TRADITIONAL ECOLOGICAL KNOWLEDGE AND WESTERN SCIENCE

DESIGN BRIEF

WHAT IS THE DESIGN BRIEF?

The design brief shows some of the thinking that goes into creating an experience for an exhibit and determining its aesthetic. We start by trying to find unique and interesting qualities embedded in the content (themes) and then we use those themes as a jumping off point for how the raw content will be expressed - through interaction, imagery and environment. It's kind of touchy-feely, artsy stuff... but we believe that this is part of what separates exhibits that make a lasting impression on visitors from those that don't.

Please let us know what you think of this.
All input is welcome.

Here are some questions to get you started:
- Does the document here accurately represent your cultural perspective? Why or why not?
- Do you think the stylization expressed here speaks to the "Big Idea," and "Main Messages" of this project? Why or why not?
- Is there any perspective or input that you think is missing from this document?

TARGET AUDIENCE

Families with children ages 11-14

BIG IDEA

Traditional ecological knowledge (TEK) and western science are valuable and relevant to society and offer complementary ways of understanding the natural world.

MAIN MESSAGES

- Traditional ecological knowledge and western science have many commonalities, but they are also unique in many ways because they are culturally embedded.

- Traditional ecological knowledge is long-term and place-based.

- Indigenous peoples have been here for thousands of years and are still here today, engaging in both traditional and modern practices.

- Native knowledge holders use traditional ecological knowledge in a dynamic way, adapting their practices based on continuing observations of the environment.

- Traditional ecological knowledge is cyclical and considers the connections between all things.

PRESUMED VENUES:

As an excercise we sat down with some of our museum staff at OMSI and asked ourselves this question: **Where is this exhibit most likely to be seen over its lifetime?** Based on our previous experience and our expectations for this highly-unique project we made this quick chart.

PRESUMED AUDIENCE BREAKDOWN:

And although we have a target audience we
wanted to be more specific, so we also asked
ourselves: *Who will the average visitor be?*

OTHER

YOUTH,
SCHOOL
GROUPS

FAMILIES
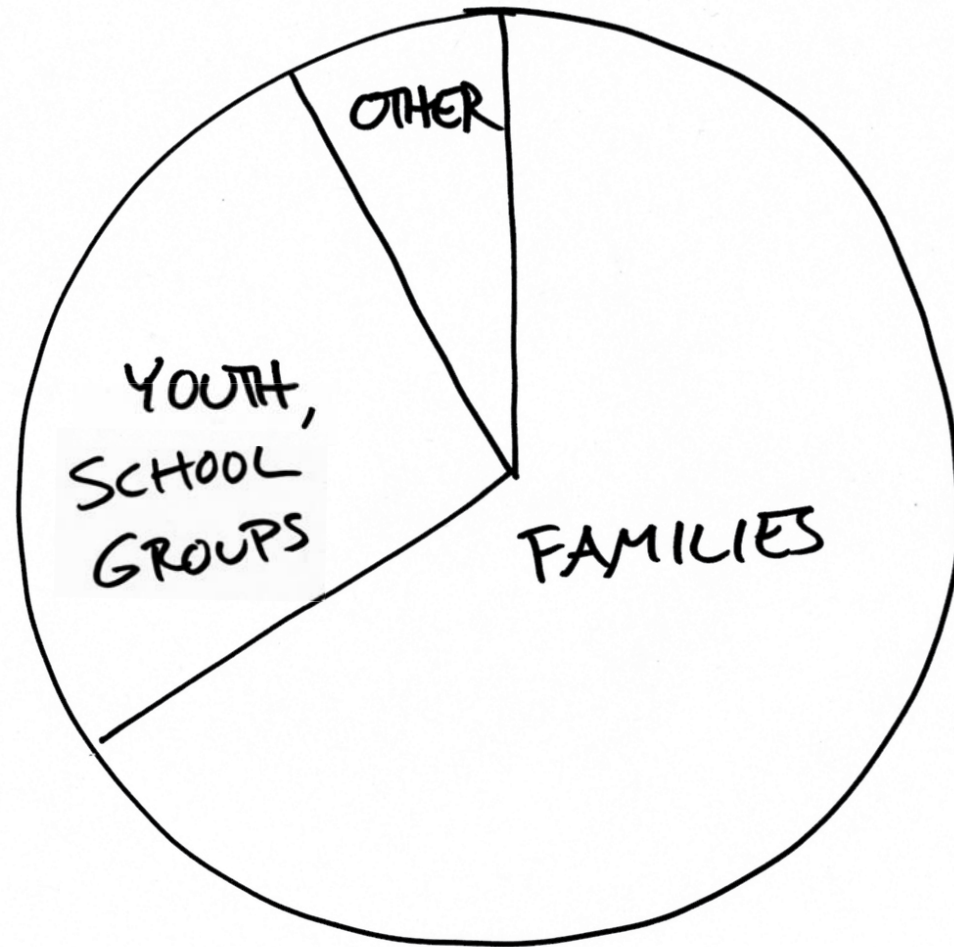
DESIGN BRIEF: CHALLENGES & GOALS

So, in thinking about this project and our audience, we
identified the following as some challenges and goals
that may help guide the Look, Feel, Experience and
Environment that we create in this exhibit.

