MIAMI NATION INTERPRETIVE CENTER
architecture as it relates to culture
Richard J. McVay
bachelor of architecture thesis design
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How can architecture be designed to reflect a specific society's cultural heritage, and allow interaction with that culture to become a tool for learning? In my thesis I stand to prove that architecture can become a place of positive interaction between two differing cultures and become a space in which knowledge can be shared among the two societies. In architecture which focuses on the culture of a tribal group, the design becomes a place of refuge for an endangered culture.

ARCHITECTURAL DESIGN THESIS COMMITTEE

Daniel Doz - architecture design studio professor

Alfredo Missai - architectural thesis critic

Ray White - Miami Nation of Indians tribal chairman

Nick Clark - executive director of Minnetrista

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I would like to express my gratitude to Ray White, Wap Shing, Nick Clark, and Warren Hover for sharing their knowledge and giving their consultation throughout this project. The thesis would not have been able to happen without their guidance and expertise.

I would also like to thank Daniel Doz and Alfredo Missair for their design guidance.

This book is dedicated to the Miami Indians. May their heritage live on.
As a designer I have always been intrigued with how architecture can be integrated to exist in harmony with nature. I have given much thought to this philosophy in my five years of education. I was always striving to find a project in which I could incorporate and test my ability to design accordingly. Applying my career to my strong philosophies of nature, to make the two connect, is where my thesis project is derived. My thesis deals with an anthropological study of the Miami Indian culture in its present state. Creating an architecture which physically and emotionally reflects a society’s culture develops a tool in which the participants of the structure become educated toward that particular culture. Upon exiting the structure the participant has a greater respect for that particular society’s practices and beliefs. The complex in which this philosophy will be tested is an interpretive center for the present day Miami Nation.

The main topics of this thesis are culture and society. In defining these terms I may better explain my thesis topic and how I will deal with this topic. The first term is culture. I define culture as an intuitively sensed concept. It is a set of rules and beliefs a group of people feel they should (and do) follow. A group’s culture directly relates to the environment and ecosystem in which the people inhabit. Culture also includes the more or less integrated system of ideas, feelings, values, their associated patterns of behavior and products shared by a group of people who organize and regulate what they think, feel, and do. The second term is society. Society is a group of people who relate to each other in their social organization and structure. Of the numerous cultural antiquities that exist in the Miami social structure I have chosen two in which to focus my thesis project. The first consists of relating the architecture to the traditional and historic arts through wall articulation and structural detail. The second is integrating the overall building to exist in harmony with nature. The building should be close to the ground. It should not try to defy the law of gravity. Its orientation should be horizontal with vertical reference used only in structure, not in form. The building should be structurally and functionally honest in expression of architectural morality.

My role in this thesis is that of an interpreter. It is an interpretation of the present culture of the Miami Nation of Indians into that of a physical design representing that culture. The interpretation could not have been possible without the involvement of my informants. These individuals include Nick Clark [executive director of Minnetrista Cultural Center, Muncie, In], Ray White [Miami Tribal Chairman], Wap Shing [spiritual leader], and Warren Hover [JTCH Incorporated].
In my research I have maintained an anthropological theory equal to that of an idealist. I believe and in my research have proved that sub-cultures can and do exist within a dominant culture. This theory is in opposition to the realist. The realist believes in a Darwinian theory that it is inevitable that all smaller cultures will, within time, be acculturated into a larger dominant society. Although I agree that, to an extent, acculturation will take place, I contest the theory that the smaller cultures will become totally extinct. It is not survival of the fittest, it is survival of that which can adapt to an ever changing environment. My theory and thesis make the statement that the western culture must begin to acknowledge the existence of the Native American sub-cultures. The design and implementation of an interpretive center and cultural refuge grounds will allow the Miami Nation culture to begin to grow, expand, adapt, and coexist with the western culture in which it exists. This can only happen by giving the Miami an area in which they may practice their ceremonies, religious beliefs, and pass down to further generations their respect and knowledge of the natural world. It is time to put the existence of ethnocentrism aside. This knowledge must be allowed to expand, for it holds the solutions to the environmental problems the western world faces today.
Starting my research and considering my thesis, I decided it necessary to create a link between the historic Miami Indian and the twentieth century Miami Nation. Therefore, prior to speaking with my informants, I needed a historic background in which I may have a foundations for my conversation. I knew at this point that the project had to concentrate on a cultural relationship of aspects which were traditionally based. The question haunting my thesis was whether any of these aspects survived the acculturation process which occurred from the 1800’s to present day.

The Miami Tribe originally inhabited the territory of present day Wisconsin. The tribe referred to itself as the Ta-Way. The name Ta-Way was derived from the alarm cry of the sandhill crane which existed along the shores of Lake Michigan. For reasons unknown the Ta-Way slowly migrated south along the shores of Lake Michigan into the territory known as Indiana. The Ta-Way were the first known inhabitants of this territory. They were the founders of “Indiana”. Once encountering the southern most tip of Lake Michigan the tribal society broke into six bands. The bands were the Atatchakangouen, the Ouianienon, the Piankashaw, the Pepikokia, the Kilatika, and the Mengakonka. The bands consisted of small groups of Ta-Way tribe members which were flexible in size and composition. The bands, due to the smaller size were able to migrate more freely and slowly dispersed southward toward the Ohio River. [Maurer, 1977]

The Ta-Way encountered French traders in the 1500’s, their first experience with outsiders. The French began calling the Ta-Way Miami. It is a name which has been used ever since. Miami was the closest the French could come to pronouncing Ta-Way. Trade began to define the market and economy of the Miami. The new market changed the tribal organization from a purely subsistence organized society to the beginning of a market society. Trading posts and Indian villages began to set a hierarchy of importance to particular bands causing them to become more sedentary. The Atatchakangouen Miami village of Kekionga became the most important trading center of the bands at this time. The village was located at the point where the Maumee River meets the Wabash river in turn connecting the Great Lakes to the St. Lawrence River. This made access to Kekionga easy for the French through water travel. The French soon built Ft. Miami outside of this village making it the trade center of the Miami bands. [Shriver, 1989]
Not only did trading effect the subsistence priority of the Miami, it also introduced the necessity of defense strategies. The tribe not only wanted protection from possible attacks should the French become displeased, they also feared attacks from other Indian tribes who may have caught word of the trade center and wished to take this territory. Kekionga existed not only as a trade center, it became a gathering place and council house for all bands to meet.

The need for defense of the tribe introduced chiefdom to the Miami. The Miami created a pan-tribal association in tying all bands together through one central chief. Chiefdom joined the bands in a social and political manner. Chiefdom was passed down through lineage unless a hostile takeover took place by a strong member who felt the present chief was not a strong leader.

