sacred profane
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"The architect is not only a builder of walls, he is also and equally a builder of openings."
The new millennium has begun with a world population of nearly 6.1 billion where borders and boundaries are simply lines on a page restricting only politics and government control, no longer containing people and limiting cultural interaction. In addition, technology has made it easy and relatively inexpensive to travel or relocate from place to place whether separated by 2 or 2,000,000 miles. For these reasons, populations of nearly all countries are becoming incredibly diverse with immigrants and visitors from all nationalities. In many places, specifically America, these minorities are finding it difficult to satisfy demands of the dominant society, therefore being assimilated into the mainstream culture, losing touch with their traditions and cultural values. The United States is known for its diverse population and broad range of cultures, a place where balance can potentially be found. However, if America continues to ignore the needs of unique cultures within its boundaries, it will become a muted place of static generalities.

Cities the world over, but particularly within this land known as the melting pot, unique urban developments, architectural designs and landscapes are needed in communities that will encourage individual cultures to adapt and maintain their unique identities instead of being completely absorbed into modern mainstream culture. If modern American society wants a rich and diverse array of citizens with unique heritages, traditions and cultures, then America, too, must adapt and find new ways to encourage these unique people and their adaptive cultures. Through culture specific spatial design, places and spaces can be designed to promote and facilitate the adaptation and continuation of one’s culture and traditions within a society prone to assimilation.
Throughout the last century, America has welcomed millions of immigrants and earned a reputation for accommodating diverse cultures. Unfortunately, it seems the more America has focused on outside cultures, the more native populations have been forgotten. With the onset of the twenty-first century, many Native American cultures seem to be on the verge of total assimilation into the melting pot of America. One small group, the Hopi, is currently feeling the tension between traditional religious teachings and practices and the industrialized Western World. The Hopi experience this world in a unique way that, in order to maintain cultural equilibrium, engages them in unprecedented cultural strategies and programs.

Nearly half of the Hopi population is under the age of twenty. Within the next fifteen years, a majority of these youths will have left Northeastern Arizona to pursue higher education or more promising careers than are available on the Hopi Reservation. These young adults will be forced to decide whether to give up their traditions and assume the cultural characteristics of modern American society or to adapt their traditions and maintain their culture in a new environment.

Those Hopi, who in the last few decades have left the reservation, have found adapting and maintaining their traditions to be a difficult task. Nothing in Anglo culture promotes a lifestyle like that of the Hopi. Today’s typical American is striving for social acceptance, focused on the individual and privacy, driven by greed and money; an almost profane lifestyle in comparison to that of the Hopi. On the other hand, a typical Hopi has been raised in a culture where family and community are the first priority. Sharing, giving freely, and working for the good of all people are values, not taught, but lived. These sacred characteristics are a way of life. The Hopi experience the sacred through the profane material forms and rhythms of their lives. This is the Hopi way.

Through culture-specific design it is possible to facilitate the adaptation and maintenance of the Hopi culture in today’s modern world. Though the American people and their values cannot be changed, they can, hopefully, develop a better understanding and appreciation for Hopi culture. Likewise, the Hopi can more easily adapt if they are in an environment that is conducive to the practicing of their traditions, a place where they can continue their cooperative behavior and maintain a cultural, as well as, spiritual balance.

Located in the River North Art District of Chicago, a multiuse facility providing both housing and a retail gallery for Hopi art facilitates the needs of contemporary Hopi people in a modern urban environment. Informed by every aspect of Hopi culture, from religion, marriage and familial ties to art, food preparation and animal tales, this urban infill project, its individual spaces, integration of the landscape and its connection to the urban community help Hopi people maintain their communal culture in today’s selfish society.

The urban site implies a web of interrelationships, of which the Hopi form an important part. The design and development of the Artist Hopiic Gallery and Apartments at 214 West Huron Street was strongly driven by the notion of reciprocity. Reciprocity can be defined as a mutual relationship, hopefully, with a harmonious balance where each entity benefits from the other. The overall intent was to address reciprocal relationships and through design, facilitate their balance. Mutual relationships exist here on a
variety of levels: between contemporary Hopi and modern urbanites, between the individual and the community, between earth and sky, between urban and rural, between architecture and landscape, and philosophically, between the sacred and profane. Between each entity is a mutual or cooperative interchange. Hopi artists and non-Hopi visitors exchange ideas, values and aesthetics. Similarly, the individual and the surrounding community exchange experiences and share common spaces. The earth and sky are brought together abstractly in many ways creating a sense of balance throughout the facility, strengthening and maintaining Hopi sacred beliefs within the urban context. Urban and rural aesthetics are brought together through the design of spaces and the staging of particular views and long vistas. The duality of the sacred and profane is brought together in every aspect of the design from individual thoughts and beliefs to usage of spaces and interaction with the urban context.

Through the nature of the design, the Artist Hopi Gallery and Apartments facilitate the transition from a reservation lifestyle to that of a busy city for contemporary Hopi who wish to relocate in search of more promising opportunities.

"If you are Hopi growing up in a traditional Hopi village in a family, you are aware of the traditions and of what we call 'the life plan,' which deals very effectively with how the outside world would influence you or the village as a whole."

introduction
Exploring Hopi culture and attempting to understand their ancient traditions and the modern concerns facing them have revealed many important issues and, at the same time, prompted many questions.

What are modern Hopi concerns?

Has Hopi life been affected by technology?

