ADAPTING THE KI'TLA CENTER:
Safeguarding Intangible Heritage through the Adaptive Reuse of a Former Lumber Mill

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Abstract

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At the intersection of the Olympic Loop Highway, also known as Highway 101, and La Push Road, the main vehicular route to the Quileute ancestral village of La Push, sits a sprinkling of buildings amidst nine-acres of flat, clear-cut land. Among rectilinear building forms and prefabricated sheds, a massive 120-foot-in-diameter Round Building sits strikingly within the center of the former industrial site. Purchased nearly a decade ago by the Quileute Tribe, efforts have already been

carried out to adaptively reuse the buildings for a variety of commercial uses. This thesis aims to further strengthen the intangible heritage of the Quiluete by designing a campus to better fit the pedestrian scale, proposing new building fabric to serve additional program, all with a focus on the Round Building as an anchor for users. The Round Building will seasonally host workshops and other smaller group activities, as well as occasional larger group gatherings ranging from sacred ceremonies to business symposia. The campus will serve as a touchstone for both local artisans and visitors to explore the importance of handicraft, language, and ritual as a means of maintaining cultural ties to both people and the flora and fauna native to the Olympic Peninsula.

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PREFACE

I grew up in a small town in Northeast Texas with a population barely exceeding five hundred. There was one streetlight in front of a “downtown” consisting of one line of commercial buildings, all front-facing the main road, many having been built in the late nineteenth century during the town’s peak economic time. As transportation patterns solidified in the twentieth century and other towns were favored, this line of buildings became less commercially viable and grew to simply be a reference point along the highway. [Fig. 1]

Figure 1 : Historic commercial strip, Lone Oak, Texas.
[Image source: Wikipedia]

In its struggle for survival, the town seemed to have forgotten the line of buildings, and over the decades their various one and two-story facades were resurfaced to match the durability of its agricultural community. In a row of stucco and metal paneling, a handful of the historic brick exteriors proudly announced their testament to time. I was young, but I remember recognizing these buildings as significant, and unbeknownst to me I would someday study architecture and concentrate in historic preservation.

Once I was determined for my thesis to include adaptive reuse, I wanted to find a site in a similarly forgotten state which would benefit from my efforts on producing its history. I found myself drawn to rural Forks, Washington, a town which

has experienced an extreme economic downturn as the logging industry screeched to a halt in the 1990's. As I looked around the area for sites once home to now-defunct timber mills, I stumbled upon a particularly interesting case which had recently been acquired by the Quileute Tribe.

Unlike that line of buildings from my Texas town, the Quileute Tribe had already recognized the inherent value in the former site of Rosmond Bros. Lumber Company. The Tribe had fixed up the buildings and was working to fold the property into its future economic plans. This added level of complexity only excited me more to take on the site and its handful of buildings as the subject of my thesis.

It is important to note that I do not have any personal connections to the Quileute Tribe, and the information regarding Quileute culture has been sourced from other researchers.

ACKNOWLEDGEMENTS

I enjoyed the process of building this thesis and it would not have been possible without the support of many individuals. First and foremost, I would like to thank my thesis committee, David Strauss and Jeffrey Ochsner, for giving their time and advice over the past two quarters. I would also like to thank other members of the University of Washington's College of Built Environments which helped me along the way, including Cale Wilber, Holly Taylor, Judith Swain, Tim Lehman, and Alan Michelson.

A big thanks to Tom Rosmond for giving me access to valuable family history of the site and mill, after meeting by-chance at the Forks Timber Museum. I also have James Jaime and Chance Black with the Quileute Tribe to thank for allowing me to visit the property, show me around the site, and photograph the historic structures.

I have endless gratitude for my loved ones, as without their phone calls to vent to and words of encouragement, I would have forgotten what drew me to architecture in the first place. And lastly, a special thanks to my favorite collaborator and now fiancé, Chas.

Dedicated to the imagination of past generations which we have inherited.

CHAPTER I: INTRODUCTION

In the fields of architecture and historic preservation, more attention is being paid to the communities tied to historic sites as awareness has spread in the importance of reflecting a diverse set of perspectives through the built environment. The land inhabited by the Quileute Tribe in the Olympic Peninsula has experienced dramatic changes in both its environment and social landscape since the arrival of white settlers in the late nineteenth century. The conversion of the site of a former lumber mill offers both an economic tool for the Quileute, as well as an outpost dedicated to intangible heritage to reestablish the Tribe's presence further east into their ancestral land.

In 2003, in acknowledging the threat of globalization, the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) drafted the Convention for the Safeguarding of Intangible Cultural Heritage. According to the Convention, Intangible Cultural Heritage is defined as "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage."[1] This extended the definition of cultural heritage beyond the established Western ideas of permanent monuments and collections of objects.

1 "UNESCO - Text of the Convention for the Safeguarding of the Intangible Cultural Heritage." Intangible Cultural Heritage, ich.unesco.org/en/convention. Accessed 1 June 2023.

This thesis developed through a progression which began with documenting and assessing the existing conditions of the site. Next, a historical narrative of the site's connection to the Quileute and its former life as a lumber mill was made through research and a collection of resources, including some primary resources. This was followed by further researching Quileute culture and intangible heritage, including the significance of language, storytelling, and the use of cedar in traditional weaving. This cultural research informed a program to fit the needs of both the Quileute and the broader rural community. Finally, the design for the adaptive reuse of the site as a cultural and educational campus centers activities staged within the historic Round House. The organization of this thesis follows this general outline.

This thesis argues that architecture can contribute to the continued revitalization of Quileute cultural heritage by providing a campus dedicated to the education and exposure of indigenous knowledge through handicraft, language, performance, and ritual. This cultural outpost reaches the extent of the community beyond the boundaries of the Quileute Reservation at La Push to both the city of Forks and the Olympic Loop Highway, the main vehicular route through the Peninsula.

CHAPTER II: EXISTING SITE CONDITIONS

Figure 2: Existing Site Plan

The site is located at the intersection of the Olympic Loop Highway and La Push Road, approximately one mile north of Fork's main commercial area. La Push Road is the only vehicular route to the Quileute Reservation which is roughly 14 miles west of the site. The site is very flat, barely experiencing an 8-foot drop in topography over 860 feet going east to west. This location sits in the flat land between the Sol duc and Calawah Rivers, before the topography transforms into the dramatic mountain range of the Olympic National Park to the east. [Fig. 2]

The original boundary of the Rosmond Bros. Lumber Company's site was smaller than the current boundary of the property at roughly 860 feet by 440 feet, covering about 9 acres. Whenever the Quileute Tribe purchased the property in 2015, previous owners had extended the property north about 560 feet, now encompassing 14 additional acres of forested land and defined along the northern edge by a private road previously used for transporting lumber.

Surrounded by dense coniferous trees on nearly all sides, the site's previous industrial use is made more apparent due to the clear cut, absence of vegetation. A wide, paved driveway off La Push Road leads to a small parking lot, but there is no sense of arrival or sequence, as multiple winding paths traverse redundantly between buildings throughout the cleared site.

Figure 3: Main, East Elevation
[Image source: Author, Jan. 2023]

Figure 4: West Elevation
[Image source: Author, Jan. 2023]

Round House: Exterior

There are many buildings on the site, some of which were originally open-air sheds that have been enclosed over time for use as commercial space. For the purposes of this thesis, the main focus is on the Round House, which is located on the southwest corner of the property, situated in the middle of the cleared portion of the site. The shape of the Round House is a hexadecagon, having 16 equal sides, each being a singe bay of the structure. Two bays on the north side of the building have rectilinear volumes projecting from the otherwise perfect geometry. [Fig. 5]

Originally open-air, the Round House has been enclosed to allow more temperature control for community gatherings since the site was purchased by the Quileute Tribe. The uninsulated, plywood enclosure, with vertical battens establishes a solid plane which defines the interior and exterior. Vinyl windows and large garage doors to accommodate maintenance equipment allow the continuity of transparency between the site and the interior.

The name of the property was changed from the 110 Business Park to the Ki'tla Center. "Ki'tla" is an abbreviation derived from the Quileute language that translates to "upstream prairie place." On the East Elevation, white letters pop against the red-painted walls, spelling out "QUILEUTE ROUNDHOUSE." [Fig. 3, 4]

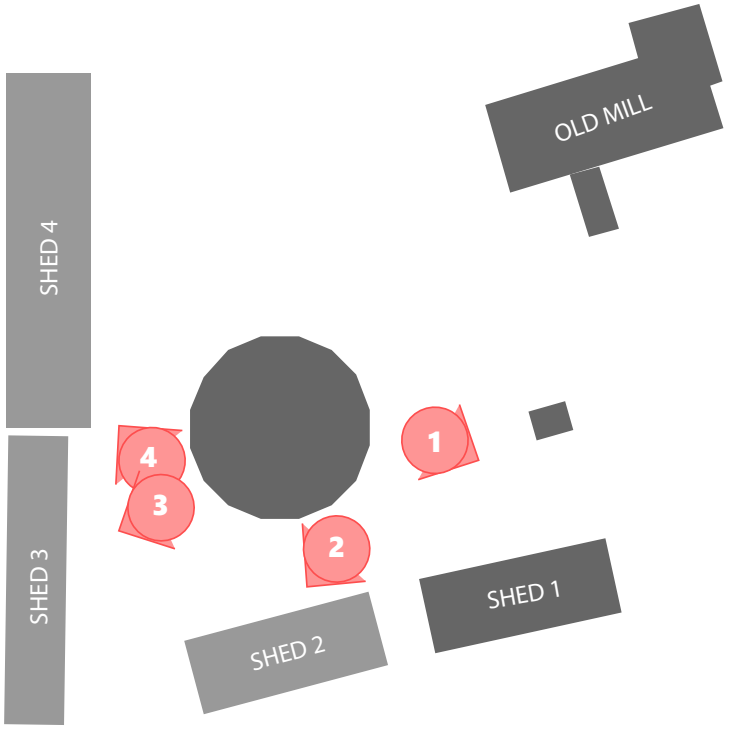

Figure 5: Current Uses of Existing Buildings
[Image source: Author, Jan. 2023]

Figure 6: Round House, wide-angle interior collage
[Image source: Author, Jan. 2023]

Round House: Interior

The interior of the Round House overwhelms the viewer with the amount of wood which makes up the structure, all concealed from the exterior by the new enclosure. The full circular space is 120-feet in diameter with a wooden platform in the middle with a diameter of 60-feet. The remainder of the floor, which encompasses the platform, is paved with an asphalt-like material. [Fig. 6]

Sixteen inverted, triangular trusses horizontally span over 35-feet, all meeting at the top of a massive, 35-foot tall pole made of a single Alaskan Yellow Cedar log. Each truss is supported by a pair of 13-foot columns which form an 24-foot wide aisle-like condition along the interior's perimeter.

The original structure's dark wood stands apart from the new plywood enclosure. New wooden railings have been added along the outside of the platform for safety precautions. Water stains along the roof's decking and joists, as well as puddles on the floor, give insight into waterproofing issues the building is experiencing in the wet climate. [Fig. 7 - 9]

Figure 7: Round House, water damage along roof joists
[Image source: Author, Jan. 2023]

Figure 8: Round House, added safety features
[Image source: Author, Jan. 2023]

Figure 9: Central Pole, Alaskan Yellow Cedar
[Image source: Author, Jan. 2023]

CHAPTER III: SITE HISTORY

In January 2015, the Quileute tribe completed the purchase of Olympic Peninsula land in Forks, Washington, which included a sprinkling of buildings that had once been home to Rosmond Brothers Lumber Company in Forks, Washington.[1] This purchase brought the ownership and usage of ancient tribal land full circle.

The northwest Olympic Peninsula is a particularly challenging region to reach from metropolitan Seattle, requiring either a ferry or a long detour into Tacoma, plus a commute around the Olympic Mountain range. Located at the northwestern tip of Washington State, the Olympic Peninsula is dominated by the centrally located Olympic Mountains, which dramatically slope down to the west to the Pacific Coast. Due to the relative isolation of the area, cut off from the mainland by the Puget Sound and the Olympic Mountains, and presenting difficult terrain filled with towering conifers, this region did not experience much Euro-American settlement until the late nineteenth century. Of course, the region's history did not begin with the Euro-American settlers, and nothing puts this into perspective more forcefully than the display of a fallen old growth's inner rings, whose life cycle far surpassed the "discovery" of North America.

1 *Rice, Arwyn. "Quileute Eye Plans for Forks Business Park Property That Once Housed Sawmill." Peninsula Daily News, Sound Publishing, Inc., 26 Oct. 2017.*

Inhabitation by the Quileute Tribe

Coast Salish people lived in and navigated this area for at least nine thousand years, developing a detailed understanding of the natural cycles of the environment around them. The Quileute Indian tribe occupied about one-hundred miles of land west of the mountain range, from the south of Ozette Lake to north of the Quinault River. Residing between the Olympic Mountains and the Pacific Ocean, over time the Quileutes' landscape changed dramatically within their territory. "The Tribe's original boundaries stretched along the shores of the Pacific from the glaciers of Mount Olympus to the rivers of the rain forests."[2] Between these two extremes, large prairies existed at the foot of the mountains, and rivers passed through parallel valleys, as the snowmelt made its way westward. [Fig. 10]

The Quileute tribe live within this coastal forest environment and also practiced land management through periodic burning of prairies, including the area where the city of Forks is now located. "Burning fertilized the prairies and destroyed invasive species, creating habitats for the animal and plant species that provided some of the key nutrients of life."[3] Not only did the fertilized prairies provide berries and other sustenance for the people, but the abundance of plants also attracted elk, and the open, flat terrain allowed for easier hunting.

2 *The Quileute Tribe, Quileute Nation, 2017, https://quileutenation.org/.*

3 *Wray, Jacilee, and M. Kat Anderson. "Restoring Indian-Set Fires to Prairie Ecosystems on the Olympic Peninsula." Ecological Restoration, vol. 21, no. 4, 2003, pp. 296.*

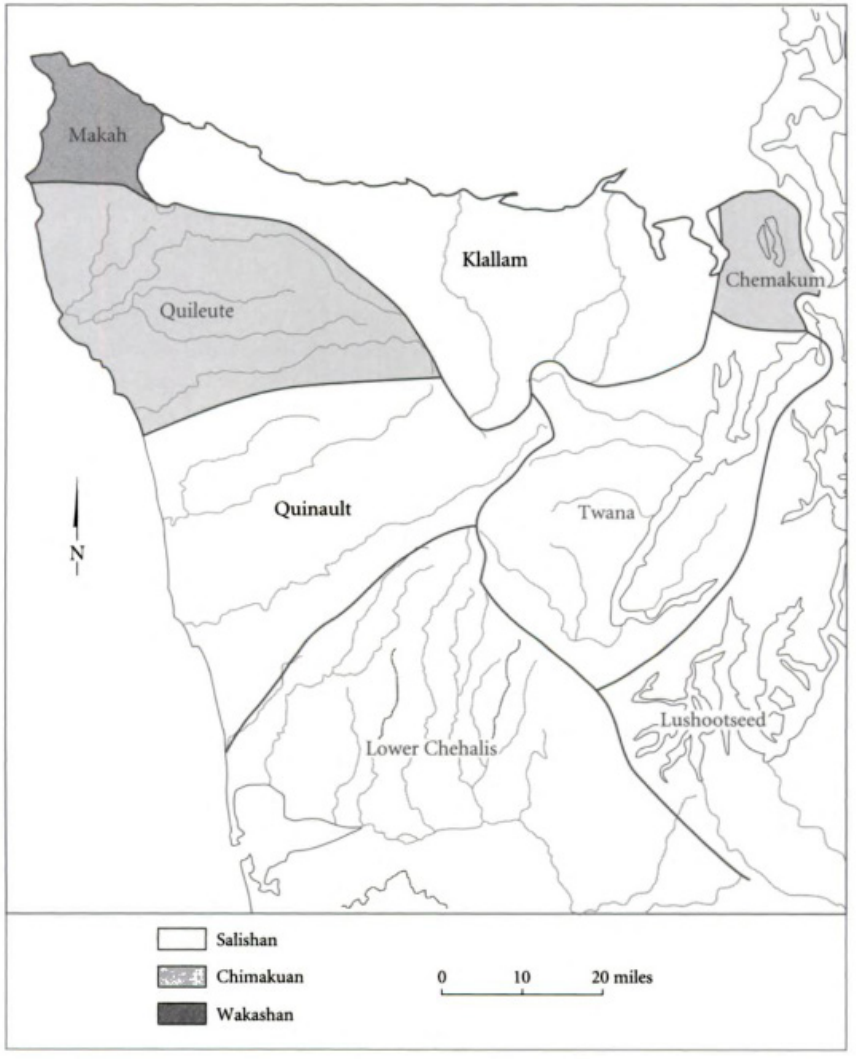

Figure 10: Language families of Olympic Peninsula.
[Source: “Native Peoples of the Olympic Peninsula: Who We Are” edited by Jacilee Wray]

As was typical of Northwest Coastal people, the Quileute were skilled craftspersons who understood how to utilize every part of their natural resources. Their knowledge of red cedar applications was particularly astonishing.[4] Their wide skillsets ranged from weaving shredded cedar bark into garments, to carving decorated house posts, one trade being particularly important for the tribe. “The greatest achievement of the Quileute woodworker’s art, however, was in their dugout canoes, a few of which are still used in La Push.”[5] The Quileute relied heavily on their expertly crafted canoes to support their water-dependent lifestyle, in particular, assisting them in seal harpooning, and even whaling. [Fig. 11,12]

“The Quileutes were proficient sea mammal hunters and were said to be the best sealers on the coast. Their paraphernalia included harpoons, sealskin floats, seal clubs, and various types of line. Fish were speared, rolled for, and caught in traps, weirds, and drag, dip, and gill nets.” [6]

The area’s isolation from the rest of the United States meant that the Northwest Coastal people were relatively unimpacted by the wave of displacement caused by Andrew Jackson’s Indian Removal Act of 1830. Pressure to open land for Anglo settlement did not build until after the Washington Territory was established in 1853. Two years later, on July 1, 1855, the Quinault, Quileute, Queets, and Hoh tribes agreed to the

4 Powell, J. V., and Vickie Jensen. Quileute: An Introduction to the Indians of La Push. Seattle: University of Washington Press, 1976, pp. 19.
5 Ibid.
6 Ibid.

Figure 11: Quileute man named Talicas Eastman making a canoe, 1905. [Source: UW Special Collections.]

Figure 12: Quileute Indian Basket, 1963
[Source: UW Special Collections.]

Quinault River Treaty, excluding representation from other Northwest Coast tribes, including the Chinook, Chehalis, Cowlitz, and Shoalwater.[7] In exchange for ceding millions of acres of land, the Quinault Treaty reserved the rights of the tribes to hunt, fish, and gather. The Treaty established that a reservation of land would be set aside for tribal use. This was only the beginning of the federal government's exploitation of the Quileute tribe. Thirty years later, in 1889, an executive order established a one-mile-square reservation at the Village of La Push, where the Quileute tribe continues to live to this day. [Fig. 13]

Euro-Settlement – Forks

Impenetrable from the east due to the mountains and old growth forest, the earliest Euro-American settlers began pushing into the region from the west, by way of trails and rivers. In January 1878, the first homestead in the area was claimed by white settlers, consisting of 160-acres.[8] What is now known as the Forks Prairie was the most viable land for agriculture. Initially, the Prairie was called Quillayute, an anglicized misspelling of Quileute. The Quillayute River is formed from three smaller rivers, the Bogachiel River, the Sol Duc River, and the Calawah River. Eventually "Forks" was chosen as the name of this prairie in reference to the forking or branching of these three rivers. [Fig. 14]

7 Portrait of Our Land: a Quinault Tribal Forestry Perspective. Taholah, Wash: Quinault Tribe, 1978, pp. 8-9.

8 Pelt, Julie Van. "Forks -- Thumbnail History." Forks: Thumbnail History, The Washington State Department of Archeology and Historic Preservation, 10 Dec. 2007.

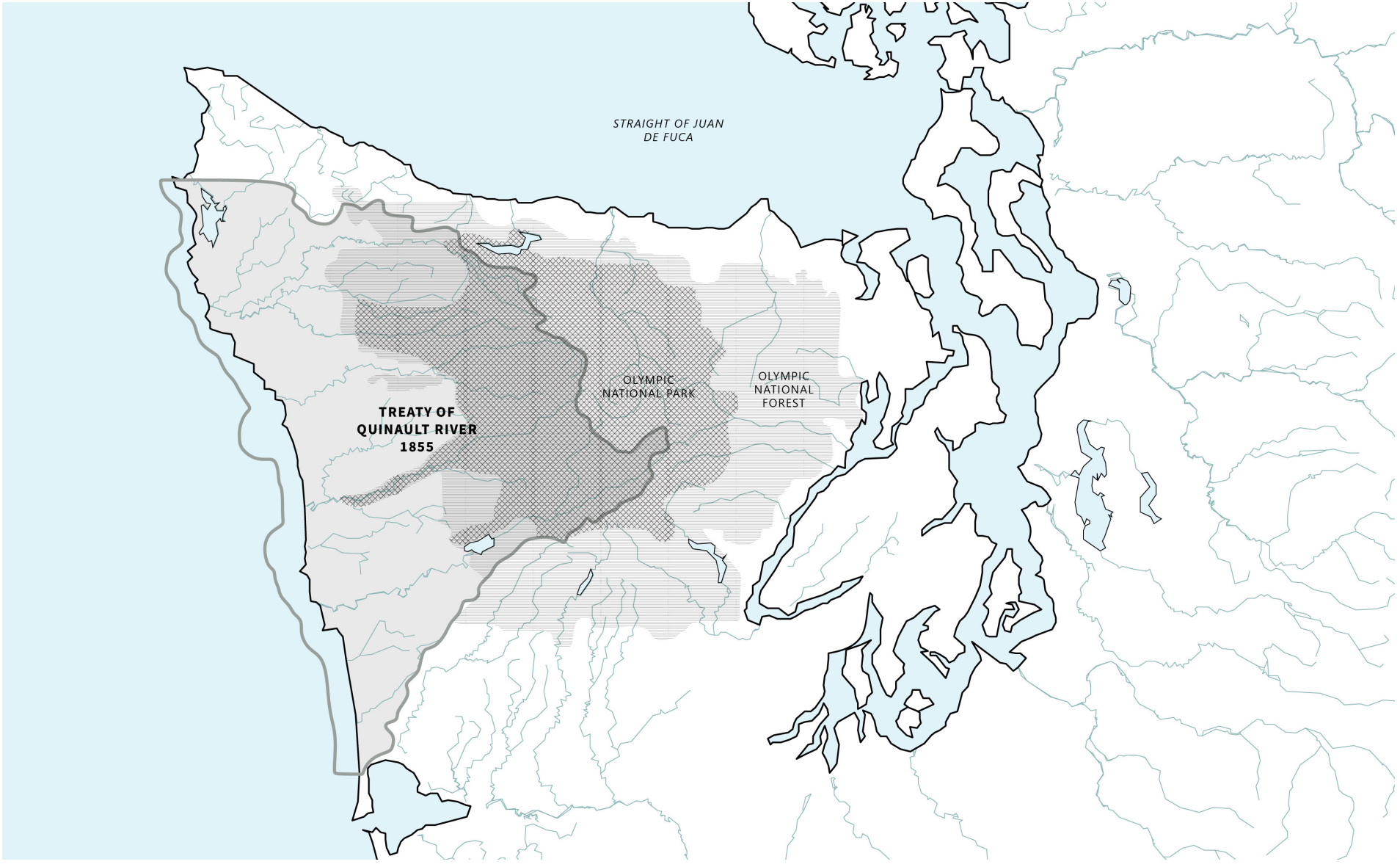

Figure 13: Map showing ceded territory of Treaty of Quinault River (1889).

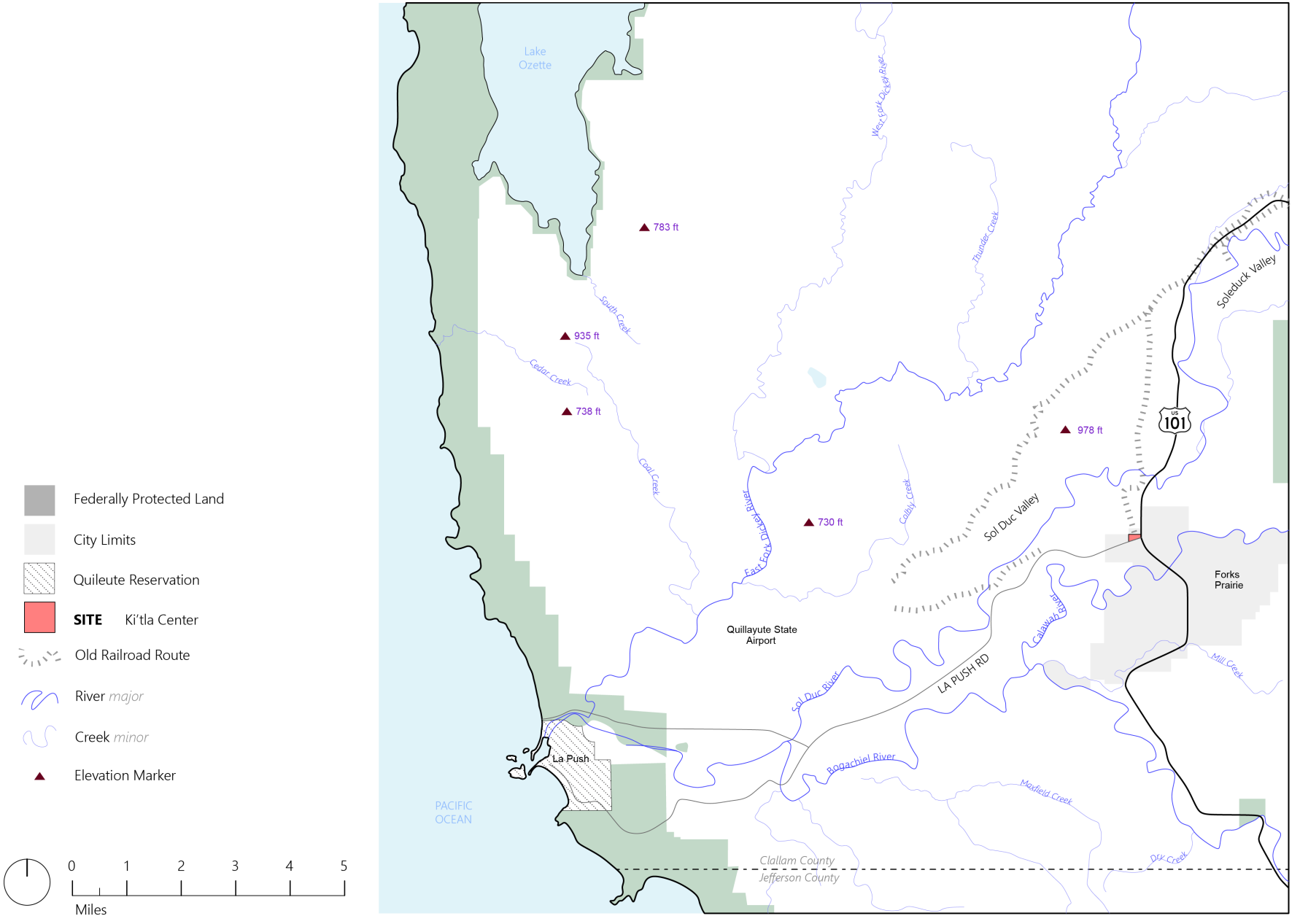

Figure 14: Topographic features between La Push and Forks.

