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## Reclaiming Identities | A Cultural Center for the Tachi Yokut Tribe

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# RECLAIMING IDENTITIES

A COHESIVE CULTURAL CENTER FOR THE TACHI YOKUT TRIBE

Request for Approval of Thesis Research  
Project Book Presented to:

**Michael Carroll**

and to the  
Faculty of the Department of Architecture  
College of Architecture and Construction Management

by

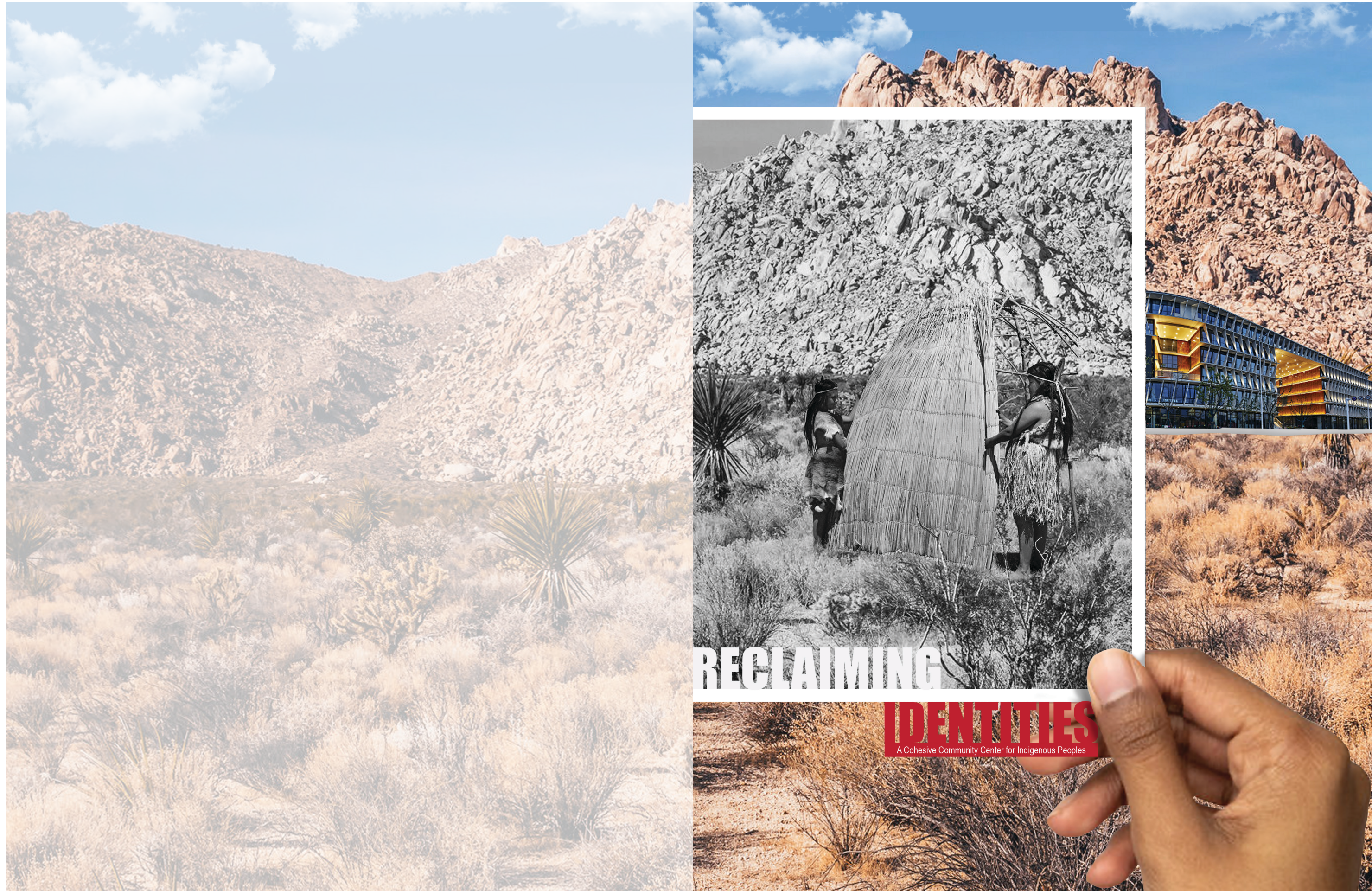
**Emily Michele Harrington**

In partial fulfillment of the requirements for the Degree

**Bachelor of Architecture**

Kennesaw State University  
Marietta Campus, Georgia

May 9th, 2022



## ABSTRACT

The purpose of this thesis project is to answer the question, "How can Contemporary Architecture address the identities of Indigenous people of North America?" Within this thesis project will be a comprehensive Cultural Center design that addresses a specific tribe's needs in the case of physical needs, mental needs, and most importantly needs of identity. The specific tribe will be the Tachi Yokuts of the San Joaquin Valley, whom used to be the largest tribe in California before colonizer invasion. Since the identity of Indigenous populations in North America have been stripped and forcibly forgotten it is most important to help find it again. The cultural center will use architectural design to create provocative spaces to enrich and bring awareness to the identities of the Tachi Yokut tribe. And will also use the Tachi Yokut's indigenous building techniques and ideologies to create sustainable designs. To provide for their evolving needs and to be a place for non-indigenous peoples to learn about the culture of the Yokut people, to act as a space of cultural exchange.

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## THESIS PROPOSAL

# QUESTION



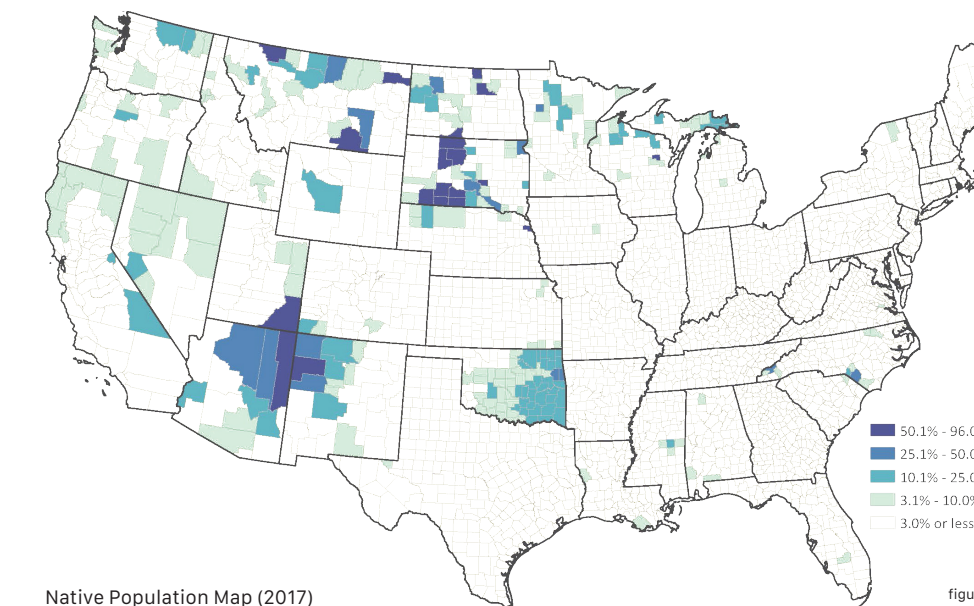
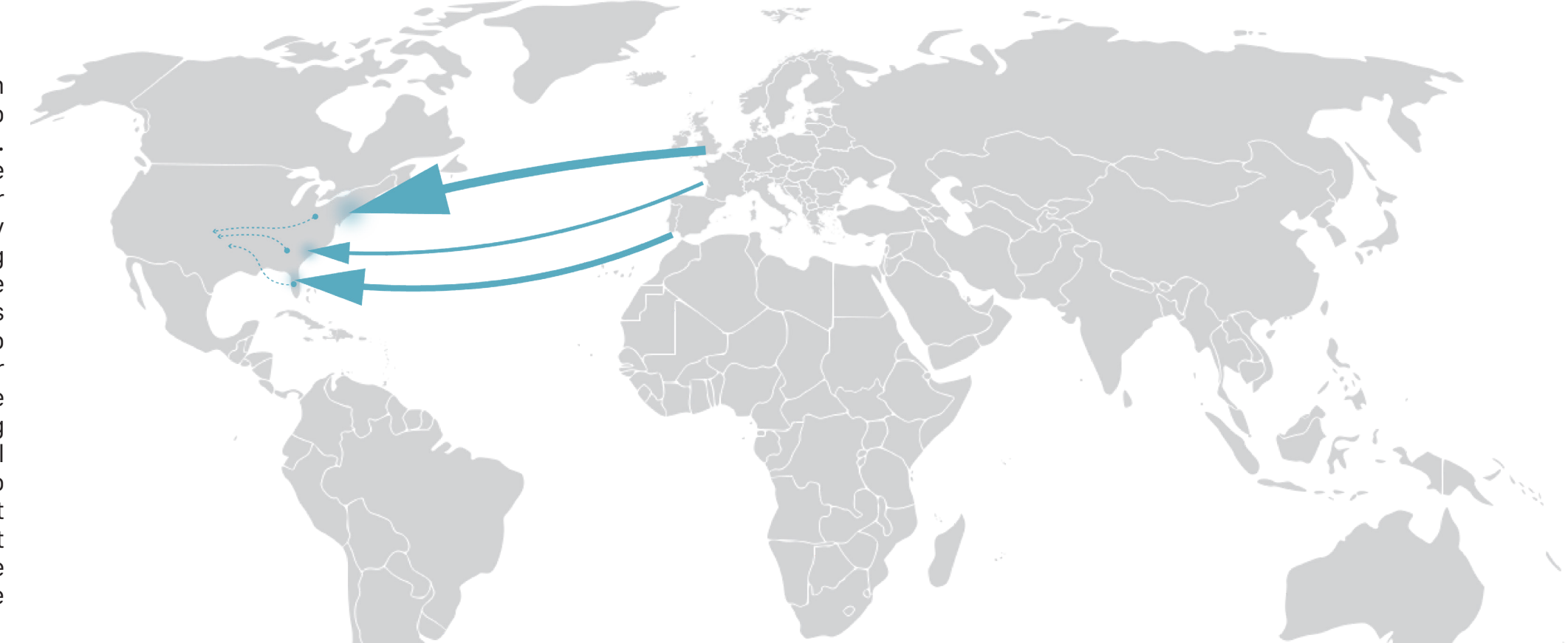
“HOW CAN CONTEMPORARY ARCHITECTURE

ADDRESS THE IDENTITIES

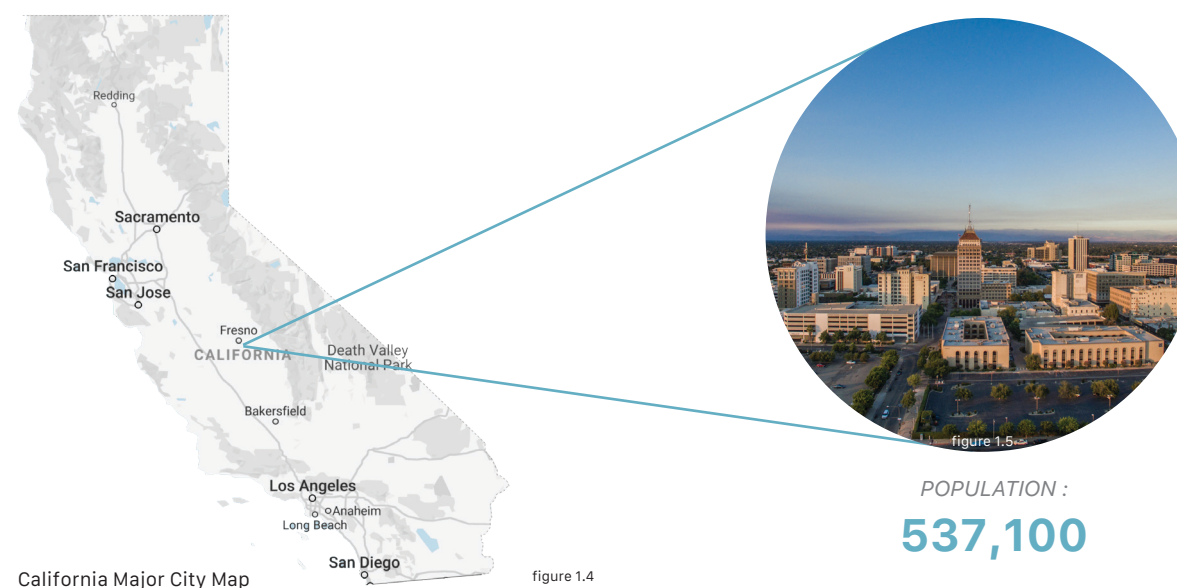
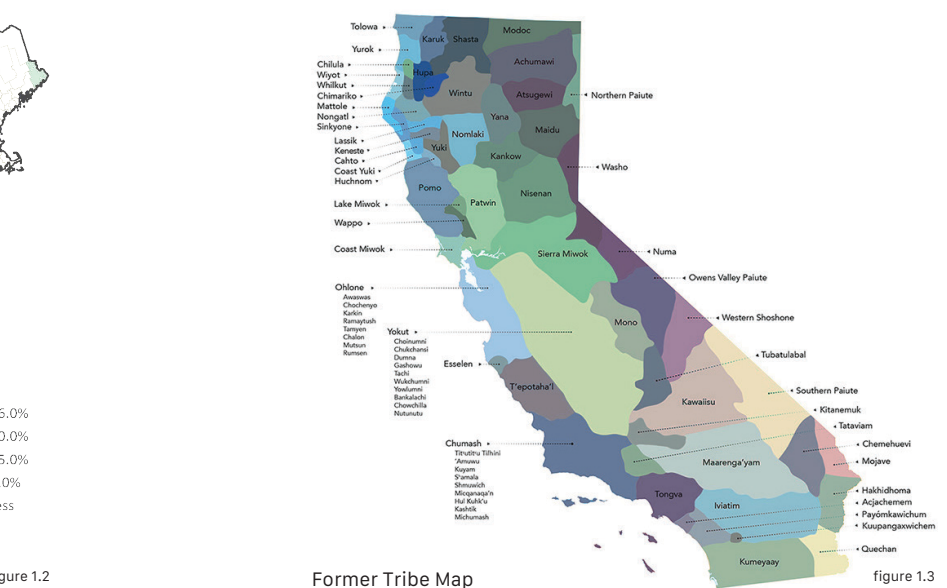
OF INDIGENOUS PEOPLE OF NORTH AMERICA?”

## Tribe Selection

To choose to make a generic architectural style and design a generic indigenously influenced building would go entirely against the thesis and against indigenous ways. Thus, it is imperative for this thesis project to pick a single tribe to design specifically for. Based on the fact that after the colonizers came to what is now the United States they pushed the Native Americans Westward, I started looking there. The map below demonstrates the current Native American population in the United States, which reinforces the idea of being pushed West. After zooming into California, as it is the most West state, I overlaid a former tribal map. This led me to the Yokut tribe, as they were the largest, they would probably have the most remaining members to design for. Then I chose to overlay the tribal map with a current day map and narrow down what city to design in. Out of all of the major cities in the former Yokut tribal land, Fresno had the largest population. This meant that by choosing Fresno there would most likely be the most impact on the Native American population and the non-Native American population as well.

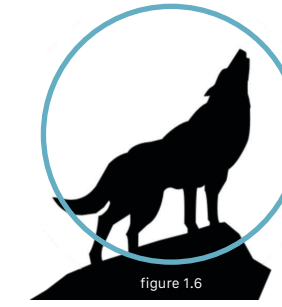


— Colonizer Invasion  
- - - - - Forced Native Migration



# WHY NOW?

*Especially after the events of 2020, with the SARs-CoV-2 pandemic, there has been an overall shift in American culture. This shift can be seen in multiple different cultural movements that have gained momentum in the year 2020, but have not stopped there. The unheard voices of the American people will go unheard no longer.*



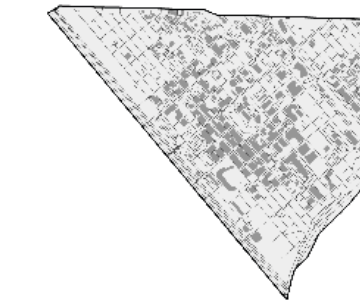
## WHY THIS PROJECT?

To this day there are completely wrong and overly whitewashed teachings and versions of the history of the US; especially when it comes to the Native Americans. Many studies have been conducted to prove this as a fact. "In 2010, the SBOE [State Board of Education] selected the new textbooks set to be distributed in classrooms across the state in the fall of 2015. A few controversial amendments to the curriculum in social studies textbooks include leaving out Jim Crow laws and the harmful impact of the Ku Klux Klan, minimizing the role of slavery as a unifying cause for secession and combat in the American Civil War, and equating Jefferson Davis's inauguration speech with Abraham Lincoln's inaugural address." (Law Journal for Social Justice pg 135)

Not only are the teachings of history suppressing identities of the Native American population, but the central and local governments are still suppressing them to this day. In this past year of 2020 the Trump Administration removed the Mashpee Wampanoag tribe's reservation from being a reservation. A tribe which is attributed to being the reason for the Thanksgiving "celebrations".

There has been so much taken from the Native Americans of the United States, from physical land, to loved ones, culture, languages, identity and so much more. Many Native tribes are still trying to put back together their culture and history from pre-suppression to this day. But it cannot happen when people and the governments are still trying to eradicate them.

Thus, there is a need for a cultural center of sorts to be made to celebrate those who came before us. And to get a better understanding of them and their ways to help give back some of the stolen identity.



## WHY THIS SITE?

When picking a site, there were many factors in play. However, it was realistic to think that there would be more lasting Native American tribes to the west of the United States. From that logic, California was chosen to be the "state" of focus. And then after overlaying a former tribal land distribution map onto California, I could chose a specific tribe from there to design for.

The largest former tribe in the "state" of California was the Yokut tribe. From there I overlaid a current day California map onto the tribal map and searched through each city to find out which one had the largest population. Because the larger the population the more promising of a larger impact on the society. The cities ranked by size:

- Fresno (537,100 population)
- Stockton (314,835 population)
- Modesto (216,810 population)
- Merced (84,802 population)

Thus, the City of Fresno was chosen to be the selected site. Which is only a short 40 minute drive to Leemore, California where most of the Tachi Yokut tribal members currently reside. Another good reason to chose Fresno, is it was one of the cities that the Tachi Yokut tribe was forced onto before finally being able to settle in Leemore. So, in a sense it is like giving back some of their land / heritage.



## WHY ME?

My name is Emily Harrington and I am a white woman at Kennesaw State University. I have no connection to the tribe that I am designing for or any ancestral ties to any tribes in the United States. I grew up in suburban Suwanee, Georgia, a very average town.

So it may be very strange that I would be taking on this project, much less be passionate about it. But I believe that it is because I am a white woman from a regular town with strong beliefs that I should be doing this.

During the COVID pandemic there were so many political and social movements in the United State. Ones like Black Lives Matter, which really took off in 2020 also took off in me. While I grew up in a fairly diverse area, I was never confronted with my whiteness. Thus, during the BLM movement I decided to educate myself on my whiteness. Reading books like *White Fragility* by Robin DiAngelo, really gave me an understanding of my own white fragility and more so my white privilege.

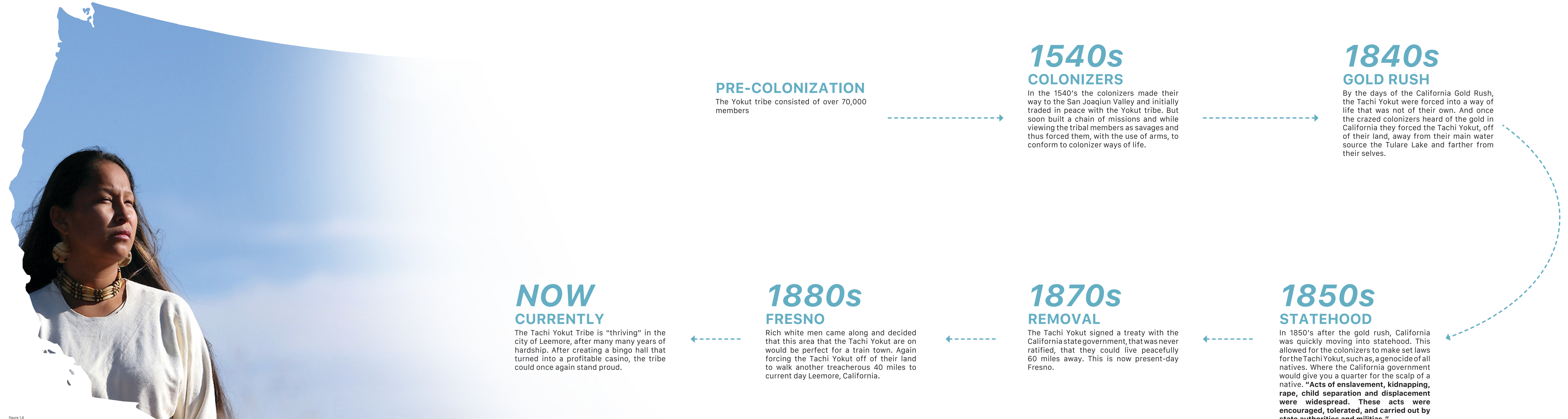
College has taught me so much more than I would've ever known. Being in a male dominated field as a woman has shown me that there are so many obstacles I will face being in this field. And I would say it would be this discrimination, along with other life challenges, that has made me appreciate the discriminations that I don't face. I am a white woman in today's society from a middle class family. In ways that many people don't I have privilege and it was from experiencing discrimination myself and having this white privilege that I chose this topic. This may sound quite white savior of me, but I really want to use my voice for those who have been ever so silenced.

# THESIS PROPOSAL

1.3 Tribal Selection

# THESIS PROPOSAL

1.3 Tribal Selection





# ADDRESSING IDENTITY

PHYSICALLY

CULTURALLY

IDENTITY OF PHYSICAL LAND

ABILITY TO AGAIN EMBRACE THEIR IDENTITY



## NEED

- Space to Learn
- Space to Educate
- Space for Mental Health
- Space for Physical Health
- Space to Celebrate
- Space to Document History

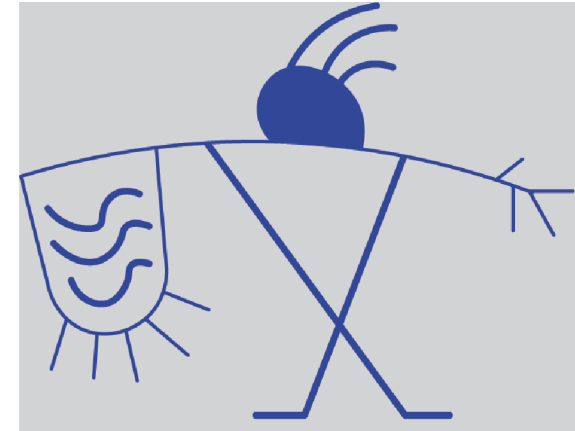
## ARCHITECTURAL SOLUTION

- Classrooms, Museum, History Walk
- +
- Museum, History Walk, Cafeteria
- +
- Mental Health Rooms, Safe Spaces
- +
- Gym, Clinic
- +
- Museum, History Walk, Arts
- +
- Recording Rooms, Museum
- =

# CULTURAL CENTER

# THESIS PROPOSAL

1.5 Sustainable Construction



## THE PLAN

Found on the Tachi Yokut Tribal website. Tribally identified environmental & public health concerns, set priorities and forge comprehensive solutions for the future generations.

### THE SKY

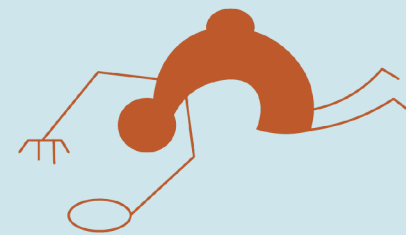


#### AIR POLLUTION

Within California, especially in Leemore, there is a lot of pollution. Chief among them is the air pollution, it is so bad that the Tachi Yokut can no longer see the mountains of their home.

- > Air Quality Protection Policies
- > EPA Climate Action Plan

### THE EARTH



#### WASTE POLLUTION

Currently Leemore is covered in garbage, especially from the dump nearby. Thus, the Tachi Yokut are looking to implement a better waste cleanup and recycling plan.

- > Solid Waste Management Protection Policies
- > Soil Quality ( Toxic Salt Levels )
- > Culturally Significant Plants

### THE WATER



#### WATER POLLUTION

With the water pollution in Leemore the drinking water is contaminated and somewhat undrinkable. Also to do this they need to settle groundwater disputes they are having with the government.

- > Surface/Groundwater Quality and Quantity Protection Policies
- > Drinking Water Quality Policies

# THESIS PROPOSAL

1.5 Sustainable Construction

## NATIVE

A person born in a specified place or associated with a place by birth, whether subsequently resident there or not. Synonym to Indigenous.

## INDIGENOUS

Originating or occurring naturally from one particular place. Synonym to Native.

## COLONIZER

A person born in a particular place, whom then goes to a different place / country / continent to invade said place, and establish political and physical control over an area. This is usually done without the consent of the native populations, as evident in the American history and is highlighted by this thesis.

## YOKUT

Pronounced (Yo-KuT )A tribe from what is now modern-day San Joaquin Valley modern-day California. This tribal ethnic group stretched over 100 miles with over 60 subtribes whom spoke nearly 40 different languages.

## TACHI YOKUT

Pronounced (TaT-Si Yo-KuT) A subset of the Yokut tribe. This subset was typically found in the southern region of the Yokut territory within what is now the San Joaquin Valley in California.

## IDENTITY

The condition or character as to who a person is, as in the qualities, beliefs, etc., that distinguish or identify a person.

## DECOLONIZATION

The action or process of a state withdrawing from a former colony, leaving it independent. In the case of this thesis, the decolonization of the social constructs forced upon Native Americans.

# 2

## CASE STUDIES

*"...The living Native cultures of the Americas, not to study, classify or object them..."*

# NATIONAL MUSEUM OF THE AMERICAN INDIAN

WASHINGTON, DC, U.S.A. 260,000 SQFT DESIGNED BY DOUGLAS CARDINAL

“ Initially designed by Native American architect **Douglas Cardinal**, the building’s distinctive curvilinear form, evoking a **wind-sculpted rock formation**, grew out of his early work and formed the basis for the overall design. ”

## PROGRAM

The National Museum of the American Indian is a branch of the Smithsonian Institute in Washington, D.C. with the use of housing artifacts of the Native Americans and educating the general public on Native American culture.

## SPATIAL ORGANIZATION

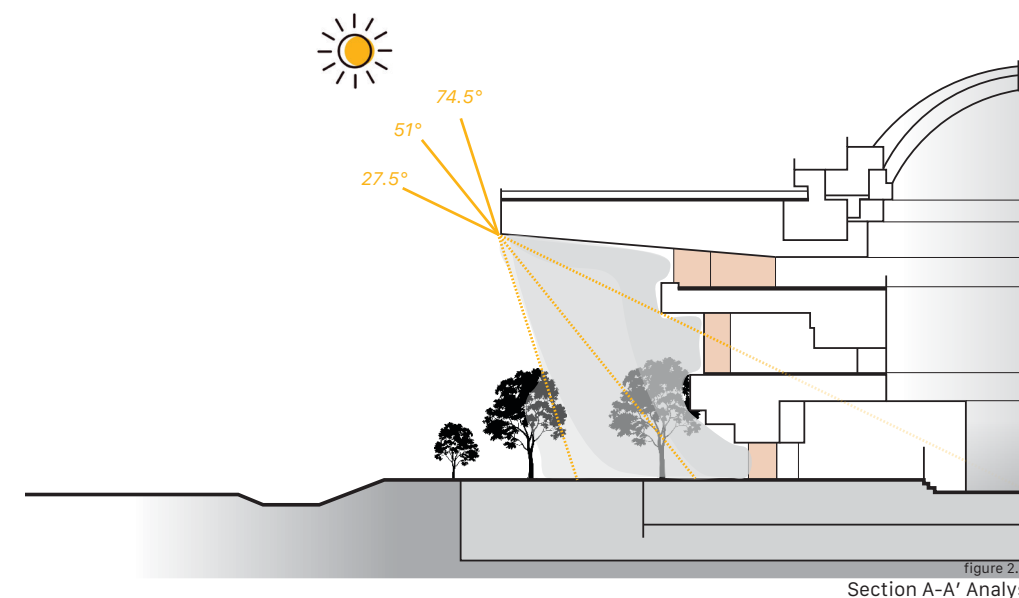
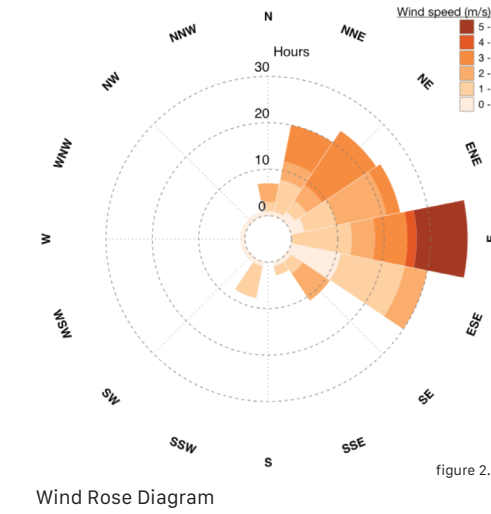
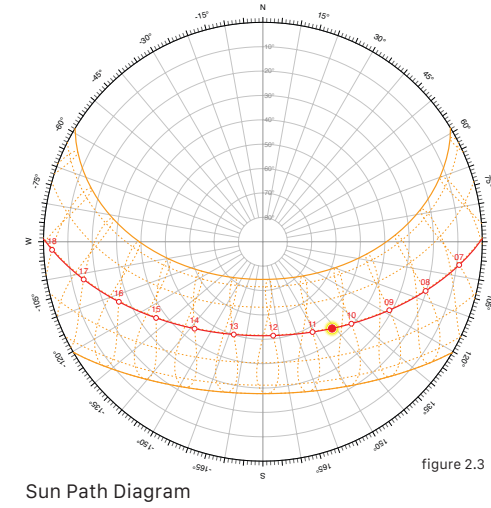
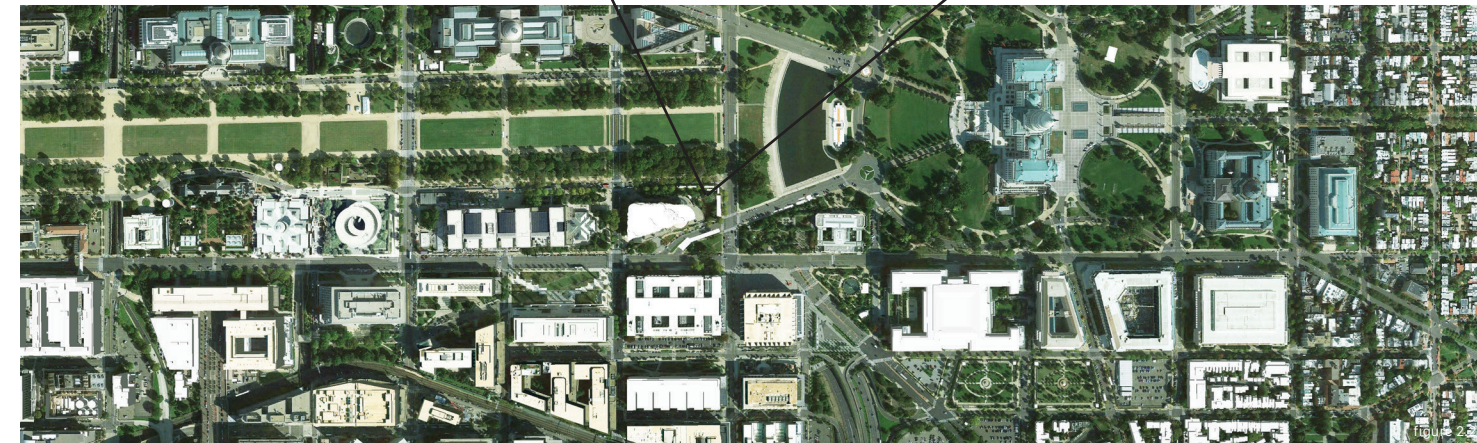
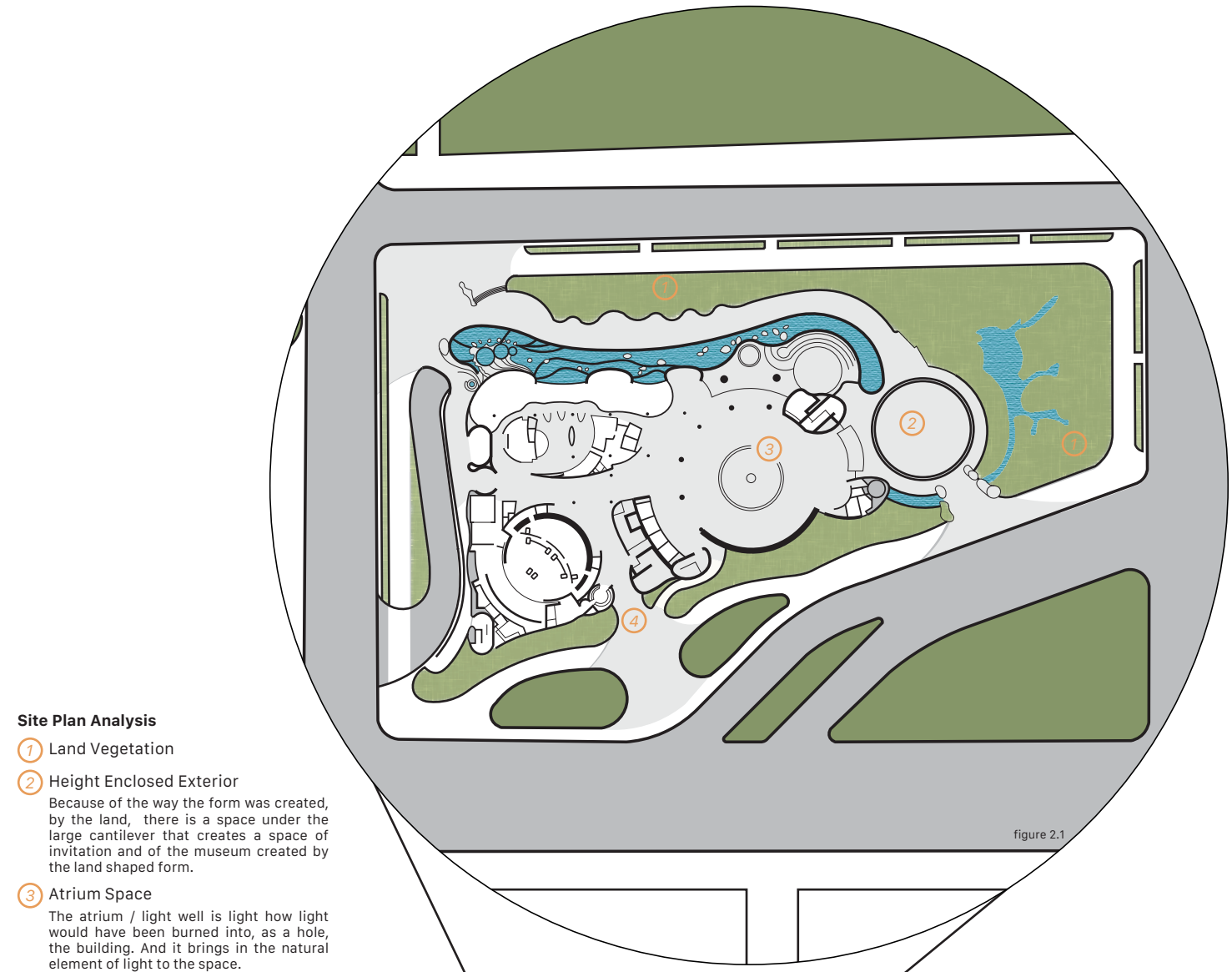
Overall, the spatial organization of the National Museum of the American Indian is floor to floor. Besides the site plan being quite influenced by the natural green spaces the programmatic spatial orientation is different floor to floor.