The traditional ways and the search for good and harmony are still strong on the Hopi reservation, but contact with other cultures has raised new questions and alternatives. Along with the introduction of comforts and conveniences of modern technology—from electricity and telephone service, to cars and paved roads, to milled lumber and cement construction, to plumbing and piped-in water—there have been lifestyle changes. Finding a balance between the new processes and the traditional ways has been confusing and difficult for all involved. Some of the traditional expressions of Hopi have been adapted to the pressures of an outside culture. Public ceremonies are now scheduled for Saturdays, instead of the traditional clay that would have been determined by the placement of the sun. Having ceremonies on Saturdays makes it more feasible for commuting workers to attend and participate and also for tourists to observe. Kachina dolls and sand paintings that were once purely ceremonial are now sold as souvenirs. New art forms have been developed around the opinions and tastes of collectors and buyers who care nothing about Hopi culture, but at the same time have helped them by transforming art into a viable profession. The vitality of Hopi art denies any claims that traditions are disappearing. Techniques may change, content may evolve, but the essential Hopi-ness of what the artists make remains, built into every coil, stroke and stitch. With all of these changes, the basic precepts of the Hopi way of life remain unchanged.

Hopi have come to the realization that being true to the Hopi way means creatively adapting, holding on to their roots, while bending traditions to fit the setting. Through all of these changes, Hopi prove that culture, that being Hopi are values that one holds internally. According to an elderly Hopi man, “we keep the principles of our traditions in our hearts.” The Hopi way is not necessarily a visible

What is the Hopi way?

What does it mean to be Hopi?

characteristic but a way of thinking, a way of living one’s life. Every aspect of Hopi life has religious significance; every action has some influence on or connection to the workings of the world. Hopi believe there is a holistic nature to the natural world therefore they strive to maintain the harmonious balance of all its components. In nature there is balance; in balance there is beauty. It is not possible to separate the fibers of Hopi life. All the components of Hopi life—daily toils, religious rituals, social ceremonies and artistic creations—are integral steps along the path to universal progress and harmony. In Hopi religion, art and daily life are so closely linked that there is no distinction between them. In fact there is no distinct Hopi word for art, since there is no distinction between art and life. Art is life.

“First, we’re artists

The two are inseparable. A life lived in balance is a work of art, and any object made by a balanced person is an object of art. An artfully crafted object reflects the true path of life being walked by its creator.
The end of the twentieth century saw the development of a new and ever-growing trend among the Hopi. Many young adults are leaving the reservation for advanced education and better jobs. These youthful Hopi are finding themselves in cosmopolitan cities across the United States, surrounded by an urban fabric that is not the least bit conducive to their native lifestyle. Upon leaving the reservation, Hopi youth trade in their mesa-top homes for small studio apartments, their kachina ceremonies for rock concerts, and many times without even realizing it, they trade in their culture. First they stop greeting the sun each morning because it is inconvenient to take public transit outside the city in order to actually see the sunrise. Then they stop preparing their food according to tradition because the tiny kitchen and lack of available fresh foods make it almost impossible. Finally without even making a conscious decision, young Hopi do away with their communal attitude, their inherent passion to share things and their unique communication skills. They have been changed by their living environment. They never see their neighbors. They never even carry on a friendly conversation with the landlord. The only thing they see is a narrow corridor with many closed doors.

because we create. And then, being Indian, my art will reflect some of my Indianness. This is how I'm going to express myself, thanking the Creator for what he's done.”

Can the transition from reservation to urban life be eased?

Is it even possible to live the Hopi way in an urban environment?

Modern Hopi life is distinguished by a sense of history and cultural continuity. If Hopi people want their culture to continue, they must adapt and find new ways to incorporate their traditions into a modern American lifestyle. Contemporary Hopi must satisfy the demands of the dominant society they choose to live in, yet they must maintain some sense of Hopi authenticity and self-determination. It is possible to live the Hopi way within a complex urban environment as long as certain values are addressed. A facility designed specifically around Hopi ideals and values will facilitate the adaptation and continuation of Hopi culture and traditions in modern urban America. Because being Hopi is a spiritual path, depending on the strength of the individual, it can be followed in any environment; however, some of these environments are more conducive to cultural survival than others.
Deceptively simple on the surface, the Hopi way of life is rich and complex. The strength and health of the community are of prime importance to the Hopi culture. Without this communal strength, the Hopi could not have survived in the dry conditions of the American Southwest for the past 1500 years. The Hopi people have managed to maintain and develop their unique culture for centuries without outside influence from other cultures.

Today there are between 1200 and 1400 Hopi people living in the United States, with most residing on the reservation in Northeast Arizona. The last century has hosted many events that have left the Hopi with less and less land and many distasteful memories. A large percentage of the Hopi population consists of educated young adults looking for their place in society. With a lack of jobs on or near the reservation, many are leaving their native homes in search of more education and modern careers in America’s urban centers. These young Hopi are faced with the difficult task of trying to balance their traditions and native culture in a modern Anglo society. Progressive Hopi often find it difficult to carry on their cultural traditions in a society that does not promote communal living, sharing, or humility, but instead focuses on the individual, politics, and privacy. Typical Americans see this cultural duality as a place where conflict evolves; in comparison, typical Hopi see the situation as a means of balance. Contemporary Hopi must satisfy the demands of Anglo society, incorporating only those aspects that they perceive as advantageous to their lives and continuing to retain their own cultural foundation. Those young people need an environment where they can creatively adapt, but not be assimilated into the mainstream culture of modern America. Establishing a contemporary way of life that is based on Hopi values and finding their niche in American society is essential to the survival of Hopi culture.

Because contemporary Hopi are leaving their familiar mese-top surroundings for opportunities in an urban environment, they are leaving behind many of the physical roots that have shaped their native lifestyles. Being Hopi is a state of mind, a way of living one’s life, and for this reason, can be done in any locale. In order to maintain the Hopi way within an urban setting, one must determine which values and traditions are the foundation of their spiritual path.

