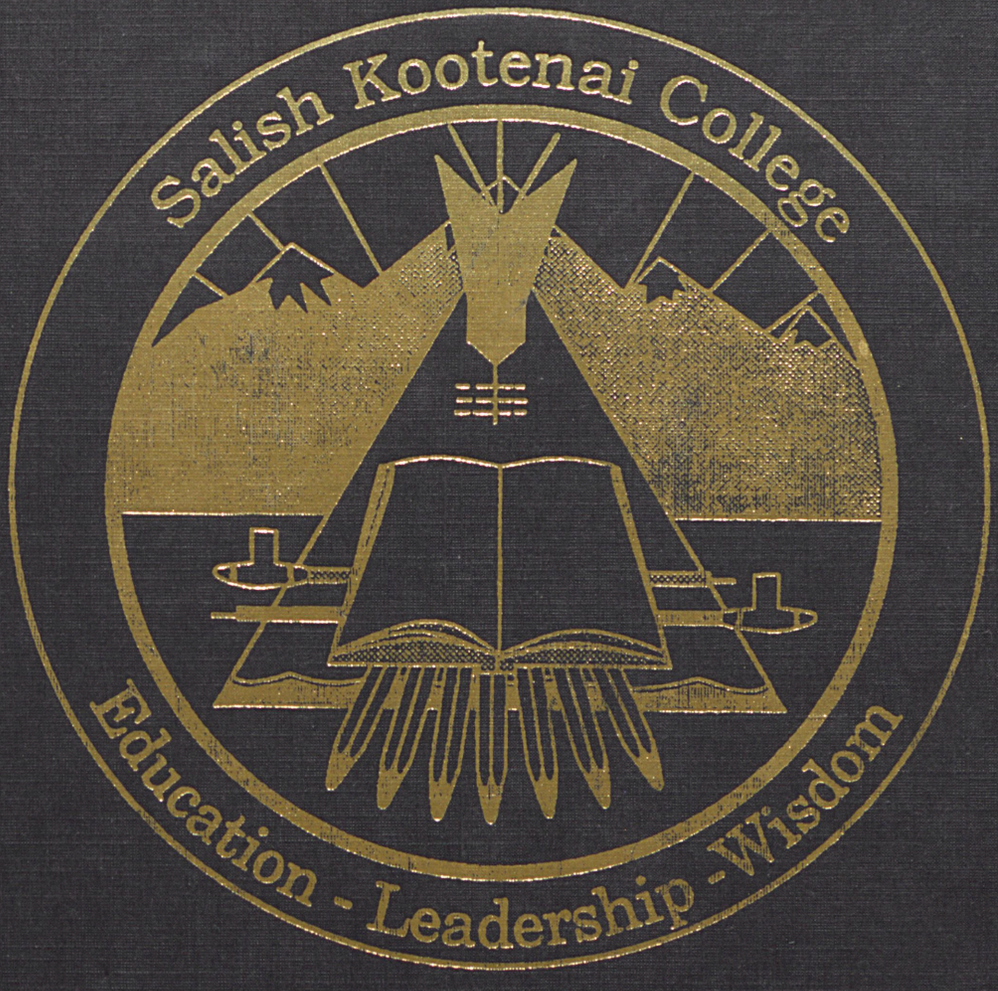
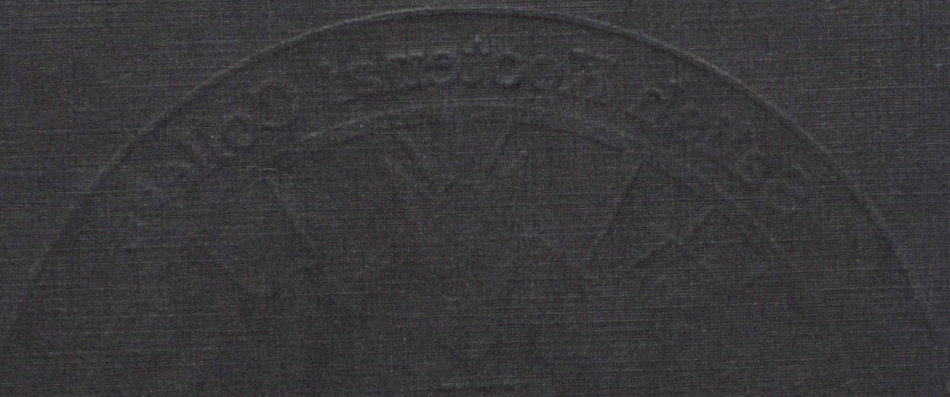


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A Traditional and Contemporary Arts Complex

for

Salish and Kootenai College
Flathead Indian Reservation
Pablo, Montana

a design proposal

Montana State University School of Architecture
Architecture 554 Thesis Project
Spring 1993

Professors:
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Tom Wood

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Blackfeet - Mandan / Hidatsa

Thomas R Wood

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The Designer

I am an enrolled member of the Hidatsa/Mandan Nations of Fort Berthold, North Dakota, the Haida/Tlingit Nations of Alaska, and a descendant of the Blackfeet Nation of Montana. I am also a member of the Norwegian and French Nations of Europe. I grew up in Browning, Montana which is located on the Blackfeet Indian Reservation. Members of my family include; my father Stan, my mother Carol, my sister Denise, and a long line of extended family.

I began my college career at Jamestown College in Jamestown, North Dakota where I participated in men's varsity basketball. I moved to Bozeman in 1988 to attend Montana State University's architectural program. While a student at MSU, I have been actively involved with the American Indian Club, American Indian Science and Engineering Society (AISES), intramural sports, high school week, and other school related functions.

I have been honored with several awards for the accomplishments I have achieved. One of the most prestigious was the selection to participate in the Vision Planning project for the Institute of American Indian Arts in Santa Fe along with such names as Douglas Cardinal. I was also awarded the RTKL 4th Year Studio Design Merit Award in 1991.

I am currently enrolled in my fifth year of a five year architectural program and will graduate in May, 1993 with a Bachelor in Architecture degree. I have just completed my thesis project which has been the culmination of five years of hard work and sacrifice.

Philosophy

I do not believe that a design philosophy can be static. Therefore, my own is continuously changing. It is always changing because of the lessons life teaches us. I have had several influential experiences occur during the past two years that have guided me in creating my own design philosophy. I believe that every project is different, has it's own spirit, and it's own definition.

I am a site driven person. I like to study the site and attempt to discover the hidden power in it. I study the layout, the contours, and the natural elements of the area before I begin the design process.

I also like to include other people's ideas in the design process. I believe that architects need to become human to the client. They need to understand the client's dreams and goals and become listeners.

Furthermore, I wish to incorporate both Native American and European traditional and contemporary architecture in a design project. As a Native American, I am studying the traditional building forms and design process of my people. As a member of the European Tribes, I must also study and understand Western architecture also.

Influences

For the past five years, I have strived to develop my own architectural style and philosophy. While a student at MSU, there were many architects, writers, professors, and experiences that influenced me.

One of the earliest influences on my design philosophy occurred during my first year of architecture school while I sat in class and heard a professor say, " A building should be **of** the site and not **on** the site." This concept has stayed with me throughout my college career and has helped form and guide the development of my own designs.

Three design professionals; Charles Archambault, Dennis Sun Roads and Douglas Cardinal, have also helped me to develop ideas and philosophies about architecture. Charles "Chuck" Archambault, a member of the Gros Ventre/Assiniboine Tribes and owner of Archambault and Company, an architectural/engineering firm in Browning has been influential in my professional growth. While in high school, I became interested in the architectural profession. I approached Chuck about the possibility of employment and he gave me an opportunity to explore my interest in the field. He recognized the potential in me and allowed me to be underfoot and in the way until I learned how an office operated from the ground up. This experience has helped me become a better student and will allow me to step into the working world with a greater understanding of office practice.

I met Dennis Sun Roads, a member of the Arapaho Tribe of Wyoming and an alumni of the MSU School of Architecture, in1991 -1992 when he gave a lecture and presentation on his work, style, and philosophy to the architecture school. Throughout his career as a design professional, Dennis has developed a process, that he calls, "AmerIndian Architecture." This process involves the use of American Indian cultures, symbols, and attitudes during the designing stage. Dennis has learned to design with spirit and function and to marry the program with the culture in order to come up with something unique. Because of this philosophy, Dennis involves Indian symbolism and many local leaders in his

design process. I have incorporated much of his philosophy into my own.

Another influential architect that I had the honor of meeting and working with is Douglas Cardinal, a Canadian architect of Blackfeet and Metis Descent. I had the honor of working with Douglas on the Vision Planning session for the design of the new campus for the Institute of American Indian Arts (AIAI) in Santa Fe, New Mexico. One aspect of Douglas' process that impressed me was that he begins each project with a vision statement. A vision statement is a document describing the spirit of a building and the direction one must follow when designing. Douglas invites people to discuss the feeling and the spirit of the building in order to create the vision statement. He then uses the ideas in the vision statement to begin conceptual design. I would like to use a similar concept to begin each project.

Douglas also derives his architectural forms from natural elements; the way water shapes a rock, the way the desert sands erodes a stone, the way birds shape their nests, and the way a creek winds it's way down a hill. During one project, Douglas was having a difficult time designing the structure for an organic roof form. While walking through the forests near the site, Douglas watched a spider build it's web. By watching, he became inspired and was given an idea on how to build his organic roof structural form. This connection with nature has influenced my design beliefs.

One experience that has influenced both my personal and professional life has been a battle with alcohol. For many years, I struggled with the disease and lost sight of my personal goals. In the summer of 1992, I entered an alcohol treatment center to aid in my personal healing and fight against alcoholism. It was a time of spiritual renewal and healing. While there, I was forced to confront the disease and explore my beliefs. I also connected with my Native American roots and graduated from the alcohol treatment center at a Blackfeet spiritual campout. This experience has not only helped me in my personal life, it has allowed me to grow as a professional.

I have been given special gifts from many of the people I have met. Gifts of wisdom, gifts of words, and gifts of personal pride. This project is my gift to future architectural students, Indians and non-Indians alike. This project has allowed me to study Native American architecture and explore and develop my own personal design philosophy.

