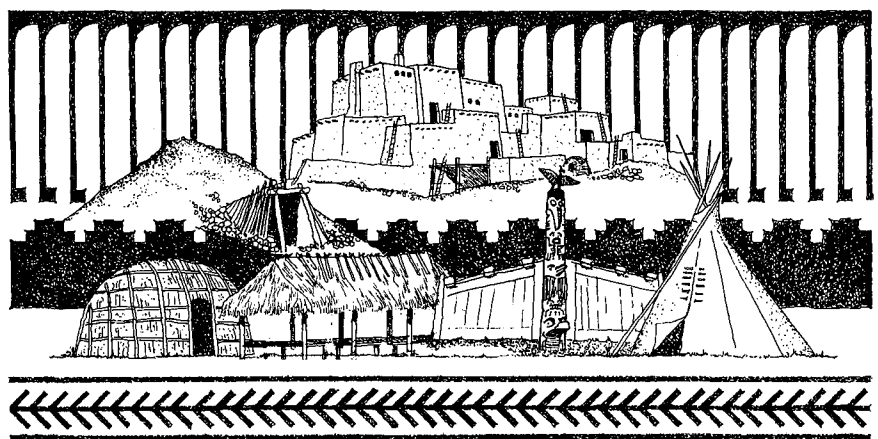


OUR HOME

GIVING FORM TO TRADITIONAL VALUES DESIGN PRINCIPLES FOR INDIAN HOUSING



The research and publication of this guide is a joint project of the American Indian Council of Architects and Engineers, the Design Arts Program of the National Endowment for the Arts, and the Office of Native American Programs of the U.S. Department of Housing and Urban Development.

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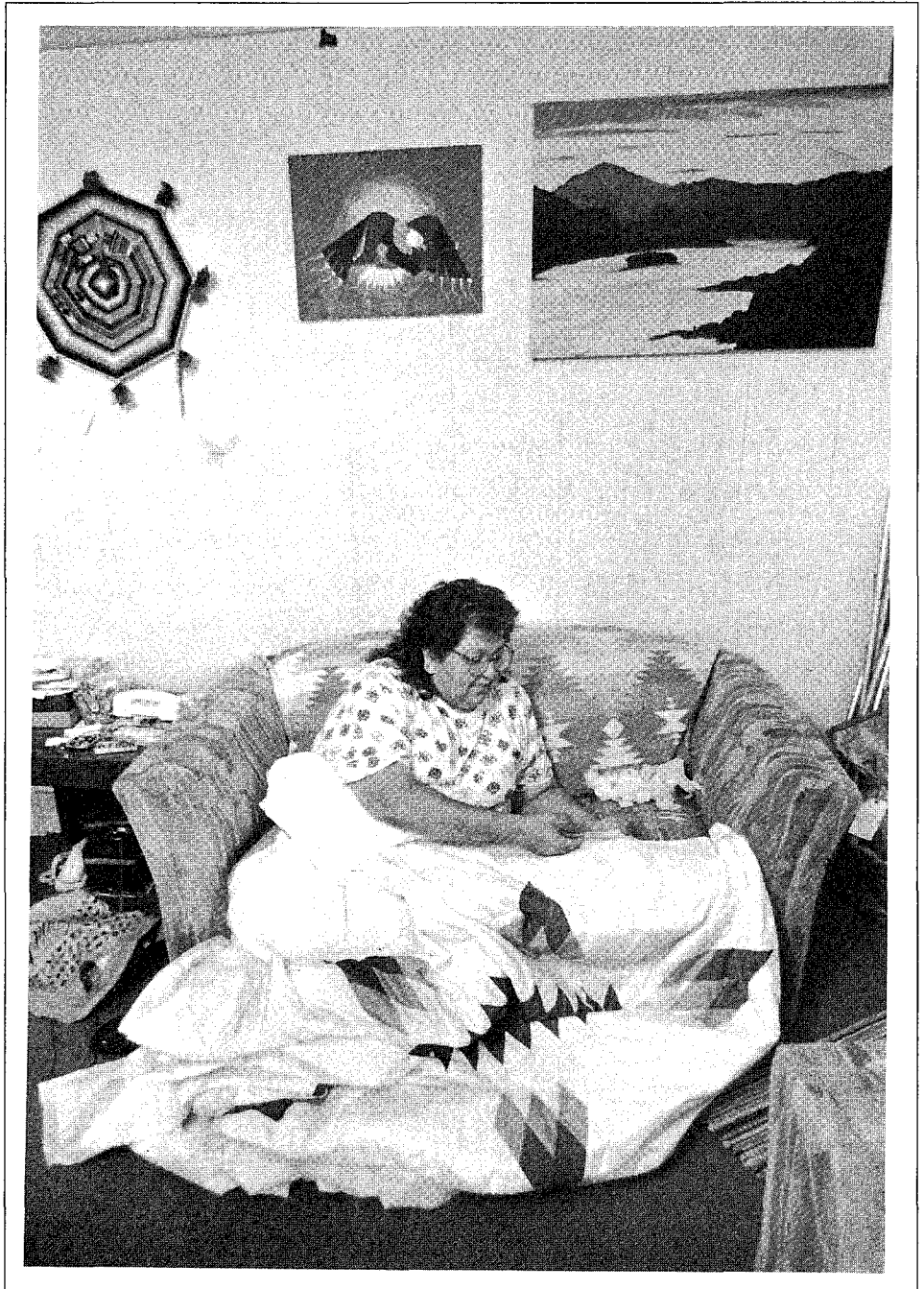
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INTRODUCTION

The purpose of this guidebook is to help the architects and designers contracted by Indian Housing Authorities understand how to incorporate traditional Native American cultural and spiritual elements of life into housing forms. The most critical component is the inclusion of the Indian homeowner in the decision-making process. Through a working relationship between the designer and the homeowner, the elements of the culture — traditional/spiritual, social/family, and earth/environment — can be translated into an appropriate housing form for the people.

This group process will help all those involved in the production of Indian housing understand the individual cultural traditions that are part of each Native American tribe or group. There are many threads of common belief running through Indian communities nationwide, but equally important are the distinct identities that shape the character of each community and the individual aspects of everyday living.

Our goal is to see homes built that are physically and spiritually satisfying — homes that serve the needs of Indian families — no matter where they may live.



Joe Cantrell, Photographer

IMPORTANCE OF TRADITIONAL VALUES

Designing a house that works for Indian people begins with understanding who the people are. It is the job of the designer to learn the basic cultural beliefs and habits of the client tribal group(s) that define what the people need in a housing design, and to work with them to translate their lifestyle into an appropriate housing form. Even though most Indian tribes share cultural similarities, there are also distinctions that separate them. It is important to understand the different ways people experience life through their culture. People view their world through categories, concepts, and labels that are products of their particular culture. Our perception of things around us come from the shared meaning within our culture.

We use perception to select, evaluate, and organize our environment. Perception comes from the impressions left on us by past and present experiences. And the meaning we give to these perceptions is influenced by our beliefs, attitudes, and values. All of these elements speak to ways in which we view, reflect on, filter, and respond to the things in our environment that are important to us. They determine our patterns for living.

Translating lifestyle patterns and traditional housing preferences into contemporary homes comes first from coordinating activities between the federal government's Indian housing program and tribal housing authorities. This working relationship establishes the priorities for a step-by-step process that identifies homeowners, sites, housing designs, and, finally, construction schedules. When the order is followed and the work is done in a timely manner, it is possible to make the far reaching dream of building new traditional homes for Indian people a reality for all tribal groups.

SETTING THE STAGE FOR HOME DESIGN

The U.S. Department of Housing and Urban Development (HUD) is committed to designing and developing housing that fits the spiritual and cultural needs of Native Americans. To date, this commitment has been difficult to realize due to government regulations, funding formats, and the effect regulations have on housing design.

One of the most frequently cited impediments to the development of culturally relevant housing is the amount of money available from HUD for construction. However, proper planning and communication with the Office of Native American Programs (ONAP) can minimize the impact of the funding constraint. Local Indian Housing Authorities (IHA) believe they have two options: they can either attempt to stretch their housing dollars to build a greater number of “catalog” houses or they can invest their development grant into building fewer homes, but homes that respond to traditional values. Typically, building plans are completed and put out to bid with little input from potential homeowners. The contractor is then selected on bid price and qualifications.

It is possible, however, to deliver housing reflecting traditional values if there is a strong designer who understands the values of the homeowner and works with a responsible contractor. This relationship informs the designer of costs associated with housing designs and enables the contractor to understand what type of construction is needed. Establishing this working partnership among the homeowner, designer, and builder is fundamental to overcoming the “option trap.”

The first step: IHA should identify the criteria that will be used to select sites for future homes. The criteria should be based on environmental, energy, and cultural values that can be identified through discussions with the tribal planning authority, tribal elders, and future owners of the homes. It is only after the criteria are established that a site search should begin so that site possibilities can be tested by applying the site criteria.

The second step is for the IHA to pay careful attention to the Total Development Cost (TDC) Notice published by HUD each year. This Notice outlines the maximum cost, by unit size, for each Indian reservation in the country. The costs are derived from two national cost indices and adjusted for Indian country. This process is not perfect, and it is very important for IHAs to alert the HUD staff if the costs listed in the Notice are not correct for their area. HUD welcomes information from the IHA which can be used to adjust the per unit cost figures. In addition, the Notice encourages the design of culturally sensitive housing and even allows the Office of Native American Programs (ONAP) to exceed the maximum TDC to accomplish this objective.

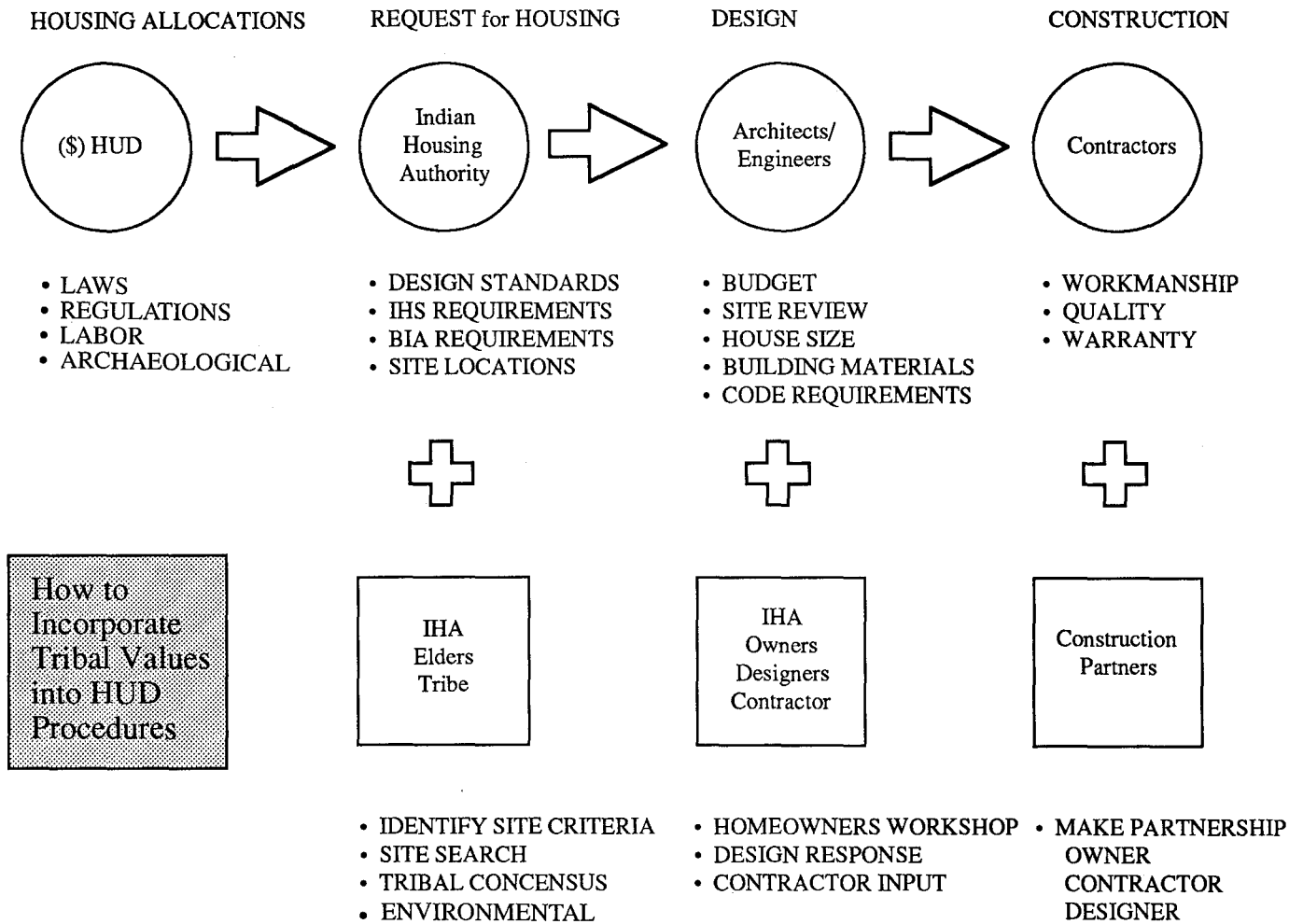
The third step is for the IHA to notify the ONAP of the general idea of the type of housing and its cost. The per unit costs listed in the TDC Notice are maximums, and the ONAP will consider modification to unit costs if they are aware that the IHA is planning something special. Too many IHAs wait to discuss per unit costs after the grant is awarded and then have to hope for the availability of amendment money in order to add special design features.