Every aspect of Hopi life has religious significance; every action has some reciprocal effect on the natural world. Every event in a Hopi’s life, from working the earth and crafting pottery to greeting the sun and entertaining kachinas, is considered a sacred ritual that maintains the harmonious balance of our holistic natural world. If this balance of nature is not maintained, this world as we know it will be covered with new earth and only those who have lived their lives in balance will find their way to the next world, the fifth world.
According to Hopi mythology, we are currently living in the fourth world. Hopi creation myths claim that native people evolved through a series of three worlds before Spider Grandmother helped them climb up and into this fourth world. With each new world, creatures evolved and in the third world, humans first existed. For generations these people lived together harmoniously, but in the end many of them were overtaken by the power of evil. Because evil and selfishness were rampant in the third world, people with good hearts were lead into the fourth world to begin anew. In order to prevent the destruction of our current world, Hopi live their lives striving to maintain a balance between good and evil for the welfare of all living things.

Modern Hopi live in a suspended realm between the Lower World, the past from which their ancestors came and their future within the clouds, the breath of Earth Mother. The physical earth is considered the body of Earth Mother, a womb from which all life stems and must be treated with respect, worked lovingly with the hands. Clouds and rain are spirits of past ancestors that hover over us to nurture and create an abundance of life. Each year during the winter solstice some of these spirits come to live among the Hopi in the form of kachinas. Kachinas are not gods or deities but messengers to the Creator.

“We believe duality to be a means of achieving harmony within our community and the natural world. Residing among Hopi from winter solstice to summer solstice, kachinas ensure that Hopi people are of pure heart and mind during the growing season. Only with a pure heart can one lead a balanced life and in turn help maintain the balance of the fourth world. When this spiritual balance is disturbed, goodness succumbs to evil and life is no longer fulfilling. It is this balance that determines which values and traditions are to be maintained by contemporary Hopi residing in an urban setting.
The site of Chicago, Illinois and more specifically 214 West Huron Street was chosen only after studying traditional Hopi communities. Pueblos of the past, as well as those existing among the Hopi today, are compact in nature and are generally located at the edge of a geographical "place" such as a valley, mesa or bluff. Hopi communities share common needs and support diverse activities in adjacent spaces. In addition, a majority of Hopi structures and plazas are oriented to the south with some sort of relationship to the cosmos.

In comparison, a contemporary city is made up of individual lots all zoned for particular uses and subdivided by a complex network of roads and trains to increase accessibility. Urban sprawl is a huge problem in most cities and towns, increasing the distance for commuters into the urban core. Often public and private are very separated and the focus on economic value spawns towers that consume every inch of lot space, repeating floors endlessly upward.

With hopes of finding a balance between these two drastically different environments, an infill site in the River North District of Chicago was chosen as the location for the Artist Hopi Gallery and Apartments. Chicago is a regionally significant location at the heart of the United States where multiple types of domestic and international modes of transportation come together. Not only do many types of transportation come together here, but also hundreds of types of people and cultures. In addition, Chicago is one of the only large Midwestern cities located on a vast body of water with an extensive network of open spaces. The River North District is an important arts area and a major tourist hub within Chicago. With an ever-changing population of visitors, the Artist Hopi Gallery can be experienced and explored by many more people than would otherwise be possible in a different location. The fact that this area is already known for its galleries will greatly benefit Hopi artists. Similarly, the River North District will benefit from the cultural addition of the Artist Hopi Gallery. The infill site on the North side of West Huron Street was specifically chosen for a number of reasons. First the Artist Hopi building fills a gap in the urban grid and adds to the architectural montage already in place. Secondly, this site allows for an integration of functions and maximizes penetration of natural light into the structure. Finally, this location reduces the need for private transportation because of the variety of surrounding businesses in close proximity and the availability of public transit.

The 200 foot block of West Huron is home to a number of galleries dealing in culture-specific work, from African and Australian to Asian and Italian art. Above these galleries are many apartments and lofts housing dozens of ethnic groups, professionals, artists and students. Within a four-block radius are many other galleries and restaurants, two art supply stores, a gas station, a small grocery store and most importantly many types of public transportation. A bus stop is located next door to the Artist Hopi building and the "Chicago" stop of the elevated train (commonly referred to as the "L") is located just two blocks North. Many open spaces along the river and throughout the city are within a six-block radius of the facility. The lakefront, park and miles of bike paths are located just a twenty-minute walk to the East. Not only does this location provide quick and easy access to important elements of the city, it also incorporates beautiful views of Chicago's signature architecture—the Sears Tower and the John Hancock Building.

"Beneath the towering of
Aesthetically the 200th block of West Huron is a collage of architectural styles. On the North side along the Western edge is a seven story brick complex with a dual level gallery and apartments above. To the East and is a two-story building with off-white vinyl siding sheltering an eclectic group of artisans. Between these two is a recently constructed glass walled four upper apartment levels finished in light gray limestone and steel blue accents. The Artist Hopid Gallery done in sandstone veneer and exposed concrete sits directly to the East. Adjacent to the Artist Hopid building is a service alley that has been transformed into a plaza-like community space that visually, physically and aesthetically links the surrounding usable rooftops, exterior decks and stairs that line the rear of existing buildings with the terraces and gardens of the Artist Hopid building. Sheltering a majority of those private balconies is a small three-story historic brick building accentuated by a bay window and balcony that plays host to multiple residents and a quaint coffee house and tailor's shop.