Chief Mishikinakwa (Little Turtle) who was the son of Chief Meshingomesia (Big Turtle) is historically known to present day Miami as the great war chief of the tribe. During the period of migration the bands, Ouiatenon Miami (Wea) and the Piankashaw Miami moved eastward into a territory which is presently known as Ohio. They settled in an Indian Village known as Peoria. As the British moved westward they encountered Peoria Miami and began to take territory from the band. Chief Little Turtle organized warriors consisting of Miami Indians and French traders to defend against the hostile takeover of Peoria. Upon realizing the reality and inevitability of great casualties among his tribe, Little Turtle made the decision to retreat from Peoria. Upon doing so his leadership was questioned and took over by Chief Memeska. Chief Memeska led the fighting against the British and soon Peoria, the new chief, and members of the band were totally destroyed. [Highwater, 1976]

This takeover soon set the path of the forced acculturation of the Miami. The tribe lost territory through forced westward expansion of the colonies. The last territory the Miami lost control of was the present day Mississinewa Reservoir. Thus, the Mississinewa Reservoir has become the site of my thesis project.

Mississinewa exists just east of Peru, Indiana. The Miami Nation is in the process of being given acreage of this land for development of a large cultural heritage center. The center will be composed of primitive camping, RV camping, a lodge, a nature based golf course, an interpretive center, a Native American village, an outdoor amphitheater, and a trading market. The site my thesis deals with is a 50 acre square plot in which exists
A 5 acre lake. The site development will include the interpretive center, the outdoor amphitheater, the Native American village, and the trading market. The site is covered by trees with streams which meander throughout. The interpretive center will be located on top of a crest which creates a small peninsula wrapped by the lake. It is imperative that the site be kept intact as much as possible during the development of the project. The process must be integrated with the scarcity and reciprocity theory with what was traditional to Native Americans. It simply means that if one receives from nature, one must give something back to that source. For each tree which must be removed and cannot be replanted, two new trees must be introduced to the site.
In 1953 President Eisenhower declared the Miami Indian Tribe non-existent. This declaration took from the Miami federal protection. More devastating to the Miami, however, was that cultural adaptation was not allowed to take place. The declaration created a cultural gap. The Miami could no longer function as an independent nation. The culture could not grow. Forced acculturation took place between the time of the declaration to the present day. [Maurer, 1977] To my knowledge the Miami Tribe, during the period of acculturation, has not been acknowledged in any piece of literature.

In order to bridge the traditional Miami Indian to the present Miami Nation, I found it necessary to visit my informants Ray White (Tribal Chairman) and Wap Shing (Spiritual Leader). On February 10, 1992, I made a trip to Peru, Indiana and visited the Miami Nation Headquarters building. I was surprised twice. I found that Ray dressed like me, talked like me, and his looks were totally acculturated. I feared that my thesis study had just ended. Again with Wap Shing I was surprised. Wap Shing was dressed in traditional Miami garments. Wap Shing looked and spoke in traditional Miami beliefs. In talking with them I found that Ray White and Wap Shing were both truly Miami Indian. The culture is alive today. It has been forced to exist deep within individual rather than in a tribal society.

The meeting ranged from purely pragmatic issues to those of spiritual quality. Ray and I discussed a preliminary program. The preliminary program consisted of:

- Outdoor amphitheater for historical reenactments
- Exhibition display area for contemporary arts
- Underground storage facility
- Ceremony areas
- Administration offices
- Gathering/meeting areas for Miami political meetings

Wap Shing and I discussed more idealistic issues. Wap suggested that a gallery be developed that would become a linear trip through time. He suggested a circular line which would relate itself to the traditional dome shaped housing of the Miami. The amphitheater should be open to the outside. The ceremony areas should incorporate a dirt floor to keep the ceremonies as traditional as possible. Wap’s strongest words were these: “design the outside inside and the inside outside.”

My idealist theory proved to be correct. Sub-cultures do exist within a dominant society’s culture. Through my informants I learned about one dimension of their culture, the symbolic. I learned of the connection between form to meaning and meaning to form. In symbolism and art exists one aspect of the social
structure of the present day Miami Nation. It is the strategy of cultural survival.

A form of zoology or animal worship exists with the Miami culture. It is believed that animals embody the power of the earth. There are currently nine clans (originally referred to as bands) of the present tribal society. For each clan exists an animal symbol connected to it. The turtle is most sacred and is believed to be creator of the earth. It is believed that God called to the turtle who existed deep in the ocean. The turtle surfaced and spoke with the God. It is said that he spoke so long that moss and vegetation grew upon his shell. This began to form the land mass in which human life exists. [Flint Institute of Arts, 1973]

The political center of the Miami Nation is Peru, Indiana, as mentioned earlier. Ceremonial rituals are often performed here, many times before important political meetings with government officials. There are ceremonies for several traditional “holidays” practiced still today. Each ceremony carries with it specific forms and specific meanings. [Wap Shing]

One of the greatest ties the Miami have to their traditional culture is through these ceremonies and through art work. The art form is normally organic and the ceremonies relate to natural forces. The colors in the art work are often earth tones. Bright, warm pastels are beginning to become common in the Miami’s contemporary art of present. This is the sign of the development of cultural growth and adaptation to a changing environment. [Feder, 1971]

Upon receiving ample information on the arts and ceremonies practiced by the Miami Nation (Maurer, 1977), I began my physical design process. I first analyzed the connection between four particular ceremonies, their reference to the four cardinal points, and related symbolism, color, and sacred medicines. I then designed a sequence of stage sets in which each ceremony may take place. I did this first in a two dimensional abstract painting. I then went from the painting to a three dimensional model space study. My analysis is as shown in the following graphics.
the change of seasons...
An Indian ceremony celebrating the change of the seasons. The ceremony consists of story telling including historical events. The object of importance to this story telling is the wampum belt. The direction of the compass is North. Snow and water are objects of importance. The sun and moon are objects of symbolism. Sweet grass is the sacred medicine.

adult by an elder...
An Indian ceremony celebrating the change from childhood to adulthood. The ceremony consists of feasting on wild rice, turkey/deer, and beans. The direction of the compass is West. West is considered the place of the departed souls. The sun and moon are objects of symbolism. Sage, in the form of plants and shrubs, is the sacred medicine.
coming of the new day...
An Indian ceremony celebrating the new day. The ceremony consists of the worship of Ha Wen Neyu as one looks toward the rising sun. The object of importance to this worship is the wampam belt. The direction of the compass is East. Knowledge and wisdom are attributes of importance. The sun and moon are objects of symbolism. Tobacco is the sacred medicine.

the naming of a child...
An Indian ceremony celebrating the naming of a child. The ceremony consists of the sharing of beliefs about the creation of the world. The object of importance to this belief is the great hare, the diving muskrat, and a grain of sand. The direction of the compass is South. Life and growth are objects of importance. The sun and moon are objects of symbolism. Cedar is the sacred medicine.
Looking at each ceremony I found one main theme. The connection between form and meaning has a direct correlation to nature. This correlation ties ceremony and art of present day to the traditional social structure. In nature existed the traditional strategy of survival.

