topic, the two are associated with each other. I recall vividly learning about the Revolutionary War, then enhancing that knowledge by watching the movie *The Patriot.*

My friend and I are patiently waiting in the balcony of the Elks theater downtown until the movie begins. Not too far into the movie the words of Patrick Henry, "Give me Liberty or give me death," pop into my mind — a speech that I memorized in elementary school.

TWO FORMS OF MEMORY

Bergson describes two forms of memory, habitual memory and pure memory.[15] Bergson writes that habitual memory imagines while pure memory repeats. Habitual memory "follows the direction of nature... conquered by effort, remains dependent upon our will."[16] Memorizing Patrick Henry's speech is an example of habitual memory. In the following excerpt Bergson illustrates the process of habitual memory.

> I study a lesson, and in order to learn it by heart I read it a first time, accentuating every line; I then repeat it a certain number of times. At each repetition there is progress; the words are more and more linked together, and at last make a continuous whole. When that moment comes, it is said that I know my lesson by heart, that it is imprinted on my memory.[17]

It takes intense effort to memorize and learn something by heart, thus it is fully conscious. On the contrary "Pure memory, in which each unique moment of the past survives, is essentially detached from life."[18]

To Bergson this type of memory is unconscious. He writes, "Consciousness is the note of the present; therefore pure memory is latent and unconscious."[19]

For instance, automatic recall of childhood is an example of pure memory. Other researchers in the field of memory label this as implicit memory, "when people are influenced by a past experience without any awareness that they are remembering."[20] Perhaps someone prefers a particular action or object, but the reasons why are unknown. Later they realize that their preference is due to an enjoyable past experience.

> My mom and I had been traveling for seven hours and slowly made our way through the Bozeman Pass. I was a senior in high school coming to Bozeman to consider attending college at MSU. As the Gallatin Valley came into full view my eyes explored the peaks of each mountain. I said to my mom, "This is it, this is where I am going to college."

I never questioned why I love mountains until this experience, but then it dawned on me. I had been surrounded by some sort of terrain elevation change my entire life. Whether it was the Black Hills of South Dakota, the mountains of Alaska, or now the mountains of the Gallatin Valley. It was home to me.



In the end the two forms of memory depend upon each other — they enhance each other, just as the memory of Patrick Henry's speech enhanced my theater experience. "Thus memory image and motor habits are distinct in kind, though they may coalesce in life."[21]

MEMORY AND IMAGINATION

Imagination, an aspect of Bergson's pure memory, is similar to remembering a past experience. In fact, memory recall uses the same mental action as imagination. Psychologists D'Argembeau and Van der Linden performed a study involving the topic of phenomenology of mental time travel. Through their studies and experiments, they found that participants used the same tactic to both recall an event and imagine future events; this tactic was associating the event to an emotion.[22] In "The Poetics of Space" Gaston Bachelard writes that "memory and imagination remain associated, each one working for their mutual deepening."[23] Imagination and memory go hand in hand; one could describe imagination as memories for the future.

Memory is more than recall; it involves the current moment. It is the launching pad of imaginations and dreams. As George Orwell said, "Who controls the past controls the future; who controls the present controls the past."[24]

M E M O R Y C U E S

“To call up the past in the form of an image, we must be able to withdraw from the action of the moment, we must have the power to value the useless, we must have the will to dream.”

– Henri Bergson[25]

EMOTION

Emotion is provoking, stimulating, touching: it moves us. When others show emotion, we commonly have sympathy and/or empathy for them, and consequently, we are reminded of ourselves and our own emotional experiences. Emotional memories and experiences are vivid and contain more detail than other memories. For instance, when recalling a traumatic or pleasurable event, such as a death in the family or a wedding, people are able to describe in great detail how the event unfolded, who was present, even details such as sounds and aromas surrounding the event. The death of my brother was an extremely tragic and emotional event; I can recall vividly how we learned that he was not found in the avalanche alive.

The house is crowded; relatives and friends are everywhere. As I sit in my Grandmother's rocking chair I feel lost, and I am not sure what to do. It seems as though all we can do is pray and simply wait in dire suspense. But then the phone rings, my mother rushes to it and answers loudly, "Hello." The phone drops to the floor... That's when I knew.

As mentioned earlier, researchers Arnaud D'Argembeau and Martial Van der Linden performed experiments studying the phenomenology of mental time travel involving emotion; they write "openness to feelings showed by far the strongest relation to the phenomenology of memory for past events, correlating with measures of belief in the accuracy of memories, sense of recollection, amount of sensory details, and feeling of emotions while remembering."[26] Through their studies and experiments, they found that participants were able to recall an event by relating it to emotions. Similarly, Daniel L. Schacter, a professor of psychology writes, in "vivid memories, hardly any of the recollections involved events of national importance; they tended to be highly personal events with great emotional significance."[27]

SENSORY

Sensory memory is memory derived through the senses; they serve as a cue in recollection. Memory "serves to monitor an unfamiliar or familiar odor in a certain environmental context within a relatively short time frame."[28] The senses discussed here are smell, sound, and vision.

The aroma of spring rain and the taste of tart rhubarb pie are the sort of sensations that aid in recollection. Smell in particular, "evokes much deeper memories than either vision or sound."[29] For instance, the scent of vinegar may remind one of cooking or dyeing Easter eggs. Gaston Bachelard describes a memory correlated with an odor: "I alone, in my memories of another century, can open the deep cupboard that still retains for me alone the unique odor, the odor of raisins drying on a wicker tray. The odor of raisins!"[30] Schacter also touches on this subject when he writes,

> Memories that can be elicited only by specific tastes and smells are fragile: they can easily disappear because there are few opportunities for them to surface. But those that survive are also exceptionally powerful: having remained dormant for long periods of time, the appearance of seemingly lost experiences cued by taste or smells is a startling event.[31]

What Schacter is describing is common among recollections cued by smells; it may only be for an instant but the reaction is powerful. The smell of old books takes me back to the days when my bother and I were allowed to explore the attic.

We climbed through the small hole in my mother's closet and slowly and carefully lifted ourselves up into the attic. The smell was overwhelming, a combination of dust and old books. We maneuvered around with excitement and fear, stepping only on the two-by-fours resting on the rafters because one slip of the foot would cause us to crash through the floor.

The sound of crackling leaves in the fall is yet another sensation that cues memories. Auditory senses are commonly more stimulating than vision in memory recall. The following experiment, conducted at the University of Cardiff tested auditory recall versus visual recall, supports this finding. The participants involved were asked to recall the placement of sounds and objects within a room. The object was to remember the location within the room of each item and to test whether auditory items or visual items

allowed the participants to correctly recall the placement. The auditory-verbal cues were either musical notes or environmental sounds, and the visual items were simple physical objects. The results showed that people were more successful in correctly recalling placement of sounds within a space versus recalling the placement of visually seen objects. This is because "auditory events are temporally more distinct than are visual ones."[32] They reasoned that an auditory stimulus further engaged the participant because they not only strived to remember the placement but the identity of the sound as well.[33] Whenever I hear howling wind I am immediately taken back to the basement of my childhood home.

> I see the dark wood paneled room and the unlit fireplace. Outside, it is cold and windy; the fireplace howls so piercingly that an eerie feeling comes over me. I cuddle up in my favorite blanket as if it is protecting me and keeping me safe.

In this memory account, it is evident that when someone is cued by a sensory stimulus a visual image comes to mind; thus, one would conclude that vision is also a memory cue. Even though vision may not be as compelling a stimulus as smell or sound it is not entirely absent from cueing our memory. The image of a big oak tree brings memories to mind, whether it's a building a tree house, walking through a grove in Louisiana, or eating at a kitchen table made of oak. Hall writes, "Visual information tends to be less ambiguous and more focused than auditory information."[34] Further proving this point is psychologist David C. Rubin who performed a study testing the validity of vision in autobiographical, memory defined as "episodic memories: recollected events that belong to an individual's past."[35] He concluded that "visual memory plays a central

role in autobiographical memory: The strength of recollection of an event is predicted best by the vividness of its visual imagery, and a loss of visual memory causes a general amnesia."[36]

A step beyond vision is seeing the implications of time — witnessing the passage of time. What does one think of when viewing aged wood, crumbling brick, and rusted metal? The passage of time is witnessed while imagination and memory become engaged. When I see aged wood, I see myself at a homestead on my Uncle's ranch.

It's a cold snowy day. We walk through the snow to a homestead made of all gray aged wood. We witness the gloomy undertone of the scene as my uncle tells us that one of the homesteaders hung themselves here.



When a visual image shows the passage of time, it is associated with the past and consequently, a memory is introduced. Alois Reiegl refers to this idea as "aged value."[37] Authors Mostafavi and Leatherbarrow explain Reiegl's belief as "the notion of aging as enhancement and the idea that the various markings and layers of a surface record and allow one to recollect earlier stages in the history of a building and the human life associated with it."[38] In addition, they write that "weathering brings the virtual future of a building into dialogue with its actual present, as both are entangled in its past."[39]

Just as meat needs salt, memory needs triggers. Something can not come out of nothing; we need something to spark the memory and thus spark our imagination. J.B Jackson declared "I am speaking not of their esthetic quality, but of their power to remind, to recall something specific."[40]









D I L A P I D A T I O N

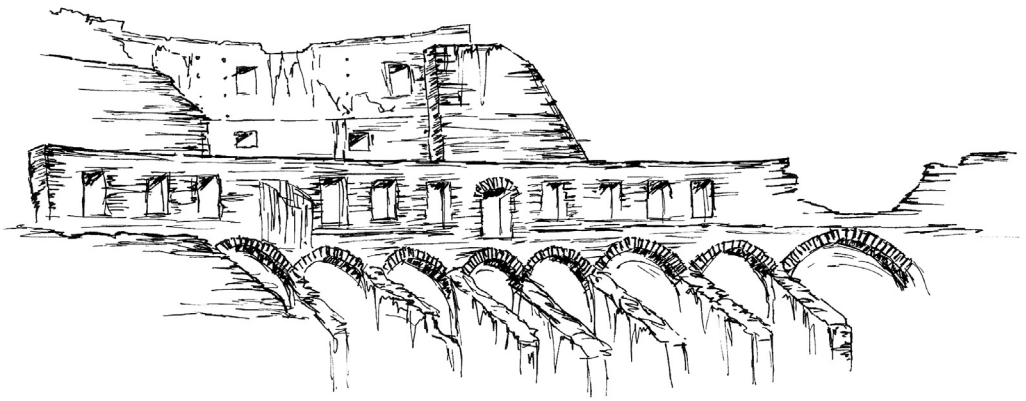
“Its sanctity is not a matter of beauty or of use or of age; it is venerated not as a work of art or as an antique, but as an echo from the remote past suddenly become present and actual.”

– J.B Jackson[41]

MONUMENTS AND RUINS

Why is there an attraction to mementos of the past? Why is the passage of time so appealing? People travel thousands of miles to experience the dilapidated nature of the monuments in Europe. The Coliseum in Rome, Italy, the Parthenon in Athens, Greece, and the Red Basilica in Bergama, Turkey, to name a few.

Upon entering the coliseum I feel a sense of enclosure, the coliseum seems to engulf me, completely surround me. I wander around, looking at every minute detail along my path; imagining the seats that were once there. Witnessing the destruction from both people and time. I ponder what it must have been like.



The anticipation, for the Parthenon, heightens as we walk to the Acropolis and up Propylea. The Parthenon comes into complete view. Though its in shambles, wrecked, looted — I see power and strength. The dilapidation is intriguing, it tells a story.