## FORM

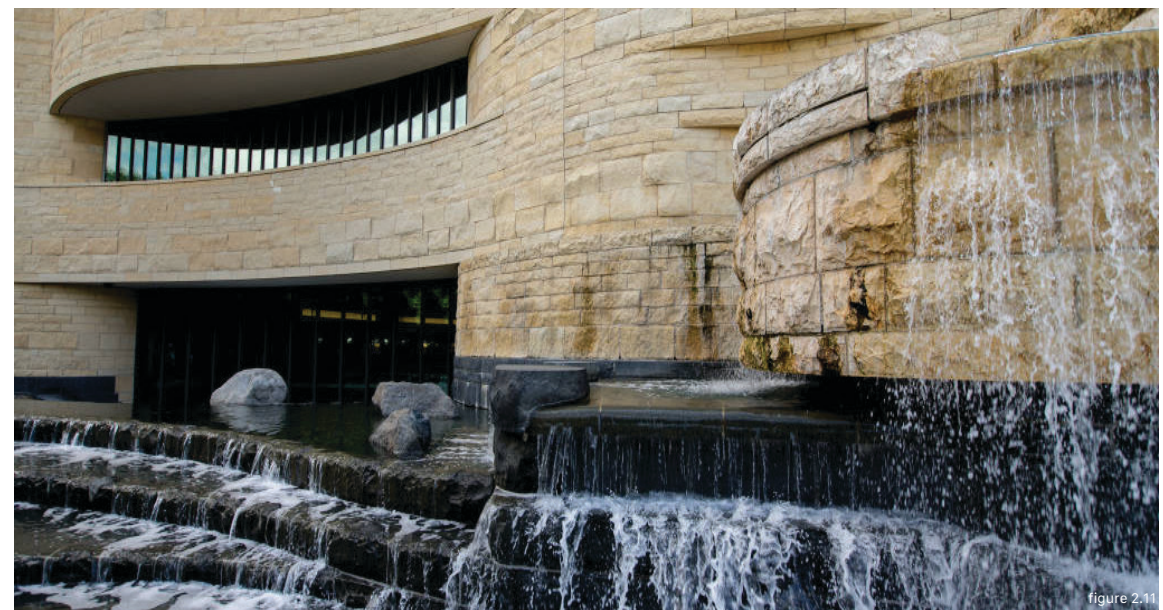
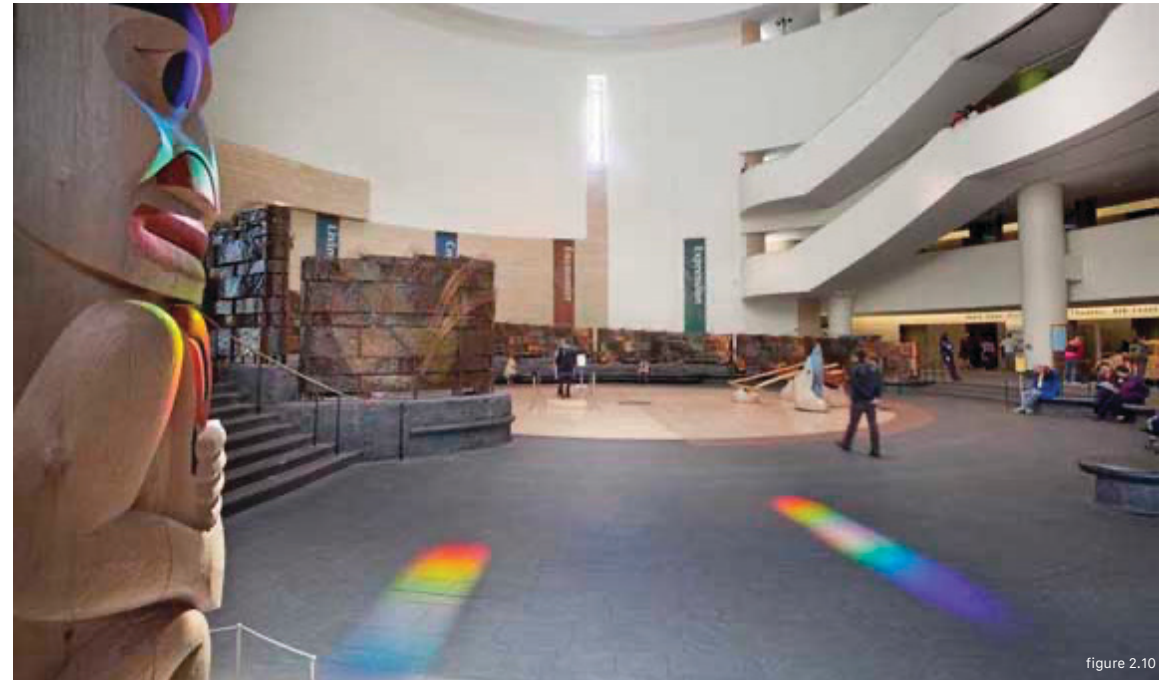
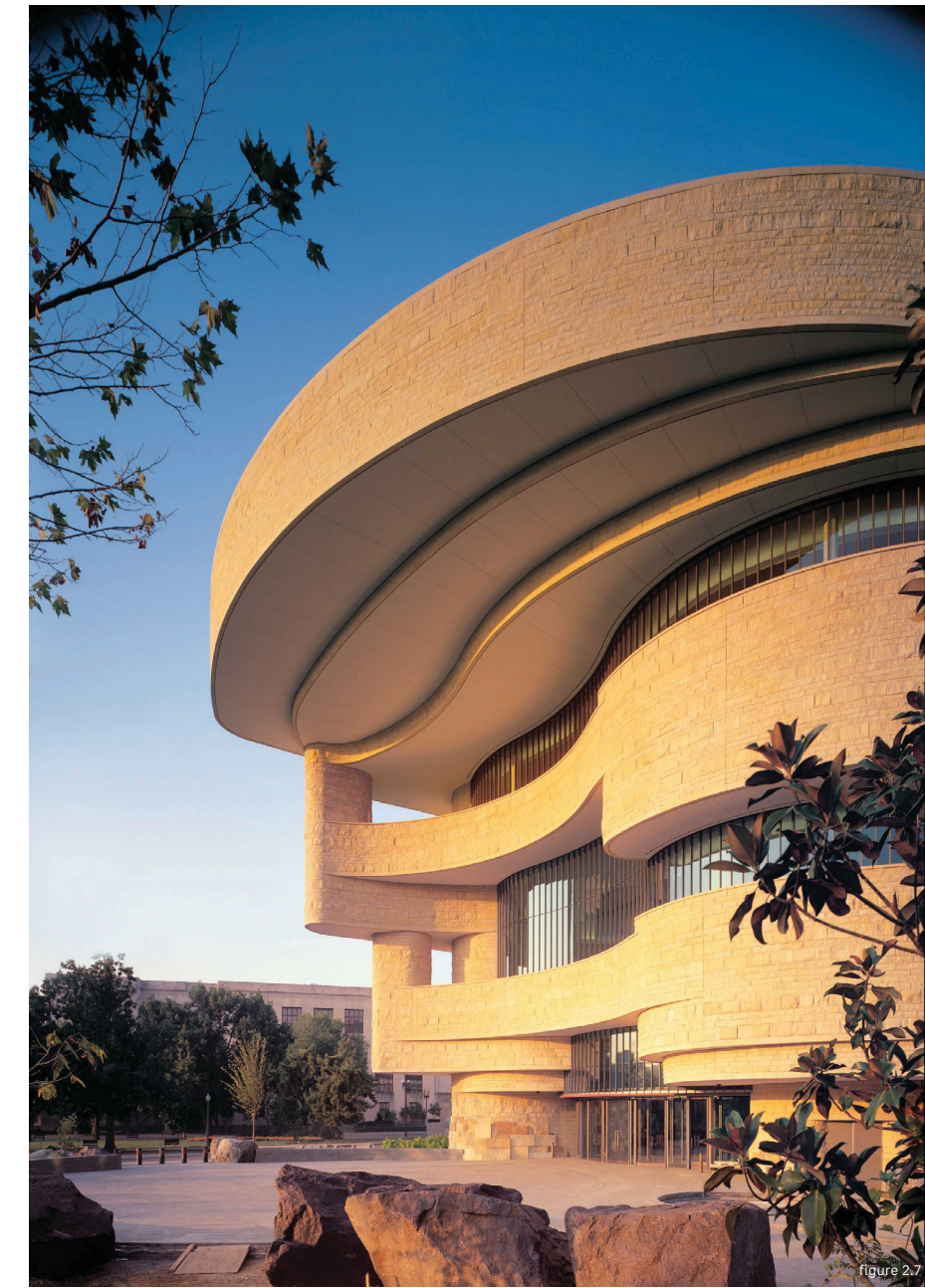
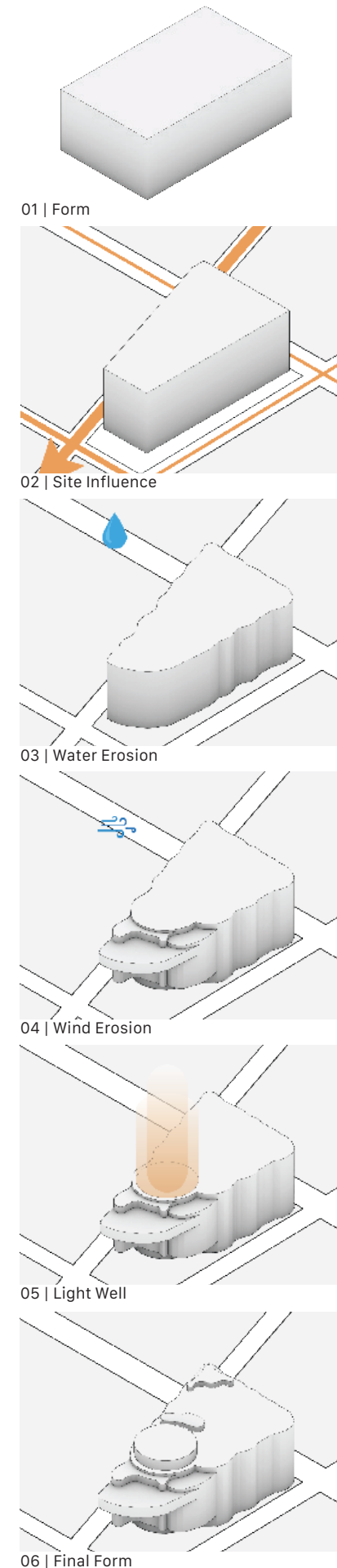
The form is shaped by the design which is shaped by the land. Shown and detailed in the “parti” to the right is a diagram of how the overall shape is formed by the land.

## DESIGN

After Douglas Cardinal, the design with the form was shaped by the natural elements, much like many Native Architectures are.



“ How does **LAND** shape **FORM**? ”



# MINNEAPOLIS AMERICAN INDIAN CENTER RENOVATION

MINNEAPOLIS, MN, U.S.A 160,000 SQFT DESIGNED BY FULL CIRCLE INDIGENOUS PLANNING

" The Minneapolis American Indian Center was the first of its kind planned, funded and run by the Natives. "

## PROGRAM

The goal of the MAIC renovation is to provide for the evolving needs of the tribes that it was made for. These programs provide an overall consumption of the user into the culture. Specifically, the Gatherings Cafe, fluctuating circulation, gym and the education center.

## SPATIAL ORGANIZATION

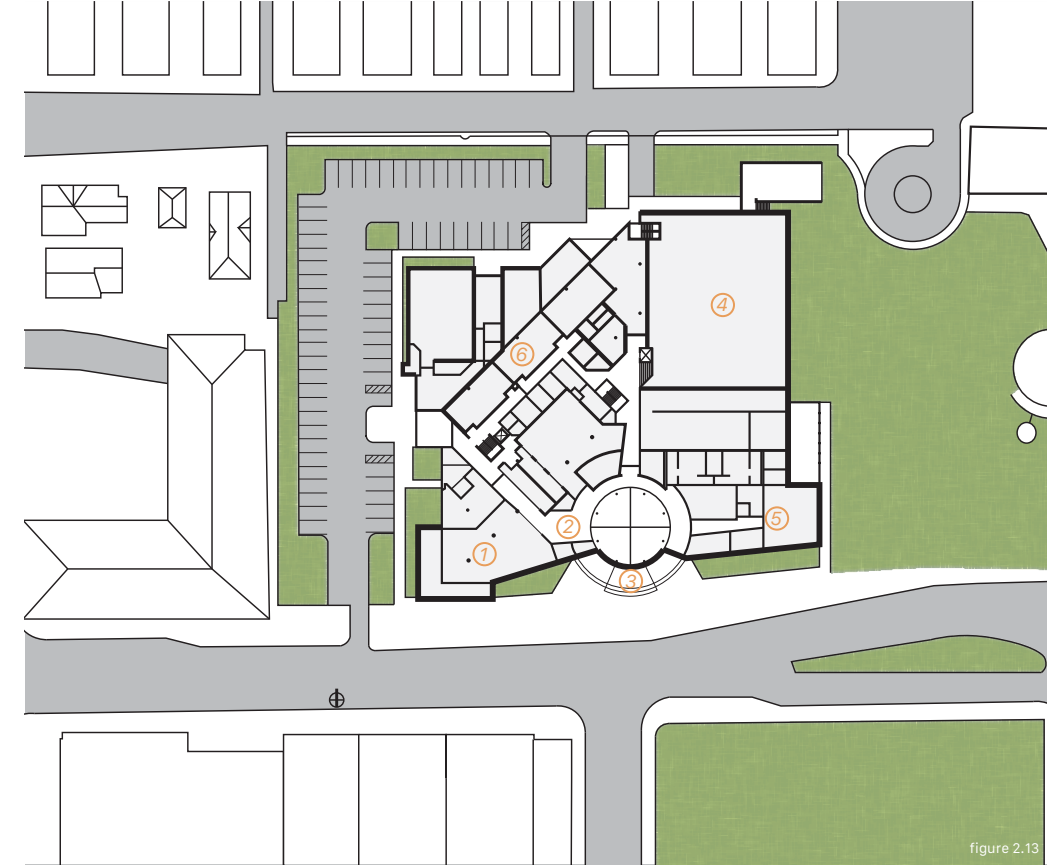
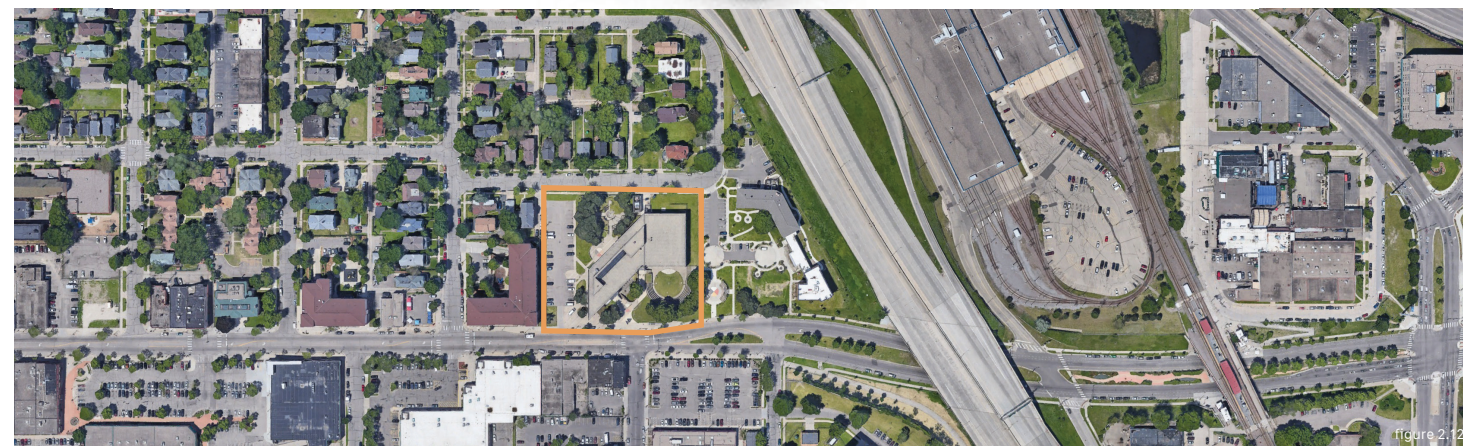
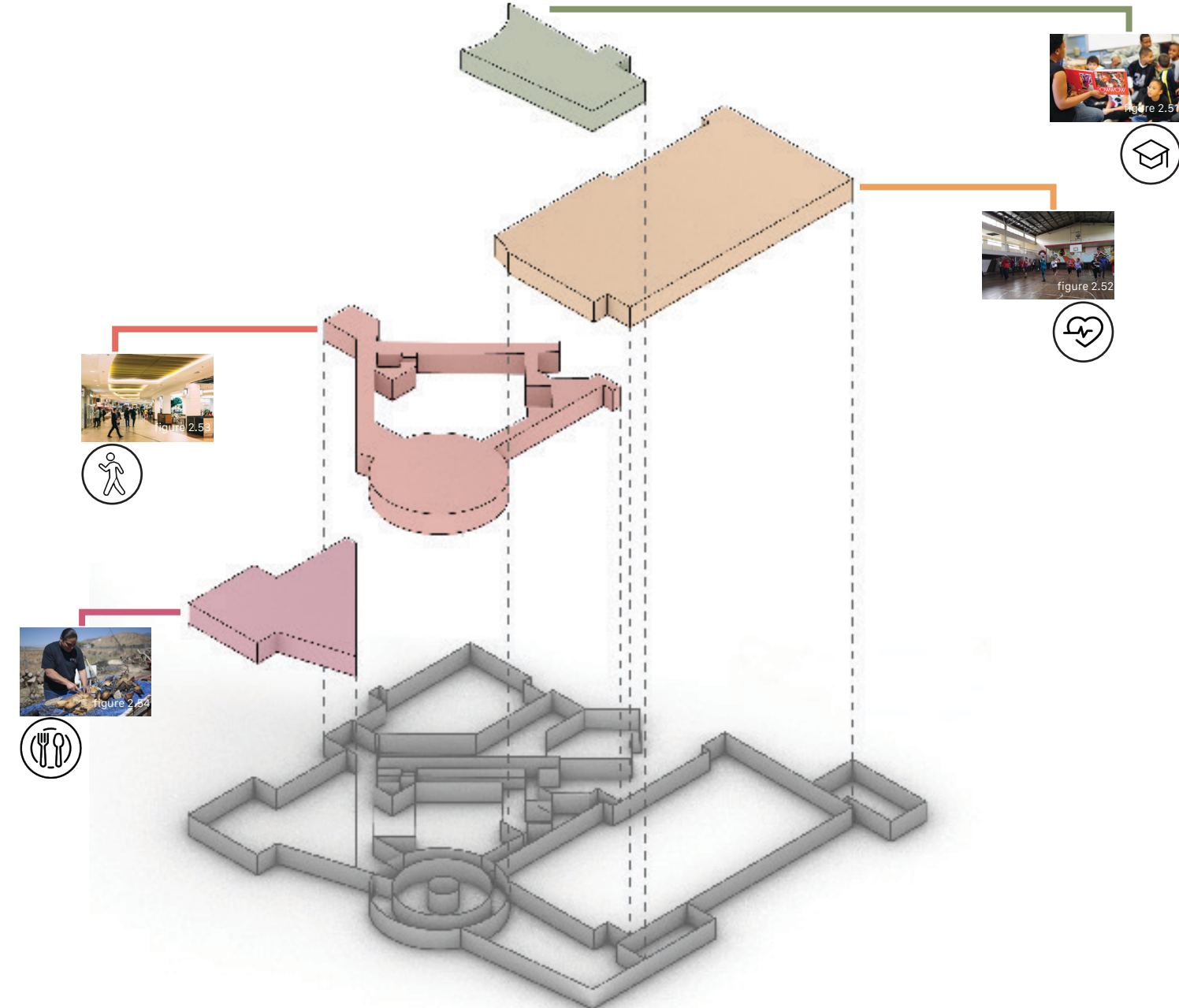
Organizationally there are 4 main sectors of the Center that are connected by a intricate circulation to walk the user through the history of the modern tribes.

## FORM

The renovations form will stay mostly intact with minor changes to the front facade with more organic / fluid elements to connect the interior to the exterior.

## DESIGN

In this case, the renovation design is centered around the program changes that are illustrated in the diagram to the right.

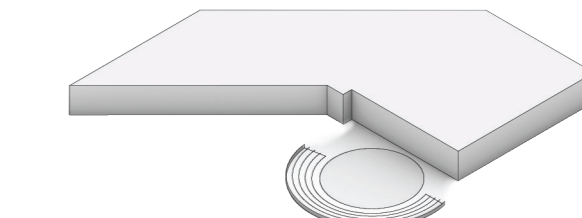


Site Plan

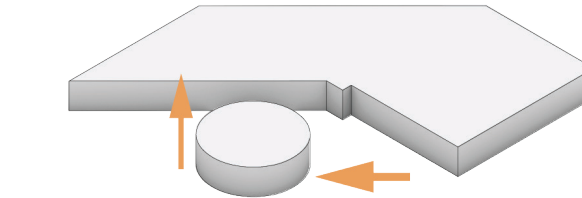
- ① Gatherings Cafe
- ② Circulation
- ③ Main Entrance
- ④ Gym / Dance Space
- ⑤ Education Rooms
- ⑥ Meeting Rooms



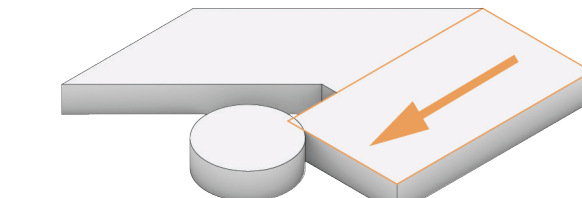
figure 2.6



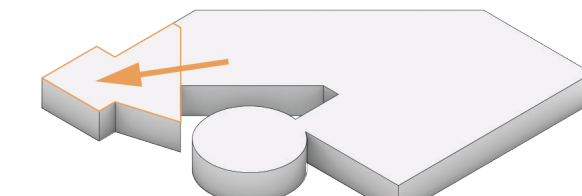
01 | Original Form



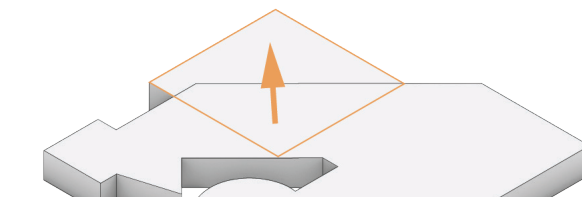
02 | Moving Circle



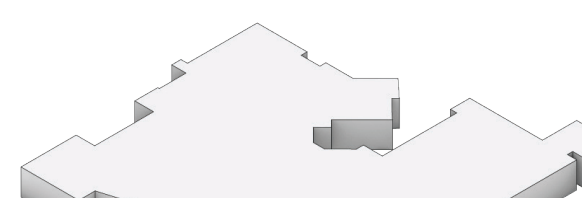
03 | Extending Gym



04 | Extending Gatherings Cafe



05 | Educational and Meeting Spaces



06 | Final



figure 2.14



figure 2.15



figure 2.16



figure 2.17



figure 2.18

# MUSEUM AT WARM SPRINGS

OREGON HIGH DESERT, OREGON, U.S.A.

25,000 SQFT

DESIGNED BY PREMISE ARCHITECTURE PLLC

" **Storytelling** proved to be a significant method of communication; architects learned to listen to stories and to use storytelling to communicate design ideas. "

## PROGRAM

Primarily the program is simply a museum for the Confederated Tribes of Warm Springs. But also acts a meeting place for these three tribes.

## SPATIAL ORGANIZATION

The spatial organization is reliant on the celebration that there are still three thriving tribes in the Confederated Tribes.

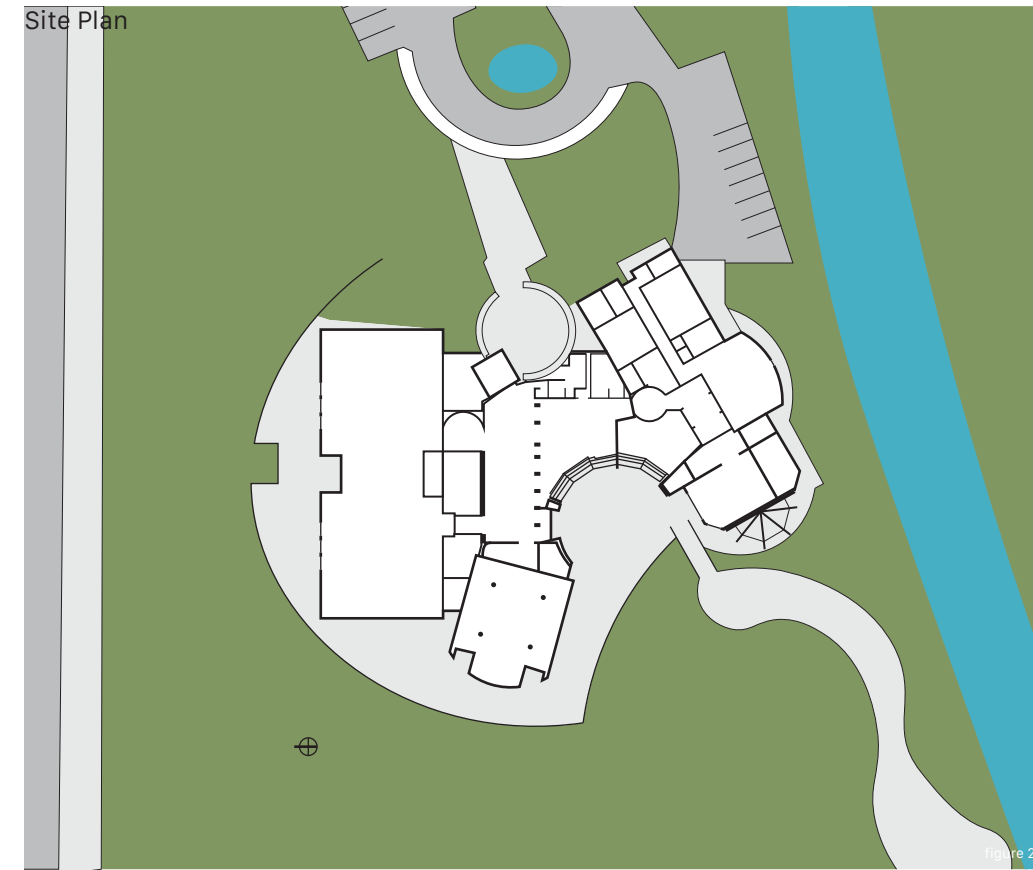
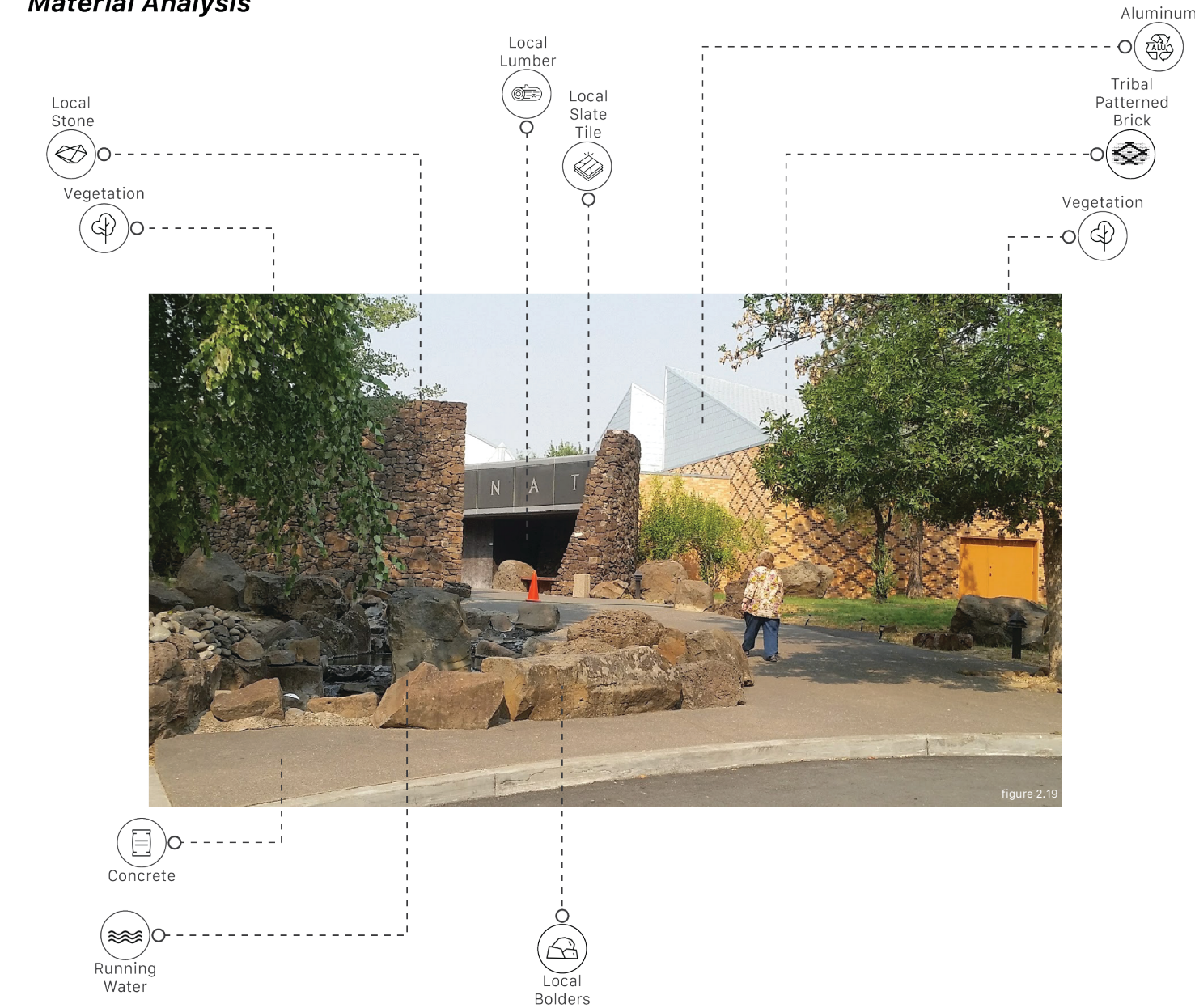
## FORM

Form is also reliant on the concept of having three different tribes and thus having three juxtaposing shapes, aiming towards the center. As well as responding to the stories and work creating a quite fusion of place and culture.

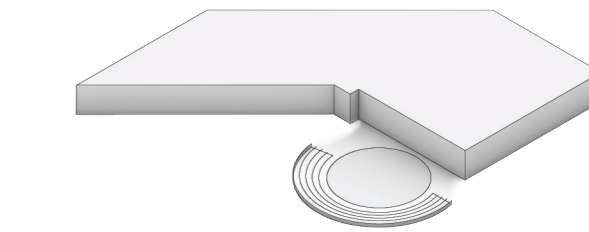
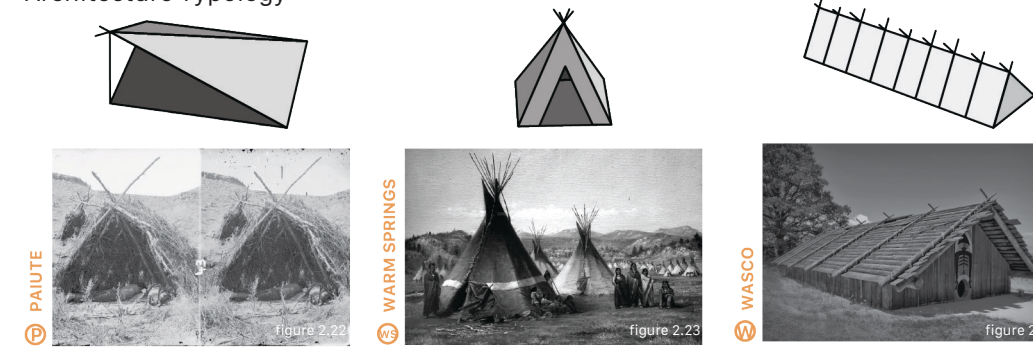
## DESIGN

After the Confederated Tribes finally found an architecture firm, after three tries, that could bring their ideas to life. The design of the Museum at Warm Springs is supposed to resemble a traditional encampment among beautiful cottonwood trees.