Parallel and in complete contrast to the North facades is the street elevation south of the urban site. On the Southeast corner of the 200th block of West Huron is a very modern, single story retail facility. Covering nearly the entire east half of the block, this white steel and glass building with organic curvilinear shape and lines adds an unusually modern element to this otherwise historic setting. To the West are two seven-story brick buildings that provide housing for many Chicagoans. On the lower level are a contemporary furniture gallery and an upscale restaurant. All of these features combined form an ideal location for any multi-use facility, but specifically for the Artist Hopid Gallery and Apartments.

the Sears Tower you'll find an eclectic group of neighborhoods that are rich with ethnic vivacity and cultural charms.
Chicago
latitude: N41 degrees
longitude: W87 degrees
highest point: 672 feet above sea level
area: 146,240 acres
population: 2.78 million
miles from New York: 724
miles from San Francisco: 1,756
miles from Hopi Reservation: 1,589

Hopi Reservation
latitude: N35 degrees
longitude: W110 degrees
highest point: 5,930 feet above sea level
area: 2,474,252 acres
population: 1,200+ miles
miles from New York: 2,240
miles from San Francisco: 887
miles from Chicago: 1,589
"We can't totally live the Indian way. We have to live in the present and the future, too."
entire facility

Through the design and development of a multi-use facility, contemporary Hopi people have found an urban environment that promotes the balance they desire in life, a place that encourages adaptation, and at the same time, allows one to maintain the integrity of Hopi culture. In order to permanently exhibit Hopi works of art and to educate Americans to the aesthetic and cultural values of Hopi people, the Artist Hopi Gallery is located in Chicago, Illinois and operated by a group of Hopi, particularly artists, that reside in the upper level apartments. Located in the River North Arts District, the Artist Hopi Gallery and Apartments fills a void in the urban fabric while adding a unique cultural dimension to the already diverse community. The entire facility is an urban oasis where visitors can escape the hustle and bustle of the city, losing themselves in a Hopi world. The lower two levels (see appendix A for a detailed space summary) are dedicated to gallery space, open studios and supporting spaces such as an administrative office, environment controlled storage and a space for preparing pieces for exhibition and shipment. Above the gallery, five various sized loft style apartments accompanied by interior and exterior community spaces are home to Hopi residents. Exterior spaces such as gardens, roof terraces and an exterior stair with large landings address the existing alley community as well as give residents an opportunity to escape the profligacy of the urban. This constructed landscape is intended to prompt feelings of openness and a sacred connection to nature all within a compact urban setting.

commercial

Today Hopi art and life are complex blends of an ancient world and a modern society of tradition and technology. It is the strength of tradition in Hopi history, religion and art that has enabled Hopi culture to attain its validity and vitality. In the Hopi world, beliefs and ceremonies of the past continue to permeate every aspect of modern life. Generation after generation continues to participate in the same religious and ceremonial events. The Hopi continue to strive for a pure and meaningful life, a life lived in balance, a life that follows the Hopi way.

In order to share their work, the Hopi way and ideas of balance with a broader array of people, Hopi artists feel that a permanent gallery such as this, located in the Midwest is a logical solution. The last quarter of the twentieth century has given Hopi artists hundreds of opportunities to educate others about aesthetic and cultural values of the Hopi, but none of these exhibitions have been for an extended period of time. Interest and demand for Hopi works of art have greatly increased with their traveling exhibits and the popularity of the Santa Fe or Southwestern style. This demand has created a middleman in the art market that in turn has increased prices and lessened the impact of Hopi ideals and culture on casual observers and collectors of authentic pieces.

With the creation of a permanent gallery in Chicago, Hopi artists will be able to reach a broader expanse of people with a larger variety of works for an indefinite amount of time. A gallery specifically for Hopi works of art, ran by Hopi people, and dedicated to the advancement of Hopi cultural acceptance would not only enrich Hopi artists, but it would add another cultural aspect to the River North Arts District and to the city of Chicago.
The creation of a Hopi gallery will allow artists to educate visitors about the values and balance of the Hopi way, but this gallery alone will not be enough to balance the duality of the Hopi culture and that of mainstream American society. Hopi find it difficult to carry on their traditions, to hold on to their roots, in a society and surroundings that are not conducive to their unique lifestyle. Only through culture-specific design of their residential spaces will Hopi find it possible to adapt and maintain their traditions and culture. Community is the basic foundation of Hopi culture, without one and another they could not have survived the turmoil of the last century; together they can survive the transition to an urban lifestyle.

The five apartments are directly linked to interior and exterior community spaces, both physically and aesthetically. Interior community spaces consist of a laundry facility, a large communal kitchen and open space that can be used for a variety of events. The communal kitchen allows Hopi residents to carry on their tradition of large community meals and ceremonies, and gives them the opportunity to host bigger events such as a gallery luncheon or informal neighborhood meetings. Spaces at foyers and stair-landings have been expanded into plazas and gardens to encourage lingering and conversation in more community-like spaces. Roof terraces and small garden plots allow residents and visitors to relax three-stories above the busy street. Garden plots allow Hopi to carry on an important act of faith - working the earth - and at the same time raising fresh fruits and vegetables for use in traditional dishes. Many of the exterior spaces are vegetated areas that purposely require maintenance by all residents. Community involvement promotes interaction of families as well as generations while it emphasizes Hopi values of humility, cooperation, respect and stewardship of the land.
Through architecture, landscape and planning, the creation of an urban multi-use facility will explore the potential effects that design has on culture and how one can maintain a unique lifestyle within a society prone to cultural assimilation. Forming a solid base of Hopi cultural information and understanding their basic values and aesthetic concepts lead to culture-specific design objectives. Creating a complex that does not individuate places, people and things, but instead reinforces themes of cooperation, balance and reciprocity was directly related to Hopi ideals. Capitalizing on dual relationships and erasing boundaries was a cultural issue as well as a spatial and aesthetic issue.

Because Hopi consider open community space to be the heart of the pueblo, special attention and emphasis was given to the design of central community spaces where a great deal of interaction can take place. Demonstrating the interconnectedness of all things in the Hopi world was an important value that needed to be clearly represented through design in order to communicate Hopi ideas to non-Hopi visitors. A major objective of the design was to allow visitors to escape their urban environment and enter a suspended realm, a place where Hopi, as well as non-Hopi can find balance. The design hopes to inspire inquisitiveness and cultural interaction as visitors find themselves between two worlds. The Artist Hopi Gallery and Apartments cannot be clearly defined as urban or rural, as Hopi or Anglo, as sacred or profane, based simply on appearance. It is through the spatial exploration of the design that individual users define their own world, find their own place, and form their own aesthetic values.