The subsistence activities of the traditional Miami were hunting and gathering. The tribe also practiced a band level of horticulture. It was a dry land form of horticulture in which the use of human energy provided a garden of produce for a small portion of the year. There was great organization to their subsistence strategy. Their closeness to nature and knowledge of a variety of food sources allowed them to keep from exploiting the environment. They borrowed it and used it to their advantage.

Reciprocity and scarcity was common in the tribal society. When something was received from the land, it meant only that something must be sacrificed and returned to the land. Overall, the band level society became more stable and sedentary than the earlier tribal society of "Wisconsin".

Although more sedentary, the Miami were a semi-nomadic tribe. They had permanent villages but also traveled seasonally between the permanent horticultural garden village to secondary hunting villages. The secondary villages offered a winter hunting grounds often existing deep in the forests. The forest allowed for better hunting opportunities, a winter supply of food when the gardens could not produce, and protection from the harsh winter elements. The distance traveled between villages was minimal and circular. The Miami always returned to the permanent garden village. [Coe, 1986]

Due to the communal nature of the Miami, their housing was semi-permeable. It was built in a manner in which the housing could be deconstructed, moved, and rebuilt easily. They lived in circular lodges called wickiups. The wickiup was enclosed with rushes and reeds which were local materials of the area. There was little protection from the elements in the wickiup. The function of the wickiup was for eating and sleeping. The Miami ate on the dirt floor and slept on horizontal platforms raised from the ground. The wickiup was primarily a utilitarian structure designed for ease of transportation.

The bands of the Miami were self sustaining at this time. Each provided its own subsistence necessities. There was a lateral relationship between sexes. Neither was more important and each had their own responsibility to the band society. The band was a sharing unit. Cooperation and generosity were the keys to
survival. [Waugh, 1977]

The Miami were not an egalitarian tribe however. The bands were tied through a tribal chief. The chief was responsible for all political decisions, creating a hierarchy of tribal members who facilitated the decision making process. The important band members lived in the longhouse. The longhouse was a series of domed wickipus creating a long, vaulted space. In the longhouse guests would be greeted, fed, and welcomed through a formal ceremonial process. The tribal chief would normally oversee the ceremony. The longhouse became a physical sign of power, warmth, and community. [Coe, 1986]

The introduction of a trade network between the Miami and the French caused the bands to become even more sedentary. Larger populations, land rights, and ties through trade networks began to exist. External ties to other bands not only for trading but for defense of territory was a necessity. The need for secondary villages disappeared and Miami settlements of horticultural gardens became permanent growing villages. [Shriver, 1989]

Through the research of subsistence activities I began the second step of my design process. The "connector" between spaces of the interpretive center is derived through the physical manifestations dimension of the Miami culture. It relates itself to the products of shelter, food, jewelry, and clothing related to the subsistence activities of the Miami. The "connector" expresses the creativity of the physical attributes of the beliefs of the Miami Indian. It becomes a space which relates to the nomadic character of the tribe. The "connector" is a space in which one moves from one point to another, this is its sole purpose. Therefore the "connector" should recreate the feelings a band member held when moving from the permanent horticultural garden to the winter hunting grounds.

I began the design of the abstracted corridor by thinking of it as simply a means to connect the four ceremonial spaces previously explained. I followed the same process as the previous design sequence. I began by creating two 2-dimensional paintings which showed two different abstracted plans, sections, and perspectives recreating the feelings of a walk through the forest. After completing two 2-D painting I then built study models of the spaces in a 3-D form. The models created a space in which the ideas generated in the paintings could possibly happen.

The first design for the sequence is a connector which creates a straight line in form. The form is to simply show a connection of two points. The entry into the corridor is off axis from the path
of egress. Creating the entry off axis tends to give the entry a greater hierarchy over the otherwise simple form of the straight line form. The interior space of this corridor is defined by columns which curve and form the ceiling plane. The columns are spaced in a manner in which the spacing increases as one moves further along the corridor. This recreates the idea of entering into the thick of the forest and slowly moving toward the destination of an open field. The floor plane of the corridor contours downward at the same pace as the column spacing. As one moves further into the corridor the contouring of the floor plane becomes less steep.

The second design for the sequence is a connector which becomes semi-circular in form. The semi-circular notion responds to the circular journey of the Miami. They would always return to the horticultural village. The interior space of the corridor is again divided by columns, however this time the columns meander. Rather than a play on spacing to define the movement, the meandering forces one to make decisions in which direction to go and which doorway to enter. Most often a journey between two points in a forest is not a straight line. There is often movement around natural barriers and changes in elevation. One can visually connect the two points through landmarks, however, and this is normally how the Miami would map their journey. This visual line is created by rather tall piers which become dominant over the slender columns. These are thought of at this time of setting up a possible structural order for the design. The overhead plane of the corridor varies in height and mass and is created by the columns which curve to form the varied vegetation coverage one may experience deep in a forest.
The design process of this thesis is to design from abstracted spatial detail to overall building form. It is the first time I have approached my design process in this manner. It is form defined by fragmentation of space. The next step in approaching the overall form and program of the design is to implement pragmatic information into the abstracted spaces created. I began by going back to the abstract ceremonial spaces and creating a program which included material experimentation, connections, structural systems, and the necessary details of what is needed in the space for it to function. During this step, the four ceremonial spaces became ceremonial entry sequences into one large ceremonial grounds.

I first analyzed each of the four ceremonies. I defined the specific materials which related itself to the symbolism of each ceremony, the icons needed in the space, the floor articulation, and how one should move through each space upon entering the main ceremonial grounds. This analysis became the abstracted program. Upon finishing the program for each space a model was developed. The study model was built of the actual material and the connections were those that the material may actually need if implemented in the space. In this I was able to analyze the materials and decide which worked and which did not work in fulfilling the relationship of material to cultural belief. This made choosing a material for the overall design possible. Unfortunately, due to the time element the necessary step of programatic abstraction was implemented only in two of the ceremonial entry sequence details. The overall design suffered due to this, for it is necessary to include each space of the overall in this step. However the incomplete implementation of this step was successful in defining my design intent of the thesis.
Upon completing the design methodology and spatial abstractions of space, the program stage of design began. The suggestions from my informants was to visit the Cahokia Mounds interpretive center in Collinsville, Illinois. This interpretive center dealt with the prehistoric Mississippian Indian civilization that developed at Cahokia. Cahokia was the center of the Mississippian Culture from about 900 A.D. to 1200 A.D. and was the largest prehistoric city north of Mexico. At its peak, Cahokia occupied nearly six square miles and had a population of about 20,000.

