journey

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A JOURNEY THROUGH SPACE AND TIME:
A MUSEUM FOR THE CHIPPEWA INDIANS

Apostle Islands, Wisconsin

An Architectural Thesis by:
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PREFACE
This thesis will be written in two sections. The first section will explore the ideas of space and time through the words of my journal. I feel that this will give a better feeling for the process of my exploration than if I were to re-write the thoughts it contains. The journal was kept to record any new thoughts about my thesis. The writings from the journal will tend to seem disjointed as my thoughts flowed from one idea to another. There will be short fragments and extended versions of my thoughts interwoven throughout the journal with each adding to a richer understanding of the thesis.

The second section in this book will deal more directly with the project that emerged from my explorations in the journal. It will describe the history of the Chippewa Indians that informed the design and by use of a poetic story show how this history was related to the design. The majority of the history included in this section is directly quoted from the book, The Chippewas of Lake Superior.
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INTRODUCTION

"no time to know, no space to move"

-Ruth St. Denis

My thesis had its beginning with these few poetic words by Ruth St. Denis, a modern dance pioneer. In her romantic essay "Dance as Life Experience" she described the world as a binding environment in which there was "no time to know, no space to move...". For some reason these few words stuck and I had begun what I termed a journey into the realms of space and time.

I began to explore ways of describing space and time which is quite a difficult task since I feel now that their definitions vary from one context to the next. I began to see space as an infinite series of events that mark places. Yet space is not merely a point, rather it is quite expansive and flows freely. Time was defined as the continuous cycle of the sun rising from the east, passing through noon, and then setting in the west. This cycle of time was continuous over an infinite period.

It was at about this point where the symbolic spiral was presented to me. The images of the spiral overwhelmed and excited me. It was a missing link that I needed to provide for the meaningful interaction between the realms of space and time. The spiral came to represent an energy force that sets space and time in motion. This idea was further supported by the fact that motion needed both a field of space and a duration of time in order to be captured as an image. I also saw that the spiral implied a center which I could relate to the dancer's center of balance.

At this point my focus took another direction towards the chosen site. The site was chosen for its representative characteristics of a journey: that of difficult terrain,
uncertainty, and the concept of passage. These I found in the Apostle Islands in the northern extremes of Wisconsin on Lake Superior. There are twenty two islands which are now part of a National Lakeshore.

So I began to study the idea of island and what image I saw an island to be. This led to an idea of placing a marker on each island to mark each step in the journey and to prove the existence of the island. I extended the number of markers to include one on the mainland that would mark the last step in the journey. Yet, I was unsure of what function these markers might serve otherwise.

However, the function of the last marker was revealed to me when I began to explore the history of the islands. The Apostle Islands were originally the home of the Chippewa Indians long before the white man set foot on the islands. Then in 1854 a treaty was signed that placed the Indians on mainland reservations.

What turned out to be of great importance for this thesis, however, was the preoccupation the Chippewa had with health. They were concerned with avoiding illness particularly when one has lost his soul and is in an unbalanced state. This struck me as being the same idea of center that was found in the dancer and especially that center of the spiral of motion. To further emphasize the connection was the fact that the Chippewa used dance as part of their ceremony to cure these illnesses. In particular I was drawn to the Medicine Dance which utilized a long, wooden structure built with curved branches that was open to the sky.

Further research into the history of the Chippewas showed that after the treaty was signed the Indians were placed under programs that were to acculturate them with the white man's society. From this point on the Indians suffered from a loss of tradition and became plagued by self-
doubt, disease, and poverty. Slowly the white man was pulling the Indians from their tradition and there was great unbalance within their nation. They were being pulled off center.

From this information I began to see the need for a museum. I didn’t feel the museum was going to be a place to preserve the historical objects of the Chippewa culture but rather to illustrate the unbalance that was imposed upon them by the white man. I felt the museum would help them understand that we would some day begin to understand. As each visitor passed through his own unbalance would become evident. Hopefully, such an understanding could lead to a vision of a united nation.

