

School of Architecture and Planning  
The Catholic University of America  
Graduate Design Studio 601/603

**CULTURAL INTERVENTIONS IN ARCHITECTURE AND URBANISM:**  
**The Native Americans**

**Fall Semester,**           **2006**  
**Studio Critic:**       Professor Stanley Ira Hallet (CUA 202 319 6243 Home 202 966 2269)  
**Consultants:**       Dwaine Blue Spruce, Museum of the Native American  
**Special Visitor:**     Patrick Carter, M. Arch. CUA 2000

It is the rather ambitious intent of the Cultural Interventions Studio to explore the variety of theoretical positions and architectural strategies that can be taken when we are obliged to intervene architecturally in arenas of great cultural context. The dilemma of relating the exigencies of our "time" to the traditional forms and rituals of the past are only further complicated by a situation where once identifiable cultural groups have now been thrown into disjunction, discontinuity and disarray.

Thus, the often irreconcilable debate between "**natural state**" and **chaos**, between a **nostalgia** for the past and the "**crisis of modernity**", between **critical regionalism** and **international style**, become but a few of the issues the studio will attempt to examine.

Rather than a single site or program, the cultural intervention studio encourages a variety of venues, both cultural as well as physical, selected from a collection of proposed studio problems or from suggestions drawn from the experience of individual students. Consequently, over the past several years, topics for study have increased in variety, scale and scope, involving studio projects as diverse as an urban settlement proposal for Afghan refugees to memorials to the removal of the Berlin Wall.

However, during the past years, the studio has pursued generic themes in an attempt to further focus the diversity of the projects involved and further bridge over the distinct differences of view posited by varying geographies and cultures. For example, several years ago, the studio focused on the issues of **Settlement and Displacement**, in particular, the act of **habitation** and the problem of **displacement**. How have diverse cultural groups inhabited the land? How do they define their territories, edges, boundaries and layers of both social as well as sacred space.

The studio also explored the **Sacred Landscape**, examining theological concerns and studying their effects on community gathering and ritual, on artifact and architecture. More recently, we have studied issues of the **Landscape**, broadly defined as the **Found**, the **Worked**, and the **Reworked Landscape**, and explored how these markings of the land were determined and in turn determined cultural texts.

**In the context the continuing emergence of Native American tribal identities, we will limit our investigations this year to the Native American culture, selecting tribal groups for study from a large geographical swath extending from the north of Canada and Alaska to the mountains of Mexico and South and Central America.**

In as much as the resulting student problems will continue to vary greatly in size, complexity, and place, a

shared unfolding of the studio experience within a multi-staged format will assure the studio a commonality of intent and discourse. Thus, a wide range of studio topics or proposals will be subject to a certain uniformity of questions, where one underlying theme will unite the studio; **the emphasis on cultural/landscape relationships as a determinant or manipulator of architectural and urban form.**

page two: Cultural Interventions

## Studio Format

The studio semester is divided into **six stages**, each carefully prepared to support the exploratory stage that follows. Briefly, they are as follows:

### I. Cultural Venue

The selection, documentation, and demonstration of an inhabited or abandoned native American site, belonging to a specific tribal group, possessing a distinctive geography, and corresponding landscape. **This will be combined with an extended site visit to ancient home of the Anasazi (Ancestral Puebloan people), Chaco Canyon in New Mexico, Mesa Verde in Colorado and pueblo complexes near Santa Fe, New Mexico.** Approximately **4 weeks** in length **including the field trip**, it will constitute **75% of the final grade for the three credit studio research component.**

### II. Designing the Threshold

Students are asked to propose two alternative constructs for the design of a threshold, gate, transitional space that will mark the passing from a found cultural landscape to an invented architectural context.

Approximately **1 1/2 weeks** and weighted at **5% of research grade and 20% of final studio grade.**

### III. Conceptual Model

The presentation of the conceptual *parti* in bas-relief.

Consisting of at least two preliminary explorations and one final proposal. Approximately **2 weeks** in length and weighted at **10% of Research grade and 20% of final grade.**

### IV. Program and Design Development

The specific program as a response to the particular landscape site and cultural conditions studied, presented as a list of programmatic spaces required.