Just as every aspect of the Hopi culture is inextricably interwoven, each step of the design process reached to include and had an effect on every other step throughout the design process. The initial step was an in-depth investigation of every aspect of Hopi culture. Marriage, familial ties, religion, witchcraft, art, architecture, food preparation, agricultural practices, creation myths, views of animals and earth, the list is endless. Things that seem minute and mundane in Anglo society are very important events and acts of faith in Hopi life. Understanding these issues and knowing what values and traditions are the basic precepts of Hopi life was the only way the design process could begin. This cultural study was done through the reading of many books (see Appendix C for suggested references) on every imaginable Hopi-related topic, a semester long series of anthropological lectures, various videos and recordings, multiple gallery visits and virtual tours, and most importantly conversations and interviews with multiple Hopi people.

The next step of the design process was finding a site suitable to the practical needs of the users such as proximity to public transportation, open space and markets. Once a general area was found, the specific building site was determined, keeping in mind more cultural needs of the users, such as orientation to the sunrise and strong link to the surrounding community. Upon selection of the final site, an in-depth analysis of the surrounding context was done, exposing a great deal of information on rhythm and proportion that greatly influenced the exterior design of the Artist Hopi building. Combining influences of Hopi aesthetics and values with that of the River North District provided a basis for design. Personal goals such as trying to blur the boundary between interior and exterior, and designing spaces as well as voids, combined with cultural research and precedence studies led to a very well resolved design.
A series of precedent studies that were not directly related to building type, but to some aspect of the design project, included ancient Anasazi sites, contemporary urban lofts, common Hopi residences, modern Native American design, urban landscapes, plazas and a variety of campus-like projects that begin to blend the boundaries of interior and exterior.

ancient anasazi sites
Research into Anasazi (ancestors of the Hopi) design revealed a distinct set of site development factors that were influential in the location and design of the Artist Hopid Gallery and Apartments. First, Anasazi sites were always related to the cosmos, marking solstices, equinoxes and other astronomical events. This was done in order to alert the community to specific dates such as special sacred ceremonies or the time for spring planting and fall harvest. Today’s Hopi use paper calendars and instinct for such things, but the winter and summer solstices, the time when kachinas visit the villages, are still recognized as important markers of time. Ancient Anasazi sites were typically formed at the edges of geographical nodes such as cliffs, valleys or mesas for defense purposes. Modern Hopi villages are located in similar places, either on top of the mesa or at its base for a variety of environmental reasons. All Anasazi developments had some orientation to the sun that allowed them to gain warmth from the winter sun, shade from the summer sun and protection from north westerly winds. These developments were very compact and organized around central open spaces. Larger settlements such as Pueblo Bonito had large amounts of open space and many kivas, while smaller sites such as New Allo had a few rooms arranged around a central kiva that was used as the community space on all occasions. Nearly all Anasazi developments, as well as today’s Hopi villages, had a diverse mix of uses within the built environment and according to anthropological evidence, they also shared the natural environment, working together to combine their resources and sustain their people.
design for modern cities
Contrastingly, research into urban lofts and their settings revealed trends completely opposed to those of the Anasazi. The urban environment is sprawling, creating a huge network of transportation systems that consume valuable open space. Residential towers generally disregard any orientation to the sun and almost all spaces are privatized, leaving no space for common areas. Economic value has caused developers to use every square inch available and in turn have created some reasonable space saving techniques. Ship's ladders, pocket doors, moveable partitions and multi-functional spaces have allowed contemporary designers to designate more square footage to space than circulation. Renowned designers of loft style and tower apartments have also developed a variety of techniques to increase natural light and generate a more open and natural ambience than a typical urban residence.
Hopi home design
Current reservation homes are of two styles, neither being at all similar to dense urban style living. Hopi families live in homes constructed by their clans or in HUD houses supplied by the government. Aesthetically, most Anglo-Americans would believe that the HUD houses are superior to the Hopi-made homes, however, reservation families would not agree. HUD houses are not designed to facilitate Hopi values and traditions such as cooking with several people in the kitchen or dining in large groups. Homes designed and built by Hopi incorporate space for such events without even consciously planning for it. Hopi also orient their homes to the South to take advantage of natural light and winter warmth, or so American visitors would think. When asked, Hopi will explain that they orient their homes that direction because that is the way it has always been done, it is the way of their grandparents, it is tradition. Inside typical Hopi-designed homes there are few partitions, only those enclosing baths and bedrooms; and often these do not have doors. Contemporary Americans may consider this uncivilized or tasteless but it is only natural to Hopi people. There is no need for barriers or boundaries because everything is interconnected. This is the Hopi way.

Native American design
Contemporary Native American design, or more correctly, most of that published, is more an example of poor design than a standard one should follow. Published works include museums, casinos, schools, cultural centers and houses, most of which were designed by Anglo-Americans who obviously knew little about the unique cultures they were intended to represent. Most of the projects attempted to represent their client's culture through applied ornamentation or symbolic forms that were generally only apparent in plan. A select few touched on values, but designed around their own interpretation of such values and did not take into account other cultural differences. These studies only further prove that there is most definitely a need for culture-specific design that fully incorporates all aspects of the determined culture.