The Forks Prairie was a clear anomaly in the thickly forested area filled with old growth trees easily topping two-hundred feet. “Those who had lived in the forest inevitably had a different view from those who would later visit. It seemed inexhaustible in size, overpowering in structure, and a danger in its threat of fire or windfall.”[9] Agriculture continued to be the main economic driver for the Euro-American settlers until the beginning of the twentieth century, when roads and railroad lines from the north began to provide better access to the woodlands, This inevitably led to the cutting away of the heavy forests. Logging the forest giants had not been economically feasible until navigable routes were established. “It was 1927 before a single-car-width road was opened from Lake Crescent to Forks, and 1931 before a continuous roadway opened as the Olympic Loop Highway (U.S. 101),” which continues to be the main way to access Forks.[10]

The Spruce Division and Building an Industry

World War I efforts also contributed to the development of roads and railroads on the Olympic Peninsula. In pursuit of the region’s large spruce trees for airplane framing, new roads and railroad lines were cut through the forest and crossed the flatter terrain of the Olympic Peninsula. Known as the Spruce Production Division, the U.S. Army devoted 30,000 men from November 1917 to November 1918 to

9 Dietrich, William. The Final Forest: Big Trees, Forks, and the Pacific Northwest. Seattle: University of Washington Press, 2010, pp. 95.

10 Pelt, Julie Van. “Forks -- Thumbnail History.” Forks: Thumbnail History, The Washington State Department of Archeology and Historic Preservation, 10 Dec. 2007.

Figure 15: Logging truck using primitive plank roads. [Image Source: Olympic National Forest History Files.]

assist a small lumber industry struggling to keep up with the demands of World War I.[11] Not only did these men provide the needed labor for lumber mills, but they also created pathways which were vitally needed to efficiently navigate loads of lumber through the dense forest. This lack of this capability had long delayed the growth of the industry in the area. [Fig. 15]

“It was an epic feat of construction. Some thirty-six miles of railroad were built in six months through steep, thick country. At one point along Lake Crescent, a four-hundred-and-

11 Kathleen Crosman. “The Army in the Woods: Spruce Production Division Records at the National Archives.” Oregon Historical Quarterly, vol. 112, no. 1, 2011, pp. 100–06.

sixty-foot tunnel was blasted."[12] That tunnel was part of the Port Angeles Western Railroad which, in the mid-twentieth century had reached the site just south of the Rosmond Bros. sawmill, but never got to Forks. Despite the efforts that the government had devoted to new infrastructure, World War I came to end before any logs from the area around Forks could be made into aircraft. However, much to the benefit of the city of Forks, the new connections remained. [Fig. 16]

Despite these new connections, the lumber industry continued to face challenges. A massive hurricane in 1921 flattened up to twenty percent of the forest, however, federal railroad "red tape" confused who could use the new infrastructure. The impacts of the Great Depression all slowed the scalability of the lumber industry after World War I. The timber industry did develop, but the industry would not "boom" until after World War II. [13]

12 *Dietrich, William. The Final Forest: Big Trees, Forks, and the Pacific Northwest. Seattle: University of Washington Press, 2010, pp. 97-98.*

13 *Ibid, pp. 98.*

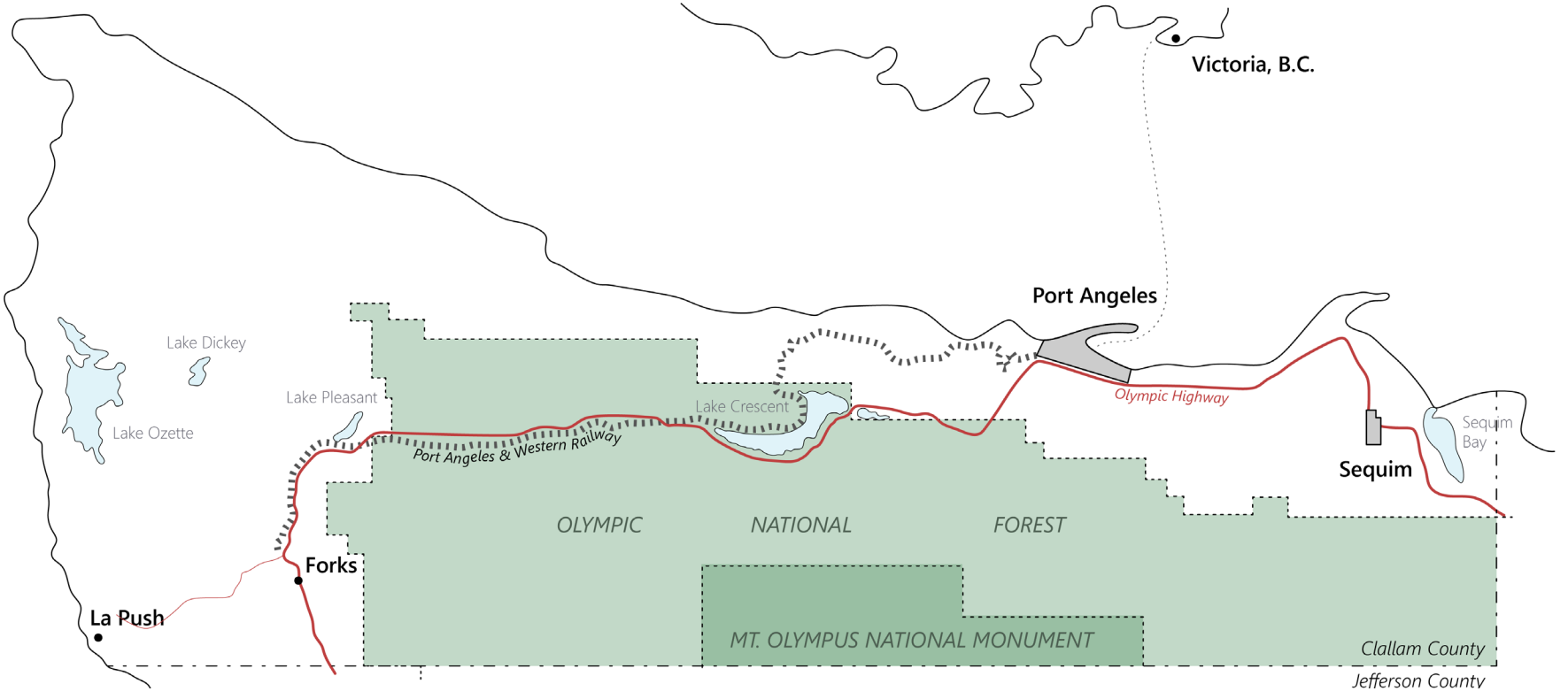

Figure 16: Path of Port Angeles & Western Railway from Forks to Port Angeles.

Figure 17: The Rosmond Brothers, Robert, John, and Frederick, standing in front of the sawmill building, 1947. [Image Source: Tom Rosmond.]

The Rosmond Brothers

Soon after World War II, the Rosmond Brothers came to Forks with the hope of establishing and operating a lumber mill. Eastern Grays Harbor pioneers Fred and Martha Rosmond had six children, three sons and three daughters. The Rosmond family had a farm outside of Oakville, a city in the southeastern part of Grays Harbor County. Growing up during the Great Depression, it was common for the Rosmond brothers, Robert Delmar, Frederick Byles, and John Henry, to hunt pheasants and ducks to supplement meals. Robert, the youngest of the Rosmond children, was particularly interested in engineering. However, he continued to work at the farm for a few years after completing high school in 1936, as he saved up enough money to enroll at the University of Washington in 1938. Unfortunately, he was only able to earn a few credits as a Mechanical Engineering student before World War II interrupted his degree, and he joined the submarine service.[14] Despite never completing a degree, Robert would go on to prove his talents in engineering in a new venture alongside his brothers.

The Rosmond Bros. Lumber Co.

Prior to World War II, Robert's older brother Frederick Rosmond had graduated from UW with a degree in forestry. He lived in Forks while he worked as a forester for he worked as a forester for Bloedel-Donovan, which in 1945 sold its Olympic Peninsula operations to Rayonier Incorporated, a prominent timber company in the Pacific Northwest. In August 1946, he proposed to his two brothers, Robert and John, who were both fresh from war-related occupations, that they should start a sawmill.[15] [Fig. 17]

"On advice that the price of alder was very good, they decided to combine their talents and start a sawmill. They formed a partnership and cleared the land north of Forks just off the highway near the junction of Highway 101 and the LaPush turnoff. The land was leased from Rayonier for several years prior to purchase." [16]

14 Email from T. Rosmond to author, 9 Feb. 2023.
15 Ibid.
16 Newlun, Bobby. "Hilton Hotels to Birdcages Use Rosmond Lumber." Port

Figure 18: Dock built along the Railway; the Sawmill is in the background. [Image Source: Tom Rosmond.]

Figure 19: Framing the Sawmill Building, 1946. [Image Source: Tom Rosmond.]

The Site

The Rosmond Brother's Mill sat on a large parcel that totaled about nine acres. Located at an elevation of 292 feet above sea level, the site is nearly flat. Characteristic of the Forks Prairie near where the mill is located, the area gradually slopes southwest toward the Pacific Ocean over about fourteen miles. The mill site is situated between two rivers; one mile north is the Sol Duc River; the Calawah River is less than three-quarters of a mile south. Originally the land had more natural vegetation, but as the mill grew, the site was cleared for logging trucks and heavy machinery in order to maneuver loads of timber and lumber products more easily. Today, the surface of the site is a mixture of dirt, grass, gravel, and a small area of asphalt paving near the main entrance. There are various paths throughout the site that were well-worn during the operation of the mill as wood was processed from each station and transported accordingly.

The location of the sawmill was particularly strategic for the brothers' new business. Highway 101, also known as the Olympic Loop, is the only major route that goes around the Olympic Peninsula. Traveling on Highway 101 south for about one mile leads one straight into Forks. The LaPush turnoff, referred to as La Push Road, or State Route 110, begins at the intersection where the sawmill site is located, and runs

Angeles Evening News, Forks Fourth of July Edition, 26 June 1967, p. 6.

southwest for about eleven miles before it enters the Quileute Reservation on the Pacific Coast. The La Push Road is the only paved route to reach the Quileute Reservation, making it essential infrastructure.

When the site was selected, it also had a railroad spur running through the site, the Port Angeles Western Railroad. This railroad had been constructed during World War I to access spruce from the Pacific Northwest. Even though access to the railroad was beneficial for distributing loads of lumber, this mode of transportation was declining due to the preference for motor vehicles. In 1953, six years after the Rosmond Brothers Lumber Company was established, the railroad discontinued service due to financial issues, and the line was subsequently abandoned.[17]

The Beginning

After clearing the site of the mill, the Rosmond Brothers Lumber Company sawed their first board in January 1947. As the mill expanded, each of their buildings had a distinct purpose, as slowly they were built to serve a growing sawmill. From clearing a rectangle of land at a major intersection point in the mid-1940's, to exporting high grade cedar across the world, the Rosmond Brothers—John, Frederick, and Robert—used their ingenuity to maintain, operate, and grow their company in a notoriously tough industry. Robert Rosmond was particularly adept at engineering and mechanics, which he used to reimagine sequencing related to processing and sorting lumber. Robert's engineering capabilities allowed him to develop a sorting system that would eventually lead to the design and construction of a one-hundred-and-twenty-foot in diameter round structure as a supporting element in that system. That structure continues to support the needs of its owners to this day. [Fig. 19]

This timing of their new venture coincided with the start date of a daily logbook which Frederick Byles Rosmond kept up to date for over twenty years. He included many details such as delivery numbers, weather data, employee absences, and even some information about construction projects around the mill. In logbook entries, Frederick would often abbreviate the three brothers' names to their initials, but other people mentioned in the log usually had their names spelled out. Robert's abbreviation, RDR is seen frequently in the daily log, as he was usually involved in matters regarding machinery, fabricating equipment, site improvement, and general construction projects. [Fig. 20, 21]

Although the brothers had initially started the sawmill with alder in mind, the species quickly fell out of favor, "as it turned out to be very unstable…Alderwood stains, and is unusable

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17 Caldbick, John. "The Railroads of Jefferson and Clallam Counties." HistoryLink.org, The Free Encyclopedia of Washington State History, 17 Aug. 2015, https://www.historylink.org/File/11096.

Figure 20: Full mill view looking west, 1950's.
[Image Source: Tom Rosmond.]

Figure 21: Burner conveyor belt leading to the Sawmill in the background, early 1950's. [Image Source: Tom Rosmond.]

for the manufacture of furniture if not taken to a dry kiln almost immediately."[18] The business pivoted towards a new opportunity: exporting clear cedar while also maintaining a local supply of hemlock and fir for the surrounding area. It was a small operation with the three brothers and a crew of 5-6 employees that specialized in low volume, high value lumber.". The Rosmond Brothers Lumber Company supplied wood to important local construction projects such as the Kalaloch Main Lodge at Olympic National Park (completed in 1953), the Pioneer Memorial Museum (now the Olympic National Parks Visitor Center) in Port Angeles (completed in 1957), and the Hoh Ranger Station (completed in 1964; altered).[19]

Innovative Sawmill Solutions

The Mill expanded slowly with continual building on the site. Robert was typically in charge of new construction projects. The first building they constructed was the sawmill building in 1946, and in the mid-1950's two shed buildings were built along the La Push Road on the southwest side of the site to provide covered storage for lumber awaiting shipment. Over the years there were also small additions to provide services such as…over the years to provide services such as a lunchroom and restroom facilities. The second project was

18 Ibid.

19 "Hoh Rain Forest and Olympic National Park Visitor Center Rehabilitations." FFA Architecture and Interiors, Inc., 25 Jan. 2023, https://ffadesign.com/projects/nps-hoh-rainforest-visitor-center-rehabilitation/.

Figure 22: Constructing the Big Wheel, 1960. [Image Source: Tom Rosmond.]

Figure 23: Laying deck on wheel, 1960. [Image Source: Tom Rosmond.]

to build a dock adjacent to the railroad track that serviced the Port Angeles and Western Railway. For the first few years, before the Mill could afford a forklift, docks were built at a height which was equal to the floor height of a railroad box car. Lumber piles were moved around using dollies with rubber tires which rolled along the dock system. [Fig. 18]

With all the moving parts and mechanics involved in running and maintaining a lumber mill, Robert's engineering interests were fully engaged, as the daily log often listed him as off tinkering with an engine or fixing the conveyor belt that carried sawdust from the sawmill building outside to a large burner, to be incinerated.[20] In the spring of 1953, Robert began adjusting an "off-bear roll case" for the planer, which essentially was a series of rollers which would transport lumber from the planer to the sorting area. "Off-bearing" was a term used to describe pulling boards from a table and sorting the boards into their appropriately dimensioned lumber piles. Robert also designed the off-bear roll case to be height adjustable so that it could match the bed plate of the planer.

Robert continued to tweak this off-bear roll case until the fall of 1960, when he started plans for a larger sorting system. The new system was essentially a large wheel laid on its side with eight spokes. As lumber came out of the sawmill the

20 *Ibid.*

piece would be fed into one end of the big wheel. The wheel slowly rotated on its set of tires in order to orbit to the correct pile where a worker would remove it from the wheel and add it to the stack. The wheel had eight twenty-four-foot wooden spokes with an additional length of fifteen feet for the decking which held the lumber as it turned, in total making the wheel eighty feet in diameter. The wheel was raised about 30 inches off the ground as it rested on fifteen sets of rubber tires which were fixed in place and were controlled by an electric motor. Gravel was laid in a perimeter around the wheel for the planer off-bearing area. [Fig. 22 - 24]

The Round Shed Iteration

As the Rosmond Brothers Lumber Company sought to produce higher quality lumber, it became necessary to protect it from the substantial rainfall which the area receives each year. In the fall 1964 the brothers made plans for a new planer and resaw shed to be located southwest of the sawmill building, and about sixty feet from the innovative big wheel that had been constructed four years prior. This new wheel would be smaller but sheltered from the rain and sun. This circular lumber sorting system resulted in an articulated vernacular structure which derived its faceted circular shape from Robert's distinct approach to sorting lumber.

The 120-foot diameter shed, with its roof peak at 40 feet

Figure 24: Big Wheel with Sawmill and Burner in the background, 1960's. [Image Source: Tom Rosmond.]

above the ground, stands out visually, and is a landmark for those travelling along Highway 101. The circular building is divided into sixteen equal bays, with two bays that have rectangular appendages that once held the machinery for the planer and resaw. The sixteen bays are established by a pair of inner and outer columns that radiate from the center of the building and are set along a radius of 40 feet and a radius of 60 feet. Resting on these columns are sixteen large inverted triangular trusses, which meet at the apex of the structure where they are held in place by a metal ring. At the center of the building is a pole made of a single Alaskan yellow cedar log. The pole is emphasized by a ring carved around its waist that supports smaller braces, reaching up to each of the giant trusses above. The central log was sourced from the area near Sol Duc Hot Springs, and its spiral grain made it

unsuitable for milling but perfect for a structural post. [Fig. 25]

Frederick Rosmond's Daily Logbook includes brief descriptions of the sequence of construction of the Round Shed from September 1964 through the end of 1965, when its sorting wheel was tested and adjusted.[21] The construction sequence is noted in the log. First, the pattern for the trusses was established, and sixteen identical inverted trusses were assembled using lumber the Mill itself had produced. Next, thirty-two ten-inch-by-ten-inch posts were prepared using the trim saw. After one failed attempt due to the unforeseen weight of the Alaskan Cedar, the center pole was set in place using a crane on February 11, 1964. Two weeks later, both outer and inner sets of posts had been set and braced to receive the trusses. Using a boom situated on the back of one of the company's logging trucks, all sixteen trusses were raised within another week.[22]

The coming summer months of the construction involved considerable carpentry, from adding more secondary structure within the frame, to setting roof rafters, purlins, decking, half-inch panels, and finally the cupola that Robert completed himself. Completed with gutters in time for the return of the rain in fall 1964, the outer parts of the Round Shed were completed by October of that year.[23] Thereafter, Robert focused on building the new big wheel. This smaller,

21 Rosmond, Frederick Byles. Daybook Log, 1947-1964. Transcribed by Tom Rosmond, 2009.

22 Ibid.

23 Ibid.

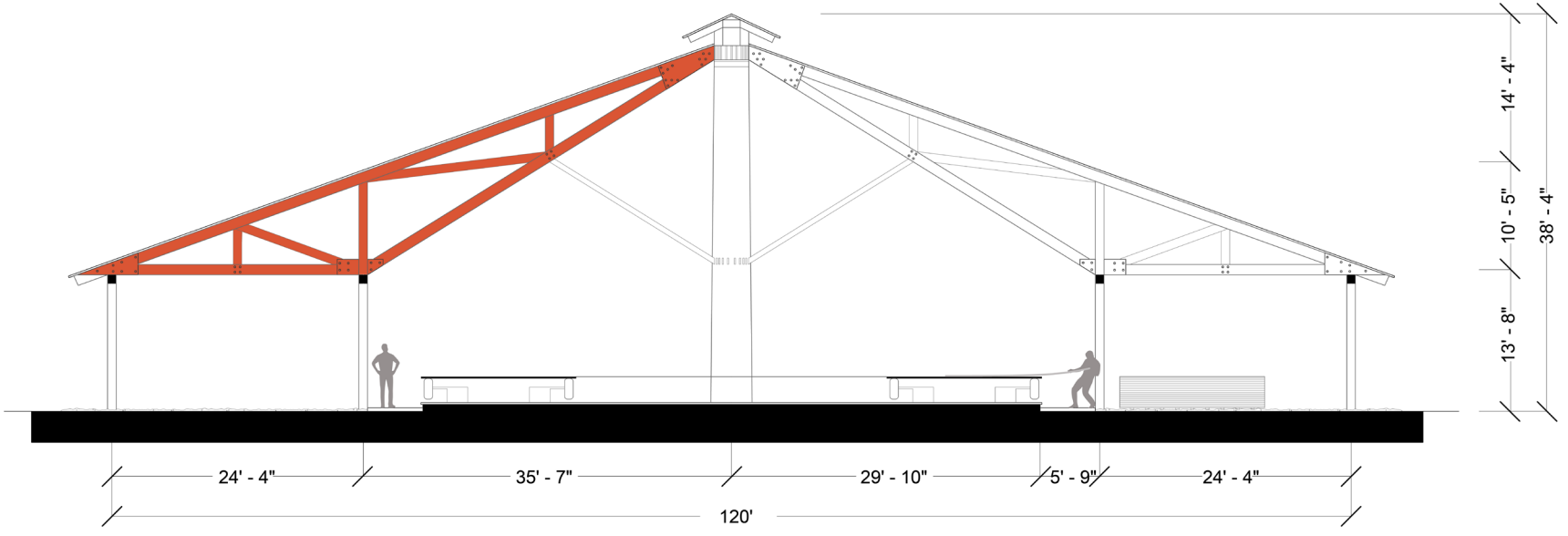

Figure 25: Dimensioned Section of Round Shed with Typ. Truss highlighted.

60-foot diameter wheel was centered around the central Alaskan Cedar post. This wheel used the same technique of mounting fifteen sets of tires along the circumference on which the table rested, about thirty inches above the ground. In addition, this wheel was raised on its own platform six inches above the ground.

The Round House's construction helped the Rosmond Brothers Lumber Company grow into a successful exporter of high-quality clear cedar lumber. Through the use of expansive trusses, the unique building was engineered to support an efficient enterprise that could process, sort,

Figure 26: Weathervane fabricated by R. Rosmond.
[Image Source: Author, Jan. 2023]

and protect valuable lumber in a circular method—not an approach commonly used by lumber mills. The building demonstrates Robert Rosmond's ingenuity, and the building's continued presence in Forks is a testament to his engineering capabilities. [Fig. 26]

The Bewildering Timber Industry

The Rosmond Brothers' Sawmill experienced their biggest boom in logging in the 1970's which put Forks briefly "on the map" as the "Logging Capital of the World." A decade prior, a hurricane in the early 1960's produced strong enough winds to flatten acres of forest land which could be salvaged, but the American market could not absorb the influx of that much stock. "Someone thought of Japan, which was beginning to rebuild at breakneck pace. U.S. executives began aggressively marketing Pacific Northwest timber, and Japan responded to what were often bargain prices. As a result of this enterprise, log exports shot from 210 million board feet in 1960 to 4.2 billion board feet— a twentyfold increase— by 1988."[24] Finally, the natural resources of Forks were in enough demand to overcome its isolation, and the town's population doubled to three thousand over the course of the 1970s as the area experienced a "boomtown atmosphere."[25] Following a timber recession from 1979 to 1983, and despite

24 Dietrich, William. The Final Forest: Big Trees, Forks, and the Pacific Northwest. Seattle: University of Washington Press, 2010, pp. 103.
25 Ibid. pp. 103.

Figure 27: Aerial photo of Rosmond Bros. Lumber Co. site, 1970.
[Image Source: Forks Timber Museum]

Year	Building	Area (Sq Ft)	Historic Use	Current Use
mid-1950's	**Shed 1**	6,250	Storing high value export cedar lumber piles	Enclosed, commercial space & storage
mid-1950's	**Shed 2**	6,250	Storing high value export cedar lumber piles	Open-air, RV storage
	Small Shed	1,000	Specialty Lumber, such as window moldings & cabinet stock	Shed
1946	**Sawmill**	10,000	Milling, Sawing, Planing	Leased as Archery Range
relocated 1948, expanded 1964	**Office**	500	Administration	Office & Administration
1953-54	**Shop**	2,000	Machine, Fabrication, & Repair Shop	*demolished*
1964-66	**Round Shed**	11,000	Resaw, Planar, Sorting & Grading	Enclosed, Event Center & Gathering Place
1978	**Shed 3**	7,400	Storing high value export cedar lumber piles	Open-air, RV storage
1978	**Shed 4**	12,800	Storing high value export cedar lumber piles	Enclosed, Large storage units

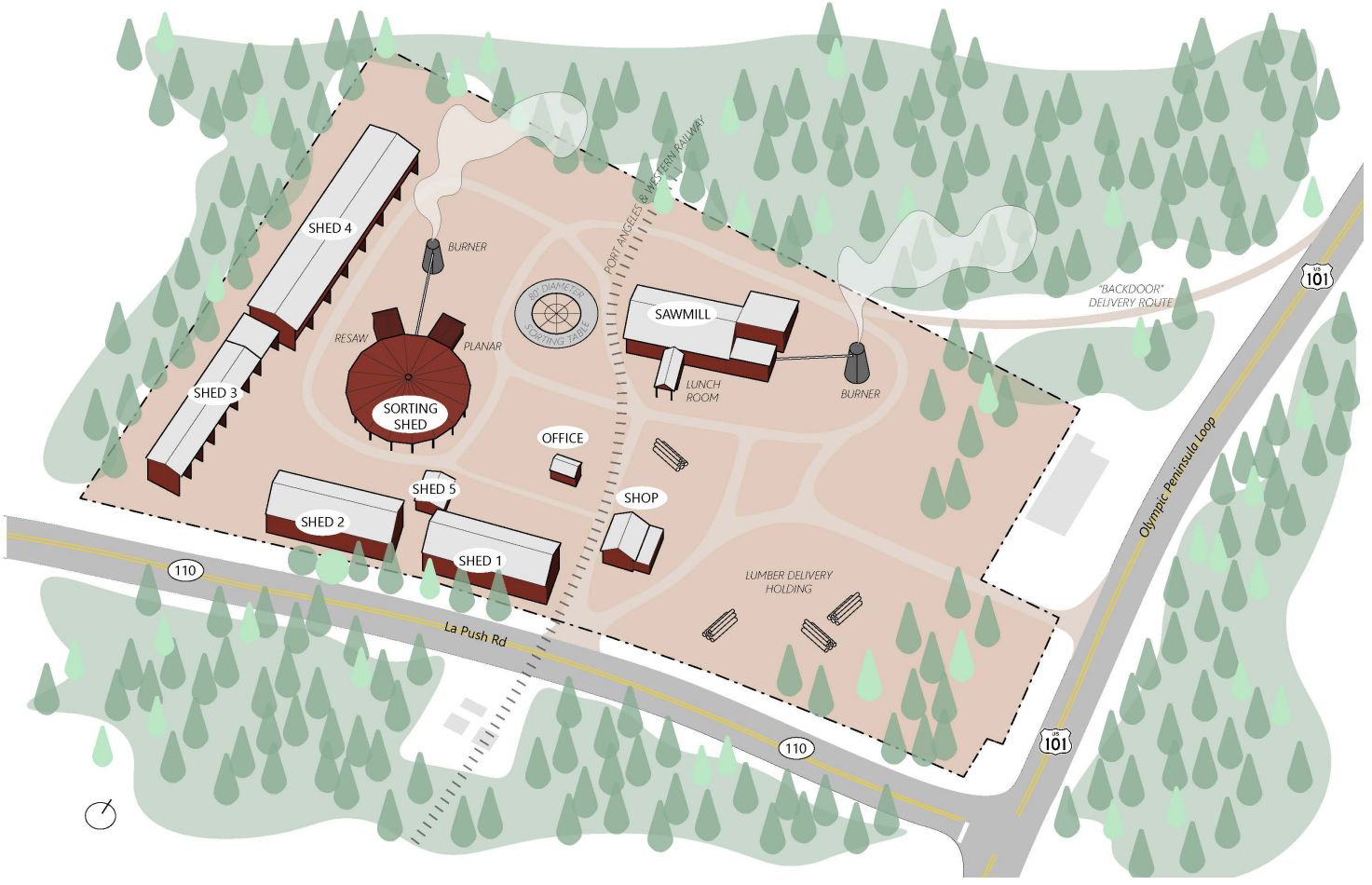

Figure 28: Rosmond Bros. Lumber Co. site diagram with Building information table.