On March 3, 1992 I visited Cahokia. Upon first impression the building housing the interpretive center was disappointing. It seemed to lack in its relationship to the physical and cultural manifestations of the Mounds Indians. The building could have been a corporate office building as well as an interpretive center. Upon closer inspection of the physical detail I was extremely pleased with the door detail. The doors were extremely large and heavy. They were massive and seemed to relate to the massiveness of the mounds themselves. The engravings in the doors were representative of the wood carving ornamentation used by the Mounds Indians. This detail, well conceived in its own context, was the only area of the building in which any physical relationship to culture could be seen.
The pragmatic issues of the structure were successful however. Upon entering the building one is faced with a rather large contextual model of the mounds site. The model is located in the main lobby and represents 2200 acres of the historic site. It informed the visitor of the antiquities of the site which should be visited upon exiting the interpretive center. The site model was oriented in a manner which allowed for a clear view of the plaza area and Monk’s Mound, the largest mound on the site. The view visually attracted one to this mound through the large observation windows.

After receiving information of the characteristics of the site, one moved into the theatre. The room itself is typical but the orientation show in the theatre is excellent. The “City of the Sun” show introduces the visitor to the Mounds Indians and gives ample background of this tribe to allow a greater appreciation for the gallery antiquities which follow. The show lasts 15 minutes and is shown approximately every 30 minutes. At the completion of the show, the screen lifts and gives a view to a mirror box recreation of an actual Mounds Indian village. The atmosphere of the mirror box is mysterious. This is aided by the low lighting of the theatre and the background music which one hardly notices but mentally feels. Upon exiting the theatre, the visitor enters the mirror box and takes a journey back in time through a life size diorama of Cahokia as it was 900 years ago. The mirrored walls created an impression of being in the ancient Indian village and is quite successful.

From this point on the visitor experiences a typical museum exhibit. One is introduced to five sunken archeological wells located throughout the gallery area. The wells consist of actual archeological evidence which was discovered during excavations in the construction of the interpretive center. Each exhibit area consists of introductory panels which guide the visitor in learning about Cahokia from the viewpoint of the scientist and the prehistoric citizen.

The gallery space is split into 9 exhibit islands. These are divided into the categories of time, culture, city, structures, life, products, knowing, and conclusion. The islands are time oriented and the last exhibit becomes a temporary exhibit area which houses special exhibits. A different exhibit in this area is presented every few months.

The exhibit is informative but rather static. It attempts to take one from the past to the present. The circulation is non-directive and this attempt is not noticed until the end of the gallery space where the contemporary arts are introduced. The failure of the
time line could be a resultant of the fact that the Mounds culture disappeared years ago and a present relationship to this culture happens only through the display of contemporary artists who tell the story of this culture through their paintings. Another observation is that the exhibits are probably 85% permanent vs. 15% temporary. Most successful galleries normally reverse this percentage so that one may visit the center several times and always get a new experience of the galleries.

Other support spaces of the program include a museum shop, a cafe, a photograph section, a self guided tour of the site, and a guided nature/culture hike. Pragmatically I feel the visit at Cahokia was successful. The ideas of a site model, theatre, and prehistoric village I adopted for the program of the Miami Nation interpretive center. I also developed my theory that the architecture of the interpretive center should serve as the permanent museum exhibit in relating itself to the arts and symbolism of culture and in its relationship to natural characteristics of the Miami. The exhibits themselves therefore should become the temporary aspect of the galleries.
On March 3, 1992 following my visit to Cahokia Mounds Interpretive Center I visited the George B. Hartzog Visitor Center and the Museum of Westward Expansion. The gallery exhibits are centered around the uses of buffalo by the Native Americans, the activities endured by travelers on the Oregon-California Trail, the Lewis and Clark discoveries, and the historic gold rush. The exhibits are designed with a minimum of barriers separating visitors from the objects. This allows visitors to get a closer look at many objects, but it also makes the objects more vulnerable. I thought of this move as positive in creating interaction between the participant and the exhibit, however touching an object for even a moment leaves a residue of acids and oils which could gradually corrode metal, destroy finishes, damage photo emulsions and deteriorize antiquities.

Once again the architecture does not convey a physical relationship to the theme of the gallery. However the circulation is more successful than that of Cahokia. This museum successfully moves the participant through a time line. The plan is curvilinear. It forces the participant to make decisions in which order to view the exhibits, however the architecture hints toward a prescribed ordered sequence. It does this by incorporating a change of floor planes separating the various themes. The sculptural wall articulation moves in and out separating the time sequence of the events. It moves in a spiraling manner. It carries the viewer from the entry to the perimeter of the space, from the perimeter toward the center, then from the center to the entry once again which becomes the exit. The entry and exit then become as one. This form of plan I found successful and integrated the ideology of it into my thesis.
On March 10, 1992 I met with Nick Clark, executive director of Minnetrisa Cultural Center in Muncie, Indiana. I toured the Cultural Center with Nick observing the aspects of the program and what support spaces are needed to facilitate the operation of a Cultural Center. Nick informed me that a cultural center is basically comprised of 4 program divisions. These include:

1. Exhibit area
2. Public use area
3. Administrative
4. Storage

The preliminary program which was derived from my meeting with Nick Clark is as follows:

EXHIBIT GALLERIES - MIN. 1500 SQ. FT.
FORUM / MEETING ROOMS - SQ. FT. DERIVED FROM USER
OFFICE SPACE - MIN. 2000 SQ. FT.
STORAGE - MIN. 4000 SQ. FT.

The breakdown of support spaces for the program divisions is as follows:

ARCHIVES / LIBRARY
File space
Work space
Public access library
Office
Archival storage : mezzanine area
Spacesaver shelving

DESIGN
Exhibit design office
Workshop
Storage
Exhibit set-up storage

OBJECT COLLECTIONS
Office
File space
Workspace
Collections : mezzanine area
Spacesaver shelving

ADMINISTRATIVE SUPPORT SPACE
Facilities management office
Facilities storage
Breakroom

MUSEUM SHOP

ELEVATOR - 16'

ADMINISTRATIVE
Executive director
Receptionist
Secretarial staff
Marketing
Accounting
ENTRY SEQUENCE
Organic/meandering

SPATIAL AMBIENCE
The entry sequence should meander to a prescribed destination. The space should give the user a choice in which path to take. It should force one into the decision making process. The architecture should hint toward the correct sequence of direction. Attention is to be focused on detail of the architecture.

EAST ORIENTATION
Traditional direction of entry

MATERIAL
Wood of natural earth tones should be the prominent material. Its purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior.

ANTIGUITIES OF SPACE
Traditional and contemporary Miami art as wall articulation
Columns implying a lowered ceiling plane articulated in natural organic forms
Nine Miami clan animal symbols articulated in ceiling plane

SITE RELATIONSHIP
Entry sequence zone to be transparent to exterior. Bring indoor outdoor and outdoor indoor.

ADJACENCIES
Ceremonial entry sequence no.1
Administration
Informative theatre

SUPPORT SPACES
Site model display
Men’s restroom - zone separated from gallery areas
Women’s restroom - zone separated from gallery areas
Stairwell-public access to upper level only
Elevator-public access to upper level only

MINIMUM SQUARE FOOTAGE 3000
INFORMATIVE THEATRE
Organic/mysterious

SPATIAL AMBIENCE
The informative theatre should be the first space experienced after the entry sequence. The space should give the user a feeling of mystery. It should force one's attention on the white noise and low lighting. The screen should become the only focus of attention once the show begins. The space and atmosphere should slowly disappear. Upon completion of the show the screen should lift and give view to gallery no.1 (Native American village remake)

SOUTH ORIENTATION
Direction of life and growth

MATERIAL
Wood of natural earth tones should be the prominent material. It's purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior. Seating should be comfortable and relaxed.