I would like the readers of this to understand that this is a beginning of a lifelong study of architecture. Understand and remember that there are many other styles and philosophies of architecture, other than those of western European influence, in the world. We must never be satisfied with what we have learned so far. We must look beyond written history and explore all realms of learning. Remember, we will always be students and we will always be teachers...

inspirational quotations

'...a place so quiet it roared."

"...a place to plant the seeds of art, seeds of power, seeds of life."

"no culture stays static, it always grows and changes."

"inspired by Mother Nature, man made objects."

"a building is like people...(it) has veins, arteries, structure."

"How would Mother Earth shape this?"

"Humans can hardly leave a space without putting an answer in it."

"The minute you put a mark on a white sheet, there's going to be 1000 people telling you it should be different."

"Indian art is disappearing...from beautiful huge pottery to souvenir stand art."

"power in every form, curve, line, texture, color, light, view...piece of art...sculpture."

"...buildings become symbols of what is in our hearts"

"A building should be of the site and not on the site."

I DANCE

by

JON WARREN

Feel me dance,
for Mother Earth
with every step a prayer...

I dance for those
who cannot dance
to let them know I care...

Watch me dance
for all my elders,
their spirits I hope to lift...

See me move,
I give you this,
accept my sacred gift...

I dance for you
my family,
come and share my love...

I dance for him
who I carry on,
waiting up above...

I dance for those
who have no pride,
help lift their heads up high...

I dance for those
whose feelings hurt,
yet still refuse to cry...

I dance for you,
Great Spirit,
the mighty and all knowing...

I dance for all
the women,
who keep the world going...

So when you
see me dancing
it truly isn't I...

It's Great Spirit
who is using me,
to help us all get by.

The Project

During my college career at Montana State University, I have been exposed to many different architectural styles, philosophies, and theories. I was taught that American Architecture began with the arrival of the first European immigrants to this land. In my classes, I learned about the architecture that developed because of the Industrial Revolution, the Modernism movements, the Deconstructionists, the Chicago School, the Frank Lloyd Wrights, and the Louis Khans.

However, this European-based architecture was not the first, and certainly not the only, architecture present on this land base. There were people on this land for thousands of years before the European immigrants built their first hut. These Native Peoples had developed an architecture that was harmonious with the land, that respected nature, and dealt with simplicity and function. Their buildings were not only practical, they were also an art form. There was meaning and ceremony involved in building, and their dwellings held respect and power.

This thesis project incorporates both the architectural history of the first Americans and the knowledge gained while a student at MSU. I chose to complete my thesis project by designing a Traditional and Contemporary Arts Complex for Salish Kootenai College (SKC) in Pablo, Montana on the Flathead Indian Reservation of Montana. This project focuses on both the Salish People and the Kootenai People. These are two unique tribal groups that happen to reside on the same land area as a result of a treaty agreement between the tribes and the federal government in 1855.

The main goal behind this thesis project was cultural relevance. I wanted to engage in a project that would allow me to use my Native American background and at the same time, add beauty and form to the site. In the beginning, I wanted to design something for my hometown of Browning on the Blackfeet Indian Reservation. Among some of the early ideas were; a cultural center, a tourism center, a pow-wow grounds, and a sports recreation center. These were all great ideas and were taken under serious consideration until I learned of a project that involved the

Salish Kootenai College (SKC). SKC was planning to create a building to house an art school since it's program was expanding beyond the existing facilities.

I became familiar with both SKC and tribally controlled community colleges in general through my parents. My mother played an integral role in the development of the Blackfeet Community College (BCC) in Browning. She helped in it's founding years and became the first president of BCC. Because of her role, she often traveled to SKC in their beginning years and I accompanied her on many of these trips. I was a child when I first met Joe McDonald, the President of SKC, and Jerry Slater, the Vice-President of SKC, and was more concerned with playing than listening to the "adult talk" that was going on.

Now as an adult, I returned to SKC and proposed to design the arts complex. I submitted a proposal to SKC that included my resume, personal background, design philosophy, personal statement and goals for the project. I then set up an appointment for an interview with SKC and presented my qualifications in person, along with models and drawings. After this initial meeting, we decided that I would submit a design for the arts complex since this was a project that both I and SKC could benefit from.

After this decision, I and Corky Clairmont, the project director, visited the site. When we approached the site, I was overwhelmed by the beauty of the large pine trees that canopied an open circle. My mind began designing at that point. After walking around the site and discussing ideas, we journeyed back to the campus where I received all the hard data on the site, the project description and the college's goals.

From the beginning, many things sparked my interest in this project. This type of project would allow me to study my own personal goals and ideas since it dealt with AmerIndian design and philosophy. I would also gain "real life" experience, since I would be dealing with the college itself, who was in the contracting role. I would gain public relation skills since I would have to go through the process of meeting and presenting to the SKC board of directors, the SKC culture committee, and the local public. I was

also excited about the notion that this project may actually be used for the design of the building and be built.

Designing an art school was a reason in itself for pursuing this project. I have always been a visual person. I have always loved art and, in the past few years, have been exploring the development of my own art form. This project allowed me to explore my own art ideas as well as Native American art in general. Native American art records the history of a people. Art is an avenue used to tell about the deeds a person accomplishes during their lifetime, a way of recording a special event, and giving meaning to every day life and religion. Art is not only visual. There is art in dancing, in singing, and in architecture. The art is evident in the simplicity and function of these activities. Because the purpose of the complex was for the sake of art, the design itself became an art form. The Arts Complex highlights the unique understanding of these traditional art forms and also compliments contemporary art forms and teachings.

The complex is not only an art form, it is also to be used as a place of learning. The Arts Complex was designed for the students and staff of the Salish Kootenai College, the people of the Flathead Indian Reservation, and Indian and non-Indian visitors. It is a place of harmony, education, history, and respect. It is a learning tool that tells the story of the Salish and Kootenai people.

Thesis Statement

This thesis project incorporates both the architectural history of the first Americans and the knowledge gained while a student at MSU. I chose to complete my thesis project by designing of a Traditional and Contemporary Arts Complex for Salish Kootenai College in Pablo, Montana on the Flathead Indian Reservation of Montana. This project focuses on both the Salish People and the Kootenai People. These are two unique tribal groups that happen to reside on the same land area as a result of a treaty agreement between the tribes and the federal government in 1855.

Goals

PROJECT GOALS

-To research, plan, design, and present a Contemporary and Traditional Arts Complex for Salish Kootenai College.

-To research the Salish and Kootenai Tribes through the study of traditional building forms, geometries, colors, symbols, stories, nature, and social lifestyles.

-To promote the Salish and Kootenai Cultures by providing an attractive, usable facility which students, artists and visitors would enjoy coming to.

-To enhance the Salish and Kootenai Cultures by providing an appropriate and comfortable setting for lectures, displays, education, and imagination.

-To provide appropriate spaces for the programs and curriculum designed.

-To provide an open forum for presentation and discussion of displays which touch both the traditional and contemporary art worlds.

-To highlight the special alliance between the Confederated Salish and Kootenai Tribal Groups.

-To design with simplicity through detailing and function.

-To develop an abstract vocabulary appropriate to the two tribal groups.

-To develop and use visible duality's in materials and design elements to represent the two main cultures.

-To make a conscious effort to reflect a sense of historic significance by responding to cultural cues of the past.

-To use geometrical forms, and concepts of form generation, which have meaning to the two unique cultures.

History of SKC



Salish Kootenai College 1991 - 93

There is a rich history of education in the Salish and Kootenai Tribes. In the traditional sense, education was the learning of life skills from parents, uncles, aunts, and elders. Much of the education was derived through the oral tradition. Children learned through oral stories, games, and trial and error.

However, education changed when Europeans immigrated to the area. Formal education for the members of the Flathead Tribe began with federal government contracts with parochial schools, public schools and off-reservation boarding schools. The Flathead people did not have much to say in the development of policies that governed the educational agencies serving them. These policies resulted in an extremely large number of Indian people that did not graduate from high school and a very small number that entered college.