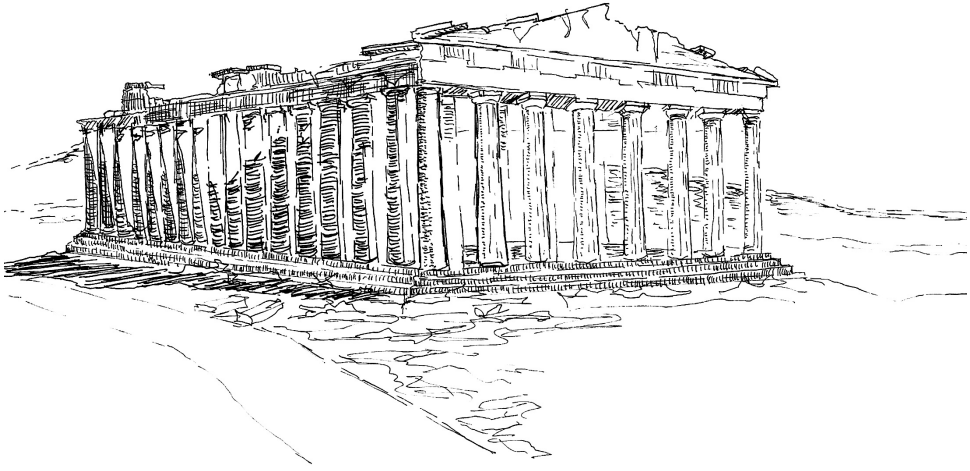




Figure 1

It is disserted, destroyed, open to the elements, the bricks are crumbling yet the scene is not somber. The sun is setting and the color of red bricks is stunning. The basilica is so impressive — I am in awe.

J.B. Jackson points out the characteristics of a monument, also a form of ruins, "A monument can be nothing more than a rough stone, a fragment of ruined wall as at Jerusalem, a tree, or a cross."[42] When one commemorates a person or event long ago, the evidence of time is not only appropriate but appealing. Although, monuments are not the only built structures where dilapidation is appealing. The everyday vernacular also contains this type of character.

VERNACULAR

History, is still essential, even though it is a history which treats the vernacular and the everyday event.[43]

The grain elevator, old hardware store, the haunted house on the corner; these vernacular elements in their dilapidated form also show character. They are tangible on a everyday level. They are appreciated because they display history and the social life of the past. For example, how the settlers constructed their homesteads, what farmers deemed functional, and how people lived. On the subject of vernacular J.B Jackson writes, "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."[44] Currently the vernacular is not only in the past but part of our present and future. A present-day common

trend is to re-adapt the vernacular of yesterday into living spaces for today; for instance, barns become homes, warehouses become apartment buildings. But the question is why. Why is dilapidation and the past so appealing? Perhaps because it shows truth. Aldo Rossi writes, "But the question of the fragment in architecture is very important since it may be that only ruins express a fact completely."[45] J.B. Jackson theorizes that the fascination may be due to our ancestral memory.

> Anthropologists tell us that, in the thought of most peoples, primal time — the golden age, that is to say — begins precisely where active memory ends — thus about the time of one's great-grandfather. Perhaps this accounts for our present fascination with the 1870s and 1880s.[46]

Or perhaps it is alluring because it simply shows the passage of time; it is not surface thin but contains depth. Nature's hands have touched the element and ingrained time, ingrained character, ingrained a quality humans can not reproduce.



S E N S E O F P L A C E

“Attachment to things and veneration for the past often go together”

Yi-Fu Tuan

PLACE AND PLACELESSNESS

The ma and pop breakfast restaurant you go to every Sunday morning, the tree in your back yard that you climbed on as a child, the path where you take your evening sunset walks; these are everyday aspects that develop a sense of place. I will never forget when I first moved to Bozeman and discovered the trail that leads up to Peets Hill.

I step onto the trail and I am suddenly removed from the city immersed in the outdoors. It is the first snow fall of winter and the snow directs my path As I meander, the sound of the creek muffles all other sounds. Along my path I bypass numerous people all friendly and saying "Hello." I say to myself, "I think I will like this place."



It is important to keep memories alive, "If place is defined by memory, but no one who remembers is left to bring these memories to the surface does a place become noplace, or only a landscape?"[48] Christian Norberg-Schulz addresses a similar issue of placelessness.

> We only recognize the fact that man is an integral part of the environment, and that it can only lead to human alienation and environmental disruption if he forgets that. To belong to a place means to have an existential foothold, in a concrete everyday sense.[49]

Alienation, for instance, is when one goes from the office to the car to the garage to the house. Never experiencing nature on an everyday level, never saying hello to their neighbor or asking for a cup of sugar. However, there is a solution; identity, orientation, dwell, these words describe the "existential foothold" that Norberg-Schulz is referring to.[50] One must "identify himself with the environment." For example, one may say "I am a Montanan."[51] Geographer Yi-Fu Tuan connects identity to a sense of the past. He writes, "What can the past mean to us? People look back for various reasons, but shared by all is the need to acquire a sense of self and of identity."[52] When explaining orientation, Norberg-Schulz writes, "A good environmental image gives its possessor an important sense of emotional security."[53] This may be the ability to view the distant mountains, or the lights of the skyline. To dwell "means to be at peace in a protected place."[54] This reminds me of my childhood home in Rapid City, South Dakota.

It is a cold winter day and I am sitting over the heat vent with my blanket wrapped around me. I am staring through the glass door at the snow fall, witnessing everything turn white. The warm air is making a bubble with my blanket and I am warm and protected inside.

SENSE OF PAST... SENSE OF PLACE

A sense of place is also acquired through a veneration for one's past homeland or veneration for the historic past of one's new home. On the subject of homeland Tuan declared,

> Attachment to the homeland appears to be a worldwide phenomenon. It is not limited to any particular culture and economy... The city or land is viewed as mother, and it nourishes; place is an archive of fond memories and splendid achievements that inspire the present.[55]

German sociologist Tonnies has experienced a desire for home. He somberly writes, "The homeland, as the embodiment of dear memories, holds the heart of man, who parts from it with sorrow and looks back to it with homesickness and longing from abroad."[56] I can sympathize with his longing for home. Studying abroad was adventurous, spontaneous and I loved it, but a few very foreign places made me miss home in a deep way.

I awake to the morning prayer call blurted loudly over the minaret's speakers of Istanbul and I am suddenly aware I am far from home. I miss having eggs and bacon for breakfast, I miss being able to talk to anyone and having them understand what I am saying, and most importantly I miss being able to talk to my family.

Veneration for the historic past of a new home also promotes a connection to place, just as stated above, "Attachment to things and veneration for the past often go together."[57] For example, after moving to a new place, one could discover the memory of the place by learning how the place developed, learning who sacrificed their livelihood to settle the land they now inhabit. With this, an attachment to place occurs on a deeper level, a level that develops a longing when away.

Too often, individuals do not share memories of the past with others. Consequently, many individuals are left alienated and detached from their surroundings and the place in which they live. Place is more than your address, it is more than where you live, it is not just the present time but the past, and the future. A future full of memorable moments that when shared make impressions on the soul.



M E M O R A B L E A R C H I T E C T U R E

“Places that are memorable are necessary to the good conduct of our lives; we need to think about where we are and what is unique and special about our surroundings so that we can better understand ourselves and how we relate to others.”

– Donlyn Lyndon and Charles W. Moore[58]

MUNDANE, UN-MEMORABLE ARCHITECTURE

Architecture is a shelter protecting us from the elements, it provides us with the means to live our lives. But it can be more. It can move us and inspire us, leave us with cherished memories. Lyndon and Moore declare that "much of what is built now is too tepid to be remembered. The spaces with which we are surrounded are so seldom memorable that they mean little to us."[59] The type of spaces that Lyndon and Moore are referring to occur everywhere, such as the bus stop, manufactured for the ultimate goal of ease in maintenance, or the cookie-cutter home that is reproduced with no thought of orientation. One place of residence that I inhabited was very mundane and uninspiring.

I look out my window and see garages, no trees, no people, no life. I washed dishes in my kitchen sink and see nothing but wall. I go out my front door to a hallway, then out to asphalt, never experiencing nature.

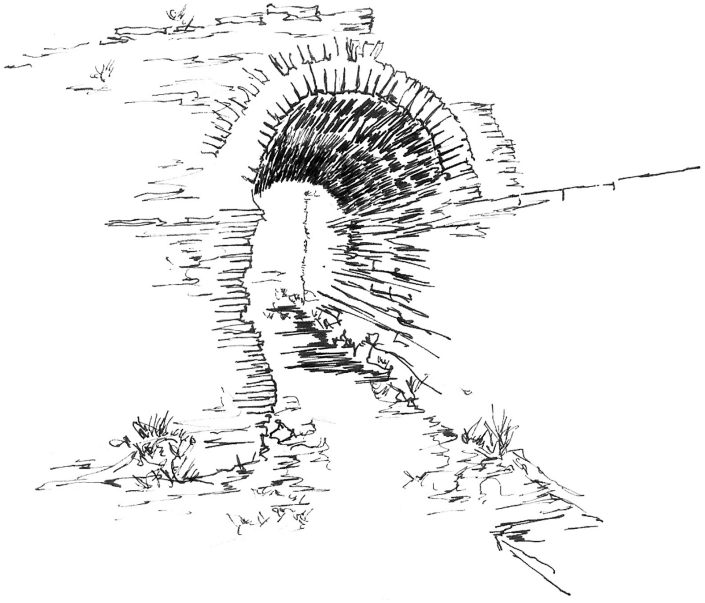
ASPECTS OF MEMORABLE ARCHITECTURE

Lyndon and Moore's, "Chambers for a Memory Palace," delineates memorable aspects of architecture. The first being "Axes that Reach/ Paths that Wander."[60] When describing "Paths that Wander," they write,

> It draws the viewer along via a richly variegated but never random pattern, always specific to the character of the space... always gently leading the viewer forward, at his own speed, in an experience with its own rhythms gently held together on its own time.[61]

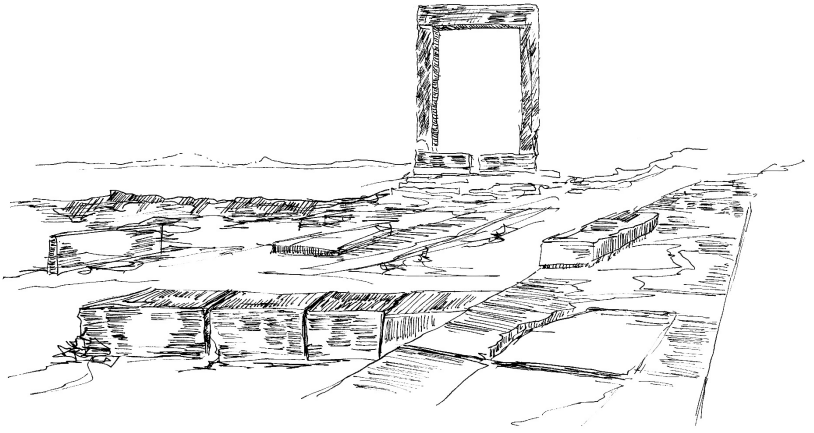
Wandering through a passage way is enticing; when in an unfamiliar place one is continuing to wonder what will come next. Each bend in the path stimulates imagination. I experienced this when exploring St. John's Basilica in Selcuk, Turkey.