ANTIGUITIES OF SPACE
Traditional and contemporary Miami art as wall articulation
Curved walls articulated in natural organic form
Nine Miami clan animal symbols articulated in ceiling plane

SITE RELATIONSHIP
Informative theatre zone to be visually separate from exterior.

ADJACENCIES
Entry sequence
Gallery no. 1

SUPPORT SPACES
Rear projection screen
Site model display

MINIMUM SQUARE FOOTAGE 1300
GALLERY 1
Structured / static

SPATIAL AMBIENCE
Gallery 1 should be the first space experienced after the informative theatre. The space should give the user a feeling of relaxation. It should force one’s attention on the exhibit: rather than architectural detail. The exhibit should be temporary and the space should be adaptable to various exhibits. Gallery 1 should always be zoned to house the earliest exhibits in time sequencing.

SOUTH ORIENTATION
Direction of life and growth

MATERIAL
Wood of natural earth tones should be the prominent material. It’s purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior. Ceiling height should be at a human scale.

ANTIGUITIES OF SPACE
Traditional Miami art and antiquities of the earliest form. Space should represent “the open field in a dense forest”. It is a zone of mental relaxation.

SITE RELATIONSHIP
Gallery 1 zone to be visually separate from exterior.

ADJACENCIES
Informative theatre
Gallery no. 2

SUPPORT SPACES
Native American village remake
Mechanically controlled for visual access to informative theatre
Secondary entrance / exit corridor

MINIMUM SQUARE FOOTAGE 3600
GALLERY 2
Structured / organic

SPATIAL AMBIENCE
Gallery 2 should be the first space experienced after gallery 1. The space should give the user a feeling of relaxation. It should force one's attention on the exhibition rather than architectural detail. The exhibit should be temporary and the space should be adaptable to various exhibits. Gallery 2 should always be zoned to house the median historic exhibits in time sequencing.

SOUTH ORIENTATION
Direction of life and growth

MATERIAL
Wood of natural earth tones should be the prominent material. Its purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior. Ceiling height should be at a human scale.

ANTIGUITIES OF SPACE
Traditional Miami art and antiquities of the median form
Space should represent "the open field in a dense forest". It is a zone of mental relaxation.

SITE RELATIONSHIP
Gallery 2 zone to be visually connected to exterior.

ADJACENCIES
Gallery no. 1
Gallery no. 3
Secondary corridor

SUPPORT SPACES
Secondary corridor for alternative entry / exit
Exterior site observation windows

MINIMUM SQUARE FOOTAGE 1600
GALLERY 3
Structured / static

SPATIAL AMBIENCE
Gallery 3 should be the first space experienced after gallery 2. The space should give the user a feeling of relaxation. It should force one’s attention on the exhibition rather than architecture detail. The exhibit should be temporary and the space should be adaptable to various exhibits. Gallery 3 should always be zoned to house the latest historic exhibits in time sequencing.

SOUTH ORIENTATION
Direction of life and growth

MATERIAL
Wood of natural earth tones should be the prominent material. It’s purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior. Ceiling height should be at a human scale.

ANTIGUITIES OF SPACE
Traditional Miami art and antiquities of the latest form. Space should represent “the open field in a dense forest”. It is a zone of mental relaxation.

SITE RELATIONSHIP
Gallery 3 zone to be visually separate from exterior.

ADJACENCIES
Gallery no. 2
Native American Garden

SUPPORT SPACES
Wickiup permanent display area

MINIMUM SQUARE FOOTAGE 3600
NATIVE AMERICAN GARDEN
Meandering / organic

SPATIAL AMBIENCE
The Native American garden should be the first space experienced after gallery 3. The space should meander in a manner such as the entry sequence. It should force one to make decisions as to which path to take. The architecture should hint toward a prescribed sequence and destination. The exhibit is to be a recreation of a traditional Miami Indian garden.

WEST ORIENTATION
Place of departed souls

MATERIAL
Wood of natural earth tones should be the prominent material. It’s purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior.

ANTIGUITIES OF SPACE
References to nature in organic forms
Columns implying a lowered ceiling plane articulated in natural organic forms
Nine Miami clan animal symbols articulated in ceiling plane

SITE RELATIONSHIP
Native American garden zone to be transparent to exterior. Bring indoor outdoor and outdoor indoor

ADJACENCIES
Gallery no. 3
Gallery no. 4

SUPPOKt SPACES
Wickiup permanent display exhibition
Exterior site observation windows
Access to site

MINIMUM SQUARE FOOTAGE 4000
FORUM ROOM
Structured/organic

SPATIAL AMBIENCE
The forum room should be a private use space for political meetings of the Miami Nation. The space should give the user a feeling of relaxation. It should force one's attention on the detail of architecture, Miami cultural references in the detail, and the meeting itself.

EAST ORIENTATION
Direction of knowledge and wisdom

MATERIAL
Wood of natural earth tones should be the prominent material. It's purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior.

ANTIGUITIES OF SPACE
Traditional and contemporary Miami art as wall articulation
Columns implying a lowered ceiling plane articulated in natural organic forms

SITE RELATIONSHIP
Forum room zone to have partial visual connections to exterior

ADJACENCIES
Administrative core
Entry sequence

SUPPORT SPACES
Reception area
General support office space

MINIMUM SQUARE FOOTAGE 700
GALLERY 4
Structured / static

SPATIAL AMBIENCE
Gallery 4 should be the first space experienced after the Native American garden. The space should give the user a feeling of relaxation. It should force one's attention on the exhibition rather than architectural detail. The exhibit should be contemporary and the space should be adaptable to various exhibits. Gallery 4 should always be zoned to display the present contemporary arts of the Miami Nation.

NORTH ORIENTATION
Direction of story telling and myth

MATERIAL
Wood of natural earth tones should be the prominent material. It's purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior. Ceiling height should be at a human scale.

ANTIGUITIES OF SPACE
Contemporary Miami art and antiquities of the present form
Space should represent "the open field in a dense forest".
It is a zone of mental relaxation.

SITE RELATIONSHIP
Gallery 4 zone to be visually separated from exterior

ADJACENCIES
Native American garden
Studios
Exit sequence

SUPPORT SPACES
Studios
Museum shop
Men's restroom - public access
Women's restroom - public access
Stairwell - private access to lower floor

MINIMUM SQUARE FOOTAGE 3000
EXIT SEQUENCE
Meandering / organic

SPATIAL AMBIENCE
The exit sequence should meander to a prescribed destination. The space should give the user restrained choice of direction. The architecture should hint toward the correct direction of exit. Attention is to be focused on detail of the architecture.