Figure 29: Before and after the Round Shed was enclosed.
[Image Source: Pinterest]

the town's newfound confidence, the industry was shifting as America's perspective on natural resources were changing. "Yet even as Forks finally triumphed over its isolation, even as it finally capitalized on its final forest, a new generation of scientists was emerging from studying the ancient groves. They were about to chal-lenge all the assumptions that communities such as Forks had been built on: and in doing so, turn forestry on its head."[26]

The Rosmond Brothers understood that the market was shifting and the old-growth trees which produced such lumber were running out. As Tom Rosmond writes, "it was clear that the end was in sight for the unique niche the business occupied; the big old-growth trees that produced the clear cedar lumber were nearly gone. As the mill had been designed specifically for producing this relatively low volume, high value lumber, and because the three brothers were at retirement age or beyond, they decided to sell."[27] In 1984, the Rosmond Brothers sold the Mill to Loth Lumber Company. Six years later, in 1990, its ownership again changed hands to Car-Win Lumber. Although these companies tried to convert the Mill into a larger-scaled operation, ultimately production came to a stop in the early 1990's, and the Mill was permanently closed. [Fig. 27, 28]

26 Ibid. pp. 105.
27 Rosmond, Frederick Byles. "Forward." Daybook Log, 1947-1964. Transcribed by Tom Rosmond, 2009.

The timber industry on the Olympic Peninsula underwent massive changes for a myriad of reasons, including the disappearance of old growth lumber cited by the Rosmond Brothers. The approach of the Olympic National Forest shifted from existing to manage logging on federal land, to protecting the ecosystem of the forest. “Forks was at the center of this complicated stew as forest-related jobs fell by almost 25 percent after 1990. Three mills in Forks closed in December 1989, and the number of logging companies in western Clallam and Jefferson Counties slid from about 70 in 1980 to 14 in 2001.”[28]

Adapting the Site

In 2008, entrepreneurs Bill and Katy Sperry purchased the property and an additional thirteen acres, with plans of converting the old mill site, which had been unused for two decades, into a business park.[29] The old storage sheds were converted into leasable storage and commercial space. The old sawmill building was leased to an archery club, and the Round Shed building was used for larger gatherings such as conferences or weddings. It is unknown when the sorting wheel equipment was removed from the space, or its ultimate destination. [Fig. 29]

28 Pelt, Julie Van. “Forks -- Thumbnail History.” Forks: Thumbnail History, The Washington State Department of Archeology and Historic Preservation, 10 Dec. 2007, https://www.historylink.org/file/8397.

29 Callis, Tom. “Landmark Forks Sawmill Sold, May Become Commercial Site.” Peninsula Daily News, Sound Publishing, Inc., 16 July 2008, https://www.peninsuladailynews.com/news/landmark-forks-sawmill-sold-may-become-commercial-site/.

The Olympic Discovery Trail

In 1988, the Peninsula Trails Coalition was formed to create a non-motorized connection between Port Townsend, Port Angeles, and the Pacific Coast. “The planned route of the Olympic Discovery Trail goes from Port Townsend, the county seat of Jefferson… to the Pacific Ocean at La Push – a variation on the French ‘la bouche’ or mouth, for the community’s location at the mouth of the Quillayute/Quileute River on the Quileute Indian Reservation – over a total distance of roughly 135 miles.”[30] The Olympic Trail utilizes the old railroad lines created by the Spruce Production Division during World War I, such as the Port Angeles and Western Railway, and the trail turns to La Push at the intersection of La Push Road and Highway 101. This link may have been a future piece of the Rosmond Brothers Mill development plan to connect the area to towns along the rest of the Olympic Peninsula.

30 Banel, Feliks. “All Over the Map: 90 miles of history and scenery on Olympic Discovery Trail.” MyNorthwest, 26 March 2021, https://mynorthwest.com/2720296/all-over-the-map-history-scenery-olympic-discovery-trail/.

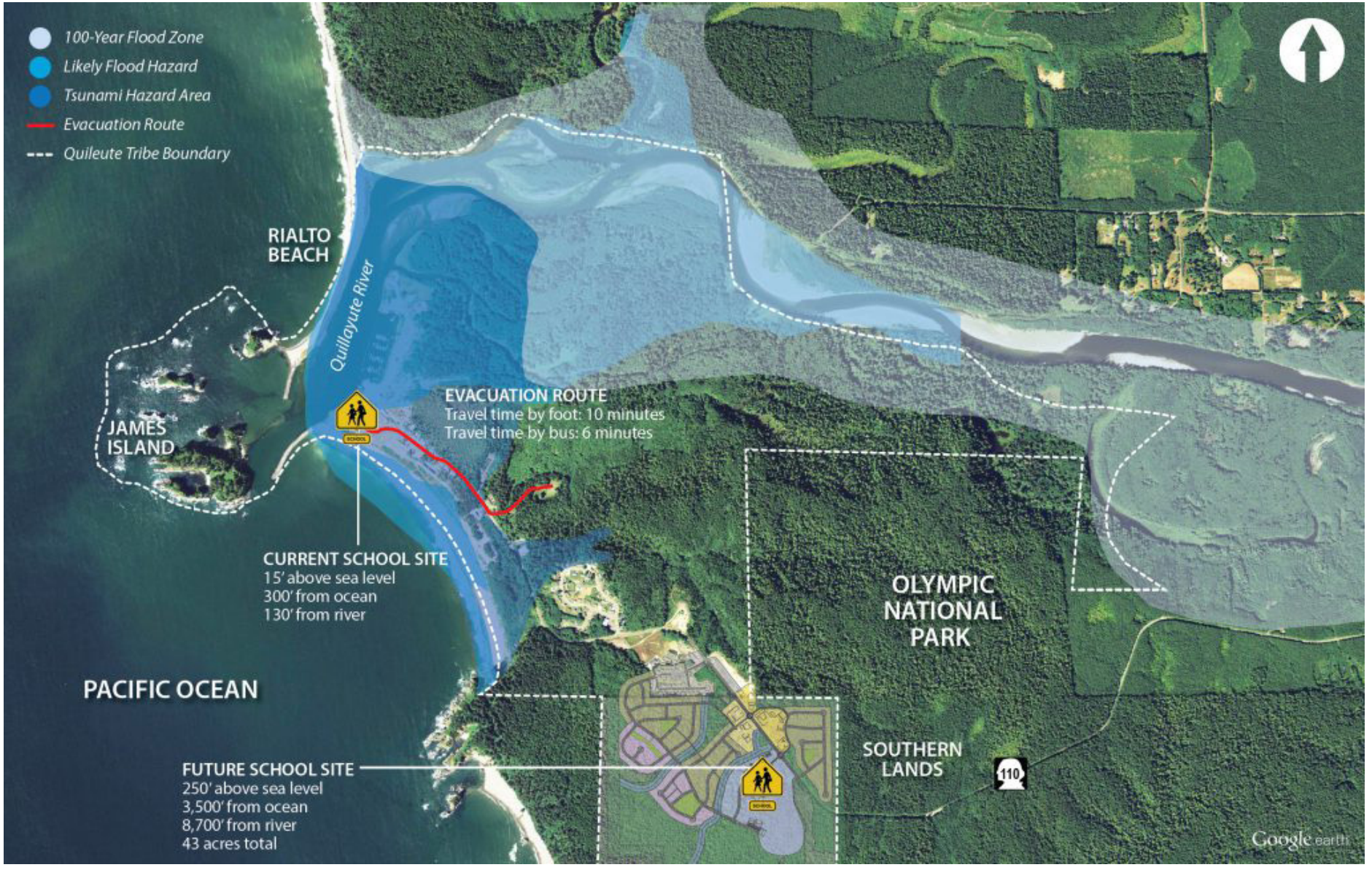

Figure 30: Quileute Relocation Masterplan.
[Image Source: Quileute Tribe]

Move to Higher Ground

The Quileute Reservation consists of a great amount of land classified as coast flood plains, which are particularly vulnerable locations along Washington's coast. The La Push Village, which the Quileute have inhabited for thousands of years, is located in a tsunami zone, and disasters brought on by Global Climate Change have only made the pressure to relocate higher. In 2012, President Obama signed historic legislation transferring "785 acres of park land to be held in trust for the tribe so it could move out of harm's way. It also settles a boundary dispute between the park and tribe. In return, the tribe assures access to coastal beaches that are reached by trails through tribal land."[31] This bill set into play a master planning effort to relocate critical community facilities to higher ground, beginning with the construction of a new K-12 school.[32] [Fig. 30]

Quileute Tribe Intervenes

In January 2015, the Quileute tribe completed the purchase of 110 Business Park, the site of the former sawmill, from Bill and Katy Sperry.[33] Although no definite plans for the site have been released, the tribe has stated that the businesses on the site would continue operation. The name of the property was changed from 110 Business Park to the Ki'tla Center. "Ki'tla" is an abbreviation that translates to "upstream prairie place," and it is the tribe's traditional name for the location. Since purchasing the property eight years ago, the buildings have undergone standard maintenance and upkeep.

The Tribe decided to enclose the Round Shed on all sides by uninsulated plywood panels to help keep heat in the building during events. However, the panels stop at the bottom of the rafters, letting an unintentional "clerestory" of daylight peak through. The Olympic Peninsula's rain has required regular roof maintenance. The building currently has its fourth composite roof. A thick wooden railing was installed along the edge of the platform which once held the 60-foot table. More recently, the building which housed the mill's repair shop was demolished because of hazardous materials and safety concerns.

As the Round Shed rolls into the 59th year since Robert finalized the pattern for its massive, inverted trusses, the building has been beautifully maintained by the maintenance staff at the Ki'tla Center. The Quileute Tribe continues development of a master plan for the old sawmill's site, as they decide how to best incorporate and utilize the property for the local community and future generations.

31 "Obama Approves Bill for Quileute Tribal Move." Associated Press. KOMO News, February 27, 2012.
32 "About." Move to Higher Ground. Quileute Tribe, 2017.
33 Rice, Arwyn. "Quileute Eye Plans for Forks Business Park Property That Once Housed Sawmill." Peninsula Daily News, Sound Publishing, Inc., 30 Mar. 2015, https://www.peninsuladailynews.com/news/quileute-eye-plans-for-forks-business-park-property-that-once-housed-sawmill/.

CHAPTER IV: INTANGIBLE QUILEUTE HERITAGE

Figure 31: Village of La Push looking toward A-Ka-Lat, 1905
[Image source: UW Special Collections.]

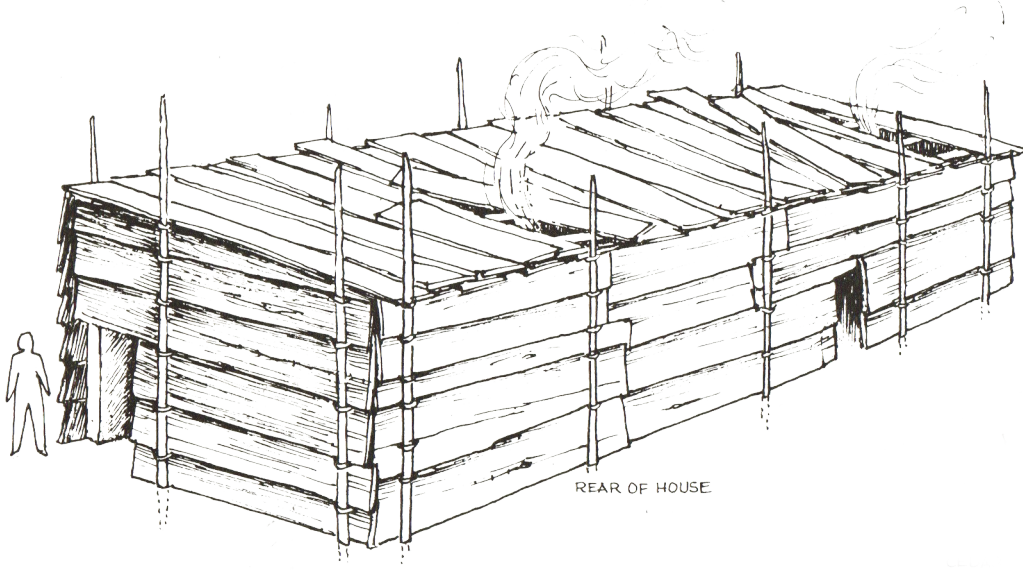

Figure 32: Removable planks directed smoke from interior fires
[Image source: Stewart, Hilary. “Cedar.” 1995.]

Although the Quileute Tribe has ancestral ties to the coastal village of La Push along the Pacific Ocean, their ancestors inhabited both the coast and inland areas, particularly along river sheds. Similar to other North Coast Salish people, historically the Quileute Tribe had a settlement pattern which was dependent on the seasons. During colder, rainy months, from December to March, large house groups “wintered in permanent shed-roofed plank houses at the stream mouths.”[1] As rain subsided in the summer, these house groups would fracture into smaller family units and move east, upriver or along the coast to areas of heredity hunting, fishing, and gathering rights. [Fig. 31 - 33]

As Euro-Americans settled the land ceded to the United States in 1856, the Quileute Tribe’s rich culture faced the threat of extinction. “Symptomatic of the interracial hostility that reigned during that time was the fire set by a white person at La Push in 1889 that destroyed twenty-six houses an almost all pre-contact artifacts.”[2] Despite this hostility, the Tribe has managed to maintain ties to its culture over the past century through safeguarding its intangible heritage, through efforts such as their language revitalization efforts, maintaining ceremonies, songs, dances, and passing on methods of traditional technology and art through basketry, weaving, and wood carving. [Fig. 34]

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1 Powell, J. V., and Vickie Jensen. Quileute : an Introduction to the Indians of La Push. University of Washington Press, 1976.

2 “Quileute.” Encyclopedia of American Indian History, vol. 4, 2008, pp. 1098.

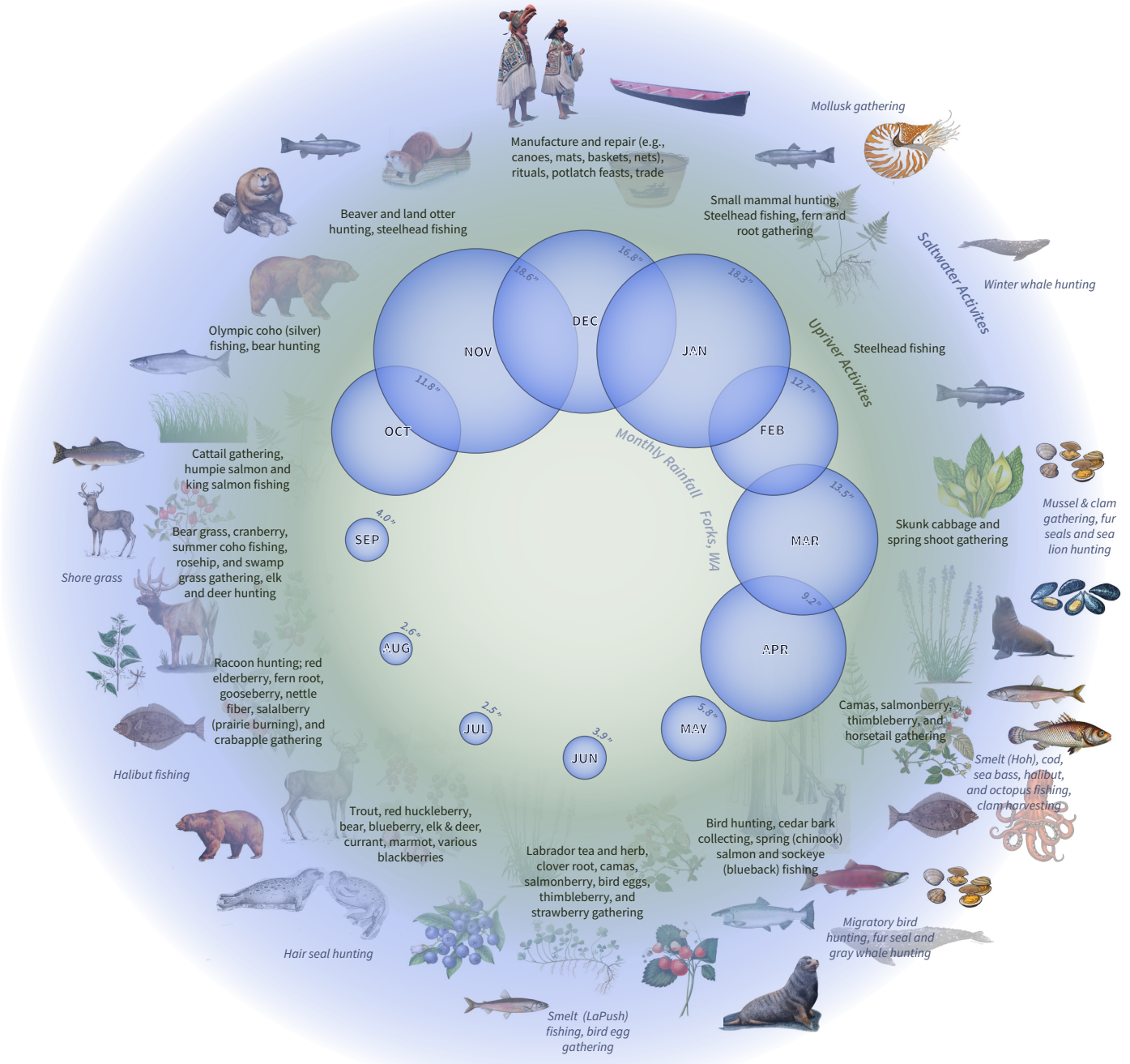

Figure 33: Diagram of Seasonal Quileute Activities

Figure 34: Alphabet produced for language revitalization efforts
[Image source: The Quileute Language Committee, 1975.]

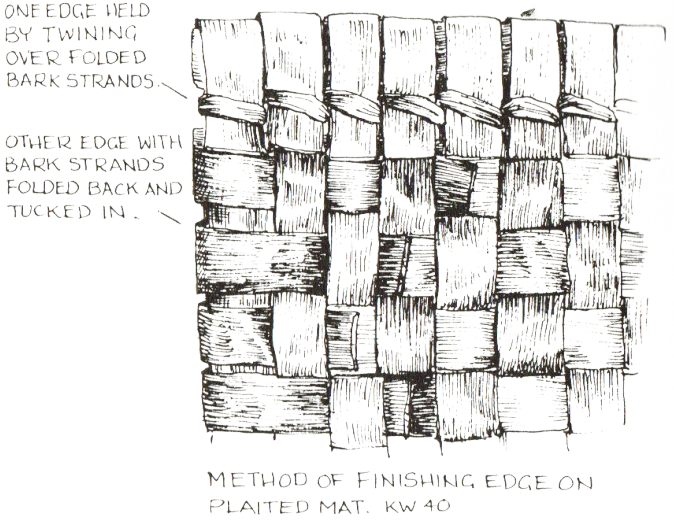

Figure 35: Method of finishing edge on plaited mat
[Image source: Stewart, Hilary. “Cedar.” 1995.]

Figure 36: Quileute Basket, 1996
[Image source: UW Special Collections.]

Cedar Handicraft and Knowledge

Traditional Quileute knowledge in producing basketry and weaving included a detailed understanding of the workability of red cedar, a prominent natural resource of the Olympic Peninsula. Gathering red cedar typically occurred during May, whenever the sap of the tree makes the task of peeling strips of bark easiest.[1] These strips were then prepared for a year-long drying process by removing the outer bark and then tightly rolling up the inner bark. There were endless works produced by weaving, including baskets for storage, travel, food prep, rope, mats, skirts, capes, rain hats, and blankets. [Fig. 35 - 37, 39]

Wood carving was another form of Quileute handicraft which involved handmade and sometimes inherited tools which were personal to each master craftsman. Works produced through wood carving included hunting equipment, such as harpoons, lances, bows, arrows, clubs, and fishhooks, as well as methods of storage, including bent-corner boxes, platters, and dishes.[2] Contributing to the significance of ceremony, rattles, masks, and headdresses were produced to accompany oral traditions such as song and dance. [Fig. 38]

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1 Powell, J. V., and Vickie Jensen. Quileute : an Introduction to the Indians of La Push. University of Washington Press, 1976.
2 Ibid.

Figure 37: Gathering cedar bark before preparing it for storage
[Image source: Quileute Nation]

Figure 38: Quileute and Makah Drummers
[Image source: Seattle Met]

Figure 39: Traditional method of peeling cedar bark
[Image source: Stewart, Hilary. “Cedar.” 1995.]

CHAPTER V: PROGRAM

Despite the Quileute Tribe's ancestral occupation of the area, the city of Forks lacks a supportive space for members to educate and practice elements of Quileute culture. Worse, due to tourism sparked by the popularity of a young adult series, Forks is now an active participant in the misrepresentation of Quileute culture. This thesis proposes to further develop the Ki'tla Center's business operation into a campus dedicated to storytelling, handicraft, and other intangible traditions, such as dance, oral performance, and other personal rituals.

Were this not a theoretical thesis project with time constraints, communal input from members of the Quileute Tribe would be of paramount importance. Unfortunately, due to the limited time frame for constructing this thesis, it was not feasible to coordinate meeting with the Quileute Tribal Council to arrange for a public meeting to reach out to the community. The program developed for this site was informed by both research published on Quileute Culture and the current use of the Ki'tla Center as a source of economic development for the Tribe.

The user group for the campus will be primarily for members of North Coast Salish Tribes, particularly the Quileute, to participate in lectures, workshops, and other cultural celebrations held at the Round House. The secondary use group includes both local people who are not a part of the Tribe as visitors and participants, as well as seasonal tourists visiting the area in the summer. This varying degree of privacy requirements related to use were taken into consideration whenever designing the campus.

To further support the activities of the Round House, the other existing buildings will be adapted to suit the needs of the campus and its users. Some of these adaptations include a storytelling library, studio spaces, temporary housing for visiting artisans and performers, and workshop storage. Another key building on the site is the original Mill Building constructed in 1946 which will be converted into an leasable kitchen and small food court to support local chefs and cuisine.