- How do we make this exhibit appealing to 11-14 year olds?

- How do we make this exhibit appealing to native and non-native perspectives?

- What makes this topic unique?

- How do we capture the interest and inspire the hearts of our visitors?

DESIGN BRIEF: THE PLAN

To help us answer these challenges and goals we created
a process for thinking it through:

1)   Identify THEMES that can inspire our work

2)   Identify DESIGN STRATEGIES that can bring those
THEMES to life!

3)   Use the DESIGN STRATEGIES as a springboard
for imagining the LOOK, FEEL and EXPERIENCE
of this exhibit.

SO, LET'S GET RIGHT TO IT!...

WHAT <u>THEMES</u> CAN INSPIRE

OUR DESIGN WORK?

THEMES

These are some general concepts that we believe are unique to this exhibit and can provide inspiration for the design.

- KINSHIP
- COLLABORATION
- RECIPROCITY

**KINSHIP**

is about relationships and connections

- with the land, water, plants and animals

- with the community and ecosystem of our place

- with other communities and cultures
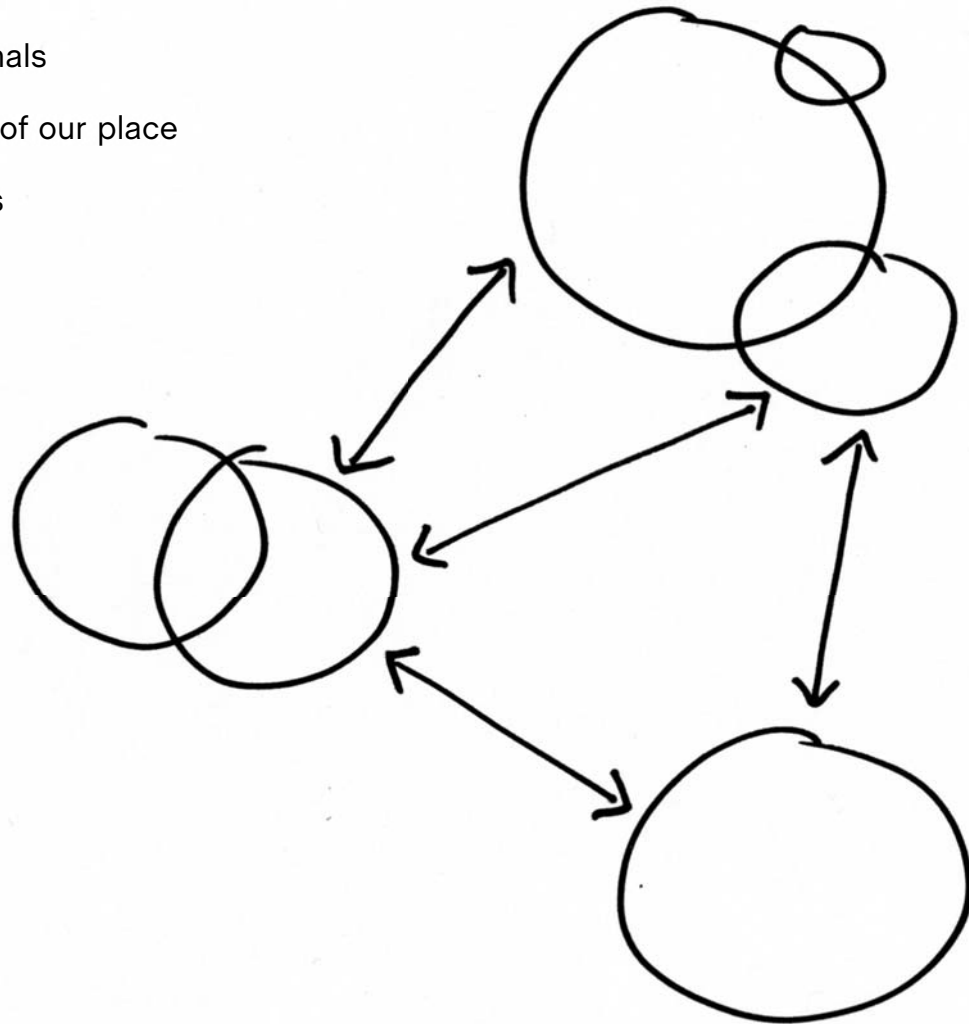
⬤ COLLABORATION

is about working together with integrity

- Traditional Ecological Knowledge and
  Western Science working together
  towards a common goal