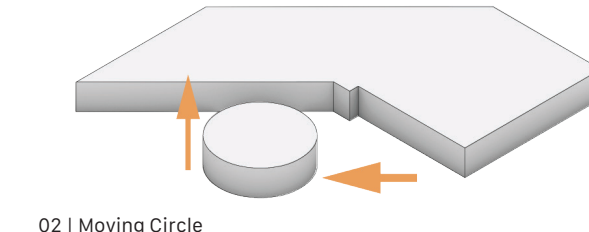
## Material Analysis



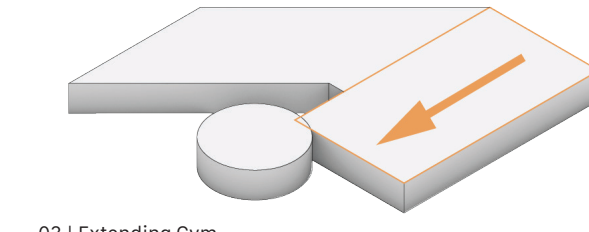
## Architecture Typology



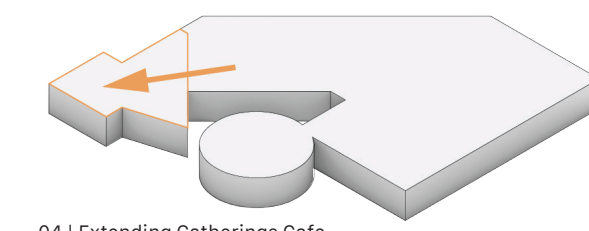
01 | Original Form



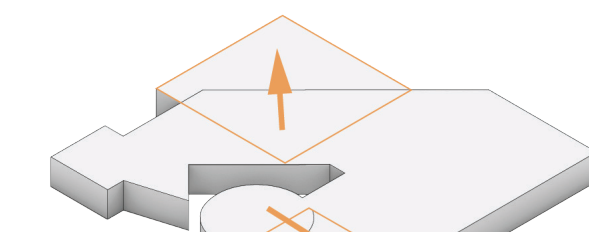
02 | Moving Circle



03 | Extending Gym



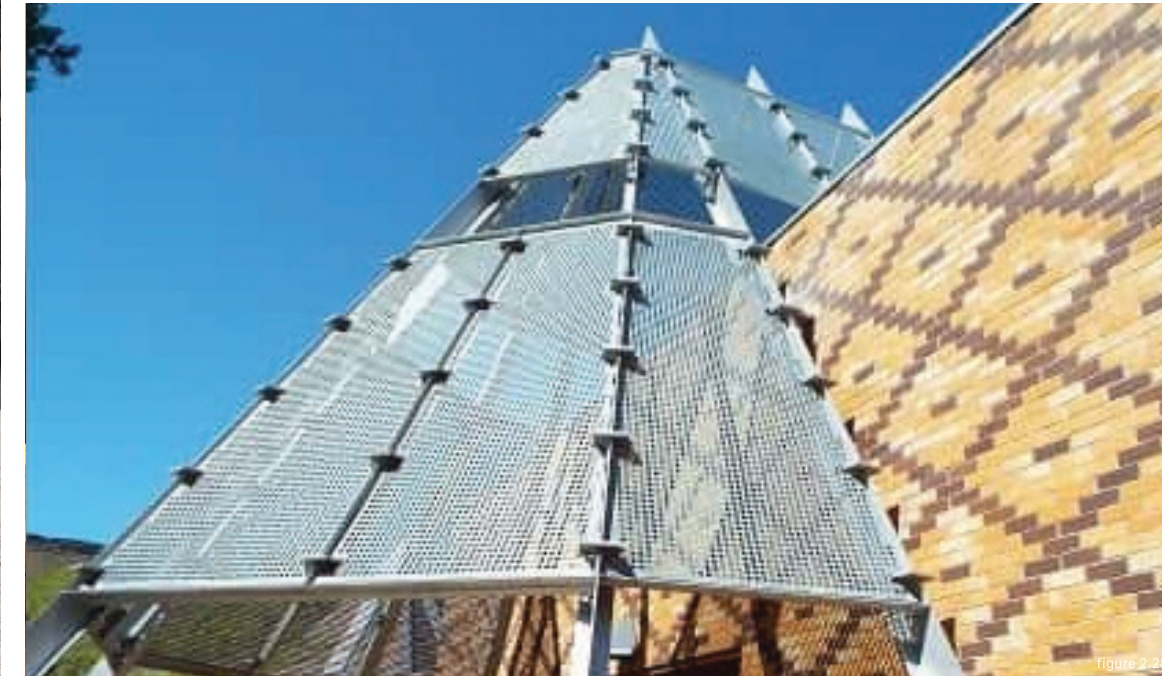
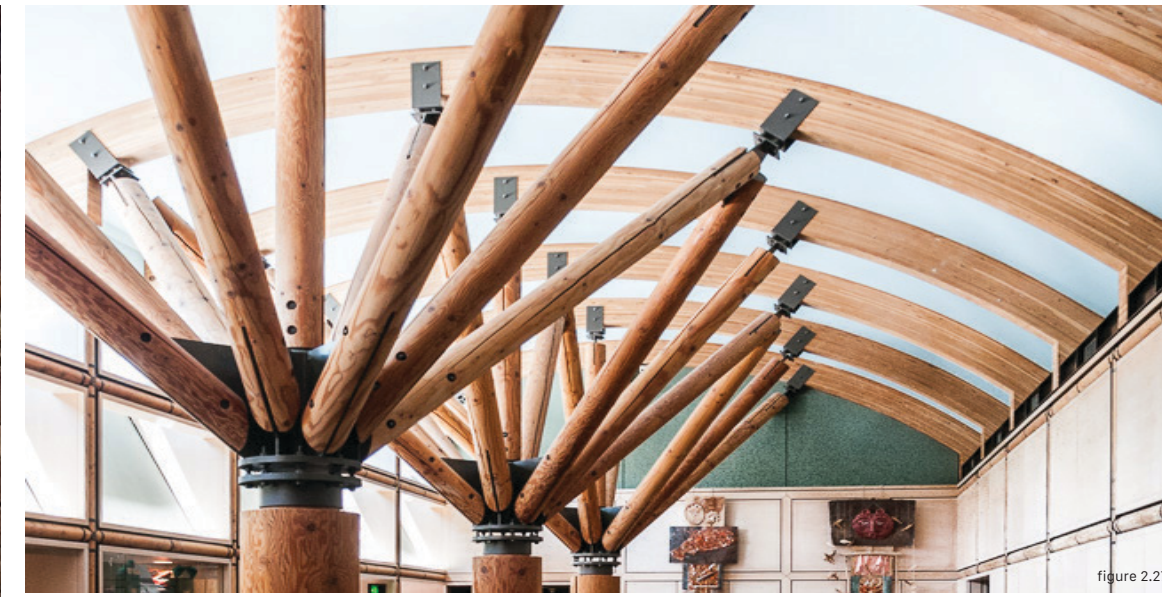
04 | Extending Gatherings Cafe



05 | Educational and Meeting Spaces



06 | Final



# CENTRE CULTUREL JEAN-MARIE TIJBAOU

NOUMEA, NEW CALEDONIA 28,051 SQFT DESIGNED BY RENZO PIANO BUILDING WORKSHOP

“ Low maintenance, **iroko wood** termite-repellent has been chosen for the project. The buildings have a very effective **passive ventilation system** that eliminated the need’ mechanical air conditioning. ”

## PROGRAM

This cultural center acts as a hub of life for the surrounding peoples. There are many places to find resources, learn about the indigenous cultures, eat, and much more; fit into the egg huts.

## SPATIAL ORGANIZATION

Overall, the spatial organization is heavily dependent on the 10 egg shaped huts that go along the horizontal axis. And all of the other necessary programs are in the rectangular extrusions.

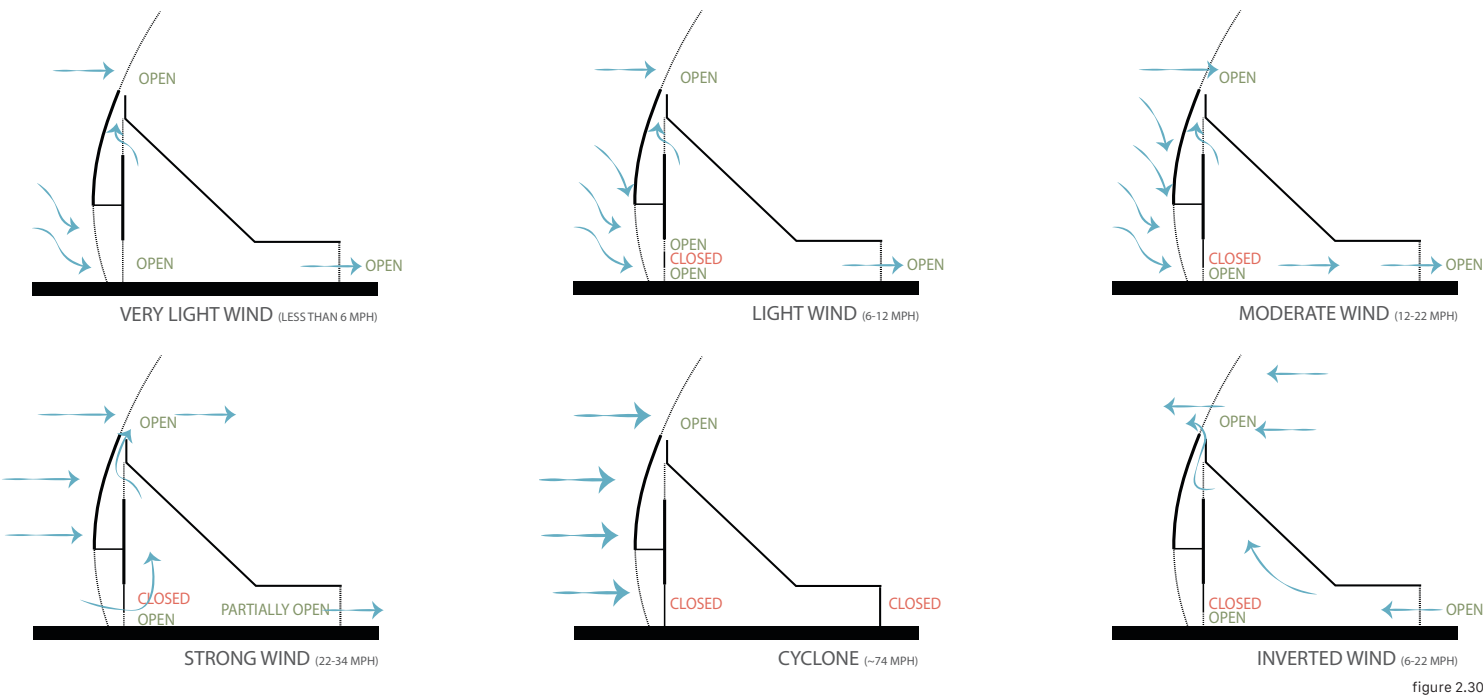
## FORM

Derived from the indigenous tribe of the Kanak, the form is a modern illustration of the traditional indigenous architecture.

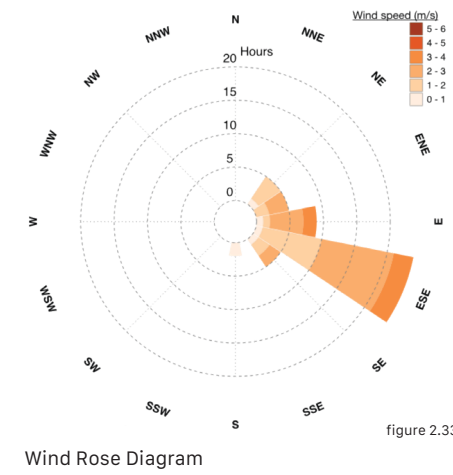
## DESIGN

Renzo Piano won the competition with a design that brought back the indigenous tribe’s culture and architecture into the present day climate of New Caledonia’s new political climate.

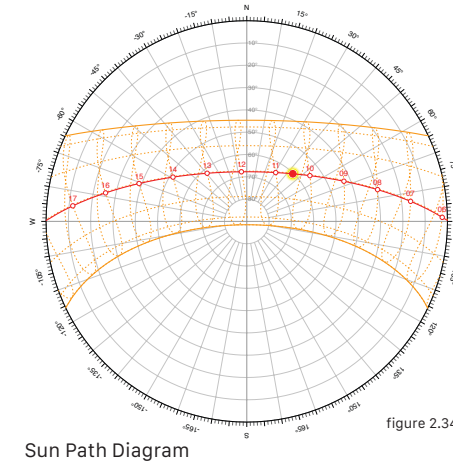
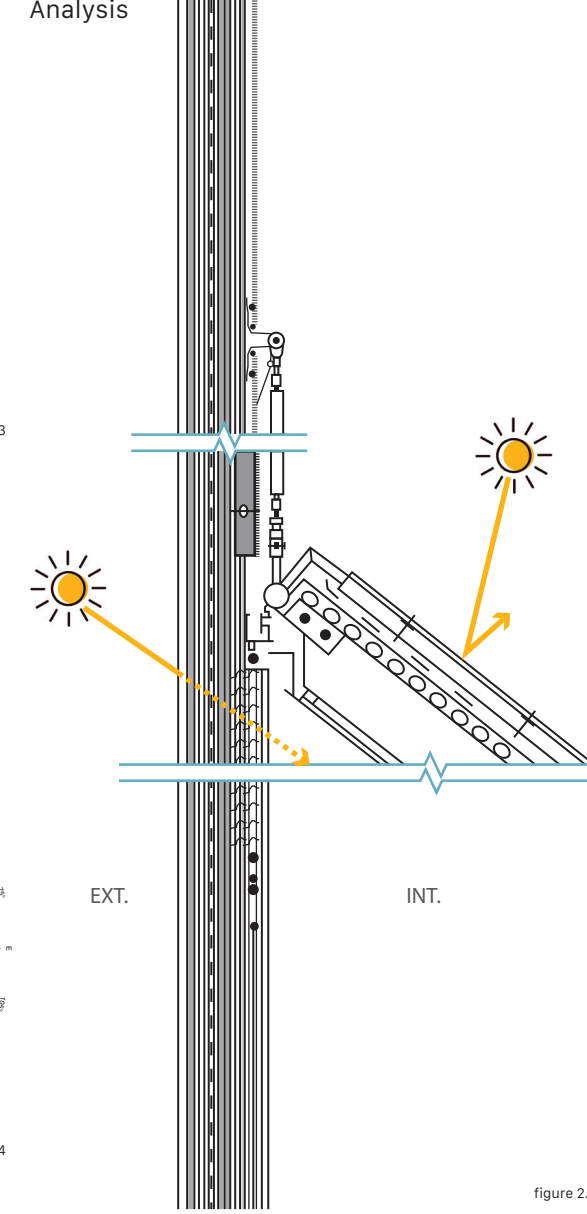
Facade Wind Analysis



Wind Rose Diagram



Facade Sun Analysis



Site Plan

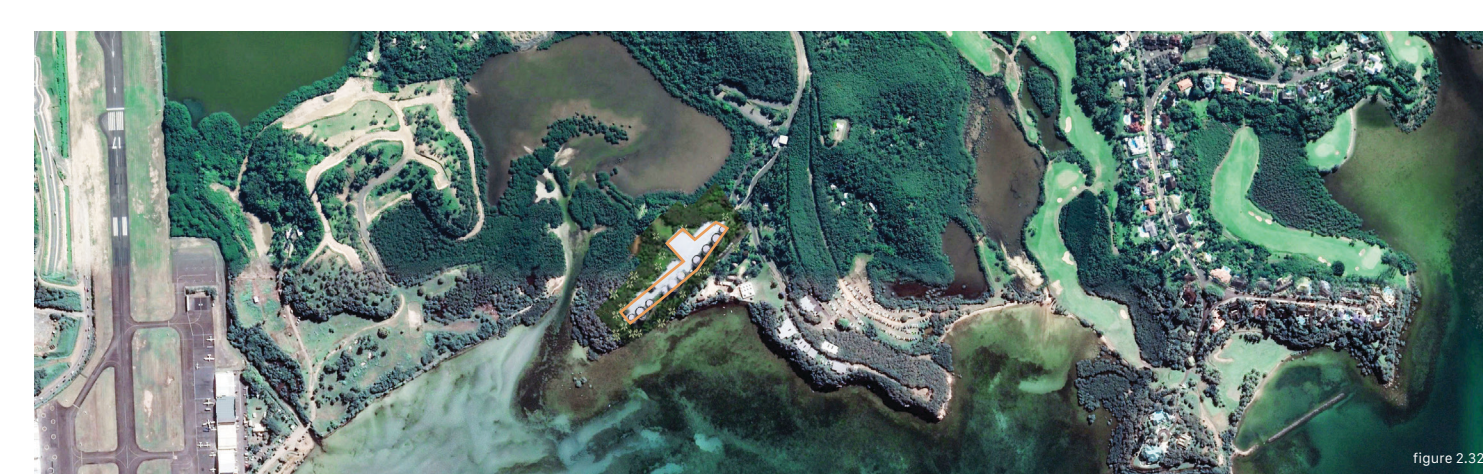


figure 2.31

Sun Path Diagram



figure 2.6

Form Axon

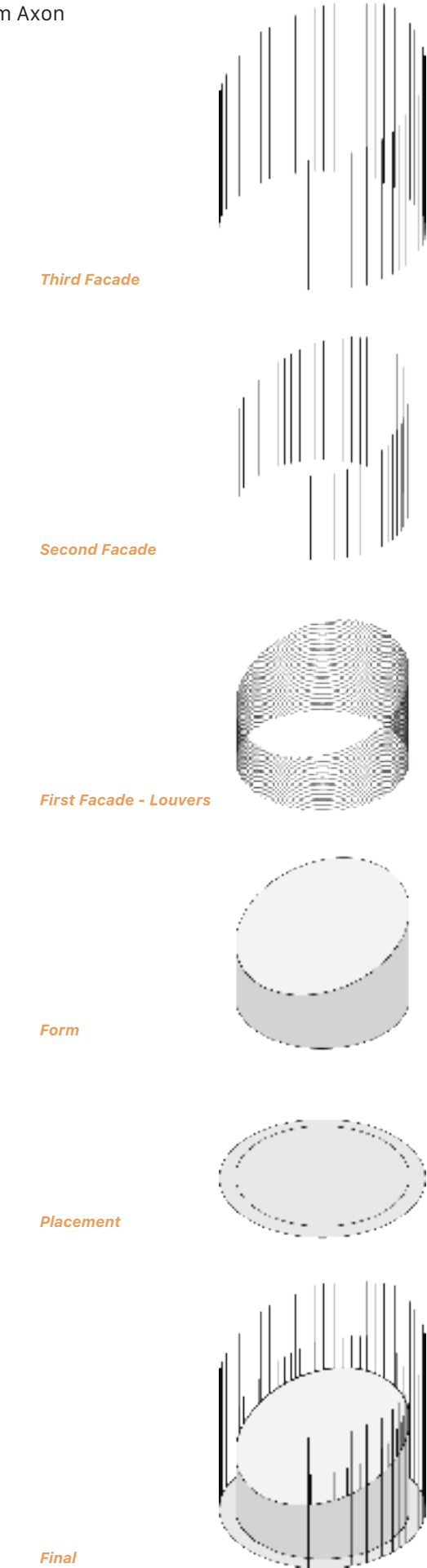


figure 2.36



figure 2.38



figure 2.39

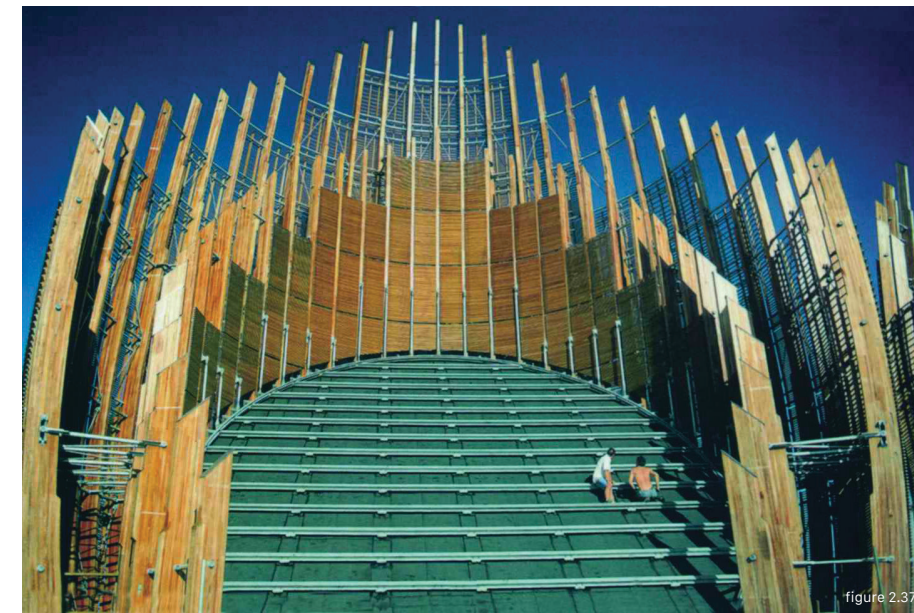


figure 2.37



figure 2.40

# TRADITIONAL TACHI YOKUT ARCHITECTURE

SAN JOAQUIN VALLEY, CA, U.S.A. SQFT VARIES DESIGNED BY TACHI YOKUT

“ The frame was made out of **willow poles**, pushed into the ground and tied at the top, smaller poles were tied across the uprights to make a basket like frame. ”

## PROGRAM

The program of the Tachi Yokut hut is very simple with the main interior space for only cooking and sleeping. With the beds dug into the ground, laid with ripped tule grass and then covered in rabbit furs.

## SPATIAL ORGANIZATION

Overall, the spatial organization of the Tachi Yokut hut is also simple. Having the main interior space as an oval shape with an exterior communal hangout space right outside.

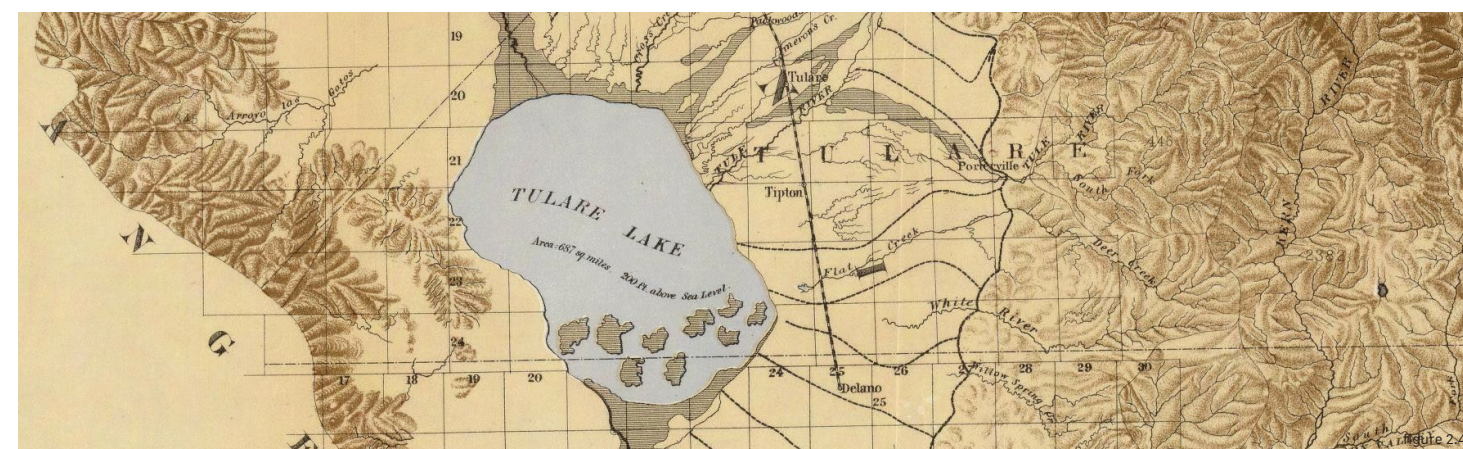
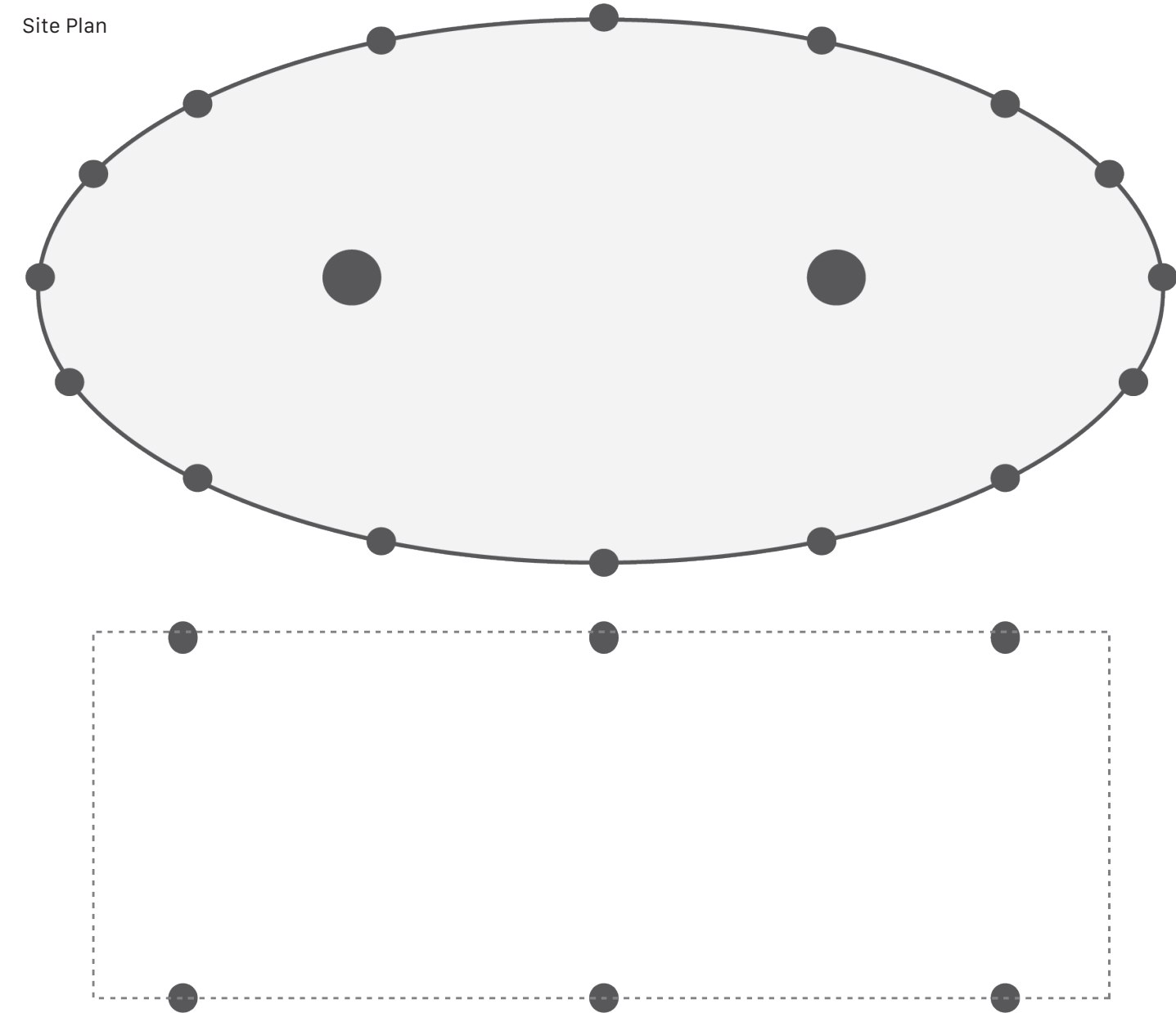
## FORM

The form is heavily dependent on how the tree branches form from being stuck into the ground to being tacted to the top support.

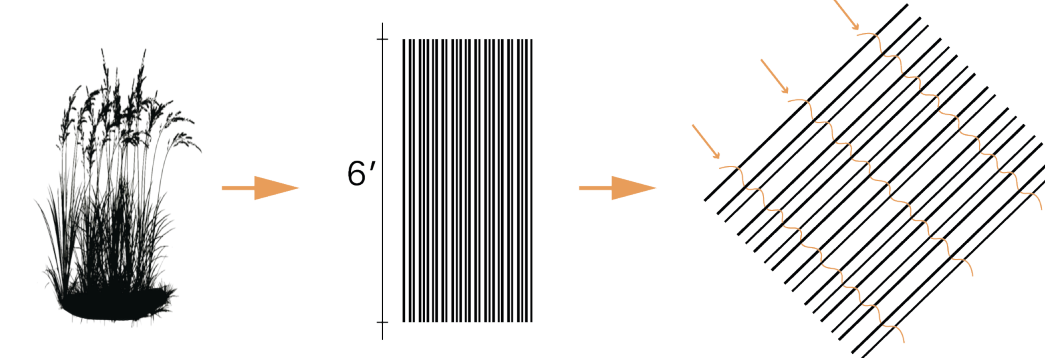
## DESIGN

Design was refined over many years of the Tachi Yokuts tribe existence and past on from generation to generation. With the floor plan being an elongated shape so that there can be adequate sleeping quarters.