The fourth step comes during the actual design of the house. IHAs should secure the services of a qualified architect or designer as soon as possible after the grant is awarded. Additionally, the IHA should plan and coordinate a homeowners workshop to establish the basic home design requirements. The final design is the responsibility of the IHA and its architect or designer. In most cases, HUD no longer reviews the plans and specifications. Even in the few cases where HUD still is involved, there are very few reasons HUD staff can object to the final product. IHAs must be aware of, and feel free to exercise the flexibility they have when working with HUD and their own architect or designer.

Finally, the IHA should be fully involved in the construction process. IHAs should have qualified staff to oversee the construction process to ensure material quality and contract timelines. Poor quality construction can cost valuable grant dollars which could go into the construction of more durable and culturally sensitive homes. In addition, if Mutual Help homebuyers are offered less expensive homes, families will become owners more quickly.

The following diagram outlines the keys to a successful tribal housing program: advanced planning that includes tribal and homeowners' input, a full understanding of the funding process, good communication with HUD and the architect or designer, and a construction partnership among the homeowner, designer, and contractor. The IHA has a great deal of authority and can use that authority to create culturally sensitive housing. Effective use of that authority will greatly benefit members of the tribe and can result in homes that are one with the land and the people.

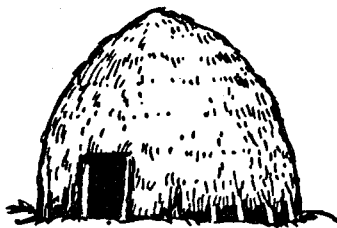
HUD HOUSING DEVELOPMENT PROCEDURES



QUALITATIVE ASPECTS

Returning to traditional housing forms can be an important factor in regaining tribal self-determination and a sense of group and personal self. In the past, the destruction of indigenous housing was part of a pattern to deny Indians their culture, their lifestyle, their place on the land. There are opportunities today to retrieve those things thought lost, and to bring about new traditional housing forms.

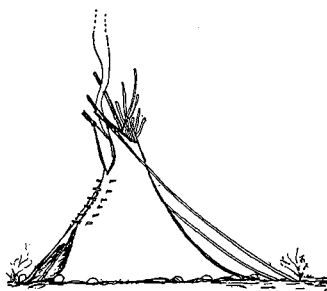
Traditionally, Indian housing forms were the natural outcome of appropriate technology — people used available materials and simplicity in design for easy construction. The dwelling was of the land and connected the people to the land. Its design was purposeful, demonstrating the interrelationship between human activities. Each element had meaning and a spiritual context. The home was a physical description of the people. It embraced and celebrated their life.



Thatched House



Earth Lodge



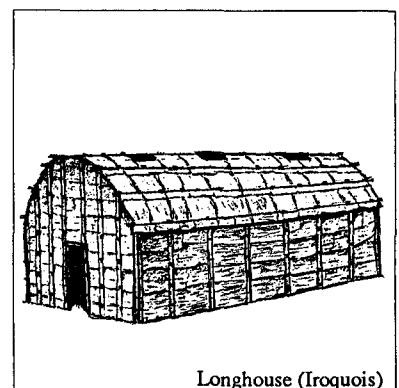
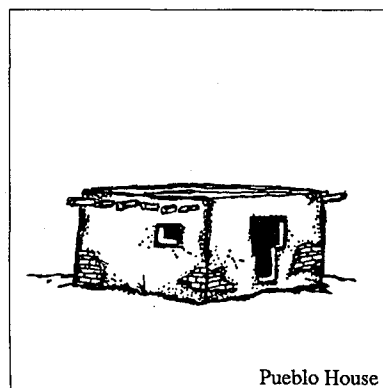
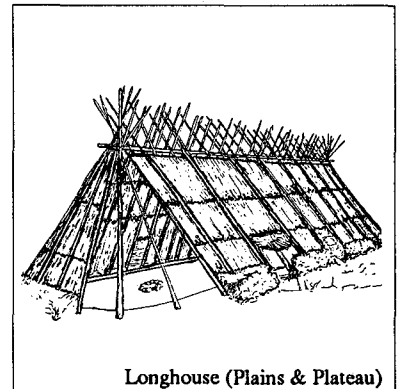
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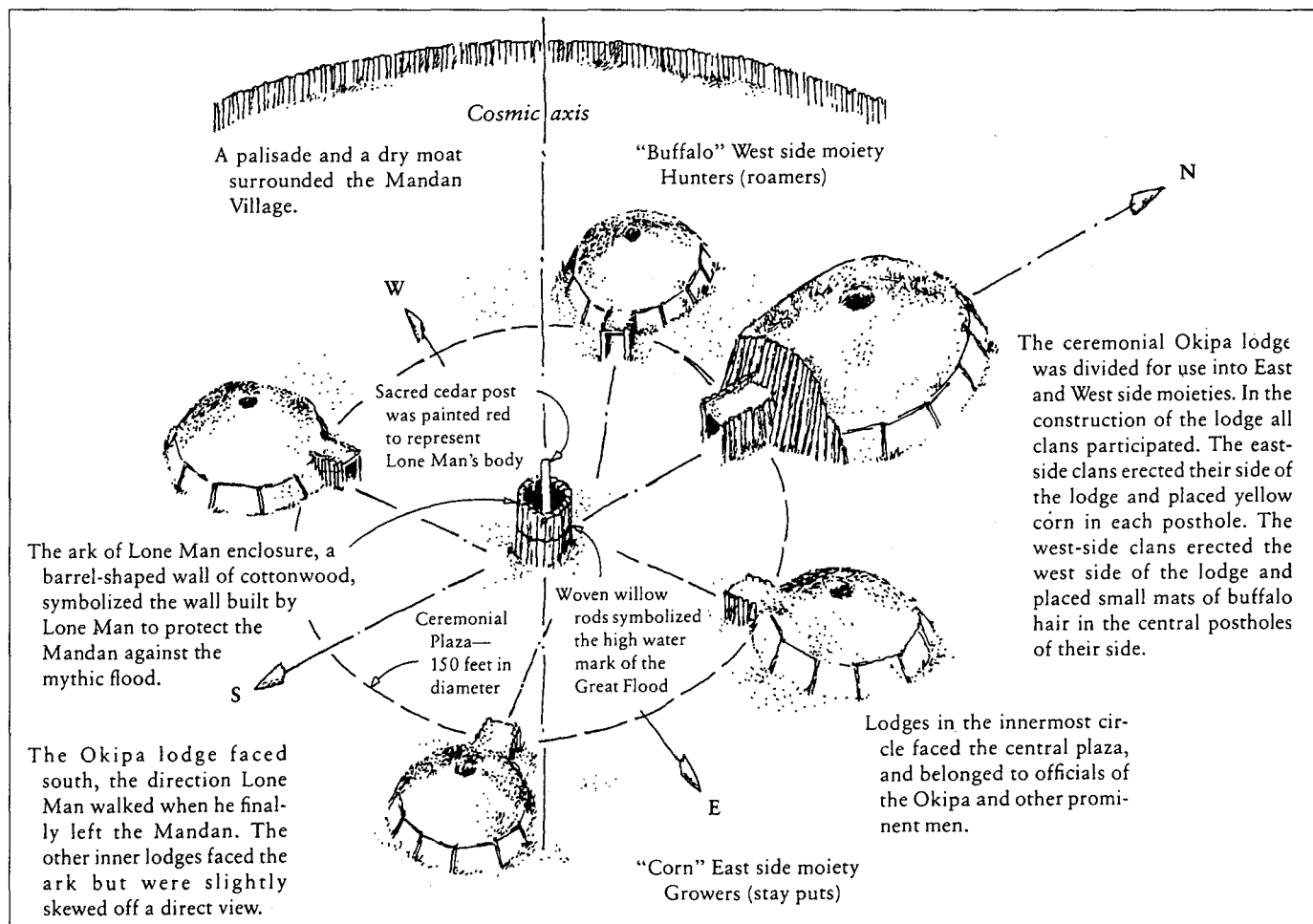


Hogan

The values of a culture evaluate what is proper, useful, aesthetic, and good, as well as what fulfills needs and gives satisfaction. These are qualities that give dimension and meaning to our lives. For a house to meet the needs of its inhabitants, its design must reflect the people's cultural values. These values tell the designer how space will be used, what form the home will take, and what building materials should be used.

In the contemporary setting of today's technologies and conveniences, the task is to respectfully take the old dwelling forms and marry them to the needs of The People. The design of the home must once again go beyond the provision of basic shelter to become a spiritual container for life. The form the home takes must reflect family patterns and time honored traditions. In order to do this, there must be an understanding of ways in which the home will be used, what the spaces will be used for, what their interrelationships are, and how all these elements flow together.





Mandan Village

Source: *Native American Architecture* by Peter Nabokov and Robert Easton

DESIGN PRINCIPLES

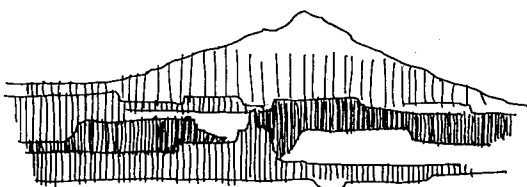
A primary symbol that guides all aspects of Indian life is the circle. Unlike conventional western thinking which is linear and treats elements as discrete items, traditional Indian thinking is holistic, recognizing the interconnectedness between all things. No element of life is seen as isolated; all life forms are interrelated. In concert with this way of life is the relationship between the people and the land. They are connected to the land and grounded by it. The land and its many forms are sacred to The People.

*“The ground on which we stand is sacred ground.
It is the dust and blood of our ancestors...”*

*Excerpt from Chief Plenty-Coups, Crow
Farewell address, 1909
Little Bighorn Council Grounds, Montana*

The relationship between the people and the land is an intimate one which, over thousands of years, has created an intuitive base of knowledge about how best to live in harmony with the land. This knowledge base guided the patterns for settlement. The people understood which forms worked for their families, and they developed communities that were in harmony with all living things.

Design principles should discover and describe the patterns that give life to a community and bring into focus the relationships and boundaries between land, settlements and people.