- Scientists and indigenous knowledge holders
  sharing information and ideas

- humans as part of and partner with
  the natural world

- youth working alongside elders and
  elders enlivened by youth
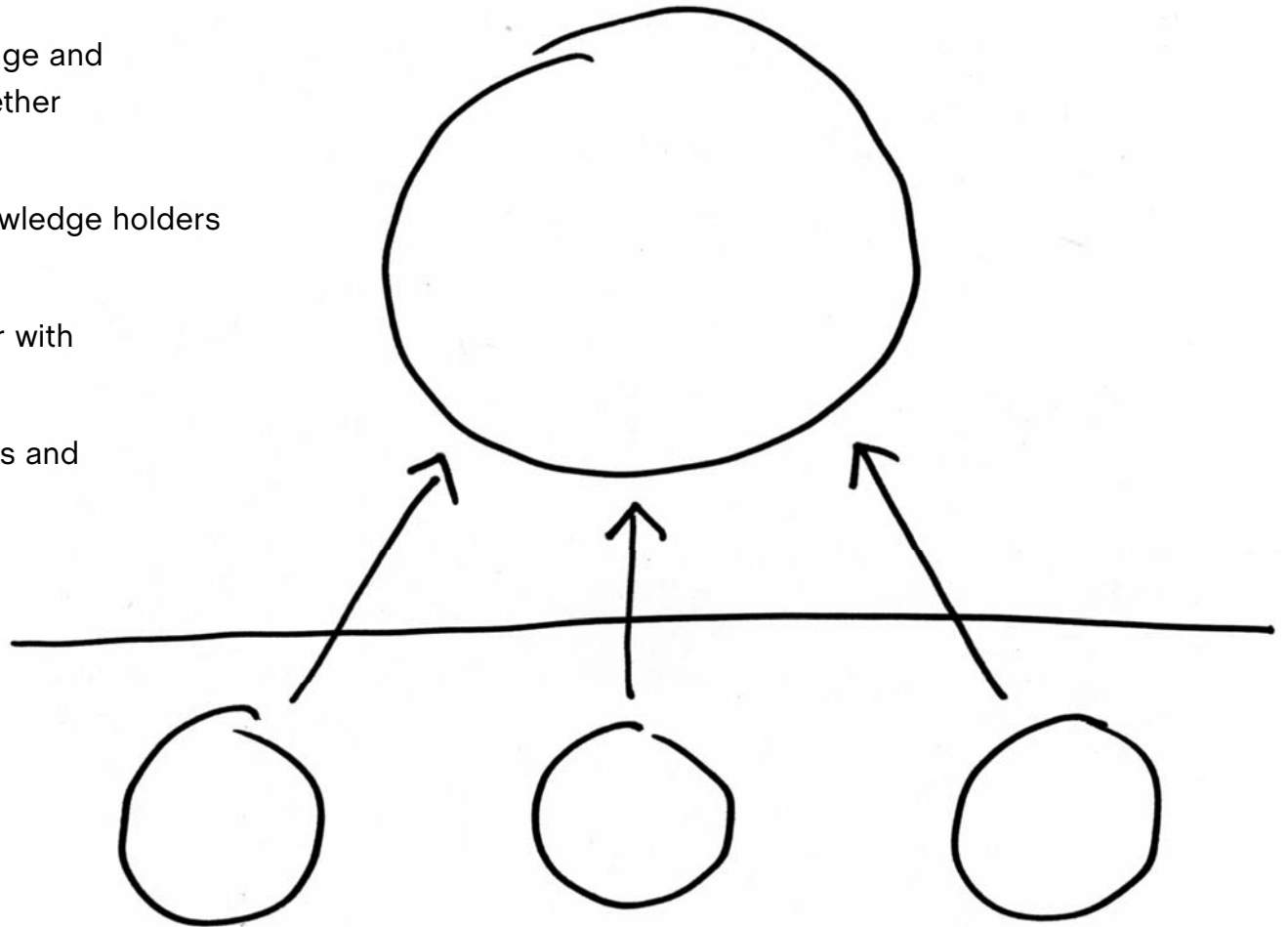
◍ **reciprocity**

is about sharing and caring

- for balance and harmony between all participants

- where Traditional Ecological Knowledge and Western
  Science work together for mutual benefit

