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The American Indian Culture as Design project seeks to take a detailed ethnological/anthropological study of the Crow Tribe's traditional culture and identify opportunities for an alternative mindset in terms of architectural design and planning. The project aims to discover multiple aspects of traditional culture more rooted in the region of Montana that can similarly be applied and used to generate a more appropriate current context for design in the region. Accomplishing this task includes leveraging more appropriate uses of passive strategies, site planning, community planning, and regional cultural significance to persuasively address existing strategies that may be misplaced. The tools used to accomplish these goals were a series of literature and systematic drawings and analysis.

The drawings included are connected bodies of study in a series. While most of the line work and imagery are done by hand, the digital supplements the work by representing itself in acetone transfers, custom laser cut templates, and stickers.

The decisiveness of the chosen mixed medium leads to a certain set of advantages. The thought process can be erratic since one side of the page can be worked on and then later

be left incomplete to jump to another opposite side of the page. This also changes the way the scale of the drawing is constructed since the operator can then jump to a different layer of information that may cover the entire sheet. Therefore, a drawing can piece together slowly or all at once. This dynamic process also leaves interest in how things are potentially constructed due to the fact that pieces and parts do not necessarily end up being what they originally intended to be. Additionally, some pieces could be left unfinished for various reasons and actually mean something else than its imagined purpose, changing the way things relate to each other compositionally.

There are three drawings in the study set: History of the People/Land, Driftwood Lodges: Social Structure, and Application to the Grid.

History of the People/Land

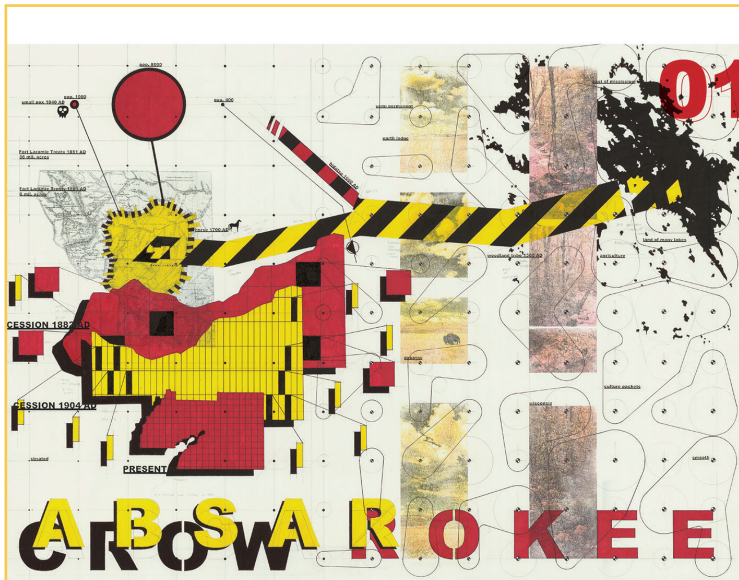
This drawing sets a base for the sequential studies by developing a visual history of the Crow Tribe. There is a recording of the people's migration story from the Midwest and the adoption of the mobile lifestyle on the plains. The drawing also communicates the changing amount of the tribe's territory and population.

Driftwood Lodges: Social Structure

Drawing two describes the relationship between the tribe's social structure and how it directly relates to the environment. This is the first emergence of linked rings that describe a shifting and moving population, intensely based on the changing resources of the region through seasons, held together by the Crow's clan system.