This proposal includes the addition of two new buildings to accommodate additional program and further strengthen the mission of the campus. One building will be more technologically advanced to serve as an audio and visual studio, complete with acoustically sealed recording spaces to archive and experiment with oral methods of storytelling. The second building, which this thesis further designs, acts as a threshold between the sensitive cultural activities in the Round House and the frequented Olympic Loop Highway. [Fig. 40]

Roundhouse				
	Description	**Allocated Space**		
Public Facing				
Central Platform	Main gathering space for seasonal events and acitvities, platform rises 8" above floor and is accessible via 4, 1:20 ramps	1 x 3080	3080	
Interior Perimeter	Wide circulation space around central platform, acts as spill-over space for temporary storage for active workshops and extra seating space for larger gatherings	1 x 3910	3910	
Exterior Perimeter	Provides covered outdoor circulation, during warmer seasons the Roundhouse's boundary is extended to accommodate this area through 8' pivot doors	1 x 3210	3210	
AV Room	Technological support for lighting, audio, video equipment for Roundhouse	1 x 150	150	
Restrooms		1 x 220	220	
Event Accommodations				
Group Dressing Room	Large open space for establishing stations for performance groups up to 30 people, accomodates 8 seated vanties and storage for garments and other accessories	1 x 520	520	
Private Dressing Room	Smaller space accommodates 1 seated vanity and 2 private stalls for changing	1 x 125	125	
Utility Storage	Storage for tables, chairs, and other impermanent equipment used for events and workshops	1 x 650	650	
		Roundhouse Tot	**11865**	**sq ft**
Threshold Building				
		Allocated Space		
Public Facing				
Craft Market	Large, open space, accomodates 12 market booths for local artists and craft vendors	1 x 2050	2050	
Gallery	Display of local artists, visiting artists leading workshops, or other exhibitions showcasing various forms of storytelling	1 x 990	990	
Public Restroom		1 x 480	480	
Outdoor				
Covered Terrace	Cedar decking, accomodates up to 4 impermeable market booths for warmer seasons	1 x 1740	1740	
Administration				
Reception	Accomodates 1 reception desk, work consists of phone conversations, greeting and directing clients and visitors	1 x 230	230	
Registrar	Accomodates 2 desks, work consists of phone conversations, correspondence, meeting with clients, Maintaining information and official records	2 x 100	200	
Operations	Accomodates 2 desks, work consists of phone conversations, correspondence, maintaining event calendar and workshop schedule	2 x 200	200	
Accounting	Accomodates 1 desk and storage for administrative filing purposes	1 x 160	160	
Executive Director	Private office space for executive director of campus.	1 x 160	160	
Facilities	Accomodates 2 workstations, work consists of phone conversations, correspondence, building maintenance coordination	2 x 170	340	
Marketing	Accomodates 3 workstations, work consists of phone conversations, correspondence, meeting with clients	3 x 110	340	
Supply Closet	Supply storage for administration purposes, including marketing materials, office supplies, copy machine, and scanner	1 x 160	160	
Restroom		2 x 75	150	
Break Room	Accommodates kitchen for administration staff and dining season for 12 people	1 x 480	270	
Meeting Rooms	Used for both internal and external purposes, outside organization can reserve the space for up to 4 hours, can also accommodate market booths during warmer seasons	1 x 480	960	
		Threshold Bldg Tc	**8430**	**sq ft**

Figure 40: Table of Program Distribution

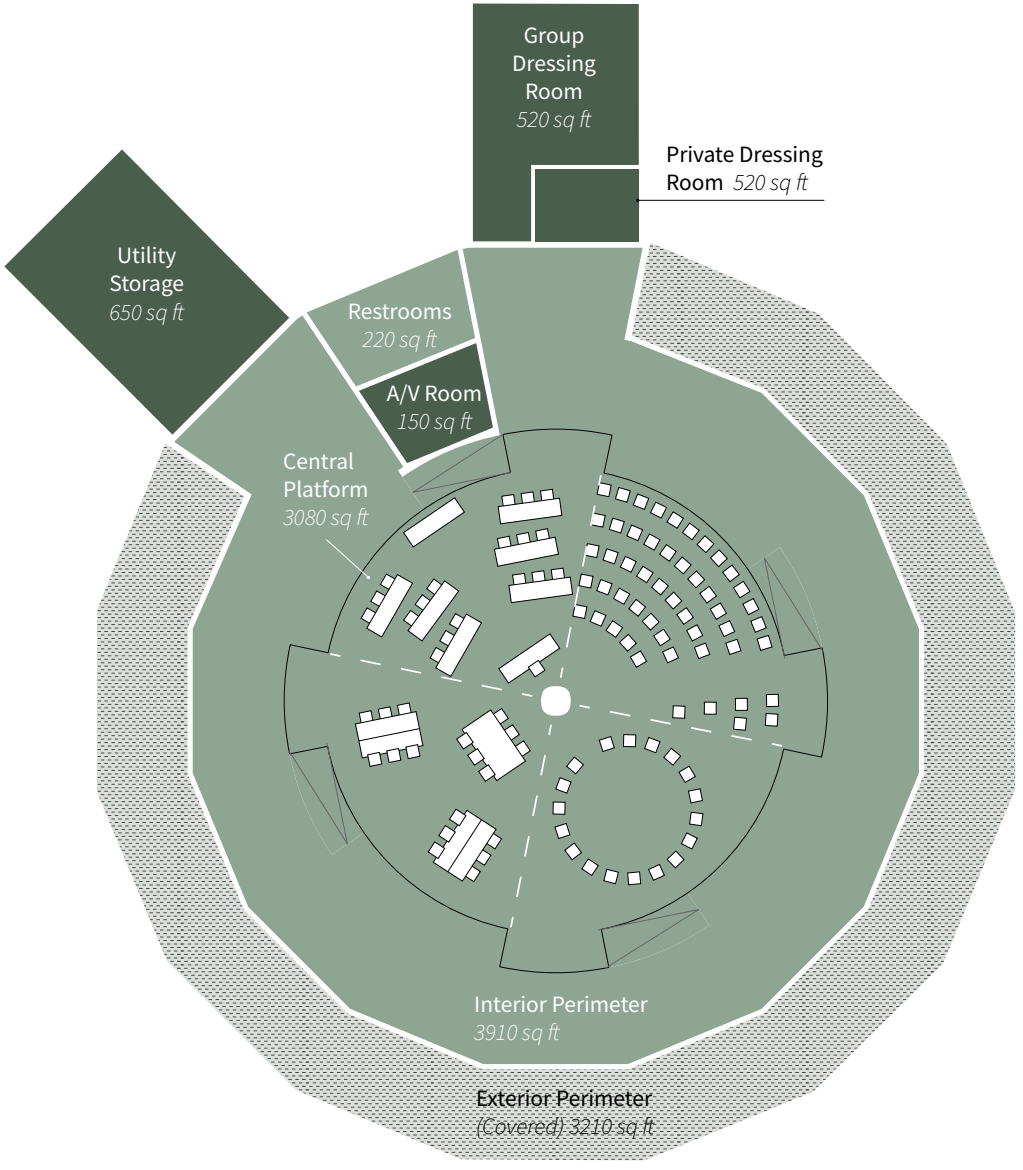


Figure 41: Round House Program Diagram

Round House Adaptation

Currently, the Round House's open, transformable space is leasable for a number of community events, including weddings, potlatches, memorials, performances, and conferences. The proposed program continues to build off using the building for cultural gatherings, as well as adapt the rectangular appendages intro dressing rooms to accommodate performers and a utility room to store the variety of equipment needed for events held at the Round House. [Fig. 41]

The central platform has the adaptability to be divided into variously sized semicircles for use by workshops and classes. Large, retractable woven panels suspend from the inverted trusses in order to provide visual separation between activities. This adaptable platform allows for circulation and excess use along its perimeter. The suspended panels can also be removed to allow for the uninterrupted use of the interior space.

To support performances and ceremonies, a small Audio-Visual room is located off the platform. Adjacent to this space, a 4-stall unisex restroom has been added to service users in the building.

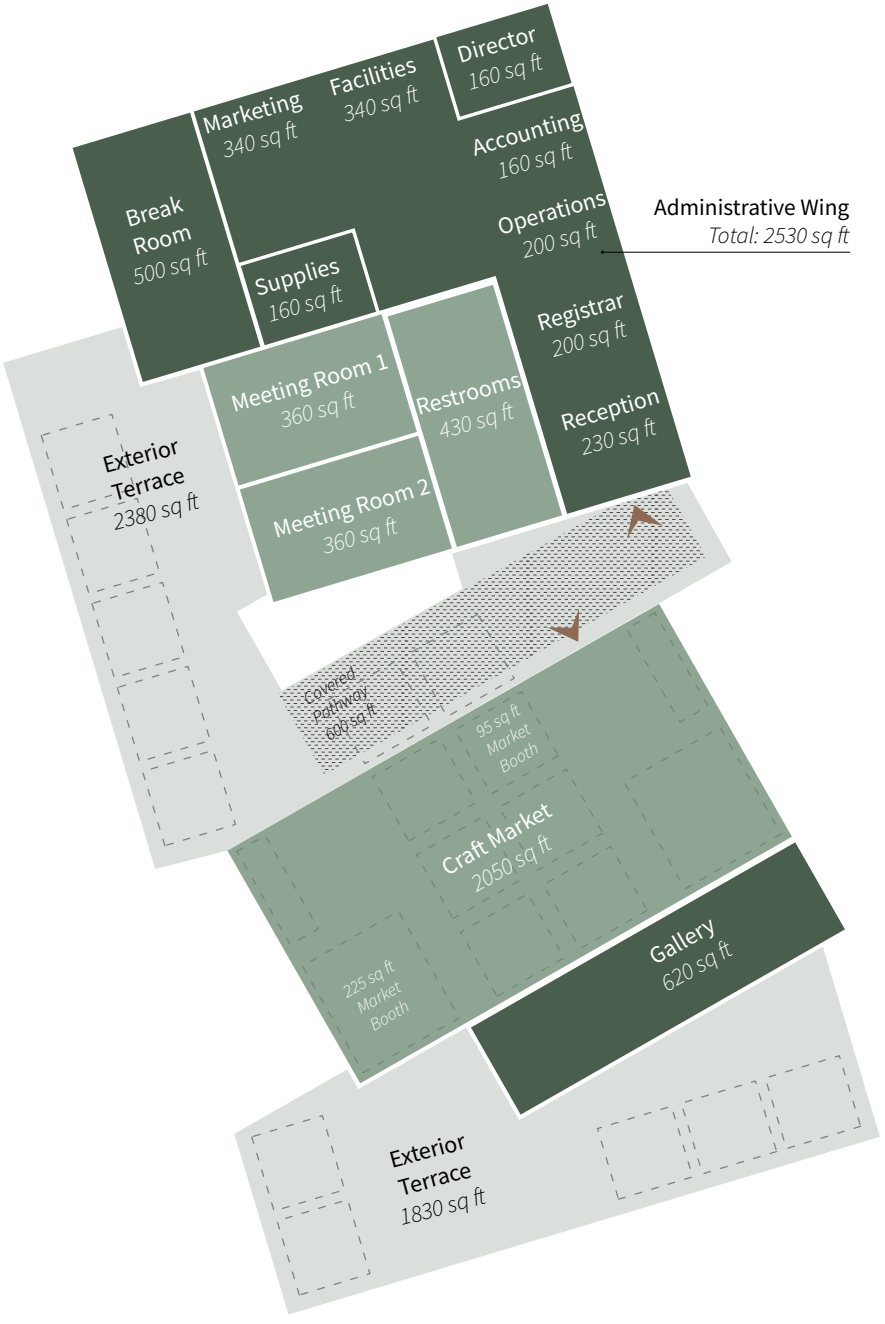


Figure 42: Threshold Program Diagram

New Threshold Building

Acting as both an extension of the Quileute Tribe and a threshold between the Olympic Loop Highway and the rest of the campus. The program of this building is a mixture of commercial space, meeting spaces, and administration offices to coordinate artisan workshops and conduct outreach to the community. [Fig. 42]

Administrative offices include a small reception space, offices allotted for a registrar, operations and facilities managers, an accountant, and marketing staff. A break room provides a small kitchen and dining area to accommodate 12 employees. To further support existing organizations, conference rooms are available to be reserved for smaller group meetings.

Beyond providing a platform for intangible cultural heritage and a campus dedicated to a variety of methods of storytelling, a market is a part of the program to further stimulate economic activity for local vendors and artisans. Finally, a small gallery located next to the craft market will serve as an exhibition space for student work to showcase a variety of forms of craft being explored at the campus.

CHAPTER VI: DESIGN PROCESS

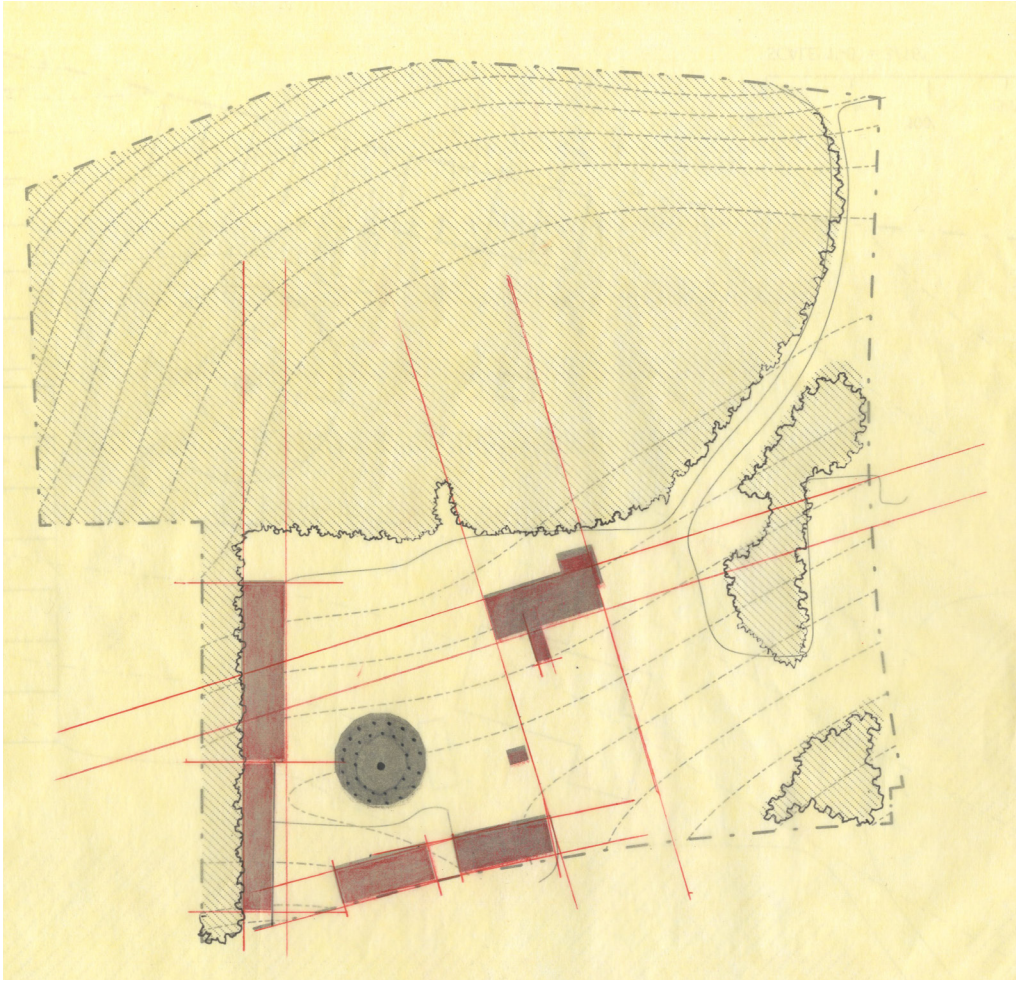


Figure 43: Extension Lines of Existing Buidlings

Campus Planning and Building Organization

As the program for the Ki'tla Center's Campus came into focus, the thesis progressed with designing the site, including new building placement and landscaping. Lines were extended from the sides of each existing building to better understand their placement in relation to the site as a whole. A series of building organization studies experimented with different arrangements of the new buildings. These studies led to the further exploration of four schemes; Split Scheme 1, Split Scheme 2, Buddy Scheme, and the L Scheme. [Fig. 43-54]

Accommodating Vehicles

As the site is in a rural location, parking and vehicular circulation were also an important consideration to the design process. Vehicular circulation gave the site the opportunity to choreograph the user's experience upon entering the campus. At first, with the thought of stimulating small, single direction routes through the campus, the vehicular circulation became over developed and dominated the eastern side of the site. Through iteration, the pathways became simpler and embraced denser areas of parking to allow for more natural landscaping. [Fig. 53, 54]