- between scientists and indigenous knowledge holders

- between people and nature

- while respecting the integrity of individual and
  community perspectives
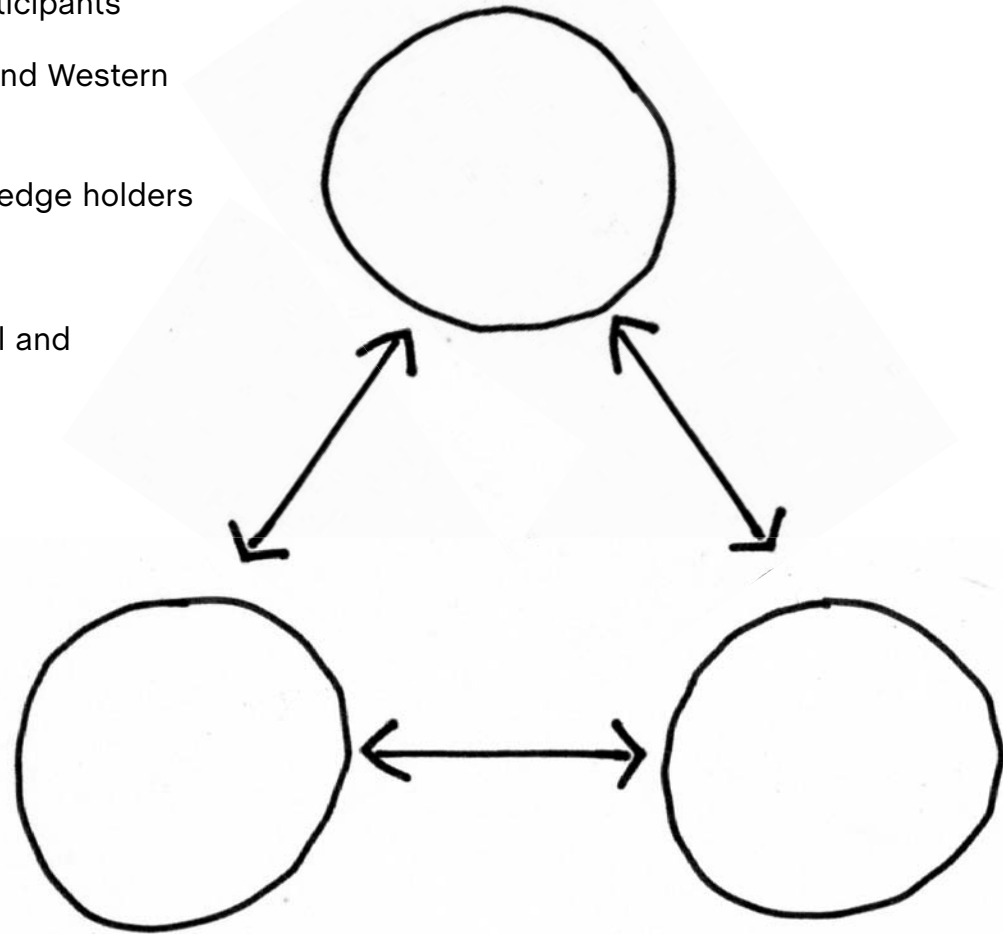
WHAT DESIGN STRATEGIES CAN WE USE TO BRING THESE THEMES TO LIFE?

DESIGN STRATEGIES

These are some of the techniques we can use to express
the themes through form, imagery and experience.

- OVERLAY
- SYSTEMS DIAGRAMS & MAPS
- SHIFTED P.O.V.
- LAYERING
- HANDS AND BODIES WORKING
- MULTI-USER
- GIFTING

EVERYTHING IS CONNECTED?

Design Strategy:

OVERLAY

As the content relates to people and the natural world, allowing images and forms to overlay and read together can speak to a sense of unity and harmony between people, animals, plants, land and nature. Simply locating things adjacent to each other doesn't express the same inter connectedness as when you can perceive these parts simultaneously. This concept can be expressed through form as well as imagery.
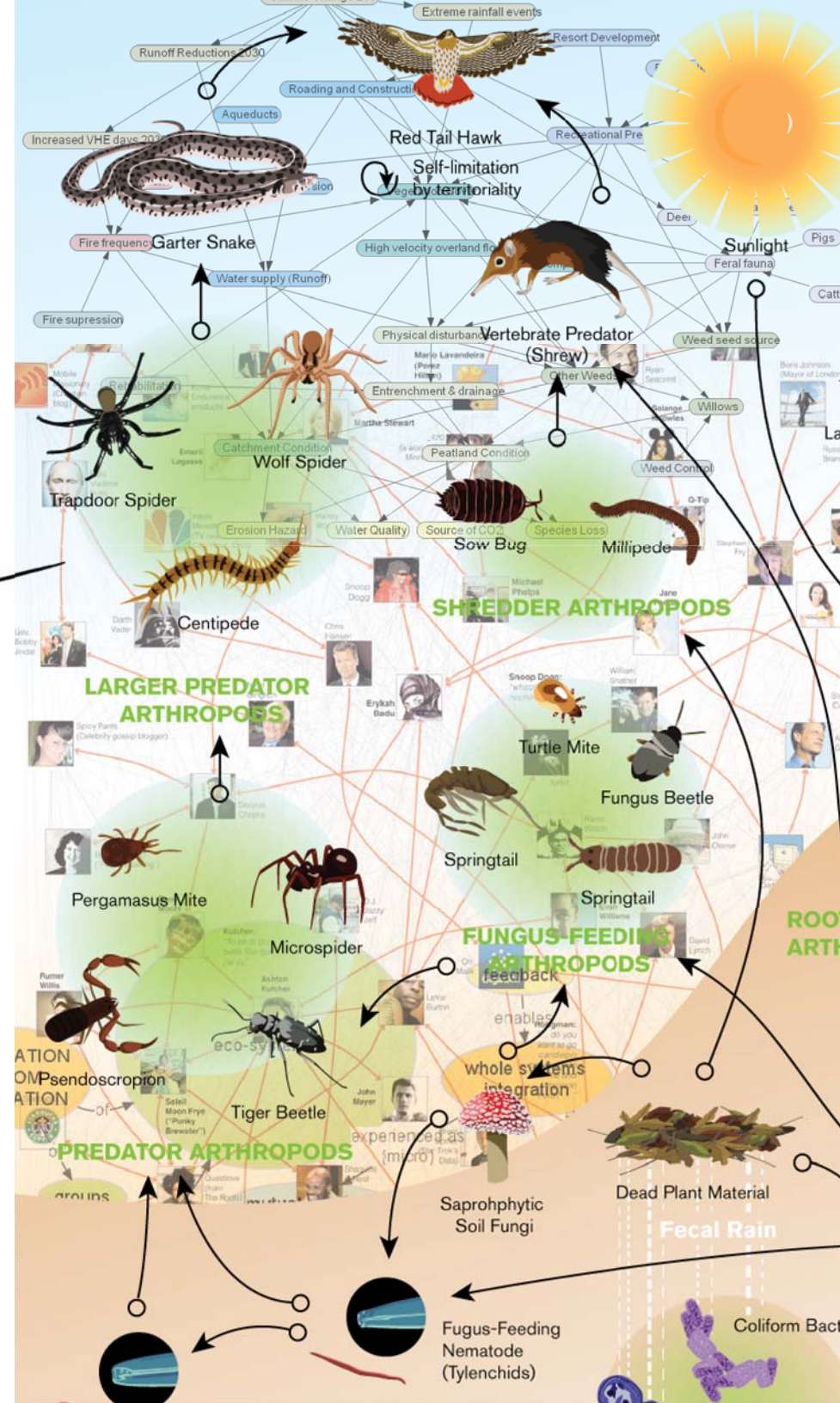
KINSHIP

MAPS AND DIAGRAMS LOOK "SCIENCY"

Design Strategy:

SYSTEMS DIAGRAMS & MAPS

Things are connected. Our ecosystems are a network of interrelated pieces. One of the strengths of traditional knowledge is an acute awareness of that inter connectedness. Maps and diagrams of how things are related can help to reinforce this concept.

WHAT IF YOU COULD SEE THE WORLD LIKE A FISH DOES?

Design Strategy:

SHIFTED P.O.V.

Humans see things from a vantage point that is different from that of fish and birds and insects and various other forms of wildlife. If we are to put ourselves into the point of view (P.O.V.) of other unique living things, will our understanding of them change? Will we be better able to see and understand their needs? Plus, this posture of seeing through the eyes of other living things may carry over into a consideration of other cultures and ways of knowing.

OBJECTS OVERLAPPING?