I find myself meandering through the passage ways throughout this dilapidated church. I stumble upon St. John's tomb and pause to pay my respects. I continue to wander, pondering the enormity of the Basilica.



Another aspect of architecture included in "Chambers for a Memory Palace" is, "Openings that Frame/ Portals the Bespeak."[62] Lyndon and Moore write, "Doorways and gates cultivate expectations of the places that lie beyond. Windows in a wall, like the eyes of a person, allow us to imagine the life within."[63] When in Naxos, Greece, at the portara or doorway of the Temple of Apollo we experienced the epitome of framing a view.

Many names describe the structure — it is the doorway to nowhere, doorway to your imagination, entrance to the sea. It provokes an eerie feeling within me as I can't help but imagine walking through it falling into the sea.



Yet another memorable characteristic outlined by Lyndon and Moore is "Orchards that Measure/ Pilasters that Temper."[64] "Orderly row of trees, columns, or piers mark off modules in a field of space. In architecture as in orchards, the intervals between uprights make a measure you can count and count on."[65] Repetition, when used correctly, established order in a space, it is a characteristic commonly found in nature. For example, the petals of a daisy, an orange sliced in half, an orchard, as Lyndon and Moore pointed out, all display repetition and order.[66]

Architecture should not be mundane, unmemorable, or unexciting, on the contrary, it should inspire and improve the inhabitant's experience. In the end architecture would create and promote memories fulfilling Lyndon and Moore's aspirations — "We think... that the world should be filled with places so vivid and distinct that they can carry significance.[67]

PART TWO
PRECEDENT STUDIES

HOLOCAUST MEMORIAL, BOSTON, MASSACHUSETTS

SALEM WITCH TRIALS TERCENTENARY MEMORIAL, SALEM, MASSACHUSETTS

MEMENTO

SUBROSA PANTHEON, NEWBERN, ALABAMA

The following projects were chosen as precedent studies due to their ability to recall and trigger memory in addition to creating memorable experiences.

HOLOCAUST MEMORIAL, BOSTON, MASSACHUSETTS

This Holocaust Memorial was designed by Stanley Saitowitz and Natoma Architects Inc. The architects concept for the design of this memorial is, "darkness is built with light..."[1] The site contains the remains of trees that have be cruelly cut, displaying the evil surrounding the horrific event. In addition to the trees, the memorial consists of "six glass towers," also known as the "six candles," "menorah," and "six chambers of gas," as the public have called them.[2] These towers are named after the six death camps of Poland. Responding to the six towers of glass are six pits of fire, interpreted by the public as "buried chambers [of] Hell."[3]

This project contains no photos of the Holocaust, in fact, no images at all. Instead it cues memory with only text, text explaining the historical events of the Holocaust, text of prisoner's identification numbers, and most touching, text of statements from the prisoners themselves. Using text to

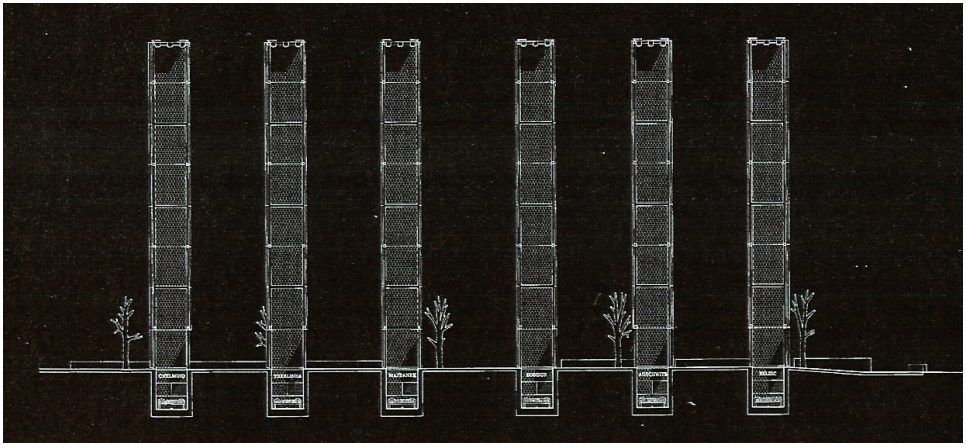


Figure 2

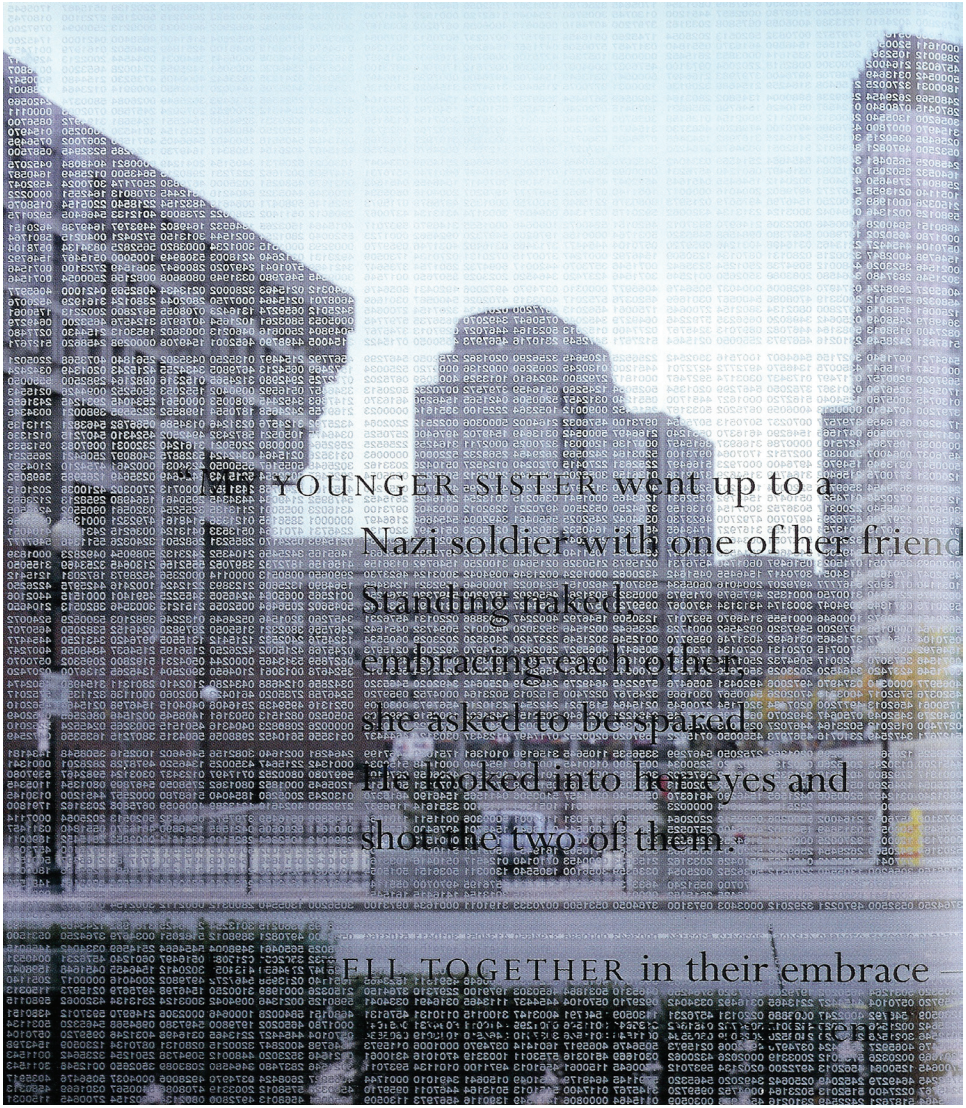

YOUNGER SISTER went up to a
Nazi soldier with one of her friend
Standing naked
embracing each other
she asked to be spared
he looked into her eyes and
shot the two of them.
FELL TOGETHER in their embrace –

Figure 3



Figure 4

trigger memory is powerful. It informs without inserting images into the mind of the viewer — evoking imagination and interpretation. This memorial is an inspiration for it enthralls the viewer with its ability to recall memories of the Holocaust, yet leaves them with memory and hope. The designers define the memorial and the six towers as "emblems of faith, a covenant of trust that memorializes a collective evil. They are towers of hope and aspiration."[5]



Figure 5



Figure 6

SALEM WITCH TRIALS TERCENTENARY MEMORIAL, SALEM, MASSACHUSETTS

This memorial, commemorated to those suspected of witchcraft in 1692, was designed by architect James Cutler and artist Maggie Smith. The site is surrounded by a seventeenth century cemetery. Theresa Morrow defines the designers concept as, "An attempt to give form to concepts of injustice."[6] Injustice illustrated through four words *Silence*, *Deafness*, *Persecution*, and *Memory*, each represented in form.[7]

The designers represented *Silence* by placing the memorial at a lower grade than the existing cemetery. This places prominence on the "surrounding tombstones as silent watchers, mutely looking into the memorial."[8] Ignored statements declared from the innocent are engraved on the entrance threshold, disappearing into the stone, portraying *Deafness*, "symbolizing the crushed truth."[9] Powerful statements such as,

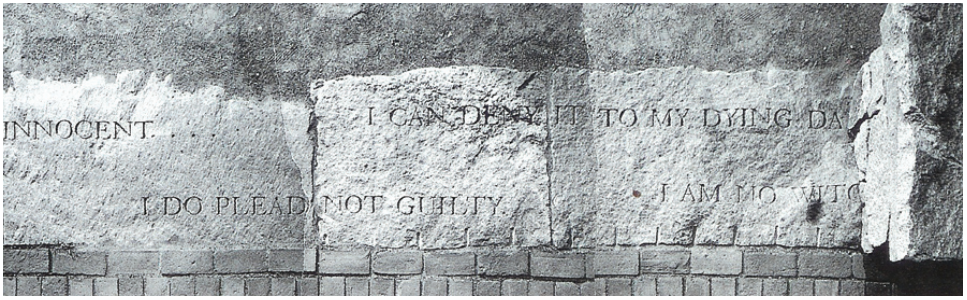


Figure 7

Persecution is revealed through six locust trees, the actual tree that the innocent were thought to be hanged from. Stone benches, located on the perimeter of the memorial, contain the name, date, and means of death for each innocent person; displaying the last concept, *Memory*.[11]



Figure 8

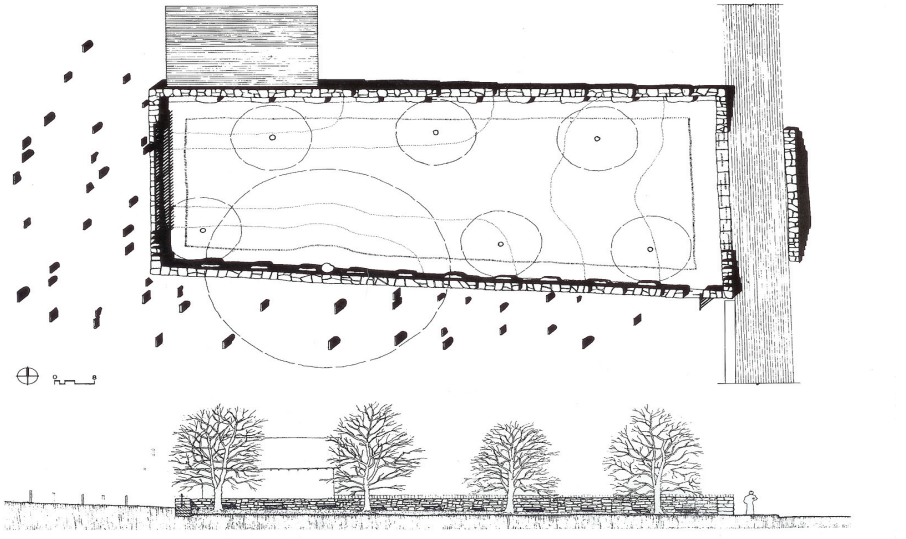


Figure 9

This memorial is an influential precedent study in its ability to bring the injustice of the Salem Witch Trials to life. By portraying the statements and names of those persecuted, a personal connection between the innocent and the viewer is created. The cemetery setting adds to this connection by producing a truly eerie yet memorable event.