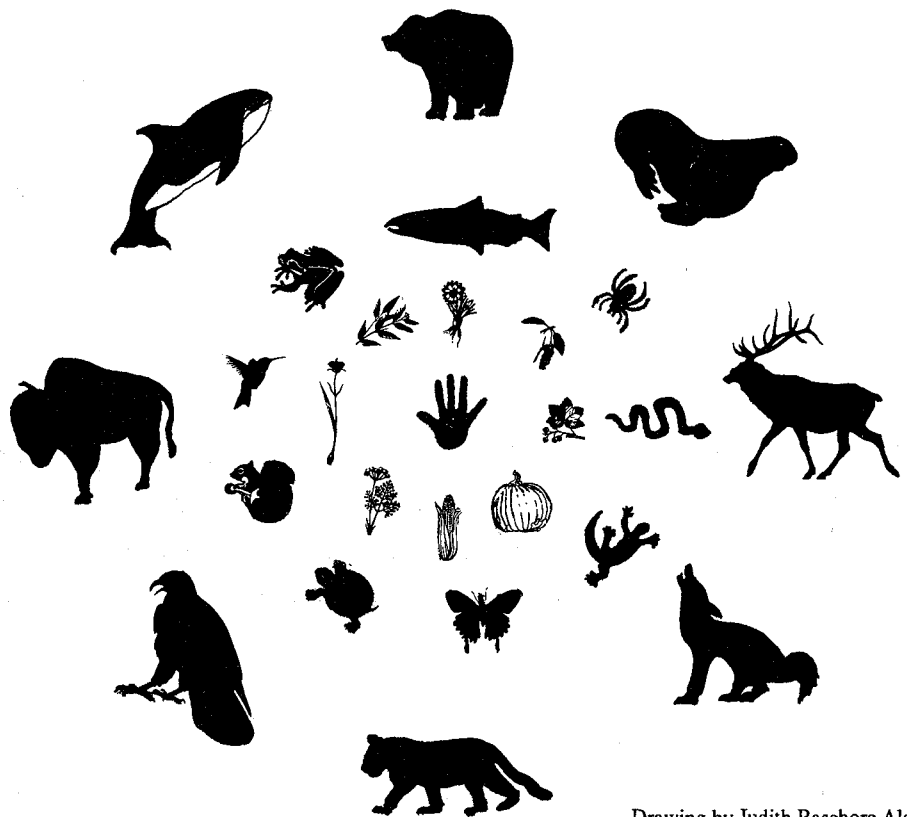
LAND FORM, TERRAIN



BUILDING FORM,
COMPOSITION
BUILDING MASS

SITE DEVELOPMENT

The site chosen for a home or an entire community should go through intense scrutiny by tribal elders and members. It is matched against the values of the community's cultural system. Like their ancestors, Indian people today consider the interconnectedness of those elements that preserve their culture, nurture their family, and ensure survival of their people. Traditional social and spiritual values should be given as much weight as the economic and political forces that determine where a development will be located.



Drawing by Judith Basehore Alef

The Sacred Circle of Life directs The People to remember the interconnectedness of all living things. This greatly influences site evaluation, building orientation, and community access. The plants, animals, and sacred places must be part of the decision-making process.

- **Distance**

Each tribe has social and cultural distance values which determine the spacing between dwellings grouped together and those individual homes scattered throughout the site. Distances between housing clusters can vary depending upon whether the housing is family/clan oriented or for individuals choosing to be grouped together. Each type of social arrangement has special cultural requirements which require a close working relationship among all inhabitants.

- **Natural Terrain**

The arrangement of the housing should be sensitive to the natural features of the area. It is tradition to be in harmony with the land and to be respectful of the relationship between the needs of the natural world and that of the physical world of human beings. Traditional Indian people live as a part of the land, not merely on it. It is critical to understand and respect this spiritual philosophy because it determines their day-to-day activities.

Any intrusions into the natural terrain should be done in a blending manner. An example of this is a road brought into the site — it is laid upon the land as a ribbon, curving with the roll and turns of the land — not as a scalpel, cutting into the heart of the landscape in a straight line. Likewise, the placement of housing should be gentle, settling down in places where it can become a part of the landscape, blending in with the natural features of the area.

*Pleasant it looked,
This newly created world.
Along the entire length and breadth
Of the Earth, our grandmother,
Extended the green reflection
Of her covering
And the escaping odors
Were pleasant to inhale.*

Winnebago

- **Orientation**

The design and placement of a house should utilize the natural elements of the site including sun, wind, water, and vegetation. Other features such as the surrounding land forms should be taken into account when orienting the house on the site.

Incorporating these natural elements into the design of a home can provide direct benefits to the residents. The home can be designed to benefit from passive solar heating in the winter by working with the orientation of the sun. Cooling the home in the summer can be accomplished, in part, by creating deep roof overhangs to provide shade, and positioning windows where they will receive the prevailing breezes. Incorporating native vegetation into site design can give shade and act as a wind break when needed.

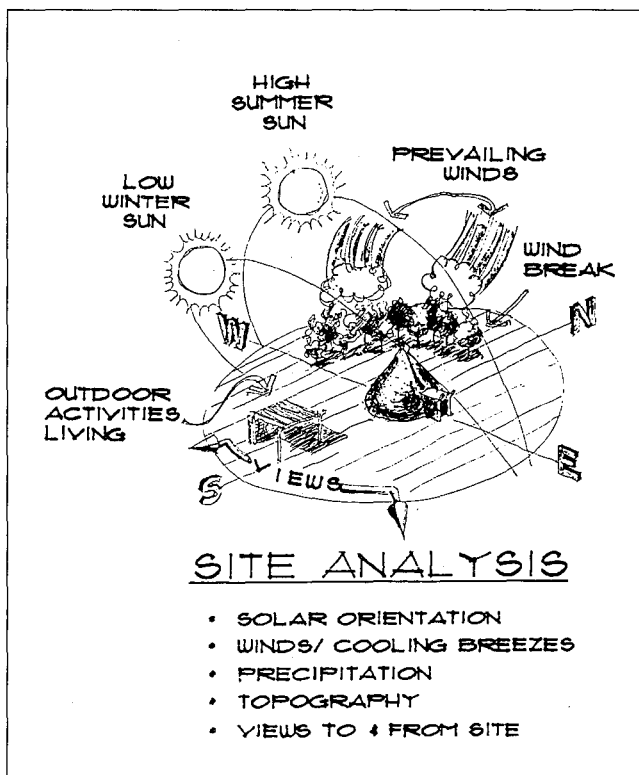
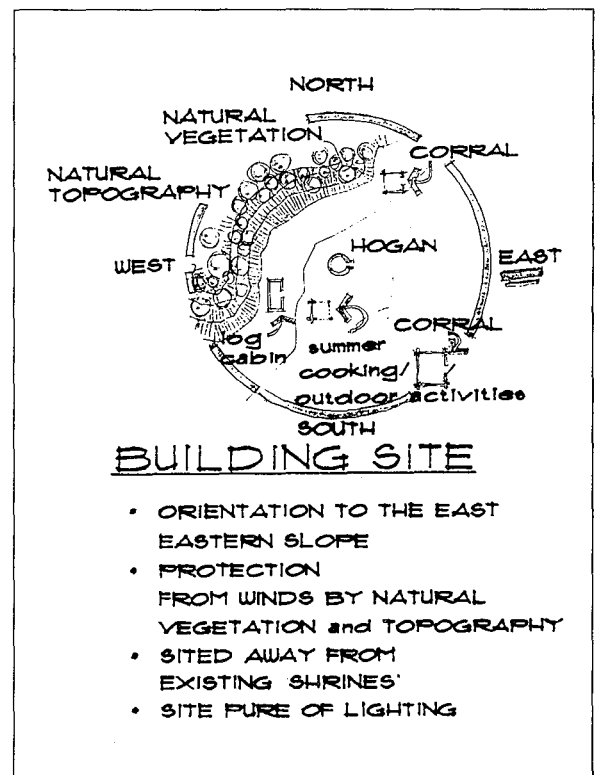


Diagram of Site Characteristics



Applying Traditional Values to a Site (Navajo)

Beyond the economic benefits of utilizing the natural forces, there are aesthetic and spiritual benefits of being in harmony with the natural world. Greeting the first light of day, feeling the warmth from a sunny kitchen window, smelling the fresh rain as it dampens the ground, and watching a rich-colored sunset bring health and happiness to The People.

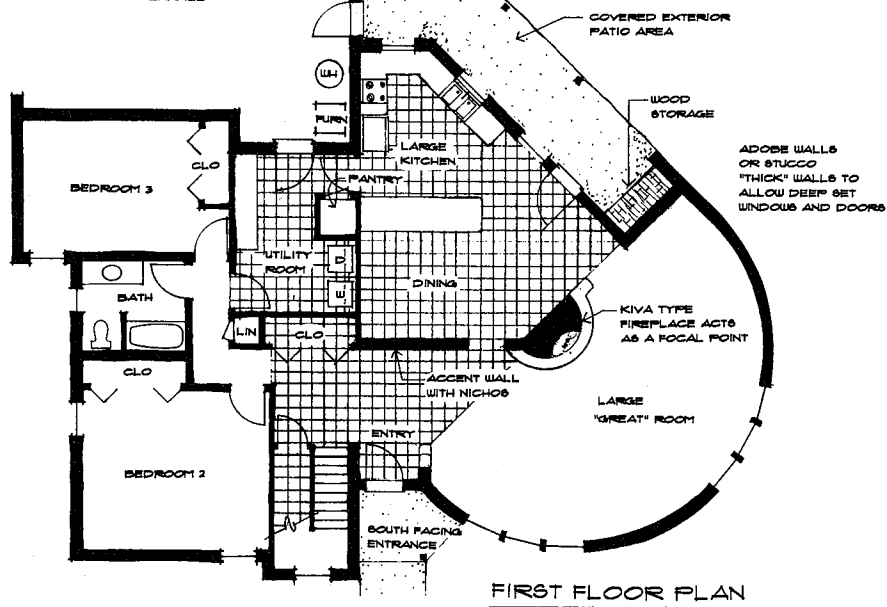
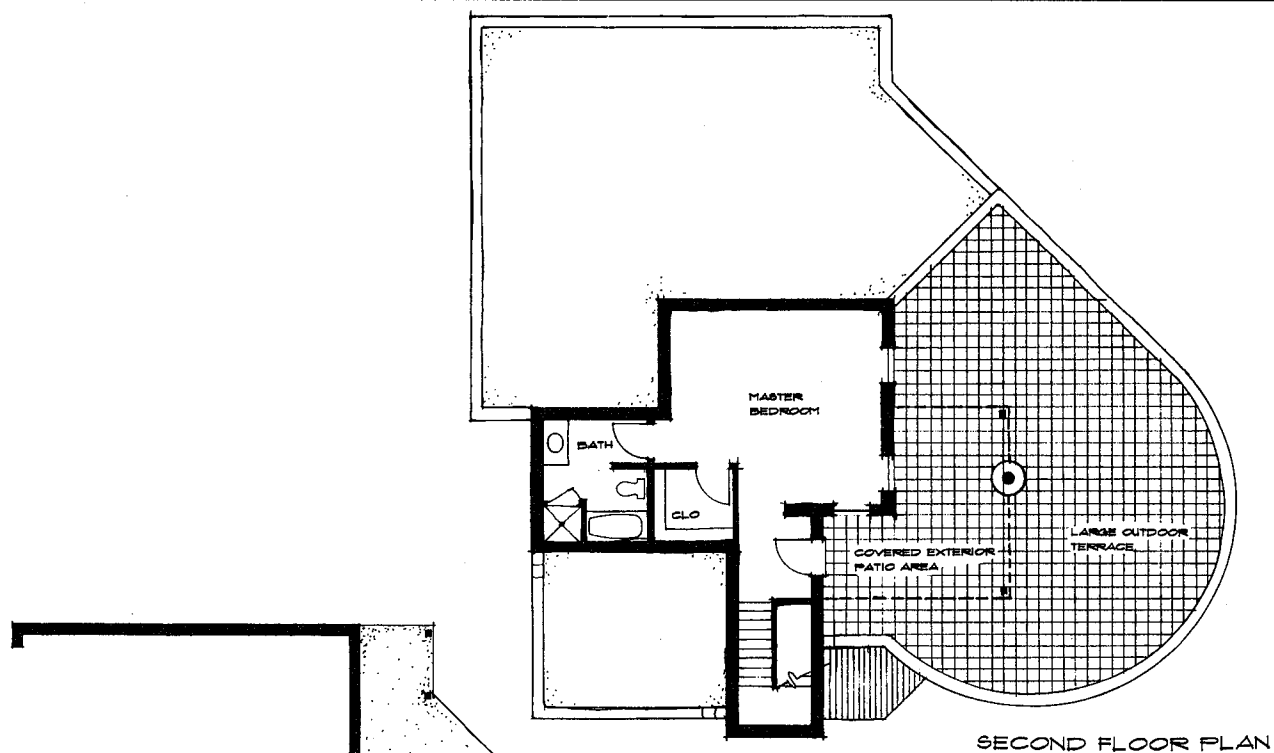
- **Energy Efficiency**

The correlation between orientation and energy efficiency can produce home designs that both honor the natural elements and provide greater energy self-sufficiency. Energy-efficient housing designs can use standard building techniques and materials. It is possible to reduce a homeowner's monthly utility costs through careful, conscientious designs that incorporate energy-efficient strategies.