The concept of the museum was informed by both the ideas of space and time and motion, and by the changes inflicted upon the Chippewa Nation. The site was chosen on Raspberry Bay so that the museum (the last marker) would have its beginning in the water and its ending on the mainland of reality. It also allowed for me to run the historical timeline of the Chippewa history north/south so that it could be crossed by the east/west lines that would symbolize the daily passage of time throughout the Indian history. Dispersed among these lines were the points of space. Finally, overlaid across this composite pattern was a series of fragments of the spiral which had its center in the waters of the bay.

The historical timeline of the museum was broken into two parts. The first part of the museum would be an outdoor trail that would connect the bay to the museum. Along the trail there would exist several pavilions for rest or the telling of stories. This represented the traditional Chippewa culture. The second part was the actual museum and began conceptually at the date of 1854. The museum was divided into four sections that covered four periods from 1854 through to the present.
Through the middle of the structure cut a pit that represented a connection of earth and sky. It also represented the continuing ideals of the traditional Chippewa culture in small, primitive galleries. Along the east side of the pit ran the galleries that exhibited the objects and text of the Chippewa history. Along the west side were smaller, temporary galleries that depicted the history through shadows or artwork. The end of the museum represents a new understanding and the site echoes this new center.

This information has been included to give an overview of the entire thesis. It is still missing thoughts that were vital in the process and in the design. Hopefully, these will be evident in the journal or the design itself.
A JOURNEY THROUGH SPACE AND TIME
THE JOURNAL

This section will begin in the journal at a date near to the beginning of the thesis semester since it is also at a time when my thoughts began to build towards the final conception of the design.

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Things are beginning to come around full circle to my ideas at the beginning of last (fall) semester. I have made one phase of the journey. I have gathered ideas, experiences, emotions that have slightly clarified the idea. I have really been 'circling' since second year with Yung-Ho Chang or maybe even since my first dance class. I always thought of this thesis as creating a therapeutic effect.

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The idea of islands always conjures in my head a image of the edge of the island- the boundary between the water and the and. I feel that this can be associated to the idea that water is the unconscious and the land is in contrast to this. I hate to say that the land of the island is the conscious reality- it seems maybe it is an elevated consciousness. If you leave the mainland of daily life to the land of isolated island how can they be exactly the same? Why do we associate such mystery with the island? Also, if one has to endure the physicality of a journey across water then the climax of the journey should/cannot be the same as that of the mainland. Pictures seem to always show the edge condition of the island in order to 'prove' that it is an island. One may be able to argue that if a picture were to show only the land and its vegetation it may not be an island that is depicted. Due to the fact that one is unaware of the water that one is incapable of concluding that it may be an island. On an island it seems one is always aware of the water due to some reality of it detected through the sensed. Then again one may question even this since this could also apply to a shoreline of any body of water which can occur
on the mainland. So how can one be physically aware of the fact that they are on an island other than to view it from the air. The other way I see of making this realization is through actually transversing the entire island or at least its shoreline. If a marker (architecture) were to be placed at one point and one were to set out on a journey along the shoreline and were to continue until he returned to the marker he would then be aware of the fact that he has landed on an island. I see this as applying to my project in that if man were to land on the outer island then have to transverse through each of these island journeys until he came to the mainland at which he would begin a journey into the mainland of the reality of society armed with the knowledge of the elevated consciousness the islands offered him. Thus he is armed to face the stressful modern environment. I tend to see a relationship between this last marker and Plymouth Rock- that marker which marks the beginning and ending. The beginning of a journey into the frustrations of forming a new country and ending the past of the British rule with the journey in between filled with great uncertainty and thought. This is related to the journey- both physically and mentally.

Yet I seem to have deviated some from the importance of the image of the island as the shoreline. This stresses the idea of the in-between. It is the boundary of the worlds- and it is always changing- in fact it is probably the part of the island that changes the most often. I feel I can relate this to the idea of change in the participant- that change within one's self occurs in the physical reality of the island.