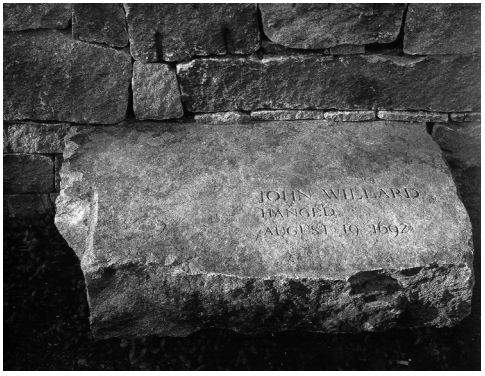


Figure 10



Figure 11

MEMENTO

Christopher Dolan is both the writer and director of the movie *Memento*. A film where the main character, Leonard Shelby, has no short term memory or ability to make new memories. Dolan's goal for the film was to "give the audience the experience of not being able to remember things."[12] He wanted to put the audience in Leonard's shoes. Dolan and the rest of the creative team successfully accomplished this by using the tactics of disorientation and confusion to withhold information from both Lenard and the audience.

The design of the set was "limited in regards to his (Leonard's) capacity to perceive by his problem with memory."[13] The scenes took place in a series of anonymous spaces were no references or associations could be made. The color pallet of the set design was realistic and natural, nothing that stood out, stimulated perception, or induced memory.

However, stimulation of sensory information does occur to allow the viewer to generally understand the sequence of the film. For example, a majority of the movie occurs in reverse, however, chronological scenes occur intermittingly throughout the film. The scenes that are played in reverse are in color; conversely the scenes that are chronological are in black and white. Composer David Julyan used "distinct sounds to differentiate between the black and white and color scenes."[14] Leonard also stimulates sensory information himself. In order to remember he writes notes to himself and tattoos vital information onto his body. These notes and tattoos are all that he can trust. A few examples of his tattoos are,

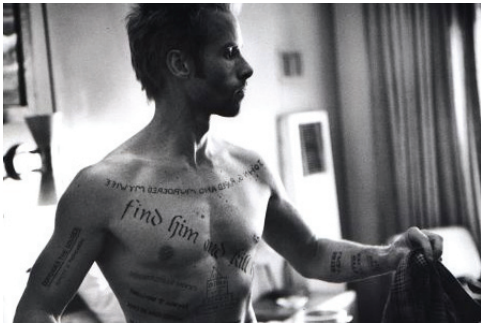


Figure 12

"Find him and kill him"
"She is gone"
"John G. raped and murdered my wife"
"Don't trust your weakness"
"Memory is treachery"[15]

This film is an excellent example of how to both suppress and stimulate memory. Upon viewing the film the viewer is left confused and unsure as to what they actually remember themselves.

SUBROSA PANTHEON, NEWBERN, ALABAMA

This memorial to Samuel Mockbee was schematically designed by Mockbee himself and completed after his death by his daughter Carol Mockbee through the Rural Studio.[16] The memorial incorporates a concrete subterranean structure where "you descend through a narrow tunnel that Carol calls 'a fat-man's squeeze' into a round meditation space, where secrets can be revealed under the roses — subrosa."[17] Also in this space is a large circular element opening up to the sky containing metal rods resembling beaver sticks. Mockbee loved beavers for they are nature's architects.[18] In time "roses will climb the metal rods, which are topped by orbs framing the constellations on the longest day of [the] year."[19]

This memorial is useful as a precedent study in the successful uses of space devoted to contemplation and remembering. Similar to the Holocaust and Salem Witch Trials memorials this memorial contains no images, only simplistic forms and the interplay of light. These features induce reflection and direct attention on Mockbee and his beloved life.

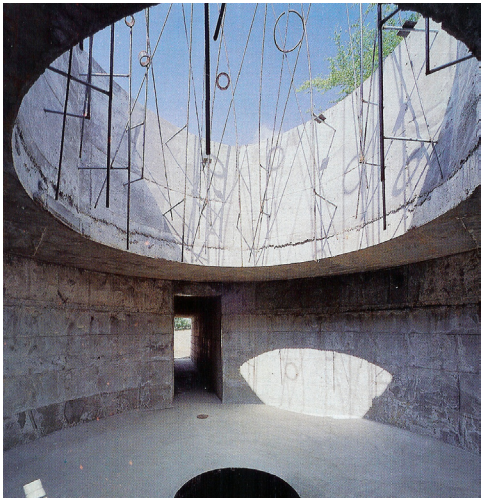


Figure 13



Figure 14

PART THREE PROJECT

SITE DESCRIPTION

PROGRAM

CODE ANAYSIS

DESIGN METHODOLOGY

PROJECT IMAGES

FINAL REMARKS

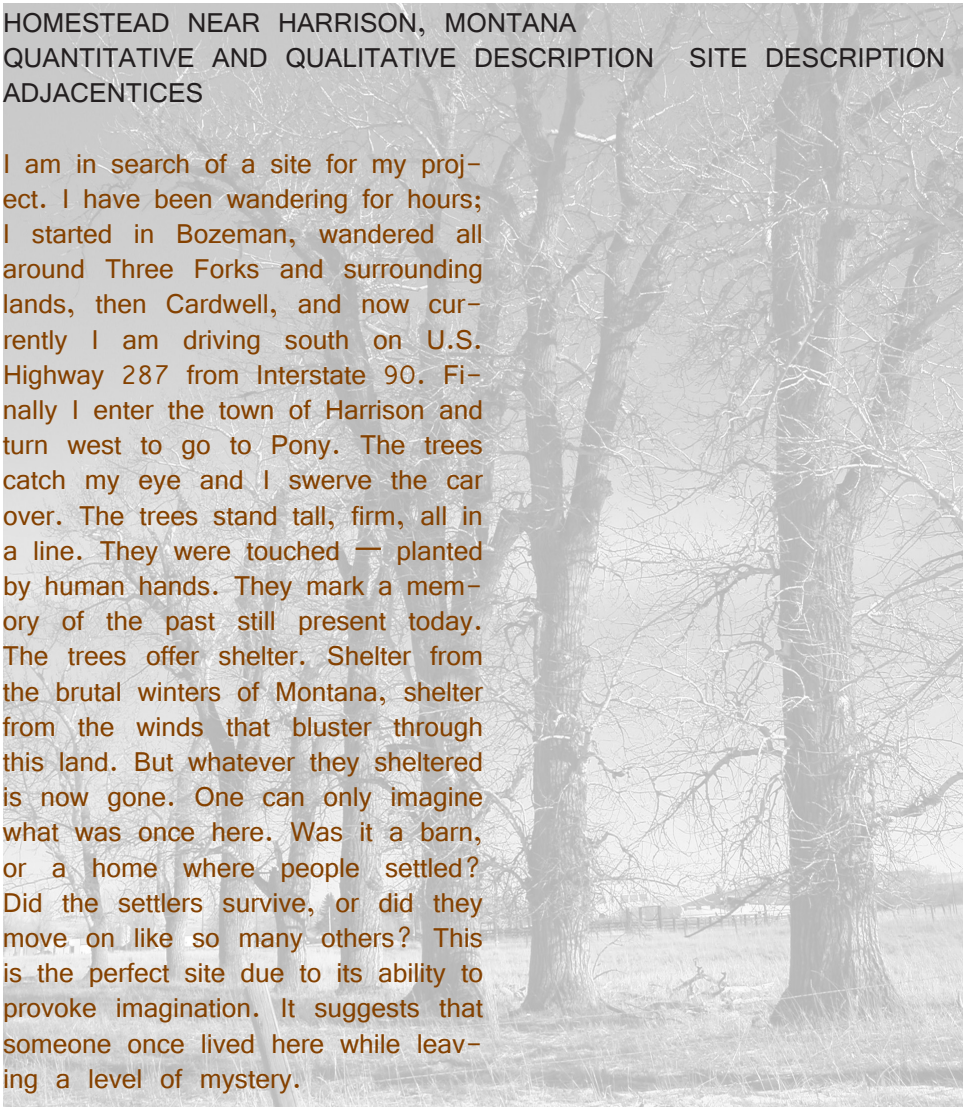
S I T E D E S C R I P T I O N

“Montana with her shining mountains, her magnificent canyons carved by erosion throughout countless ages; with her beautiful rivers coursing though her wonderful valleys; and her terraced benches extending to her foothills tempted many. Montana with her treasure vaults of gold, silver, copper and other industrial minerals as well as the rich placer mines; her bars and gulches lured rich and poor alike”

– Harry B. Daems[1]

HOMESTEAD NEAR HARRISON, MONTANA
QUANTITATIVE AND QUALITATIVE DESCRIPTION SITE DESCRIPTION ADJACENTICES

I am in search of a site for my project. I have been wandering for hours; I started in Bozeman, wandered all around Three Forks and surrounding lands, then Cardwell, and now currently I am driving south on U.S. Highway 287 from Interstate 90. Finally I enter the town of Harrison and turn west to go to Pony. The trees catch my eye and I swerve the car over. The trees stand tall, firm, all in a line. They were touched — planted by human hands. They mark a memory of the past still present today. The trees offer shelter. Shelter from the brutal winters of Montana, shelter from the winds that bluster through this land. But whatever they sheltered is now gone. One can only imagine what was once here. Was it a barn, or a home where people settled? Did the settlers survive, or did they move on like so many others? This is the perfect site due to its ability to provoke imagination. It suggests that someone once lived here while leaving a level of mystery.




TO I-90
NORTH WILLOW CREEK
RAIL ROAD
STOP
SITE
TO PONY
TO ENNIS
SOUTH WILLOW CREEK
N

Figure 15

INVESTIGATION OF SITE FOR MEMORY CUES

The site is located on the road to Pony — another prospering town during the homesteading rush. The railroad is near; one means of travel for the homesteaders venturing west. A cue to cultivation is the dilapidated farm equipment located on the site. An obvious necessity of homesteading is near by water; the site is located between North and South Willow Creeks.

This site is close enough to Harrison to entice a longing for people and comrade yet far enough away to remind and provoke the feeling of loneliness, common among homesteaders. The distant mountains show the beauty of the west; a beauty paired with the brutal truth of solitude, homesickness, and discontent. The following accounts explain the westward dream and the deplorable reality.