Construction methods and materials should, at a minimum, include proper insulation for the entire exterior of the home. And while tight construction is important to reduce air infiltration, it also must be balanced with the need for continuous fresh air inside the home. Storm doors should be very sturdy and built of high grade materials. Windows should be energy rated thermal pane, reducing the need for both interior windows and storm windows.

The Bonitans [Pueblo Bonito] designed their apartment building to collect solar heat from the beginning to the end of each winter day. First, the sun strikes the east face of the crescent's west wing, warming the terraces only minutes after breaking over the horizon. Toward midday, the center of the pueblo is warmed, and in late afternoon, the east wing... At Bonito, the [rooftops] were sheltered on the north, warmed from the south. In summer, the solar system could have been used in reverse, with workers following shaded areas from the east wing in the morning to the west wing in the afternoon.

*William Lumpkins, architect, in
Reflections on Chacoan Architecture*



HOUSE PLANS

Traditional Indian homes provide much more than shelter. The doors of an Indian home are always wide open to welcome family and friends to participate in whatever might be going on. In essence, each traditional home is a community center where activities can spill over into many “rooms” within the home. For this reason, the conventional way of categorizing spaces into single uses is not appropriate. While names can be given to activities likely to occur within a room, spaces are rarely used for only one purpose. In designing homes for American Indians, it is much more common to think in terms of “great rooms” where related activities can happen together such as visiting, eating, and cooking.

*I have come to see how your house is.
Is it prepared for large crowds?*

*Song of the Whale
Sung by Wilson Parker, Makah
1855-1926*

Indian families are multigenerational, and elders are respected and cared for. Their needs are important, and the design of any home should be sensitive to those people who may be limited in their mobility. Floor plans must be laid out to accommodate expansion, and the rooms should be flexible enough to allow for multiple uses. The living area should include room for food preparation, eating, and socializing. The design of this “gathering place” should access outdoor spaces to allow for greater use during the warmer seasons. Individual rooms should be flexible in size and shape to adapt to changing uses.

It is necessary to develop a good working relationship between the homeowner and the designer in order to define the activities and the appropriate use of space. The following describes several common design requirements that are respectful of traditional cultural values and should be considered in the design of Indian homes.

- **Kitchens**

The food preparation area needs to be large enough for several people to move around at the same time. Kitchens should be designed to blend into the living and dining area in a way that does not hinder circulation. Storage is very important in a traditional home where bulk or home-canned food can take up a large amount of shelf room. A large pantry just to the side of the main kitchen cabinets is helpful. Counter top space for preparing foods needs to be deep and plentiful, and the material should be very durable and stain resistant. Sinks should be double and at a depth to handle big cooking pots. The heights of counter tops and cabinets should fit the height of the homeowner and provide ease of food preparation.

- **Bedrooms**

The bedroom is the customary place for rest. It also is one of the few rooms that affords privacy for an individual. It is important that each bedroom have ample windows for natural light and fresh air. These rooms traditionally need not be very large but should have sufficient wall space for a double bed and chest. Ample closet space is necessary because the bedroom closet houses a person's private belongings, as well as clothing and ceremonial regalia.

- **Bathrooms**

Although culturally seen as a delicate subject area that most Indian people choose not to discuss openly, bathrooms are second only to the kitchen area in use. This is particularly true in large families and homes where extended families frequently visit for long periods of time. The bathrooms should be larger than minimum standards and arranged for functional use. Linen closets need to be large to accommodate extra bedding, towels, and household supplies. Surfaces must be easy-to-clean and durable—not susceptible to damage from humidity. Proper ventilation is a must. Clothes hooks need to be provided, and towel racks need to be abundant.

EXAMPLE OF ACTIVITY AND USE ZONES

PASSIVE/PRIVATE

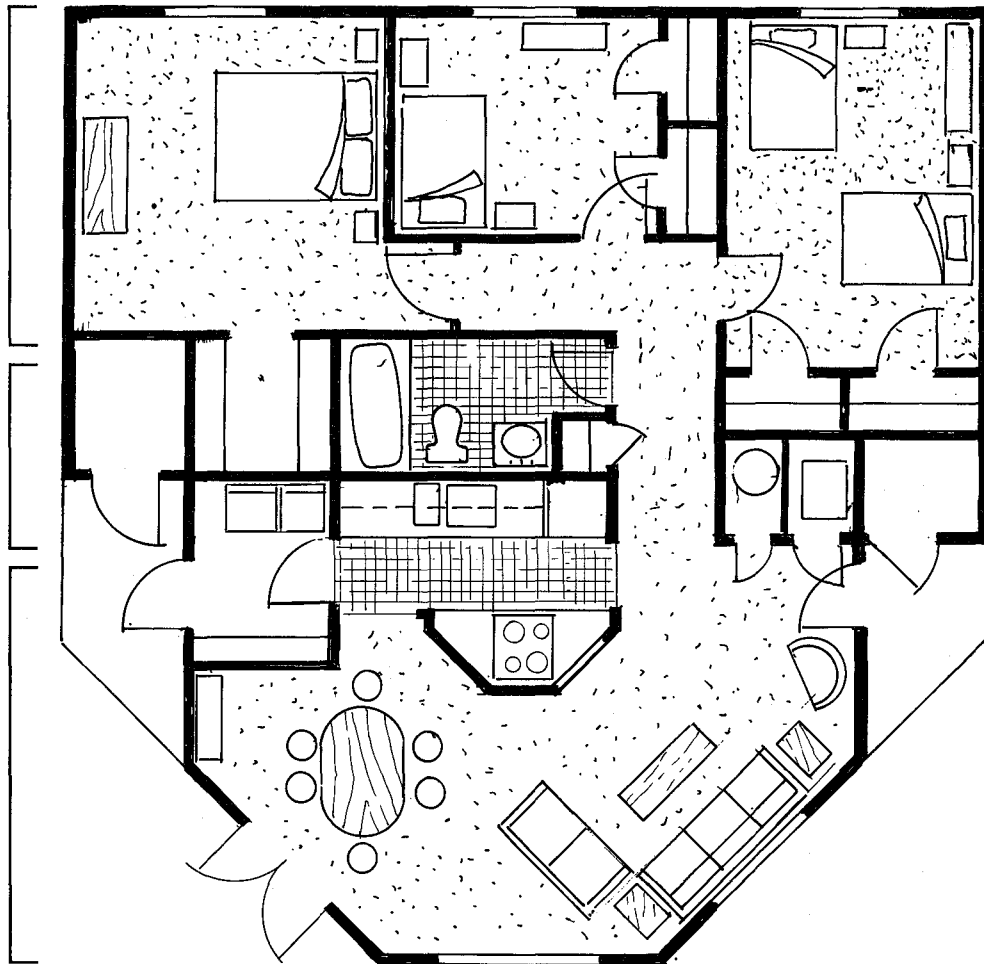
- Sleeping
- Dressing
- Quiet/Soft

SUPPORT

- Bathroom
- Mechanical
- Utility
- Storage

ACTIVE/PUBLIC

- Entry
- Circulation
- Socialization
- Food Preparation
- Eating
- Patio Terrace



- **Porches and Outdoor Areas**

Access to the outdoors is a crucial part of Indian life. During warmer months, many people prefer being outside for all or most of their activities. It is critical, therefore, to orient the inside living area so it can be opened to the outdoor porches and areas in a comfortable manner, taking into consideration the prevailing breezes and sun angles. Large group activities are an essential part of Indian life, and it is customary for activities to flow back and forth between the inside and outside of a home.

*The land around my dwelling
Is more beautiful
From the day
When it is given me to see
Faces I have never seen before.
All is more beautiful,
All is more beautiful,
And life is thankfulness.
These guests of mine
Make my house grand.*

Eskimo

- **Storage and Utility Areas**

The old axiom that one cannot have enough storage space directly applies to Indian families. Storage and utility areas are as important as the living area. For some people, space needs to be provided for storing hunting and fishing equipment, as well as room for doing traditional arts and crafts. Rooms that can be used for drying sheds are also a consideration, as are enclosed places for storing firewood.

In areas where hunting and fishing is a way of life, multipurpose rooms for cleaning and preparing game and fish need to be factored in, along with water and electrical service. Easy clean-up for all surfaces and proper ventilation are important. These rooms make good transition areas between the garage/parking and kitchen. Additionally, many families need enclosed space for working on their automobiles and for storing mechanical equipment, horse saddles and bridles, dog sleds or farm equipment. They also need space for utility vehicles such as snowmobiles, motorcycles, and tractors.

- **Parking Spaces**

Automobiles are a fact of life for most families. Many times there are several cars at one home, along with the cars of those who come to visit. Parking needs to be a hard surface area that is well drained and relates to an entry into the home. Carports or garages, depending upon the climate, need to be included in every house design. They should relate to the utility and kitchen areas.

- **Fireplaces**

Energy-efficient fireplaces and wood stoves, in conjunction with a central mechanical heating system, can help to reduce energy costs. Their applicability will depend, in part, on the traditions of the family and the abundance or scarcity of local wood fuel sources. Proper ventilation systems associated with wood heat are necessary for the health and safety of family members.

- **Building Materials and Construction Quality**

Materials for construction should be selected based on traditional building methods and local availability. Preference should be given to materials that are natural, and not synthetic replications. Through consultation with the homeowner and tribal elders, the designer should learn the spiritual significance of materials and how to use them appropriately.