The markers on the islands are clues/evidence that these are islands. The journey is circular yet not. The journeys on the islands are circular in nature yet that between islands may be linear. I must also think that possibly I will need markers around the island- building
blocks/clues to the ultimate one. The marker is the truth/key/secret to the island and the understanding of its existence.

* * * * *

I see the need for a building to balance the real spaces on the islands. It would seem practical to put the museum on Madeline Island or in Bayfield but that does not fit the idea of a journey. It seems that the journey will head west (taking a cue from literary and spiritual journeys) which would point to Little Sand Bay as a good place for the end of the journey. The ideas I expressed of markers would place a marker on the mainland at the end of the journey- this would be the museum of sorts. I would not be a 'conclusion' of the journey through the islands but would only be like a hypothesis of how that discovered/felt on the islands would possibly be applied to the journey into the mainland. Maybe not just a museum but a lodge of sorts- a place to relax. The headquarters for the National Lakeshore is located at Little Sand Bay which makes this location seem more appropriate. I need to consider the unique nature and parody of this last marker- for unlike the other island markers this marker does not test/prove the existence of an island (although one may consider all land on earth as massive islands) but to the human scale this knowledge cannot easily be comprehended upon landing at the shore. Thus it becomes a parody because it will never validate the existence of an island- it will only leave the voyager with a false hope- the false hope of happiness in life but that is just the purpose of the island journey to erase those false worries and hopes to understanding the purity of life and its many expressions including happiness and peace. Yet this last marker may not be the lie it is for the voyager knows that that marker exists on the 'island' he now wanders. And if he returns there he may renew his view of life.
I just thought of the idea of stress-free space. The body contains space or at least a feeling of it yet we often confine it within our bodies not allowing for the expression of that inner feeling. How I question the stress of space- what stressful space is- it may actually be stressed itself- confined within heavy walls- bined- kept within- we don't allow space to flow freely from inside to outside and back again. If space were allowed to do so it would not be so stressful- this can be seen in the contrast between a dark prison cell and an open garden- we know which is more free.

Space is the happening- the event- visual time is the passing- the journey- continuous energy is the power- the desire.

There is something about the water that seems to imply being lost or uncertain of where one is heading- we often hear about ships being lost at sea and we find great mystery in this- the seas are very foreign to our nature- we associate them as being a place to cross only with great knowledge or courage- many are afraid to cross the seas- they are often thought of as dark and angry not beautiful and peaceful- can this be associated to the idea that water is considered to be the unconscious- and we are afraid of it- consider it part of a dark, cult-like inner personality that should be feared and not reckoned with.

I am now wondering about this thing called dance versus movement. If movement is considered forward, backwards, sideways, down the street and around the corner that movement is not dance and it is not the movement I wish to explore. It is objective movement- it does not feel- it is
ambivalent- instead movement for me means free, flowing, circling, flailing, all over and anywhere- it is so free- it just wanders from one point to the next- almost purely in the present never judging the next or last movement. It does not know to turn at the corner- it only moves.

* * * * *

The journey is continuous- so is space and time and motion - motion cannot exist without space and time. They are all liberated energies that continue on a constant journey. Space and time when limited are lost- they become a more defined element- they become western ideas. Space has become limited by the architect who limits it with increments of rationalized measurement. Space is considered to be the square room with hard walls that we expect. Does that not limit- create tension in that space- I feel space as something of an energy element that should be allowed to flow rather than stop and start. Time is hard to think of as such but I believe it is more pure- like when in dance it is felt- the timing of each movement is part of the dancer when it is performed- that is time not the machine expressed in the film The Primal Mind with Jamake Highwater.