"Traveling through this beautiful valley - one of God's dimples - as we did on this fine August day, it was impossible not to become a firm believer in the future and prosperity of this section of Montana."[2]

"Lofty mountains with their ragged heads piercing the clouds. The journey was one of complete delight."[3]

- Seth Bullock, 1872

"Went up to COURT ROOM and HEARD SENTENCE PASSED UPON PERSONS OF INCEST- TEN YEARS TO GEN. PRISON"[4]

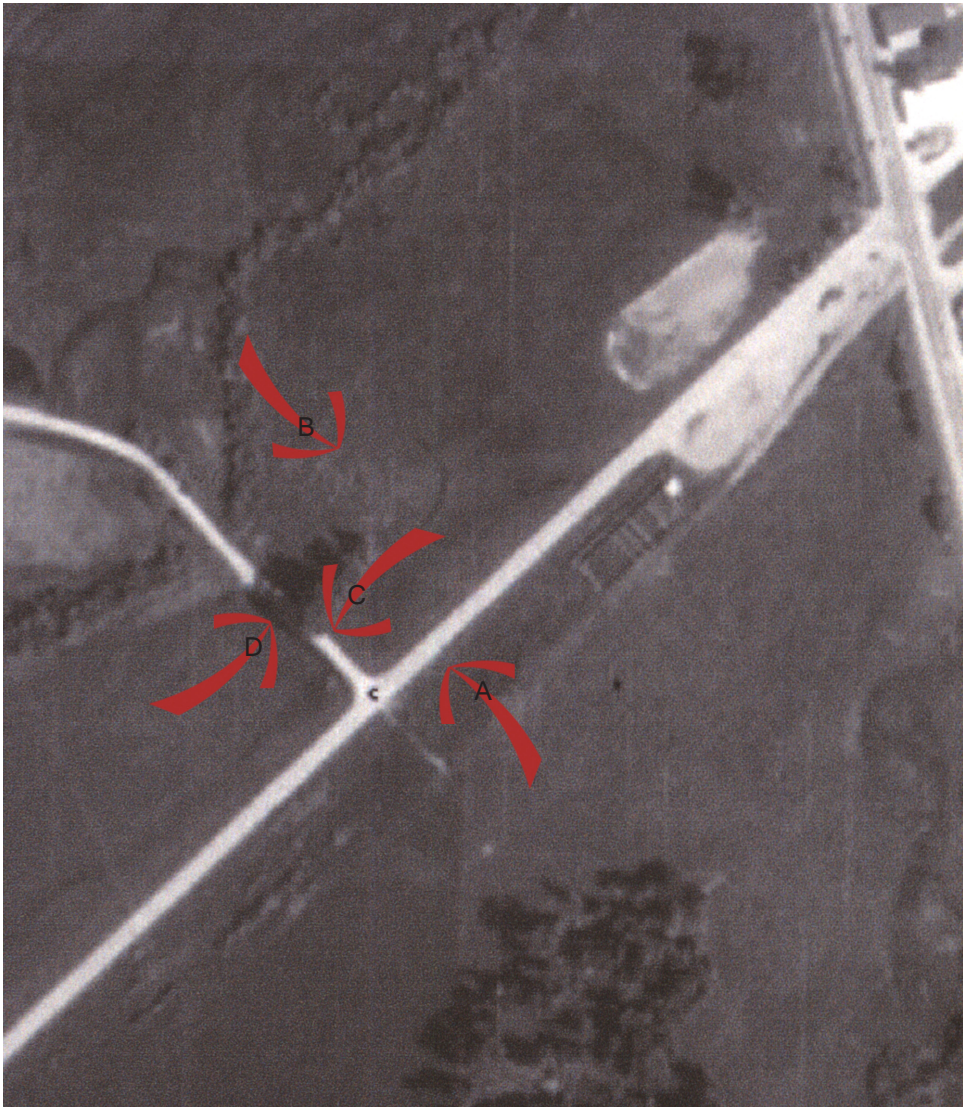
"3 YEARS SINCE I LEFT HOME."[5]

- Charles W. Baker, 1867





VIEWS





A



B



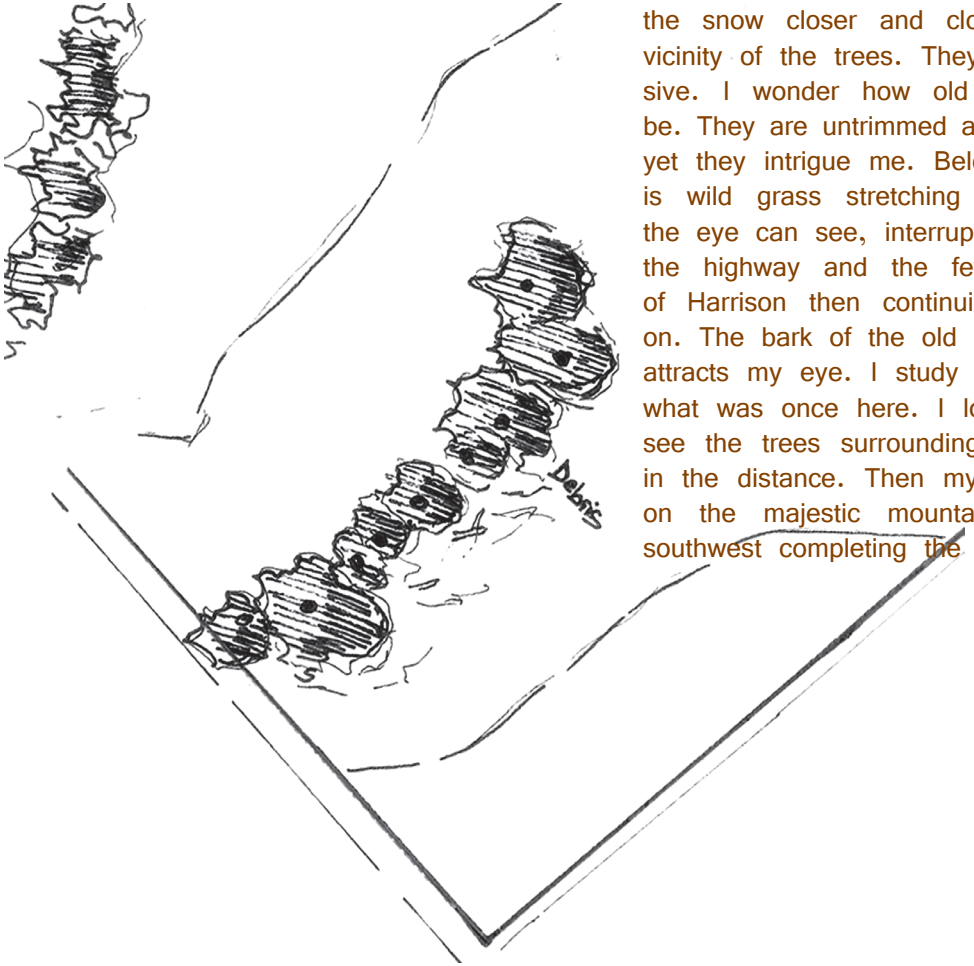
C



D



Figure 16



I sneak my way through the barbed wire fence, hearing a scrapping sound on my coat. I begin to walk through the snow closer and closer to the vicinity of the trees. They are massive. I wonder how old they must be. They are untrimmed and unkempt yet they intrigue me. Below my feet is wild grass stretching as far as the eye can see, interrupted by only the highway and the few buildings of Harrison then continuing on and on. The bark of the old cotton trees attracts my eye. I study it imagining what was once here. I look up and see the trees surrounding the creek in the distance. Then my eye lands on the majestic mountains in the southwest completing the view.



"Day cold and windy from West- Snowed about 2 inches last night"[6]

- Charles W. Baker, 1867

CLIMATE DESCRIPTION

It's a cold day today. The temperature is 32 degrees, close to the mean annual temperature of 30 degrees for the month of November. The warmest month is July with a mean temperature of 63 degrees, and the coldest month is January with a mean temperature of 22 degrees. The average precipitation ranges from .63 inches in January to 3.02 inches in May.[7]

SUN DESCRIPTION
LATIUDE 45 DEGREES N LONGITUDE 111 DEGREES W

I wander through the site feeling the warmth of sun's rays on my skin. It's four o'clock on a November afternoon and the 20 degree sun angle casts a deep shadow beyond the trees. Conversely the peak summer sun angle is 68 degrees.[8]

WIND DESCRIPTION

I observe how the wind has taken a toll on the trees and see the broken branches that have fallen due to the north winds. It must have been a large storm dissimilar to the predominant winds which are from the south/ south west. The branches are haphazardly scattered around the site. I question wether the homesteaders' experienced furious winds?

"Day squally and very windy from west- packing and loading UP WAGON IN A.M.- STARTED FROM VA. CITY AT 1 P.M. FOR SALMON RIVER - Went to HARRISON'S RANCH and stayed all night."[9]




SITE
WIND DIRECTION
N
Harris
Willow
Creek
Antelope
Little
North
South
Hollow

Figure 16

HARRISON PAST AND PRESENT

The town of Harrison evolved from Henry Harrison's Ranch to a stage stop for those going to Virginia City. It consisted of a stage barn, hotel, and Post Office. After the railroad came, the name was changed to Harrison and it was not long until the town began to prosper.[10]

> The elevator was built, Jess Briggs started the garage, Fred Brownback had the blacksmith shop, John Arnold had a shoe and harness repair shop, Bert Hofer, the hardware store, hotel, saloon, machinery dealers and the Copeland Lumber Co. Elling moved the bank from Pony and Young and Ferris built a bar and dance hall. It was a bustling little town at that time.[11]

Today Harrison is a humble, quiet, Montana town. It consists of one general store, one café, two community churches, a Post office, and 162 inhabitants. However, the 162 inhabitants are not quiet in their town pride; one instance of this is shown in the general store. Upon entering the store one's eye are immediately drawn to the photos of the community decorating the walls. When driving around numerous waves come your way. Stranger or not, all are welcome.[12]

HARRISON DEMOGRAPHICS

Sixty seven percent are in a civilian labor force and of those 37.5 percent are in the management or professional fields, only 4 percent are in farming as an occupation.[13]

MADISON COUNTY DEMOGRAPHICS

Most inhabitants are native born; only 1.4 percent are foriegn born. A large majority are white persons (96.3 percent). A majority of the population are high school graduates (89.8 percent), however only 25.5 percent have their Bachelor's degree. There are 1.9 persons for every square mile.[14]