Application to the Grid

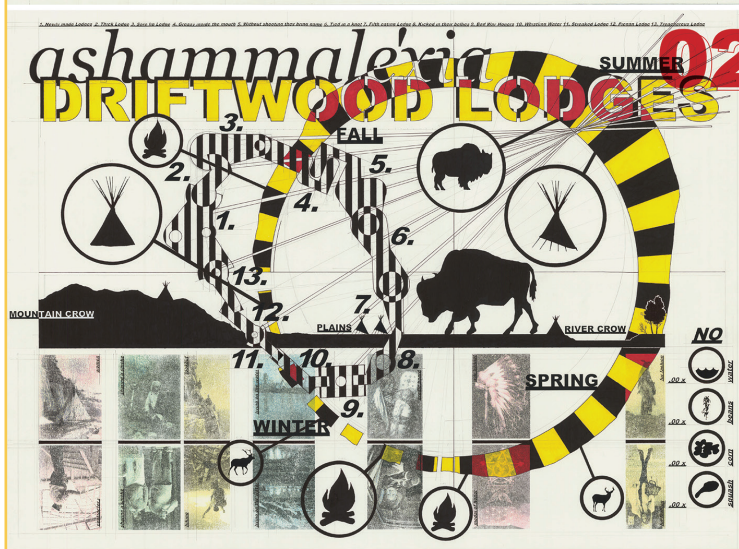
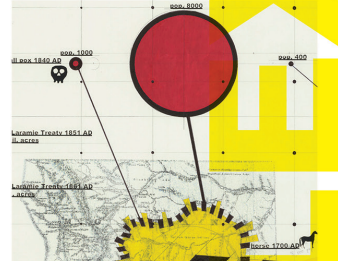
Last in the set is a multilayered drawing discussing the application of the Crow's traditional epistemology to the current state of understanding. The gridded planning that has largely ignored the environment and shaped the current discourse can begin to involve the notions of these changing resource rings. The intent here is to begin to extract various design implications relevant to modern times.



American Indian Culture as Design

The American Indian Culture as Design project seeks to take a detailed ethnographic/anthropological study of the Crow Tribe's traditional culture and identify opportunities for an alternative mindset in terms of architectural design and planning. The project aims to discover multiple aspects of traditional culture more rooted in the region of Montana that can entirely be applied and used to generate a more appropriate current context for design in the region. Accomplishing this task involves leveraging more appropriate uses of passive strategies, site planning, community planning, and regional cultural significance to persuasively address existing strategies that may be misplaced. The tools used to accomplish these goals were a series of literature and systematic drawings and analysis.

The drawings included are connected blocks of study in a series. While most of the line work and imagery are done by hand there is also an interesting dialogue between the analog and the digital in each study. The digital supplements the drawings by achieving content that cannot be readily presented and constructed by hand. The digital assists the hand drawings by representing itself in acetone transfers, custom laser cut templates, and laser cut stickers.



The boldness of hand drawing is something to enjoy and physical ink is something that cannot be hurried off, changed, or brought in at a slower opacity in a different digital layer. This changes the attitude of the drawing as things can usually only be done once. This unfolding nature allows things to have a more intentional connection to the content since the "real magic" occurs when the drawer just lets things happen.

"Letting things happen" also leads to a different set of advantages. The thought process can be emulsified since one side of the page can be worked on and then later be left incomplete to jump to another opposite side of the page. This also changes the way the scale of the drawing is constructed since the drawer can then jump to a different layer of information that may cover the entire sheet. Therefore, a drawing can piece together slowly or all at once. This dynamic process also leaves interest in how things are potentially constructed due to the fact that pieces and parts do not necessarily end up being what they originally intended to be. Additionally, some pieces could be left unfinished for various reasons and actually mean something else than its intended purpose, changing the way things relate to each other.

There is also value in the length of the process at hand. The studies were not done in a single day, but several. This extended time frame allowed an opportunity for components and thoughts to be continually completed or edited. It also allowed all three studies to take whatever direction was necessary as a whole and individually.



01: History of the People/Land

This drawing sets a base for the sequential studies by developing a visual history of the Crow Tribe. There is a recording of the people's migration story from the Midwest and the adoption of the mobile lifestyle on the plains. The drawing also communicates the changing amount of the tribe's territory and population.

02: Driftwood Lodges : Social Structure

Drawing two describes the relationship between the tribe's social structure and how it directly relates to the environment. This is the first emergence of linked rings that describe a shifting and moving population, iteratively based on the changing resources of the region through seasons, held together by the Crow's clan system.

03: Application to the Grid

Last in the set is a multilayered drawing discussing the application of the Crow's traditional epistemology to the current state of understanding. The gridded planning that has largely ignored the environment and shaped the current discourse can begin to involve the notions of these changing resource rings. The intent here is to begin to extract various design implications relevant to contemporary times.