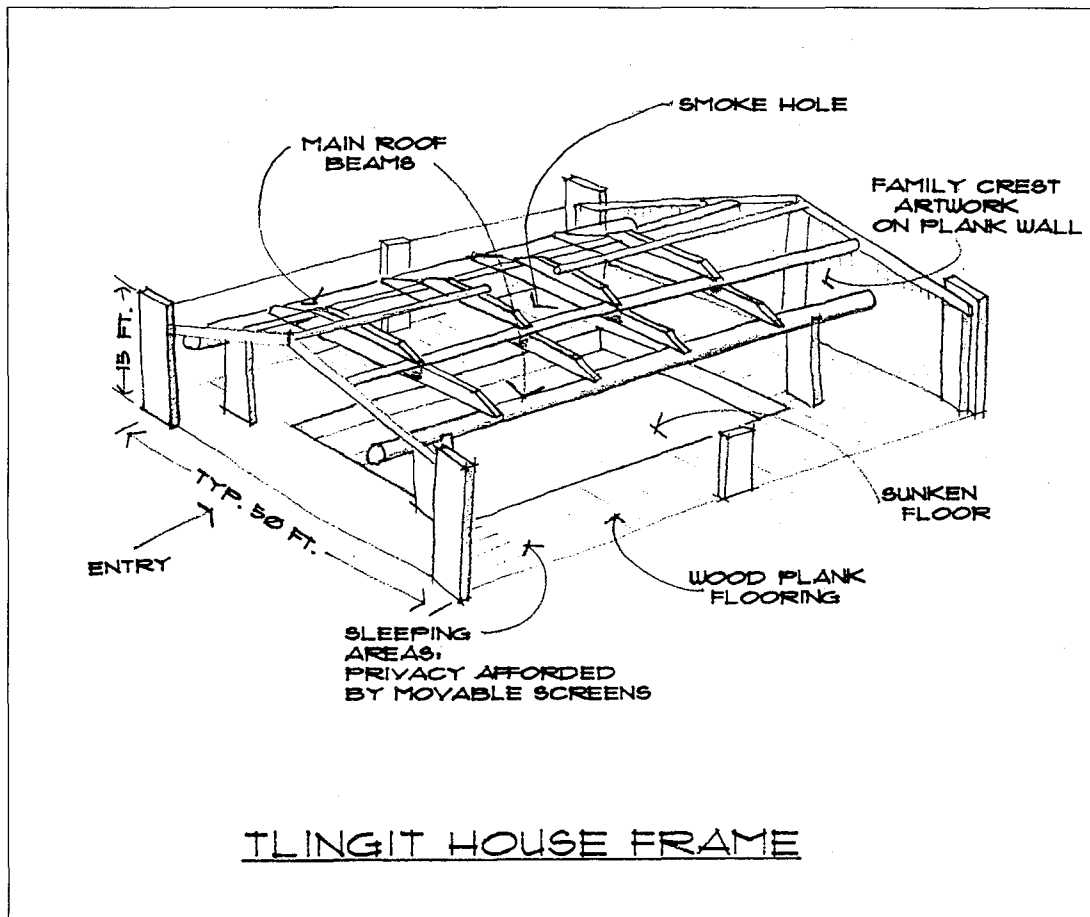
Traditional Indian homes are busy, taking a great deal of foot traffic and heavy use with all the comings and goings of family and community members. Therefore, "least cost" should not be the primary determinant of material choice. Well-constructed houses, using high-quality materials, result in pride of ownership and reduce the long-term maintenance costs for the home.

- **The Craft of Building**

Traditional building materials reflect local availability, climate, and environment. Building materials should be put together based on nature and symbolic significance. In the same way the simplest tool is constructed, the construction of Indian homes should utilize a high level of craft. Understanding how a building is put together is important to the Indian family. The designer should not impose building technologies or materials that are not appropriate for the particular area or tribe.

- **Colors and Symbols**

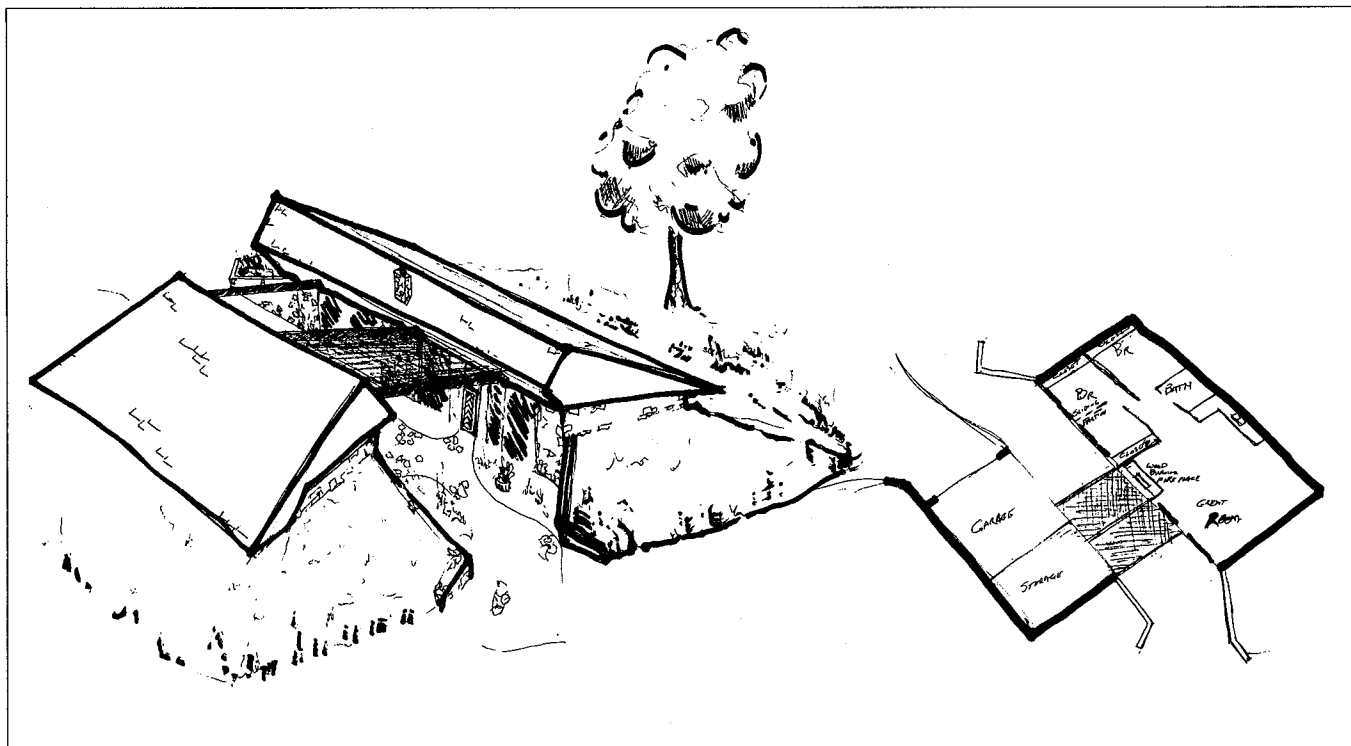
Indian tools, rugs, baskets, pottery, clothing and family heirlooms all incorporate rich color and decoration. Decoration is applied to give an object spirit and meaning. In the same way, Indian homes should provide opportunities for individual owners to personalize the structure, to make it a special place for the family. Colors selected for the exterior and interior of the home should be taken from the traditional color palette of the tribe and should reflect those found in the surrounding lands.



Source: Derived from drawing in *Native American Architecture* by Nabokov and Easton

HOW TO START THE DESIGN PROCESS

Much time and thoughtful consideration go into the design of a well-functioning home. Having everything right is an artful blend of design talent and the ability to *listen very carefully* to the needs and requirements of the future homeowner. One of the most successful methods for getting it right is a Homeowners Workshop where everyone can participate.



Drawing prepared in Oklahoma City workshop

THE HOMEOWNERS WORKSHOP

When any decision is being made, it is the Indian way to come together as a community and voice opinions for other tribal members to hear. The concept of a verbal exchange of ideas focusing on tribal values is central to tribal decision making. This tradition can easily be translated into a Homeowners Workshop. By using a format that has a clear procedure and end product in mind, the workshop will provide specific guidelines to the designer and help give form to Indian housing. The end product will appropriately represent the individual values and patterns of each tribe, band, or nation.

Through the research and preparation of this guidebook, the concept of the workshop was tested in a number of places. Some were more successful than others, but a primary finding of the workshop experiment was that it can be an effective and efficient tool to find out what the people expect in their home, both in physical and spiritual terms. A secondary finding of the workshop experiment was that the workshop must be carefully structured to consider housing form, content, and owner expectations.

THE TIMING FOR THE WORKSHOP

The workshop is the kick-off event for the design process. It should be scheduled after the designers are under contract so the ideas of the workshop participants can be readily incorporated into the design phase. The workshop procedure includes a “reporting back” meeting that is absolutely essential to complete the process. This meeting requires design work to be done between the workshop and the follow-up meeting. The workshop should be scheduled at a time of year that is appropriate for the tribe. Special consideration should be given for ceremonies and other events so the maximum number of tribal members can participate. The workshop can truly be a sharing time.

ORGANIZING THE WORKSHOP

Putting a workshop together takes more than simply getting a group of people together to talk for a few hours. It must be carefully orchestrated to encourage easy conversation between all people attending and allow the potential “owners” to make important contributions to the design of their new homes. The workshop procedure consists of individual steps with each step setting the stage for the next.

Step 1: SETTING UP THE WORKSHOP

Step 2: GETTING THE WORD OUT

Step 3: CONDUCTING THE WORKSHOP

Step 4: RECORDING THE LESSONS LEARNED

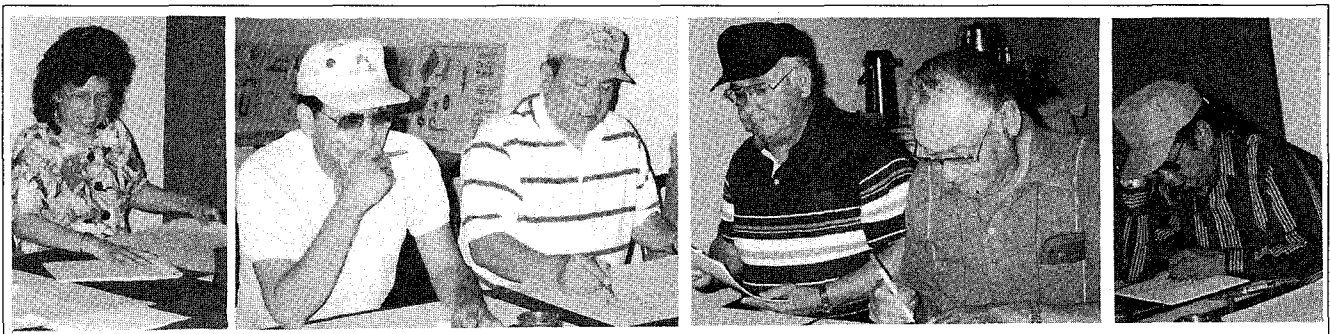
Step 5: FOLLOWING UP WITH WORKSHOP PARTICIPANTS

The following pages discuss the details of each of the above steps.

SETTING UP THE WORKSHOP

Who should attend? The participants in each workshop will vary, but the primary participants should be the future inhabitants of the homes, including elders and youths, women and men, singles and families. The number of support participants should be balanced between IHA officials and designers, with no one group dominating the workshop. An experienced and respected workshop facilitator should chair the workshop sessions; a number of individuals with graphic skills (designers, architects, etc.) should assist with recording ideas on paper; and, tribal officials with specific responsibility for housing delivery should be available for counsel. Participants should receive a formal invitation to be part of the workshop.

Where should it be held? The location should be selected based on tribal customs and activities. Ideally, the place of the workshop should be in a familiar locale where community activities traditionally are held. The tribal longhouse, community center, or administration building may best satisfy this requirement. Tribal members should feel comfortable with the surroundings and identify with the meeting site. Second, it is helpful to hold the workshop near the proposed building site for the homes as it is easier to visualize the form and layout of the homes when the land is close at hand. Third, the space should be readily open and accessible so interested tribal members passing by feel comfortable about entering and observing the proceedings. Fourth, the space should be physically large enough for work tables and chairs, have a long wall where products of the work sessions can be taped or pinned up, be well-lit by natural and artificial light, and have an area for coffee and snacks.