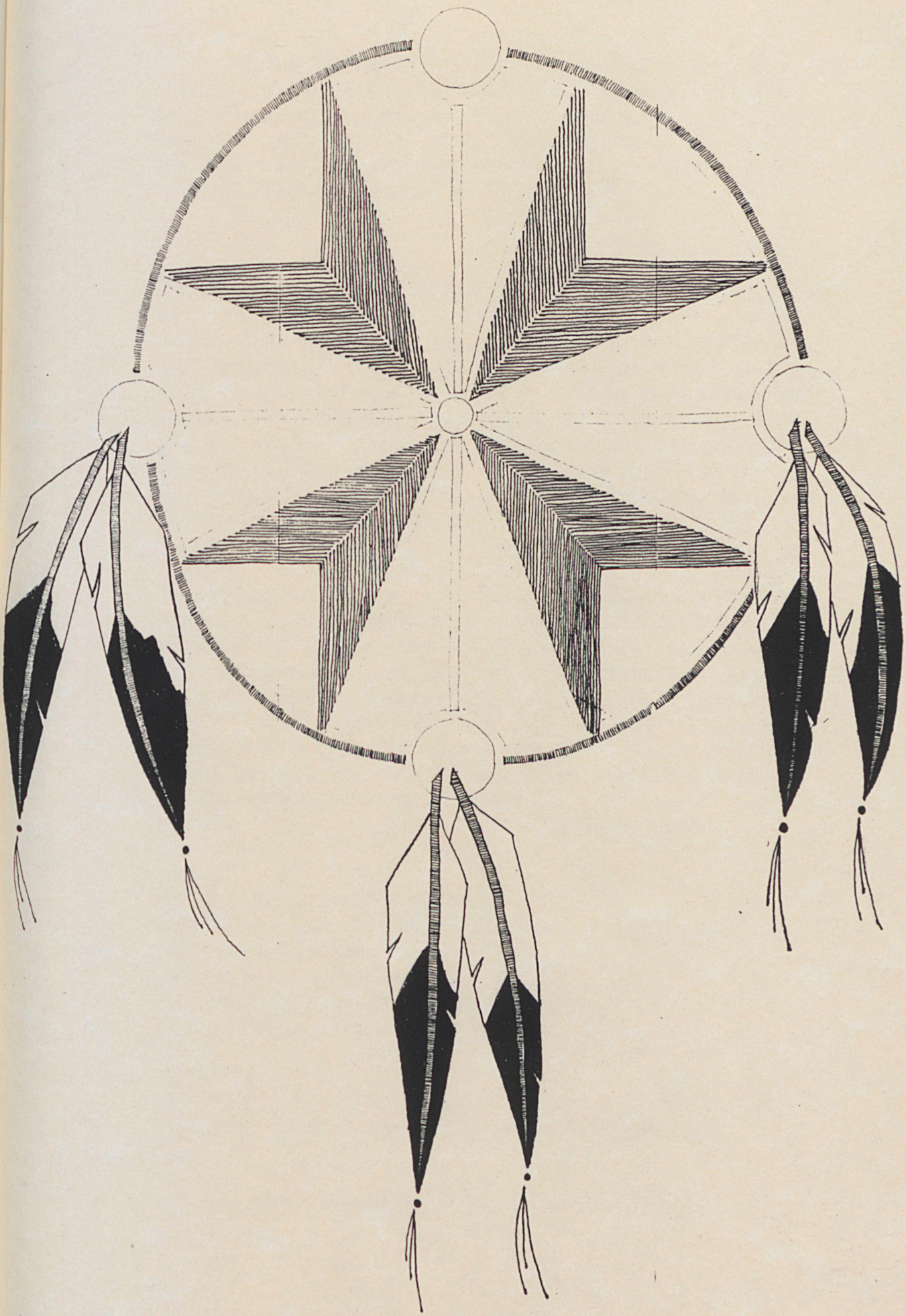
In an attempt to improve education, the Confederated Salish and Kootenai Tribal Council established both the Two Eagle River School, which serves grades 9-12, and Salish Kootenai College (SKC), which provides post-secondary educational programs.

The Salish Kootenai College was established in 1977. Before 1977, the college operated as a satellite center of Kalispell's Flathead Valley Community College. The tribal elders felt it was necessary to establish the college for the educational training of it's tribal members and to help preserve the Salish and Kootenai Cultures.

The college is committed to meeting the needs of the tribal and local community. SKC is dedicated to promoting pride in each tribal member's Salish and Kootenai heritage. It is also dedicated to offering education to all people of the area. Presently, SKC boasts of an enrollment of 850 students, of which approximately twenty percent is non-Indian.

It is with a dedication to helping Indian people and a commitment to installing pride in Indian heritage that I chose this project for my thesis project. I wish to create a place that is neither Salish nor Kootenai but rather a combination of both. A place that is for all people and includes both Indians and non-Indians.

The Circle



"Time is like a circle. The more you look, the more you come in touch with your center and your origins. The more forward you search the more knowledge you have, the more you come in touch with your inner self. So, its not like looking back. The more I discover about the traditions, the stronger I feel centered to the earth and the more secure to soar higher."

Douglas Cardinal
Blackfeet Architect

"Then I was standing on the highest of the mountain of them all, and round about beneath me was the whole hoop of the world. And while I stood there I saw more than I can tell and I understood more than I saw; for I was seeing in a sacred manner the shapes of all things in the spirit, and the shape of all shapes as they must live together like one being. And I saw that the sacred hoop of my people was one of many hoops that made one circle, wide as daylight and as starlight, and in the center grew one mighty flowering tree to shelter all the children of one mother and one father. And I saw that it was holy."

Black Elk, Oglala Sioux

"Everything the power of the world does is done in a circle. The sky is round, and I have heard the earth is round, like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in a circle, for theirs is the same religion as ours, The sun comes forth and goes down again in a circle. The moon does the same and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is everything where power moves."

Black Elk, Oglala Sioux

Circles
Reflect Indian cultural beliefs of the
Earth being whole. The circle is round,
Alive, has fluidity, encourages social
interaction and has a sense of focus.
Are also resultants and form determinants
To the traditional Plains Indian Dwelling.

"EARTH
THE CIRCLE IS DERIVATIVE OF THE EARTH IT SYMBOLIZES
CONTINUATION, REJUVENATION AND RENEWAL

SKY
SOME, INFINITE - FINITE SPACE, AS AN ENCLOSURE

PRAIRIE FALCON
SYMBOLIC OF MASTER OF THE WINDS - FOR THE NORTH DAKOTA SIOUX

WINDS
SUPERNATURAL POWER OF THE SKY, SPEED, STRENGTH SWIFTNESS

CIRCLES
REPRESENTATIVE OF EARTH, SUN HAS NO BEGINNING OR END, SYMBOLIZES LIFE, GOODNESS, WHOLENESS AND THE INDIAN UNITY WITH HIS ENVIRONMENT

SYMBOLISM
'ATTEMPTS TO INTEGRATE THE SPIRIT OF INDIAN CULTURE WITH THE SPACE IN WHICH THEY DWELL'

SYMBOLISM IN ARCHITECTURE
"SHOULD BE MORE INTEGRAL TO THE STRUCTURE AND INTERIOR SPACE. IT SHOULD BE ACHIEVED THROUGH LIGHT AS WELL AS COLOR AND FORM. BOTH FORM AND SPACE SHOULD TRANSCEND THE IMAGE."

"I, who am an old man, am about to return to the Great Mysterious and a young child is a being who has just come from the Great Mysterious; so it is that we are very close together."

"The sunwise movement always began at the south, the source of life. Continued west through joy of youth toward the setting sun. Night fell, and he saw as he approached the colder North where the white hairs were that life is made of both night and day, good and bad. Moving on, he arrived at the source of light and understanding which taught him how to prepare for consequences, which is the East. Progressing, he returns to where he began, to his second childhood, giving back his life of all life, and his flesh to the earth whence it came. Then he began the circle again."

". . . . . they danced in a circle."

"It is an earth religion and the earth is alive. The circle, a derivative of the earth, is the symbol of continuance, rejuvenation and renewal. Like the earth, it has a connotation of goodness and wholeness." It is the central most important symbol. The sky is a dome, and infinite - finite space, is a "real' enclosure and backdrop; any other space is almost redundant.

Dennis Sun Roads
Northern Arapaho Architect

"Indians have a revulsion to walls, square boxes and especially corners. "when Indians begin to live in square boxes they will no longer be Indians. Corners don't allow freedom. Circles, everything round is alive and allows for the interaction of each other, the respect of each other, the living with each other. Fluidity not rigidity, angular containment and a sense of focus and of circles within circles; these are what are wanted."

"... the circle represents (an Eagles) nest"

"The wind in its most powerful form blows in a circle."

"The rings of the trees are a circle."

The Tipi

A major influence and vehicle I used for the design of the Arts Complex was the tipi. I wished to study the form, geometry, structure and spiritual aspects it held and to create an abstract vocabulary to incorporate into the design. The Salish and Kootenai lived in easily transportable skin lodges called tipis. The name tipi means, "used to dwell in". It comes from two Dakota words; ti- meaning, "to dwell," and pi-which means, "used for." All the necessary building materials were accessible on the land the Salish and Kootenai called home. The tipi required only wooden poles, stakes, pins, a hide cover, and rawhide ropes to provide a quickly assembled and easily dismantled shelter. The tipis were made and owned by the women of the camp. They selected the camp site and erected and dismantled the tipis.

Because of it's conical shape, the tipi can withstand very strong winds and sheds water well. However, the tipi is not a true cone. It is tilted. Because of this tilt, the back of the tipi is shorter and steeper. The shorter, steeper side formed a strong brace against the West winds.

There was enough room in the middle of the tipi to walk around. However, the sloping walls gave the tipi an attic feeling. In parts, it was necessary to bend or crawl and to use the lowest areas for storage, sitting, and sleeping. The attic feeling was used by allowing the ceiling level to change and rise up into the sky. The lowest areas of the building are used for display, storage and seating.

The poles used to construct a tipi were generally 21 to 25 feet long. Four poles were tied together and used as a foundation for the tipi. The other 15 to 20 poles were then laid across the foundation poles. The last pole to be put up was called the Grandfather, or lifting, pole. The cover was tied to this pole and lifted into place in the rear of the tipi. During construction, a space facing the east was left open for the doorway of each tipi. Different types of doors were used for tipis. Some doors were skins placed over willow poles in a round or oval shape. The hair of the doorway hides was left on in order to shed water and keep the entrance dry.

Two smaller poles were attached to the smoke flaps on top of the tipi. By moving the poles, the flaps were adjusted to keep out the wind and rain. An abstract of the form and function of the smoke flaps will be used in the skylight design.

After the tipi was pitched, the interior lining was put up. The lining was hung around the inside of the tipi, was about six feet high and went all the way to the floor. The lining made the tipi more comfortable to live in. It served as insulation by keeping the lodge warm in the winter and cool in the summer. It also increased the air flow and kept the tipi from getting too smoky. The lining was often decorated to record experiences, personal triumphs, stories about tribal events, or tell about their guardian spirit. An abstract of the lining was incorporated into the design in the air movement, insulation, and recording of history and experiences.

The tipi was a very versatile dwelling. During the winter, to keep out extremely cold weather, a ten to twelve foot high windbreak of poles and brush was formed around the tipi. The trees around the complex give similar protection from the winds and snow. The lining was stuffed with grass to provide further insulation. During the summer, to keep out extremely hot weather, the cover and lining of the tipi were propped up on sticks three feet off the ground to improve the air flow through the tipi. The lining also helped to provide air circulation. The warm air inside would rise and the cold air would be drawn from the outside.

The tipi was a place of worship as well as a home. Each lodge represented a circle within the camp circle, which was a reminder of the sacred life circle that has no beginning or end. The floor represented the earth, the walls represented the sky, and the poles were symbolic of paths that reached up to the spirit world.