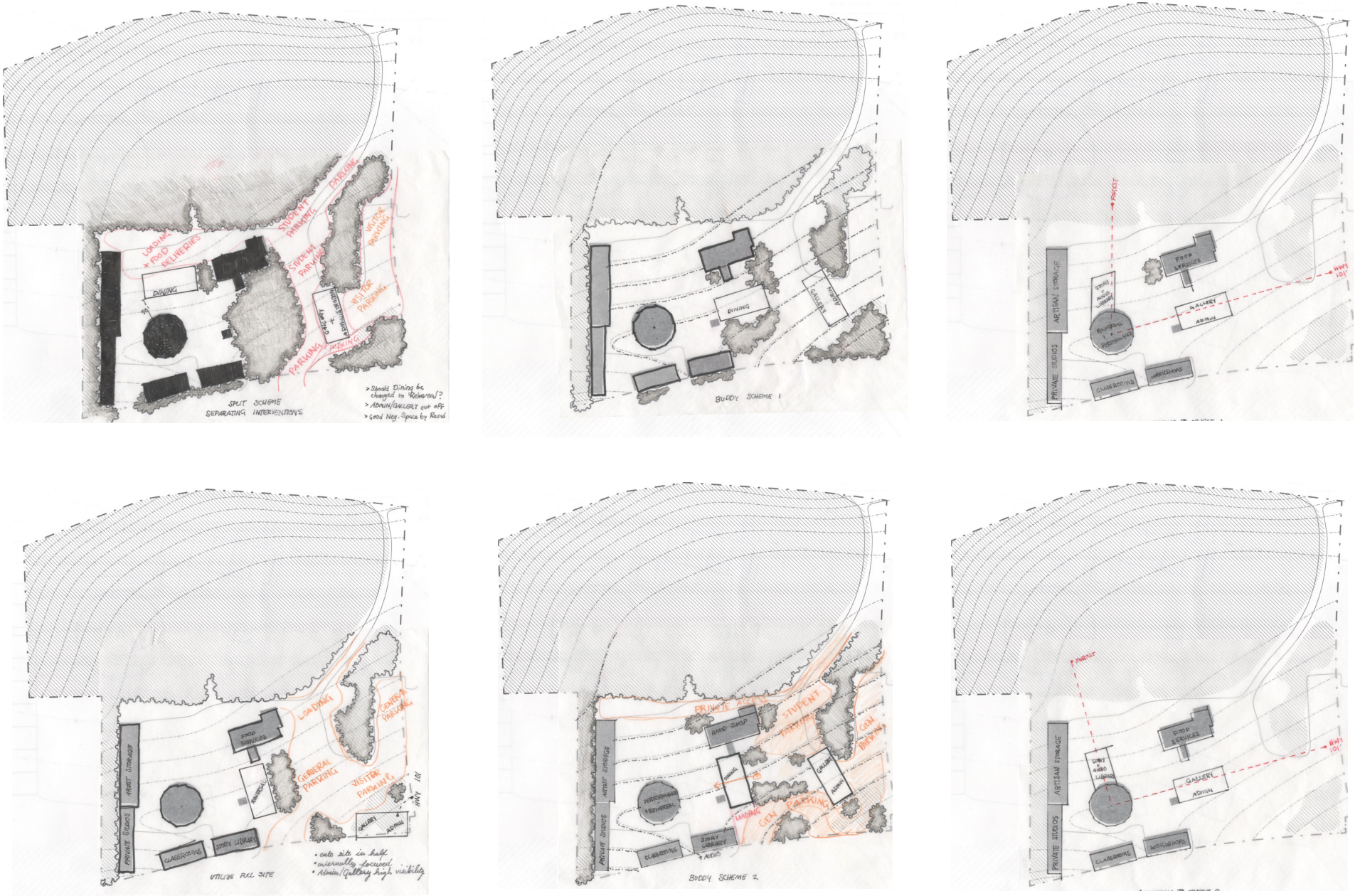


Figure 44: Various Building Organization Studies in Plan

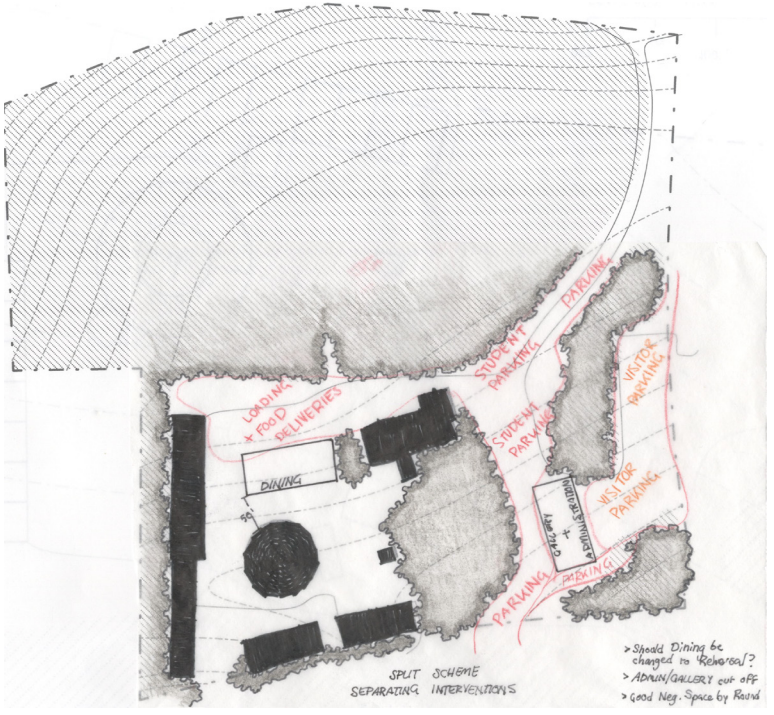


Figure 45: Campus Organization 1, Split Scheme

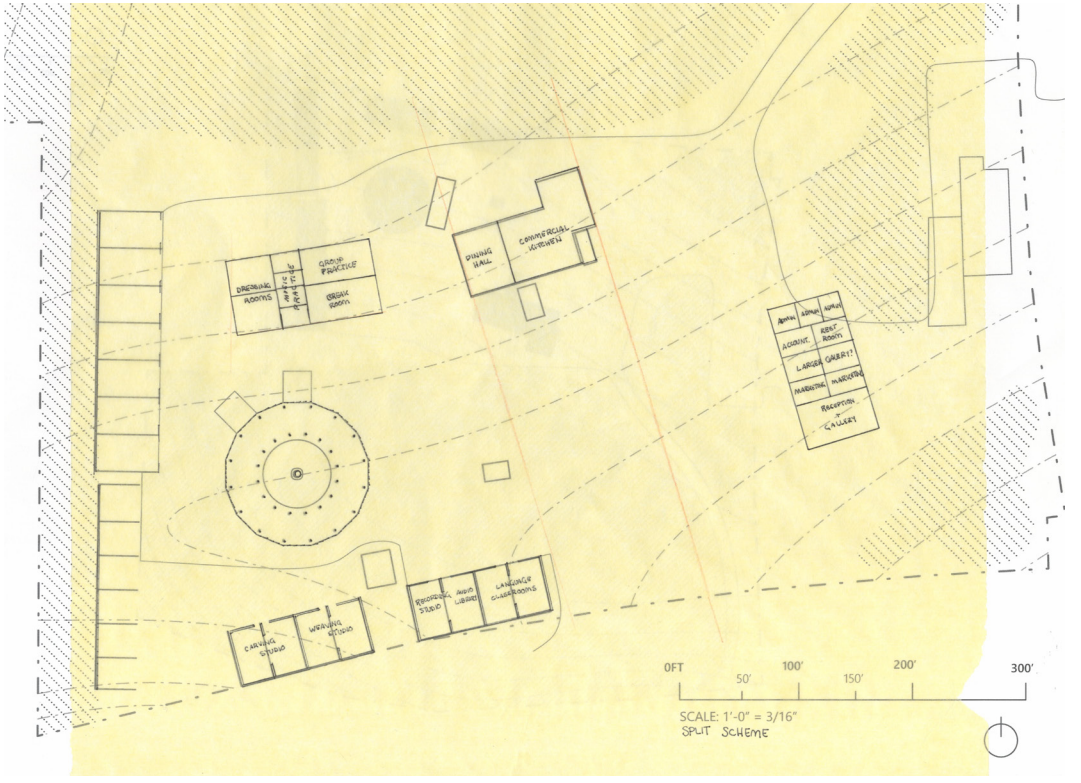


Figure 46: Split Scheme Program Distribution

Figure 47: Campus Organization 2, Split Scheme 2

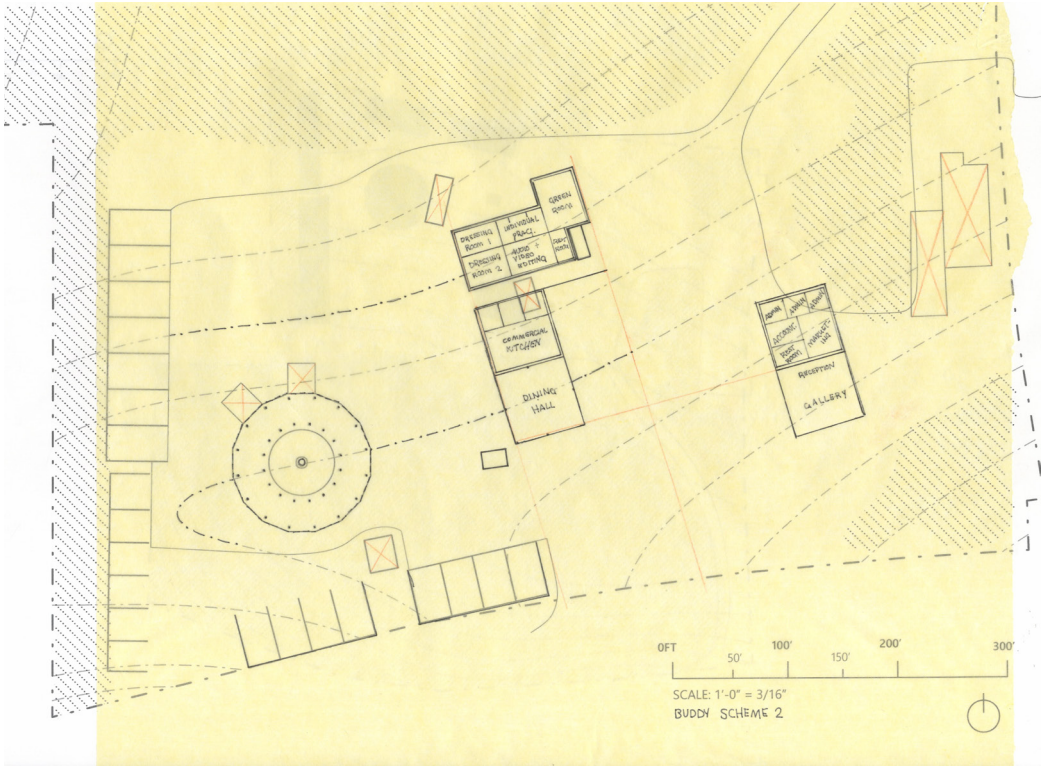


Figure 48: Split Scheme 2 Program Distribution

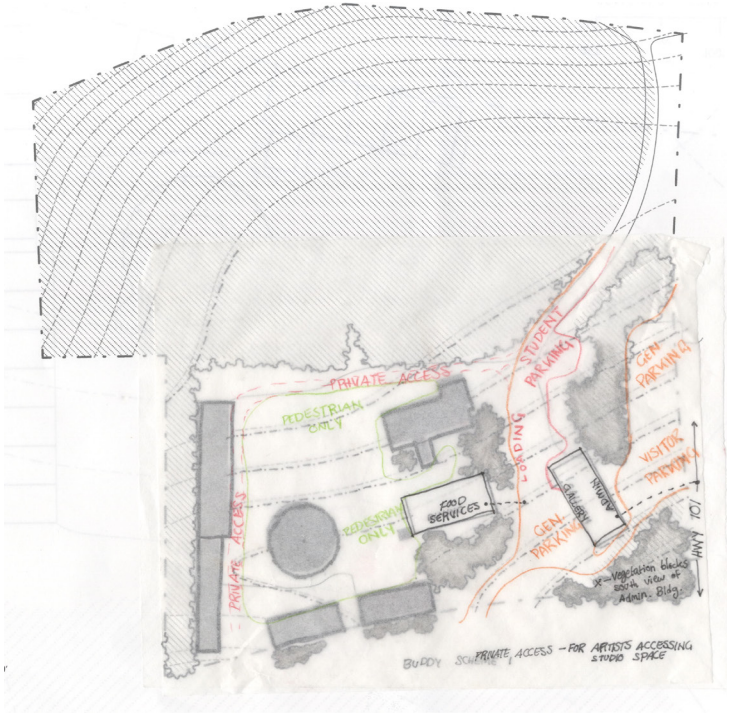


Figure 49: Campus Organization 3, Buddy Scheme

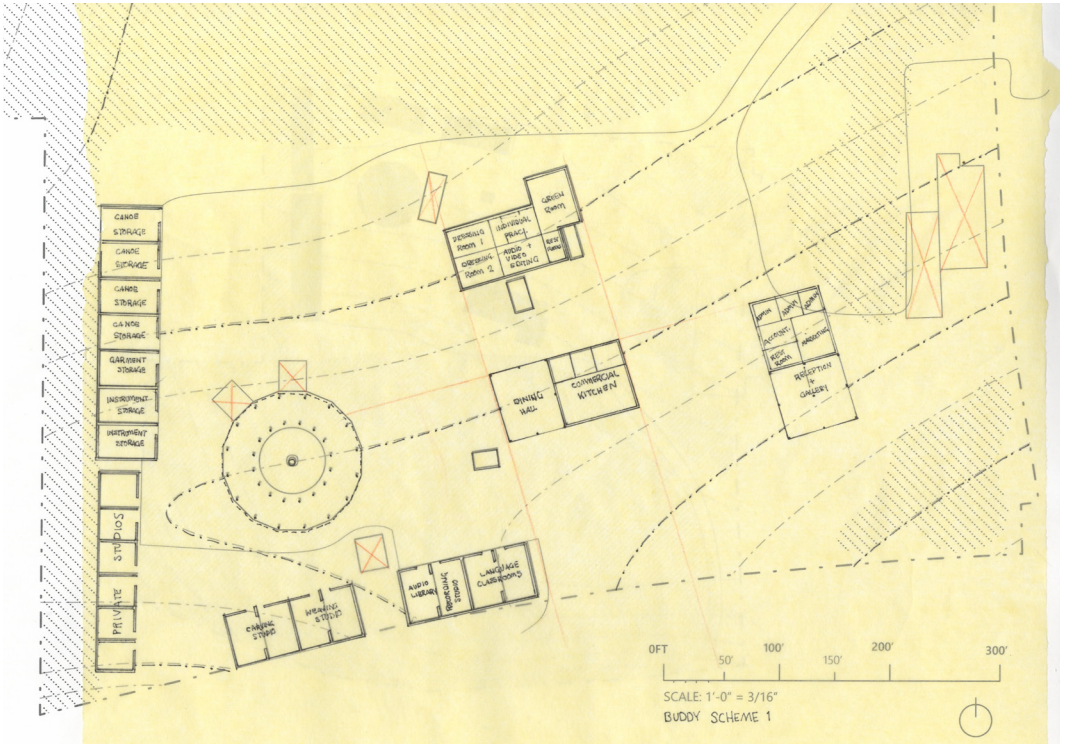


Figure 50: Buddy Scheme Program Distribution

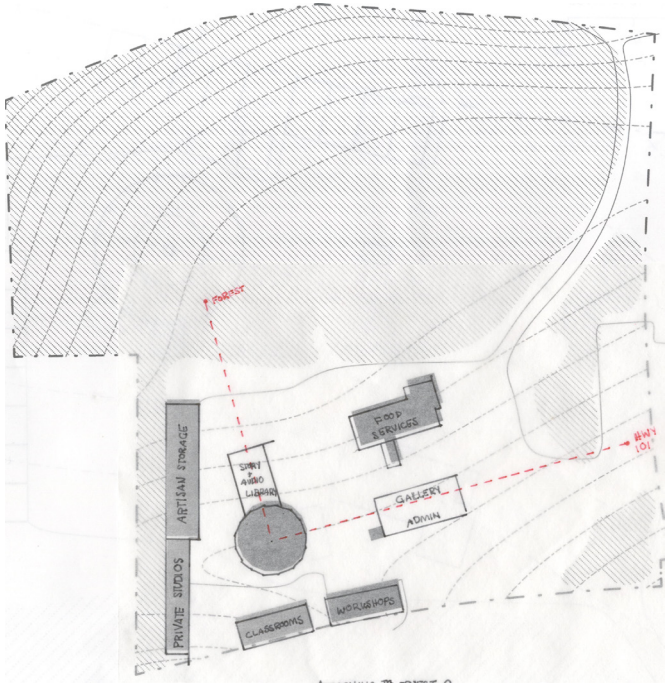


Figure 51: Campus Organization 4, L Scheme

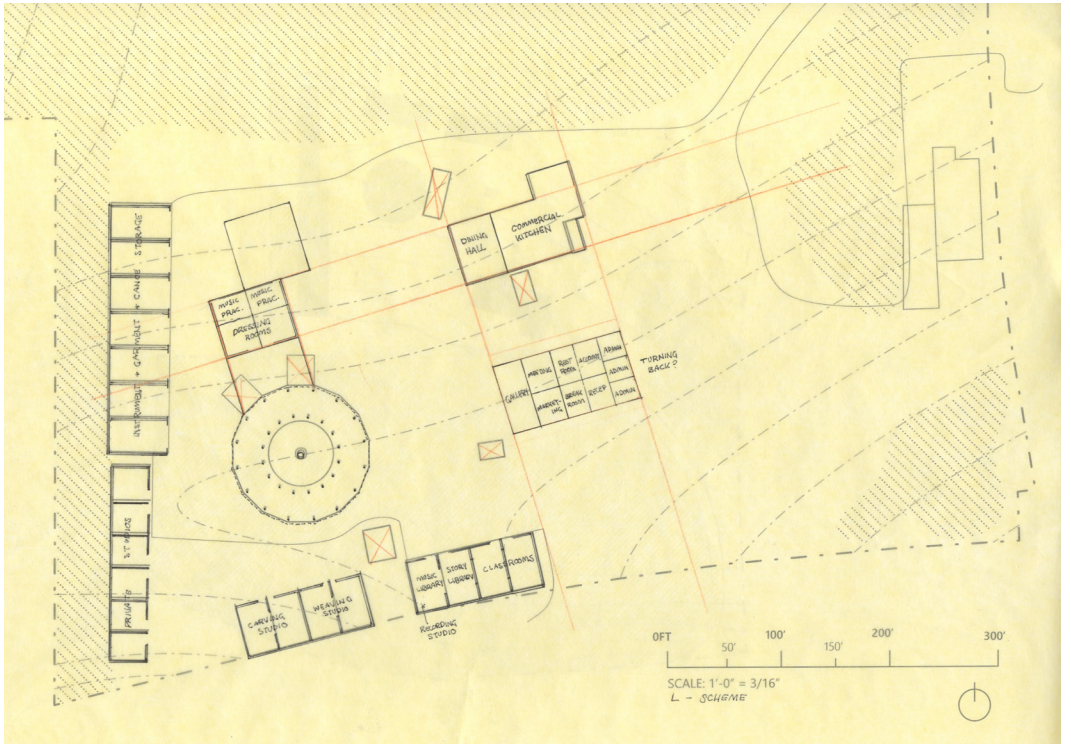
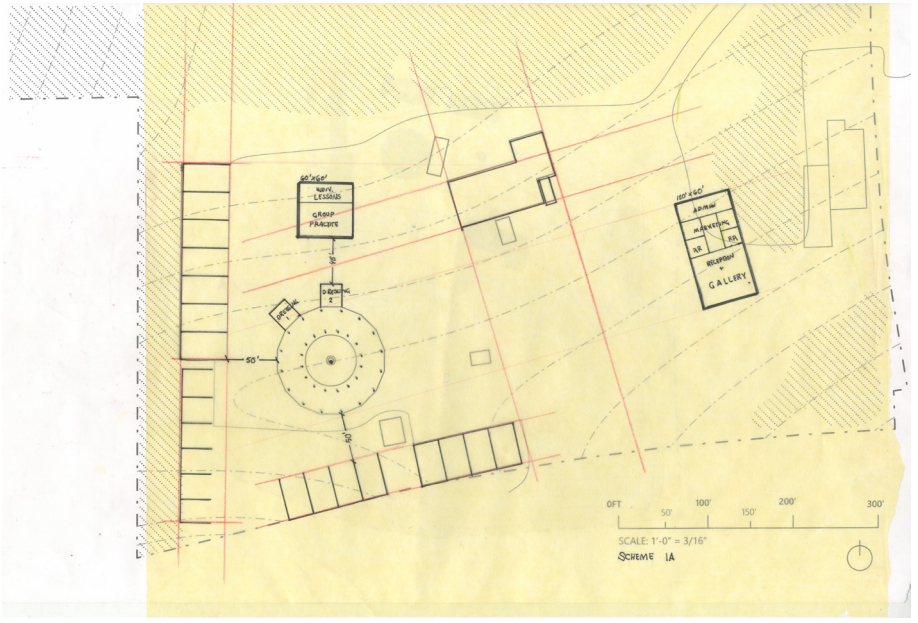
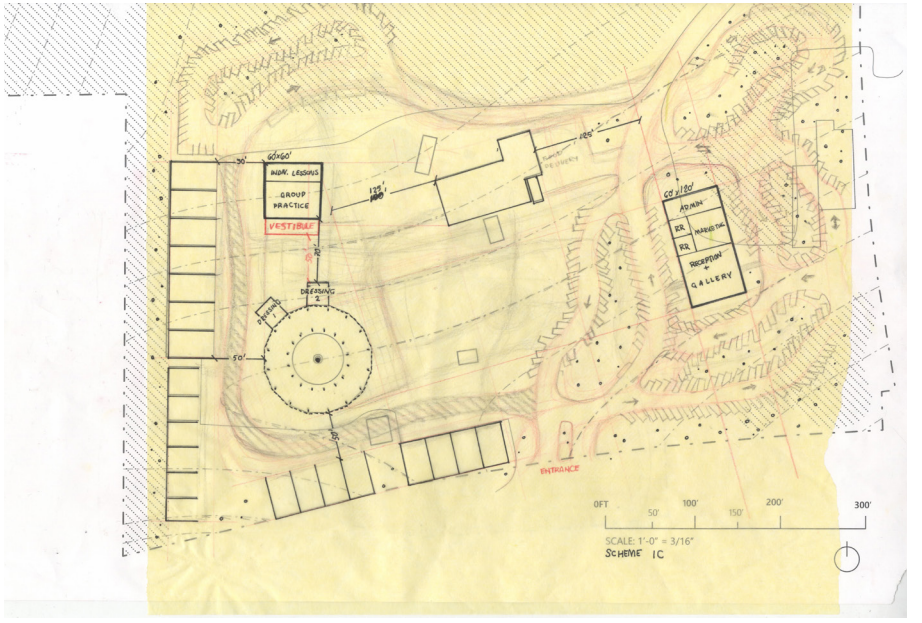
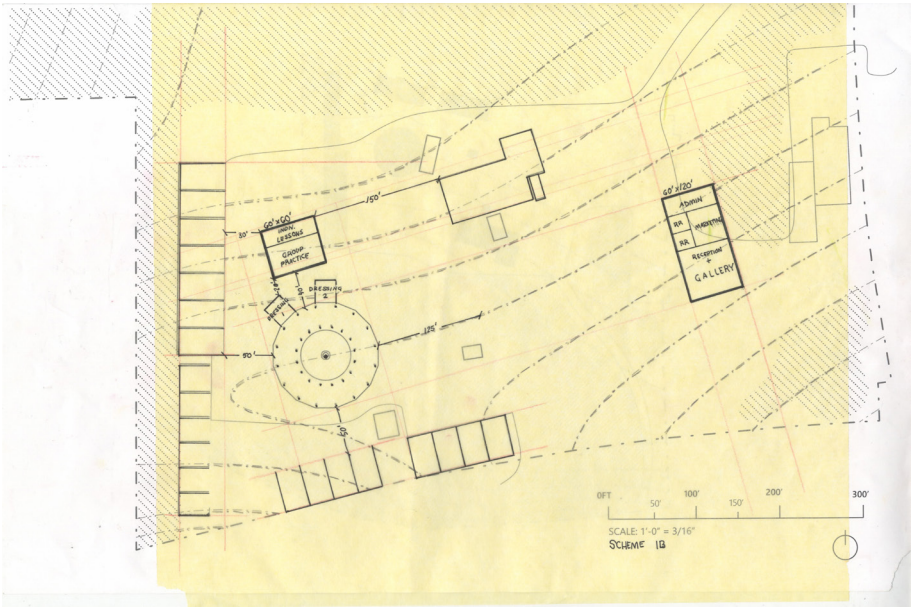


Figure 52: L Scheme Program Distribution







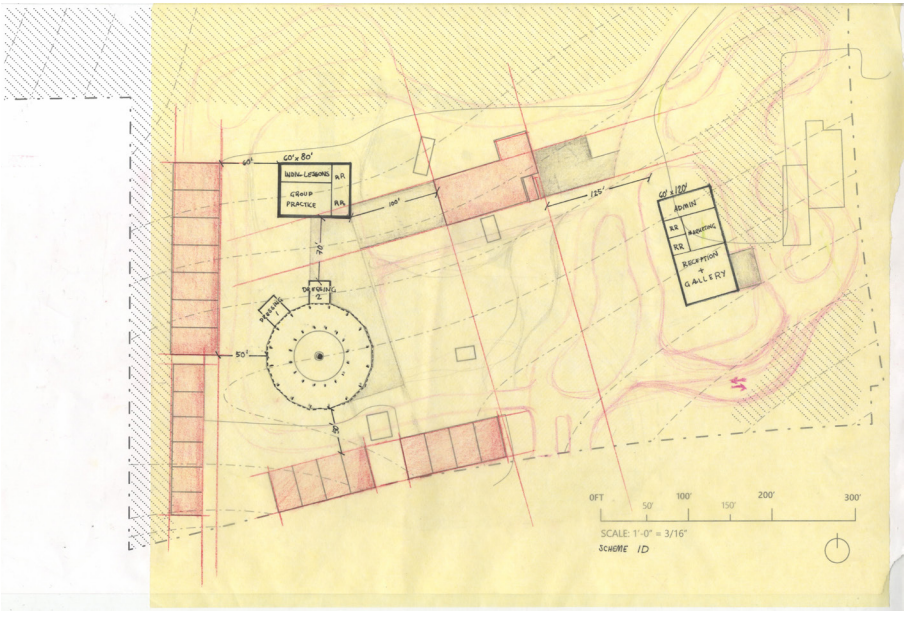


Figure 53: Plan studies further exploring Split Scheme and paths of travel

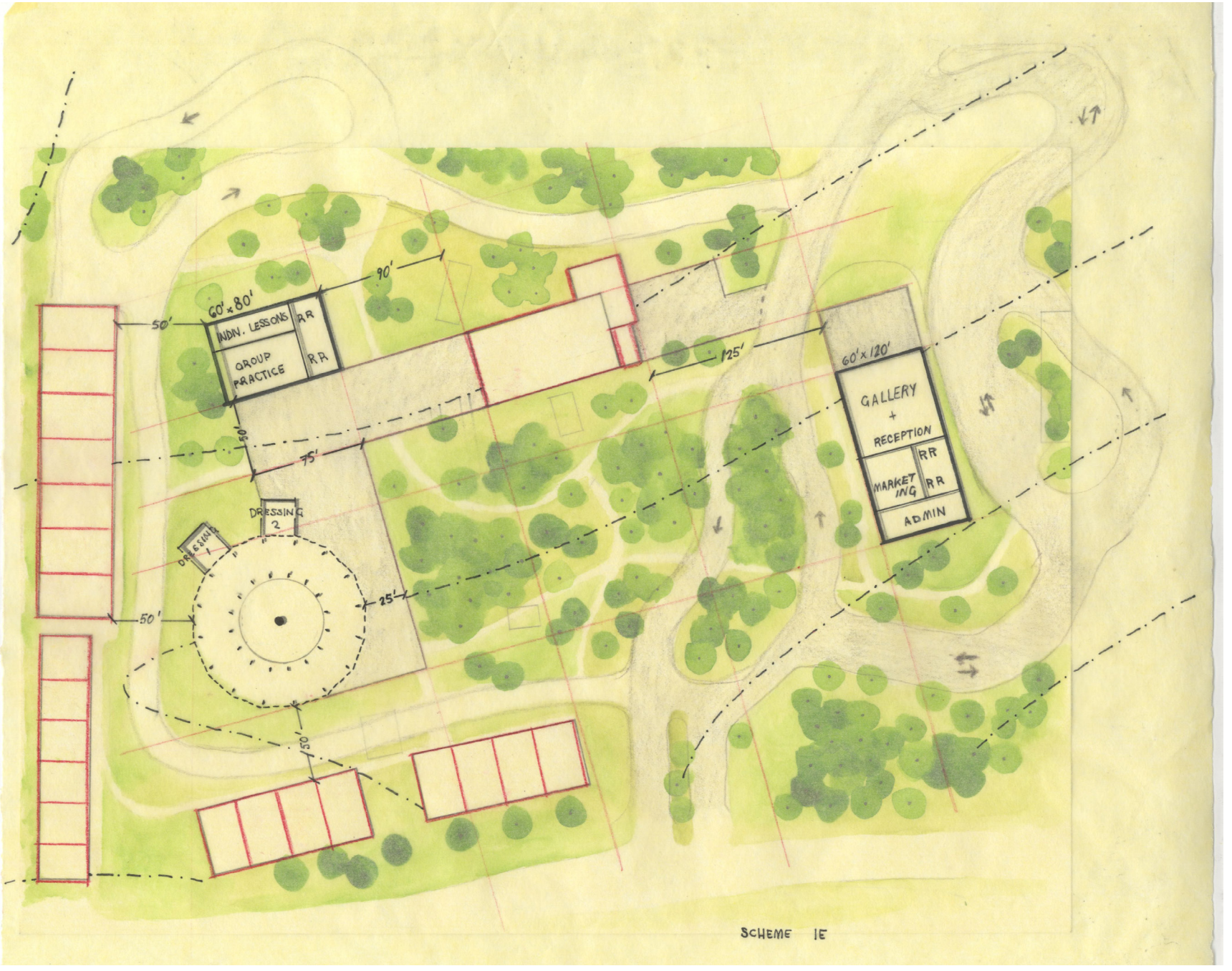


Figure 54: Developing paths of travel, paving, and landscaping

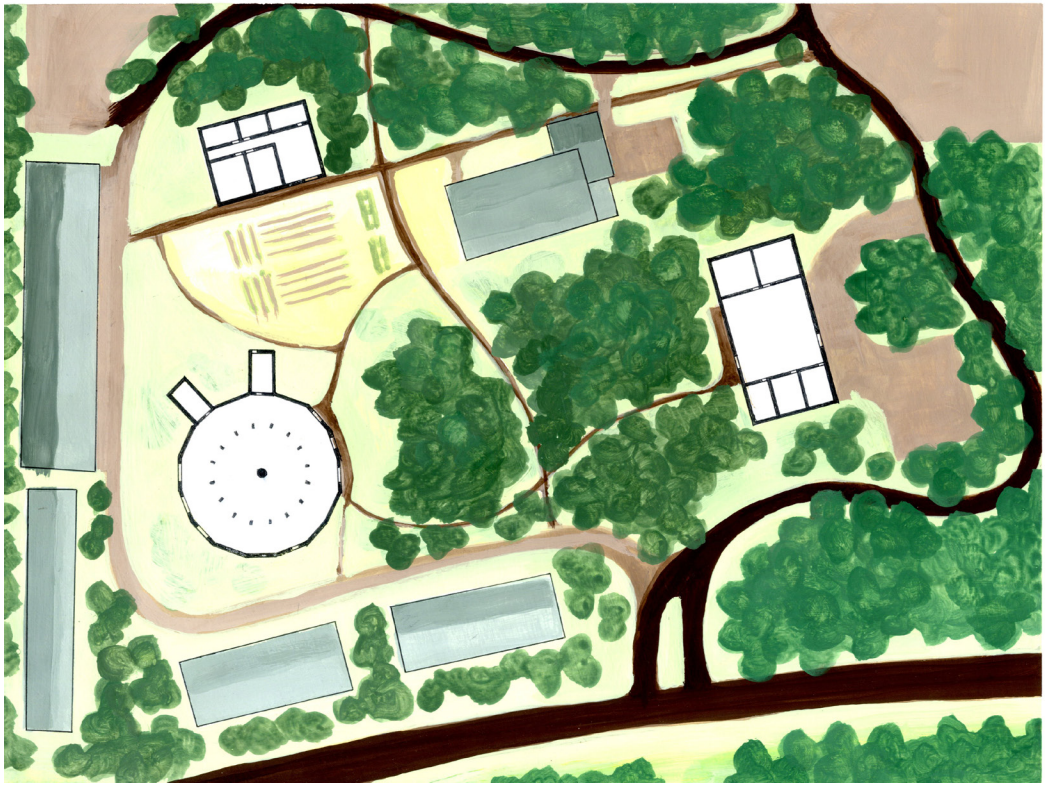


Figure 55: Establishing hierachy to pedestrian and vehicular paths of travel

Developing the Split Scheme

The Split Scheme uses the extension lines of the mill building to place the Audio-Visual building north of the Round House and the Threshold Building east of the original mill building. The placement of the Threshold Building mirrors the width of the Round House as it acts to filter users through their familiarity with the campus. [Fig. 55]

Vehicular access is constrained to the east to allow for a pedestrian-focused campus on the west. This introduced the need to connect the east to the west, as larger communal events will require the direct access from the east parking lot to the Round House on the west. However, being that visitors, patrons, and tourists will also utilize this eastern parking lot, the design of the campus needed to guide such users toward the Threshold Building.

The final design of the campus developed most closely to Split Scheme 1, although the other studies were important in understanding allocating open spaces in contrast to the thick, coniferous forest surrounding the site.

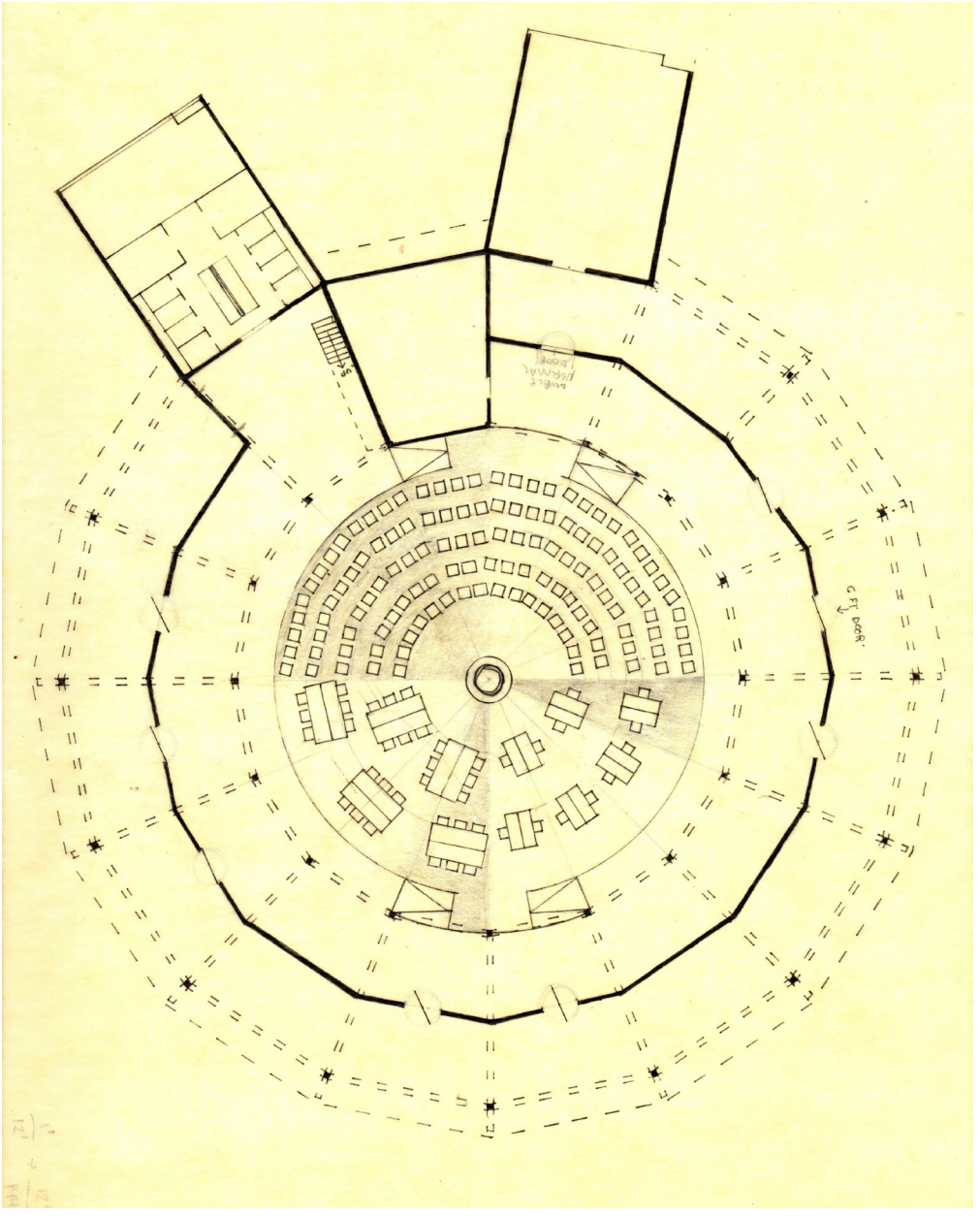


Figure 56: Round House adaptive platform

Round House Intervention

As the program for the Round House remained similar to its current use, the intervention more so explored the enclosure and reuse of the existing rectangular appendages. There was a desire in the design of the enclosure to allow varying degrees of permeability depending on both the season and activity happening in the Round House. For the continued connection between the site and the central platform, different routes of accessibility were explored to accommodate the platform's 8-inch height difference. The two rectangular volumes were first developed to house dressing rooms and a large restroom, but the restroom eventually gave way to a utility room for storage. [Fig. 56 - 59]