Billings Workshop Participants

How should the room be set up? The arrangement of the room should reflect the traditional ways of the tribe. If the traditional format for community discussion is in a circle, then the room should allow for all participants to sit in a continuous circle. If the traditional way is to have a principal speaker at the front, then a conventional layout of speaker and audience could be used. If an arrangement with a speaking area in front of the audience is appropriate, a podium should not be used. The room should not suggest in any way that there are experts and non-experts, but that every person's contribution is equally important. Use movable tables and chairs to allow easy rearrangement for either large or small group sessions. Remember to have a large wall space where notes and drawings can be taped or pinned up as they are produced during the workshop sessions.

GETTING THE WORD OUT

In preparation for the workshop, an article or public notice of the activity should be put in the local newspaper and on community bulletin boards in stores and at the administration office. Public service announcements should be sent to the tribal radio station, if there is one. The invited participants will form the body of the workshop, but others may choose to drop by to participate in the discussions. The workshop should not be a closed-door activity. Be sure to have sign-in sheets at the door and ask everyone to list their name, address and telephone number. This request should be repeated throughout the workshop. The sign-in list is critical to establishing a direct line of communication with workshop participants so proper follow-up can occur.

Indian News

Building a strong Indian community to bring
ourselves, our children and

Community Calendar and Pow Wow Trail

Church of the Four Winds, hold the first and third Sunday of the month, will sing on September 19, 1993 at 2:00 PM. Highway 1704 NE Alsea, Astoria, OR 97103. For more information, call (503) 325-4355.

Wine & Beer at (503) 996-6316.

July 1-5 • 4th of July After-Pow Wow • Celebration, four more... (503) 996-4242.

July 4 Weekend • Celebration in Mosquito Valley, Oregon, California. For more information call (916) 625-6111.

July 5, 12, 19 and 26 • Indian World, Monday's 8 pm to 9 pm. Radio, 90.1 FM Portland Metro area. 92.7 FM Columbia River Corridor. Radio John, Friday mix of music, news, programs, legends, poetry and a calendar of events.

July 23-25 • Annual Siskiyou Indian Days, Siskiyou City, Oregon. For more information call (503) 365-4425.

July 26-27 • 19th Annual The All Indian Siskiyou and Pow Wow. The Siskiyou Indian Days. For more information, call (503) 365-4425.

Eastern's Race, 553-2528 Tumbler, 553-1227. Stick 253-1418. Old Towne.

North America's Indian Month. For more information call (503) 365-4425.

CONDUCTING THE WORKSHOP

People approach workshops with fear. The workshop is an opportunity to give opinions, but it also asks people to reveal more about individual desires and thoughts than they may be comfortable doing. To make it a comfortable situation for the participant, here are a few guidelines to follow:

- **Make the Workshop Fun**
Alternate mind-stretching activities (Identify Values) with those that are comfortable (Story Telling).
- **Use the Participants' Time Effectively**
The potential homeowners should be treated as honored guests. Their contribution is critical.
- **Schedule the Day in Segments**
The morning sessions should be more thought-provoking. The afternoon sessions should be hands-on design exercises.
- **Have a Definite Start and Finish for Each Activity**
"This is what we are going to do now," and "This is what we just did."

The following is a suggested format that incorporates the workshop guidelines, builds from activity to activity, and allows for summary discussions at the end of the day.

- **Begin the Day**
Coffee, conversation, get settled.
- **Open the Workshop**
Traditional blessing by a spiritual leader, introductions, outline of what is to be accomplished during the day, schedule.
- **Describe the Design Process**
How it works in theory. How it works in practice.
- **Get the Participants Thinking**
Slide or video presentation illustrating traditional Indian architecture and arts and crafts to help participants focus on the task of incorporating Indian values into home design.

- **Story Telling**

Have people record what they can identify in their current home that represents their traditional values; get them to tell the group. Have people record what they identify in the traditional building style of the tribe that represents their values; have them tell the group.

- **Identify Values**

General discussion and recording of ideas. Submit a list of questions to the participants to structure the discussion. Give them time to write a statement under each question. Have them share their responses with the group. Suggested questions are as follows:

- *Traditional and Spiritual: What are the cultural values that you believe should be reflected in housing designs for your tribe?*
- *Social and Family: What social and family values would you like to see considered in the design of housing for your family?*
- *Environmental: What environmental values should be addressed in the design of Indian homes in your area?*
- *Energy: What energy conservation features do you think should be considered in designing Indian homes?*
- *Materials: How do you think indigenous materials could be incorporated into the design of Indian homes?*

At the end of the Values Session, a list of values should be prepared to record the collective thinking of the participants. IHA officials and designers should assist in facilitating while keeping their input to a minimum so that the values expressed are truly those of the future home occupants.

- **Take a Lunch Break**

An important event in the day. Serving food is traditionally a way of sharing among Indian people. This act is one of welcoming friends and outsiders. Eating together also gives opportunities for one-to-one exchanges regarding the morning activities.

- **Introduce Energy-Efficient Design**

Use a slide or video presentation to illustrate the way traditional Native American building and site development principles can be in harmony with the environment and how these principles need to be returned to the design and planning of new Indian housing.

- **Present Design Considerations**

Talk to the participants about the functional areas and the building materials to be considered in the design of a house.

Consider the following:

Arrival

Entry

Sharing

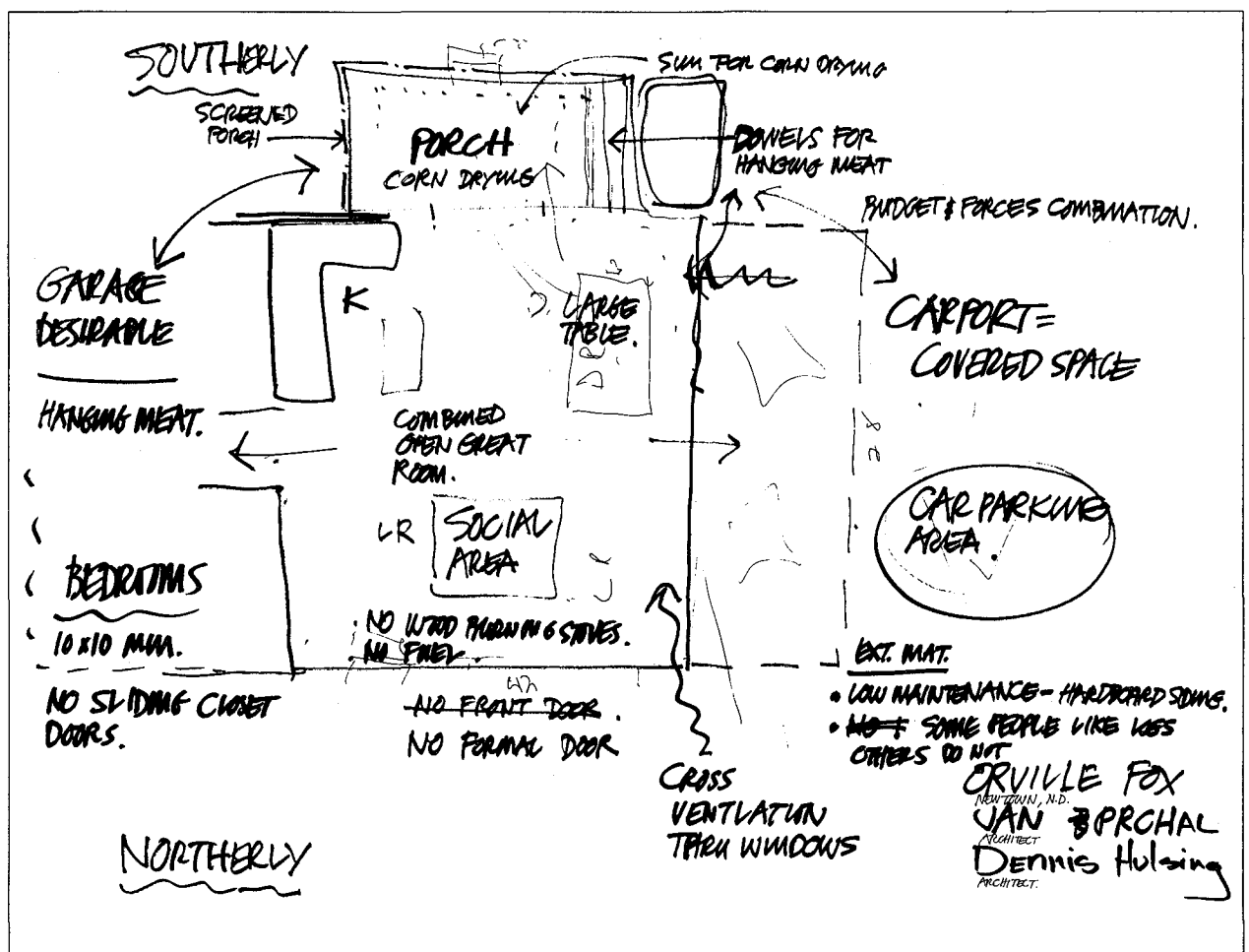
Conversation

Food Preparation

Rest and Privacy

Outside the Home

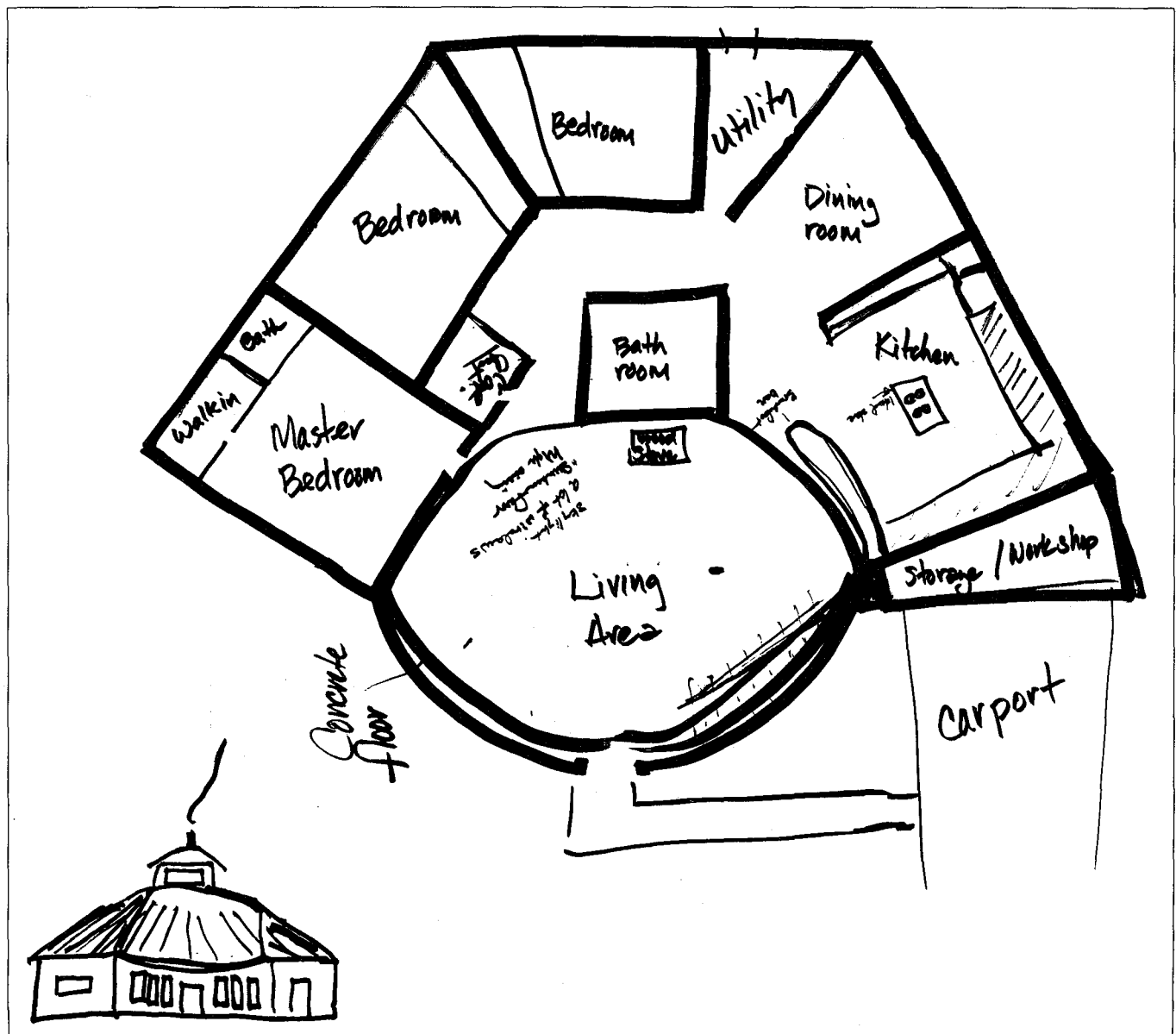
How the House is Made



Sample diagram from Billings workshop

- **Design Your Home**

To further emphasize what makes appropriate housing design, have a hands-on work session taking what was learned in the morning and putting it down on paper. Give all participants paper and markers and ask them to design their house. Emphasize that it is not important either to draw well or to draw to scale. Have them illustrate ideas by sketching symbols, notes, and words. Architects and designers present should offer guidance to assist participants in communicating their ideas. Have the participants hang their designs on the wall and explain their ideas to the group. Save all design work.