EAST ORIENTATION
Traditional direction of entry/exit

MATERIAL
Wood of natural earth tones should be the prominent material. It’s purpose is to express warmth of space. Some relationship to exterior building material should be expressed. This will tie interior to exterior.

ANTIGUITIES OF SPACE
Traditional and contemporary Miami art as wall articulation
Columns implying a lowered ceiling plane articulated in natural organic forms
Nine Miami clan animal symbols articulated in ceiling plane

SITE RELATIONSHIP
Exit sequence to be totally transparent to exterior. Bring indoor outdoor and outdoor indoor

ADJACENCIES
Gallery 4
Entry sequence

SUPPORT SPACES
Museum shop
Veranda - public access
Stairwell - public access to lower floor
Elevator - public access to lower floor

MINIMUM SQUARE FOOTAGE 1500
**CEREMONIAL ENTRY SEQUENCE 1**

**Sacred / formal**

**SPATIAL AMBIENCE**
The entry sequence should meander into the ceremonial grounds. The space should direct the user into the space through an indirect axis. The architecture should create a connection between the exhibition space and ceremonial grounds through wall articulation and ceiling plane detail.

**EAST ORIENTATION**
Direction of knowledge and wisdom
Coming of the new day ceremony

**MATERIAL**
Concrete in its raw form should be the prominent material. It's purpose is to express a modern yet natural building material. Floor surface to break and reveal the soil of the ground.

**ANTIGUITIES OF SPACE**
The wampum belt
The sun and moon
Tobacco as the sacred medicine

**SITE RELATIONSHIP**
Punched openings to allow for sun penetration from the east

**ADJACENCIES**
Entry sequence
Ceremonial grounds

<table>
<thead>
<tr>
<th>SUPPORT SPACES</th>
<th>MINIMUM SQUARE FOOTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main entry</td>
<td>300</td>
</tr>
</tbody>
</table>
CEREMONIAL ENTRY SEQUENCE 2

Sacred / formal

SPATIAL AMBIENCE
The entry sequence should meander into the ceremonial grounds. The space should direct the user into the space through an indirect axis. The architecture should create a connection between the exhibition space and ceremonial grounds through wall articulation and ceiling plane detail.

SOUTH ORIENTATION
Direction of life and growth
Naming of a child ceremony

MATERIAL
Cedar in its raw form should be the prominent material. It's purpose is to express warmth and comfort of the space. Use brass and steel connectors to give a hint of modern material transformation. Floor surface to break and reveal the soil of the ground.

ANTIGUITIES OF SPACE
The turtle
The sun and moon
Cedar as the sacred medicine

SITE RELATIONSHIP
Punched openings to allow for sun penetration from the south

ADJACENCIES
Gallery space corridor
Ceremonial grounds

SUPPORT SPACES
Secondary corridor into gallery space

MINIMUM SQUARE FOOTAGE 300
CEREMONIAL ENTRY SEQUENCE 3
Sacred / formal

SPATIAL AMBIENCE
The entry sequence should meander into the ceremonial grounds. The space should direct the user into the space through an indirect axis. The architecture should create a connection between the exhibition space and ceremonial grounds through wall articulation and ceiling plane detail.

WEST ORIENTATION
Direction of departed souls
Adult by an elder ceremony

MATERIAL
Metals of reflective quality should be the prominent material. (brass and steel) It's purpose is to express a modern change in building material. Floor surface to break and reveal the soil of the ground.

ANTIGUITIES OF SPACE
Reflective symbolism on historical events
The sun and moon
Sage as the sacred medicine

SITE RELATIONSHIP
Punched openings to allow for sun penetration from the west

ADJACENCIES
Native American Garden
Ceremonial grounds

SUPPORT SPACES
Corridor from Native American garden

MINIMUM SQUARE FOOTAGE
300

program
space 12
CEREMONIAL ENTRY SEQUENCE 4
Sacred / formal

SPATIAL AMBIENCE
The entry sequence should meander into the ceremonial grounds. The space should direct the user into the space through an indirect axis. The architecture should create a connection between the exhibition space and ceremonial grounds through wall articulation and ceiling plane detail.

NORTH ORIENTATION
Direction of historical myth
Change of seasons ceremony

MATERIAL
Indiana limestone in its raw form should be the prominent material. It's purpose is to express a local historical material. Floor surface to break and reveal the soil of the ground.

ANTIGUITIES OF SPACE
Snow and water
The sun and moon
Sweet grass as the sacred medicine

SITE RELATIONSHIP
Punched openings to allow for sun penetration from the North

ADJACENCIES
Administrative core
Gallery 4
Ceremonial grounds

SUPPORT SPACES
Corridor separating administrative core, gallery 4, and ceremonial entry

MINIMUM SQUARE FOOTAGE 300
CEREMONIAL GROUNDS
Sacred / organic

SPATIAL AMBIENCE
The ceremonial grounds should express in its detail nature in its raw form. The space should direct the user into the center by use of a cross axial arrangement. The architecture should respond to the four cardinal points in the cross axis. The symbolism of various ceremonies should be reflected in the wall articulation and ceiling detail.

CENTRAL ORIENTATION
Most prominent and sacred space

MATERIAL
Wood of natural earth tones should be the prominent material. Its purpose is to express organic forms and color through the material. Some relationship to exterior building material should be maintained. This will tie exterior to interior. Floor surface to be expressive of dirt.

ANTIGUITIES OF SPACE
Traditional Miami Indian symbolism
A play on columnation representing foliage
Nine Miami clan animal symbols articulated in ceiling plane

SITE RELATIONSHIP
Punched openings to allow for sun penetration from the cardinal points
Transparency in wall materials
A direct connection of space to exterior.

ADJACENCIES
4 ceremonial entry sequences

SUPPORT SPACES
Rear projection screen
Screen control room accessed through administrative core
Side niches for seating of nine clans