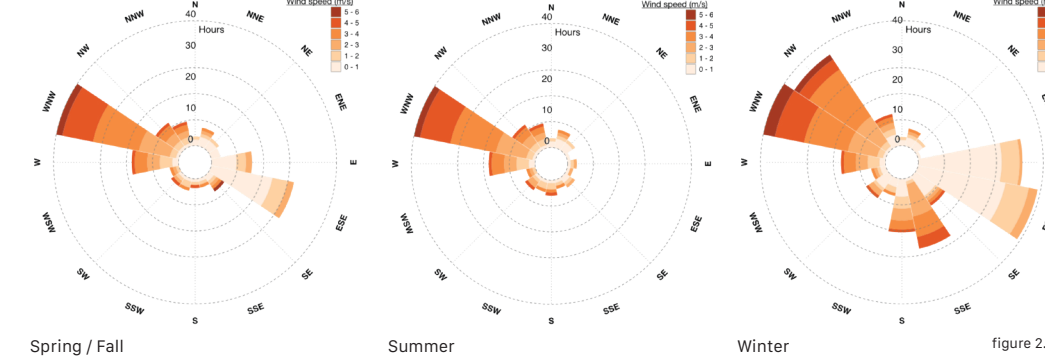
Site Plan



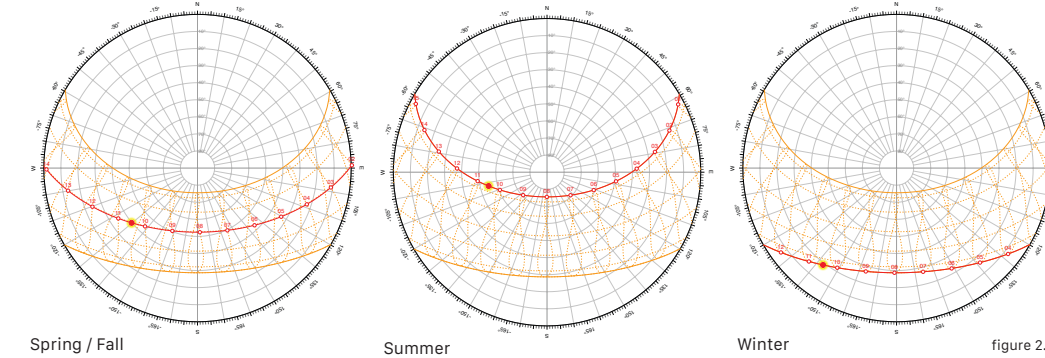
Tule Grass Weaving



Wind Rose Diagram



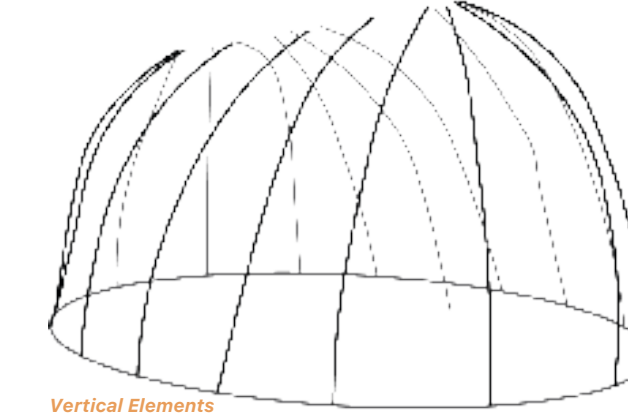
Sun Path Diagram



San Joaquin Valley, USA



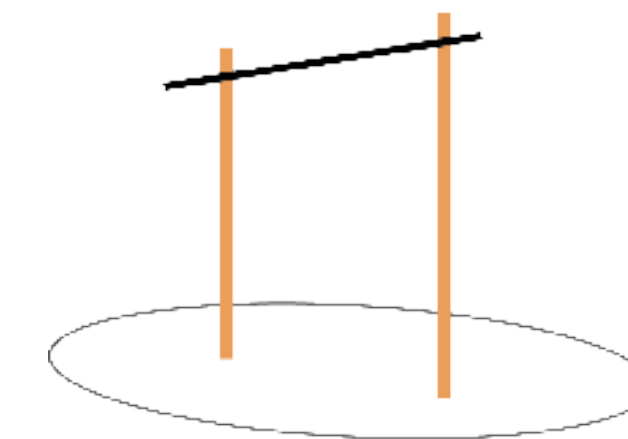
Construction Axon



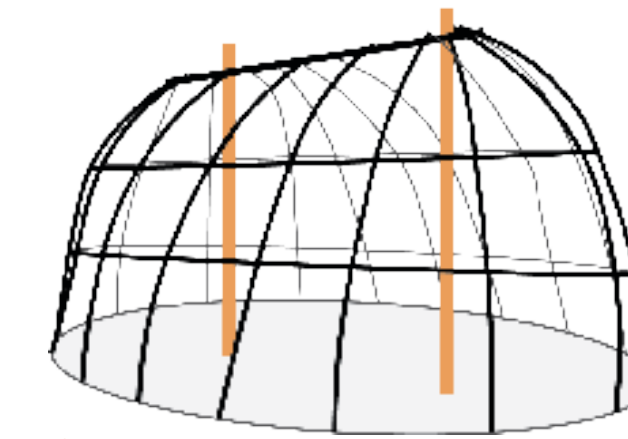
Vertical Elements



Horizontal Elements



Structural Elements



Final





# TRADITIONAL TACHI YOKUT ARCHITECTURE

SAN JOAQUIN VALLEY, CA, U.S.A. SQFT VARIES DESIGNED BY TACHI YOKUT PEOPLE

## YOKUT / TACHI YOKUT SOCIAL ANALYSIS

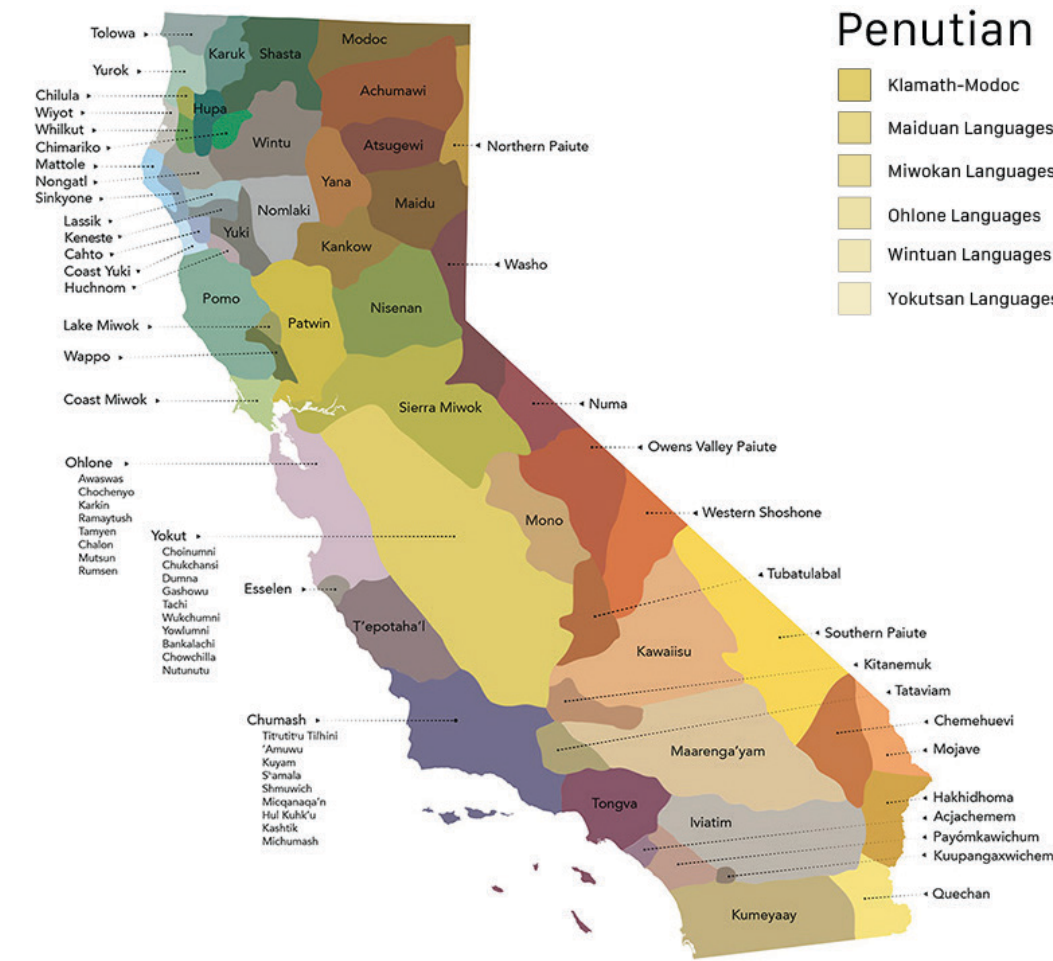
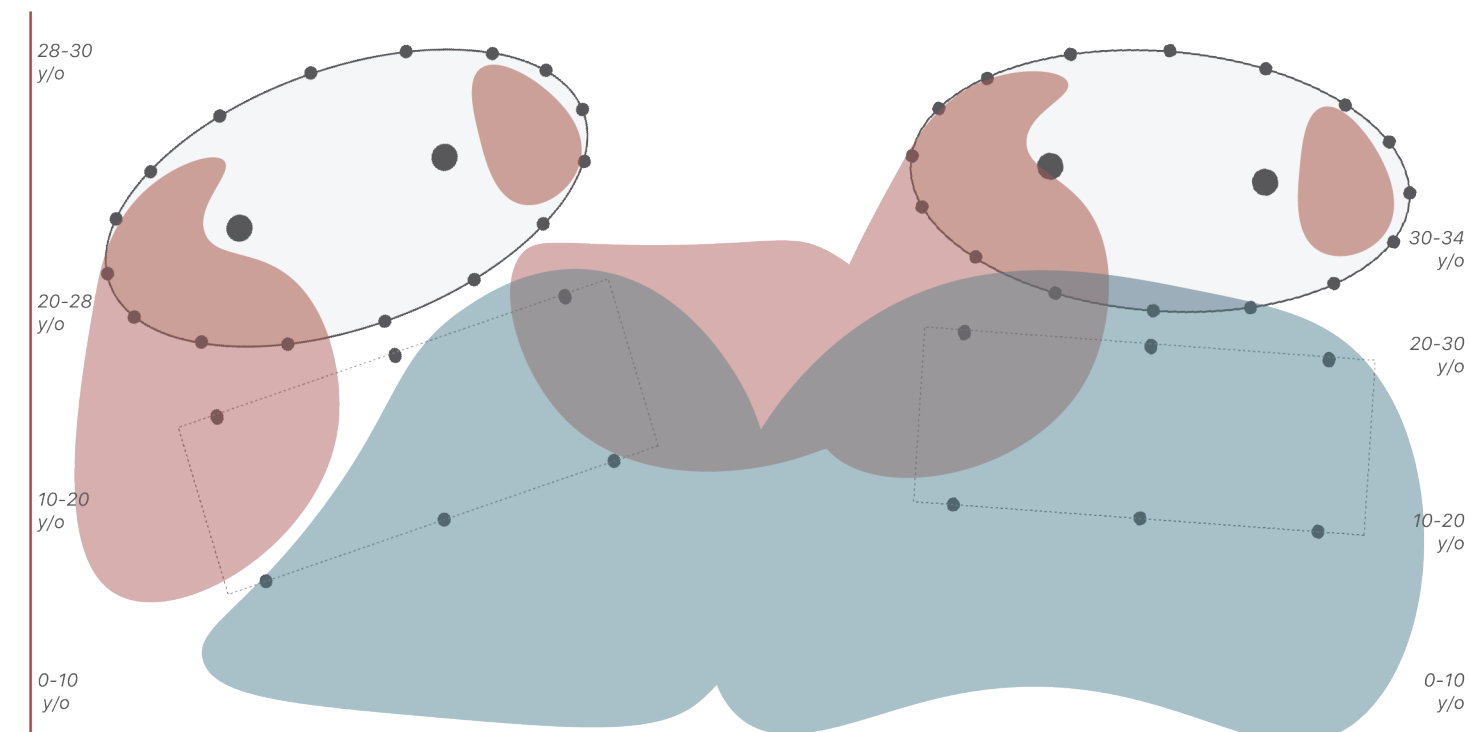
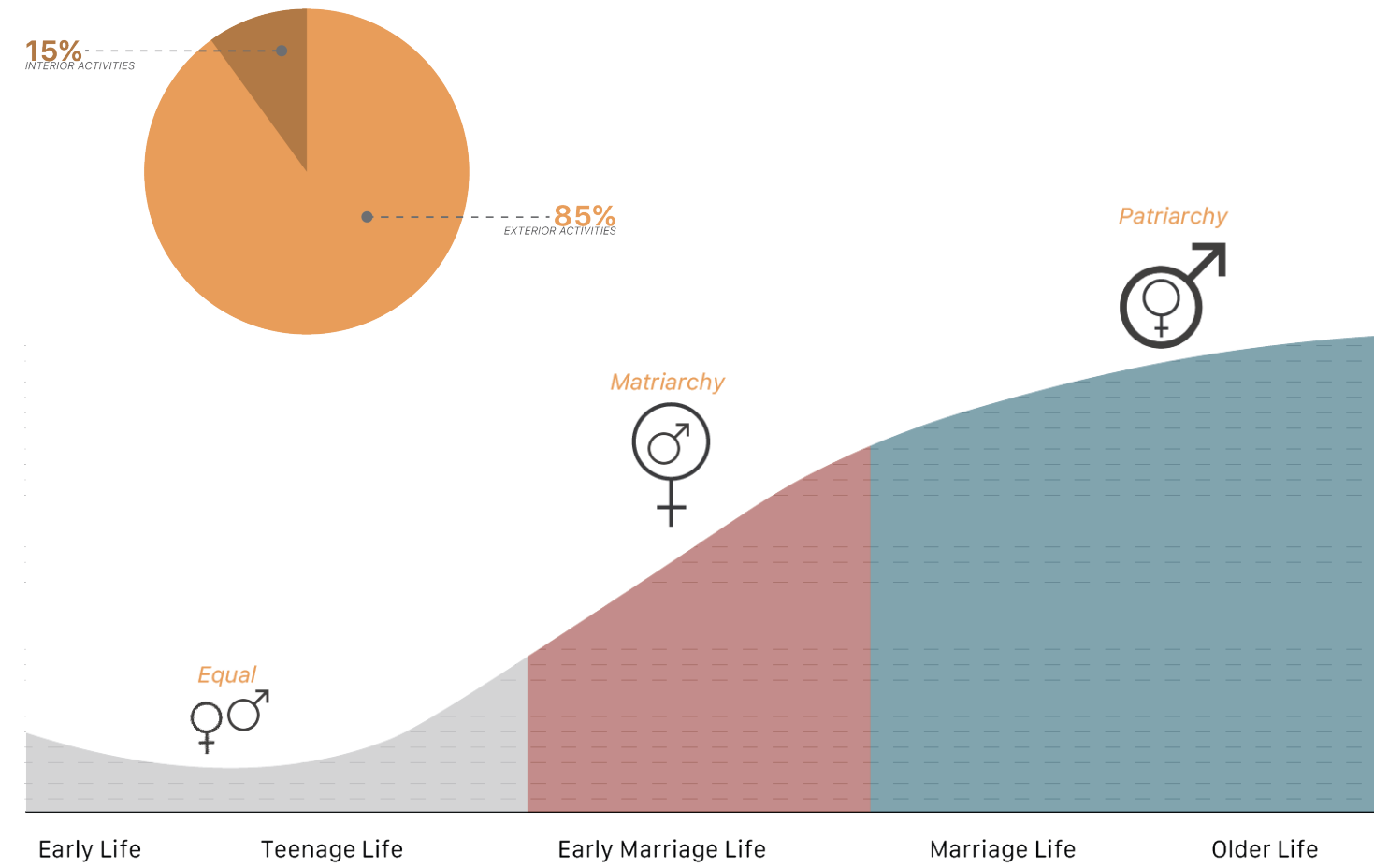
The Tachi Yokut are a subtribe of the Yokut tribe from modern-day San Joaquin Valley in California. The program of the Tachi Yokut hut is very simple with the main interior space for only cooking and sleeping. With the beds dug into the ground, laid with ripped tule grass and then covered in rabbit furs. Overall, the spatial organization of the Tachi Yokut hut is also simple. Having the main interior space as an oval shape with an exterior communal hangout space right outside.

Diagram one is a comparison of the exterior activities versus the indoor activities. As seen in the diagram the major of the tribe members time was spent outside of the home spaces, 85%. In comparison to the roughly 15% of time that is spent inside the home for cooking and sleeping.

Diagram two is a timeline highlighting the gender hierarchy of the tribe. As can be seen in the diagram to the right, in early life until marriage the gender hierarchy is equal. It isn't until marriage that the gender hierarchy shifts to being a matriarchy society with the husband moving in with the wives' family. However, after 1.5-2 years the gender hierarchy shifts to being a patriarchal society, with the wife moving back in with the husbands family.

Diagram three is a map of where each of the genders locate themselves throughout their life. On each side of the diagram are the ages of the men and women to indicate where they spend most of their time. For the women most time was spent outside, but as the women get older more and more time is spent inside the home. For the men there is a bit more time spent outdoors as their important activities were spent outside with the indoors time spent for sleeping.

Diagram four is a map of the formal tribal locations with the highlighting of the general languages that were spoken within the Yokut tribe. Within the Yokut tribe there were over 60 subtribes with nearly 40 different languages.



Over **60** Yokut Tribes With Nearly **40** Languages

## A NOMADIC TRIBE

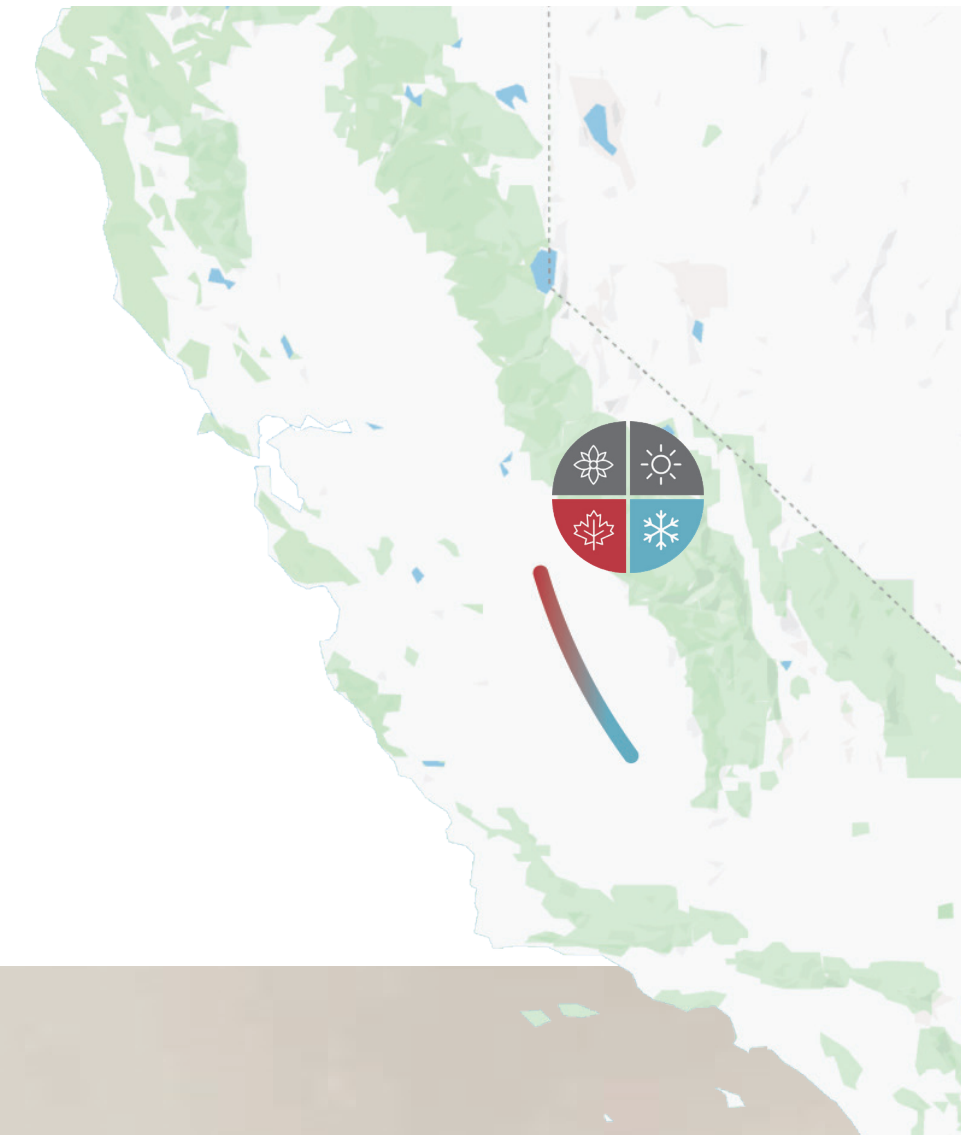
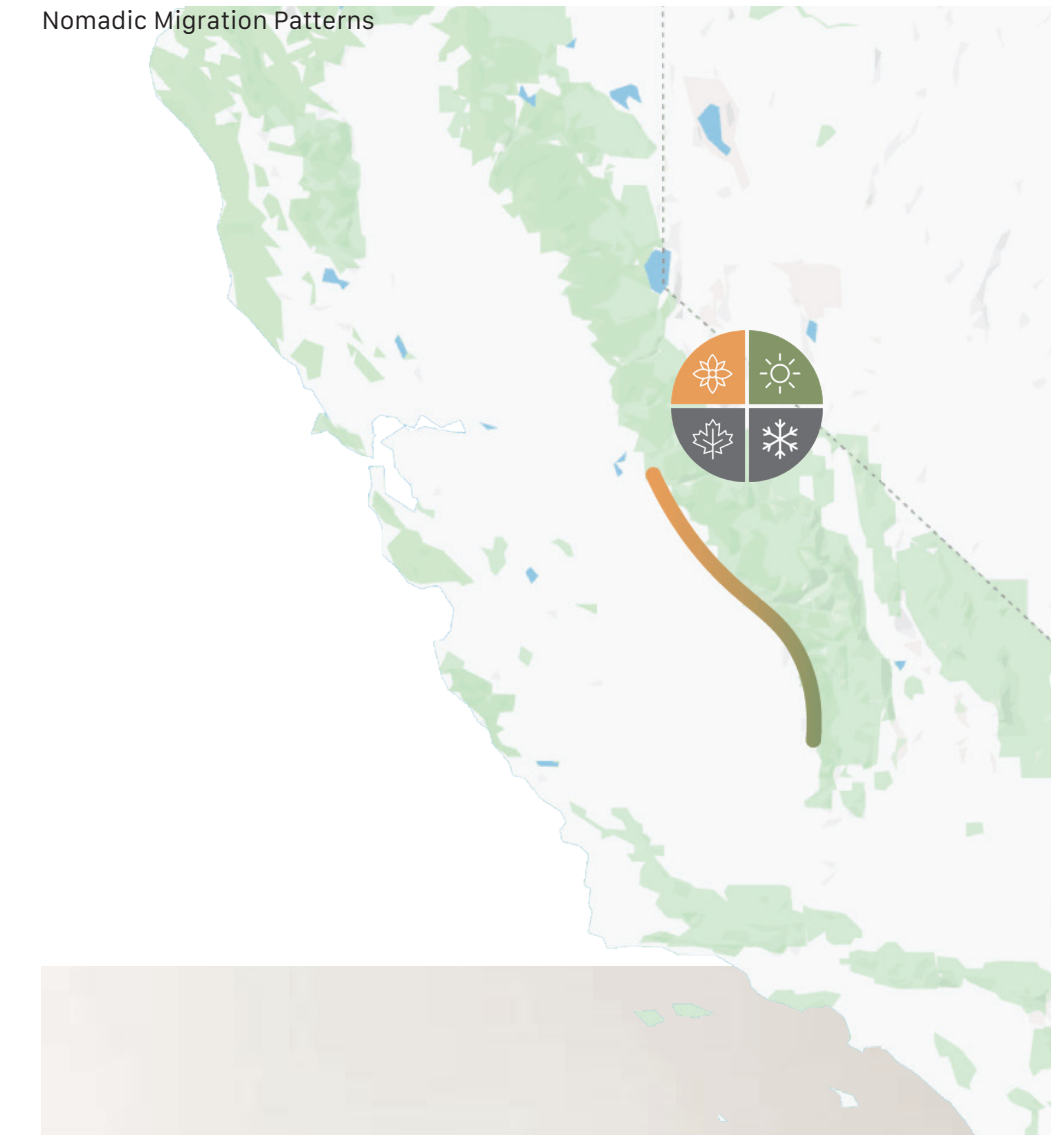
Much like many other Native American tribes the Tachi Yokut were a nomadic tribe. However, the Tachi were not nomadic to follow herds of animals like other tribes. The Tachi Yokut were nomadic primarily to avoid weather patterns.

The Tachi Yokut were a hunting and gathering tribe community. Most of the hunting and gathering came from and around the Tulare Lake. This lake was a source of life. Without water they would go thirsty, it was a source they had to replenish their souls. The Tulare Lake brought other life sources like deer, rabbits, etc. for the Yokuts to hunt and appreciate to feed their souls. A traditional spiritual cleansing for the Yokuts was to sit in a steam house for hours to get closer to themselves and then run to the lake to cool off and ground themselves back to the natural world.

Nomadic hunting and gathering -- following available wild plants and game -- is by far the oldest human subsistence method. Pastoralists raise herds, driving or accompanying in patterns that normally avoid depleting pastures beyond their ability to recover.

Nomadism is also a lifestyle adapted to infertile regions such as steppe, tundra or ice and sand, where mobility is the most efficient strategy for exploiting scarce resources. For example, many groups in the tundra are reindeer herders and are semi-extra nomadic, following forage for their animals.

In the Spring and Summer months of the year the Tachi would migrate to the top of valley. In the Fall and Winter months the Tachi would travel to the bottom of the San Joaquin Valley to avoid the cold winds of the cold months.

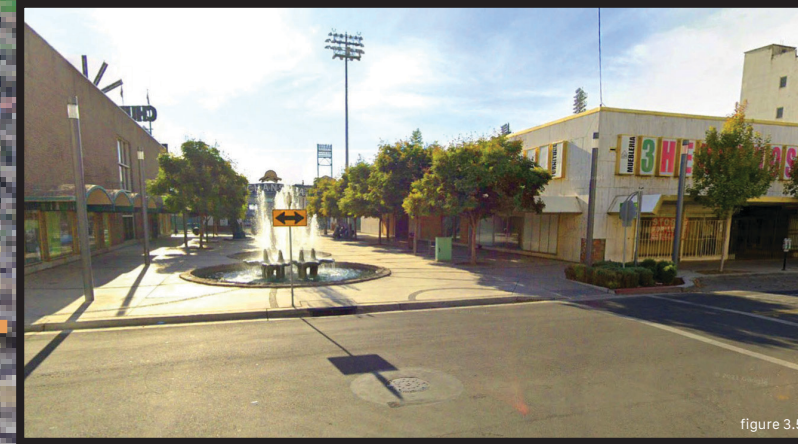
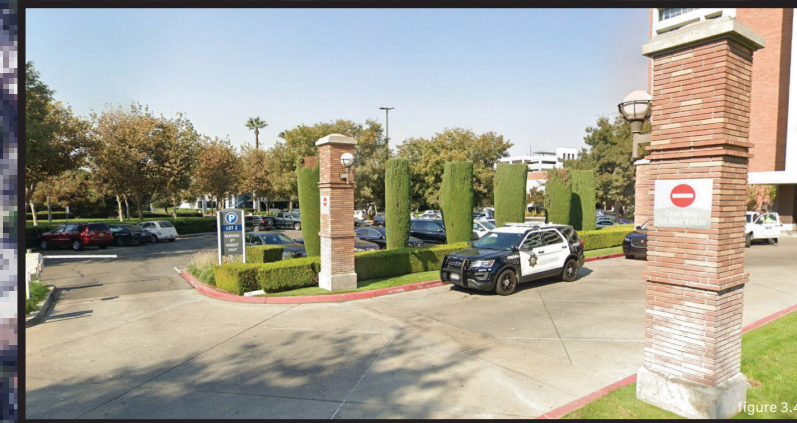
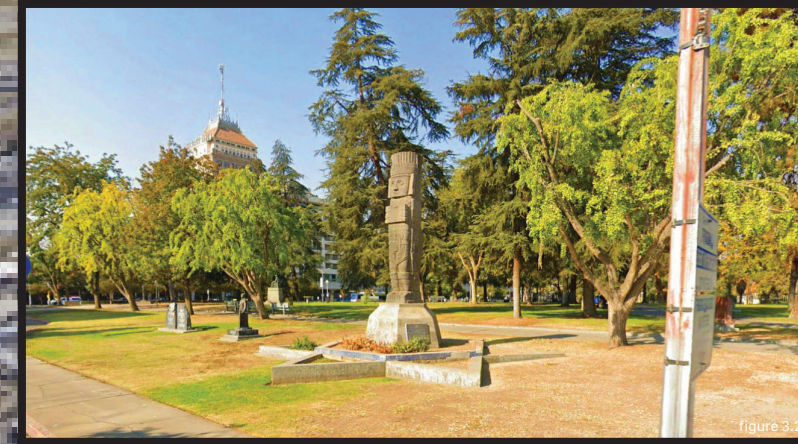


3

SITE ANALYSIS



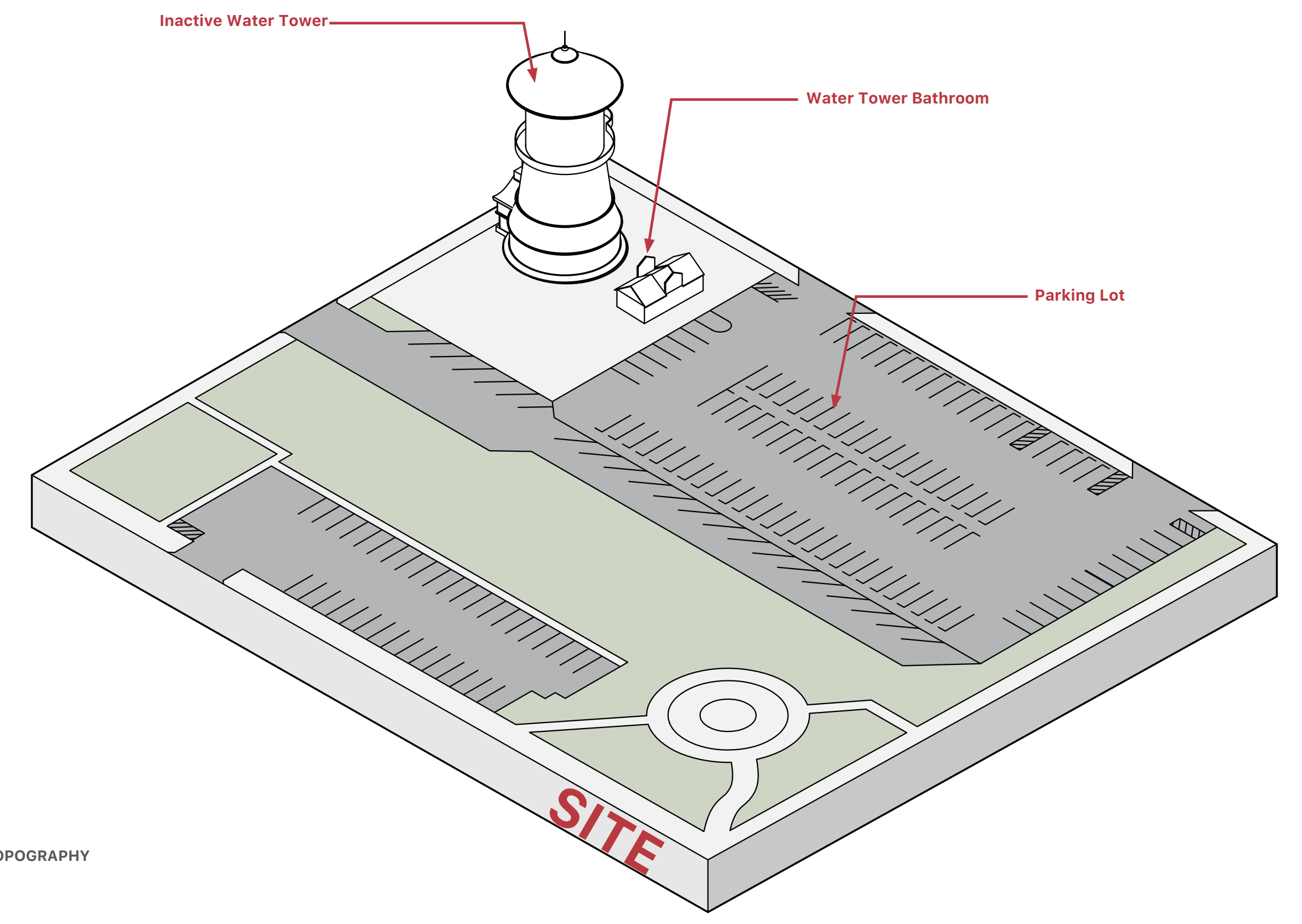
FRESNO, CALIFORNIA, U.S.A



- 1 Merid District - California State Park
- 2 Chinatown - Parkside Mall
- 3 Downtown - Convention Park
- 4 Midtown - Convention Regional Market
- 5 Housing - Parkside Park

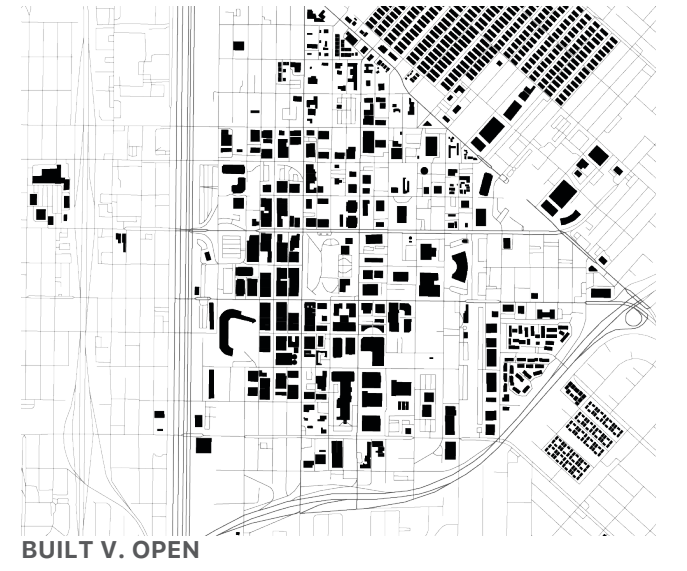
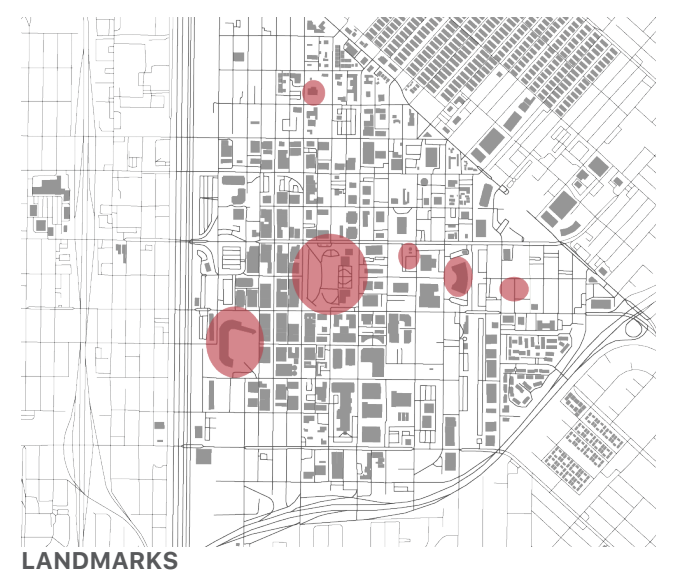
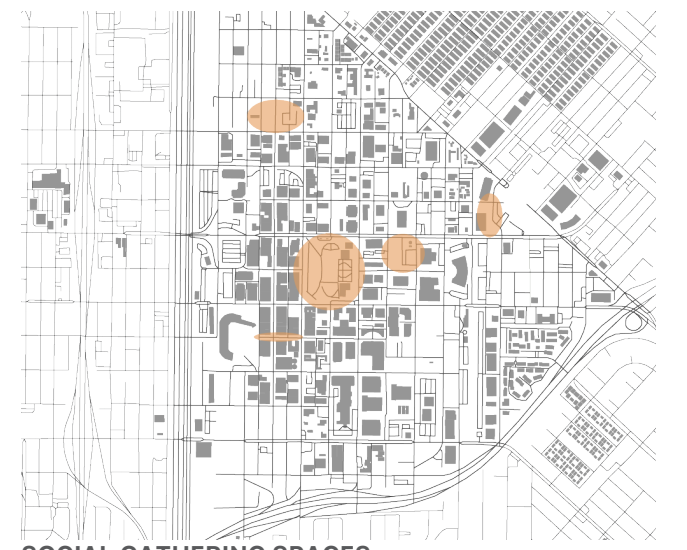
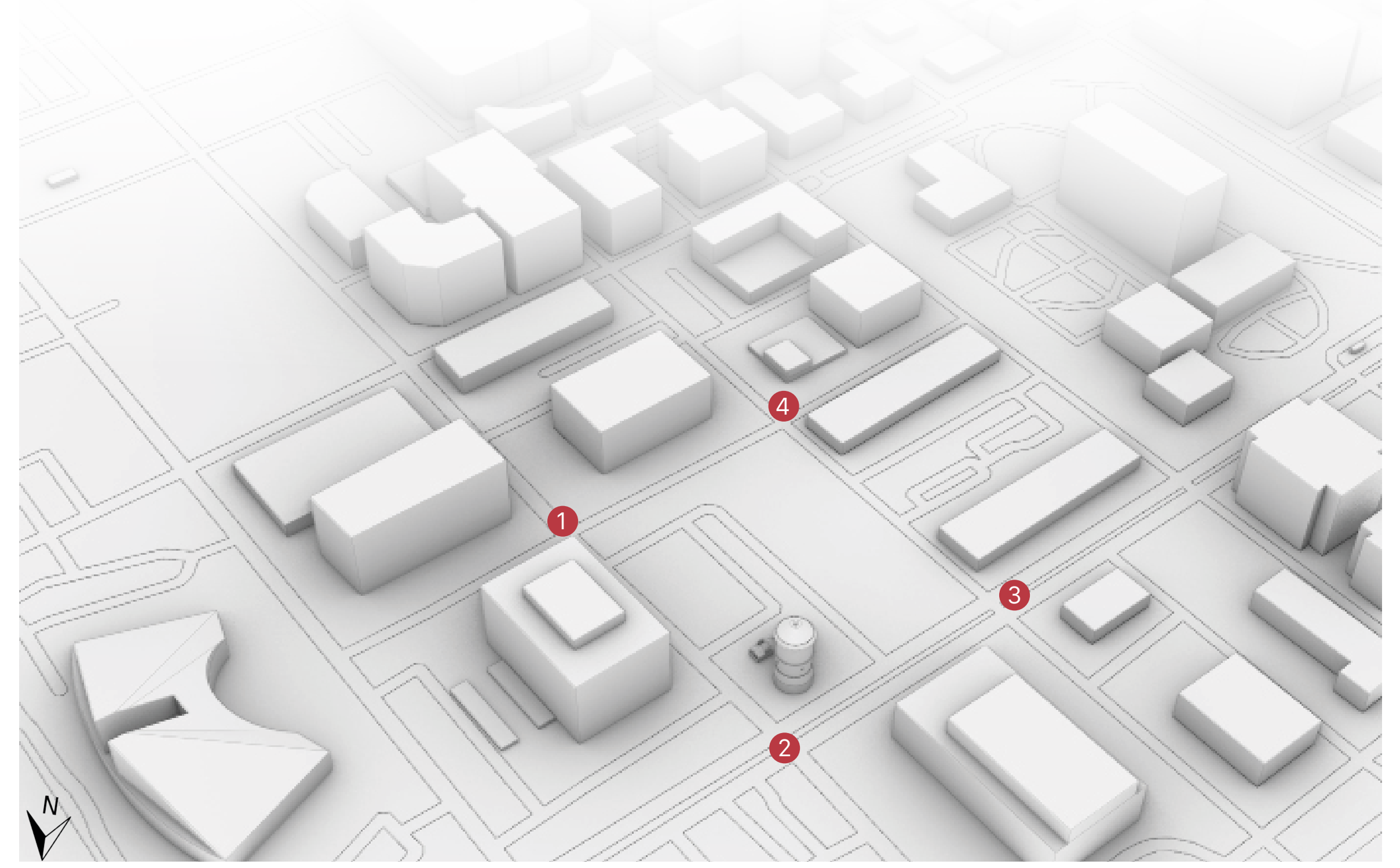
# SITE ANALYSIS