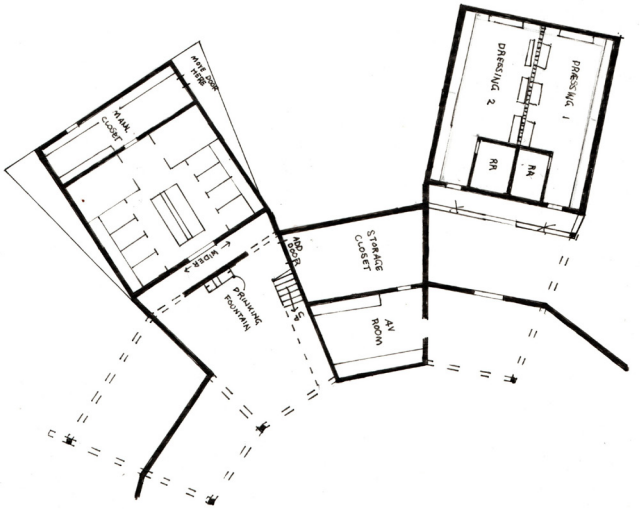


Figure 57: Round House supportive program

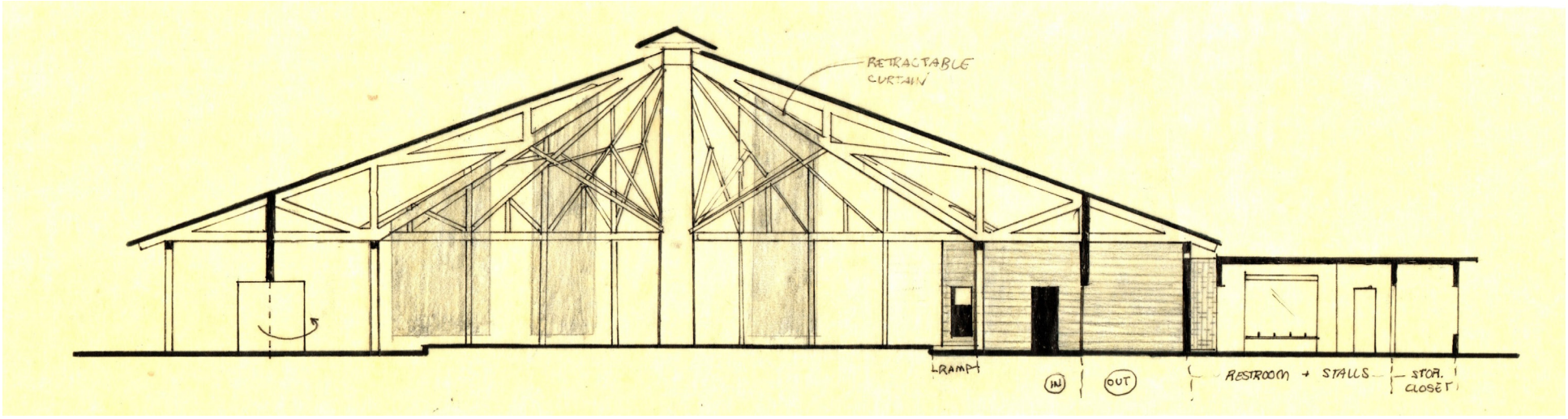


Figure 58: Round House section development

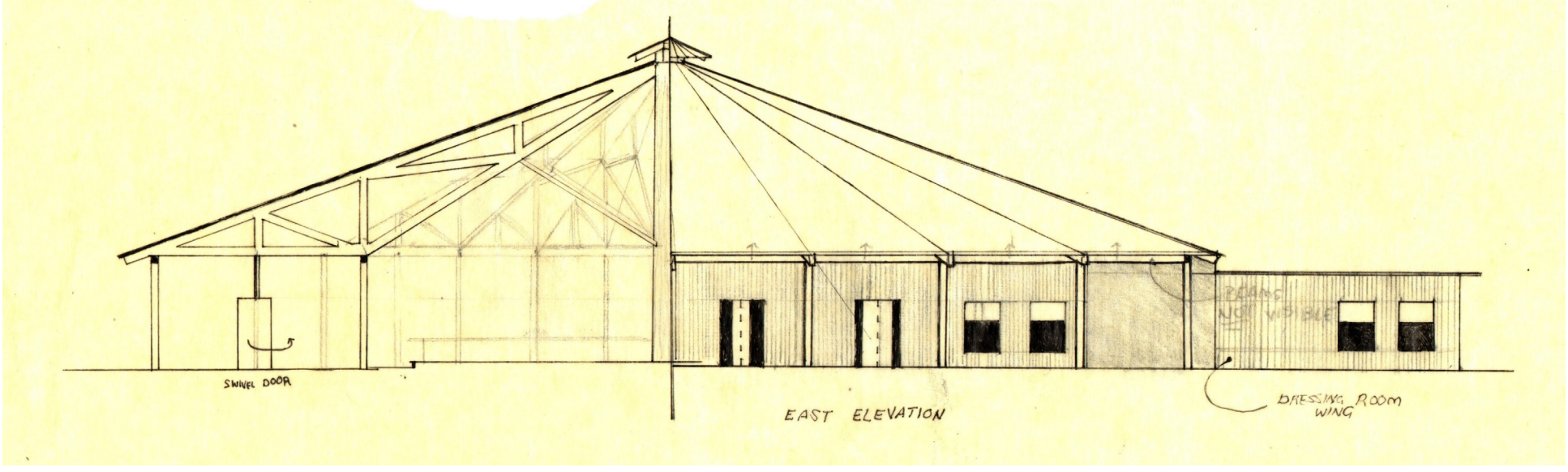


Figure 59: Round House elevation development

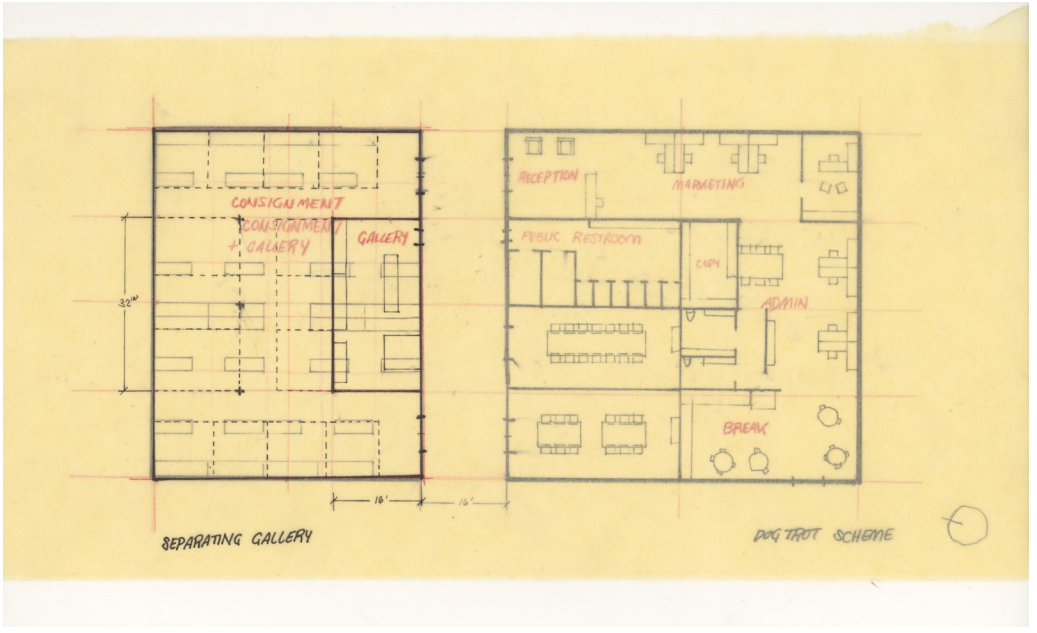


Figure 60: Threshold plan development

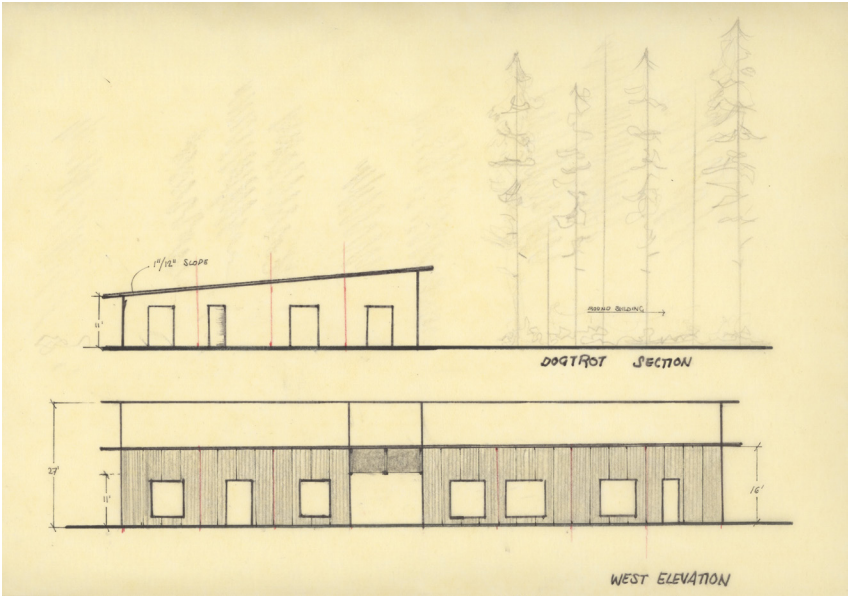


Figure 61: Threshold shed roof and elevation development

Designing the Threshold Building

To keep the geometry simple, designing the Threshold Building began by using a 16-foot grid to establish one, large building that was 128-feet by 64-feet (2:1). The administrative program was set to one side of the building and the market on the other with a gallery embedded within it to expose activities of the campus to outside visitors. To separate the two differing programs, a dog trot was carved near the middle, introducing an important aspect to the final design. The dog trot allowed for public program to be accessed along its corridor, however, access to light became a concern. [Fig. 60]

Paying homage to indigenous shed-roofed architecture, it was decided early on that the new building would have a single shed roof which reached west toward new plantings of trees with trunks slightly obstructing the Round House beyond. To allow access to light, eventually the single building was split into two volumes by the covered dog trot, and the market and gallery rotated 13 degrees. This rotation created a spatial gesture westward, as the dog trot seems to expand between the two volumes of the building.

The materiality in the elevation first utilized large cedar panels and small apertures to conceal the structure of the building. However, as the elevations developed, the structure of weaving patterns and techniques was drawn upon to articulate several layers of detail in the architecture. [Fig. 61 - 67]

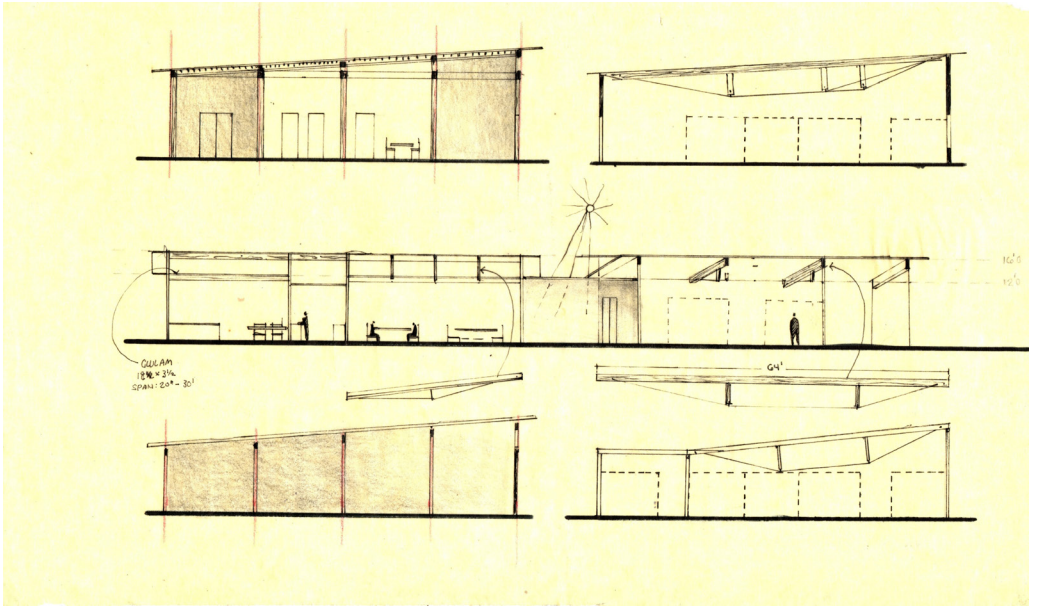


Figure 62: Threshold shed roof and section development

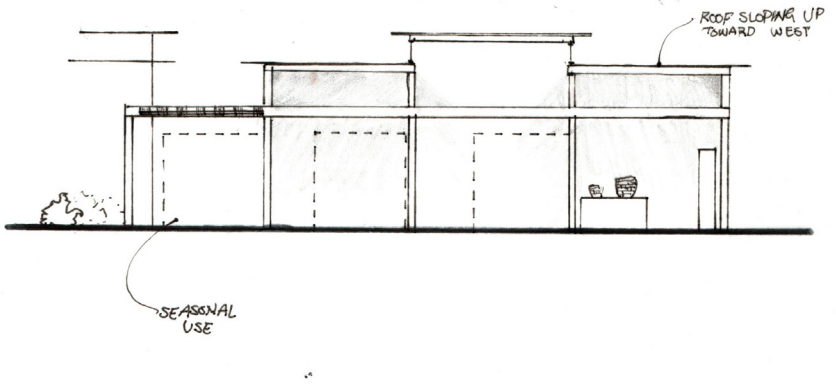


Figure 64: Market to Dog trot section development

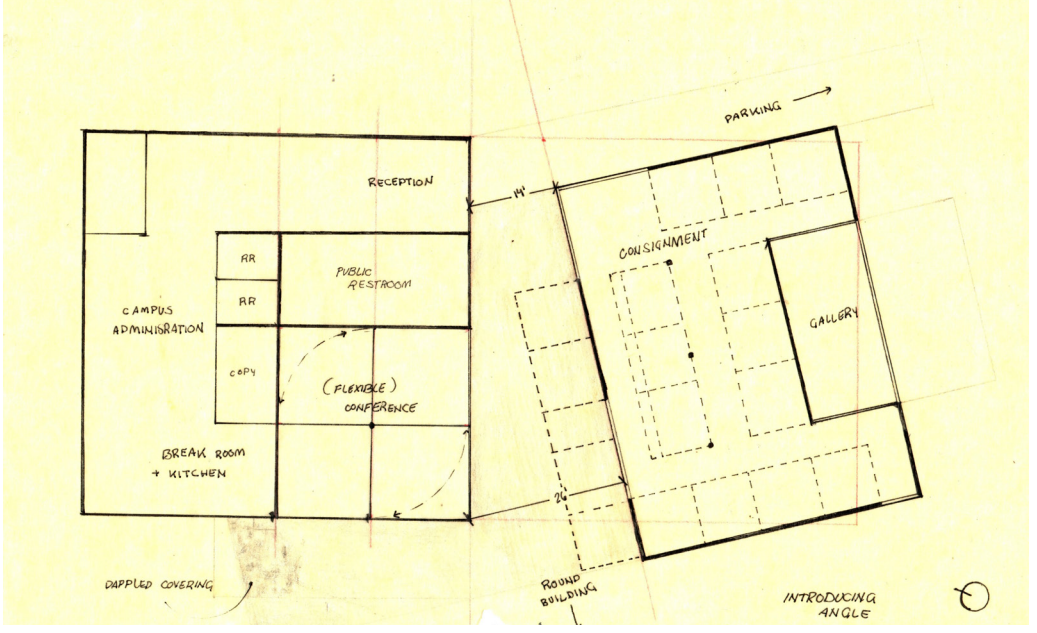


Figure 63: Theshold plan development, introducing angle

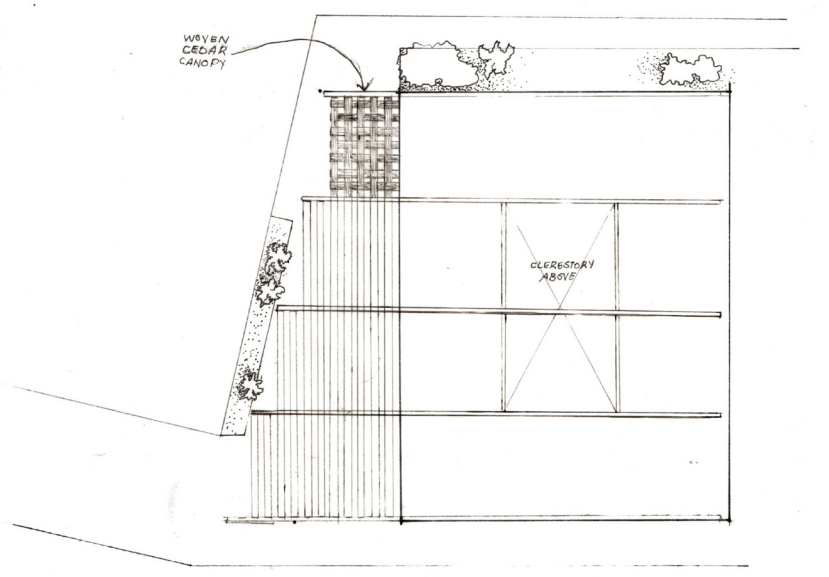


Figure 65: Market to Dog trot plan development

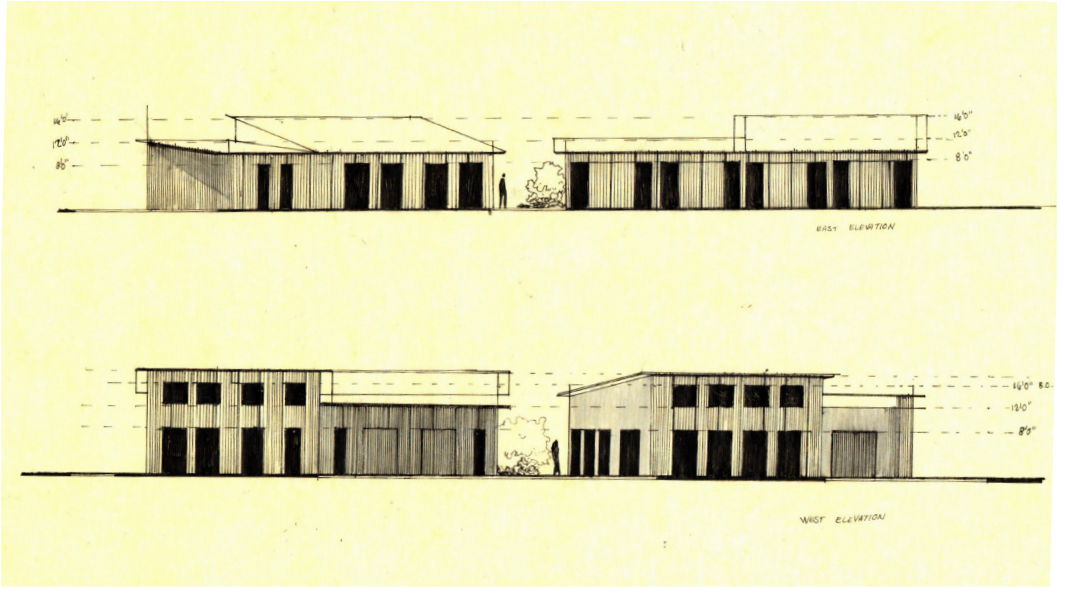


Figure 66: Threshold varying shed roofs, elevation development

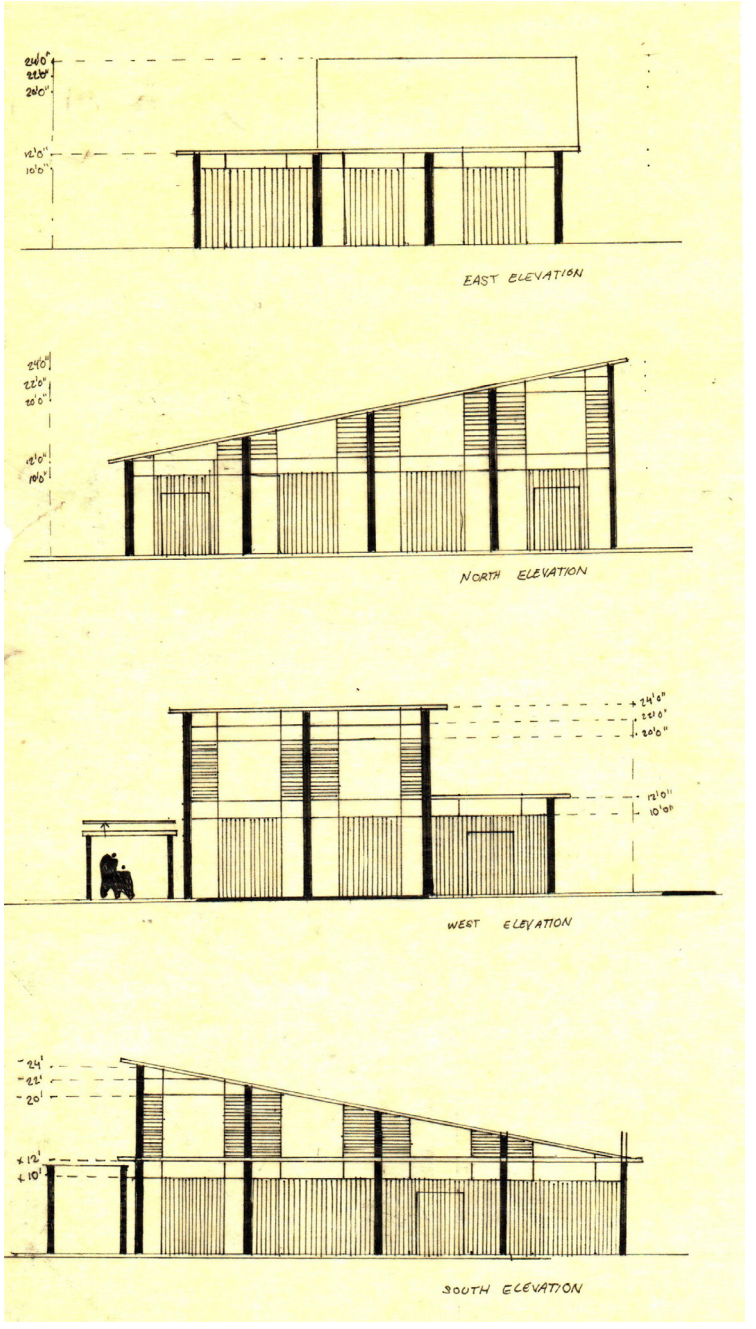


Figure 67: Threshold elevation grid references weaving techniques

CHAPTER VII: FINAL DESIGN

Transforming an Industrial Site into a Campus

The Ki'tla Center's site has been adapted to provide a space of cultural interaction at an important intersection point of La Push Road while also buffering activity from the Olympic Loop Highway directly to the east. The main entry to the campus is off La Push Road, as the path then winds around the new Threshold Building before leading to various parking lots. [Fig. 68]

While conifers native to the area have been reintroduced to a lot of the site, areas of open space around both the Round House and the new Threshold Building indicate key gathering spaces. Three parking lots of varying sizes accommodate different user groups, including Round House event attendees, workshop students, teachers, campus employees, market vender, artisans, and seasonal visitors. Plantings throughout these parking lots maintain a shady, forested environment in contrast to the open areas.

A central 8-foot pathway runs the length of the site to connect the largest parking lot on the east to the west side of campus. As the trees open up, a perpendicular pathway clearly leading to the new Threshold Building beacons in visitors unfamiliar with the site's layout, adding an extra buffer of safety to activities at the Round House. To those familiar, or adventurous, various smaller paths branch off to other buildings, and when the canopy of trees once again opens, the Round House comes into a full, unobscured view. [Fig. 77]

Adaptive Reuse of the Round House

The final design of the Round House reflects the desire to recreate the strong connection which the interior platform once had to the now exterior site. Referencing the Round House originally being open-air, a new enclosure is set back 12 feet from the wood columns along the outside perimeter of the building, landing beneath the king post of the inverted truss above. Large, 8-foot pivot doors allow for more permeability between the site and the interior platform.

The adaptable platform is accessible via 4 ramps which pinwheel around the platform. Removable sliding woven panels can suspend from the trusses to provide visual separation between various workshops occurring at the same time. At its maximum seating capacity, the platform can comfortably accommodate an audience of 250. Located off the interior perimeter of the Round House is a private and group dressing room for participants to prepare for ceremonies and performances. Mirroring this room, a large utility room is offers storage for event equipment such as tables, chairs, and teaching materials. [Fig. 69 - 71]