A small open fire was located in the center of the tipi. Smoke was let out through the smoke hole at the top. There was a square of earth located behind the fireplace which was used as an alter. The fireplace was the center of the home and everything was placed symmetrically around it. At the rear, opposite the door, was the place of honor. An abstraction of this concept was used in the floorplans of the complex.

After the tipi was ready for living, a feast was given to dedicate the new lodge and to honor the women that owned and built it. A similar groundbreaking ceremony could occur when the complex begins to be built.









The Site

THE SITE

The site for the Art Complex is located directly East of Salish Kootenai College. One travels to the site on an existing road that wraps around the rear of the College and winds to the site. On the journey to the site, one notices large pine trees that announce a special gathering place. The site spoke of enclosure, of announcement, and of importance. This had to be the home of the Art Complex.

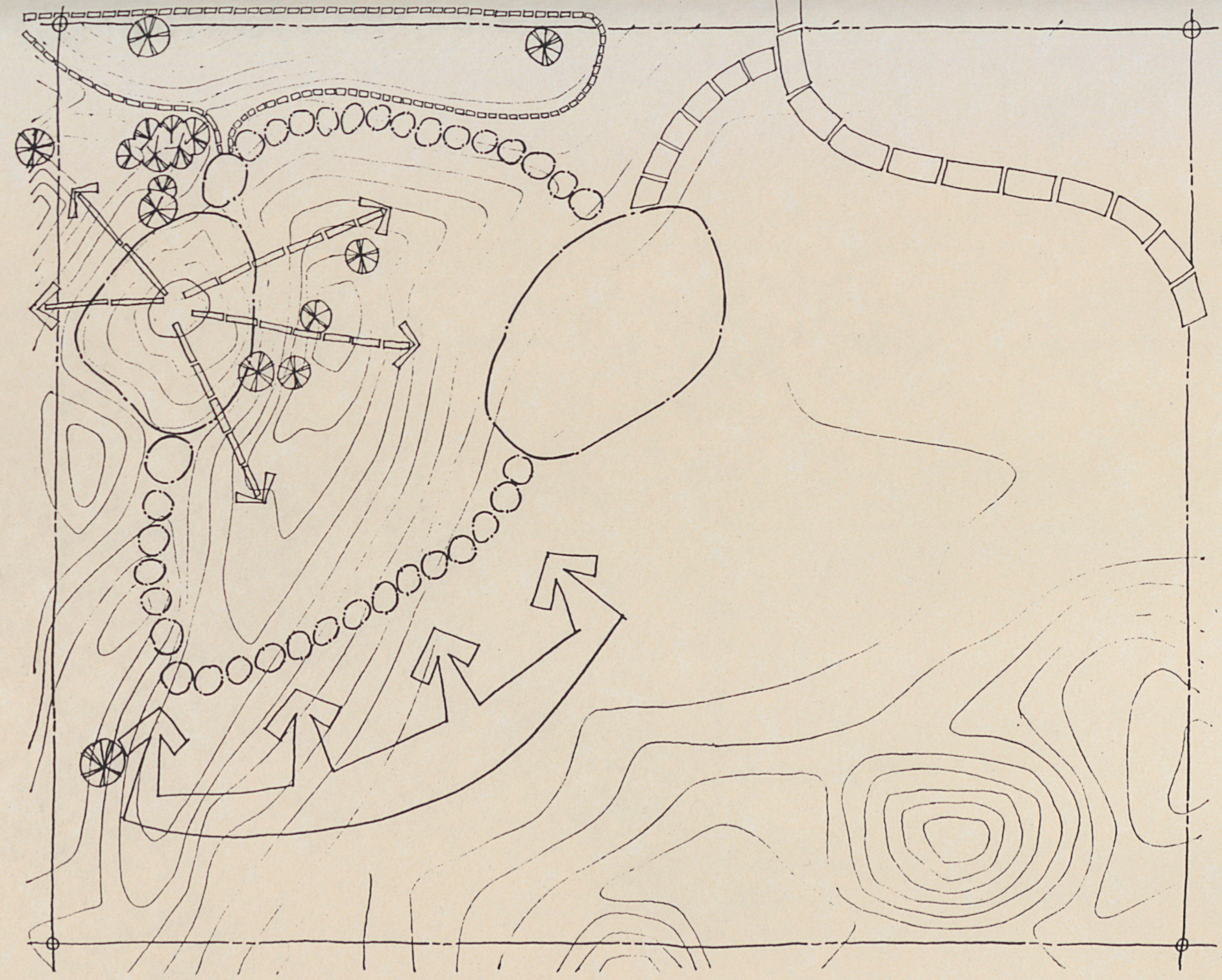
Upon entering the site one is greeted by the guardians of the building. These guardians are abstractions of the animals that will protect the Arts Complex. They are vertical markers that connect the site and building to the road. They are placed on either side of the pathway and mark the entrance to the building. In the background one sees the building form blending into the landscape. There is a natural pathway that leads to a circular opening that is cradled by gently sloping hills. The entrance is nestled between the canopies of the trees. The entrance is at human scale and opens into the large naturally lit center. There is exposed heavy timber post and beam construction with oversized metal connections. There is natural rock and wood on the floors and walls. In the background one notices pathways that lead to the classrooms and auditorium. All around is student art work, sculpture, and painting. There is cove lighting for indirect lighting as well as task lighting for art work. The display and gallery evolves from the center and one is surprised when entering. The gallery is an open area for different displays. There is built in shelving and display areas with task lighting. Natural light is limited for control of lighting and display.