In general, the program should address needs of communicating tribal cultural history to the next generation, on or off the reservation

Development of proposal in rough model, plans and sections.

Approximately **2 weeks in length** with grade deferred to Final Presentation.

### V. Derivative

Clarification and presentation in drawing or model of one specifically defined area of the project or an investigation into a specific architectural issue critical to the envisioned intervention, such as the

materials, structural systems, exhibit or furniture systems, etc. Approximately **2 weeks** combined with Design Development and weighted at **20% of final studio grade**.

## **VI. Final Presentation**

Development in final model, sections, elevations, details and sketches, including all the materials presented for review in stages I, II, III, and VI.

Approx. **3 weeks** and weighted at **10% of research grade and 40% final grade**.

Evaluations by Jury will be combined with Critic's evaluation in the following manner: Jury (50%) and Studio Critic (50%). The studio critic will provide feedback to the student at ends of Stage II and Stage IV. **Students receiving below average performance should make an appointment for further consultation.** Work turned in late for preliminary stages will be down-graded **1/2 of one grade**. Work not prepared for final jury will be downgraded **one full grade**, except for medical or emergency reasons. Grades which will be allowed are A+, A, A-, B+, B, B- and **C grade which will only be considered marginally acceptable for graduate work if averaged by better grades in other course work.** (see general graduate grading policies)

page three

## **Course Outline in Detail**

### **I. Cultural Venue (approx. 4 weeks including field trip)**

Including but not limited to the following:

The selection of a single Native American tribe but only after submitting sufficient evidence to the studio critic of the availability of supporting descriptive materials of the selected site, history, and culture. See: **Native American Architecture** by Nabokov and Easton. (on Reserve/CUA Library)

The gathering of pertinent materials describing the existing or historic landscape set, the physiognomy of site, climate, local ecosystems, land settlement patterns, the descriptive use of the land, architectural and urban form, and a further analysis of customs, rituals, and belief systems especially as related to the manipulation of land.

The deconstruction of the historic landscape set possibly in a series of aerial studies varying in scale and/or issues compared. Such studies should observe and comment upon the various battles waged on the earth's surface, recording the passing of time, the historic weathering of the landscape, settlement, and the inevitable re-ordering of the land for subsistence, surplus, or pleasure.

The gathering of pertinent materials describing the historic and existing cultural conditions of the settlement site; the physiognomy or geography of site; the growth and mapping of the settlement, its internal organization and structure, typological studies of specific habitations and their supporting structures for ceremony, gathering and work; and an analysis of customs, rituals, and belief systems that ultimately gave form to the habitat.

These materials could be organized around the several scales of examination, each scale providing a discussion of relevant issues affecting the physical form of habitat. These scales could vary from the greater context of the local geography and climate to the minute details affecting material assembly of habitations, furniture, and artifacts. For the possible publication of these investigations the studio might

make standard the aerial picture frame to be examined, for example, a 10" x 10" square could be used. All documentary materials and should be consistently presented by the student using a graphic format decided upon by the student or by the studio in case of a studio exhibition.

## Schedule

Problem Given	Mon. August 28
Visit museum sites	Wed. and Fri. Aug 30, Sep. 2
Labor Day Holiday	Mon. Sept. 4
Gather materials and prepare for field trip	Wed. and Fri. Sep. 6 and 8

## Fieldtrip West Saturday September 9th to Sunday September 17, 2006

Preliminary Graphic Format and Storyboard Presentation	September 22, 2006
Final Presentation	Monday, October 2, 2006
Round-robin jury by studio critics and invited guests	