MINIMUM SQUARE FOOTAGE 9000
<table>
<thead>
<tr>
<th>Space Category</th>
<th>Net Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exhibit Space</strong></td>
<td></td>
</tr>
<tr>
<td>Entry Sequence</td>
<td></td>
</tr>
<tr>
<td>Stairwell</td>
<td>1940</td>
</tr>
<tr>
<td>Elevator</td>
<td></td>
</tr>
<tr>
<td>Coat Storage</td>
<td>60</td>
</tr>
<tr>
<td>Men Restroom</td>
<td>400</td>
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<tr>
<td>Women Restroom</td>
<td>400</td>
</tr>
<tr>
<td>Site Model Display</td>
<td>200</td>
</tr>
<tr>
<td>Interpretive Theatre</td>
<td>1300</td>
</tr>
<tr>
<td>Gallery 1</td>
<td>3600</td>
</tr>
<tr>
<td>Gallery 2</td>
<td>1600</td>
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<tr>
<td>Gallery 3</td>
<td>3600</td>
</tr>
<tr>
<td>Native American Garden</td>
<td>4000</td>
</tr>
<tr>
<td>Gallery 4</td>
<td>3000</td>
</tr>
<tr>
<td><strong>Administrative Space</strong></td>
<td></td>
</tr>
<tr>
<td>Forum Room</td>
<td>7300</td>
</tr>
<tr>
<td>Executive Director Office</td>
<td>700</td>
</tr>
<tr>
<td>Break Room</td>
<td>140</td>
</tr>
<tr>
<td>Storage</td>
<td>90</td>
</tr>
<tr>
<td>Men Restroom</td>
<td>400</td>
</tr>
<tr>
<td>Women Restroom</td>
<td>400</td>
</tr>
<tr>
<td>General Support Office</td>
<td>5500</td>
</tr>
<tr>
<td>Stairwell to storage level</td>
<td></td>
</tr>
<tr>
<td>Stairwell to gallery 4</td>
<td></td>
</tr>
<tr>
<td>Rear Proj. Screen Cont. RM.</td>
<td></td>
</tr>
<tr>
<td><strong>Ceremonial Space</strong></td>
<td></td>
</tr>
<tr>
<td>Ceremonial Entry 1</td>
<td>300</td>
</tr>
<tr>
<td>Ceremonial Entry 2</td>
<td>300</td>
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<tr>
<td>Ceremonial Entry 3</td>
<td>300</td>
</tr>
<tr>
<td>Ceremonial Entry 4</td>
<td>300</td>
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<tr>
<td>Ceremonial Grounds</td>
<td>9000</td>
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<tr>
<td><strong>Studio Space</strong></td>
<td></td>
</tr>
<tr>
<td>Studio 1</td>
<td>4600</td>
</tr>
<tr>
<td>Studio 2</td>
<td></td>
</tr>
<tr>
<td>Men Restroom</td>
<td>2000</td>
</tr>
<tr>
<td>Women Restroom</td>
<td>2000</td>
</tr>
<tr>
<td><strong>Exit Support Space</strong></td>
<td></td>
</tr>
<tr>
<td>Museum Shop</td>
<td>700</td>
</tr>
<tr>
<td>Office</td>
<td>100</td>
</tr>
<tr>
<td>Exit Sequence</td>
<td>1500</td>
</tr>
<tr>
<td>Stairwell</td>
<td></td>
</tr>
<tr>
<td>Elevator (both same as entry sequence)</td>
<td></td>
</tr>
<tr>
<td>Veranda</td>
<td>1000</td>
</tr>
<tr>
<td><strong>Total Gross Square Feet</strong></td>
<td>45,560</td>
</tr>
</tbody>
</table>
At mid-term reviews on 2 February, 1992, I received the following feedback on my design methodology.

**RExJENDING PROCESS/CONEPTUAL APPROACH:**
the small scale study models of the Indian spaces are very nice. They have a real intimate feel to them. I think that you need to understand those spaces more in order to design similar feeling spaces for such a sacred people
detail to overall. try looking at the overall to detail now and see where these ideas cross, don't forget to get input from the Miami Indians
time zone concept as linear. is this correct. what or where is today's Miami. maybe something more circular (return to past if possible) or maybe more random. more material exploration. I would also watch being too literal of what the tribe used to be. you are looking at history but more importantly you are molding the future.(the two aren't the same.

**REGxENDING DESIGN**
get back to the basic forms and what they meant to Indian architecture. how the spaces fit together and why they do. what is meaningful to them, not to us as 20th century American architecture majors. patterns, details, etc. of Native Americans.

i like the idea of perforations of planes and corresponding planes, giving different points of perception. like the different ways people look at Native Americans.
i would like to see smaller details. (connections, materials, etc.) you seem to have still started at too large of a scale. i also question your program. it seems too dry, too traditional. let it follow the process of your design, detail to whole. it seems inward focused. how about perception of exterior.

**OVERALL REMARKS**
the use of gray in your renderings gives the appearance of steel and steel is not what goes along with your idea of back to nature. where in history did the Indians use steel and shiny metals to an extent or even at all.
i like the idea of designing from detail and i'd like to see it more fully explored. that's where the richness of nature is, in the detail.
This author's comments regarding the mid-term feedback are as follows:

I must agree with the comment that the architecture should be that and only that of Miami Indian. This is what I am striving for in the design. The design probably will not be able to be compared to any previous style. It is a matter of putting aside my own ethnocentrism and accepting the Miami Indian culture for what it must be. I ponder the idea suggested of going to an overall design at this point and work it to the detail. I only consider this due to the element of time placed upon me. It is personally important that I complete this thesis study with an overall experimental piece of architecture. Whether it works or not is not important at this time. What is important is the evaluation of the overall and seeing what works in the design and what does not work. Upon doing so a secondary solution can be developed from the first. This is the process. The first experimental design, however, could be more successful if I could keep the process of detail design and slowly work it to the overall. The comment of a circular reference I totally agree with. This is, however, what I showed at mid-term. The idea was explained and conceived of prior to this comment. This is also true for the comment of looking at history and molding the future.

The comment of getting even more detailed is an interesting one. I can only say that there is a point at which one must bring the design to an overall. In our profession, time will always be an element unfortunately. The successful designer realizes his time restraints and is able to work within this time restraint. It is a matter of time management.

The criticism of metal is one in which I fought throughout my design. I clearly stated in my reviews that I will not take the Miami back 200 years. This would be degrading to the culture. A culture must be able to adapt and change through time. The use of metal is the expression of this change. It is saying that the Miami can be technologically advanced. The manifestations of the subsistence of the Miami has traditionally been the use of materials available at that particular time which are local to the area inhabited. Why not metal I must ask? And to the question “where ...did the Miami use steel and shiny metals...” I must comment that the use of copper and other soft alloy metals were used by the Native Americans long before the settlers of the area “invented” the use of this resource.

The comment of program is a good comment. However I feel that a strong program is necessary for a successful architecture. The architect only has to deal with the infancy stage of the building. Those who must make the building function become the sole victims when a program is only conceptual to fit the design. There is a point at which one must allow the design intent to fit the pragmatics of the solution.
SITE INTEGRATION OF FINAL DESIGN

I will begin to define the final design by speaking about site integration. The integration of building to site is of utmost importance when the conception is that of closeness to nature. The integration is felt as soon as the user begins the approach to the interpretive center. The site is densely tree covered with ample grade changes and streams which meander through it. The user is brought into the site on a foot path which meanders throughout the forest. Simple wooden foot bridges are used to cross over the streams. The building's somewhat low scale allows the interpretive center to remain hidden from view during much of this journey.

Once one is within close distance to the interpretive center, its presence is felt. The round wooden columns and bronze detailing contrast sharply against the white Indiana limestone. The center becomes a monument to the Miami Indian at this point of viewing. The user then comes upon low scale partition screens which funnel and guide one toward this monument. The partition screens radiate from the curvilinear facade and flow into the dense forest. The user's final approach to the entry becomes indirect. The partition screen brings one to the south facade of the interpretive theatre, then slowly breaks open. The user is forced to change direction and travel in an easterly direction. This move heightens the emotion of the entry sequence. The steep overhang then strongly defines the eastern entry into which one begins the interior entry sequence.