* * * * *

After reading about the medicinal ceremonies of the Chippewa I seem to feel there is something in their ideas that relates to my thesis. I feel it is in the ceremonies. Both their dancing and the movement of the structures. One idea is that in the Medicine Dance they enter from the east, perform the ceremony, and exit to the west. This was the idea I had of passage from the east to the west as is evident in many literary journeys. The other idea that I saw as relating was the idea that dance was a sort of therapeutic method-it frees the soul and the body- when both become one- the Medicine Dance was often related to a 'curing' of a lost soul- one that is separated from the body. The third idea that I saw in the ceremonies was the idea of
architecture that moved as in the shaking tent- this goes back to the interest in the freedom of liberative spaces - opens up space and one's self.

I would like to think of this project/thesis as I the designer/ the dancer is performing or externalizing - making visible a certain essence of beauty through the architecture which must be observed or participated with by an audience- since dance and architecture are methods for giving duration or at least a sense of it to time and space. I feel architecture more so towards space- dance to both. The work and plat of architecture as in dance can try to free the architecture- architecture that plays itself and that can be played with- try to develop spaces of each sort - explore the island sites for such possibilities. Dance and architecture when free of limitations become pathways to the meaning in our lives.

The Red Cliff Indian Reservation (Chippewa)- Point Detour or Raspberry Bay- I see this marker- the last marker- the mainland marker as being a summary or climax of the others- it will contain traces of all the markers. A thought was that it would be a historical perspective marker- display the change modern man has imposed upon the islands and its people just as change has and does occur in all.

The museum is a linear piece that begins in the water- the beginning of all life. It is shadowed/imitated by other linear elements (earth forms). The museum represents the change in the lives of the Chippewa- it is the history of the Chippewa as their history parallels our history. Each of these historical sequences occurred along the same time line that runs continuously through all ethnic histories. This is reflected in lines that run east/west- the journey...
of the sun as it externalizes time through day and night. This also relates to the fact that time is a continuous, universal— a change of light and dark that all human race shares. But the lines of the races runs north/south so that all share the east/west equally. It also allows for the time changes to occur anywhere along its spatial sequence— each race was affected by modern change at different times and in different ways. It is always the same factor of time and space. 

The idea of continuous space is represented by the introduction of an overlaid spiral that is more symbolic of all things— it includes time and space and induces motion— motion being a feeling of oneness and wholeness— of total interaction with all things and feeling it run through the whole body— man and architecture. The spiral, for me, has beyond its symbolic and mystical interpretations has come to signify the meaning of space for me as a continuous, spiralling (moving) energy that is best when it is allowed to flow through all things which falls back on my idea that dance is a movement that gives an experience of universality that is best when it exists in its most free form— primal or modern dance— such dance induces a sort of therapeutic high that challenges the depressions and confusions of modern times on the individuals of the various bands of human race. Which brings one back to the last sequence of the last marker which is a modern interpretation of the essence of the Chippewa Medicine Dance and its structure and ceremony.

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I also feel that these bands, the number being indefinite, should be in accordance with the major racial groups— White, Asian, Indian, African, Hispanic. This gives five bands for the mainland marker.

* * * * * *

Water— beginning of all life forms— Father Thales— all made of water— thus all bands begin in the water and as they move onto the land they begin the continuous process
of change that is infected upon them- change being certain 'barriers' to the energy of the life (history) in motion- it slows it down so that the change may be integrated within the life force that continues on in a slightly altered state continuously being altered until it becomes off center and must experience anew the freshness of the beginning- the water- the unconscious- the centered body/mind entity - this through the modern interpretation of the Medicine Dance.

The small island markers are like the pieces that are beginning to form- the beginning of life- they are the initial pieces out in the body of water- it is through a composite of their energy that a life band is formed.

I see the energy barriers- the changes throughout time as being of concrete- first very rough then becoming quite smooth- this carries the idea of introducing a man-made element- the rest of the structure is seen as wood and glass - there may be some use of the local brownstone- maybe that precedes the concrete- eventually giving way to that. The site itself offers some difficulties in that it is wetland- but I like the idea of raising the structure off the ground particularly towards the end to emphasize that separation from the natural ways- the origin of it all.