Parcel Layer

Watershed Layer

Roads Layer

Topographic Map
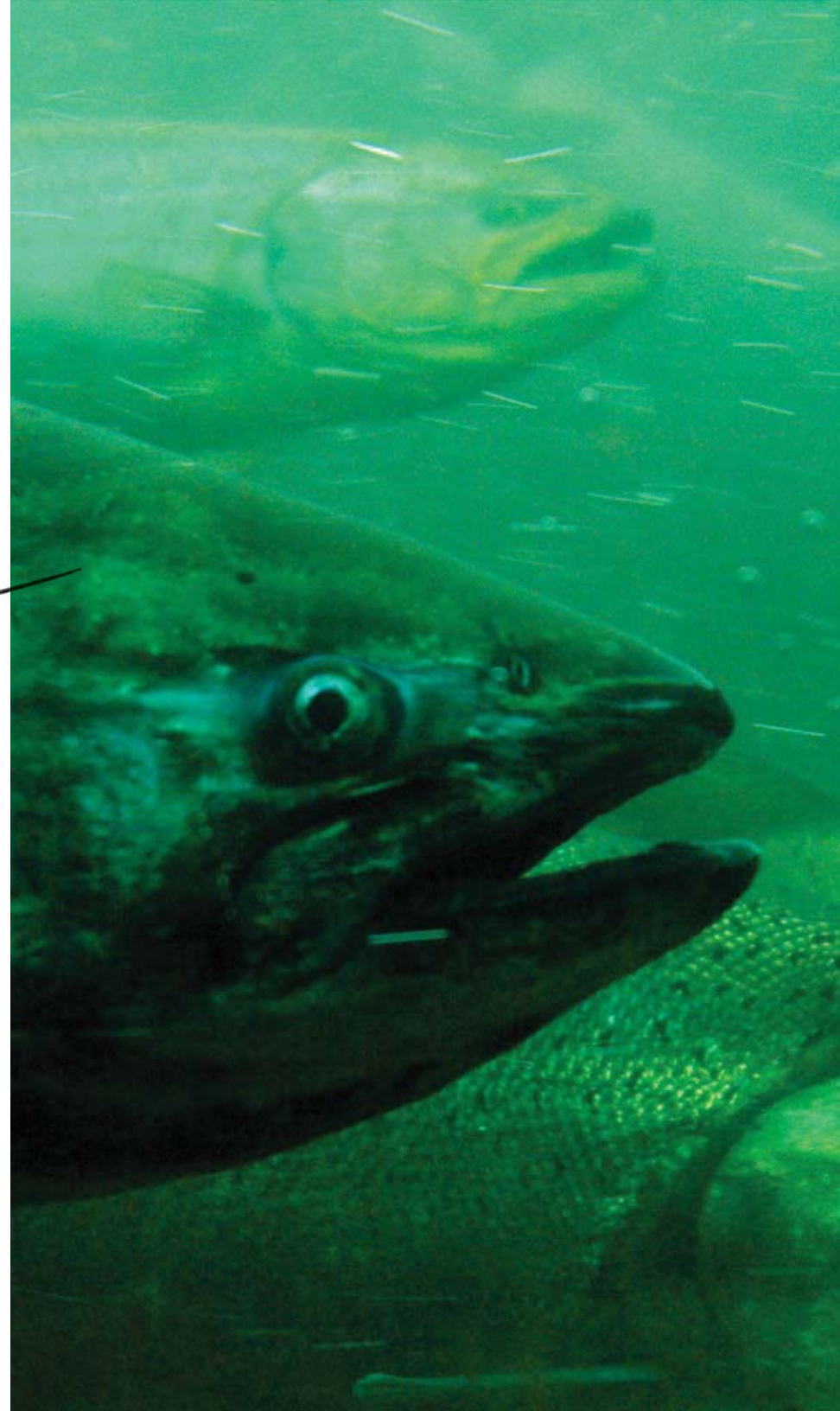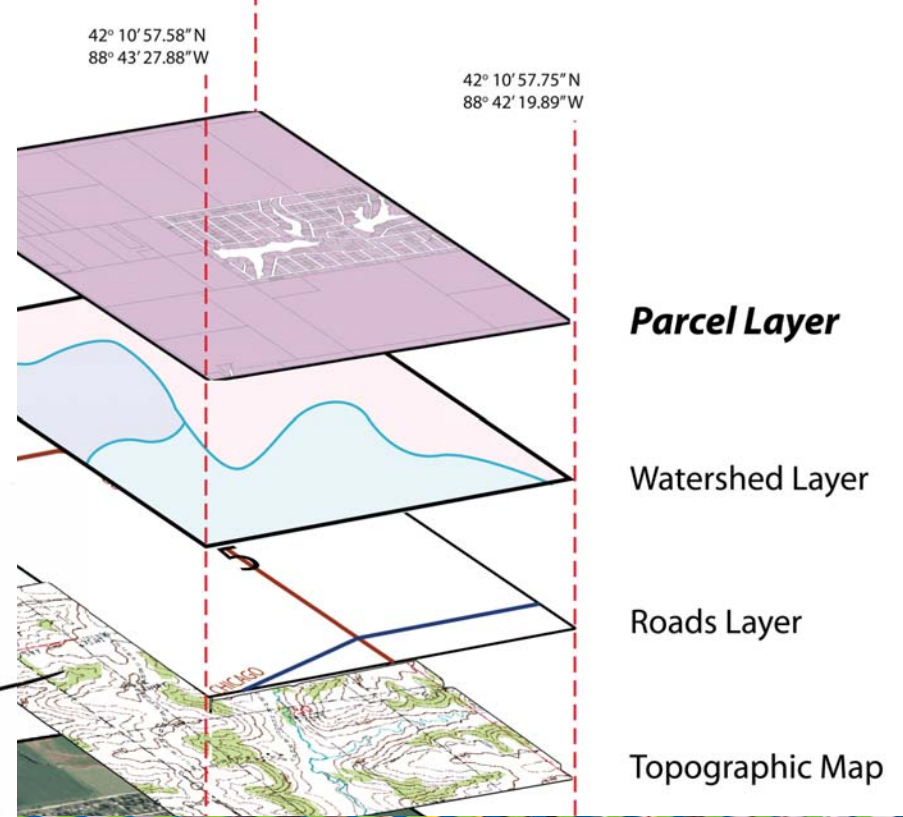
Design Strategy:

LAYERING

There are times when we want to express content as *unique* to a community or "way of knowing," but that it can still exist in relationship to other communities and perspectives. Layering allows content to be perceived individually while also suggesting an association between different things. In the layering a visitor can draw their own conclusions about the content: where they might be similar, where they might differ, and where there is opportunity for reciprocal collaboration.

● **COLLABORATION**

THIS ISN'T LIKE READING FROM A BOOK OR SITTING IN A LECTURE

Design Strategy:

HANDS AND BODIES WORKING

Collaboration is about action. Interactive museum components typically do a good job of engaging people through active learning but this can be extended into imagery by focusing on the actions, such as hands working and people engaged in the labor of environmental management. An emphasis can also be placed on active learning that explicitly engages visitors in "doing," as an inroad to *knowing*.

⬤ COLLABORATION

EVERYBODY HAS A JOB TO DO!

Design Strategy:

MULTI-USER

Our exhibit components should take every opportunity to have people working together to accomplish some task. We could even ask people to take on different roles in a task to further the idea that different perspectives are equally valuable. For example, visitors could address the same problem from the perspective of a traditional knowledge holder, a scientist, a farmer, a policy maker, etc... all with different needs and approaches to getting something done.

⬤ **reciprocity**

HOW DO WE SHOW RESPECT?

Design Strategy:

GIFTING

Gift giving is the act of sharing what we have. We give gifts to show appreciation and to create community. Gifting also means giving up of oneself and one's resources for the sake of another. Can we express this concept through actions and imagery?

WHAT MIGHT THE
<u>EXPERIENCE</u> OF THIS
EXHIBIT BE LIKE?