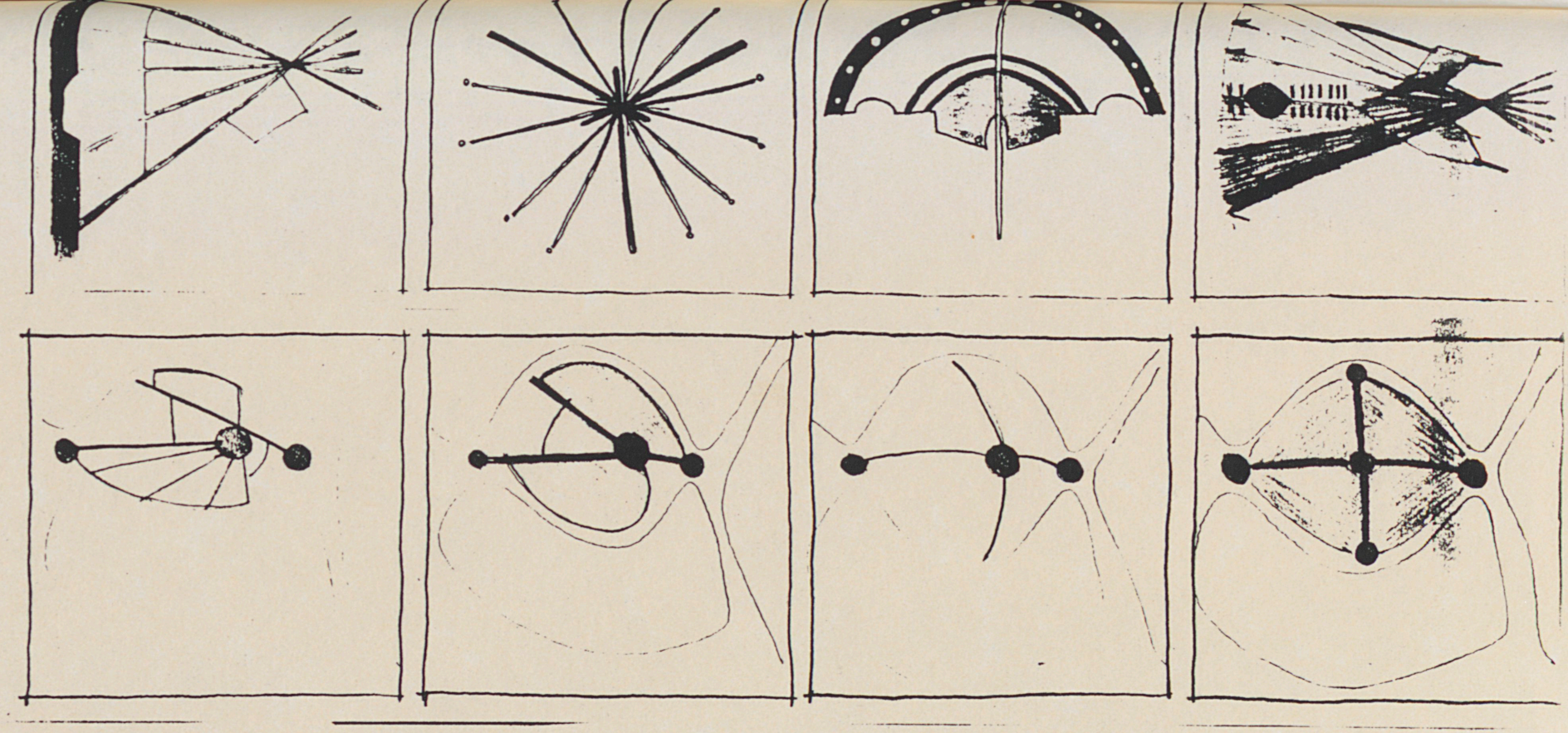


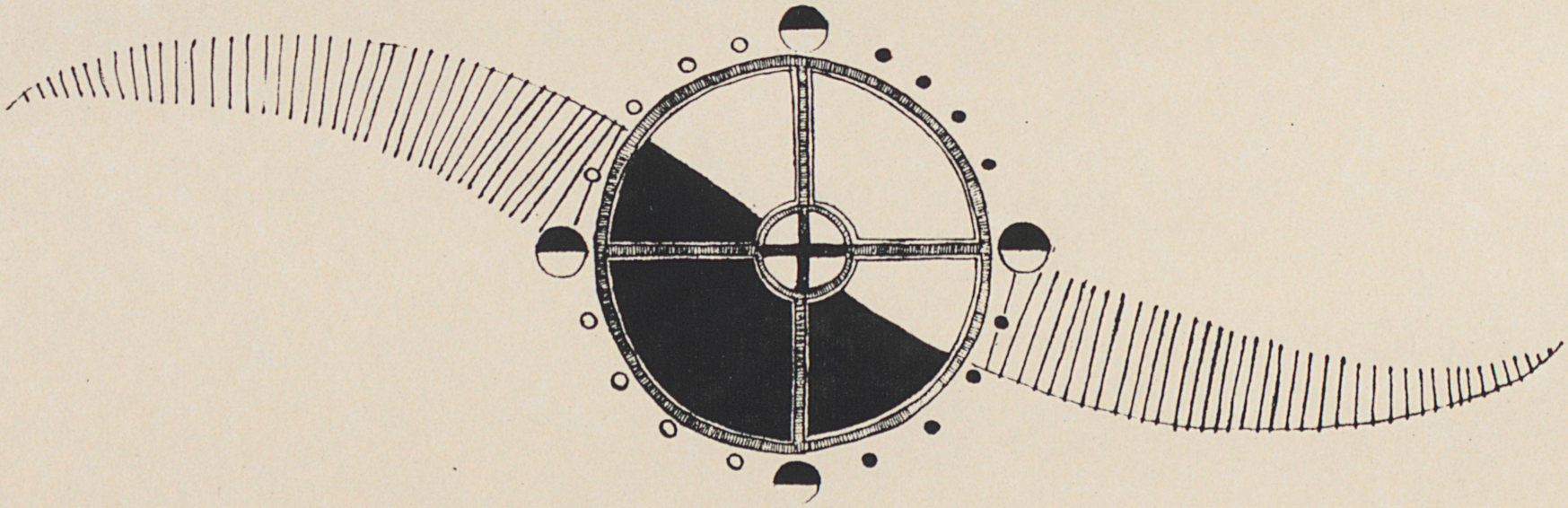


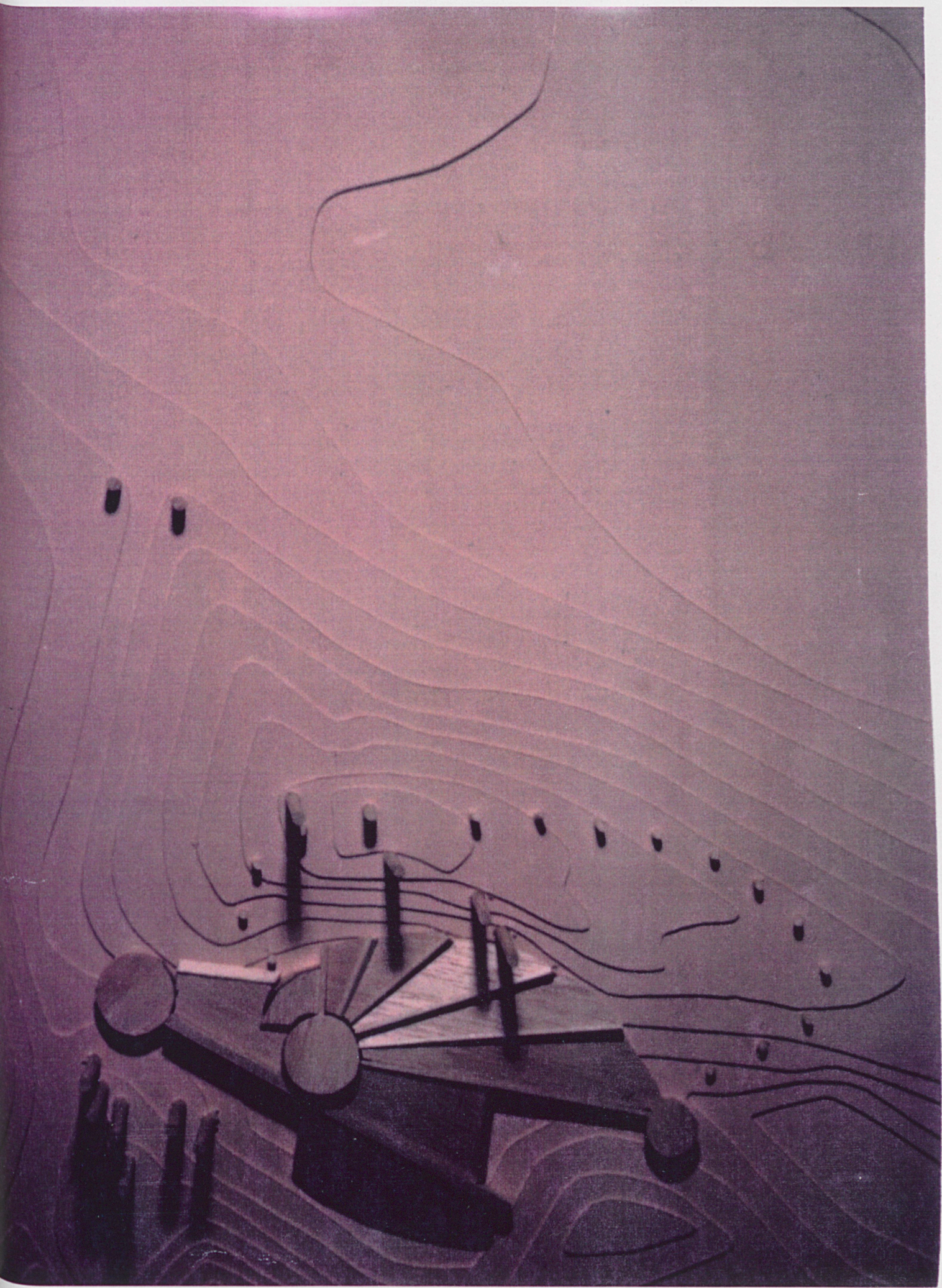


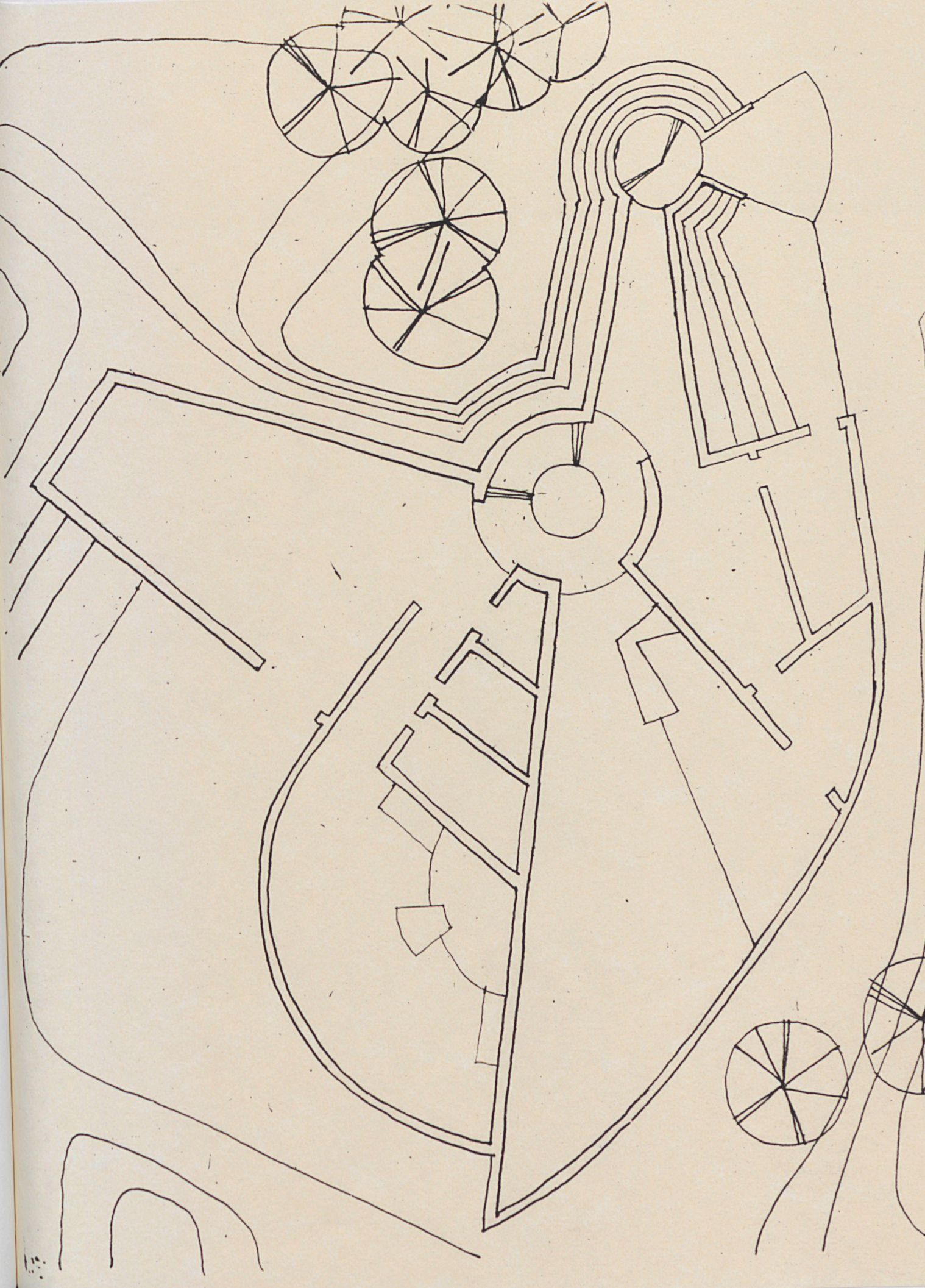


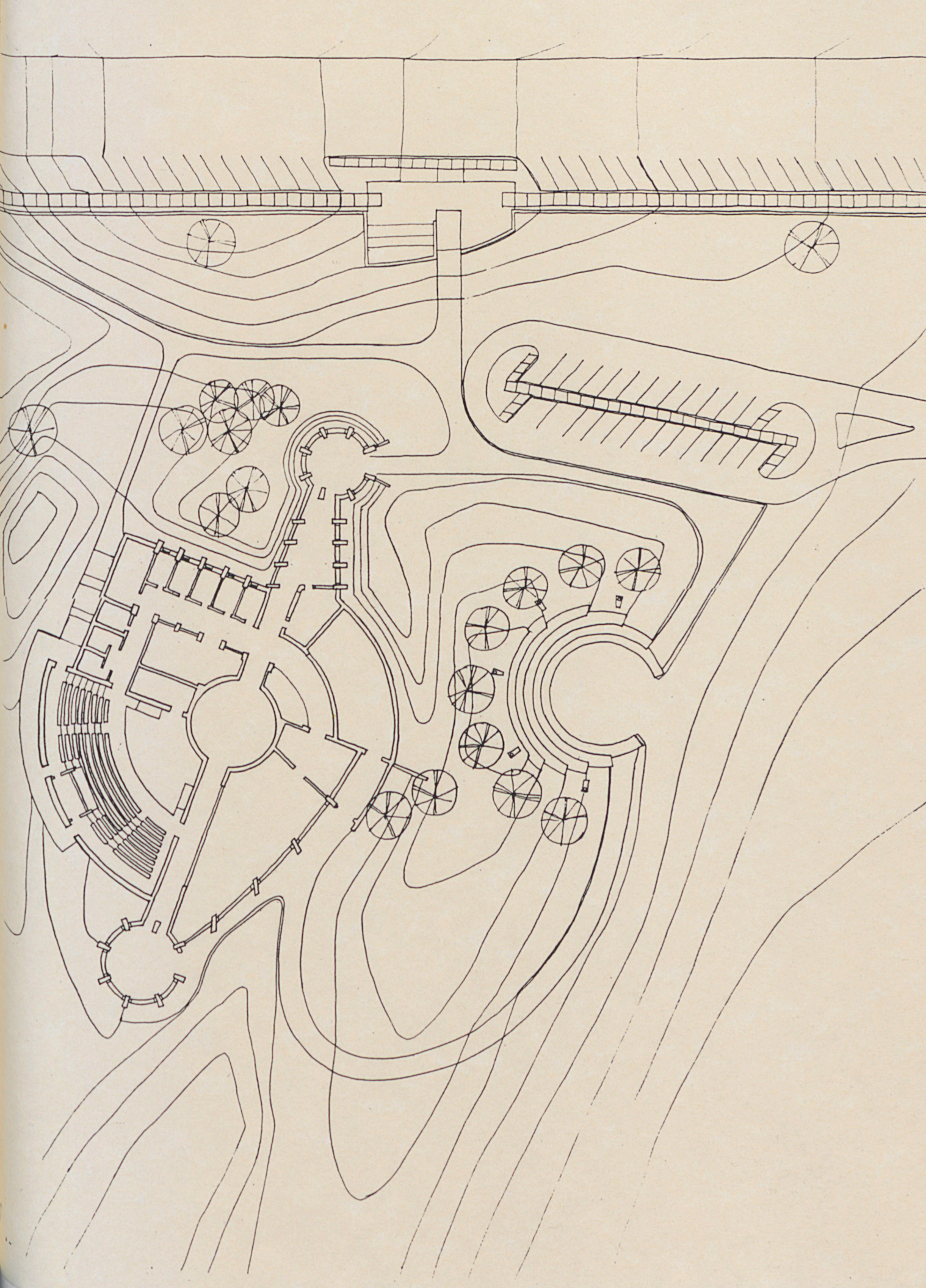












Space Allocation

OUTLINE OF SPACE ALLOCATION

PUBLIC SPACES:		
Entry	150	SF
Central Gathering Space	1000	SF
Gift Shop	600	SF
EXHIBIT AREAS:		
Display area	4500	SF
ASSEMBLY SPACES:		
Auditorium	3000	SF
Classrooms	200	SF EACH
ADMINISTRATIVE OFFICES:		
Open office space	500	SF
Board-Conference room	400	SF
Copier-Filing	120	SF
Reception-Waiting	200	SF
SUPPORT SERVICES:		
Mechanical Room	1200	SF
Public Restrooms	400	SF
Custodial Closets	180	SF
Storage	200	SF
CIRCULATION:		
15% of total	TBD	
TOTAL	25,000 SQ. FT.	

OUTDOOR SPACES:

- Parking
- Entry Walk
- Display Area
- Amphitheater
- Picnic Area
- Service Drive

PUBLIC ENTRY

The entry consists of the pathway from the road to the site. A design problem was how to connect the Arts Complex with Salish Kootenai College and the existing circulation through the campus. Another problem was how to indicate to the public that the Arts Complex exists. I wished to create a visual connection that is more than a sign with an arrow pointing to the building. There needed to be a visual as well as a physical connection to the site.

The design goals for the entry were:

-A vertical gateway on the road that is connected to another vertical element on the site.

-The creation of a path along the existing road to the Arts Complex.

-The creation of an entrance to the site and a transition zone from the automobile to nature.

EXTERIOR GATHERING

"... a place so quiet it roared. "

ADMINISTRATION

Open area with windows and skylights. Should be centrally connected with the Art Complex. This will be where visitors will first go to receive directions for and information about the Complex.

CLASSROOMS

Classrooms include Video/Performance, Cultural Arts, Printmaking, Sculpture, Metal Smithing, Painting, and Textiles. Classrooms should have sinks, connections to exterior, ventilation, natural and direct lighting, open area, storage/ lockers, and large work space.

PRESENTATION / CRITIQUE SPACE

A place for presentation of projects and display of art work. Connection to gallery and classrooms. Can be a part of the gallery and classrooms.