Sample home design, developed at Albuquerque workshop

- **Summary**

Take a break before the summary session to allow the facilitator, designers, and architects to meet and organize the findings of the day. The facilitator should then briefly summarize, in a verbal report, the products of each activity. Mention names and give credit to individuals for their work.

- **Where Do We Go From Here?**

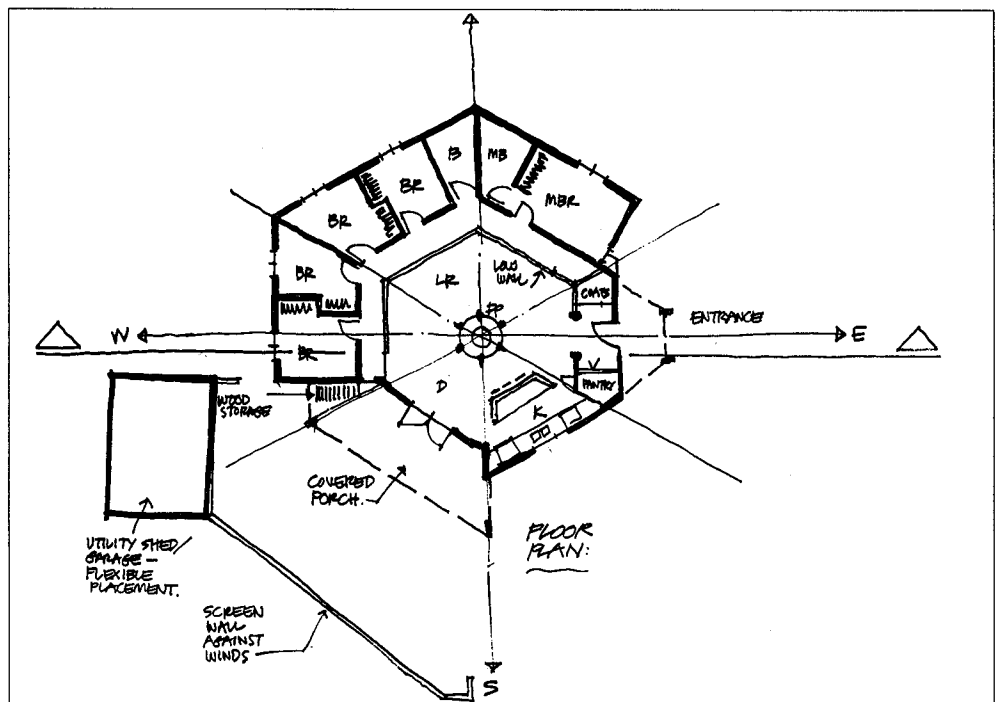
Explain follow-up activities to participants. Tell them what to expect and when to expect it.

- **Adjourn**

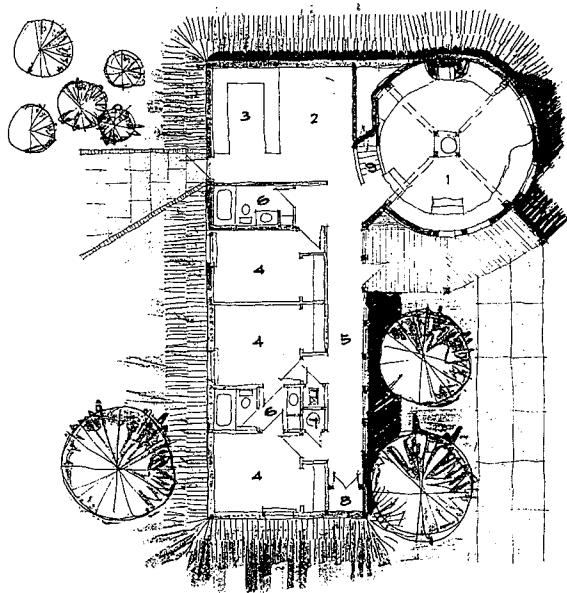
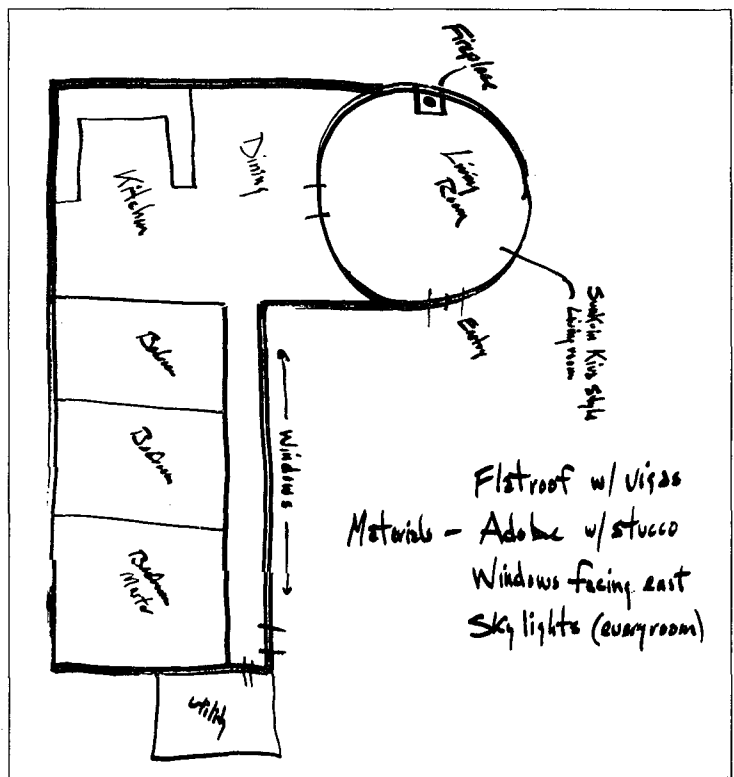
If appropriate, end with traditional blessing.

RECORDING THE LESSONS LEARNED

Immediately upon completion of the workshop, a written report, "this is what you did," should be prepared that organizes the findings and products of the workshop. All drawings and lists produced in the workshop should be reduced to fit into the report format. The report should be sent to all workshop participants with a letter from tribal authorities thanking them for their work and effort. The report becomes the fundamental program for the designers and architects when they begin design work.



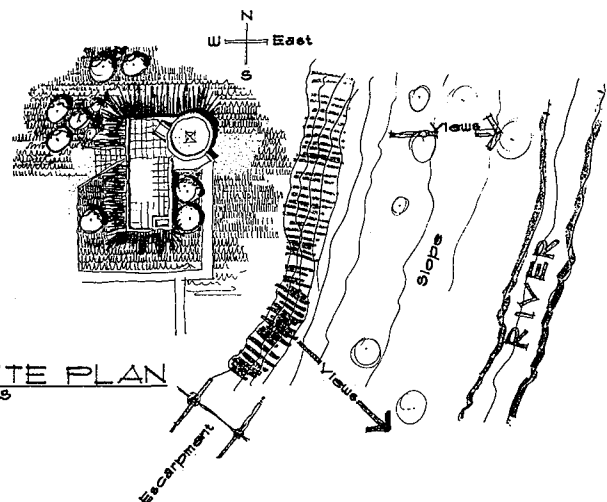
Drawing by AICAE Team from Albuquerque Workshop



Key

1. LIVING ROOM
2. DINING AREA
3. KITCHEN
4. BEDROOMS
5. SUN ROOM/ CORRIDOR
6. BATH ROOMS
7. MECHANICAL
8. UTILITY
9. STAIRS TO ROOF

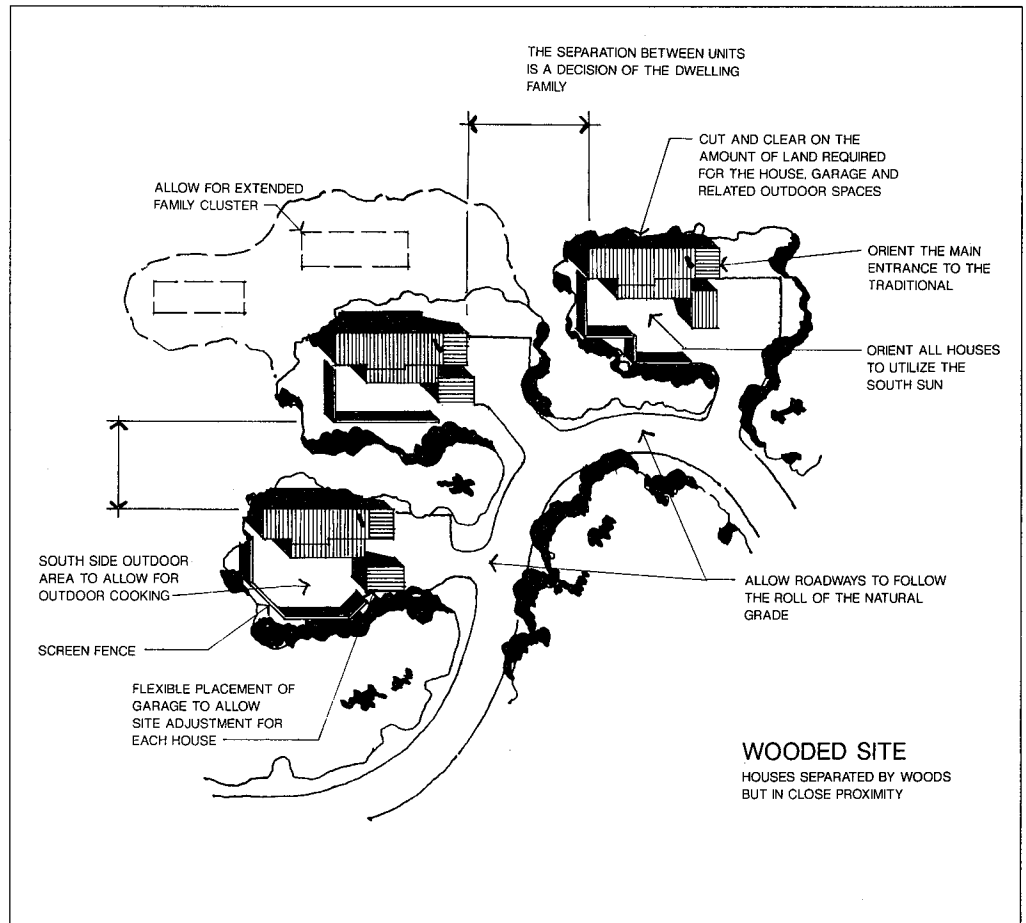
FLOOR PLAN N.T.S.