2400 FRESNO ST, FRESNO, CA 93721



TOPOGRAPHY

VIEWS TO



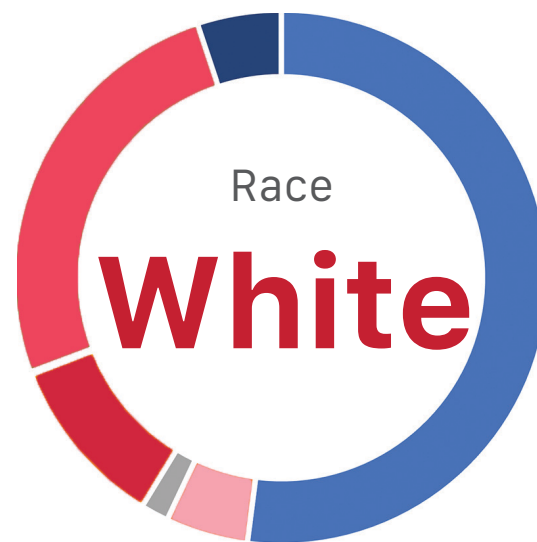
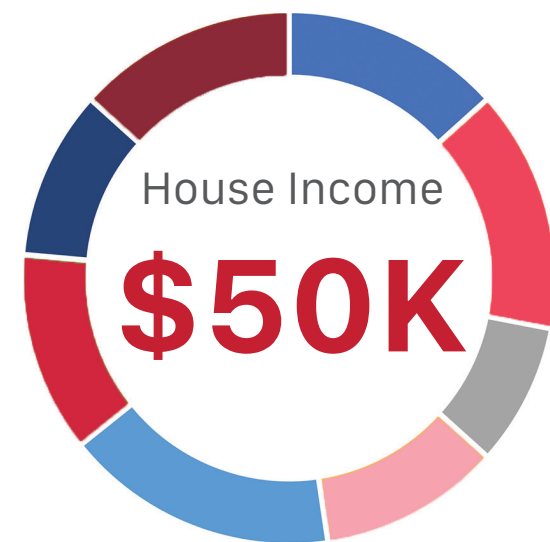
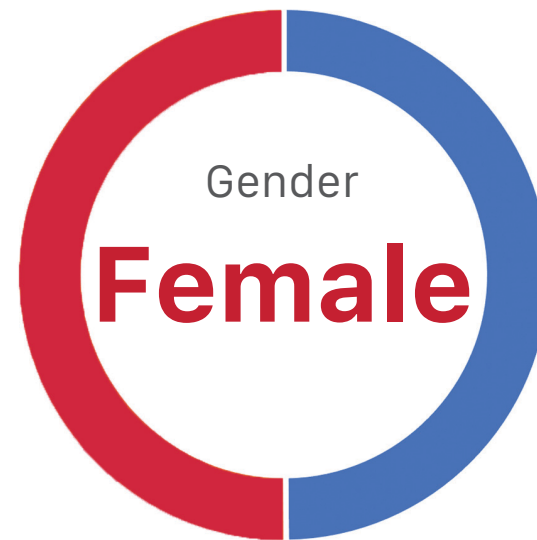
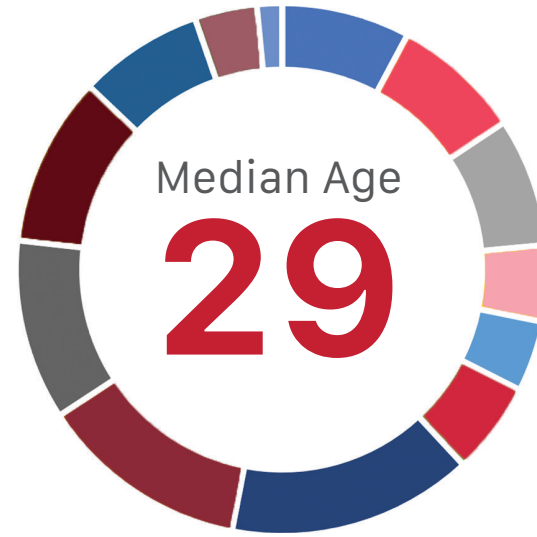
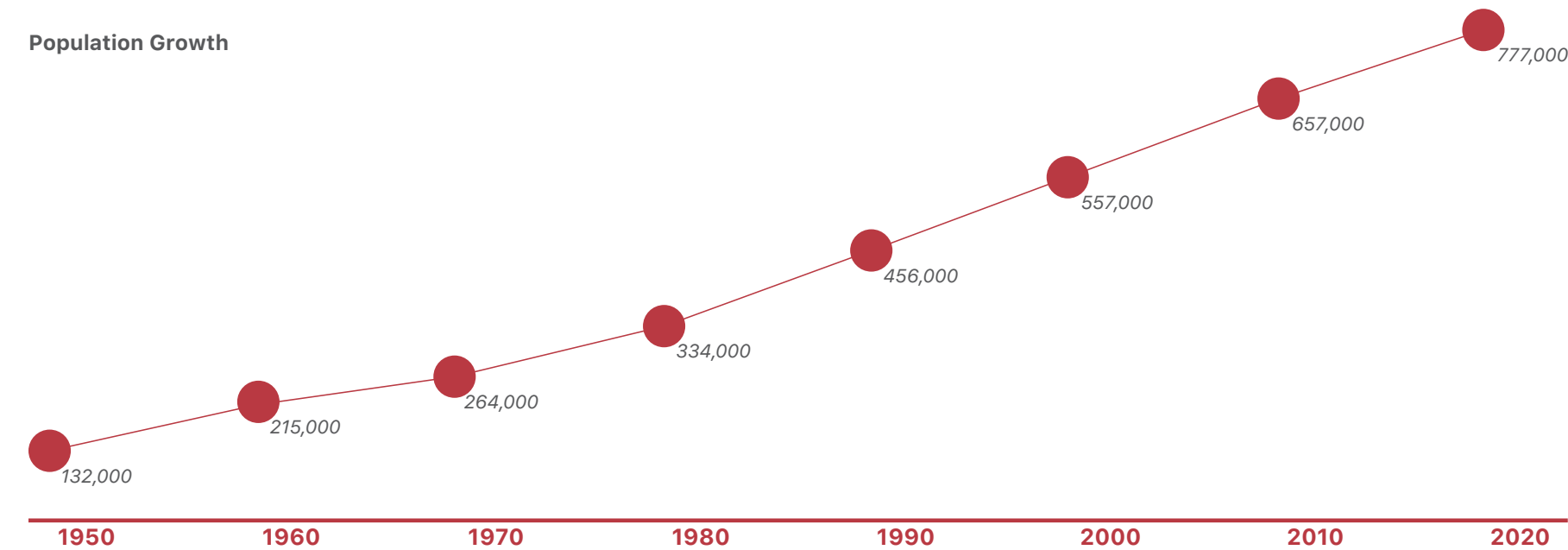
# SITE ANALYSIS

FRESNO, CALIFORNIA, U.S.A.

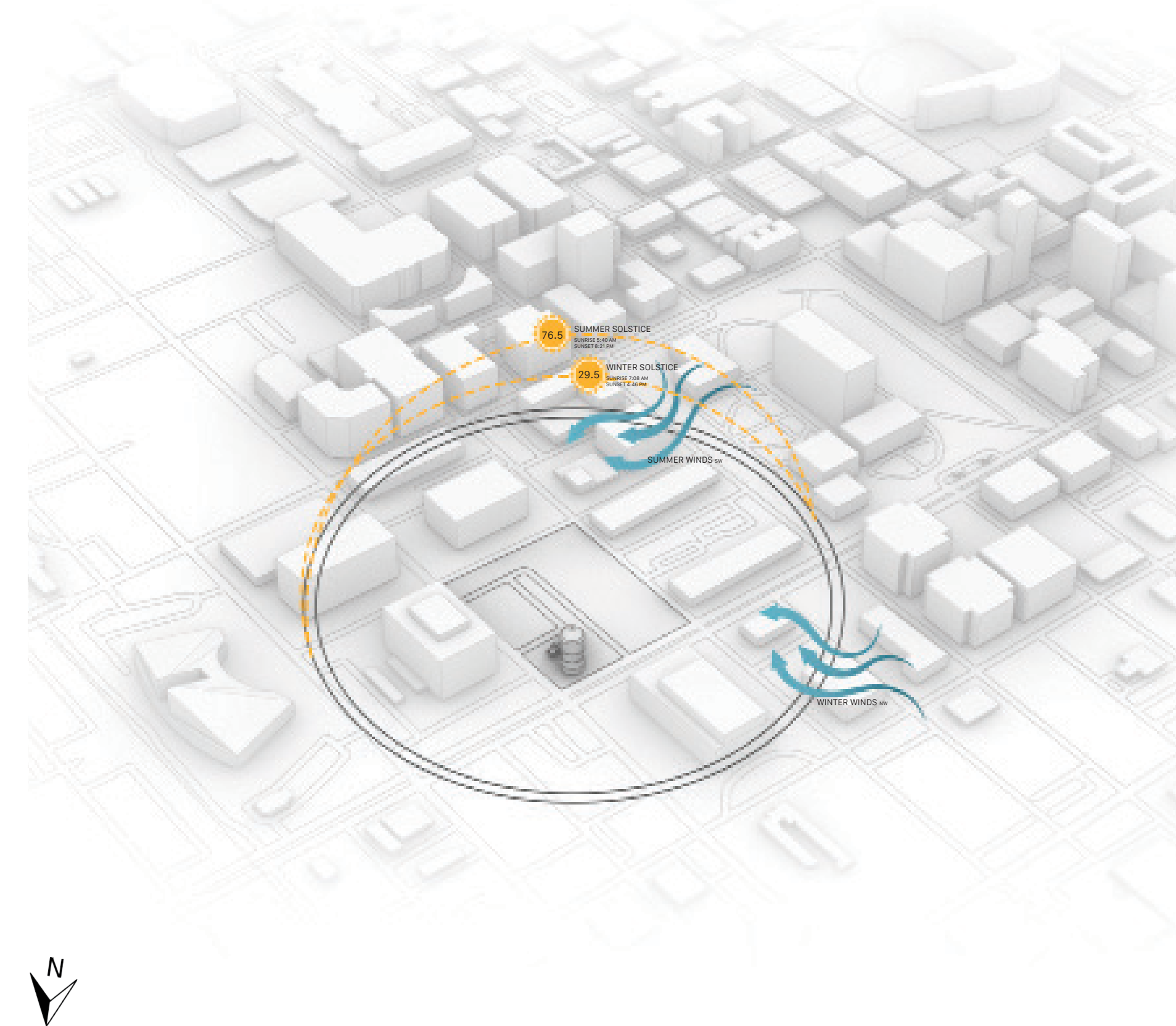
## ZONING ANALYSIS

|  |   |
|--|---|
| <ul style="list-style-type: none"> <li>Site Dimensions: 200' - 0" x 256' - 0"</li> <li>Acres: 1.2 acres</li> <li>District: Downtown Fresno</li> <li>Zoning: Downtown-General (DTG)</li> </ul>  | <ul style="list-style-type: none"> <li>Setbacks (ft.):           <ul style="list-style-type: none"> <li>Front (min/max): - 0/10</li> <li>Interior Side: - 0</li> <li>Street Side (min/max): - 0/10</li> <li>Rear: - 0</li> <li>Alley: - 0</li> <li>Parking Buffering: - 30</li> </ul> </li> </ul>   |
| <ul style="list-style-type: none"> <li>Activity Class: B - Walkable urban corridors with moderate pedestrian activity</li> </ul> <p>"No less than 60 percent of the length building frontage along public streets shall be designed to be occupied by active spaces, such as lobbies, dining areas, living areas, and sales floors. The remaining 40 percent may consist of inactive spaces, such as kitchens, hallways, utility rooms, storage, emergency exits, display cases, etc."</p> | <ul style="list-style-type: none"> <li>Front Street Min. Frontage Coverage: 75%</li> <li>Side Street Min. Frontage Coverage: 50%</li> <li>Corner Frontage: 50 ft</li> <li>Max. Height: 10 floors / 140 ft</li> <li>Max. Base Height: 6 floors / 90 ft</li> <li>Min. Height: 1 floors / 18 ft</li> <li>Tower Length: 200 ft</li> <li>Tower Width: 120 ft</li> <li>Min. On-Site Open Space: 5%</li> <li>Parking: Underground Parking Permitted</li> </ul> |
| <ul style="list-style-type: none"> <li>Permitting: Designated Permits Uses</li> <li>Floor Area Ratio: No Limit</li> </ul>  |   |

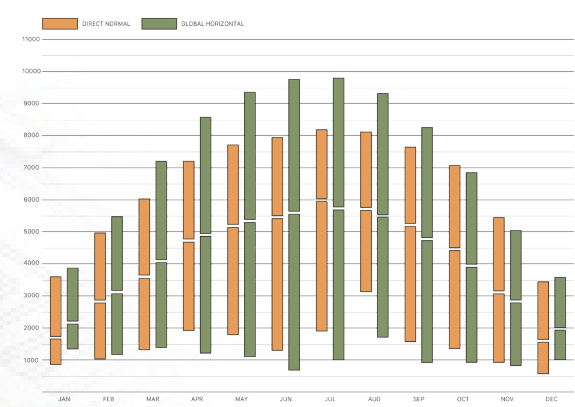
## Population Growth



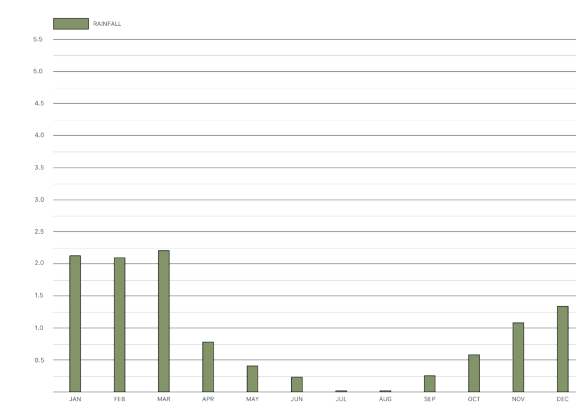
## Sun & Wind Paths



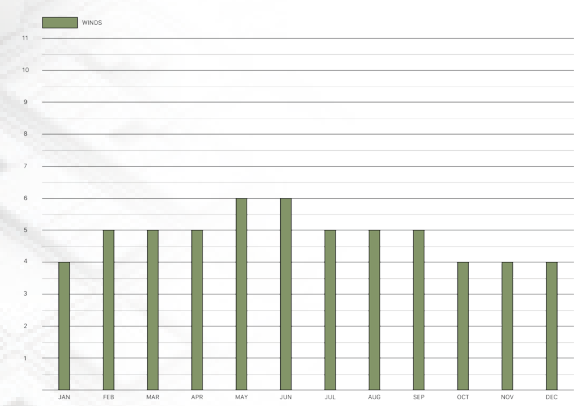
## DAYLIGHT | SUNLIGHT



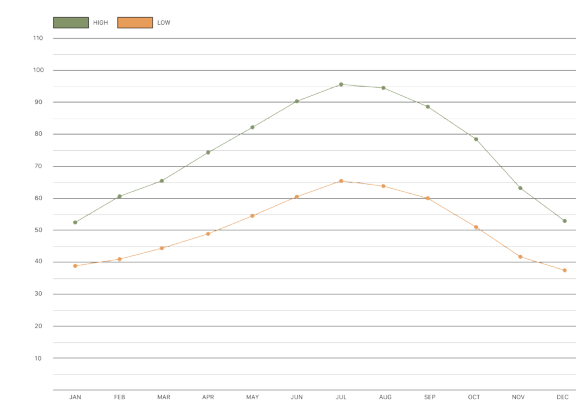
## RAINFALL



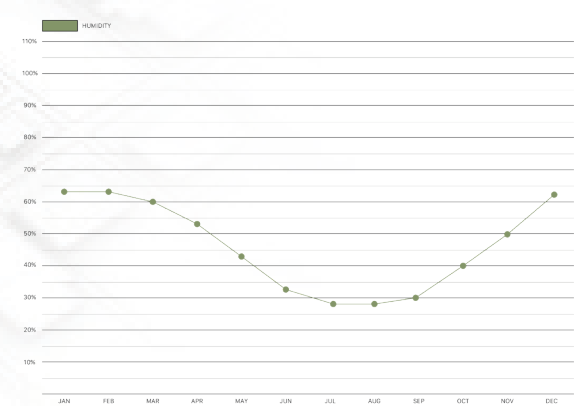
## WIND SPEEDS



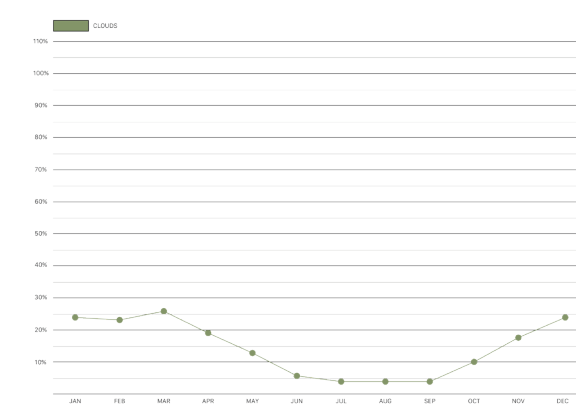
## TEMPERATURES



## HUMIDITY

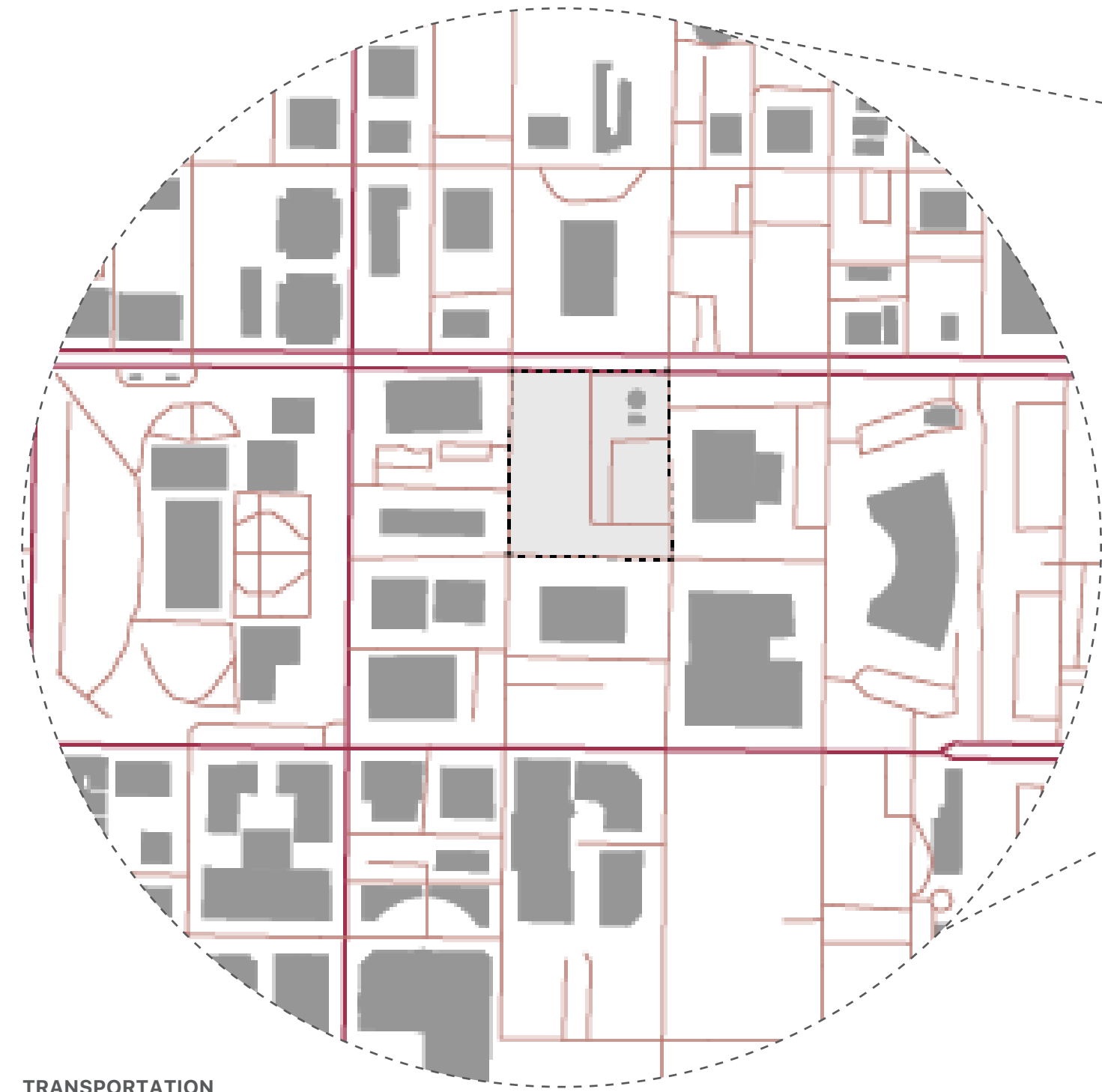


## CLOUD COVER



# SITE ANALYSIS

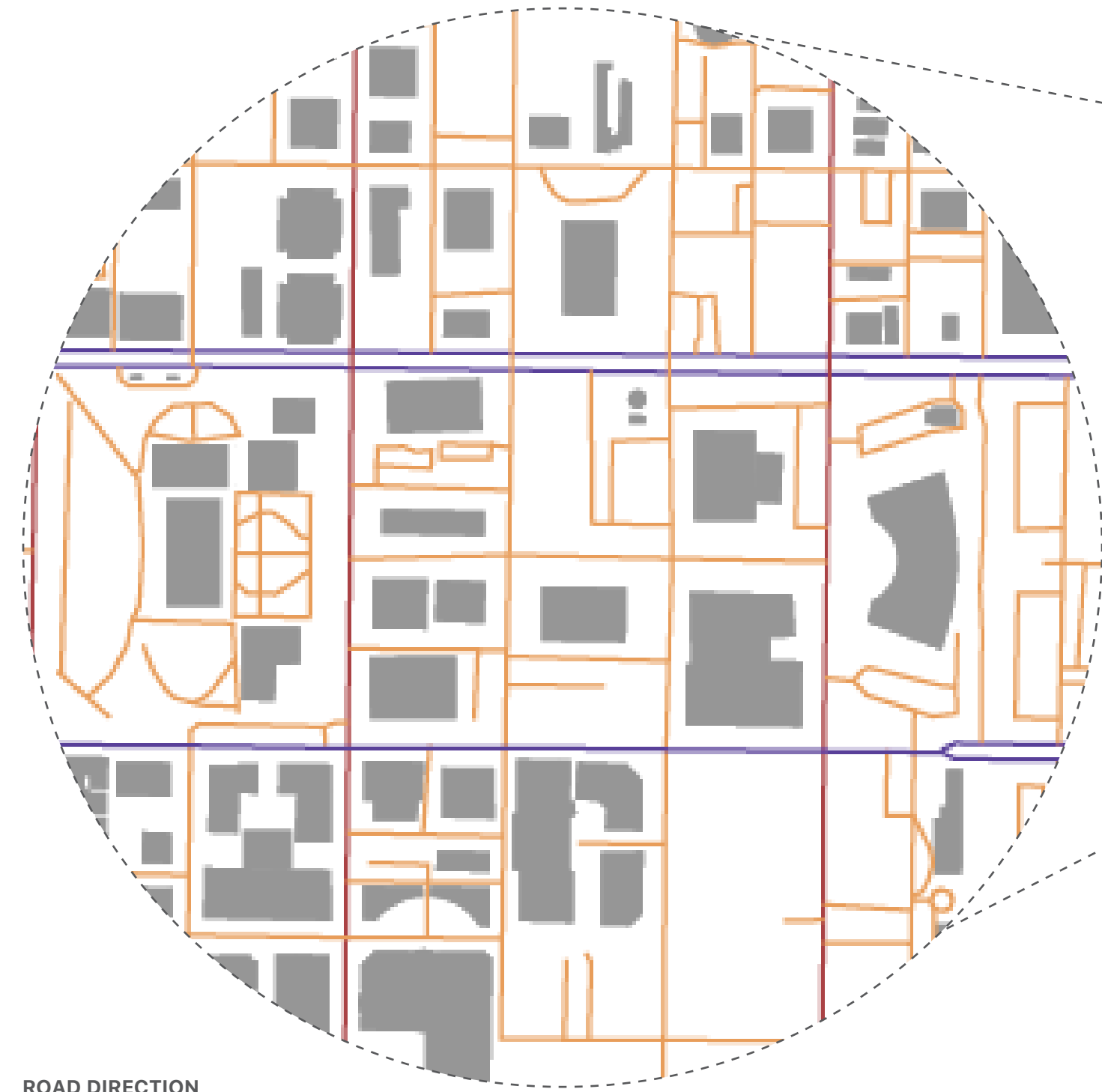
FRESNO, CALIFORNIA, U.S.A.



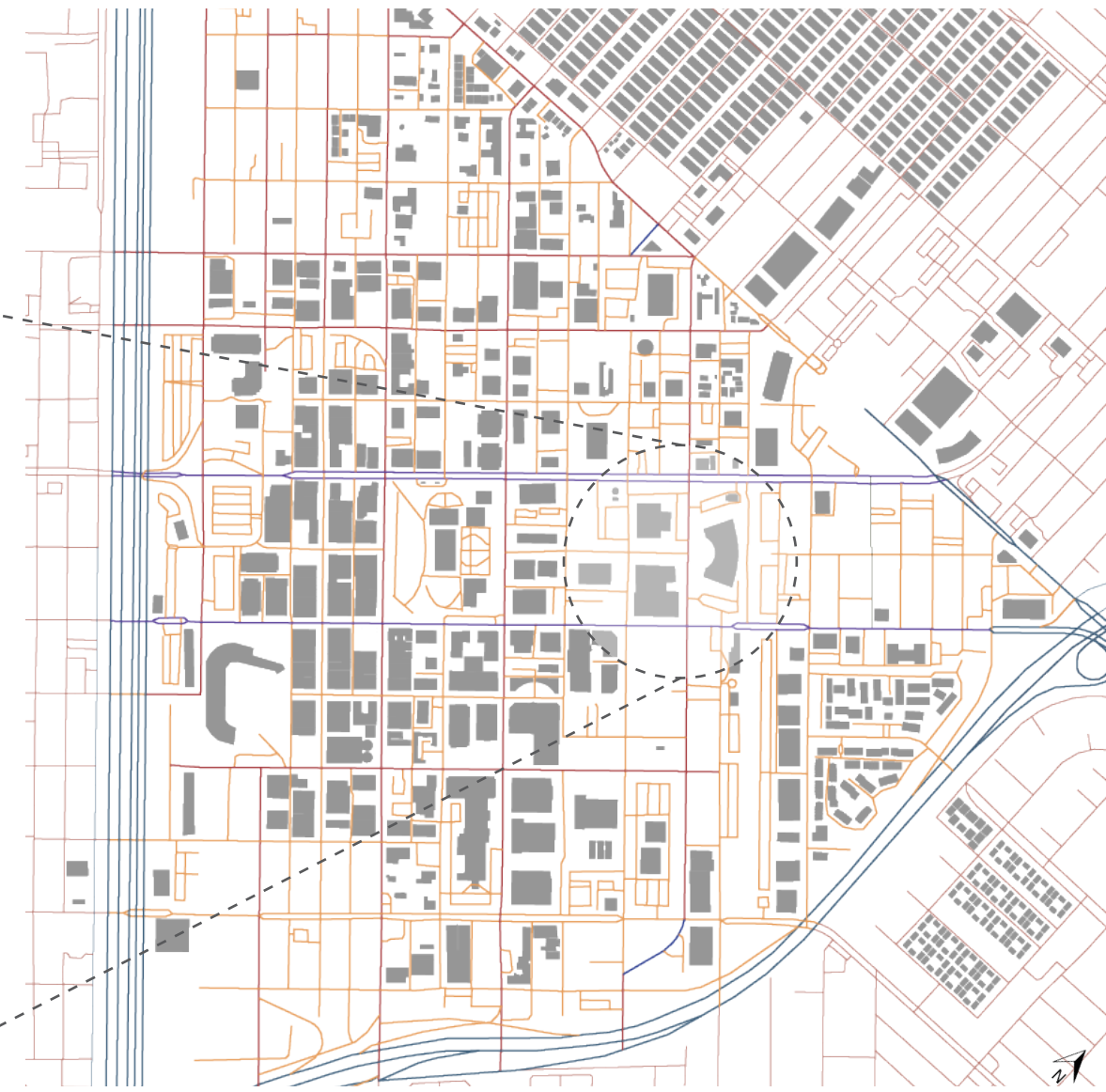
TRANSPORTATION



- INTERSTATE / RAILROAD
- PRIMARY ROADS
- SECONDARY ROADS



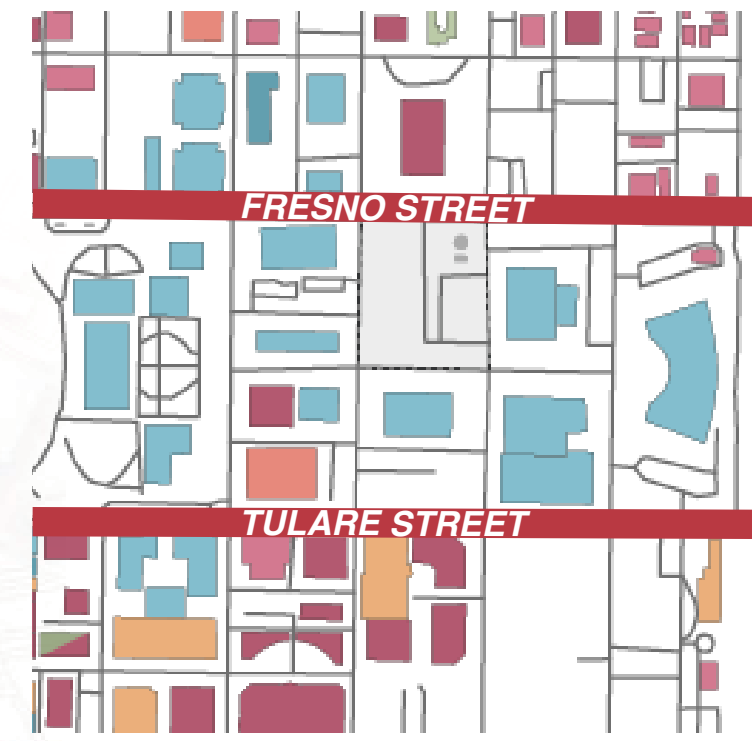
ROAD DIRECTION



- 4 WAY ROAD
- HIGHWAY
- 3 WAY ROAD
- 1 WAY ROAD
- OUTER ROADS
- 2 WAY ROAD

# SITE ANALYSIS

FRESNO, CALIFORNIA, U.S.A.