GIFT SHOP

A place for the sales of student, faculty, and community art work. Connections to gallery and entrance.

DISPLAY / ART GALLERY

A place for student and faculty to display their art work. A place for traveling exhibits to showcase their work. This space is a classroom as well as display.

ELDERS CLASSROOM / STORYTELLING

A place for the elders to give lectures and teach through the oral tradition. A connection to the outside is favorable and a connection to the exterior gathering area is favorable.

FACULTY / STUDENT LOUNGE

Lounge area with sofa, chairs, card tables, coffee machine, refrigerator, sink, carpeting, windows, skylights, conference table, and storage / lockers. Connection to restrooms and copy room.

THE AUDITORIUM

The auditorium is to be used for graduation, fashion shows, community meetings and gatherings, dancing exhibitions, lectures, and presentations. A small area for costume changes and storage of props is provided. A projection booth is located in the rear of the auditorium. Acoustics are important as well as lighting. There should be a connection with a possible exterior amphitheater. Handicap accessibility is stressed.

PUBLIC RESTROOMS

Men and women restrooms provide. Handicap accessibility is a requirement.

MECHANICAL ROOM

Centrally located for heating and air conditioning. Connection to exterior for services and can be placed in rear of building for aesthetic values.

CONFERENCE ROOM

A place for faculty meetings, elders meetings, and community meetings. Centrally located around the center. Connection to director's office and entrance.

FACULTY OFFICES

A small private office space for the professors. These rooms have built in shelving, a small studio area, desk and chair, and have an operable window that has views onto mountains or campus. Could have carpeting, textured walls, door to outdoors, and skylights.

DIRECTOR'S OFFICE

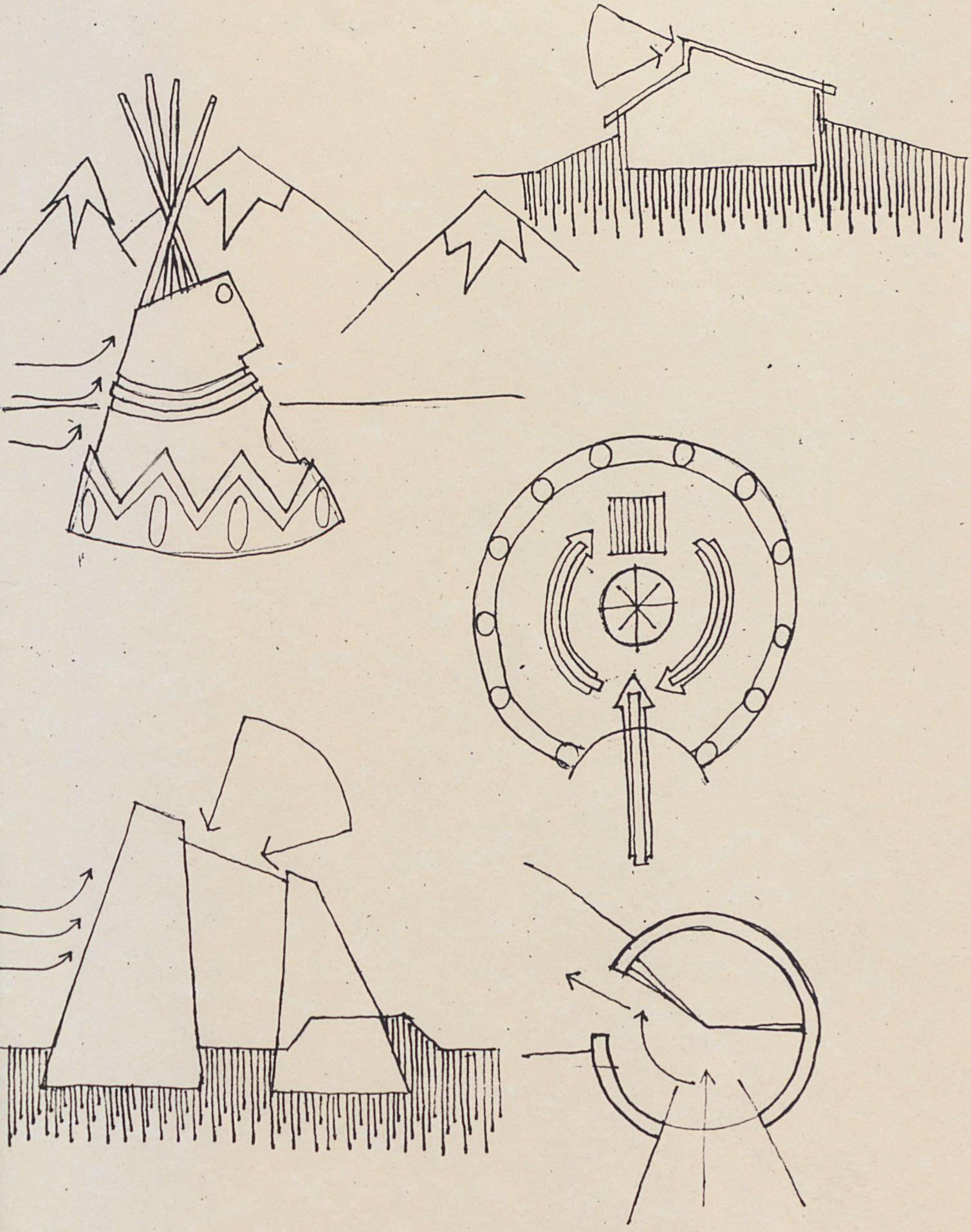
Private office with area for a small meeting table and chairs. The office could be larger than the faculty offices. It should have a connection to the administration area, conference room, and center gathering space. Skylights and carpeting favorable.