Figure 68: Final Site Plan and Section

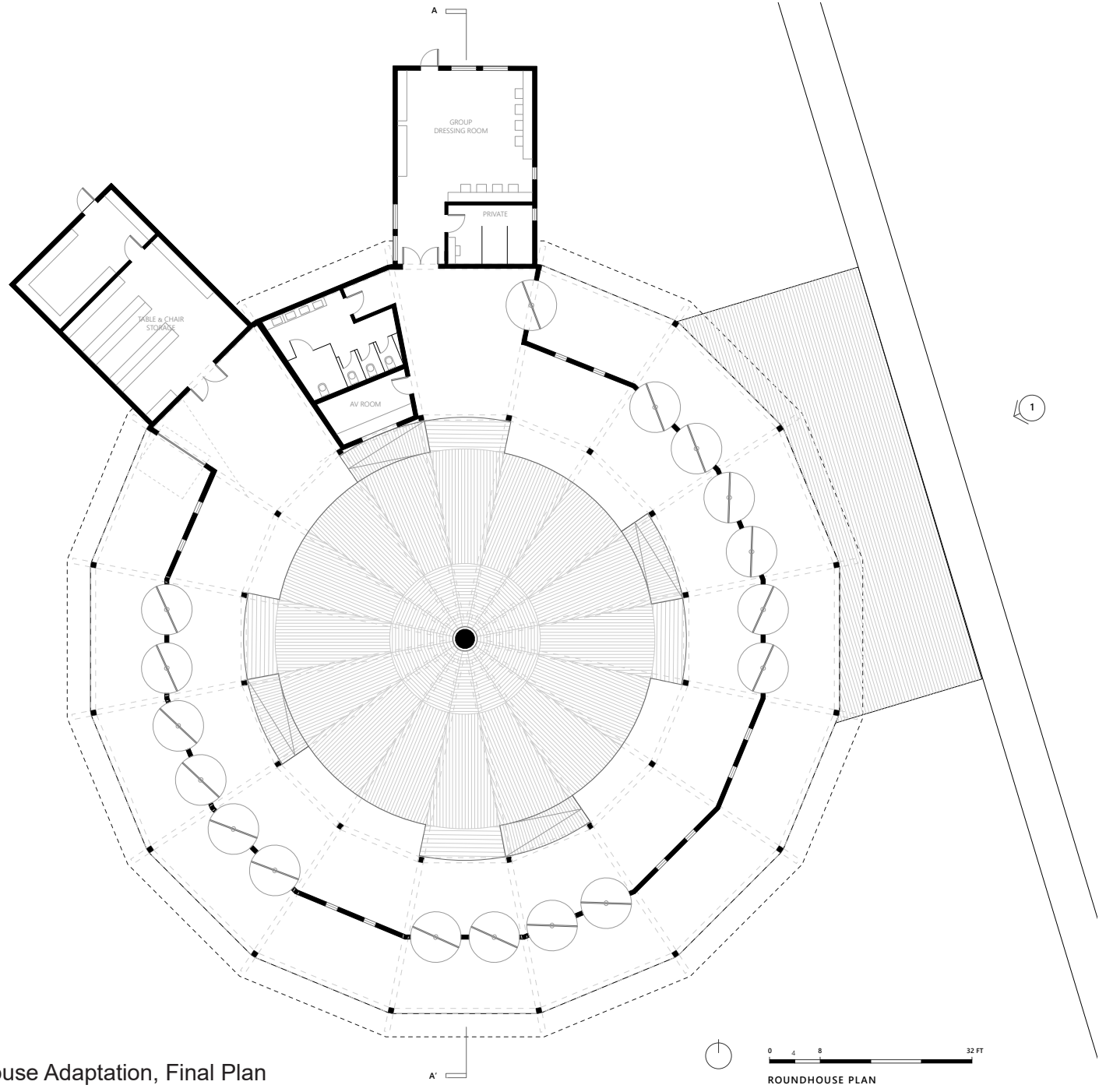


Figure 69: Round House Adaptation, Final Plan

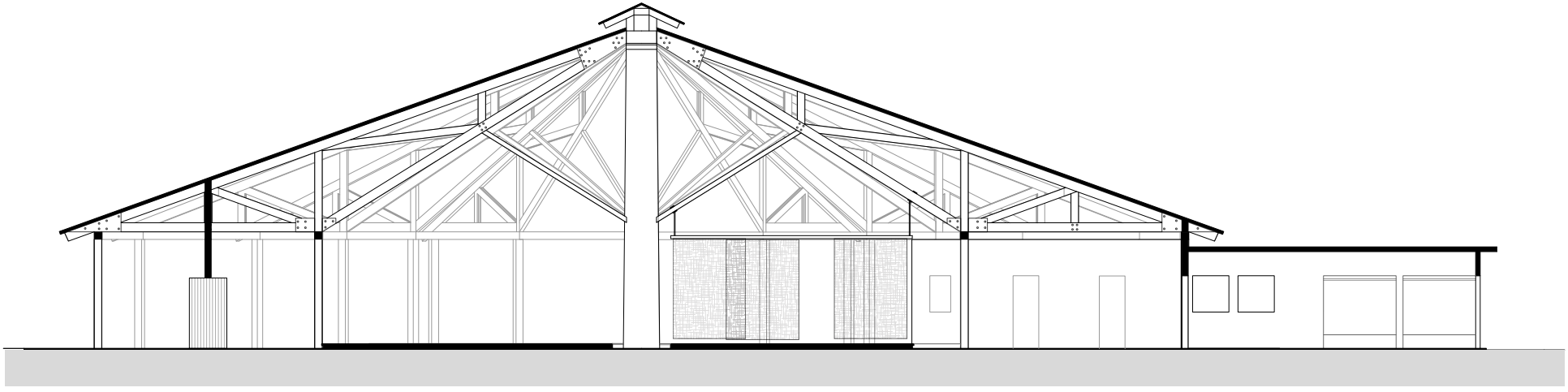


Figure 70: Round House Adaptation, Final Section

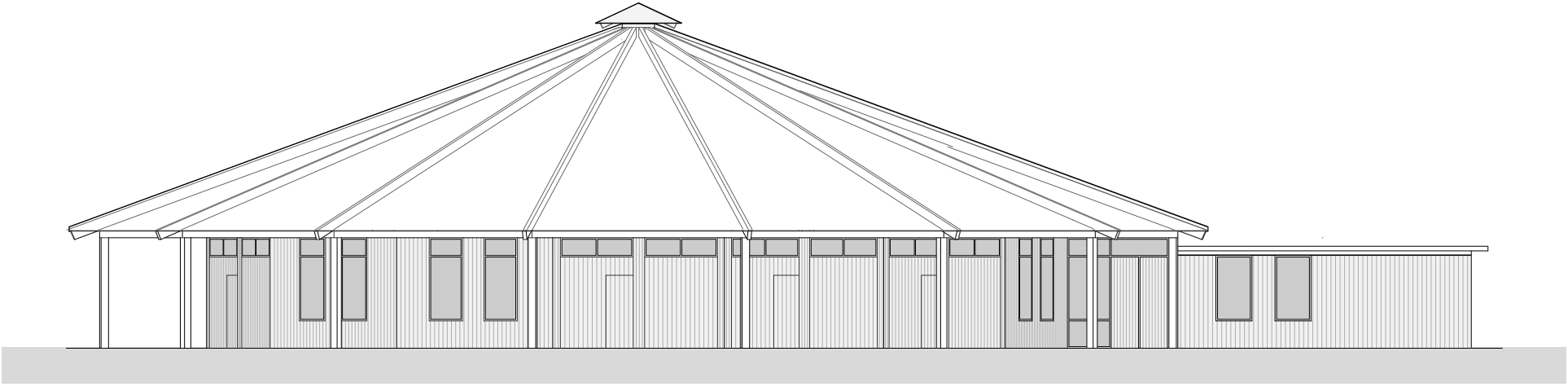


Figure 71: Round House Adaptation, Final East Elevation

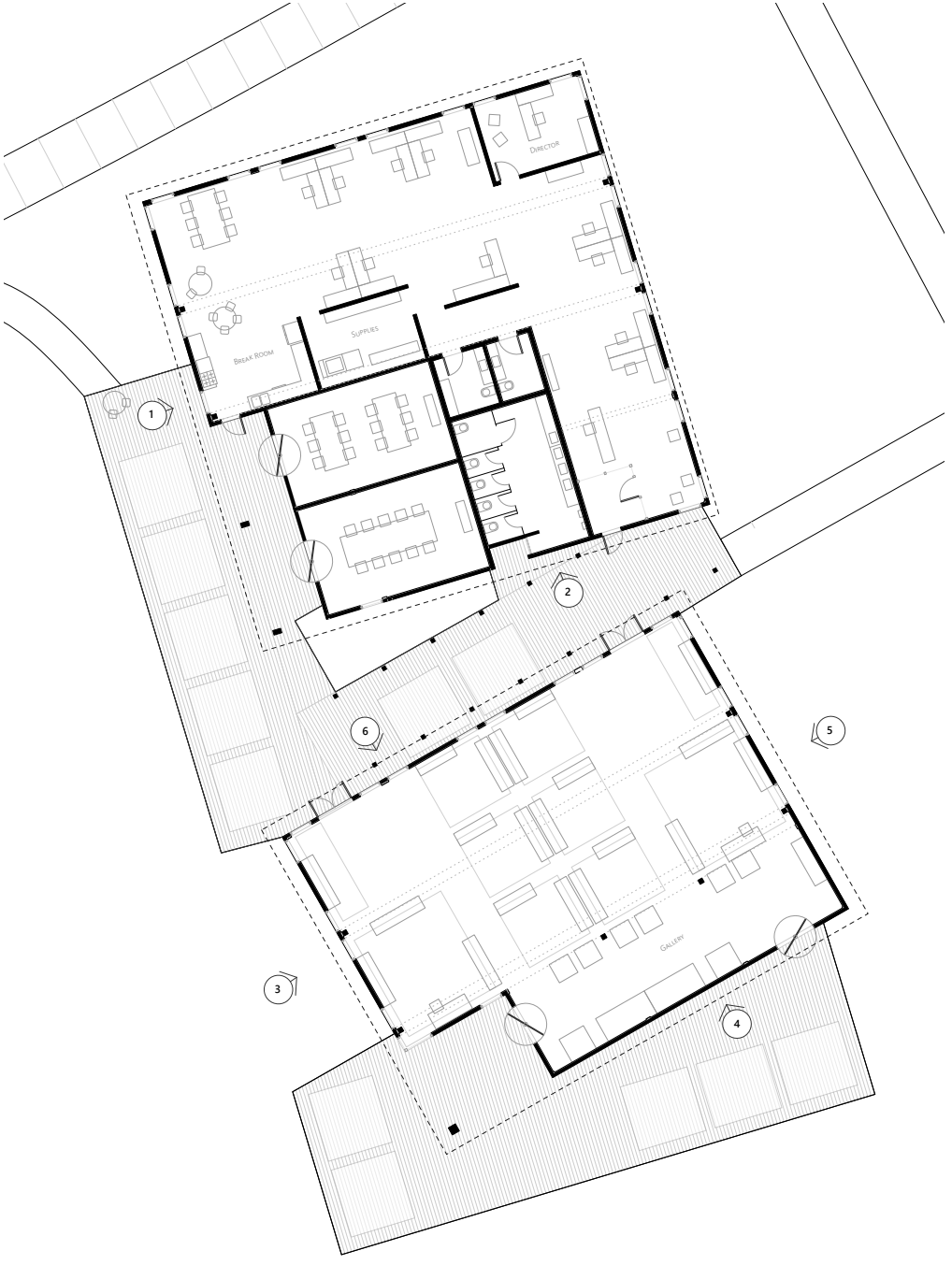


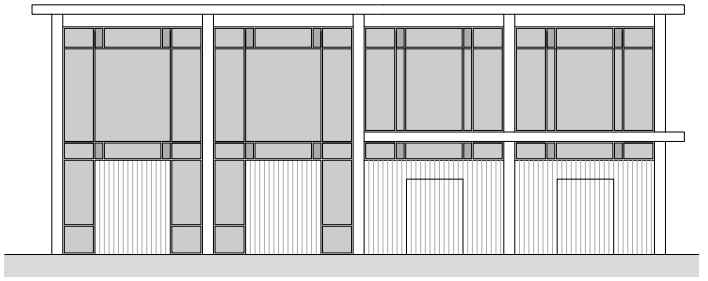
Figure 72: Threshold Building, Final Plan

New Threshold Building

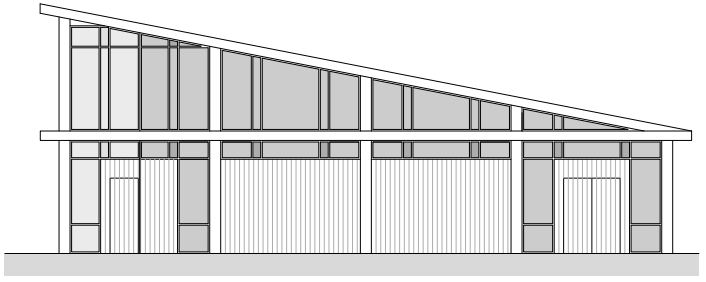
The Threshold Building is divided into two, shed-roofed volumes and split by a covered dogtrot running east-west. The northern volume encompasses the administrative offices of the campus, conference spaces, and a public restroom to service the craft market. The slightly smaller southern volume is made up of the market, including 8 booths of a variety of sizes, and a gallery to exhibit works produced at the campus. The entrances to both the administration and market volumes are located off the dogtrot, surfaced with cedar decking leading to a long porch on the west which can accommodate additional market booths in warmer seasons. [Fig. 72, 78]

There are large, 64-foot spans in the administrative offices as well as the market supported by cable trusses matching the slope of the roof. These spans create a dramatic volume as the thick lines of the wood structure direct inhabitants to look up and west. The volume of space contrasts with the gallery's comparatively short, 12-foot ceiling, which creates a rhythm with the covered dogtrot. [Fig. 79]

The permeability of the Round House is echoed in the Threshold Building, as pivot doors, clerestories, and vertical cedar siding is articulated in the elevation. The elevation is organized into a grid reminiscent of patterns created in weaving techniques. [Fig. 73 - 76]

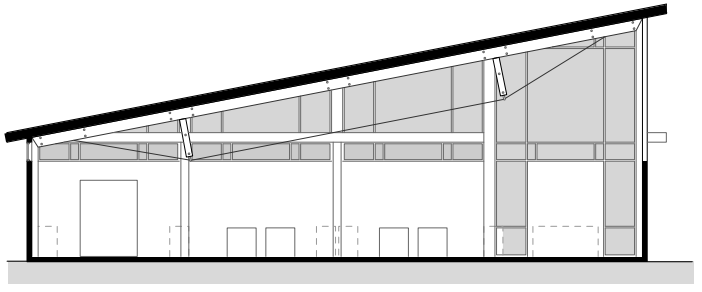


1 - WEST ELEVATION



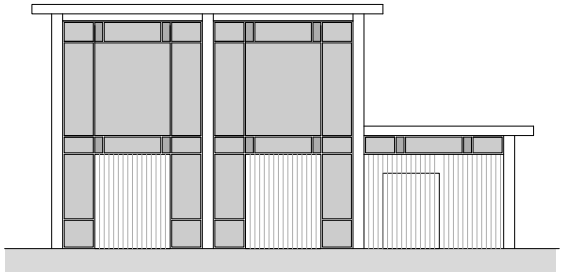
2 - SOUTH ELEVATION

Figure 73: Threshold Building, Administrative side, Final Elevations

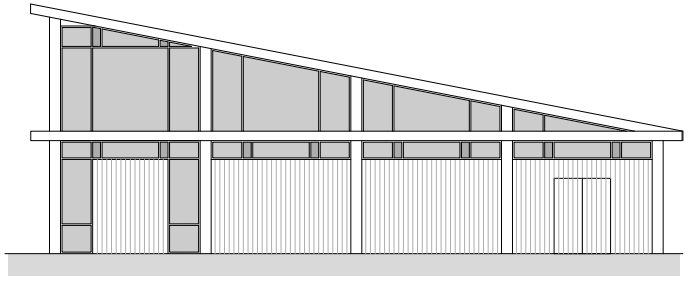


THRESHOLD BUILDING - SECTION A - A'

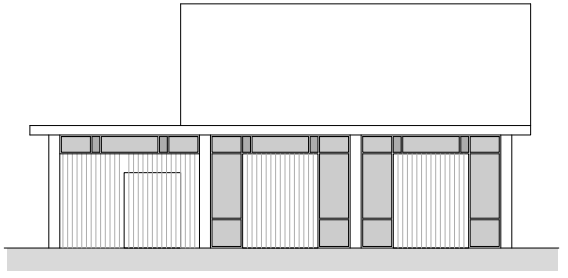
Figure 74: Threshold Building, Market side, Final Section



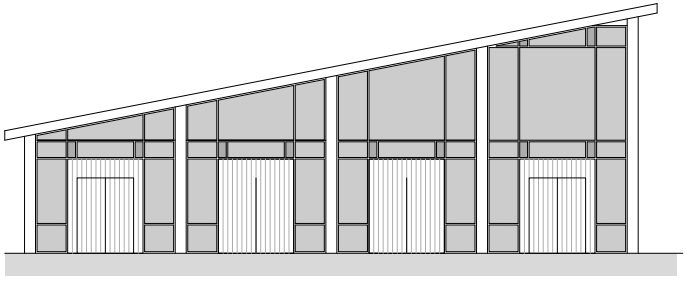
3 - WEST ELEVATION



4 - SOUTH ELEVATION



5 - EAST ELEVATION



6 - NORTH ELEVATION

Figure 75: Threshold Building, Market side, Final Elevations

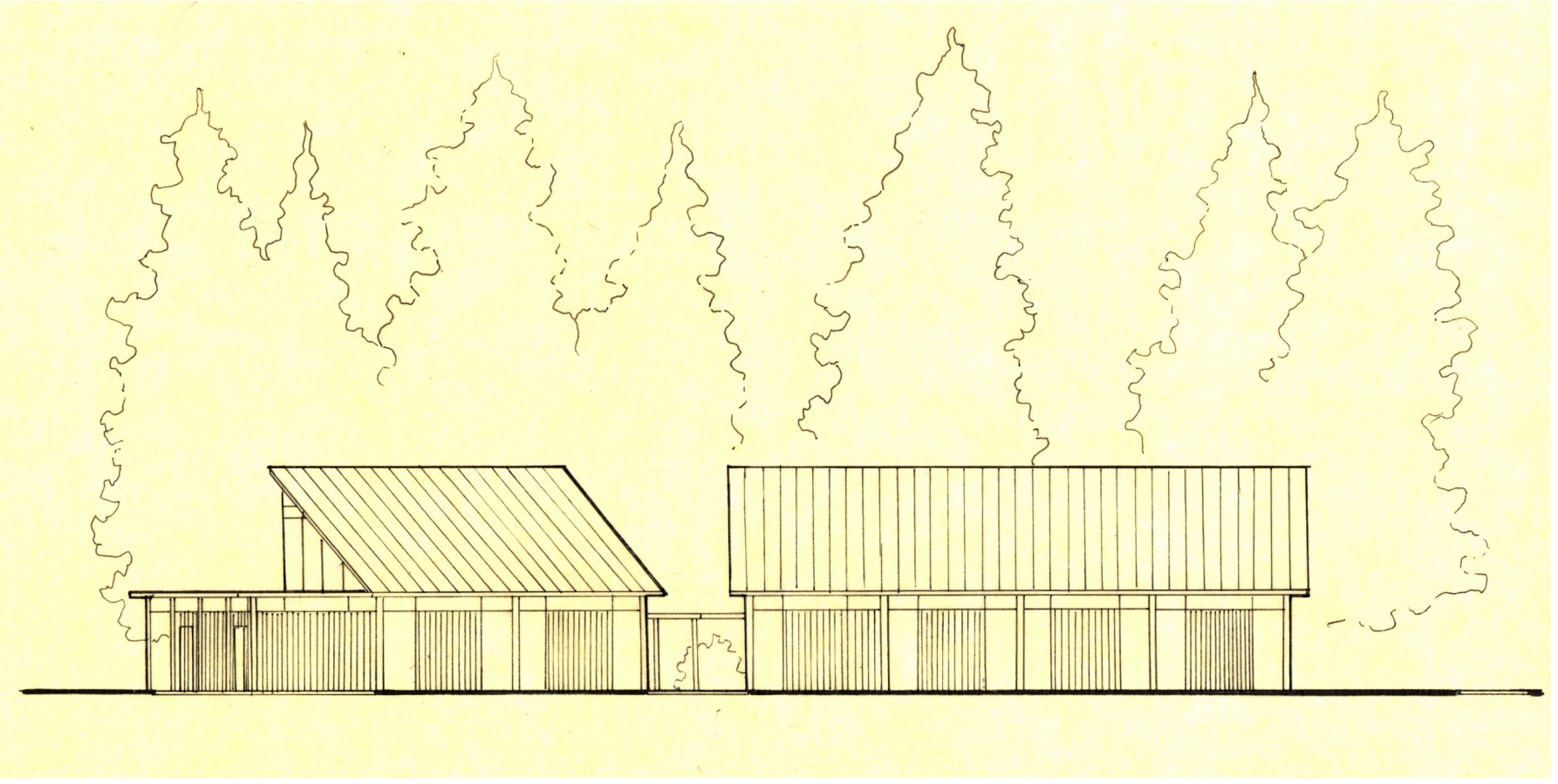


Figure 76: Threshold Building, Final East Elevation

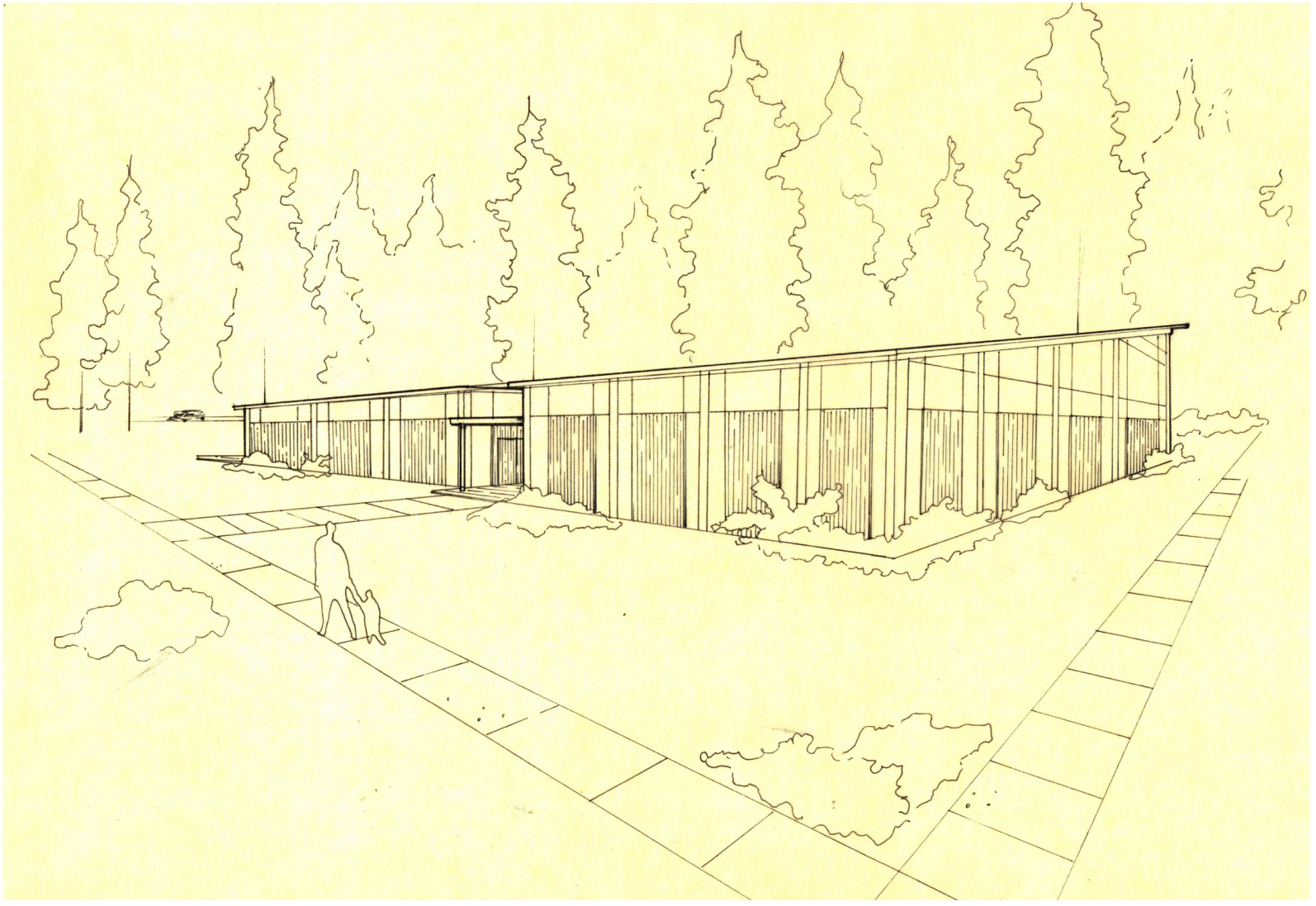


Figure 77: Threshold Building, Final Perspective, Approaching East Facade

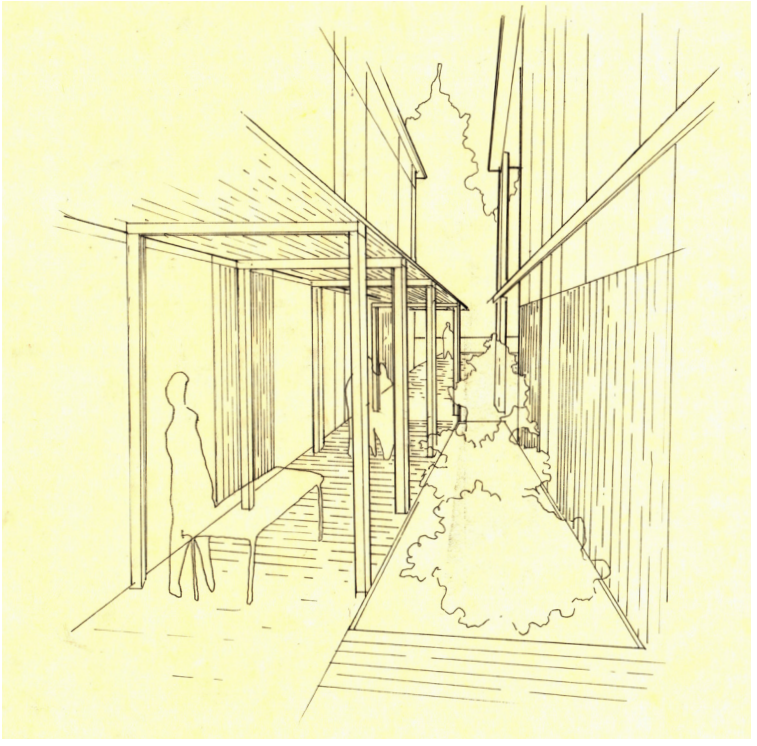


Figure 78: Threshold Building, Final Perspective,
Dogtrot Canopy

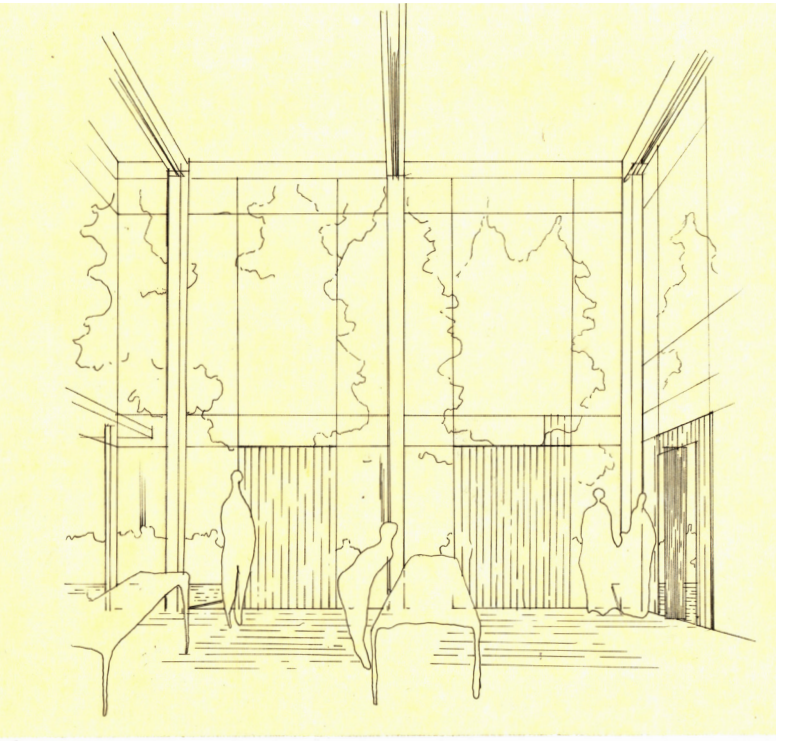


Figure 79: Threshold Building, Final Perspective,
Market Interior

CHAPTER VIII: CONCLUSION

Although it was originally built by 19th century non-native settlers in the area to support the operations of a low volume, high quality lumber mill with protection from the rainy climate, the Round House was recovered (purchased) by the Quileute tribe in 2015 and converted into a traditional community gathering place for the native inhabitants of the area.

This thesis strives to enhance the tribe's revitalization efforts and build upon its momentum in the conversion of the former lumber mill into a site showcasing both their tangible and intangible cultural heritage, while providing much needed economic stimulation. The proposal expands the roundhouse and surrounding buildings into a campus-wide adaptive reuse project. It will be dedicated to the education of native and non-native individuals through their exposure to indigenous handicraft, language, performance, and ritual knowledge.

Situated in a strategic location at the intersection of the Olympic Loop Highway and La Push Road, the new campus will give the Quileute Tribe the ability to once again accurately represent their culture to tourists passing through the area as well as drawing in well-known traditional craft artisans to demonstrate the use of alternative and natural

resources. This will transform the site from one of exploitation to a lively site of generation.

I am not a member of the Quileute Tribe. Therefore, the cultural and historic information I gathered was sourced from other researchers and documentation. Time constraints and distance restricted my ability to include community involvement in my plans. In reality, this proposal would not be viable without the input and participation of Tribal members.