Spaces in this band will be a 'museum of change' - it is telling a story more than preserving history- I don't feel that it is sanctifying the objects of the Indians rather it is only illuminating the changes- the heart of each change will occur at the poles of change- this I need to consider. As one moves off this axis then one would begin to see how such a change affects the other race bands. It may be worth considering the White band as a conflicting one- as it was he who brought the onslaught of change onto the Indian so quickly and out of the natural sequence of change - boundaries restrict and define- the lines I have been
drawing I feel need to be less defined and able to flow into all the bands of the human race- there should be no boundary yet we have created them- boundary has been an invention of man- both physical and mental boundaries - before we saw a need due to our capacity for greed for fences and walls we existed without boundaries- space and time had a freedom of movement and were not confined - there was no need to separate one thing from the other since all things were virtually the same- there was a more universal understanding- a wholeness- but then we atomized everything until today we have created chaos- I don’t negate the idea that chaos existed in the Beginning- I believe it to be an important characteristic of the theory but it was kept in check by the universal, harmonious Being. How does this all relate? For one I need to keep the bands all integral- since boundary is an invention of man it must have occurred somewhere in time and since then it had multiplied uncontrollably to today- thus boundaries will increase along time and somehow be integrated (structurally) with the major change points.

The point at which the white man enters the Chippewa history will also be that point at which the 'main' entry will occur. This will not be the ultimate way to approach the structure but due to the scale of the site and the building conditions on the site. Since the first 1000 feet of the site from the shoreline is wetland- I see this as being an elevated platform/trail that visually and physically connects the shoreline to the major structure- connects the water to the land- transverses the boundary- this is the expected path of entry to come to the mainland marker - the first section being much more open to nature and like the other markers while the other section will be the rationalization of the journey- the building.
Time is not only continuous but it is also an ordering device particularly as time progresses. We have defined and almost made time a limitation. We have broken it down into infinite increments that have little relevance to time as evolutionary time. Generations have passed within great lengths of time- but even these are relatively short in comparison to Time. Thus time becomes more limiting as it progresses in the design- which relates to the altered state that change induces- it is a binding change- and the timing of such change becomes so quick as to be meaningless- I see the very last part before the dance as being a labyrinth of sorts- the complexity of small spaces and time- that breaks free into the new peace of the Medicine Dance.

The center of it all- to dance is to discover your center- to understand its balance- same as the one who seeks a virtuous knowledge as prescribed by Socrates- it is the same center as all- its the center of Being- its the center of the Hindu meditating- it is the center of the bird's circular flight- it is for all- it knows no boundary- it is the center of the earth, and sun, and moon- it is the center of the universe- and we may all touch its essence through the spiraling energy it sends forth- that is continuous- from primitive man to me to all.

Why is it that I must have more dark than light to emphasize light and vice versa for dark (shadow)? It is actually the minority that stands out in the majority. Like the Indians, the dark minority in a white (light) majority. That which is less is actually more due to the presence of the other in abundance. Thus each always exists except at noon and at night.
I cannot seem to place space in my project. I don't know where it goes. I had thought earlier that space was the spiral—a form of energy that contracts and expands and exists separately from the tangible (the dimensional grid) but now I see the spiral as being the energy which sets space and time and everything in motion—so now I have lost space. I only know its continuous and has a certain ambiguity at least before we define it with architecture like we do with time—maybe it's a feeling that flows between and through the other things.

The main axis will be a great hall of activity—a visual dance interspersed/directed by the native artifacts of the Chippewa—the spiral is circulation pieces that cross the axis (feeling of centeredness).

The portion that is prior to the main museum is the 'land of myth'. It is mostly open with what I see as a scattered village of storyteller huts. I would like to see it as a place where people can come and listen to the stories of the Chippewas and possibly their own stories. Stories that are active events including the possibility of dance. Time is less and so is space as they are closer to the center they fade in respect to the center. The spiral should appear stronger. I still am frustrated by how to give a sense or feeling of the spiral in my design—its such a grand entity that it seems that all I may do is to symbolize it—to reduce it to something less. I feel that is true with much of this design—the ideas are so great that it seems difficult to recreate them.