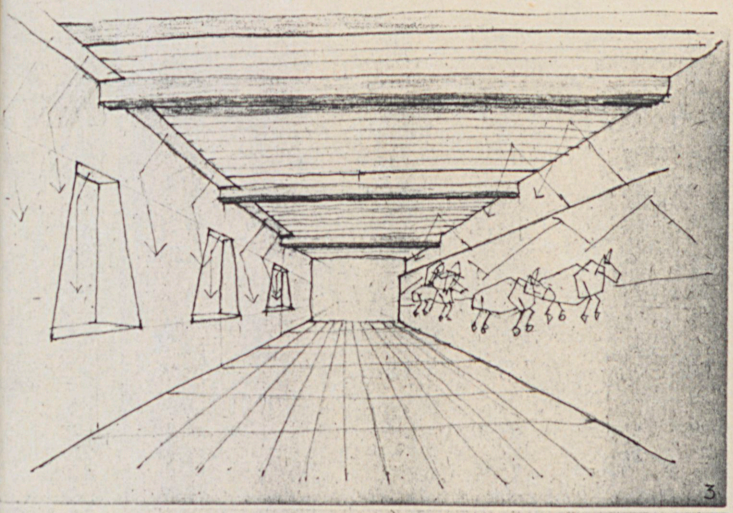
STUDENT GATHERING AREA

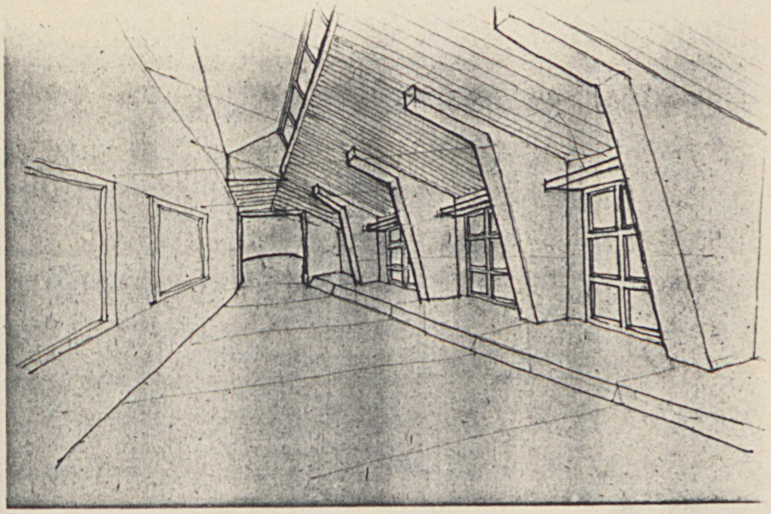
A circular space located in the center of the Complex with a skylight above for natural light to pour into the space.

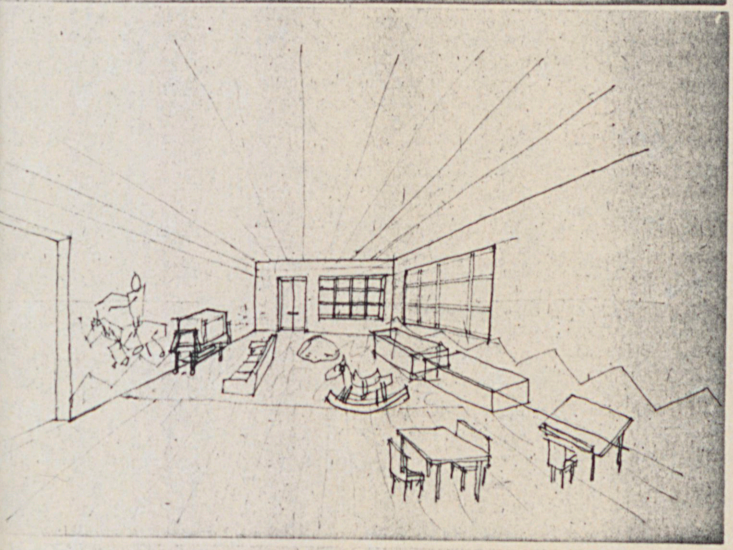
Needs and wants:

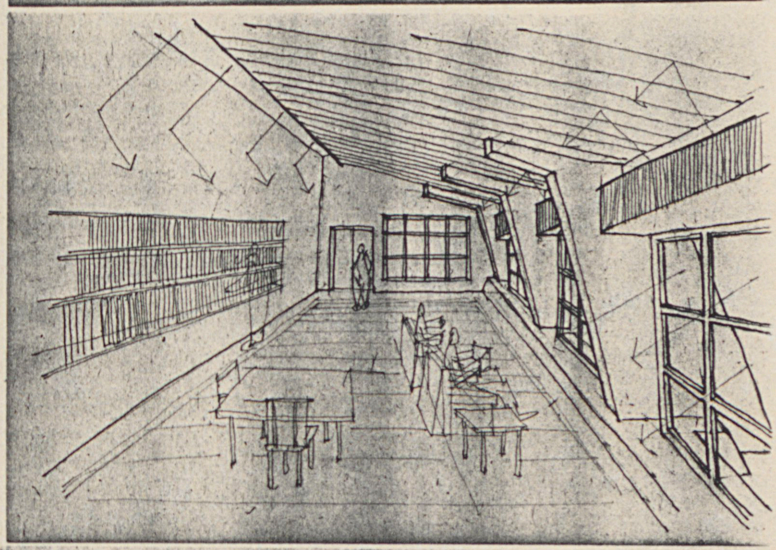
-multi-purpose spaces
-special spaces
-take into consideration the community use for the complex
-well lit areas, natural light, glass, indirect lighting, and task lighting.
-visual connection with the exterior
-display area that is well lit and secure
-an interior wall of glass
-recycling used glass from salvaged doors, windows, etc.
-glass wall on removable panels for etched glass and student work
-movable walls for student art work and display