HENRY C. HARRISON
DIED
JAN. 7, 1895.
AGED 68 YRS.
3 MS. & 22 DS.
HARRISON

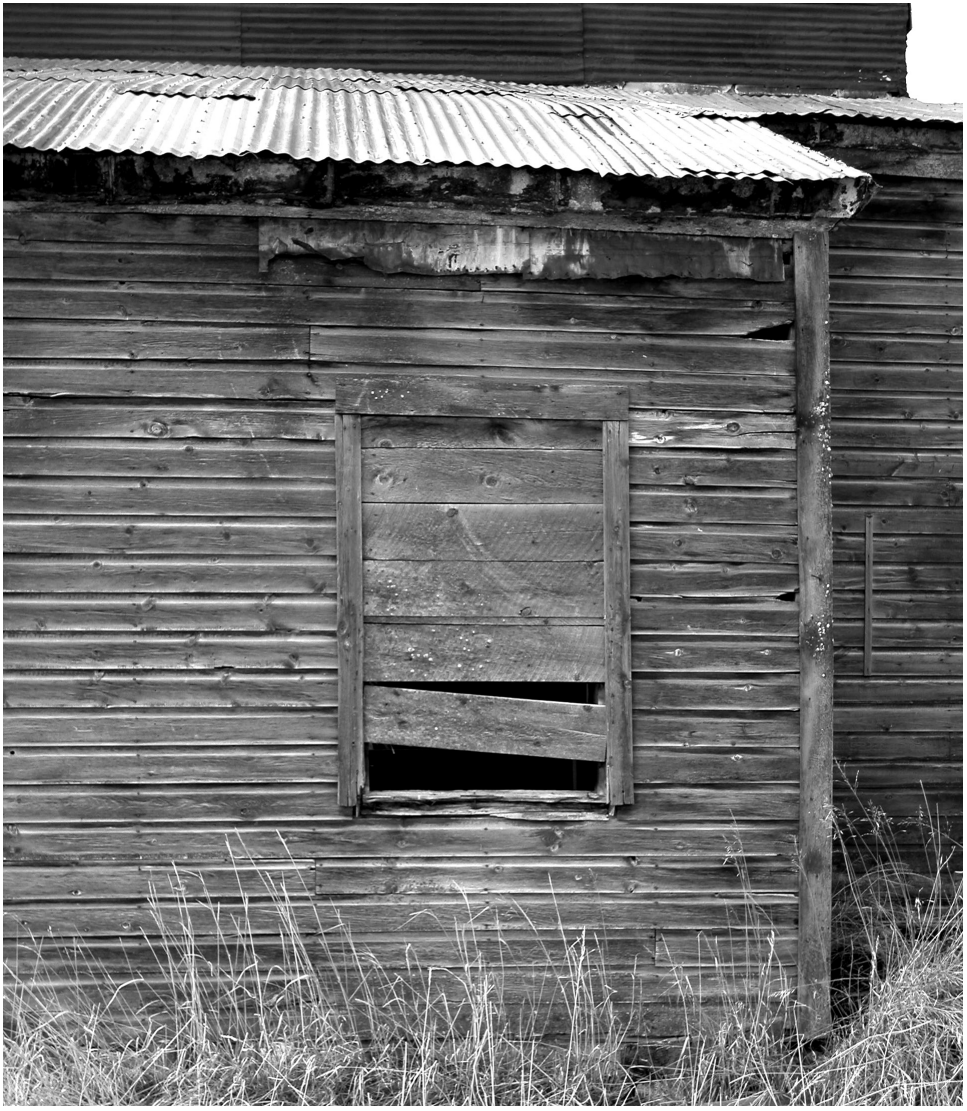

HARRISON

REGIONAL CHARACTER AND MATERIALITY

"[The] regionalist approach to design and the architecture of identity, recognizes the value of the singular, circumscribes projects within the physical, social, and cultural constraints of the particular."[15]

Responding to the regional characteristics of architecture reminds a culture of the collective memory of a particular place. To respond is not to duplicate the vernacular but use it as inspiration. Through this inspiration architecture reacts to the natural elements and history of a region; ultimately producing a sense of belonging between architecture and place. Even the simplest aspects of architecture such as, the pitch of a roof or orientation can institute regional character. Acknowledging regional characteristics may also mean creating a simplistic design so as to compliment not compete with the past.

Materiality, yet another means to respond to regional character, brings a sensory aspect to built architecture; one can physically touch the material to produce a stimulation of a memory. The regional materiality commonly used in Montana is wood, corrugated metal, and glass, to name a few. Using materiality reminiscent of the vernacular creates a synergy between architecture and place. Ultimately architecture responds to the particular, produces a regional identity, and most importantly stimulates memory. The following photos are taken in and around Bozeman and Harrison.











PROGRAM DESCRIPTION

QUALITATIVE PROGRAM DESCRIPTION

This project is a Homesteading Memorial. The intention is to recall the memory of those who risked their lives pioneering the west.

The viewer sees a glimpse of the memorial from a distance — a discrete linear form draws them in. The project is a series of enclosed and open spaces throughout the site allowing the viewer to wander along a pathway through the landscape. The program consists of spaces inspired by and triggering the memory of homesteading. Each space responds to the existing site conditions such as, the row of trees, expanse of the landscape, wind, and other site conditions. In doing this the architecture "thereby 'explain[s]' the environment and make its character manifest."[16] To explain is to look upon nature as an inspiration

The spaces are minimal in detail, drawing attention inward to stimulate a reflection upon oneself and the memories evoked. The design of each space is centered on awakening our collective memory of homesteading through sensory details, emotion, and historical accounts. These spaces show the passage of time by using materials such as aged wood and rusted metal. Certain spaces are dark and others are flooded with light to respond to the good, bad, and ugly aspects of a homesteader's life.

QUANTITATIVE BUILDINGS DESCRIPTION

Entry/ Welcoming Space	1,400 square feet
Rest Rooms	400 square feet
The Aspiration of the Far West and the Bleak Reality	1,600 square feet
"The Rain Will Follow the Plow"	1,300 square feet
Howling Winds and Disastrous Blizzards	2,400 square feet
Isolation	350 square feet
Abandonment, Death, and Perseverance	4,000 square feet
Mechanical (10% of total of Welcoming Space)	180 square feet
Circulation (20% of total)	2326 square feet
Total	13,956 square feet

C O D E A N A L Y S I S

USE AND OCCUPANCY CLASSIFICATION

According to the International Building Code 2006 Section 303.1, a memorial, that is similar to a museum or art gallery, is under the classification of an A-3 assembly type.[17]

CONSTRUCTION TYPE V

As said by Table 503 an occupancy classification of A-3 with a maximum area of 4000 square feet per building may be classified under construction type V-B. According to section 602.5, "Type V construction is that type of construction in which the structural elements, exterior walls and interior walls are of any materials permitted by this code."[18]

BUILDING HEIGHTS AND AREAS

As indicated by Table 503, a type V construction with a maximum area of 6,000 square feet can be one story with a maximum height of 40 feet.[19]

FIRE RESISTANCE-RATED CONSTRUCTION

According to Table 601, a construction type V-B building's elements have no fire resistance rating requirments. Furthermore the building shall comply with all other components of fire resistance outlined in chapter 7 of the International Building Code 2006.[20]

MEANS OF EGRESS

Section 1003 states, "The means of egress shall have a ceiling height

of not less than 7 feet 6 inches."[21] Complying with Table 1004.1.1 the occupant load of an assembly without fixed seats with standing space has a net floor area of 5 square feet per occupant. In outdoor areas, such as, "yards, patios, courts and similar outdoor areas accessible to and usable by the building's occupants shall be provided with means of egress as required by this chapter."[22] Section 1004.8 goes on to say, "The occupant load of such outdoor areas shall be assigned by the building official in accordance with the anticipated use."[23] According to section 1008.1.1 "The minimum width of each door opening shall be sufficient for the occupant load thereof and shall provide a clear width of not less than 32 inches."[24] The exit travel distance for a type A occupancy requires 200 feet. In addition paragraph 1015.2.1 states, "the exit doors or exit access doorways shall be placed a distance apart equal to not less than one-half of the length of the maximum overall diagonal dimension of the building or area to be served measured in a straight line between exit doors or exit access doorways."[25]

ACCESSIBILITY

Section 1104.2 requires "at least one accessible route shall connect accessible buildings, accessible facilities, accessible elements and accessible spaces that are on the same site."[26] All other accessibility elements such as water closets, ramps, turning radii will comply with ANSI 11.7.

INTERIOR ENVIRONMENT

As stated by section 1203.4, "Natural ventilation of an occupied space shall be through windows, doors, louvers or other openings to the outdoors."[27] Section 1205.1 states, "Every space intended for human occupancy shall be provided with natural light by means of exterior glazed openings." 1205.2 adds, "The minimum net glazed area shall not be less than 8 percent of the floor area of the room served."[28] Artificial light

must provide an "average illumination of 10 foot-candles over the area of the room at a height of 30 inches above the floor level."[29] Space requirements inform that no habitable room can be smaller than a width of 7 feet in any direction.

PLUMBING SYSTEMS

According to Table 2902.1 for an occupancy of A-3 1 water closet is needed for every 125 male occupants and 1 water closet is needed for every 65 female occupants.[30]

D E S I G N M E T H O D O L O G Y

DESIGN METHODOLOGY

The homesteading era is an exciting time in the history of the United States. The government gave huge incentives to those who were brave enough to venture into the unknown and make their claims on land in the far West - it was the American dream. But the dream was very different from what the brave souls expected; droughts, unimaginable weather, isolation, abandonment, and death filled the minds of the homesteaders. To most hope was beyond their grasp. Yet a chosen few did hold on to their hope and endured the difficult times. It is because of their perseverance that the far West is what it is today - a prosperous land that owes its fate to the hard work and determination of those who fought to stay.

The methodology for this project includes five aspects of homesteading, which serve as inspiration for the design. The first is *The Aspiration of the Far West and the Bleak Reality*, the second, "*The Rain Will Follow the Plow*," the third, *Howling Wind and Disastrous Blizzards*, the fourth, *Isolation*, and the fifth, *Abandonment*, *Death*, *and Perseverance*. These five aspects developed into five different spaces, each containing quotes to evoke the emotions and memories of that phase of homesteading.

1. THE ASPIRATION OF THE FAR WEST AND THE BLEAK REALITY

The Homesteader by Arthur E. Seamans

Where once the homestead shack had stood,
A new home could be seen
Besides the ancient cottonwood,
Which spread an arbor green [32]

"The gently rolling farmland of the pamphlets turned out to be mile after mile of open range- bone-dry, dotted with the mushroom shaped rock-formations of the badlands, with out a sheltering tree in sight."
- Jonathan Raban forward of *Homesteading: A Montana Family album* [33]

"Pamphlets promoting Montana were making the rounds. The railroads wined and dined newspaper men, treating them to excursions to carefully selected grant lands and then sending them back home to write seemingly unsolicited platitudes about the 'New Northwest.'" [34]

"The claims of the railroads were extravagant, often deceptive, and sometimes just plain false." [35]

- Lyndel Meikle *Sell America First: Homesteading Era Promotions*

"Uncle Sam is Watering a farm for you." [36]

- Government pamphlet advertising

"The crops were not as abundant as the settlers had been led to believe by the excessively optimistic prophesies of the Government." [37]

- Alvin J. Bowman (Homesteader in Huntley Montana)

"Abandoned shacks bore mute evidence that this was not the Utopia the first settlers had envisioned." [38]

- Re Anna Stout (Homesteader in Huntley Montana)

"As the train was slowly leaving Pompeys Pillar, my attention was drawn to a sign that read "30,000 acres open for homesteading." It was then that I recalled reading an article in the National Farmer and Stockman, a newspaper my dad subscribed to. Thinking back, I recalled the article as saying what big opportunities were to be had and it showed pictures of what the Project would look like when it was all settled. It sounded and looked wonderful... The article being my reason for coming west. By the time I arrived in Billings I was certain I wanted no part of the Huntley Project. The more I saw of it the more disappointed I was." [39]

-Clinton C. Reed (Homesteader in Huntley Montana)

Results of a Homesteaders Dream by Clare Clark

When I was a boy in the Bull Mountains,
On the south side of Castle Buttes,
My brother and I killed rattlesnakes
While our folks put down roots.

Prairie wolves and coyotes flourished
Where homesteaders were building now,
And the coyotes ate lots of field mice
As they followed behind the plow.

...

The Homesteaders planted wheat and waited,
The dwindling crops made them sick,
Each year as they made the harvest
Where the drouth had done it's trick.