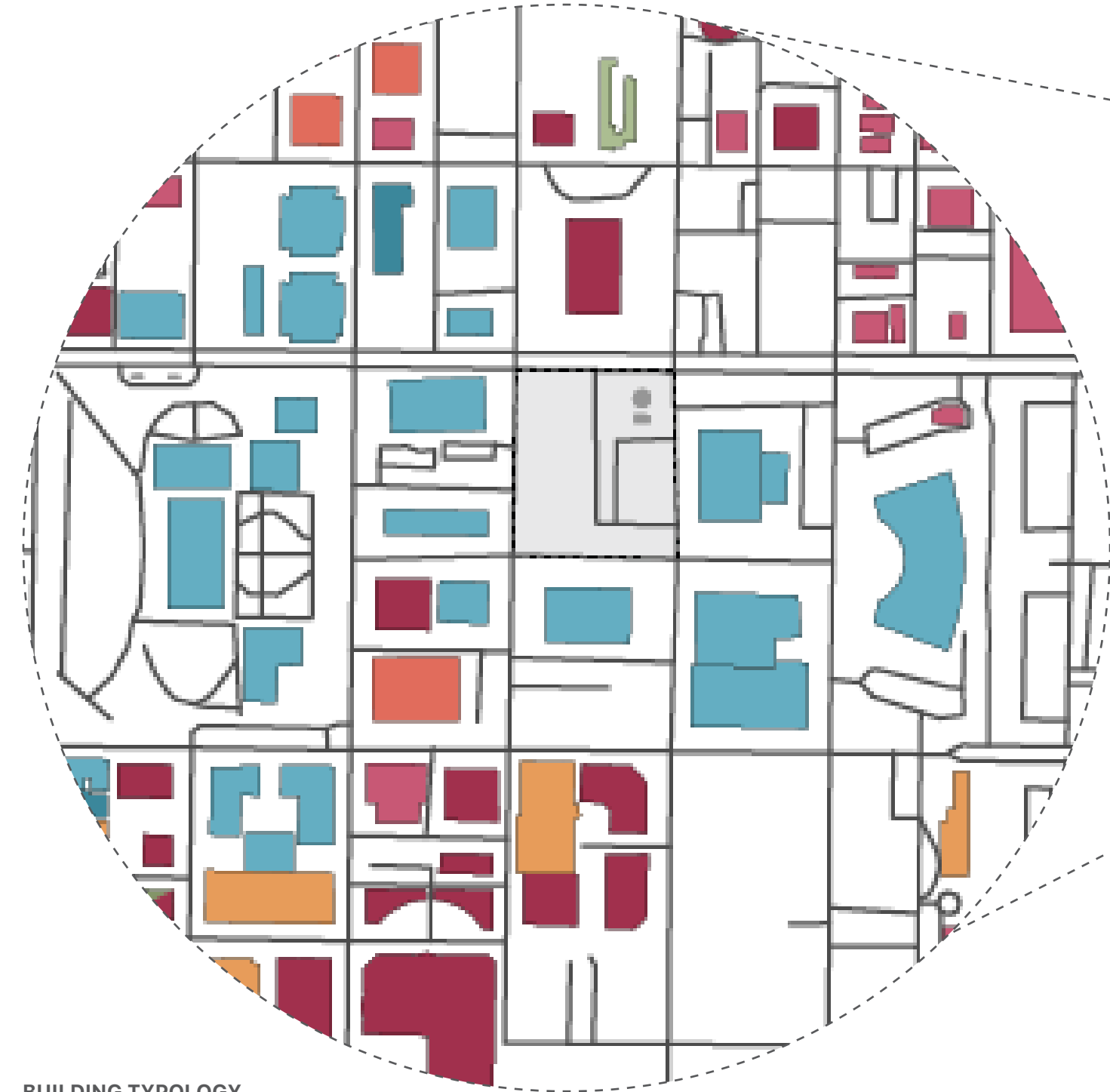


## Power Axis

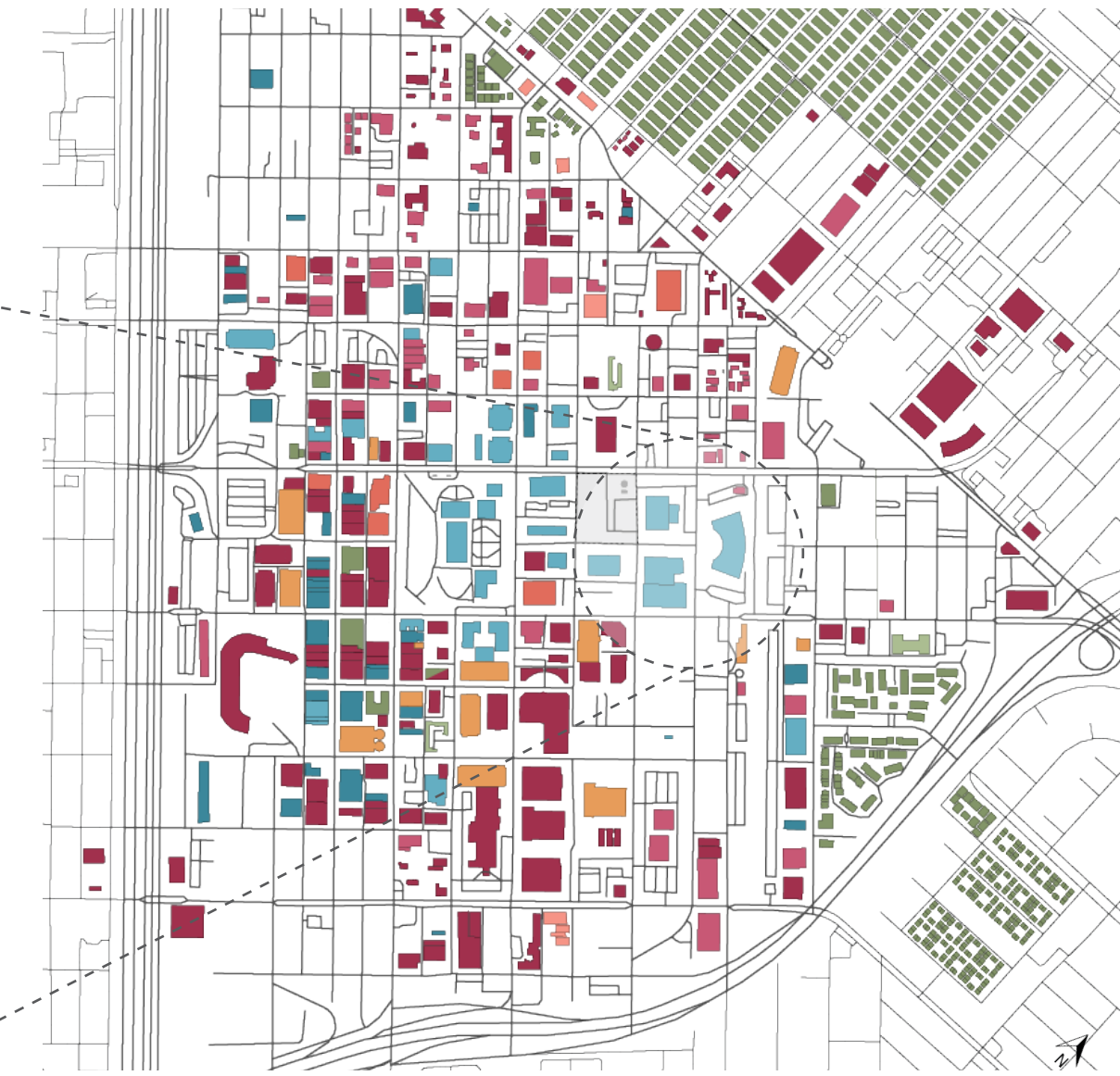
Within downtown Fresno, there are many of the governmental buildings. These governmental and important buildings, such as schools and highly influential commercial spaces, have all but some landed in this alignment pointed towards the Northeast.

A power axis is a very influential concept in architecture as location is everything. People respect the hierarchy of location, as well as the ease of location.

The site chosen, highlighted in the diagram to the left by the red dash line, lies on this axis. This is a very important thing, to be on this axis. So much power has been taken away from the Native Americans over time that some power should be given back to them. To do this is important to this thesis as power is something that has been so stripped from the Native Americans. Thus, to address this power struggle with their identity being put "back on the map" (a.k.a. on the power axis) is the most reasonable solution when choosing the site for this project.



BUILDING TYPOLOGY



- GOVERNMENT
- ABANDONED / FOR RENT
- PARKING / TRANSPORTATION
- RELIGIOUS
- EDUCATION
- OFFICE
- RETAIL / COMMERCIAL
- HOTEL
- HOUSING



# SITE ANALYSIS

FRESNO, CALIFORNIA, U.S.A.



## Tree Canopy

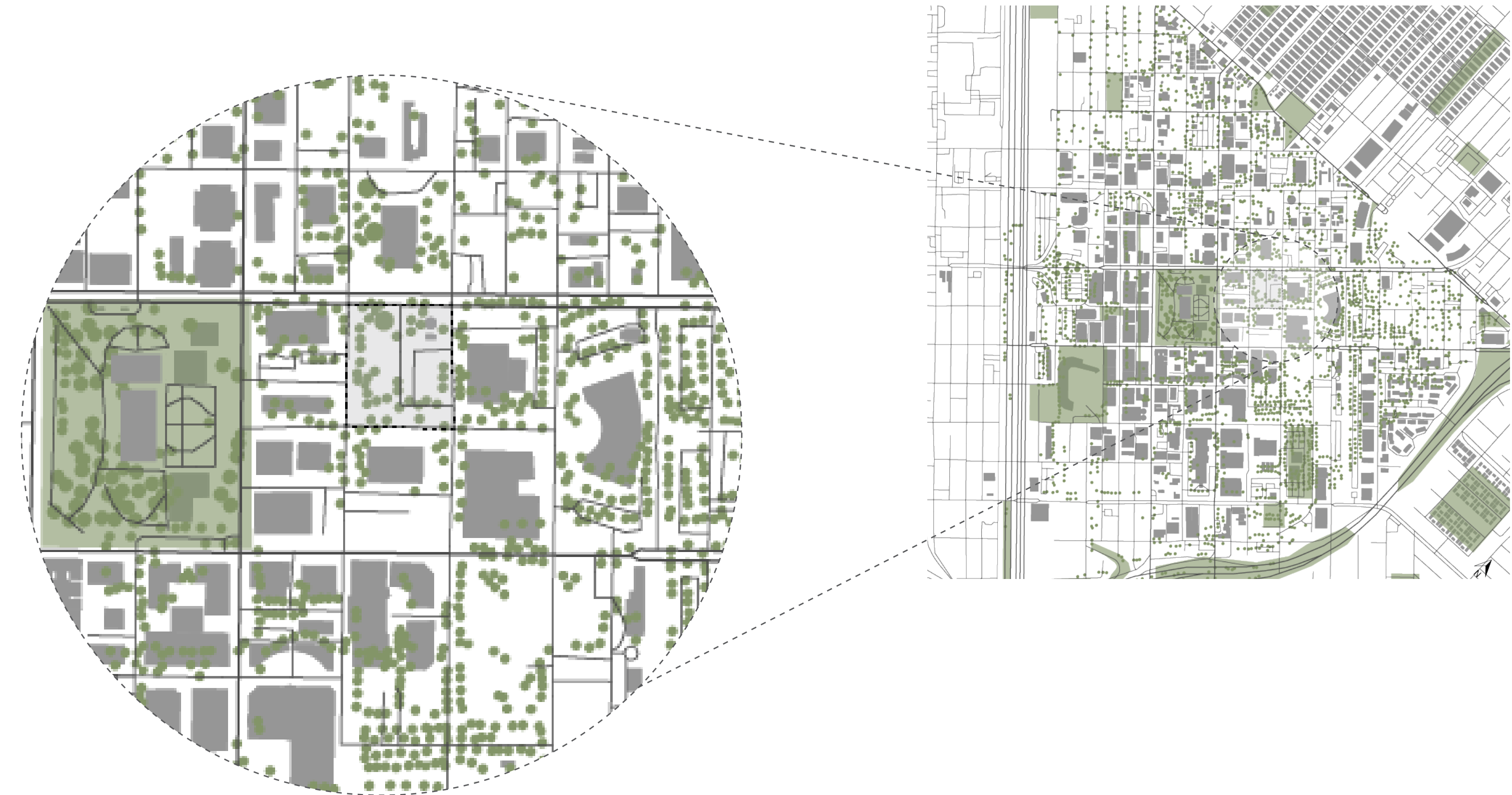
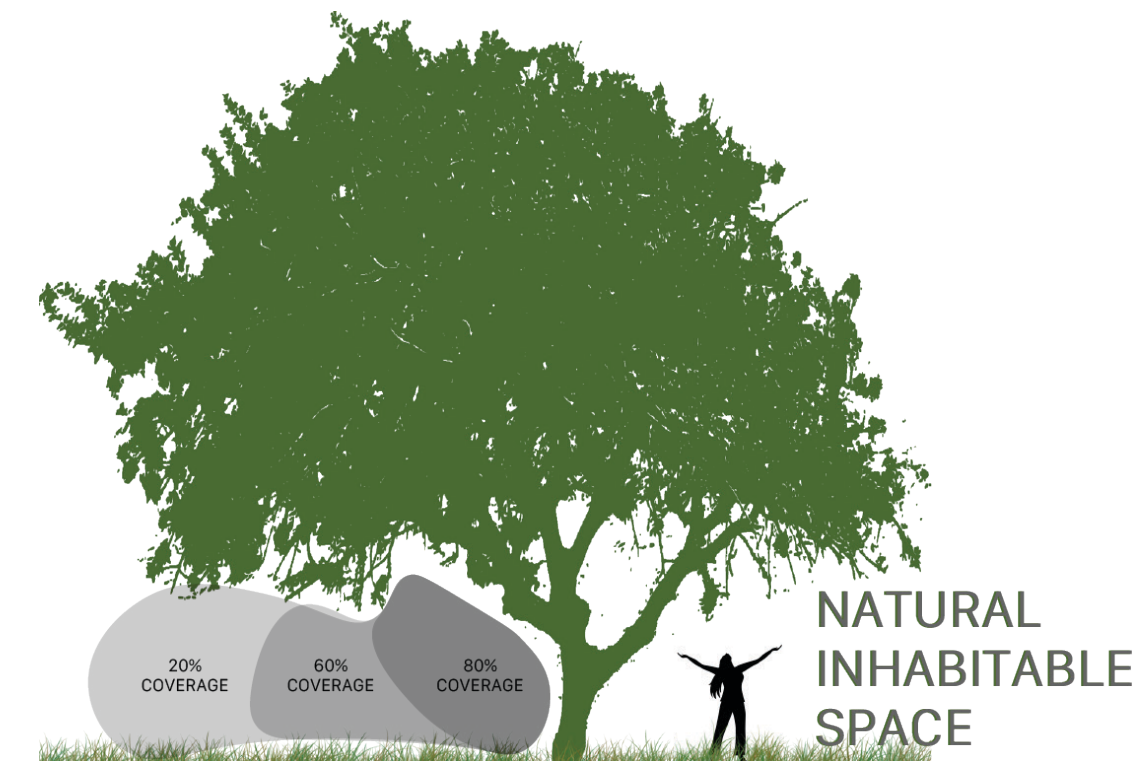
The diagram above shows the tree canopy in Fresno over the course of two hundred years. With the most common tree in the area to the right of the canopy diagrams.

In 1820 the tree canopy was quite lush with the beginnings of the railroads running in through the lighter patch of green seen in the diagram. One of the largest reasons that the area was so lush was the Tulare Lake that was just West of this area. The lake was a main life source for the Yokut tribe, providing water to drink, bringing in animals to be hunted and acting as a spiritual space for their culture.

In 1920 the tree canopy became much less dense as the railroad became more prominent bringing in more people. This also brought the formation of the City of Fresno, whom then created more streets to provide for their kind of lifestyle. The creating of streets tore down the trees that lovingly cascaded over the area. Along with the migrants came farmers which used the Tulare Lake to farm using irrigation, and this irrigation dried up the lake. Without the life source the trees started to dissipate.

In 2020, the tree canopy is only **24%**. Which is remarkably low considering where it started. This low tree count leads to higher heat island effect and reinforces the capitalist agenda.

The diagram to the right highlights how the trees make space. Trees and their canopy create a naturally inhabitable space. This is an idea that as non-natives we unknowingly see as a safe space, a space to go when needed. This idea also is one of harmony with land that the Native Americans hold very dear.





# SITE ANALYSIS

FRESNO, CALIFORNIA, U.S.A.



1820  
Tulare Lake

The diagram above shows the perimeter of Tulare Lake in Southern California. Tulare Lake used to be the 9th largest lake within the United States. Over hundreds of years the Tulare Lake served as a main water source for the inhabitants of the San Joaquin Valley. After the start of the Gold Rush in the 1840s many colonizers came to California and started farming the area. The colonizers believed they had right to the land and used the Tulare Lake to irrigate their farms. However, too many farmers came to use Tulare Lake as an irrigation route that by the 1900s the lake was all but dried up.

To the Yokuts the Tulare Lake was more than just a water source. The Tulare Lake was a source of life. Without water they would go thirsty, it was a source they had to replenish their souls. The Tulare Lake brought other life sources like deer, rabbits, etc. for the Yokuts to hunt and appreciate to feed their souls. A traditional spiritual cleansing for the Yokuts was to sit in a steam house for hours to get closer to themselves and then run to the lake to cool off and ground themselves back to the natural world. For the Yokuts the lake was not a place for water ownership, unlike the unwelcome farmers, but a place to fulfill the soul.

The artwork to the right is a rendition from a Native American female artist of the ideas that Native Americans have on water. "Water Is Life" encapsulates the concept of water to Native Americans, much like how it is explained above. Western ideals have water as a commodity that can be used at their price and pleasure. The Native American ideals have water as a life source, something to replenish the soul, bring in hunt to feed their souls, act as a cleansing for their souls, etc.

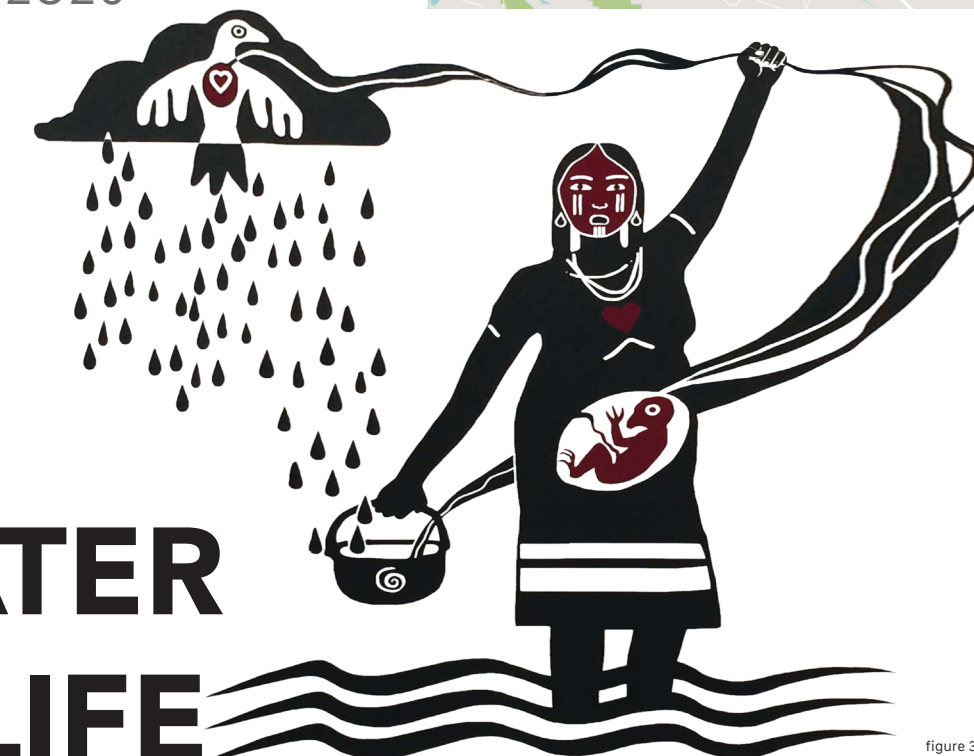
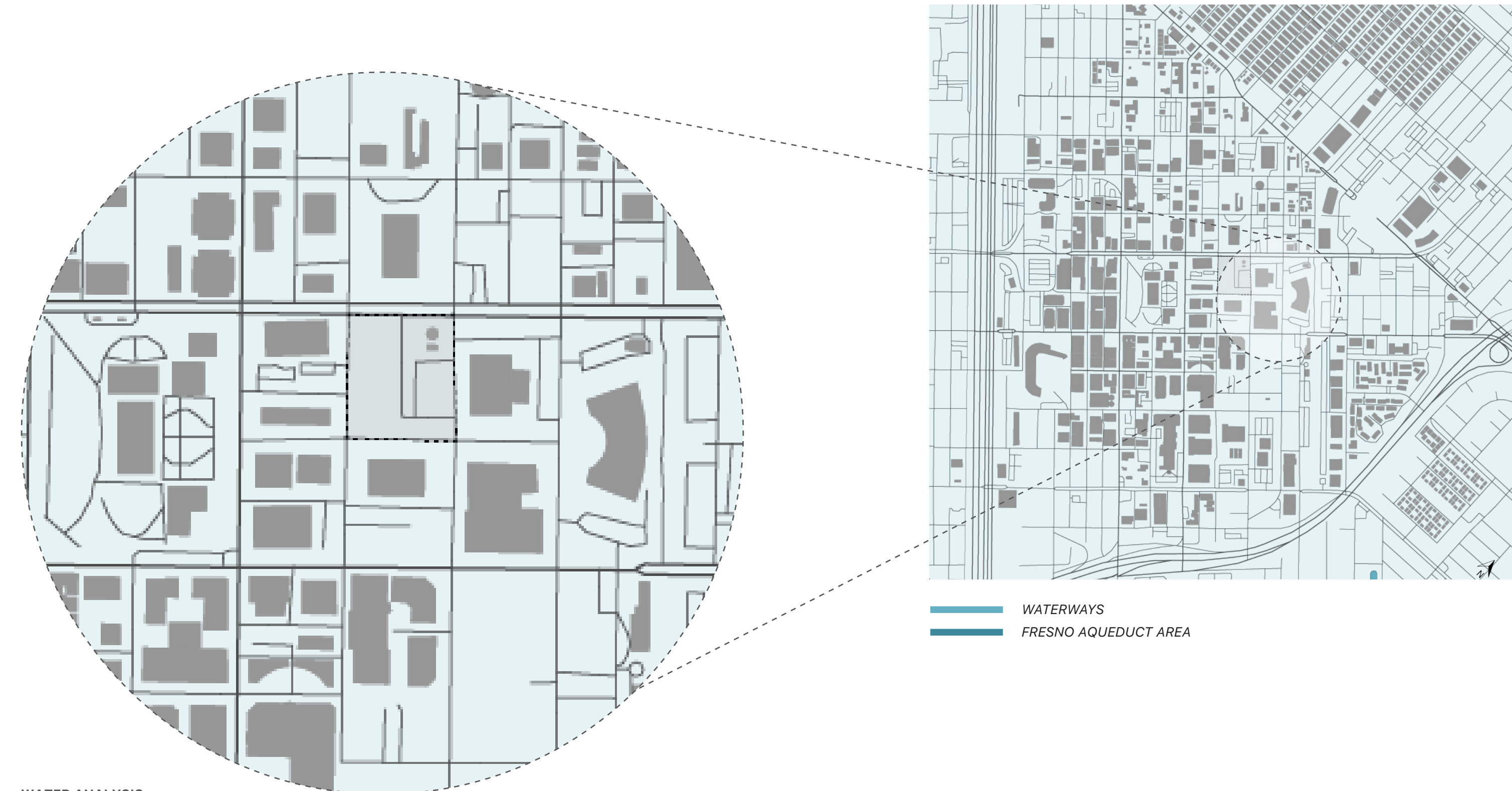


figure 3.14



WATER ANALYSIS

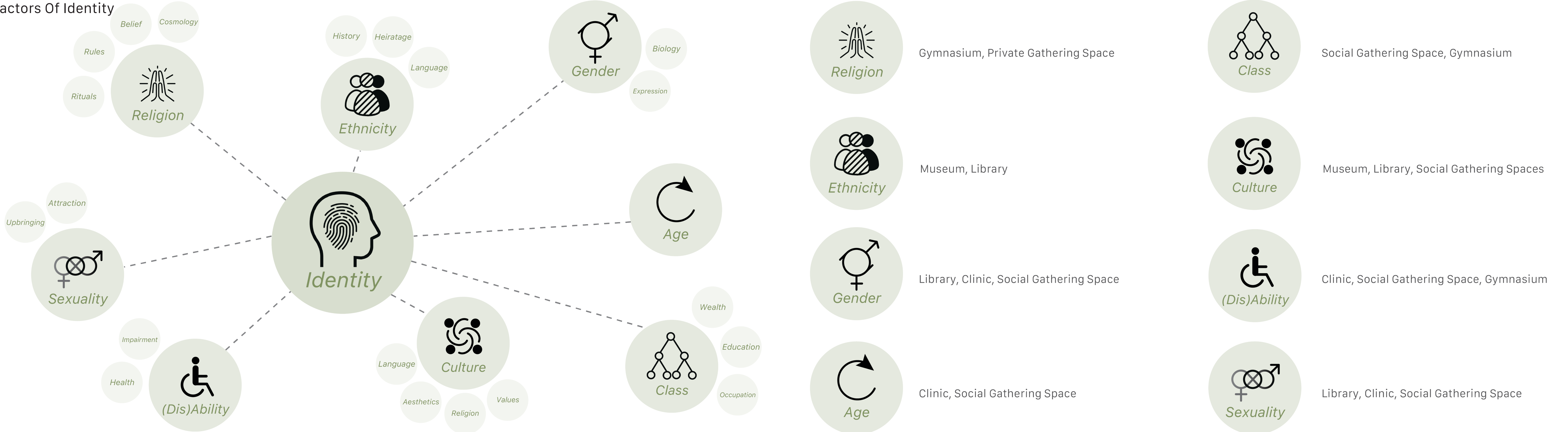


PROGRAM

# PROGRAM

2400 FRESNO ST, FRESNO, CA 93721

## Factors Of Identity

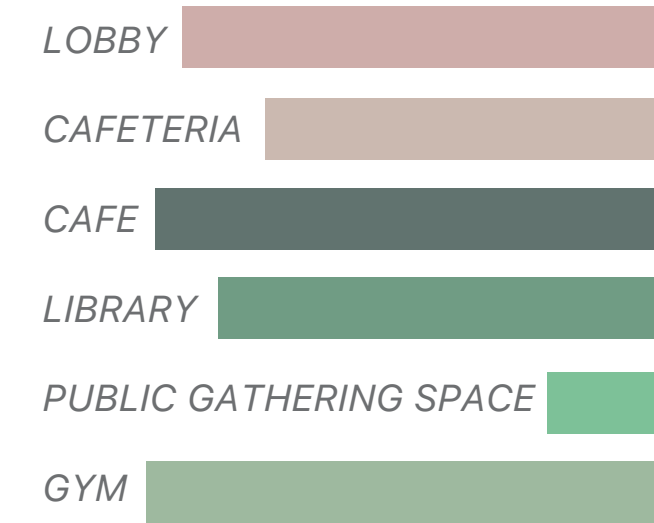


# PROGRAM

2400 FRESNO ST, FRESNO, CA 93721

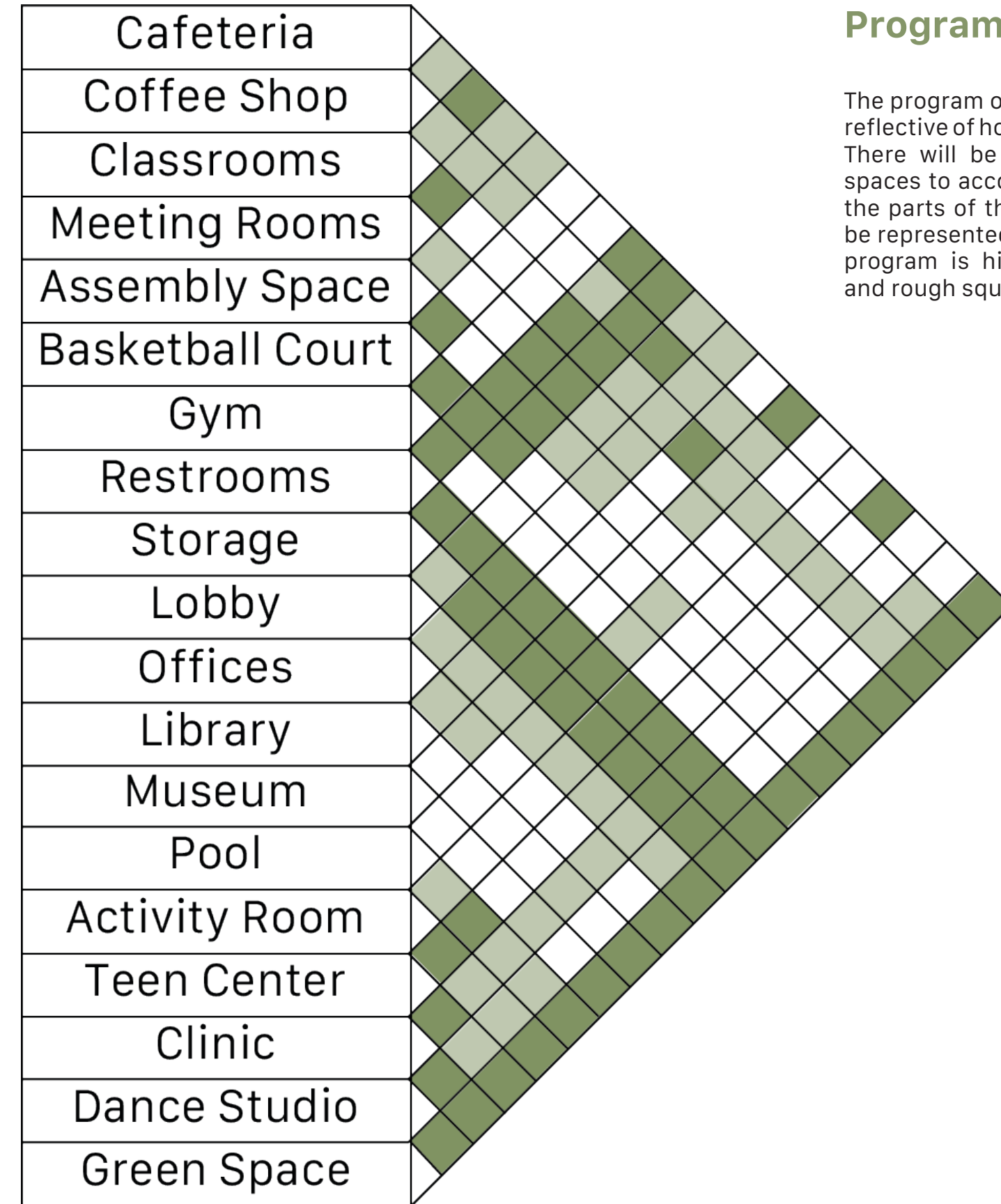
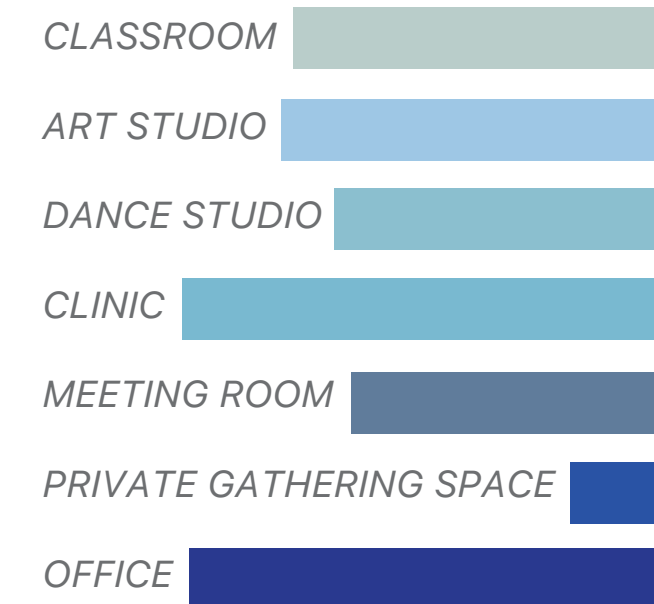
1

## PUBLIC



2

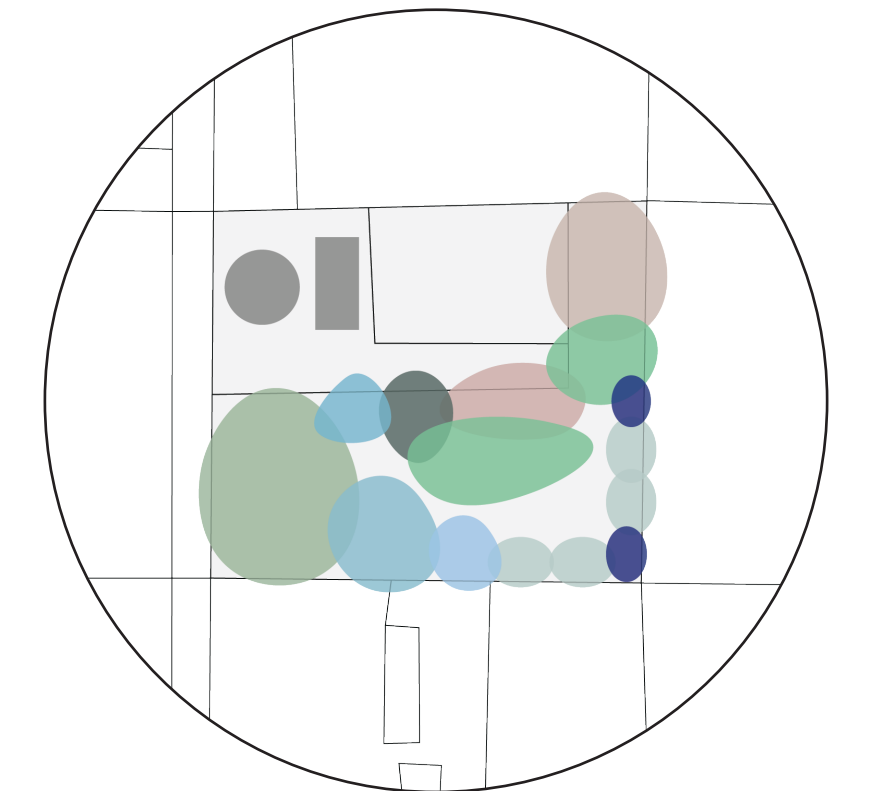
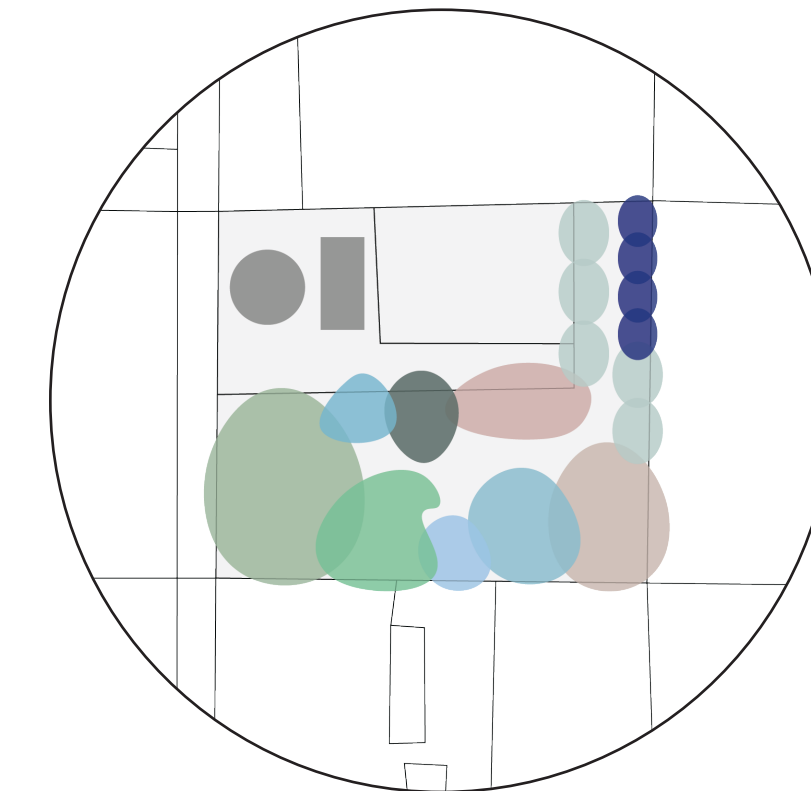
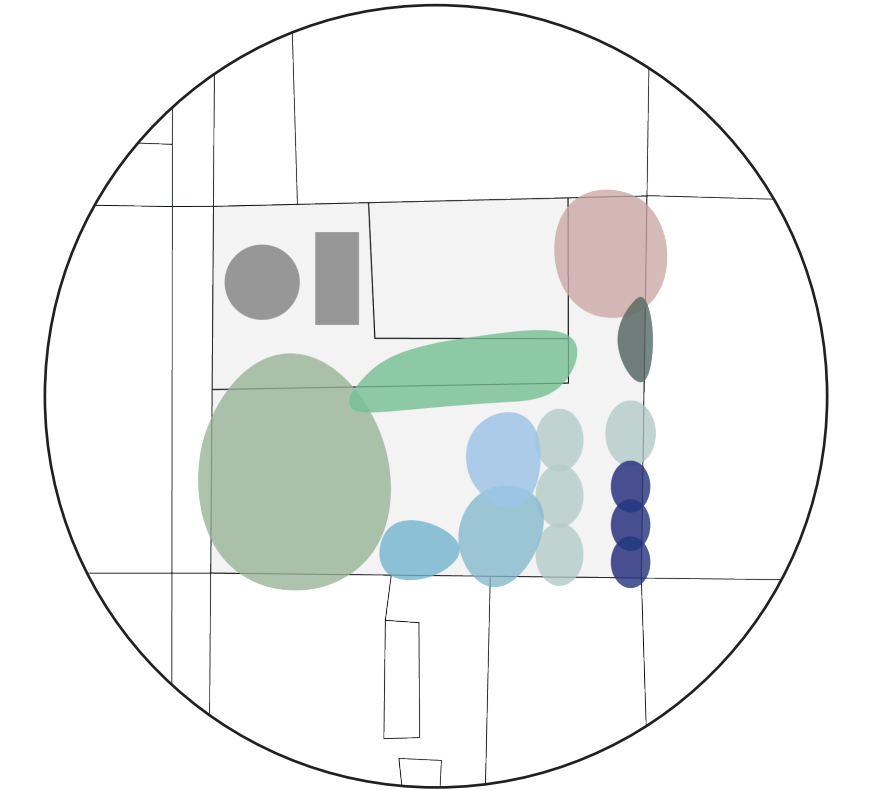
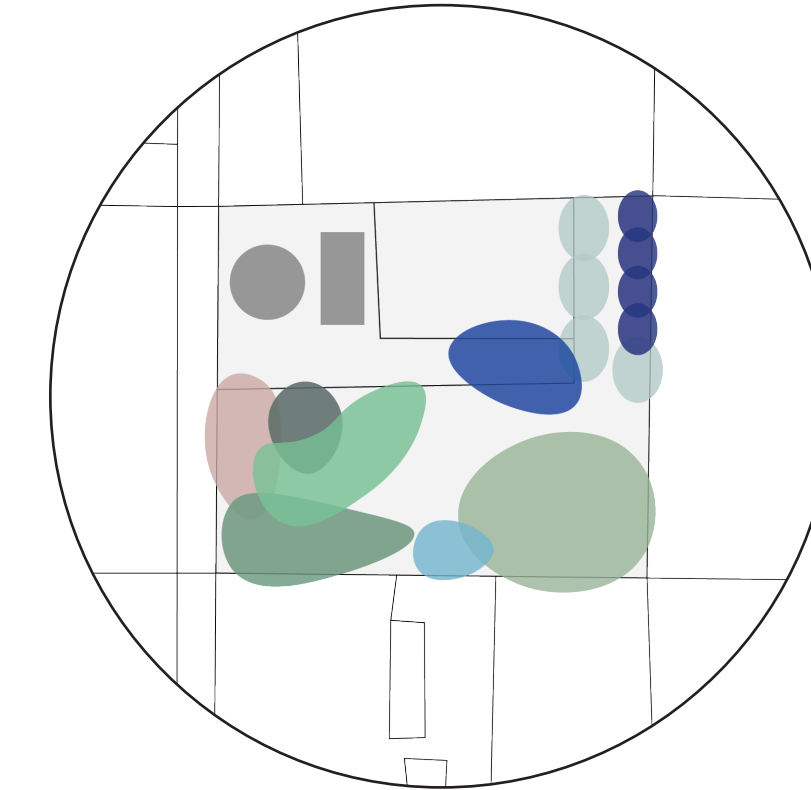
## PRIVATE



### Program

The program of the cultural center will be reflective of how identity works in society. There will be many public and private spaces to accommodate for how each of the parts of the Tachi Yokut identity will be represented and celebrated. The main program is highlighted with the colors and rough square footage to the right.