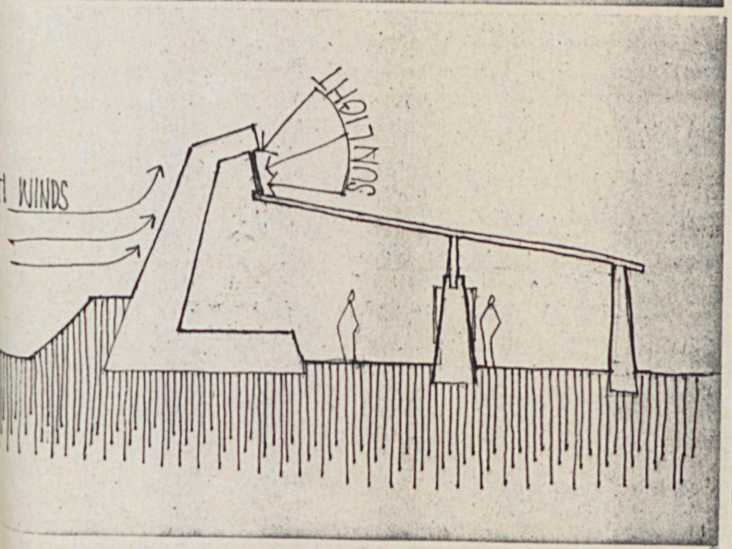


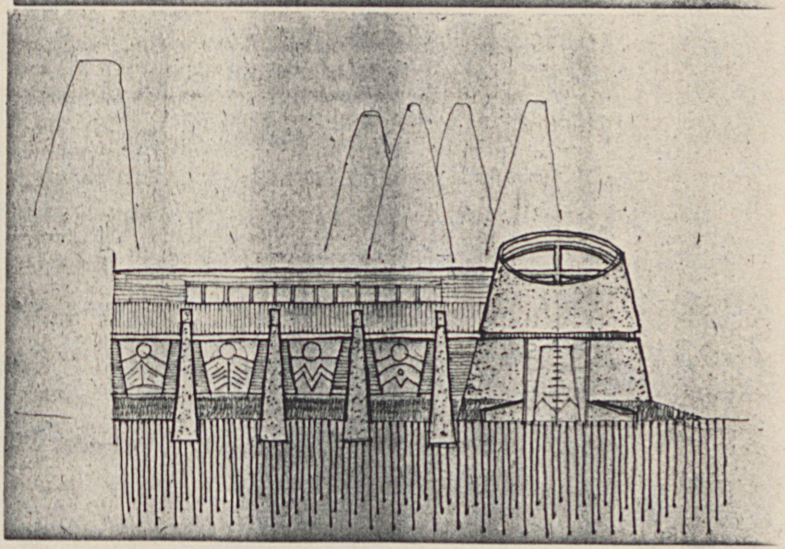


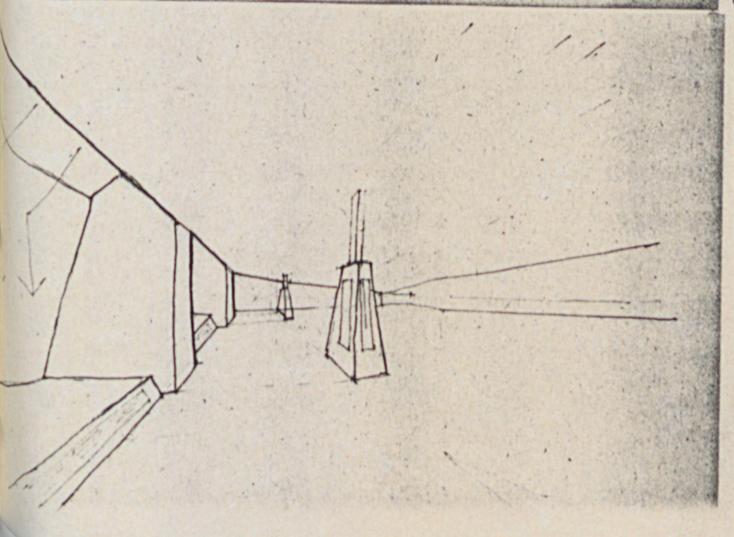


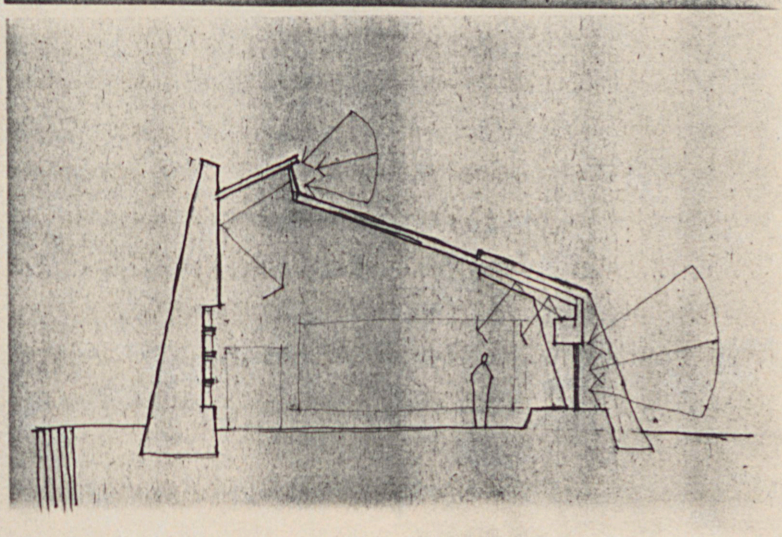


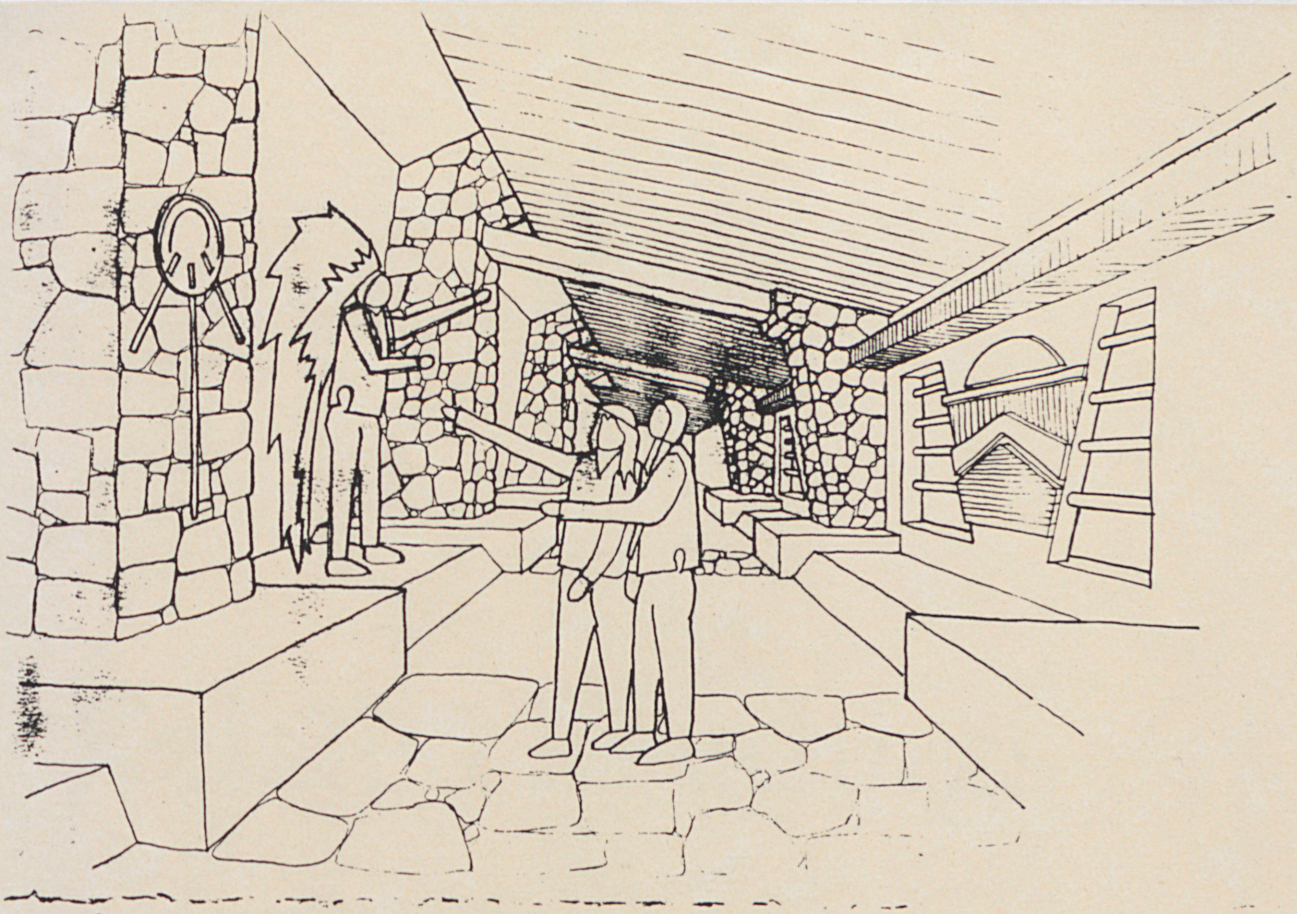


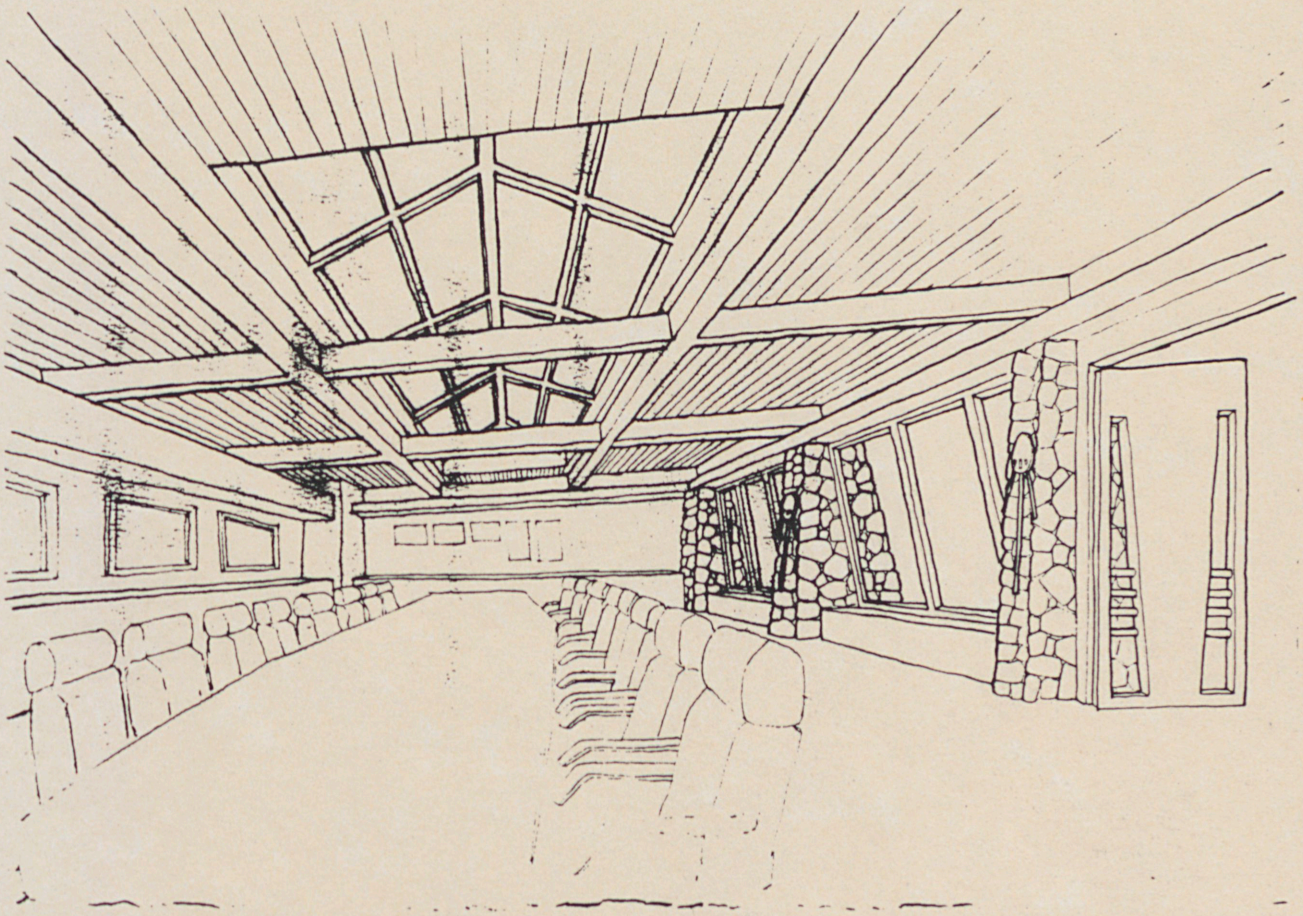

SUNLIGHT











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