Of the raising wheat in Bull Mountains
At last there was no more cream,
All they had was a little skim milk
The end to a homesteader's dream. [40]

"This was the land of opportunity." [41]

– Percy Wollaston *Homesteading: A Montana Family Album*

"Canaan – Promised land they call it" [42]

– Mari Sandoz *Old Jules: A Portrait of a Pioneer*

2. "THE RAIN WILL FOLLOW THE PLOW"

"Rain follows the plow, claimed the copywriters; it follows settlement, it follows the railroads." [43]

– Jonathan Raban foreword of *Homesteading: A Montana Family album*

"People believed rain would follow the plow. But they were wrong." [44]

– Charles Bowden *National Geographic*

"Plowing was thought to increase rainfall... Not by any magic or enchantment, not by incantations or offerings, but, instead, in the sweat of his face, toiling with his hands, man can persuade the heavens to yield their treasure of plow and rain upon the land he has chosen for his dwelling place." [45]

– Charles Dana Wilber

"Nile of the North." [46]

"Mediterranean of the Northwest." [47]

– Railroad advertisements

"As the dry years came on, the most threatening clouds would build up, promising utter deluges of rain. Lightning would flash and the thunder rumble but nothing happened." [48]

– Percy Wollaston *Homesteading: A Montana Family Album*

"Campbell claimed that by plowing deeply into the prairie sod, solidly packing the subsoil, and maintaining a layer of constantly cultivated dust on top, every available drop of moisture could be conserved." [49]

– Lyndel Meikle *Sell America First: Homesteading Era Promotions*

"You know, when I first went into Teton country, I could ride horseback all day with the buffalo grass and wild bay brushing my stirrups. The streams ran full, and cattle grazed everywhere. But the drought and dry-land farming has changed everything. Now you see farm machinery abandoned in the fields. The houses are deserted, the people gone. The thin topsoil had blown away, leaving the land empty bare, and everywhere the everlasting tumble weed rolling across the fields, banking up against the rotting building, and caught in the tangled barbed wire fences. It's like the end of the world." [50]

– Milton Shatraw *Thrashin' Time*

A Homesteader's Lament
By Billie Phelps Lamb [Vera]

I'm humped over here in my saddle
With one knee hooked' round the horn.
I'm a tired old dusty bachelor,
I'm all fagged out and worn.
I've cussed and sworn at the weather
But it seems to be in vain.
Heat and drouth arrived together
And it seems it will not rain.
I'm tired of choking on alkali dust
And drinkin' alkali water
And bein' scorched by the sun's hot rays
And a blisterin' wind tha's hotter.
...
While we homesteaders work and sweat
And wish for rain all the more.
The corn is dead, the grass dried up,
The water hole's gone dry.
While an unceasing' wind that blows from the west,
Hurls dust clouds again' the sky.
...
But let me tell you this much
And it's right square on the level...
I'll keep right on a hopin'
Cause I'm an optimistic devil...
So reckon, I'll stick another year
And put out another crop
And "Iffen" it happens to rain next year
I'll sure come out on top.
But if another summer strikes us
That is long and hot and dry...
I'll build a still beneath some hill
'CAUSE I'M TIRED OF BEIN' DRY. [51]
[written in 1928 or 1929]

3. HOWLING WINDS AND DISASTROUS BLIZZARDS

"The wind- uprooted trees, the denuded knolls brought only a grunt from the home seeker." [52]

"The wind rose in panting gusts, settled into a steady push, almost as tangible as a wall." [53]

"Starve to death farming. Never rains, cold as blazes in winter. They brought a teller up from the lake country south of here last week. Both hands frozen, fingers rotting off, crazy as a shitepoke." [54]

- Mari Sandoz *Old Jules: A Portrait of a Pioneer*

"A neighbor's house about five miles away was blown down and the old couple almost beaten to death by hail... The grass was beaten out of the ground almost as though the land had been diced." [55]

- Percy Wollaston *Homesteading: A Montana Family Album*

"The summer wind is already blowing at first light this morning. It will turn hot and blustery before noon. Today I don't fell like fighting it. I wish it would just blow me away." [56]

"I search the open sky for help, but it only answers back with the wind. A gust tries to sway me back and forth with the sea of grass, but I just lean into it the way I've learned to do this past year. It can not blow me down because I am anchored to this land. I have sunk my roots into the prairie, and nothing can pull me away. The wind turns around to gently dry the tears streaming down my face and gives me the answer I needed to hear." [57]

- Linda K. Hubalek *Cultivating Hope: Homesteading on the Great Plains*

"The wind commences to move the snow around. He didn't come back, and it being thirty two below that night he ain't been seen since" [58]

– Mari Sandoz *Old Jules: A Portrait of a Pioneer*

"We didn't have any rain at all. With the dusters, it was so dark you couldn't see anything inside the house. Everything just blew away. You had to get used to breathing dirt." [59]

– *Ragnar Slaaen* (North Dakota homesteader)

4. ISOLATION

"Everyone left the country at the beginning of the winter and we are the only ones left far at least five miles around. Even Big Andrew has gone, no one knows where." [60]

– Mari Sandoz *Old Jules: A Portrait of a Pioneer*

'"There were a lot of suicides, I think in may cases it was financial they were down and out and in other cases, it was the loneliness."' [61]

– Tom Rafferty (North Dakota homesteader)

"I had never seen a lonelier landscape, where the dead so outnumbered the living, and where the wreckage of failed enterprises was the most conspicuous human feature of the place." [62]

– Jonathan Raban foreword of *Homesteading: A Montana Family album*

5. ABANDONMENT, DEATH, OR PERSEVERANCE

"If they had burned the family photos, it was easy to imagine why. Leaving the homestead, Ned and Dora could not bear to take with them the record of their own guileless optimism- the smiling faces, the half-built barns, the new plow, the new horse... the new life in all its pristine possibility." [63]
- Jonathan Raban foreword of *Homesteading: A Montana Family album*

"People moved away and others failed to take their places, the lumber yard burned down, a tornado took the town hall, leaving the piano sitting forlornly in its place with the sheet music still on the rack." [64]

"The town began to die." [65]
- Percy Wollaston *Homesteading: A Montana Family Album*

"As Almeda struggles for another breath of air, I hold my own, hoping that this won't be her last. The doctor couldn't help, so it is up to God to decide the fate of my child. I wipe her feverish face with a cold cloth, peering into her dull eyes, trying to see any improvement. I can't break down now. I have to be here for her. I had to abandon Teddy's lifeless body last night, and I fervently pray that Almeda doesn't succumb to diphtheria also." [66]

"Chunk, chunk, chunk. I listen to the rhythm of the shovel as it is raised and dropped into the ground, over and over, making the little hole larger and deeper." [67]

A vibrating thud echoes through my ears, and I wince in pain. "Oh God," I ask in prayerful thoughts, "help me through this day."... The thud means that what we were looking for has been discovered...

the coffin of our little daughter, Josefina." [68]
– Linda K. Hubalek *Cultivating Hope: Homesteading on the Great Plains*

When I was a Little Boy by Clare Clark

We thought of the dream we'd had,
Of a home we'd build out here,
But now we were only orphans and
Our hearts were full of fear. [69]

"This country will develop – in time,"... "but not until the ground is soaked in misery and in blood." [70]

– Mari Sandoz *Old Jules: A Portrait of a Pioneer*

"Homesteading, to me, was an adventure." [71]

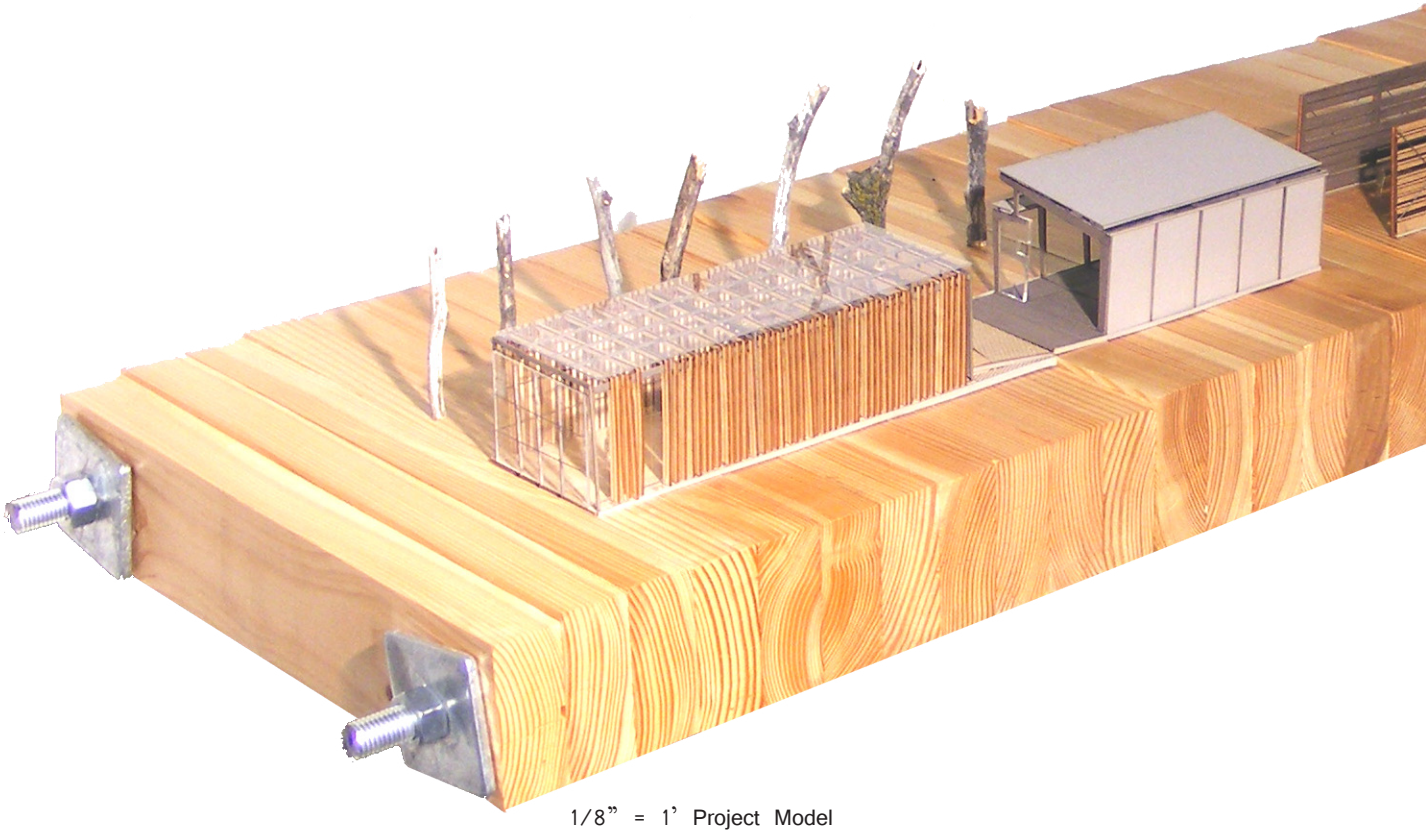
– Percy Wollaston *Homesteading: A Montana Family Album*

"Our family and farm will gain another child this year. I don't know if it will be a boy or a girl, but the land will provide for it on way or another" [72]

"I hated this land for a while when we first settled here. Life was harder than I imagined it would be. But I couldn't quit just because i was tired or scared. I had a family to care for, and I had no choice but to pland and harvest the land we had chosen for our home. I swallowed complaints, learned patience, and prayed that our hard work would not be defeated by the weather." [73]