Plazas and landscapes
A variety of landscape examples proved to be worthwhile, illustrating design that has no culture specifics, but intense relationship to the site. Pocket parks and plazas in dense urban environments inspired the design of container gardens and rooftop terraces. Going back and analyzing Anasazi landscapes and modern Hopi plazas revealed even more design development issues. In Anasazi times, strong cultural cohesion, warm climates, and a need for natural light caused people to gather on their rooftops to work. These roofs served the same functions as the suburban American front porch. Similarly, due to the communal nature of Hopi, private residences are typically too small for events so gatherings end up taking place outside. This cultural tradition has led to the central plaza being affectionately coined the “heart-place.” It is here in the central open space that communal bonding and recreational activities take place.
Analyzing each of these different aspects of design and determining a hierarchy of relationships was the first step in organizing the precedent studies. Combining various spatial concepts and cultural values with lessons from precedent studies, pushed the design to a much higher level of development than could have otherwise been possible.
Through the design of the Artist Hopi Gallery and Apartments, contemporary Hopi residents have found an urban environment that promotes the balance they desire in life, a place that nurtures relationships on multiple scales, and a community in which they can carry on the Hopi way. Design ranged from macro to micro levels and addressed a series of relationships that represent Hopi values and ideals, with special emphasis on cooperative or reciprocal relationships as well as balance and duality.

**community**
Beginning on the macro level, special attention was given to strengthening the identity of the River North District. Currently the 200 block of West Huron is lined with several historic buildings and contemporary art galleries. The surrounding blocks also include a great number of art galleries and studios but there is nothing that alerts visitors to their whereabouts other than storefront signage. It is proposed that a way-finding system in the form of kiosks or some other means be incorporated in the River North District. Along with this way-finding system, a network of public art and exterior sculptures would give the neighborhood an artsy aesthetic that would create a sense of place. More specifically an inclined paving pattern at the intersection of West Huron and Flair Lane (the alley to the east of the Artist Hopi Gallery) would incorporate the name of the district as well as a community arts logo. This would clearly define the threshold from downtown to the River North area. This textured paving pattern would also slow drivers as they come through the area, allowing them to take in their surroundings instead of speeding past on the commute home.

This paving pattern and neighborhood aesthetic would extend into the alley adjacent to the Artist Hopi Gallery. It is here in the alley that the scale of surrounding buildings, as well as the Artist Hopi Gallery, begin to break down to a more human scale, forming exterior spaces and voids where an eclectic mix of stairs, decks and balconies come together. The alley has been transformed into a place of social contact, a communal living room that supports dialogue between local residents. It is here in this bracketed realm that community relationships will grow and cultural interaction will develop. Within this urban place the concepts of private and public are transformed into differentiated spheres of responsibility, using existing buildings as boundaries to form the street, making lower level galleries and street spatially and programmatically interdependent. It is proposed that at certain times of the year outdoor festivals or art showings take place here. Assuming that the idea catches on, it is possible that this could eventually be Chicago's version of "painter's row" where struggling artists gather to display and sell their works to the public.
Two scales of openings: one between buildings – the narrow alley that organizes the urban development – and one between the inside and the outside of the building itself – the multiple smaller scale spaces such as stairs, landings, terraces, balconies and gardens. It is through these spaces where the boundary between architecture and landscape begins to dissolve. These threshold zones between inside and out illustrate one of the reciprocal relationships previously mentioned and the resultant balance between them. These exterior spaces are connected through a series of stairs and level changes, and the accompanying shifts of viewpoint and topographical positioning engage the user in two ways: physically through movement and visually through exposure to views. Views include skyline scenery such as the Sears Tower and the John Hancock Building as well as neighborhood rooftops with outdoor conveniences.

The varied levels of the Artist Hupid building are reminiscent of Arizona mesas and adobe dwellings. In addition, these level changes provide multiple microclimates and spaces to escape the harsh summer sun or the brisk northwesterly winds. Vegetated areas allow residents to raise their own vegetables and work the soil, a traditional act of faith. Elevated planter beds on multiple levels allow gardeners with disabilities to participate in community maintenance as well. Physical interaction with their surroundings encourages community growth and instills a sense of ownership and pride in residents. These terraces and outdoor levels act as the central open space or “heart place” of the community. Just as the pueblo plazas where organized around the kiva, the Artist Hupid building is organized around a central light scoop that penetrates the entirety of the building. This light scoop symbolizes the strong centerpiece and foundation of the community where all things are connected symbolically.
This light scoop not only organizes the building but it also acts as a solar marker, signaling noon of the winter and summer solstices. Original light studies were done to determine specific angles and placement of fenestration to allow light to penetrate and illuminate the very center of the pool at the interior base of the light scoop. The line of the winter solstice can be traced along the straight edge of the entry level catwalk while the summer solstice is marked by the angling back of the alley façade to intersect the light scoop's exterior shell.

Public gallery
Visitors enter the Artist Hopi Gallery from a cantilevered sidewalk hovering over a sunken sculpture court. Once crossing this threshold, visitors pass through a set of large glass doors marked overhead by an elongated extension of the protruding bay window above. These extensions of the structure are characteristic of kiva ladders that protruded twenty or more feet above the earth to clearly mark their location from a distance. Visitors pass through this threshold and continue their journey along a suspended catwalk delicately crafted of steel grate and enclosed by a railing system similar in design to the interior railings surrounding the building. The catwalk physically suspends visitors over the combined gallery and studio space allowing them to observe activities from above. This catwalk also metaphorically illustrates the Hopi position of being caught between two worlds: their world and an Anglo world, a sacred world and a profane world and in this fourth world somewhere between the third and fifth worlds.

Proceeding along the suspended walk, visitors are faced with the concrete shell of the light scoop that is penetrated by the catwalk. Here lies another threshold where visitors are introduced to the duality of earth and sky. Once passing into the light scoop, visitors will instinctively look up, in turn being blinded by the natural light filling the encompassing space. To find some balance in light they then look below them into what appears to be an endless depth. Here again is an abstract representation of the earth and sky relationship that is so important in Hopi creation. Once visitors have overcome their initial amazement they proceed down the individual wooden steps that seem to float next to the concrete shell. This process of descending is intended to prepare people for their gallery tour, to give them a moment to discard their urban troubles and develop a calmed mental state where they can more fully appreciate and understand the works of Hopi art and life represented before them.