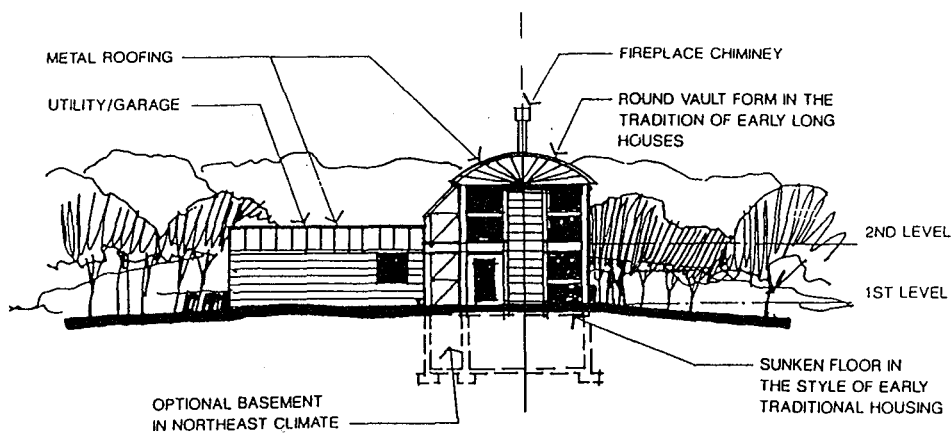
SITE PLAN N.T.S.

FOLLOWING UP WITH WORKSHOP PARTICIPANTS

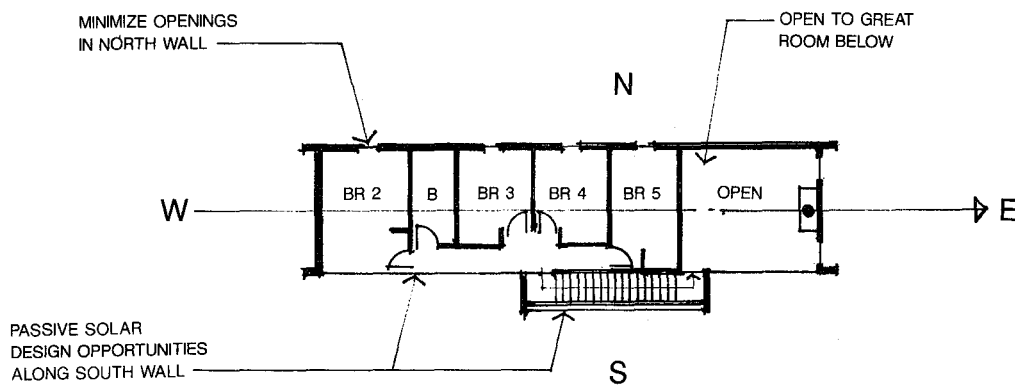
A meeting should be scheduled with participants within 30 days after the workshop. The purpose of this meeting is to report: "this is what you told us" and "this is what we have done with your ideas." The designers and architects should prepare design drawings and models that show how everyone's ideas have been integrated into the final design product. Additional thoughts may come from this presentation and review, but the primary purpose of the follow-up is to demonstrate the importance and value the workshop had in creating homes that incorporate user values. A secondary purpose is to force the designers, architects, housing authority staff, and bureaucrats to work with the workshop output as they design, since they will have to answer to the people if they do not attempt to create homes that incorporate what the people said.



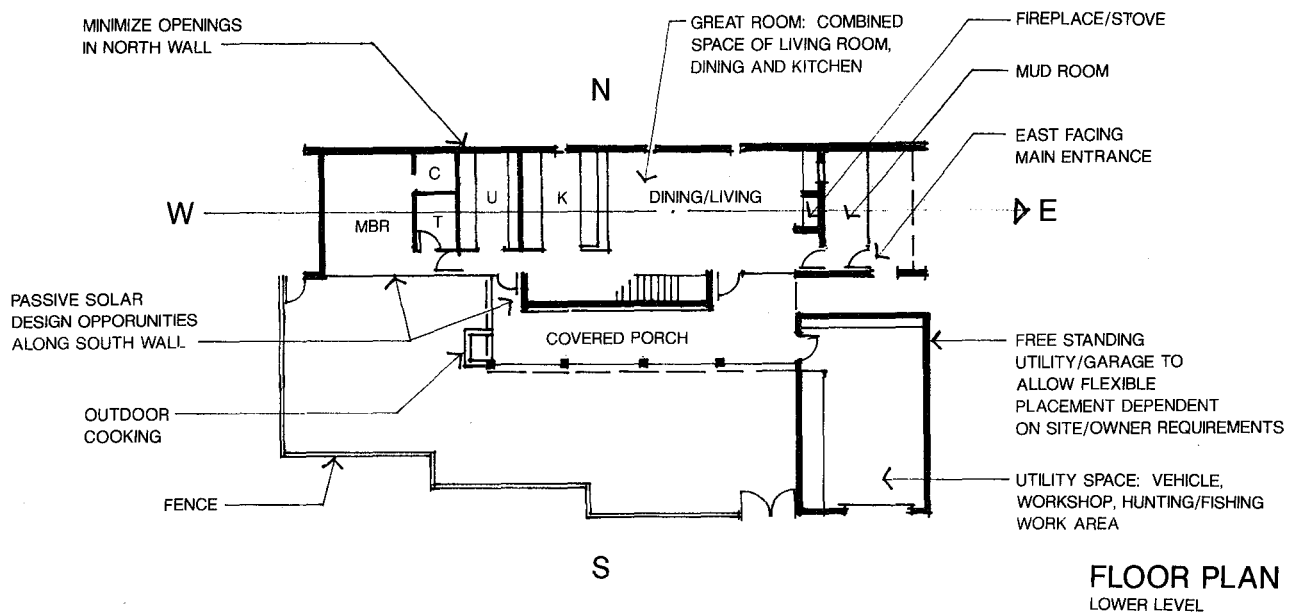
Site Plan developed from Potawatomi Workshop



EAST ELEVATION



FLOOR PLAN
UPPER LEVEL



FLOOR PLAN
LOWER LEVEL

My friend, a Seneca scholar, once remembered that many people have a mental snapshot of native people taken 300 years ago, and they want to retain that image... Perhaps we are approaching a time when everyday Americans want to become better Indians than the Indians themselves... Certainly I believe that ancient tribal cultures have important lessons to teach the rest of the world about the interconnectedness of all living things and the fact that our very existence is dependent upon the natural world we are rapidly destroying... Our languages are still strong, ceremonies that we have been conducting since the beginning of time are still being held, our governments are surviving, and most importantly, we continue to exist as a distinct cultural group in the midst of the most powerful country in the world. Yet, we also must recognize that we face a daunting set of problems and issues — continual threats to tribal sovereignty, low educational attainment levels, double digit unemployment, many homes without basic amenities, and racism. To grapple with these problems in a forward-thinking, positive way, we are beginning to look more and more to our own people, communities, and history for solutions. We have begun to trust our own thinking again.

*Wilma P. Mankiller, Principal Chief
Cherokee Nation*



APPENDIX

WORKSHOP DEMONSTRATION

As a basis for developing this guide, the American Indian Council of Architects and Engineers (AICAE) held information gathering workshops with Indian people at several locations around the country. The budget and schedule did not permit a workshop in every geographical location nor a meeting with every tribe. Instead, meeting sites were selected to maximize the effectiveness of the limited number of workshops. The goal was to contact as many Indian people from as many geographical regions as possible.

Workshops were held at the following locations:

Albuquerque, New Mexico *February 28, 1991*
A workshop primarily for the pueblo tribes of the Southwest. A professional quality video tape was shot at this workshop.

Window Rock, Arizona *March 15, 1991*
A workshop primarily for the Navajo tribe.

Kent, Washington *April 10, 1991*
A workshop for the Pacific Northwest Coast tribes.

Oklahoma City, Oklahoma *May 3, 1991*
A workshop for the Southern Plains and relocated tribes.

Billings, Montana *May 23, 1991*
A workshop for the Northern Plains region.

Juneau, Alaska *June 14, 1991*
A workshop for the Alaska region.

Mesa, Arizona *November 6, 1991*
A workshop held in conjunction with a National Indian Housing Conference.

Rhineland, Wisconsin *March 18, 1992*
A workshop held by a separate organization to address housing issues for the tribes of the Great Lakes/Woodlands region and specifically for the Forest County Potawatomi. A member of the team facilitated a values workshop and hands-on design session.

To set up each individual workshop, contact was established with a local Indian person to help develop a list of appropriate people to invite. Generally the participants included tribal officials, tribal elders, tribal housing authority officials, and local HUD representatives. Attendance varied from a high of 60 people to a low of 10 people. The average attendance was 30 people.

RESOURCES

Excellent resources for initial background information are Peter Nabokov and Robert Easton's book, Native American Architecture (Oxford University Press, 1989), and J. Douglas Balcomb's Our Home: Buildings of the Land. Energy-Efficiency Design Guide for Indian Housing (National Renewable Energy Laboratory, #HUD-1410-CPD, 1993).

Prior to developing any specific workshop, the designers should research the particular tribe, band, or nation through a local library. Cultural resource programs within the tribe can also provide helpful background information. The Office of Native American Programs has produced a video on HUD's Indian Housing Program that includes material on traditional Indian housing. This video would be valuable to include in a Homeowners' Workshop.

AMERICAN INDIAN COUNCIL OF ARCHITECTS AND ENGINEERS

The American Indian Council of Architects and Engineers is a non-profit corporation established in 1976. Its membership is composed of American Indian owned architecture and engineering businesses. For further information, contact AICAE, P.O. Box 20257, Billings, Montana 59104. Telephone 406/245-9340.

NATIONAL ENDOWMENT FOR THE ARTS

DESIGN ARTS PROGRAM

The National Endowment for the Arts is a federal agency established in 1965 to develop and promote the arts for the benefit of all Americans. The Design Arts Program supports the fields of architecture, landscape architecture, interior design, graphic design, industrial design, historic preservation, and urban design and planning. It is located at the Nancy Hanks Center, 1100 Pennsylvania Ave. NW #627, Washington, DC 20506. Telephone 202/682-5437.

HOUSING AND URBAN DEVELOPMENT

OFFICE OF NATIVE AMERICAN PROGRAMS

The U.S. Department of Housing and Urban Development fully supports and is committed to designing and developing culturally sensitive housing through its Office of Native American Programs. To write: HUD, Office of Native American Programs, 451 7th Street SW, Washington, DC 10410. Telephone 202/755-0032.

ACKNOWLEDGMENTS

The AICAE wishes to thank the Native American communities, families, and individuals who participated in this project. Their cultural strengths, vision, and spiritual principles were vital resources in preparing this document. AICAE appreciates the time and commitment of these Native Americans who demonstrated a deep interest in creating improved and appropriate housing for their families, communities, and their tribes.

We are grateful to the following federal agencies for their enduring faith in this project, for their sensitivity to the need for culturally appropriate choices, and for providing assistance in the form of funding, research, and encouragement: The Design Arts Program of the National Endowment for the Arts, and the Office of Native American Programs of the U.S. Department of Housing and Urban Development.

A special thanks to the two people responsible for identifying the need for an Indian housing guide and preparing the report that was the basis for undertaking this project: Reaves Nahwooksy, member of the Comanche Tribe of Oklahoma and former staff member of the Office of Indian Housing at HUD, and Stephanie Koziski Olson, former staff member of the Design Arts Program of the NEA.

The combined contribution of these participants gave the project the creative energy necessary for its completion.

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*Our goal is to see homes built that are physically
and spiritually satisfying—homes that serve the
needs of Indian families—no matter where they
may live.*



Joe Cantrell, Photographer