I strongly feel that the integration of the site through the interaction of the user is successful. The integration of the site into the building, however, is where this design is weakest. The complexity and massiveness of the building (a derivative of the complex program integrated) made it difficult to allow the site to infiltrate the interior spaces. A second proposal scheme will be that of pulling the building apart and allowing the site to be interwoven with the interior spaces. This can be done by sequencing spaces in which the user actually moves from interior to exterior. When interior circulation is a must, the facade can become totally transparent and allow an uninterrupted view to the site. This move will decrease the level of interiorization one feels while circulating throughout the building. This will necessitate pulling the circulation to the perimeter areas of the structure. I feel the infiltration of the site into the building is a must in this design. It not only will allow for a stronger closeness to nature, it will also allow the circulation to related to the nomadic character of the tribe in a stronger manner.
FUNCTION OF PLAN

The plan of the final design is organic in layout. The curvilinear layout expresses the natural organic forms found in Miami Indian art. The plan circulation is one which meanders. The meandering relates to the nomadic character of the tribe and the nonlinearity of the forest. The overall form of the plan, although not intentional by the designer, is in the form of the most sacred animal to the Miami: the turtle.

The sequencing is representative of that which one may experience when walking through a forest. The user is brought into the entry sequence. This space is chaotic and meandering. It forces the user to constantly make decisions and gives choice of direction. Interior columnation gives hint as to the correct route to circulate. The idea of this space is to force the user to notice the detail in the architecture. In turn the detail will communicate to the user information about the Miami culture in an indirect manner.

One then is brought into the gallery spaces. The gallery space is the open field in the dense forest. It creates relaxation in the user after the chaotic trip through the entry sequence. The space becomes suddenly static. Ornamentation and detail become sparse. The user is no longer aware of the architecture. Their attention is focused on the exhibits within the gallery spaces.

Upon exiting the gallery spaces, the user is once again in the dense forest. The space becomes meandering once again. The user is now walking through an interiorized Native American Garden. One has choice as to where to go. The architecture is once again used to direct the movement through the space. The architecture becomes the exhibit as well as the garden.

The user then experiences the open field once again. Another gallery space gives the user relaxation. The space is once again static. There is no ornamentation or detail to the architecture. The exhibit in the gallery is of the highest focus.

The exit sequence follows the last gallery. The exit sequence is in the same order as the entry sequence. It becomes meandering and is extraverted. There is choice as to which door to enter and which sequence to exit. The plan is almost that of a labyrinth.

This sequencing and abstract replication of nature is what ordered the form of the plan. The plan in form consists of a
central space which contains the ceremonial grounds. The centralization of the space gives it a hierarchy and it becomes most sacred. The ceremonial grounds is cross axial in plan. The cross axiality is defined by the four ceremonial entry spaces which orient themselves to the four cardinal points. The rest of the plan then spirals from the central space becoming non-axial. The user enters and exits the interpretive center at the same point. One sequence exists above the other and then they are joined as one. The circulation and organization of the perimeter spaces are controlled by the program itself.

I feel that the circulation and function of the plan is the most successful aspect of the design. It works quite well in reflecting abstractions of the journey through a forest. It works just as well in the pragmatic sense. Public and private access control of spaces is developed by separating the circulation which gives access to these spaces. This separation is achieved by zoning the stairwells. The restrooms are pulled to the exterior of the building. In a structure which houses exhibitions, water damage can be more of a threat than that of fire. Therefore, by pulling the restrooms to the exterior the existence of plumbing within the gallery space is eliminated. At the entry sequence and reception area, the public moves in one direction (toward the galleries) and the administrative personnel move in the other direction (toward the administrative core). In this manner political meetings and important administrative bureaucracy can take place at the same time the center is open to the public. The ceremonial grounds can be zoned from the public by closing off the ceremonial entries. When it is possible, the ceremonial grounds can then be opened up to the public by allowing access through the ceremonial entries.
FINAL DESIGN FORM AND LANGUAGE

The elevation and form of the building is derived from the aspect the buildings close relationship to site and pragmatic needs. I felt that the integration of detail in the form of art is one in which the Miami must undertake. As a designer I can successfully integrate the building to the site and design form according to function. It is my thought in the matter, however, that only the Miami can successfully create detail and art which is truly of the Miami Indian heritage.

The building integrates horizontality in planes throughout the form. The materials in the elevation consist of Indiana limestone, wood, and bronze detailing. The Indiana limestone is a local material and is colored with earthen tones found in the natural environment. The slender vertical columns supporting the steep overhang are expressed in wood. This gives a direct representation of the verticality one experiences once deep inside a forest. The steep overhanging eaves tie the building to the ground and minimize the scale of the structure. The eaves also induce a horizontal fixation to the form and represent the horizontality expressed by the forest when pictured from a distance. The bronze is used sparsely to introduce a 20th century material to the form. It is making the statement of change within the cultural heritage.

The building is functionally and structurally honest. That which is organic on the interior is also organic on the exterior. That which is extraverted is expressed structurally with traveated architecture and light components. That which is static on the interior becomes rectilinear and rigid on the exterior. That which is intraverted is expressed structurally with massive walls and load bearing components. The only vertical emphasis to the building is given by the vertical circulation of stair and elevator cores.

I feel that in elevation and form the design carries these ideas through successfully. As a three dimensional object, however, the form needs to be delineated in a manner which will not take from the ideas of tying the building to site, functional morality, and structural morality. This architectural language is needed if a design is to integrate itself into the landscape.
design synopsis

FINAL MODEL
In concluding this book, I can only say that the search for a defined architectural style for the Miami Nation of Indians is far from complete. My next step in this search will be to go back to my methodology and complete my work in the pragmatic abstraction stage. I will use this successful study as a model to guide me and tell me what works and what does not work. I will continue to work with the Miami Nation in designing this portion of the heritage grounds in which they are developing at Mississinewa. I have also been contracted out by a firm in Ft. Wayne to work in collaboration with them in developing a Miami Indian Interpretive Center for the city of Ft. Wayne.

The comments at my final critique of this thesis study are as follows:

- Pull building apart
- Need another step between abstract and pragmatic
- Honest process
  - Respond to community setting of the Miami Program is complete-good-solid
  - Loosen form-become neutral-
  - Allow the Miami to design the detail
  - The drawings are good-nothing like them in the architectural program
  - You’ve developed your own presentation style-beautiful

I feel my passion and belief in this project will enable me to develop it further and soon be successful in what I wish to do with it. I will once again state that the western culture must acknowledge the existence of the Native American subcultures. Their knowledge holds the solutions to many of the environmental problems the western world faces. Architecture is the tool I have to help this endangered heritage survive.
SELECTED READINGS