All space, time and motion are all encompassing—they are everywhere but to varying degrees and through different
conflicting and complementary means. You are always in touch with some aspect of each of them.

The main hall will only be traces of the original Chippewa - the one man on center- more in nature- yet he is the forgotten one- only glimpsed briefly yet tangible to those who understand that his and their being live on constantly along the line that covers all realms- the true existence (identity) of self in an experiential center.

Light and dark manifest the qualities of space and time which in turn are qualities of motion- motion is made visible by a field of space documented in a segment of time.

Spiral fragments lead one to the center- they are the spirit - the only connection to the central permanence (tracition)- the earth/sky pit.

Through my interest in dance I was introduced to the words space and time. They were presented in a romantic essay by Ruth St. Denis (a modern dance pioneer). I was totally unaware of what these words meant in the context of her statement. For I knew only the western application of space and time as incremented bits and pieces which carry little value. So I began to explore these words and began to develop it through and by the means of architecture. This led me eventually from the words space and time in one direction to motion which allows these to operate and create a reality. And in the other direction I saw them as needing to be made reality through light and dark. Space needs tonal value to be seen as planes and openings which is strengthened by shadows. Through darkness space is felt as a force. The space is identified through a degree of intuition as an inner control. Space may seem quite
objective when I say it needs the tonal values of light and dark to represent it. Yet the light is of the objective world and the dark is subjective. Space is not space without the daily increments of space we know and the space that is felt as a force from within. The other factor time is represented through the light of day and the darkness of night as they successively mark the day, year and so forth.
A MUSEUM FOR THE CHIPPEWA INDIANS
In August, 1854, Commissioner Manypenny directed Agents Gilbert and Herriman to arrange for the treaty meeting at La Pointe—the most important event in Chippewa history since the coming of the white man.
1854-1900

the primary goal for the government was acculturation of the Indian

eradication of the traditional Chippewa culture

lumber camps- choppers, sawyers, pilers, loaders

forests prolonged the Chippewa woodland culture according to the Bureau of Indian Affairs (BIA)

logging altered the lifestyles of many Indians

the Chippewas changed from a food-gathering to a money-gathering society

portable brick-bark wigwams gave way to one-room log or frame cabins
1900-1934

unemployed Chipewas headed back to the reservations since it was cheaper

poverty brought a general deterioration of living conditions, and eventually a health crisis

living conditions brought on an onslaught of disease-tuberculosis, smallpox, and venereal infection

the problem with alcohol was intensified in Kitchigami land

there was a general maladjustment to the economic and social systems of the white civilization

Indian Reorganization Act- 1934
1934-1964

only way the Chippewas would survive the winter of 1933-1934 would be through the Civil Works Administration

the Civilian Conservation Corps created jobs, and
conserved and developed reservation resources

the CCC fostered cultural independence by allowing the Chippewas to do it their way

the Works Progress Administration allowed for collective action

there was cross-cultural education for life on and off the reservation

the number of full-blooded Chippewa decreased with and increase of intermarriages

there was evident breakdown of the intimate connection between the content of the Chippewa beliefs
1964–PRESENT

the modern system seems to be more a collection of bits and pieces of the old plus items from the dominant society

with new self-determination there has been more Indian optimism than at any time since the days of the fur trade

programs were developed to achieve self-sufficiency and a higher standard of living

a full-service campground, a park store, a marina, resort motel services, automotive and boat repair shops, and a convention center were among the specific tourist-oriented businesses suggested for the future

tourism is anticipated as a year-round source of revenue for the Chippewas

leaders have assigned a high priority to housing improvements

little progress has been made in combating the undisputed number one health problem on every reservation—alcoholism
FUTURE

a united nation...
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