– Linda K. Hubalek *Cultivating Hope: Homesteading on the Great Plains*

PROJECT IMAGES



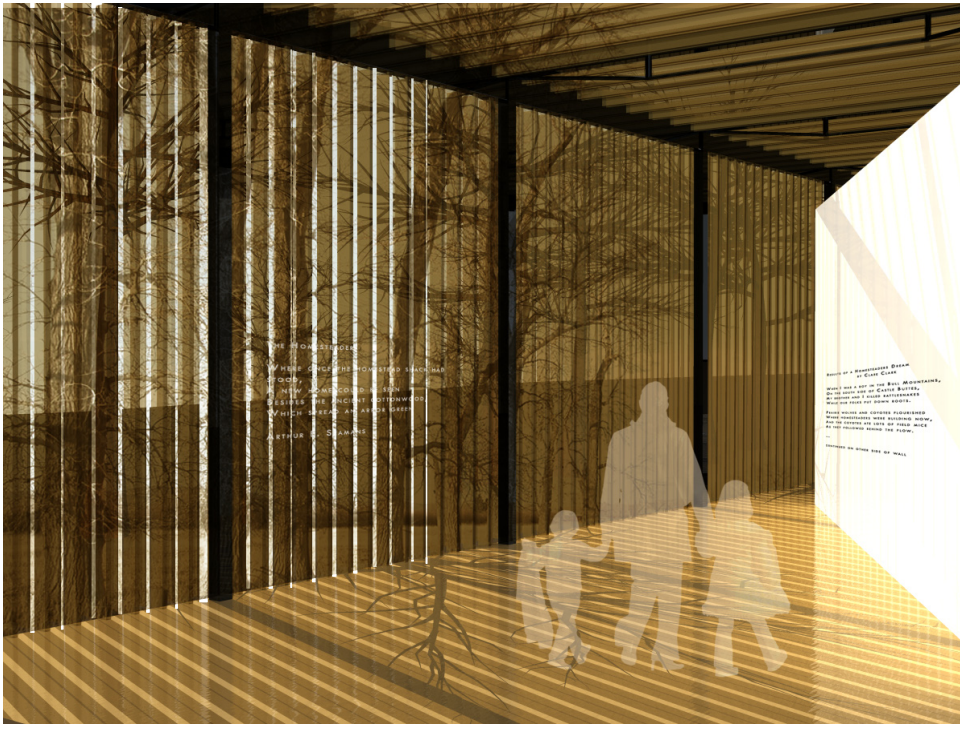
1/8" = 1' Project Model




SENSE OF PAST... SENSE OF PLACE
ABANDONMENT, DEATH, AND PERSEVERANCE
ISOLATION
HOWLING WINDS AND DISASTROUS BLIZZARDS
"RAIN WILL FOLLOW THE PLOW"
THE ASPIRATION OF THE FAR WEST


SITE PLAN 1/64"=1'
N
ABANDONMENT, DEATH, AND PERSEVERANCE SECTION 5
ISOLATION SECTION 4
HOWLING WINDS AND DISASTROUS BLIZZARDS SECTION 3
"RAIN WILL FOLLOW THE PLOW" SECTION 2
THE ASPIRATION OF THE FAR WEST...
AND THE BLEAK REALITY SECTION 1B AND 1A
SECTIONS 3/16"=1'

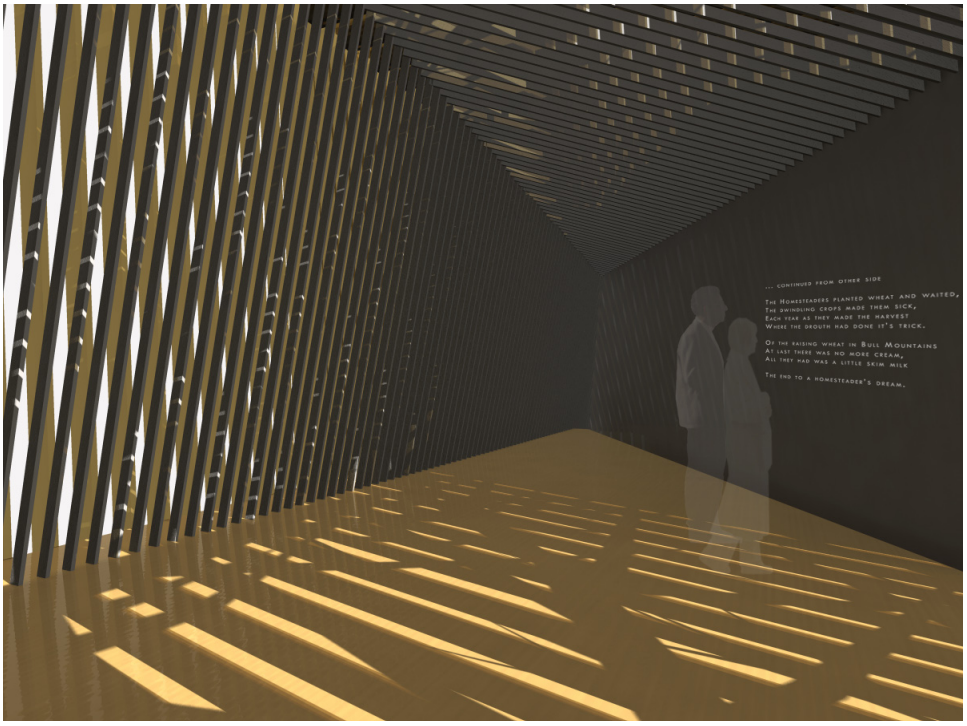
Not to scale



ASPIRATION OF THE FAR WEST ...

The Homesteader by Arthur E. Seamans [32]

Where once the homestead shack
had stood,
A new home could be seen
Besides the ancient cottonwood,
Which spread an arbor green



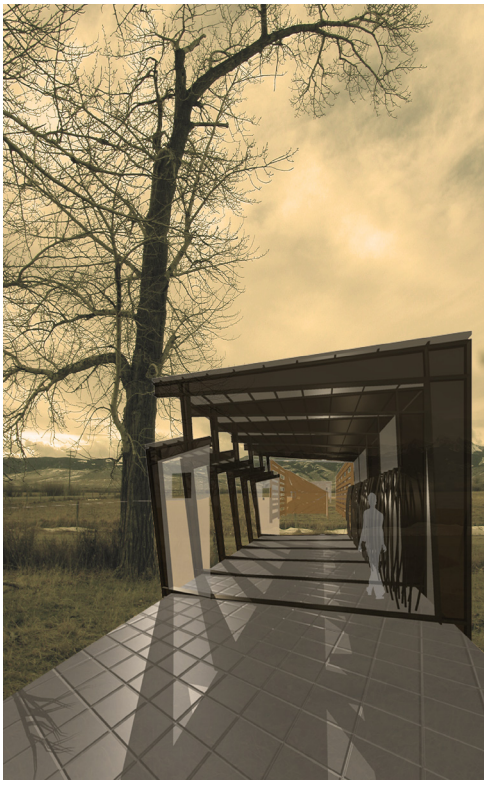
AND THE BLEAK REALITY

"This was the land of opportunity." [41]

– Percy Wollaston *Homesteading: A Montana Family Album*

"Abandoned shacks bore mute evidence that this was not the Utopia the first settlers had envisioned." [38]

– Re Anna Stout (Homesteader in Huntley Montana)

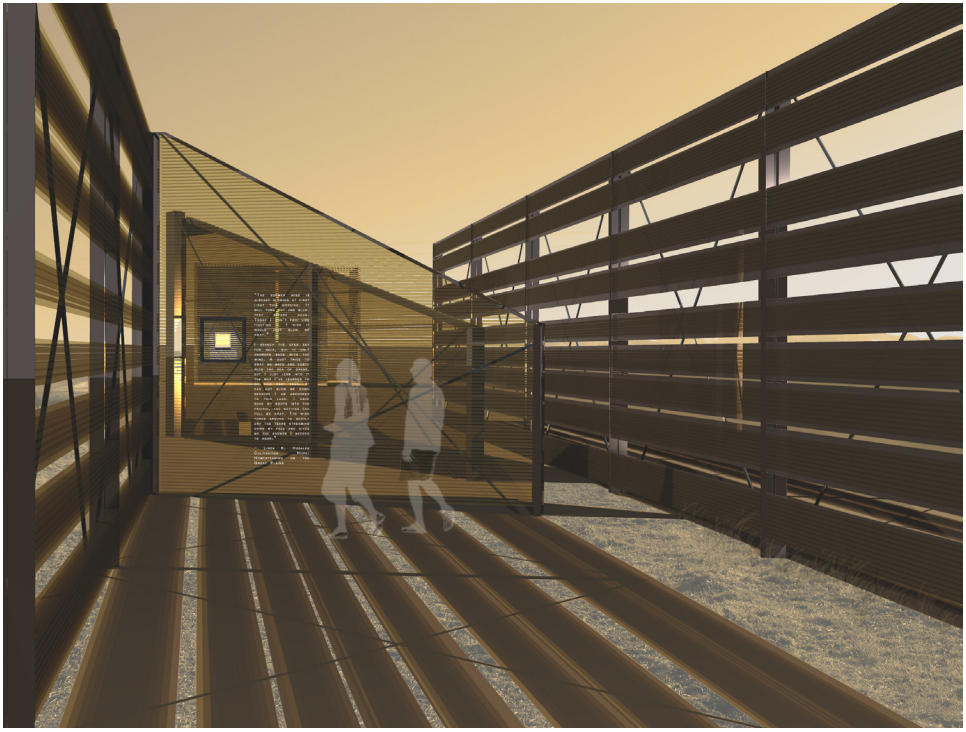


“RAIN WILL FOLLOW THE PLOW”

"Plowing was thought to increase rainfall… Not by any magic or enchantment, not by incantations or offerings, but, instead, in the sweat of his face, toiling with his hands, man can persuade the heavens to yield their treasure of plow and rain upon the land he has chosen for his dwelling place." [45]

– Charles Dana Wilber

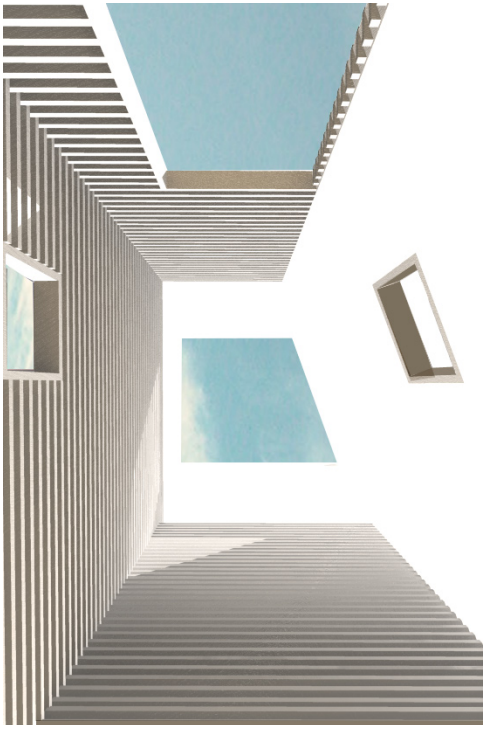




HOWLING WINDS AND DISASTROUS BLIZZARDS

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ISOLATION



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ABANDONMENT, DEATH AND PERSEVERANCE

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– Linda K. Hubalek *Cultivating Hope: Homesteading on the Great Plains*

FINAL REMARKS

When architecture responds to memory, a part of the soul is enlivened and an enhanced sense of place results. This connection between architecture, place, and ourselves leaves us with memorable experiences that will forever impact our lives by reminding us of our past and inspiring our future.

END NOTES

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