page four

## The Field Trip Out West

	<b>Saturday September 9, 2006</b>
6:15 am	Air Travel Washington, DC to Albuquerque, New Mexico meet at 6:15 at DC Regan airport American Airlines Flt no 531 to DC to Ft Worth American Airlines Flt no 2039 10:30 am depart Ft. Worth with layers of clothing and ski parka if possible digital camera and sketchbook
11:05 am	arrival Hertz Car reservation for two vans D38000117B4 and Drive to REI I25N Montano exit West 1st rt. at wendys 1st rt Mercantile See Dave disperse camping equipment Purchase groceries I 25 N San Mateo exit rt..1/2 mile on left fire wood on route or charcoal
3:00 pm	Chaco Canyon check in with Ranger ask for GB or Kurt fee waiver..Camp site 1 Visitor center close at 5/ brief orientation session set up tents and prepare dinner
7:30 pm	special sunset visit and night sky visit starts 8:00 PM
	<b>Sunday, September 10, 2006</b>
8:00 am	Prepare and eat breakfast, prepare sandwiches pack sandwiches and water for visit Pueblo Bonita Ranger visits at 10:00, 2:00 and 4:00 ?

12:30 pm	lunch break	Photograph, prepare analytical notes
2:00 pm		Pueblo del Arroya review Photograph, prepare analytical notes
5:00 pm	camp	prepare and eat dinner followed by sunset visits
<b>Monday, September 11, 2006</b>		
8:00 am		Prepare and eat breakfast pack sandwiches and water for visit other sites and hikes by students (on their own) Photograph and prepare additional analytical notes On landscape, vegetation, topography etc.
11:30 am		Break camp and have lunch on the road procure groceries and fire wood
3:30 pm		Arrive at Mesa Verde National Park Morefield Camp Ground Montezuma Valley brief orientation session 1/2 hr walk to mseum set up tents and prepare dinner purchase one hour tours and arrange to stay and draw special sunset visit
<b>Tuesday, September 12, 2006</b>		
7:00 am		Prepare and eat breakfast pack sandwiches and water for visit to Spruce Tree (9:00pm) Kay Barnett 970 529 5021 (Sandy Groves) Photograph, prepare analytical notes
12:30 pm	lunch break	
2:00 pm		Cliff palace and or Balcony House Photograph, prepare analytical notes
5:00 pm	camp	prepare and eat dinner followed by sunset visits
page five		
<b>Wednesday, September 13, 2006</b>		
8:00 am		Prepare and eat breakfast pack sandwiches and water for visit Cliff Palace or Balcony House If time other sites and hikes by students on their own) Photograph and prepare additional analytical notes On landscape, vegetation, topography etc.
2:00 pm		Break camp and have dinner on the road to Santa Fe
8:00 pm	arrival	Santa Fe and separate into two households (two vans) possible visit to Georgia O'Keef's studio if time
<b>Thursday, September 14th, 2006</b>		
9:00 am		Meet at Lorenzo Compound (historic house) breakfast, orientation, native construction techniques

**10:30 am** Walking tour Lorenzo Compound to Santa Fe City center  
Intro to "oldest continually inhabited city in USA"

**12:30 pm** Lunch at Tia Sophia (by students)

**1:30 pm** Pecos National Park (Mission Pueblo) see fee waiver  
Photograph and prepare additional analytical notes

**Evening** on your own

**Friday, September 15th, 2006**

**8:00 am** Meet at Lorenzo Compound  
breakfast in Santa Fe or on route

**9:30 am** High Road to Taos  
Rancho de Chimayo and Sanctuary de Chimayo

**11:00 pm** Taos Pueblo  
lunch Photograph and prepare additional analytical notes

**Evening** Georgia O'Keefe Museum free Friday evening (5:00 to 8:00 pm)  
Special dinner at Ore House by students

**Saturday, September 16th, 2006**

**8:00 am** Meet at Lorenzo Compound  
breakfast in house, Santa Fe or on route

**10:30 am** Road Trip to Los Alamos, New Mexico  
San Ildefonso Pueblo (modern inhabited pueblo)

**12:00 pm** lunch Bandelier National Park (cliff dwellings) fee waiver received  
Photograph and prepare additional analytical notes