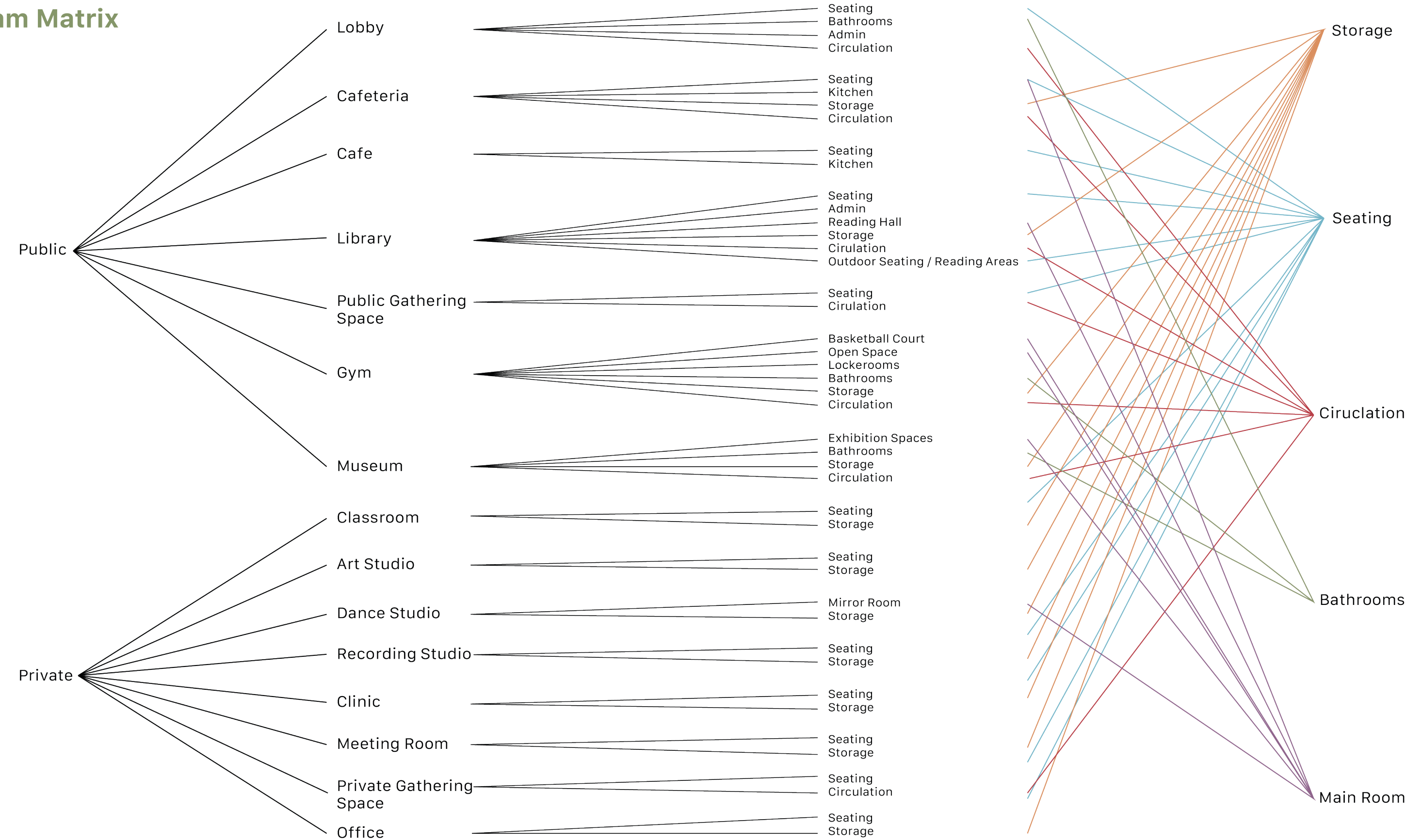
PROGRAM



# PROGRAM

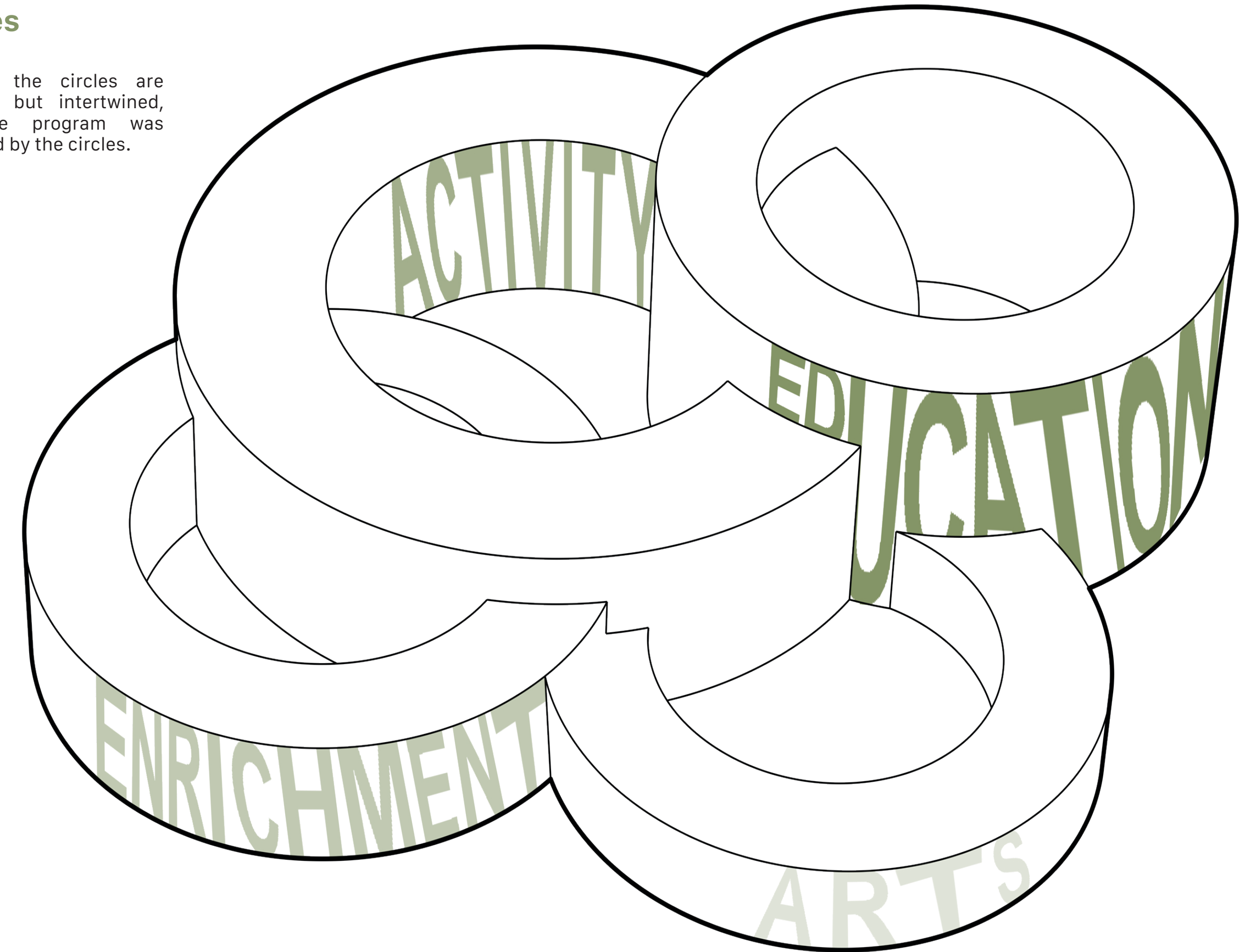
2400 FRESNO ST, FRESNO, CA 93721

## Program Matrix



## Circles

Each of the circles are separate, but intertwined, thus the program was separated by the circles.



### 1 EDUCATION

- OUTDOOR AMPHITHEATER
- RESOURCE CENTER
- RECORDING STUDIO

### 2 ACTIVITY

- MULTI-PURPOSE ROOM
- SPORTS
- TRIBAL DANCES
- TRIBAL MEETINGS
- EXHIBITION SPACE

- FLEX SPACE
- MARKET SPACE
- BINGO HALL

- MUSEUM
- FITNESS GYM
- KID ACTIVITY ROOM
- CAFETERIA

### 3 ENRICHMENT

- CLASSROOMS
- MEETING ROOMS
- OFFICES

### 4 ARTS

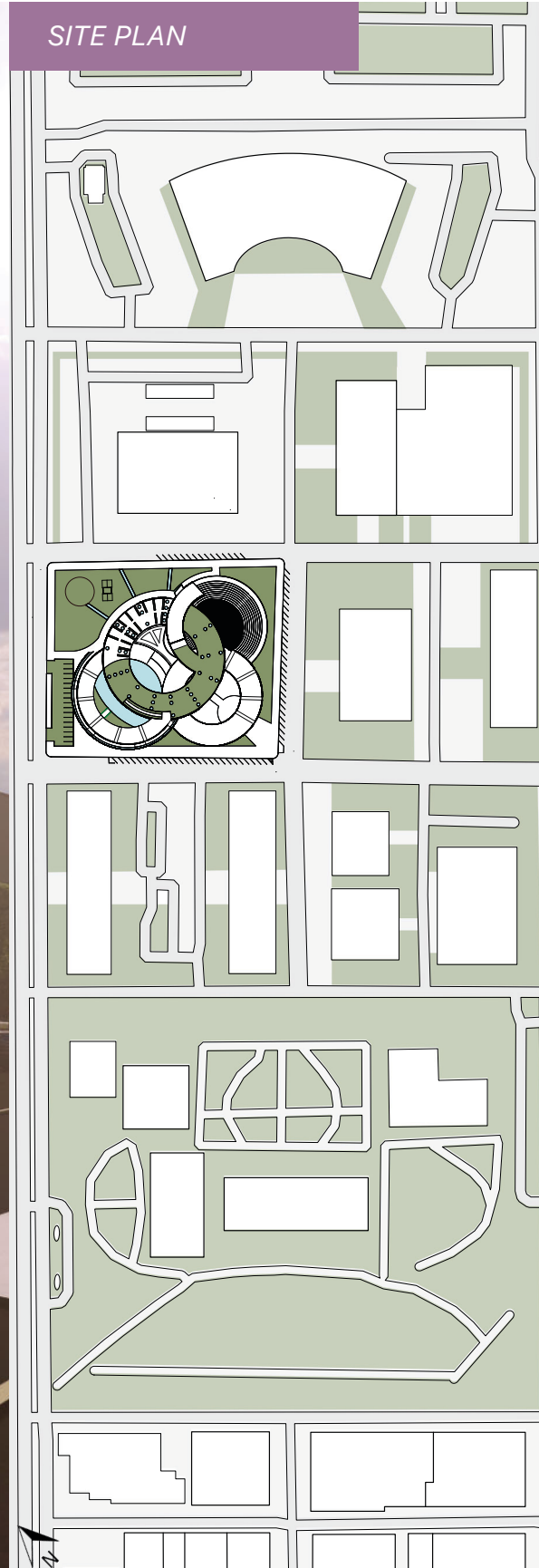
- WEAVING ROOM
- DANCE STUDIO
- ART STUDIOS



DESIGN

# DESIGN

TACHI YOKUT EXCHANGE CULTURAL CENTER

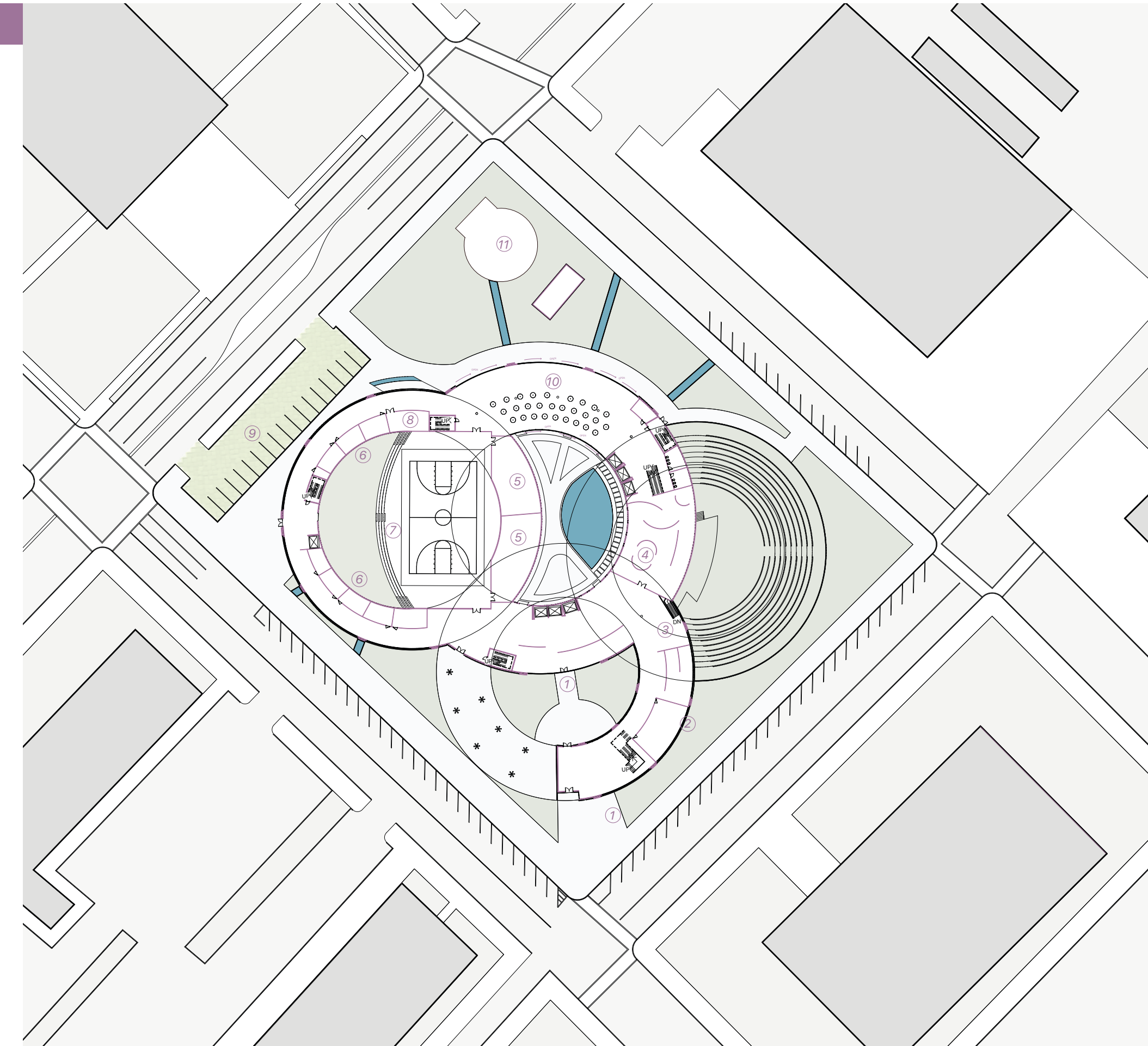


## TYE CULTURAL CENTER

The name of the designed cultural center for this thesis is the Tachi Yokut Exchange Cultural Center. The program of the building is a cultural center, but the design is so much more than what we traditionally think of when we say cultural center. The "exchange" part of the name is not necessarily a physical change, but a cultural one. The TYE is designed to be a place for cultural exchange so that people can learn about their and other cultures in their communities. This is an important factor in the design of the TYE as knowledge is the enemy of ignorance. And this same ignorance is the reason that the indigenous people of the United States of American are much smaller than they used to be. To the left is a render from the South corner of the site, showing the entrance as well as a street level understanding of the facade systems and how to buildings intertwine. Next to the render, is the site plan for the design. One can see the relation of form from the other buildings on the power axis to the TYE design. To the right is and enlarged first floor plan that entails much of the design. To the left of the first floor plan are call-outs to tell one what each of these spaces entails.

### 1ST FLOOR PLAN

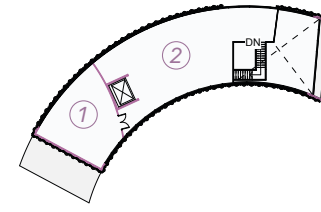
- ① ENTRANCE
- ② WEAVING STUDIOS
- ③ CAFE
- ④ MUSEUM
- ⑤ LOCKER ROOMS
- ⑥ OFFICES
- ⑦ MULTI-PURPOSE ROOM
- ⑧ CLINIC
- ⑨ GRASS-CRETE PARKING LOT
- ⑩ FLEX SPACE
- ⑪ WATER TOWER MUSEUM



# DESIGN

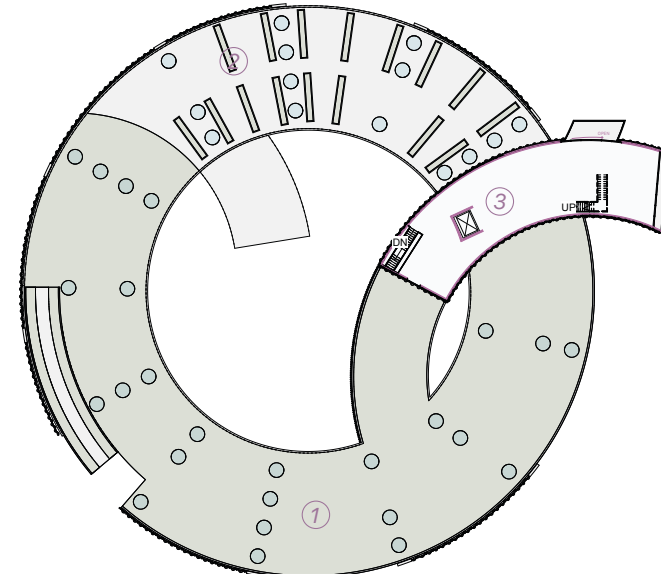
TACHI YOKUT EXCHANGE CULTURAL CENTER

- ① RECORDING STUDIO
- ② RESOURCE ROOM



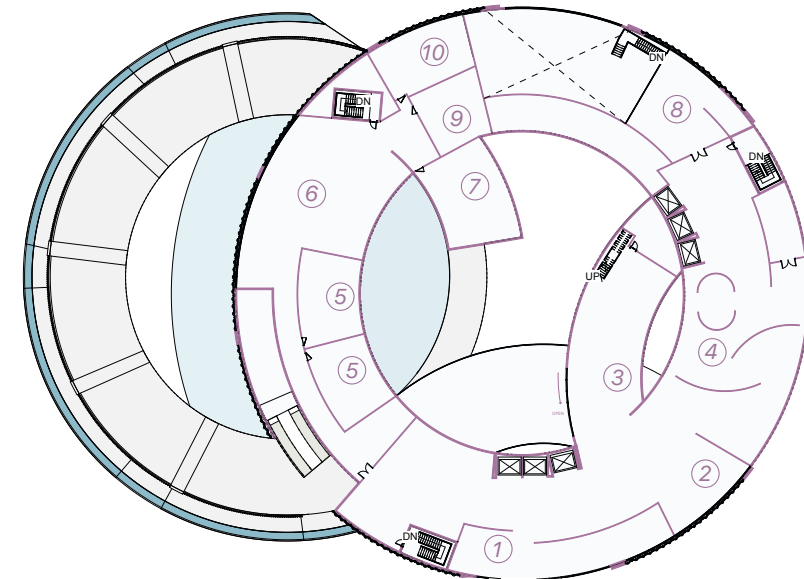
6TH FLOOR PLAN

- ① GREEN ROOF
- ② EDIBLE GARDEN
- ③ RESOURCE ROOM



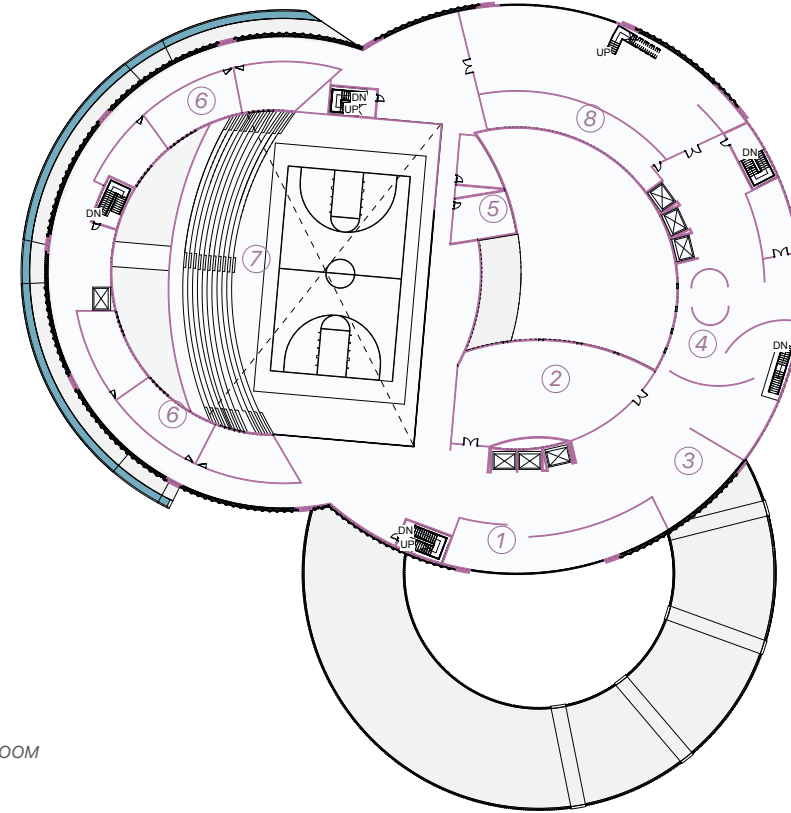
5TH FLOOR PLAN

- ① KIDS ROOM
- ② SEATING AREA
- ③ CAFE
- ④ MUSEUM
- ⑤ MIRROR ROOM
- ⑥ GYM
- ⑦ TWO-SPIRIT ROOM
- ⑧ CAFETERIA
- ⑨ MEN'S ROOM
- ⑩ WOMEN'S ROOM



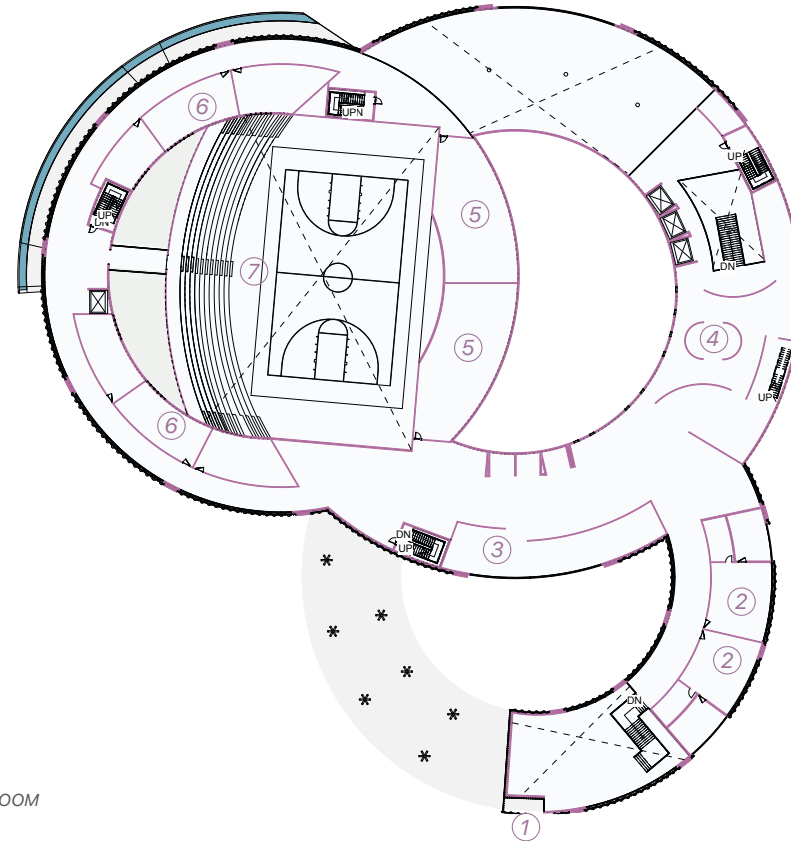
4TH FLOOR PLAN

- ① KIDS ROOM
- ② DANCE STUDIO
- ③ SEATING AREA
- ④ MUSEUM
- ⑤ BATHROOMS
- ⑥ CLASSROOMS
- ⑦ MULTI-PURPOSE ROOM
- ⑧ CAFETERIA



3RD FLOOR PLAN

- ① ENTRANCE
- ② ART STUDIOS
- ③ KID ROOM
- ④ MUSEUM
- ⑤ BATHROOMS
- ⑥ CLASSROOMS
- ⑦ MULTI-PURPOSE ROOM

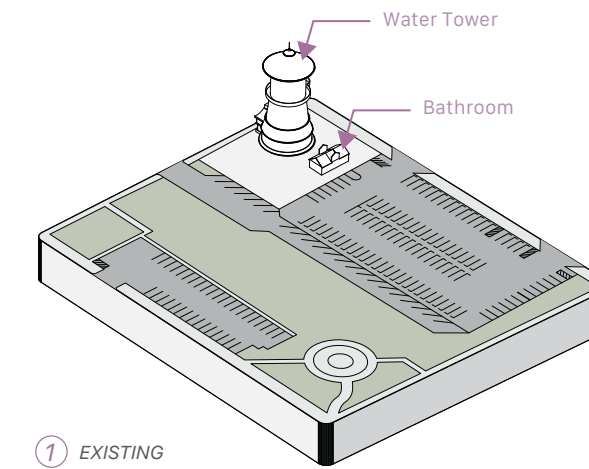


2ND FLOOR PLAN

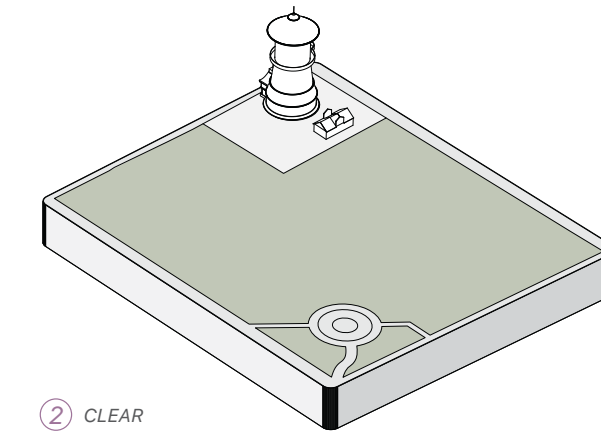
## TYE CULTURAL CENTER

Much like the first floor plan in the spread above the floor plans to the left have different call-outs telling one what each of the different spaces mean.

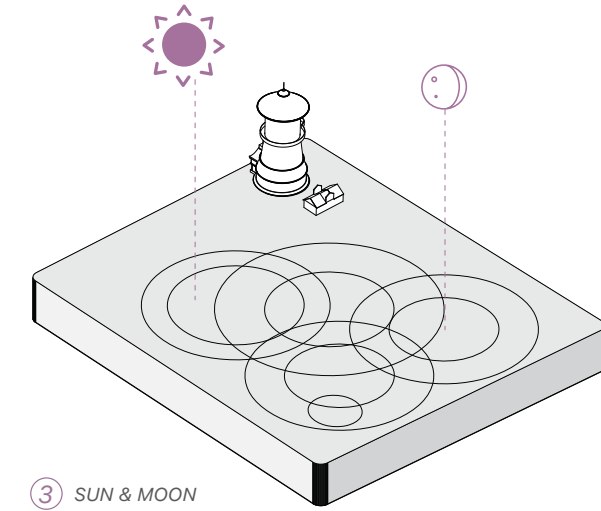
To the right is the design parti. First is the existing site, which housed a small gather space, a non-functional water tower and a bathroom for the water tower museum and an extensive parking lot. Secondly, is the clearing of the parking lot and replacing it with permeable pavers. Third, is the juxtaposition of the sun and the moon to create circle shapes. These circle shapes are very important to the Tachi Yokut tribe as can be seen in their Tachi Palace design, in Leemore California, the baskets they weave and even their traditional hut designs. Fourth, is the extrusion of these circular shapes to create a building. Fifth is the weaving. Weaving is very important to the Tachi Yokut as it resembles to much of their culture, coming back to the importance of baskets. Thus, I took the four circles and wove them together to create the overall form of the building. Sixth is permeability, where the design goes into the ground. Seventh, is the ramp. It was important for the design to have green roofs and thus for there to also be community access to the green roof, so an exterior ramp was made for accessibility. And lastly the final product of all of the design elements create what is today, the TYE Cultural Center.