Reaching the lower level gallery, visitors take notice of the shimmering pool, which from above appeared to be an endless depth, and study it to find where the sound of a slow trickle of water is coming from. Perplexed they move around the natural wood floors of the gallery taking in exhibits and watching artists and students create beautiful pieces of art. The entire gallery is flooded with natural light from the two-story opening that extends out to the sculpture court. From within the gallery one has views of the city like never before — views that seem long and uninhibited. Continuing around the gallery visitors will come upon an almost hidden space within the walls of the light scoop. Here an entirely different spatial quality is felt. Meant to be representative of dark and confined kiva spaces, this small showcase is home to very sacred pieces of art or elements that were typically found in a kiva. Once visitors are ready to leave the gallery they must ascend the stairs where they now psychologically prepare to leave the sacred and re-enter the profane. Upon leaving the gallery, visitors may realize, if they have not already, that they just made a journey, physically and psychologically similar to that of a Hopi entering and exiting a spiritual kiva.
If visitors are inclined to interact with Hopi artists and residents they may be invited up to the more private areas of the building. By either taking the interior elevator or the exterior stair, visitors and residents climb one level to enter the interior community space. This space is also reminiscent of Hopi kivas because it is where events would take place in case of inclement weather. Here in the interior community area, residents interact while doing their laundry, preparing large community meals in the kitchen or just conversing in the multi-functional open space. Walls have been designed to display resident works of art that may be private pieces or simply children's first attempts. Whatever the case may be, the space is always filled with Hopi spirit as well as natural light. Here the light scoop penetrates the second level inviting ample amount of natural light and views down to the gallery.

Looking up one can see the exterior community spaces above, where outdoor activities take place. On this level residents and visitors can participate in a variety of events. This is also where residents enter their two-level apartments. Doorways are sheltered from the elements by an extended wall and lowered roof that brings the overhead plane down to a personal level. Proceeding up the steps, past the private entrances is a large open rooftop area where residents can grill-out, picnic, sun bathe, read, all sorts of activities, but most importantly garden. It is here that the terraced garden plots are most abundant. Container gardens can be created on any level but located here are permanent gardens directly related to Southern exposure. Each of these gardening options allow Hopi to grow fresh foods as well as continue an agrarian act of faith - working the earth - in an urban environment.

"To create a place, or 'space' you manipulate - both void and mass,
private residences
When residents desire some private space, they can retreat to their individual, two-level apartments that are also
designed around Hopi basic values, particularly the idea of cooperation and being part of the bigger community.
Through the use of materials and the framing of specific views, each apartment is visually and physically linked to
community spaces. Each resident has their private space but at the same time they can always know what the community is doing by simply looking toward their door or window. If one is not near a window to see the neighboring community they can still sense their connection to it through floor and ceiling patterns which metaphorically link the community to its core—the light scoop penetrating the building's entirety.

Public spaces such as the kitchen, living room and dining area are grouped together on the upper level. Interior partitions are minimal in this level, but those that do exist do not meet the ceiling. Stopping twelve inches short of the ceiling gives interior spaces an added depth and sense of openness. In the middle of each public level is a kitchen that services both living and dining areas. Reenforcing the idea of cooperation, kitchen counters are designed to allow work from both sides, increasing the amount of space available for a group to prepare a meal. The living area opens directly over each master bedroom where a ship's ladder connects the two levels. Private spaces such as bedrooms, baths and studios are located on this lower level with concealed secondary exits to the laundry area. Once again the interior partitions of this level also do not connect to the overhead plane. This feature increases the sense of space, allowing natural light to penetrate further into the apartment and promotes communication between family members.

This seemingly inverted arrangement of public above private was specifically chosen to do to certain psychological concepts of space held by Hopi. In Anglo culture, descending to a space somehow lessens its quality and comfort level. For example, American's typically go downstairs to go to the "basement" or "cellar," but going upstairs always leads to private, comforting spaces such as the bedroom or den. In Hopi society the complete opposite is true. Descending a stair or ladder is reminiscent of entering a kiva, the womb of Earth Mother. Typical mesa homes of the Hopi have bedrooms on the lower level sheltered from immediate danger and exposure to the elements. Descending a ladder from the living room to reach their bedroom is psychologically comforting in the mind of a Hopi.
without the careful planning and articulation of the void, the mass has no meaning."
Stepping back and taking a good look at the thesis presented here, many thoughts come to mind, good and bad. To begin, it must be noted that this undertaking was far more than I ever thought it would be in terms of learning. Many of my peers have said they learned nothing from the thesis process and that it was just another project to cap off an architectural education. I am in complete disagreement with those who feel that way and most likely for a number of good reasons. First, I chose a topic that was of interest to me, something I knew little about, but an issue I truly wanted to examine. Through my global travels I developed a great respect for other cultures and was saddened to realize that a global sort of culture seems to be developing. There are many ways to halt this transition, but I chose to focus on the effects of design and its influence on adaptation and continuation of diverse cultures. Any culture could have been chosen and I am sure others would have been more interested in something other than that of Native Americans. Exposure to the beauty and simplicity of Native American life through the works of Edward S. Curtis years ago had a lasting effect on me. Through anthropology courses and personal interviews, I came to the realization that the Hopi culture could seriously benefit from culture-specific design and that my studies, aesthetic values and design ideals could be greatly enhanced with an understanding of their culture.

Because this thesis was far more than a simple project to me, I believe it was far more fulfilling than any other educational experience (state-side) I have had thus far. In addition to selecting a topic with a broad array of possibilities, I also set design objectives for myself that would not only enhance the finished thesis but would strengthen my personal design philosophy. One of these personal goals was to integrate my landscape minor with a design that clearly combined both interior and exterior spaces and relationships. In my opinion a building is nothing if it is not integrated with its surroundings or addresses them in some way. Users spend just as much time outside buildings as they do within them. When exterior voids are treated as spaces, the boundary between interior and exterior gets lost and designs begin to take on a whole new dimension.