**4:00 pm** pass thru Los Alamos  
Pilgrimage site Sanctuary de Chimayo

**Evening** On your own Dinner in Santa Fe

**Flight back to DC**

**Sunday, September 16th, 2006**

**8:00 pm drive to Albuquerque**

**Acoma Pueblo Sky City Pow Wow for those that fly out late**

**4:40 pm departuree American airlines flt. 1412**

**8:40 pm flt 1452 arrive DC Regan 12:25AM**

page six

**II. Designing the Threshold**

**(approx. 1 1/2 weeks)**

Free from the tyranny of the constraints of a programmatic nature (at least for the moment), the purpose of this exercise is to quickly transform theoretical positions into architecture reality. Students are asked to propose two alternative constructs for the design of a threshold, gate, transitional space that will mark the passing from a found cultural landscape to an invented architectural context. These alternative studies in bas-relief should be mounted together on a single board and represent two distinctly different approaches commenting upon the issues explored in Part I. The constructs could be thought of relating existing

"outdoors to invented indoors or otherwise defined outdoor space.

**Again, Your intervention could support, reinterpret, or challenge anew the conditions studied and found in Part I.**

The presentation should consist of drawings or bas-relief models mounted on **one 24" X 36"** board graphically consistent with presentation of Part I.

**Studio Reviews**

**Fri. October 13 and October 16**

**note: Stages I and II to be thoroughly critiqued over two studio periods.**

**III. The Conceptual Model**

**(approx. 2 weeks)**

Based on the commentary developed in the research, lectures and gateway exercises, students are asked to propose a *parti* or conceptual model for the eventual intervention. This *Parti/* Model should form the embodiment of future design studies and reflect the morphological studies conducted earlier.

The presentation should again be a bas-relief (3 dimensional model) study mounted on **a single 24" X 36" presentation board**. Relatively abstract in form, the *parti/* model should demonstrate the theoretical considerations or positions being considered with respect to basic site conditions and topography, cultural transformations, static verses dynamic conditions, etc. It should also respond to and suggest the basic programmatic needs required of the final program to be pursued, at least in term of it's basic organization and massing.

**Preliminary** three mini bas-relief models 5" X 8".

**Fri. October 27th**

Informally reviewed at the end of the first week

**Final studio review** by students and faculty

**Wed. November 8th**

**IV. Program and Design Development**

**(approx. 2 weeks)**

Students should define and develop a program that can best demonstrate an exploration of the concerns and issues addressed so far. This should consist of a program statement of a single paragraph and a list of spaces required. A final site should be chosen with key issues of orientation, access, topography, vegetation and surrounding context documented. Students are asked to further refine and develop an appropriate programmatic approach to their intervention. Responding to the basic programmatic needs of the intervention, principle plans should be presented using overlays or exploded plan drawing techniques. Present working or progress models, plans, sections, elevations, details as required.

**Studio review** by groups of students and studio critics

**Wed. November 15th**

page seven

**V. Derivative**

**(approx. 2 weeks)**

Students are asked to explore in detail a part of the project developed to date. This could be the entry area, special program area, or a distinctive material or structural section of the project. The purpose of this particular exercise is to investigate a more detailed approach to certain aspects of the *parti* involving materials of construction and problems of assembly.

Again, the presentation should be on a **single 24" X 36" board** combining drawing and model, or be a separate model. It should explore in the utmost detail possible, the potential structure, assembly, and definition of materials as required. Where appropriate, sub-themes such as plant types and landscape materials, furniture design, lighting, structural or ventilation systems could be addressed in this mini-problem. In response, a highly specific drawing or model addressing structural, material, or assembly issues should be included.

**Studio review** stages IV and V faculty and invited critics **Friday. December 1st**

**VI. Final Presentation (2 weeks)**

Final presentation format and graphic technique should be reviewed with the studio critic and contain contextual site plans, principle plans, appropriate sections, elevations and details as required. All earlier studies including contextual analysis, the artifact, conceptual models and derivative studies should be presented.