This thesis demonstrates the amazing potential of architecture to augment the revitalization of a society's cultural heritage. The rebirth of a former lumber mill into a valuable and evolving cultural and educational campus is indicative of what astute planning and implementation can achieve. As issues of representation and sustainability are brought to the forefront of our societal mindset, adaptive reuse allows for both respect for the work of previous generations, as well as the creation of new design layers of built fabric to accommodate aspirations into the future.

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Transcription of the Thesis Presentation and Discussion
Tuesday, May 30th, 2023
Presenter: Anna Gonitzke
Jurors: Daniel Glenn, 7 Directions
Matt Aalfs, Building Work
Melissa Glenn, Graham Baba
Cale Wilbur, Build LLC

Anna Gonitzke:
Hello everyone. I am Anna Gonitzke and this is my thesis project entitled, “Adapting the Ki’tla Center: Safeguarding Intangible Heritage through the Adaptive Reuse of a Former Lumber Mill.” To begin, I am going to give some gratitude for people involved in getting me to this point. First, I would like to thank my thesis committee, David Strauss and Jeffrey Ochsner, for their efforts over the past two quarters in helping me figure out what the heck this project wanted to be and help me find my voice. I would like to thank Tom Rosmond for giving me access to valuable history of the site and mill, and Chance Black with the Quileute Tribe, for allowing me to visit the property and photograph the historic structure. Many others met with me along this thesis journey, including Cale Weber, who is a part of the jury today. A big shout out to my loved ones all attending through zoom, with a special thanks to my favorite collaborator and now fiancé, Chas Gold. And a final thanks to the jurors for taking the time to be here today.

I am a two-year Master of Architecture Student and I am also receiving a certificate in historic preservation from the college. I have always been interested in older structures and the unique challenge of adapting them to meet contemporary needs. I am originally from a small town in Texas with a population barely exceeding 500 (which I thought was a lot at the time), so rural areas hold a special place in my heart. For this reason, I was drawn to Forks, Washington as a rural town which has experienced an extreme economic downturn as the logging industry screeched to a halt in the 1990’s. As I looked around the area for defunct timber mills and their potential for an adaptive project, I stumbled upon a particularly interesting site which has recently been acquired by the Quileute Tribe. It is important to note that I do not have any personal connections to the Quileute Tribe, and the information regarding Quileute culture has been sourced from other researchers.

This project proposes to convert the industrial site of a former timber mill into a campus dedicated to handicraft, language, performance, and ritual for use by both local citizens and seasonal visitors. First, I will talk about some examples of intangible heritage in Quileute culture and their continued occupation of the area for thousands of years. This brief history will lead to the white establishment of Forks and, eventually, the logging industry and the exploitation of the natural habitat. Second, I will speak to researching the area’s current needs and the development of a campus for

handicraft. Third, I will explain approaching the organization of the campus and using the existing fabric to determine new pedestrian pathways and the placement of new buildings. Fourth, I will speak to the alterations proposed to the Roundhouse as the focal point of the campus. Finally, the design of a new building acts as a threshold to house administration, a craft market, and a rotating gallery to showcase storytelling medium being explored at the campus.
The flat, industrial site is located at the intersection of the Olympic Loop Highway and La Push Road, approximately one mile North of Fork's main street. La Push Road is the only vehicular route to the Quileute Reservation roughly 14 miles east of the site.

The Quileute Tribe has historically occupied the Northwestern part of the Olympic Peninsula, and their lifestyle oscillated between navigating the ocean and living amongst forest giants. Traditional crafts involved a detailed understanding of the workability of natural resources of the region, particularly the versatility of red cedar, from its soft straight-grained wood to its long, flexible branches and withes. Works included forms of weaving such as baskets for storage, travel, food prep, rope, mats, skirts, capes, rain hats, and blankets. Practical items also involved wood carving, producing paddles, bent-corner boxes, platters, dishes, fishhooks, other forms of hunting equipment, including long, sea-traversing canoes. As seasonal ceremonies play a major role in Quileute Culture, wood carving also produced ornate rattles, masks, and headdresses.

This site was included in the region occupied by the Quileute Tribe until the Treaty of Quinault River in 1855. A few decades later, in 1889, the federal government established a one-square mile reservation at the ancestral village of the Quileute now known as La Push. The Tribe continues to occupy this reservation, and recent efforts have been made to relocate the village's community facilities about a mile south, to neutralize the threat of a tsunami.

The Rosmond Lumber Company was started by three brothers in 1946. A couple of buildings already existed on the site as well as a soon-to-be defunct railroad line, but over the next 38 years the site experienced several changes, including clearing nearly the entire 9-acre site, roughly 900 feet by 500 feet, and the construction of multiple buildings for use by the low-volume, high-quality mill. A round table system was developed by one of the Rosmond brothers which was powered to rotate lumber exiting the planar or resaw until a worker pulled and sorted it into an appropriate pile. The first sorting table was 80 feet in diameter and was exposed to the elements. In 1964, plans were in motion to construct a new, smaller sorting table at 60 feet in diameter, which would be located in the center of a 120-foot wide, round "shed."

The small mill operated continuously under the Rosmond Brothers until 1984 whenever the mill was sold to another milling company. However, due to new environmental restrictions impacting the logging industry, the mill would

cease operation completely in the early 1990's. After the site sat idle for nearly 20 years, in 2008 new owners sought to transform the site into a "business park" and began converting sheds once used for lumber storage into commercial spaces. In 2015, the Quileute Tribe purchased the site as well as 14 additional acres of forested land north. The name of the property was changed from 110 Business Park to the Ki'tla Center. "Ki'tla" is an abbreviation derived from the Quileute language that translates to "upstream prairie place." Although no definite plans for the site have been released, the tribe has stated their intention to continue to develop a business center. The round shed, now referred to as the Round House, was enclosed to make the structure more inhabitable for community events.

Through my research, it became grossly apparent that the economic state of the area has pivoted to another exploitative industry; tourism reliant on the misrepresentation of Quileute culture in a popular young adult series. The town of Forks lacks a supportive space to host the intangible heritage which has been practiced by the Quileute for thousands of years as well as a site for the influx of visitors in warmer seasons to be exposed to craft respectful of the area's natural resources. Using the Round House as a transformable space, this campus will host a variety of communal events with a focus on storytelling, handicraft, and intangible traditions, such as dance, oral performance, and other personal rituals.
Beyond educating and exposing students to a variety of methods of storytelling, a craft market is intended to serve as a place of economic activity for Quileute artisans and vendors. This craft market can spill out onto cedar decking depending on the season. To manage this campus of cultural activity, administrative spaces will be needed to coordinate artisan workshops and conduct outreach to the community. To further support existing organizations, conference rooms are available to be reserved for smaller meetings. Finally, a small gallery located next to the craft market will serve as an exhibition space for student work to showcase a variety of forms of craft being explored at the campus.

To further support the activities of the Round House, the other existing buildings will be adapted to suit the needs of the campus and its users. For starters, the prefab shed in the southwest corner of the site will be converted into small temporary housing for visiting artisans and performers. The southern wood-framed buildings that predate 1946 will be dedicated for traditional lecture classrooms which require more privacy than the flexible Round House plan. The prefab storage building in the northwest corner of the property will continue to be used to store larger pieces of handicraft such as canoes. Finally, the original wood-framed mill building towards the center of the site will be adapted into a leasable commercial kitchen and on-campus dining. Two, smaller wood-framed buildings will be used for ground maintenance and an extra meeting room.

This proposal includes the addition of two new buildings, to further strengthen the mission of the campus. One building, located near the storage building, will be acoustically sealed to serve as a recording studio and practice space for musicians. The second building, which this thesis further designs, acts as a threshold to the rest of the campus, and it houses administration, conference spaces, a craft market, and gallery.

A key concept to this proposal draws from Quileute knowledge, and the traditional Coast Salish practice of weaving cedar. After determining the program for the site, next, the organization of the new buildings use the extension lines from both the original mill building and the Round House. The rural nature of the site means that vehicles and parking need to be accommodated on the campus. The main entrance is on the southern edge of the property, located off La Push Road. After passing the employee parking lot, the entrance road curves north under a canopy of trees. As the trees open up, the new administrative and market building comes into full view. A second, larger parking lot is intended for seasonal visitors and larger community events happening at the Round House. A third, final parking lot is located north of the storage building for use by instructors and students enrolled in workshops and classes.

To accommodate pedestrian use, a paved central pathway connects the visitor parking lot on the east to the storage building on the west. Smaller connector trails branch off of this central path to reach various buildings. A small trail in the southwest corner gives the converted temporary residences privacy from the rest of the campus. Cedar decking signifies the entrance to various buildings and allows for exterior use in warmer seasons.

To reconnect the site to the abundance of towering conifers characteristic of the region, trees will be densely planted in strategic areas of the campus. The vehicular entrance and parking lots have plantings to encapsulate visitors under dappled canopies, as well as act as an acoustic barrier from the Olympic Loop Highway. Conifers frame key gathering areas, such as the Round House and the new threshold building, and open areas allow for the cultivation of fruit-bearing plants.

In reference to the Round House originally being open-air, the enclosure is set back 12 feet from the wood columns along the outside perimeter. Large, 8-foot pivot doors allow for more permeability between the site and the interior platform. The interior platform, which originally held the mill's sorting table, is 8" above the ground and it accessible via 4 ramps which pinwheel around the platform. Removable sliding woven panels can suspend from the trusses to provide visual separation between various workshops. At its maximum seating capacity, the platform can comfortably accommodate an audience of 250. Two rectilinear volumes which originally housed a planar and resaw have also been adapted. A large

utility room is located off the interior perimeter of the Round House to store event equipment such as tables, chairs, and teaching materials. Mirroring this room is a private and group dressing room for ceremonies and performances.

The threshold building is located on the eastern side of the site, perpendicular to the original mill building. Both the plan and section gesture west. The building is divided into two, shed-roofed volumes and split by a covered dogtrot running east-west. The twist in the southern volume creates a expansive moment looking towards towering conifers with the Round House peeking through their trunks.
The northern volume encompasses the administrative offices of the campus, conference spaces, and a public restroom to service the craft market. The southern volume is slightly twisted to allow coveted sunlight to illuminate the dogtrot. A majority of this volume is the craft market, including 8 booths of a variety of sizes, and a gallery to exhibit works produced at the campus.

The entrances to both the administration and market building are located off the dogtrot, surfaced with cedar decking leading to a long porch to accommodate additional market booths in warmer seasons. A small rain garden is situated along the dog trot in the space created by the southern volume's twist.

The administrative building is organized by a 16-foot grid and forms a 64-foot square. Structurally, the building has four bays running east to west as the shed roof opens up towards the canopy of the trees. Administrative program is organized in an 'L' along the perimeter of the building, ending with a break room looking west. The roof of two bays are supported by cable trusses spanning the full 64 feet. The conference spaces are accessible through 6-foot pivot doors, echoing the permeability of the intervention on the Round House.
The slightly smaller Market building also utilizes a 16-foot grid and employs cable trusses to open the space to the west. The craft market opens directly to the gallery on the south. The gallery is compressed by a 12-foot ceiling height and is capped by a flat roof, creating a rhythm with the covered dogtrot. Two pivot doors from the gallery open onto another large cedar deck which can accommodate more market booths.

The rhythm of the elevation is reminiscent of weaving patterns. A majority of the façade uses a curtain wall for transparency with solid walls being clad in vertical cedar siding. A 2-foot clerestory runs along much of the façade, allowing controlled daylight to still illuminate more private and sensitive program, such as the gallery.

In conclusion, this thesis explores three interwoven questions. First, the thesis asks what reuse can be made of a former industrial site which was a specialty lumber mill that is no longer viable? In response, I show how the site

may become a cultural and educational campus. Second, the thesis asks how can this specific site, now owned by the Quileute, support the Quileute and take advantage of its strategic location along Highway 101, close to the town of Forks? In response to this question, I suggest a program to support the Quileute efforts to revitalize traditional craft, language, performance, and other forms of intangible heritage, and to support their goals for economic growth. And third, what is the appropriate architectural intervention on this site and for this program? To this question I respond with an architectural approach for both the Round House and the new building that references the Quileute's intimate knowledge of cedar, particularly in weaving, to celebrate their tangible and intangible heritage.

As a result, this thesis proposes the adapted and expanded Ki'tla Center, a cultural center dedicated to craft, performance, and other forms of storytelling to better connect with the natural resources of an area. This transforms the site from a former site of exploitation to a lively site of generation.
Admittedly, I am proposing an alternative economic solution to the site as someone who is not a part of the Quileute community. If I were to continue to develop this thesis, community input and feedback would be paramount to this project.

In our discussion I hope to address all three parts of this project. I look forward to your comments. And this concludes my proposal for Adapting the Ki'tla Center.

Daniel Glenn: I'm curious. Is this a real project that the tribe is interested in pursuing.

AG: No. They acquired the site, and they are turning it into a business park. So they're using different parts of the buildings. Like the old mill is being leased to an indoor archery company.

DG: How did you come up with this idea. Do they have anything like this anywhere else?

AG: Well they just built a new school that was built with Medicaid tsunami funds. The school is more the education area for them. I'm seeing this as more of an outpost close to the town of Forks to act like another place where people can meet.

DG: They're using the roundhouse for something?

AG: Yes. They're using it for cultural events, as well as for book fairs and stuff like that.

DG: I think you have a good idea. Especially because of how the building is already being used. Did you do any research - Were you aware of the roundhouse? How was it built on reservations out west in the 30's?

AG: No

DG: It's funny . I'm working on my own reservation project. We had a roundhouse. It's been repaired. It's essentially torn down. Even though they weren't designed and built by the tribes. They were built on multiple reservations in a very similar style. Although they usually didn't have a center pole.

AG: How big were they?

DG: They were large. About the same size as this. It was ironic. It was ironic, because it was built in the 30's during the period in which, during the Prohibition that went on from 1890 to 1976 on singing, dancing, drumming. Until the Freedom of Villages Act which made that legal again. But ironically they built these. And of course they were used for singing, dancing, drumming, ceremonies. And they were round. I'm still a little unclear on how that all came to be, but anyway, it would be good to reference that. I don't know if they were typical octagons. Do you know how many sides there were?

AG: 16.

DG: Wow. So when I first look at this I didn't know if it was connected to that, although they were typically octagons. I missed the beginning, but you're proposing this round house when typically, they use a longhouse style, ceremonial hall. But the fact that they're currently using it that way. It's not that the circle is still not important in the tribes. I think there's a lot of value in it.

Matt Aalfs: Just a couple of points. First, I was working within the Nisqually tribe on a little farm, Braggert farm, which had a bunch of old buildings. We did go through the community processes. And interestingly, at the end of it, they were, like, we don't want to keep any of it. That is the colonization of our land, we can take them down and reuse the wood. And that was a combination of the fact that they were really in pretty bad shape, and it would have taken a lot of effort to make them viable. So I guess that's a question. How good a shape are these buildings?

AG: The roundhouse was actually used right before they bought it. They were going to demolish the building because it was not considered of historic value to the area. When the developers were looking at the site before they bought it. Most of the buildings such as these are prefab buildings. That is, metal, corrugated siding. These are wooden buildings which have been enclosed and are still in pretty good shape.

MA: There was an old dairy building which was rectilinear that they used as a gathering hall. Very similar shape which had been adapted. Old farmhouse and barns instead. There's there's a very different attitude towards history on

the reservation. We're working at the school, for example, that was built in the '30s. There's absolutely no desire to hold on it, except Because there's not a lot of sentimentality or respect for colonial structures on native land. From my experience that makes sense. There's a history there of the longhouse being torn down and reused by farmers to build their own structures. There was a giant seizure. But, you know, on the other hand there's a practicality in the tribes. They have limited resources and if there's an ability to adaptively reuse or a way to be done in a way that supports the culture. I think there would be support. I do think in general it would be interesting to see what kind of – how you are making a stronger statement about the decolonialization of the site. What makes it now part of this tribe and how does it become theirs. How do you make it theirs. I guess that would be a question- What are you doing here? To decolonize so that you made it specifically for them?

AG: So it's such a complex and interesting project because this was a lumber mill. Highly exploitive practice of stripping the natural resources of the area. So that was really where I started. Taking the site and appropriating it to meet a more respectful economic growth. For the people who have been there for thousands of years. And my form of decolonization is using spaces of over traditional needs.

Melissa Glenn: If you could remind us of what the buildings are.

AG: (at the board pointing out things) so these buildings are going to be workshops that have more privacy instead of the open format for workshops in this building. Then you have private residences for visiting artisans participating in workshops. And this is remaining as a storage building. There was also a question of accommodating bathrooms for the round house. This is my other new building that would be dedicated for audio and oral traditions. And this is the old mill building which would be used for dining.

DG: Do you know what kind of ceremonies they would have?

AG: Yes dances, ceremonies, weddings.

DG: Well it almost looks like it would be really ideal for pow wow grounds with the existing structure, which in that case is a bit worrying, and you want to reserve a lot more with the area for camping. Because people come to stay over, staying over and even for hosting canoe journey the tribe would host a whole lot of people. Is it very near water?

AG: it is about 14 miles away from the water. So I focused more on land and not as much on water activities.

DG: Yeah. That is at a river. Anyway, I think there are some great ideas. On the Round House, if it is a dancehall. You need to have separate changing men and women rooms. In terms of culturally, you can't have a single space.

MA: Do you want to talk a little bit more about the shaping of the design- I guess the reason I ask is it's a great adaptive reuse space but kind of limited in terms of what you did as an intervention.

AG: Yes. I thought – I thought of how lots of different people will pass through going out to La Push, the Hoh Rainforest, or Forks, as well as the people who use the campus. So I designed the building to act as a threshold filter various user groups. So I started with a long rectilinear building, actually, and I wanted to have a dog trot as a gesture towards new plantings. And the twist came from wanting to get light into this raingarden.

MA: it's a little hard to read the roof treatment - Is it one big roof?

AG: Yes

MA: I wonder about the geometry of the sheds and the orientation of the sun. It seems to me that when you have a shed roof that starts low and goes high. Because you oriented it this way this way, it get awfully high. Right?. And so I wonder if it's rotated so the shed was going along the short axis of the rectangle and not the long - If daylight was a key and it might be. And so I can imagine this one being rotated this way and the shed being shorter to capture the light in whatever orientation was used, depending on trees or other things. It does feel a little bit awkward in terms of that shed, having squarish plans in that shed. In terms of composition if feels stretch longer and have that shed running along the short end.

AG: I would say I prioritized light coming through the canopy over direct sunlight which is why I oriented it this way.

DG: Do you have a plan for the site for green energy for the site?

AG: No.

DG: It something you really should be thinking about in any project. In fact like California is requiring new buildings to do a solar calculation to make everything solar ready. We do it on all of our project from the outset to be net zero. This should be a challenge in a rainforest but doable. Just something you should be generally thinking about.

Cale Wilbur: Do you know where the site is currently getting power from?

AG: No.

MG: I keep being drawn to your site plan and I'm thinking when you first started talking about the – Can you remind me what the translation for the Ki'tla.

AG: "Upstream prairie place."
MG: When you first started talking about adding trees. And

in some way, it seems so very natural to add the trees back to this lumber mill site where the trees have been pulled away and sold off, to restore that land. But also the tension you have created by noting how important the sunlight is in the rainforest, and there's a kind of a tension about which it wants to be. You are trying to pull from both sides - Do you want to talk about the thought where you located trees. I know you talked about a buffer of trees for sure, but the heart of the site right now is really that thick tree space.

AG: I left the open spaces around the new building and the round house because those are areas of gathering. When you're building roundhouse. Also considering there could be future plans for a learning garden. If you look at the existing site plan, it shows how raised the landscape is, and that is why I started pulling in vegetation.

MG: I wonder about in the new building – the welcome center. Talking about light there and the relationship to the trees, and the connection to the upper story of the forest, I guess in my brain, I'm having a little bit of conflict with where the lights are going to be and where you want to get people through the space. And what the experience of coming in through that space, I wonder if there could be more that you are doing to give this open area more access to sun on the south. And then I think on the West Coast – up at this latitude – we often use west facing yards because that's where people want to hang out in the evening and the night from that direction. Anyway, just thinking about that and the location where you're putting trees because I think that's really strong and important move.

DG: I think in general, it doesn't feel like you've created a certain strong realization in relationship between the buildings. It's more like a very pragmatic grid of getting from A to Z but you have set up this moment here – and you are calling this an entry, but this path sort of dies here. I can see a really strong link here through this and create what seems like a hierarchy This round house seems like its hierarchically very important. And how you arrive there, if there is a ceremony, it has a lot to do with arrival and flow of people and dancers. I think there's a lost opportunity there. Because if you look at that and the original, it's still kind of a series of buildings in the landscape that aren't organized in a way that you would look at things. Oh, there's the center and here's the primary structure. Also, I didn't hear it mentioned, like views, in tribal cultures the mountains are very important, the relationship with the water like the river or the ocean and understanding where the site is sitting in relation to those things. And then maybe building on that internally. And that was where you situated things. Are there views of any of the major mountains from here?

AG: Trees.

MA: Well, I think its really an interesting project because

you're stepping back to look a little bit of the history of the local tribe, and an opportunity to think about decolonization. You're looking at existing buildings, you're looking at a new building and, as Daniel said, and Melissa said, it is really a master planning exercise as well. And you started to think about it. So it's a lot of different things in the project, so it is very ambitious in that sense. And I just got to focus a little bit on the adaptive reuse portion. One of the things that's interesting about adaptive reuse is there are elements that you consider keeping and there's elements that you probably consider removing. And elements that you might add. Diving into that in a kind of a complex way, it's a little missing right now. And one of the ways that I like to do it or think about it. And the way I like to do that is to graphically showing it. So right now I look at the drawings and I cant tell what you want to keep. What you are removing and adding, because everything is drawn the same. I think there's a really interesting thing, just looking at the roundhouse and the roundhouse structure is very significant, you know, really powerful, really interesting. Then there are elements that you just might want to get rid of. Take away. And then you're proposing some new enclosure essentially indoors. And I would like to see you know, the thinking of that represented in the drawings. Like for example you could actually have a drawing or a series of drawings that say these are the elements we are keeping. These are the ones were getting rid of. And here are the new elements, and here's how they all come together in its composition. It's really like a 3-D collage. Things from different time periods, sometimes we might use different colors for things that were original, thing that are existing but not original, and then things that are proposed to do. You see that occurring. Sometimes it takes a long time to figure out. What are you doing to the building, and I can't tell. That's kind what I'm getting at. But this drawing could tell you, and I think it's a really challenging piece of architecture to try and figure out what I want to do, how do I want to represent old, change, and new in this building. I think another piece, and that's the sawmill and I'm not seeing that much about that, but there it seems like another piece of this building that I'd like to know more about it because I heard you speak about it – it sounded like – Is this it?

AG: Yes.

MA: Are the wood burners still there?

AG: No.

MA: The wood burners are gone. But the sawmill was like a gabled structure. There's of exiting opportunities here which I am sure you have thoughts about. It is such an ambitious project, there's a lot here that you're diving into. That's a piece that gets me a little bit excited to think about that building what's its structure and how it could be reused or reconsidered from, you know, this extractive, profit-based there that built into something forward thinking.

MG: I have the same comment as you, but I like the idea. We should talk about the adaptive reuse of this building a little bit. So the two little nubs are existing elements they're kind of in the form that they are right now.

AG: They were level so I lowered them a little bit, to 11 feet, the footprint pretty much basically stays the same. They used to have a resaw and a planer.

MG: I don't see any representation of what those look like currently. Like aren't any photos of those, so I am assuming they are not that cool. Not a problem. It's given they're not that. So it seems like maybe that's the area we were telling you, that you needed more program for a dining room or additional restrooms, you could have maybe taken those edges and rebuilt to get in the program you need to find the right way, maybe you could have taken that edge, and anyway, you plug a rectangle onto a circle it's going to look a little funky.

AG: I was thinking about how they were original the building and respecting their form.

MA: Is that right? Those things original? It sure doesn't look like it.

AG: Yes, they've been reclad.

CW: I think one of the most interesting things about this project, the fact that this is a new habitat for the community. It was totally out of site out of mind, that is 20 miles away from the nearest highway and is the most remote part of the state. And but part of the community that was once expansive that you can see on the map, that was sequestered into one square mile. There are so many different elements of the historical use of that land and this is one little piece that's coming back into the story. The community is very much integrated into the ocean, the beach, etc. They've just expanded into the woods, up higher, and now this is another third expansion into the prairie type setting. I think that should be fore-fronted in the language of the project in a sense of – what are the historical uses. What are the same things that have been absent from this community over the last couple of hundred years that were once very important to this specific cite that is in this place. There's a language and a story that could be seen. I don't think it's quite there yet. In terms of the architecture and how it's informing the design and how is it informing the use of the space. I think that Ki'tla has given, in the word itself, a name for the project. And we haven't talk about that chart or how that is informing the programming of this space? The one thing that I would put back on the sheet is what is informing the uses. One more thing I'm going to say. I think the corner here that highway 101 and La Push road, it's the first time that this community has a billboard, so to speak, or have a presence and the tourist site lines. They're way back in the woods, they really have a presence. So I think

that edge, that corner, where the parking is at, how all of that will be super important at this site if it's programmed in a way that you see it, so that it's touching on what happens there and why, and it should be really important.

MG: I agree with all of the reviewers that you have taken a bit off a very large chuck, this project is super complicated. I feel that I have been sort of stuck on the site plan for most of the time. And I wish we had a little more time to talk about your new building, because I'd like to understand a little bit better. I am trying to read the elevationsI'm trying to read the elevation and the perspectives you have, and I can see that you are playing with materiality and I'd like to know more about that, but I think we are running out of time.

MA: Yeah, I think it's a really nice project, it's really interesting. I was going to say the same thing. We didn't get to talk about the new building and how that may be appropriate, or how that could be used to inform the facade in the project. I think it's a great effort to look at all of these things.

DG: Yeah, I really am pleased with the subject matter, I think it's really important, right?. I guess I'm a little surprised that it doesn't look like you did any engagement of any sort with the tribe?

AG: I have visited the site and I reached out to the council but was an issue with time constraints. The man, Chance Black, who works at the site, they shared a little bit what they're doing with the site but understandably they're not super forthcoming with future plans for the site.

DG: Well, it's kind of a project with me that would be such a critical part of any decisions or approaches. But, I think it's a great idea. But you know, as a thesis, whole process part, it could have been a part of the whole thing. Yet if it was possible at the end of the way to do that. Yeah because a lot of these things are not possible to make without input from the tribe. But I do think, as an exercise you did a really nice job. I like the way you developed the new construction. Input would have added a new layer to the project.

Figure 80: Final Thesis Presentation, May 30, 2023
[Image source: Jeffrey K. Ochsner]