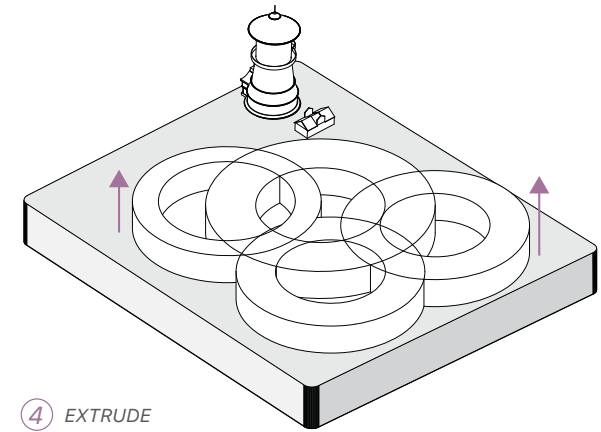
① EXISTING



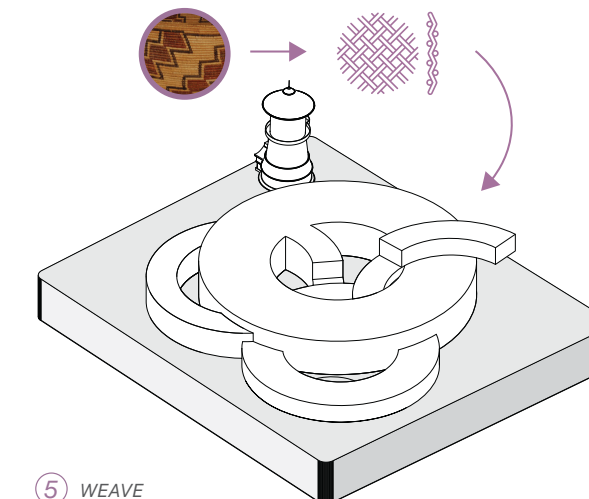
② CLEAR



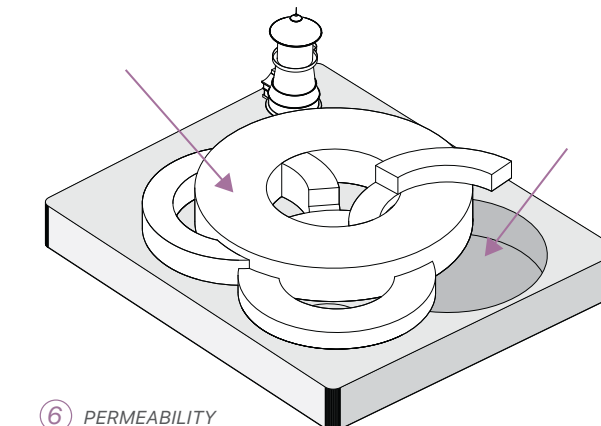
③ SUN & MOON



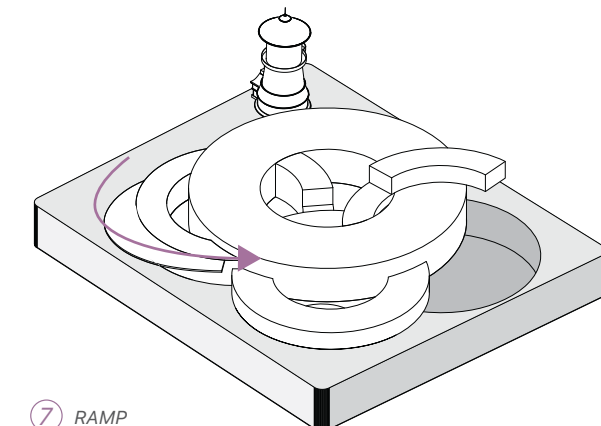
④ EXTRUDE



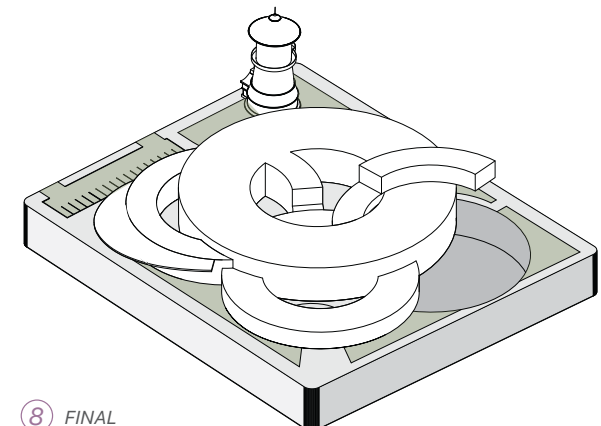
⑤ WEAVE



⑥ PERMEABILITY



⑦ RAMP



⑧ FINAL



# DESIGN

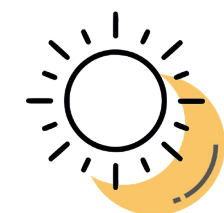
TACHI YOKUT EXCHANGE CULTURAL CENTER



DESIGN PARAMETERS

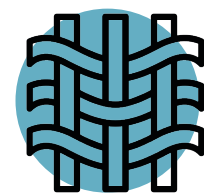
## ① CIRCLES

WITHIN the indigenous communities, especially the Tachi Yokut, there is a large appreciation for the natural elements like the sun and the moon. These elements can be



## ② WEAVING

ONE of the most important thing to the Tachi Yokut was their basket weaving. The indigenous tribes used to sell and barter their goods, the Tachi Yokuts' goods were the colorful baskets they weaved out of tule grass rods. In this design, there are many references to the weaving in the facade and form.



## ③ NOMADIC

THE Tachi Yokut, as were many indigenous tribes, were once nomadic. They moved to and from the top and bottom of the San Joaquin Valley. Within, the TYE design are many nomadic features. For example, the flex space in the first floor plan has folding glass panel walls to go from a market to a bingo hall.



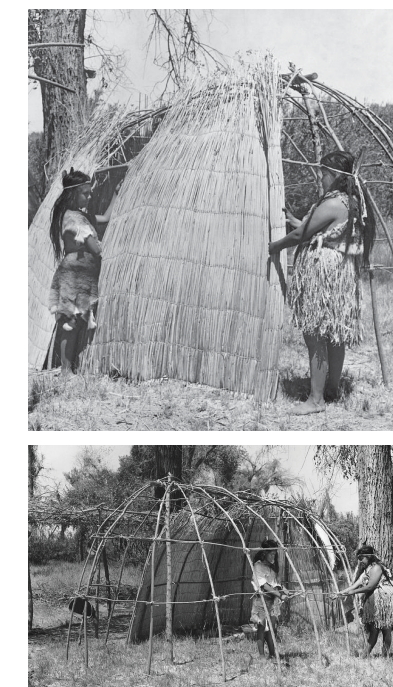
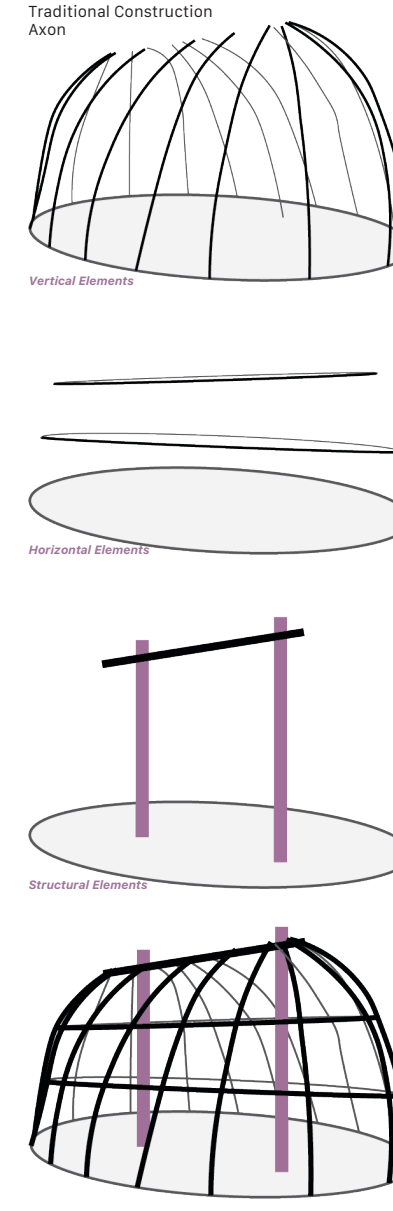
## ④ GREEN

UNDER the indigenous principles of the Tachi Yokut tribe is an accidental sustainability. Using local materials and working with the land along with the advancements of hut design creates a lot of natural sustainability.

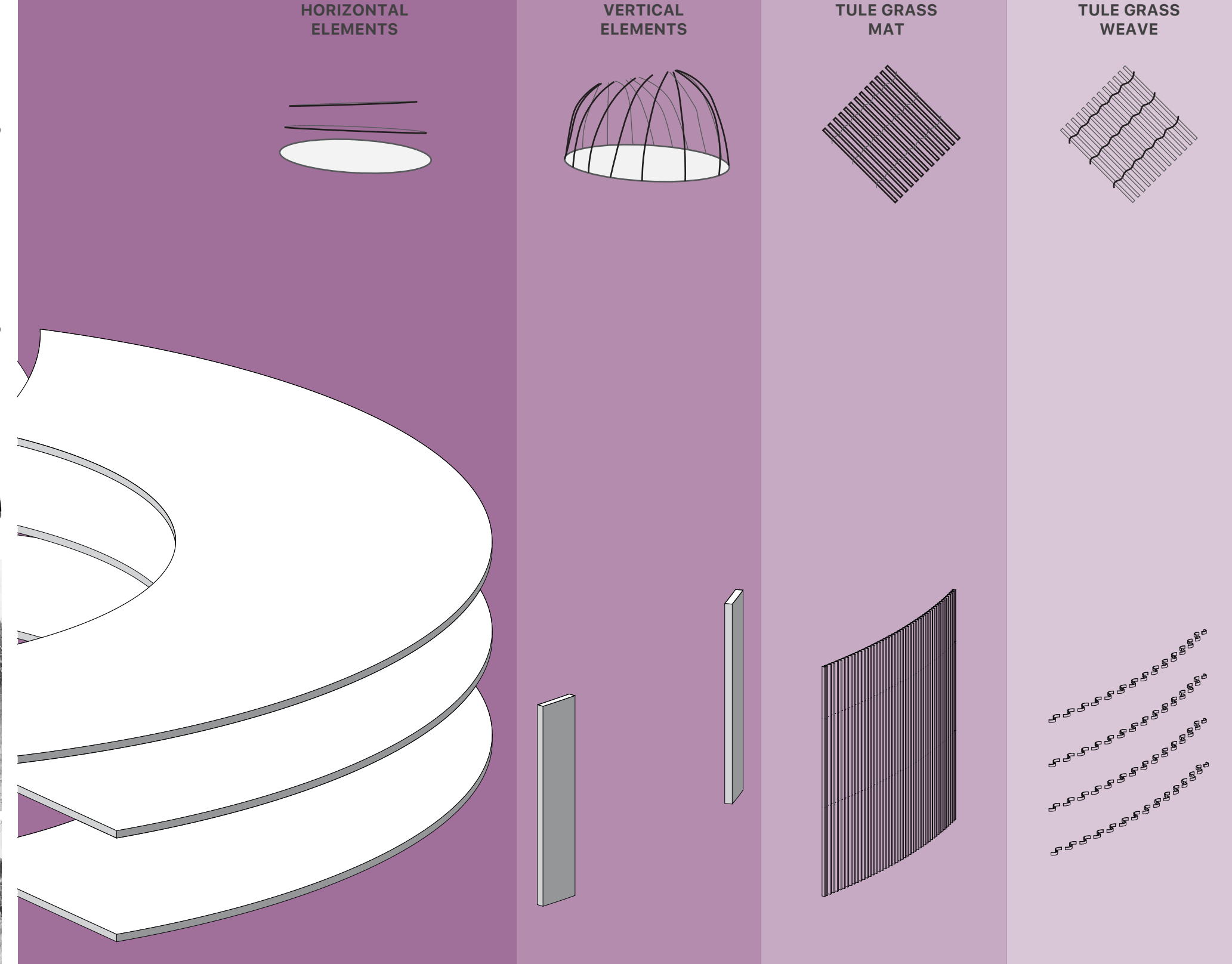


## TYE CULTURAL CENTER

To the left are some beautiful renders that capture the beauty of the exterior spaces of the TYE Cultural Center. The large render is an aerial site render to show the inter-workings of the design. The top small render shows the start of the exterior ramp, the permeable pavers, and how the folding glass wall works to create open spaces. The bottom small render shows the green roof and edible garden in relation to the interior of the building, as well as a glimpse into the top floor museum cafe. Under the renders, lists out the important design parameters that were followed when designing the TYE Cultural Center. To the right is the facade design. The large purple blocks show how the facade represents the traditional Tachi Yokut Architecture, with pictures and a constructional break-down to the left of it.



## FACADE DESIGN



# DESIGN

TACHI YOKUT EXCHANGE CULTURAL CENTER

NOMADIC ③

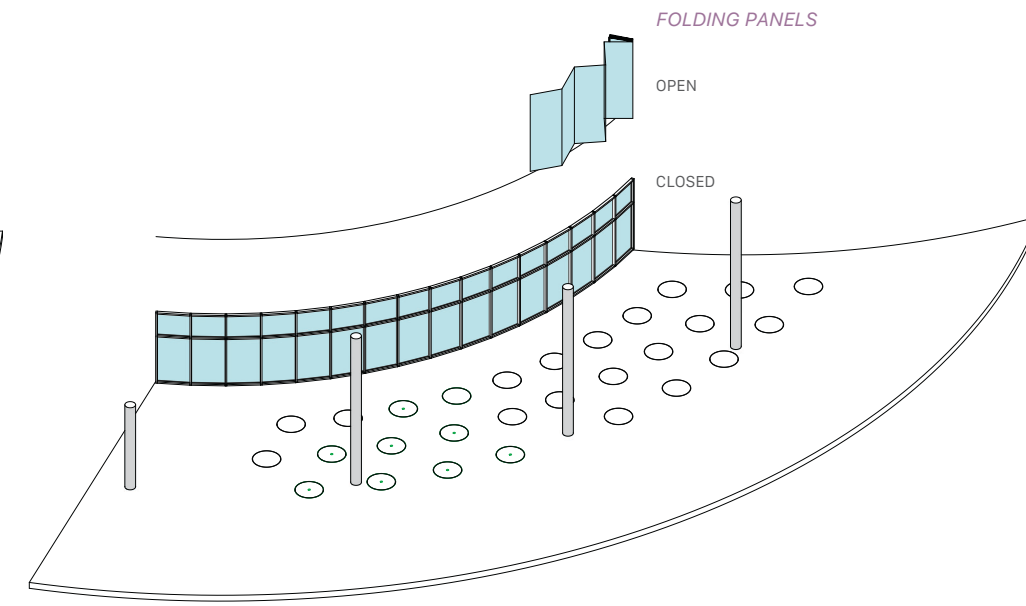
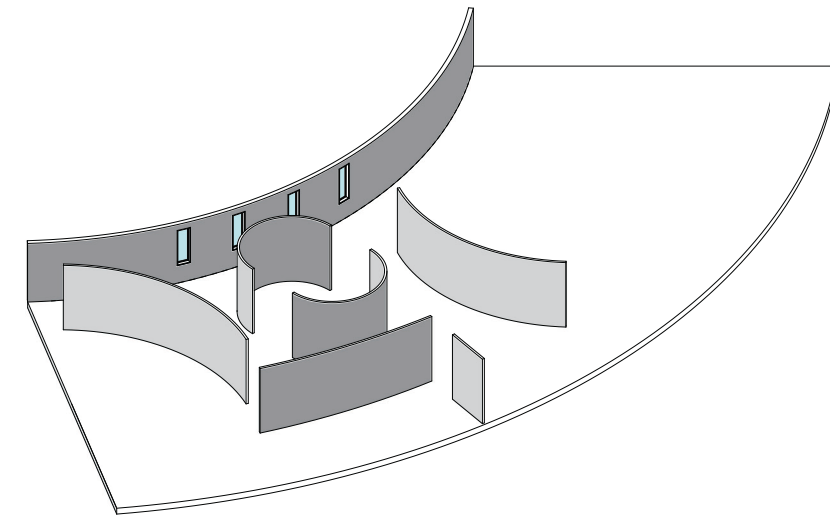
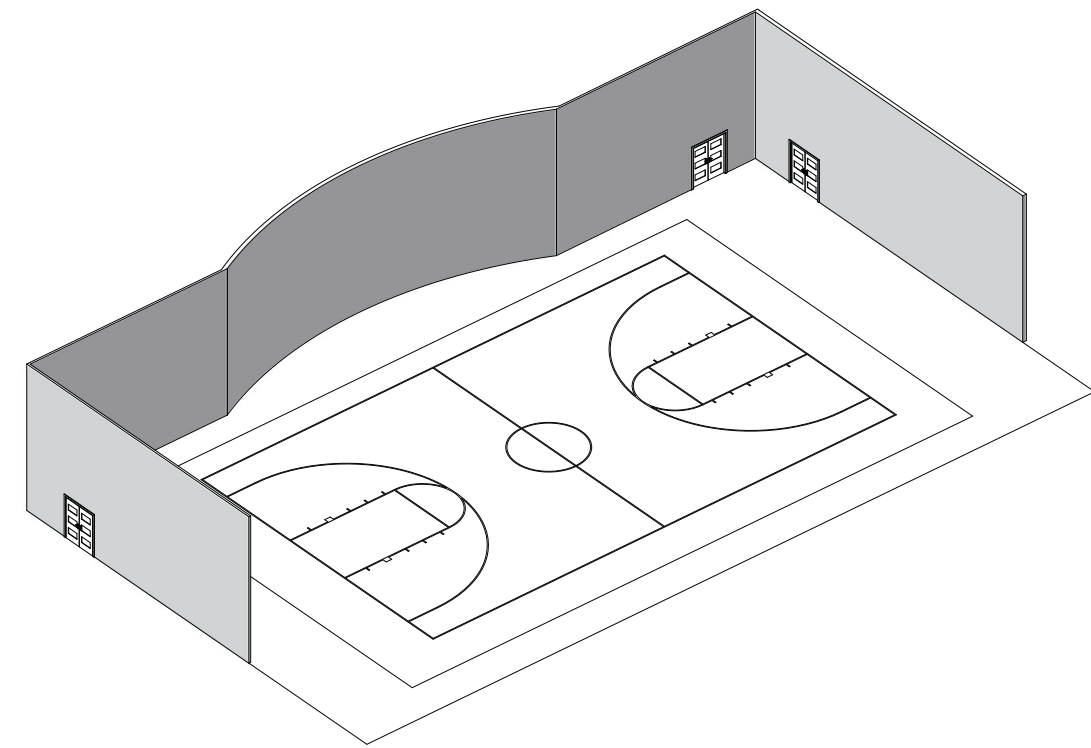
## FLEX SPACES

Going along with the third design parameter, nomadic, listed in the sheet above are the design flex spaces. The Tachi Yokut, like many indigenous tribes, were once nomadic. They moved to and from the top and bottom of the San Joaquin Valley. Within, the TYE design are many nomadic features. The first in the diagrams below is the multi-purpose room. It can be seen through western eyes as a basketball court or gym, but it is so much more than that. The program of the space is what makes it nomadic and flexible. The multi-purpose room can be used for indoor powwows, sports (basketball, volleyball, etc.), tribal meetings and so much more. The second flex space listed are the museum spaces. The idea behind the museum spaces was to have them be interchangeable. The first and second floors will have exhibits that interchange to show the importance of cultural exchange, i.e. having an exhibit about womens suffrage. Whereas the top two floors of the museum will be dedicated to Tachi Yokut / Yokut artwork for the indigenous and non-indigenous peoples to be able to appreciate the culture. The last flex space listed is the gather space. Located on the first floor of the TYE Cultural Center is a large space that can change based on need. Both exterior walls are covered in a folding glass wall that can be closed to serve indoor functions, like bingo, or opened to serve outdoor functions, like the open market. The circles seen on the ground in this space are tables that can be pulled out of the ground or pushed back down to be flush to the ground, these tables will pay homage to the bingo that is so important to the Tachi Yokut culture.

MULTI-PURPOSE ROOM

MUSEUM SPACES

GATHERING SPACE



POW WOV



SPORTS



MEETINGS



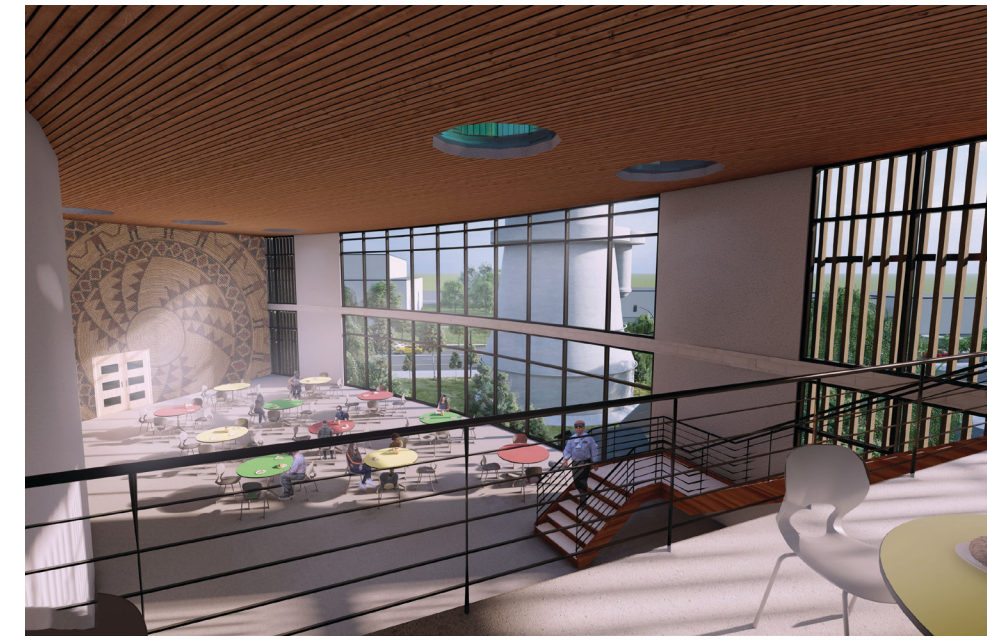
ROTATING MUSEUM



MARKET



BINGO HALL



# DESIGN

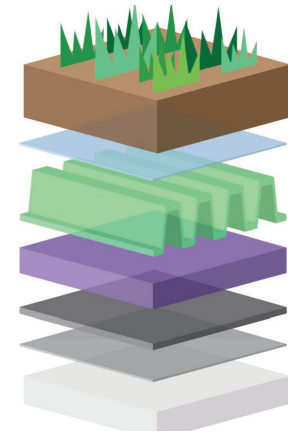
TACHI YOKUT EXCHANGE CULTURAL CENTER

GREEN ④

## SUSTAINABILITY

Going along with the third design parameter, green, listed in the sheet above are the designed sustainable aspects. A design principle that came very naturally to the Tachi Yokut was sustainability. Thus, there are some sustainable techniques that blended into the design of the TYE. UNDER the indigenous principles of the Tachi Yokut tribe is an accidental sustainability. Using local materials and working with the land along with the advancements of hut design creates a lot of natural sustainability.

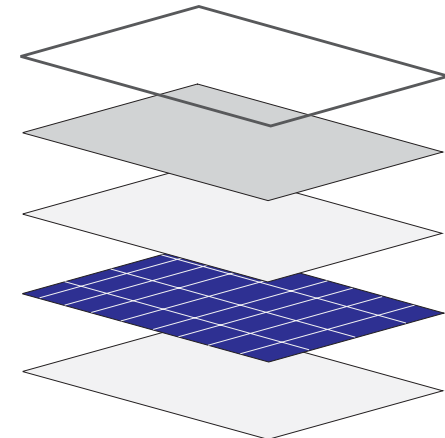
### ACTIVE SYSTEMS



#### GREEN ROOF

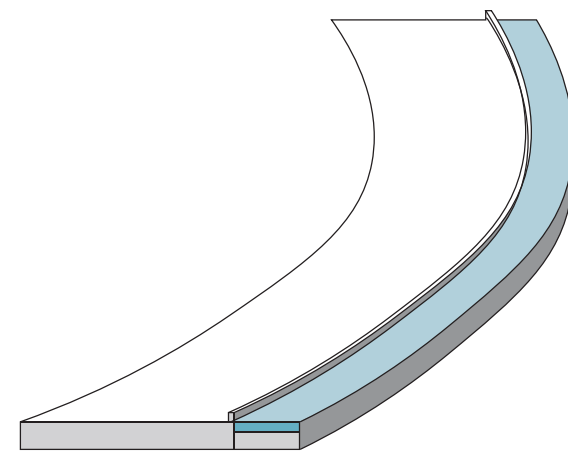
Located on the 5th floor of the TYE Cultural Center, is a green roof. Green roofs play an active role in sustainability by creating a layer between the elements and the building to create a cooling effect. Also the green roof collects water from any rainfall or condensation to be used throughout the building in a gray water system.

### PASSIVE SYSTEMS



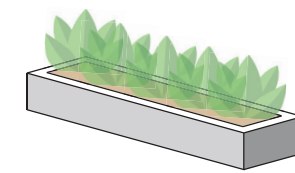
#### SOLAR ROOF

Located over the Multi-purpose space on the first floor is a large solar roof glazing that covers the room. Solar glazing is a unique combination of solar photovoltaics (PV) and glass where the PV cells are laminated between two panels of special glazing. The resulting glazing system of laminated creates a system of creating energy (kWh) and shade at the same time.



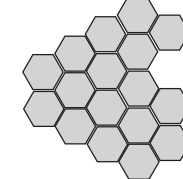
#### WATER RAMP

Located on the exterior of the building around the 2nd largest circle in the forms design is a water ramp. Applying passive cooling means reducing differences between outdoor and indoor temperatures, improving the quality of air and making the building both a better and more comfortable environment for the community to be in. It can also reduce levels of energy use and environmental impacts such as greenhouse gases.



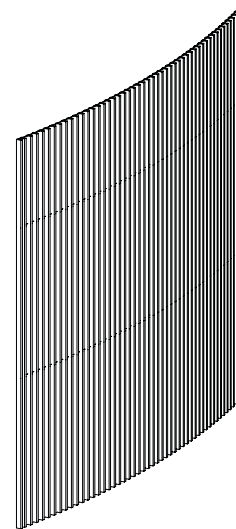
#### EDIBLE GARDEN

Located in the 5th floor roof is an edible garden. This edible garden will be used to supply healthy alternatives to the community of Fresno. Also what is grown in the edible garden will be used in many of the foods that are cooked in the cafeteria 2 floors below. An edible landscape reduces your dependence on foreign food sources which could have harmful production systems.



#### PERMEABLE PAVERS

Located on the first and ground floor of the TYE are permeable pavers. These pavers allow for the ground to be less water intensive and create an ecosystem that is lacking in Fresno. They help reestablish a more natural hydrologic balance and reduce runoff intensity by trapping and slowly releasing rainfall into the ground instead of allowing it to flow into storm drains and out to receiving waters.



#### LOUVER SYSTEM

Located in the facade on the exterior of the majority of the design is a louver system that allows for passive cooling through a shading system. The louvers in the design along with the sustainable material are designed to regulate airflow or light penetration. Louvers are used in this design in order to allow air or light in while keeping sunshine or moisture out.



PROGRAMMATIC  
AXONOMETRIC  
SECTION

## *REFLECTIONS*

This thesis holds a very special place in my heart. My grandmother was an advocate for so many people. For example, she helped start the Paralympics in the state of Florida as an educator and took the extra step to help those disabled that others did not even care to think about. But one thing in particular that she ingrained in me was the need to give a voice to those unheard. On long trips she would teach me the importance of knowing that we are on stolen land and that one day I should do something about it. Sadly, in the Summer of 2020 my grandmother was taken from this world and placed into a Godly one. There was so much that she didn't get to teach me, but this project is something I knew I had to do.

In the aspects of design, I wish I had more time to flush out every single aspect of the design do that it would uplift those without a voice. I wish I had better contact with the Tachi Yokut people, even though I did have much contact with them on their culture and some architectural design. It would have been great to be able to present the project to the tribe to get better feedback.



# 6

APPENDIX

# THESIS PROPOSAL

APPENDIX

*figure 1.1*

https://geg2a4cagd35Inem46az2tb-wpengine.netdna-ssl.com/wp-content/uploads/2020/05/Lumen-Chef-Gabbys-Spring-Stratta.jpg: Food, White Cheddar Cheese, grape tomatoes. Pinterest. (2020, September 10). Retrieved May 3, 2022, from <https://www.pinterest.com/pin/httpsgeg2a4cagd35Inem46az2tbwpengine.netdna-ssl.com/wp-content/uploads/2020/05/Lumen-Chef-Gabbys-Spring-Stratta.jpg--423971752425349788/>

*figure 1.2*

Alex. (2020, October 1). American Indian population by County (1990 – 2017). Vivid Maps. Retrieved May 3, 2022, from <https://vividmaps.com/american-indian-population/>

*figure 1.3*

California State Parks, S. of C. (n.d.). California indians root languages and tribal groups. CA State Parks. Retrieved May 3, 2022, from [https://www.parks.ca.gov/?page\\_id=23545](https://www.parks.ca.gov/?page_id=23545)

*figure 1.4*

Free styles for google maps. Snazzy Maps. (n.d.). Retrieved May 3, 2022, from <https://snazzymaps.com/>

*figure 1.5*

Fresno Convention Center/Downtown. (n.d.). Retrieved May 3, 2022, from <https://www.visitfresnocounty.org/hotels/downtown/>

# CASE STUDIES

APPENDIX

*figure 2.1*

National Native American Veterans Memorial Design Competition. The Architect’s Newspaper. (n.d.). Retrieved May 3, 2022, from <https://www.archpaper.com/event/national-native-american-veterans-memorial-design-competition/>

*figure 2.2*

Google. (n.d.). Google maps. Retrieved May 3, 2022, from <https://www.google.com/maps/place/4th+St+SW,+Washington,+DC/@38.8808445,-77.0197432,17z/data=!3m1!4b1!4m5!3m4!1s0x89b7b77921d98e85:0x5afba5bf90feb7c9!8m2!3d38.8808445!4d-77.0175545>

*figure 2.3*

File:Blankmap-world gray.svg. Wikimedia Commons. (n.d.). Retrieved May 3, 2022, from [https://commons.wikimedia.org/wiki/File:BlankMap-World\\_gray.svg](https://commons.wikimedia.org/wiki/File:BlankMap-World_gray.svg)

*figure 2.4*

National Museum of the American Indian. Hunt Design. (n.d.). Retrieved May 3, 2022, from <https://www.huntdesign.com/projects/signage-wayfinding/evaluation-reports/marina-bay-sands-resort/>

*figure 2.5*

SunCalc Sun position- und Sun phases calculator. SunCalc. (n.d.). Retrieved May 3, 2022, from <https://www.suncalc.org/#/37.9962,-77.6953,3/2022.05.03/19:39/1/3>

*figure 2.6*

Rose, W. (n.d.). WindRose. Retrieved May 3, 2022, from <https://www.windrose.xyz>

*figure 2.7*

National Museum of the American Indian on the National Mall. Smithsonian Institution. (2022, May 12). Retrieved May 3, 2022, from <https://www.si.edu/newsdesk/factsheets/national-museum-american-indian-national-mall>

*figure 2.8*

National Museum of the American Indian. Angela B. Pan Photography. (2011, December 23). Retrieved May 3, 2022, from <https://www.abpan.com/national-museum-of-the-american-indian/>

*figure 2.9*

National Museum of the American Indian in New York triples size of museum store and retail offerings. Smithsonian Institution. (2022, May 12). Retrieved May 3, 2022, from <https://www.si.edu/newsdesk/releases/national-museum-american-indian-new-york-triples-size-museum-store-and-retail-offerings>

*figure 2.10*

Magazine, S. (2012, June 20). Summer Solstice shines light at the American Indian Museum. Smithsonian.com. Retrieved May 3, 2022, from <https://www.smithsonianmag.com/smithsonian-institution/summer-solstice-shines-light-at-the-american-indian-museum-128849606/>

*figure 2.11*

National Museum of the American Indian. Waterline Studios. (n.d.). Retrieved May 3, 2022, from <https://waterline.com/project/national-museum-of-the-american-indian/>

*figure 2.12*

Google. (n.d.). Google maps. Retrieved May 3, 2022, from <https://www.google.com/maps/place/1530+E+Franklin+Ave,+Minneapolis,+MN+55404/@44.963372,-93.2543252,17z/data=!3m1!4b1!4m5!3m4!1s0x52b32d5a789eadf9:0x1f1a7c807dda4b97!8m2!3d44.963372!4d-93.2521365>

*figure 2.13*

Baldwin, E. (2021, August 9). “architecture is vital to native culture”: Sam Olbekson on Indigenous Design and social justice. ArchDaily. Retrieved May 3, 2022, from <https://www.archdaily.com/948150/architecture-is-vital-to-native-culture-sam-olbekson-on-indigenous-design-and-social-justice>

*figure 2.14*

Sal. (2018, May 30). Sal. The Circle News. Retrieved May 3, 2022, from <https://thecirclenews.org/business/plans-in-works-to-expand-upgrade-minneapolis-american-indian-center/>

*figure 2.15*

Ventura Village. (2016, April 3). For the Native Youth of phillips “there are a lot of possibilities out there...to be a part of”: The Alley Newspaper. the alley Newspaper | NEWS &amp; VIEWS OF PHILLIPS SINCE 1976. Retrieved May 3, 2022, from <https://alleynews.org/2016/04/for-the-native-youth-of-phillips-there-are-a-lot-of-possibilities-out-there-to-be-a-part-of/>

# CASE STUDIES

APPENDIX

*figure 2.16*

Baldwin, E. (2021, August 9). “architecture is vital to native culture”: Sam Olbekson on Indigenous Design and social justice. ArchDaily. Retrieved May 3, 2022, from <https://www.archdaily.com/948150/architecture-is-vital-to-native-culture-sam-olbekson-on-indigenous-design-and-social-justice>

*figure 2.17*

Baldwin, E. (2021, August 9). “architecture is vital to native culture”: Sam Olbekson on Indigenous Design and social justice. ArchDaily. Retrieved May 3, 2022, from <https://www.archdaily.com/948150/architecture-is-vital-to-native-culture-sam-olbekson-on-indigenous-design-and-social-justice>

*figure 2.18*

Two Rivers Gallery – Minneapolis american indian center. Indigenous Space. (2019, March 11). Retrieved May 3, 2022, from <https://indigenousspace.org/2019/03/10/two-rivers-gallery-minneapolis-american-indian-center/>

*figure 2.19*

Museum at Warm Springs. (n.d.). Retrieved May 3, 2022, from <https://www.inspirock.com/united-states/warm-springs-oregon/the-museum-at-warm-springs-a169085711>

*figure 2.20*

Google. (n.d.). Google maps. Retrieved May 3, 2022, from <https://www.google.com/maps/place/2189+US-26,+Madras,+OR+97741/@44.763115,-121.2526378,17z/data=!3m1!4b1!4m5!3m4!1s0x54bef24ea9b64cd7:0xb03aa4d0e4cff08a!8m2!3d44.763115!4d-121.2504491>

*figure 2.21*

Marshall, A. L. (A. L. (1970, January 1). Indigenous architecture: Envisioning, designing, and building the museum at Warm Springs. Keep Homepage. Retrieved May 3, 2022, from <https://keep.lib.asu.edu/items/150817>

*figure 2.22*

Paiute Indians. History to Go. (2016, April 22). Retrieved May 3, 2022, from <https://historytogo.utah.gov/paiute-indians/>

*figure 2.23*

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*figure 2.24*

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