**Finally, a concise single paragraph statement defining the final program, location and issues explored will be required to be posted at final presentation. This will be helpful for exhibition purposes.**

**Stages I -V** should also be included in the final presentation to the jury.

**Final Jury** of invited critics

**Wed. December 13, 2006**

Date and time to be verified

page eight

**The Bible:** Check out **Native American Architecture** by Peter Nabokov and Robert Easton in the CUA Architecture Library (on reserve)

This is a good place to begin, containing with excellent drawings and an extensive bibliography. For Mexican, Central American and South American materials, search elsewhere.

**Materials to look for:** aerial views, detailed photographs and maps (current as well as historic), detailed and illustrated descriptions of working the land, of the siting, construction, and materials associated with settlement, mythological accounts, creation theories, and religious beliefs related to the land, customs and traditions that interface, intervene with the land.

**Where to look:** CUA Library, Library of Congress (area of maps and photography), Middle East Library (N Street), National Geographic Library (check film archives), AIA Library, UMD School of Architecture Library, Natural History Museum Library (access?), Dunbarton Oaks, ASLA Library (see Iris Miller)

**Suggestions:** Be sure there is enough available material.  
Aerial photographs are critical to further studies.

Collect materials for analysis at a multitude of different scales; from regional to local, from macro systems to micro systems, including related historic as well as contemporary events, charting geological and archeological time gather, analyze (interpret or observe), and **edit** your materials

What are the major issues, stories, events? Communicate your findings using the architectural/visual language of your work.

Work in studio where you can also come to terms with your colleague's approach to the problem. This will help define your own thoughts.

Graphically lay/out your story for the uninitiated, it will help clarify your own thoughts.

Make use of your first essays to challenge your own preconceived notions. Test out your ideas on your colleagues.

Keep asking yourself if the concepts and program proposals represented by your intervention are appropriate to issues raised by earlier studies.

Even if you have to rework earlier Parts, don't fall behind.  
Critical Thesis Research and Construction Document assignments do have a way of intervening and disrupting your best made studio plans. **Give both the time deserved.**

Please see me in my office if you need an additional crit.

**Good luck...**

## **CULTURAL INTERVENTIONS IN ARCHITECTURE AND URBANISM**

Critic: Stanley Hallet

Project Evaluation

Student Project: \_\_\_\_\_ . \_\_\_\_\_ Juror \_\_\_\_\_

### **Part I. Cultural Venue**

Extent of appropriate research

Identification and Explanation of pertinent issues

Exploration of the relationships between cultural history and architecture

Graphic Presentation

Final Grade

### **Part II. Explaining the Artifact**

Identification and exploration of two distinct yet appropriate strategies for sheltering, exhibiting, or explaining an artifact for a project not yet defined.

Content

Development of strategies

Presentation

Final Grade

**Part III. The Conceptual Model**

Content

Clarity of *Parti*

Exploration of theoretical concepts relative to cultural history and transformation, and adaptation to dynamic conditions.

Presentation

Final Grade

**CULTURAL INTERVENTIONS IN ARCHITECTURE AND URBANISM**

**Part IV. The Structural Derivative**

Project Evaluation

Student Project: \_\_\_\_\_ . Juror \_\_\_\_\_

Derivative as continued exploration of *Parti*

Structural exploration

Sectional exploration

Detail and material exploration

Model craft

Final Grade

**General comments on any part of the problem**

## **CULTURAL INTERVENTION IN ARCHITECTURE AND SACRED SPACE**

### **Part IV. The Structural Derivative**

Project Evaluation

Student Project: \_\_\_\_\_ . Juror \_\_\_\_\_

Derivative as continued exploration of *Parti*

Structural exploration

Sectional exploration

Detail and material exploration

Model craft

Final Grade

**General comments on any part of the problem**

## **CULTURAL INTERVENTION IN ARCHITECTURE AND SACRED SPACE FINAL JURY**

**Program, Design Development, Final Presentation**

Student Project: \_\_\_\_\_ . Juror \_\_\_\_\_

Background

Concept

Development

Presentation

**CULTURAL INTERVENTION FINAL JURY**

**Program, Design Development, Final Presentation (50%)**

Student Project: \_\_\_\_\_ Juror \_\_\_\_\_

Background

Concept

Development

Presentation