Another personal objective was to use techniques I had not used in their potential in past projects, such as study models and finished site and building models. In the past I have spent a majority of time designing two-dimensionally, or so it appeared to others. Through the use of rough study models, I came to the realization that I do design three-dimensionally -- in my mind and through perspective. The study models only proved to be a useless exercise for me, but a good means to allow others to understand my ideas. The development of a final model, on the other hand was very fulfilling. Not only did I prove to myself and those who doubted me, that I was capable of excellent craftsmanship, I also gained a great understanding of the surrounding context and spatial relationships on a macro-level. This understanding of context, as is visible in the final design, was very influential in the exterior development of the thesis project.

A number of years ago I came to the realization that I needed to do things for myself and not to please a professor or a jury. In the beginning of my architectural studies, I struggled with trying to meet the demands of those in charge and I found myself dissatisfied and on the verge of leaving the program. I finally realized that no matter how much I explored their techniques and did the drawings they wanted I would never be personally fulfilled. From that moment on, I made a rule to follow my own avenue of exploration, work through my own style of design and development and in the end be happy with what I have
created. I am afraid I failed to follow my long-standing “vow,” I did not fail myself until the end and this is evident in this final presentation.

I “stuck to my guns” throughout the entire process, from thesis research and clarification to design development and resolution. I feel that because of this I have a thesis and a well-developed project that is of a much higher intellectual and design level than anything I have done before, and an effort I am very proud of having accomplished. I do not regret the lack of communication I had with my studio professor or the fact that my grades may reflect my refusal to follow his orders and guidelines. I chose to work with individuals involved in other aspects of design such as landscape and urban development, and minds educated in anthropology and cultural studies, leaving my architectural ideas untainted by the influence of other dominating architectural critics.

It is in the final presentation and documentation stage that I failed to follow my own path. I am not sure why it happened, but I am regretting it more and more each time I look at my final presentation. I typically present a project only through multiple spatial perspectives with a high level of detail and floor plans to give critics something hard lined and tangible. This time I failed to do that. I was determined to avoid the “dire consequences” and fulfill my “studio contract.” For this reason I spent an endless number of hours creating plans, elevations and sections that do not clearly represent my building or my thesis, particularly to those not inclined to visualize spaces in the way of architects. My drawings go well beyond the typical level of plans, sections and elevations, showing every last detail, from cabinet and stair rail design to floor textures and ceiling manipulation. Every line on each drawing was meticulously thought out and represents some aspect of the design. Unfortunately it is only I that knows exactly what each line represents. If I had stuck to doing things my way I would have had several well-developed perspectives that clearly illustrated spatial relationships, functions and design details. Because I did not do this I feel I have let myself down in more ways than one and I am very dissatisfied with the resultant representation of my thesis.

If I must find the good in this “final letdown” I would say that I am definitely leaving my undergraduate studies with a clear set of goals and objectives, and a very good understanding of myself. I will not allow myself to again succumb to the pressures and generalized conditions that others throw at me. What is good for others is not necessarily good for me.
<table>
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<tr>
<th>Level</th>
<th>Space Description</th>
<th>Size</th>
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<tr>
<td>Lower level</td>
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<td>open studio</td>
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<tr>
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<td>Gross area</td>
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<td>11,492 sq.ft.</td>
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Note: Unassigned area has been calculated using an efficiency ratio of 65/35% which is the recommended ratio for assignable space to unassignable space for a museum. The Artist Hoped Gallery and Apartments will be very similar to a museum in that art is displayed in a major percentage of the facility and other functions consume a far less percent of the total square footage. Unassigned spaces consist of the sum of all other spaces in the facility that are not part of the detailed program. Area needed for circulation, mechanical space, public toilets, storage space, walls and partitions form the bulk of the unassigned area estimate.
front cover
Homage to Poets of Clay, paper embossing, 1989
by Michael Kalmbach

page 4
solitary kiva with ladder at Puye, late Anasazi settlement
photograph by T.H. Parkhurst

page 7
Hopi youth, balel lomateewa, with kachina doll and cattail
photograph by Owen Seumplewe

page 8
example of HUIU kachina by Bertram Tsievadawa
photograph by Davis Photographic Communications

page 10 and 14
location maps and detail maps of the Hopi reservation and Chicago
courtesy of Rand McNally road atlas

page 11
Hopi village of Walpi on First Mesa, Arizona
photograph by Owen Seumplewe

page 15
aerial photo of 214 West Huron and surrounding blocks
courtesy of Terraserver.com
context of site along West Huron
photos by Francesca Howell

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coiled plaque and large coiled basket by Joyce Ann Saukie
photographs by Helga Tawes

page 17
Avelia Pasaquale, Acoma potter, 1988
photograph by Stephen Trimble

pages 18 and 19
both examples of HUIU kachinas by Manel Denet Chavaries, Jr.
photographs by Davis Photographic Communications

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Rosenberg Residence & Studio, Beltmont Freeman Architects
photograph by Christopher Wesnoffe

aerial view of Chicago's waterfront and city center
Chicago Association of Commerce & Industry

page 22
HJD house, Second Mesa, Arizona. David Sloan & Associates
photographs courtesy of David N. Sloan

page 23, clockwise from top left
interior of hopi kiva at Mohonkau, Second Mesa, Arizona
photograph by Robert Easton
Edward S. Curtis photograph - On the Housetop
Hopi Cultural Center, Second Mesa, Arizona, Bennie Gonzales
photograph courtesy Bennie Gonzales

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chipboard model by Francesca Howell
photographs by Kyle Copelin

page 38
Edward S. Curtis photograph - Walpi village on Second Mesa

page 39
Edward S. Curtis photograph - detail of entrance to home at Walpi

* all other diagrams and drawings throughout publication (unless
otherwise noted) by Francesca Howell
**small logo images related to each section were taken from
anasszi cave paintings