PACE

- variable: moments of activity punctuated
  by moments of reflection
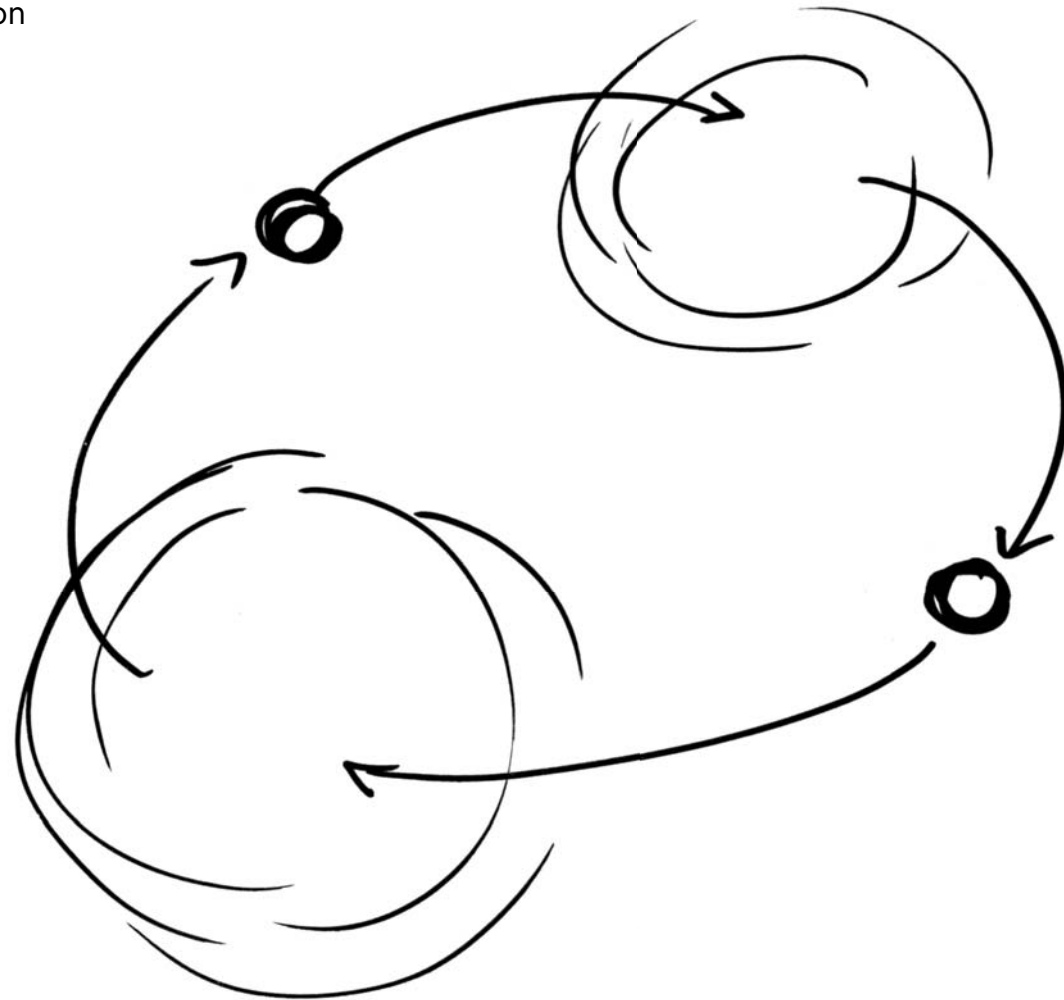
WHAT WILL THIS EXHIBIT
LOOK LIKE?
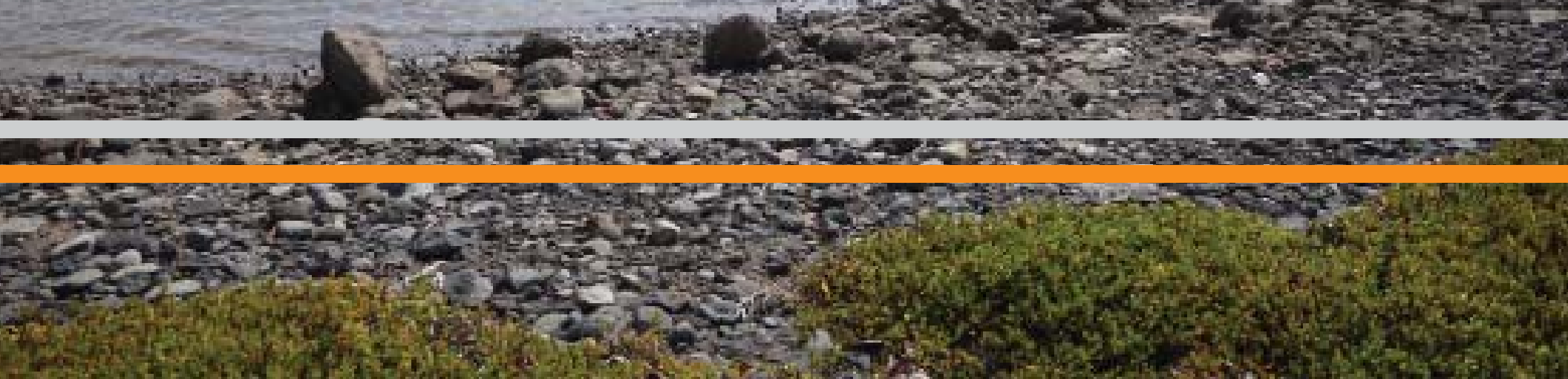
WHAT WILL THIS EXHIBIT
FEEL LIKE?

TONE / MOOD

- open

- upbeat / fun

- contemplative / thoughtful
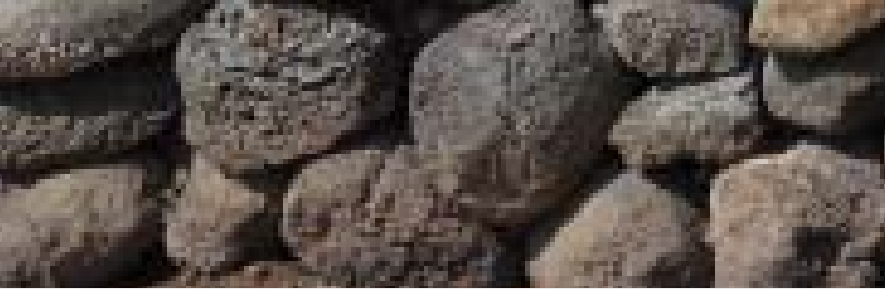
- respectful

- convivial

COLOR SCHEME

- bold, vivid, bright

- saturated

- natural landscape

- natural lighting

FEEL

- natural, living materials

- clean edges

- tentative, adaptable

- textured

TAF

Workplace

The wooden workplace is a part of TAF's most recent project for RH Chairs, a conceptual arena to exhibit their furniture.

SOUNDS

- continuous fill: wind, water, animals

- environmental sounds

- voices

- animals

- science sounds? technology sounds

SIGHTS

- maps (natural / topographical)

- people (youth and elders)

- landscapes

- animals

- objects / artifacts

- tools
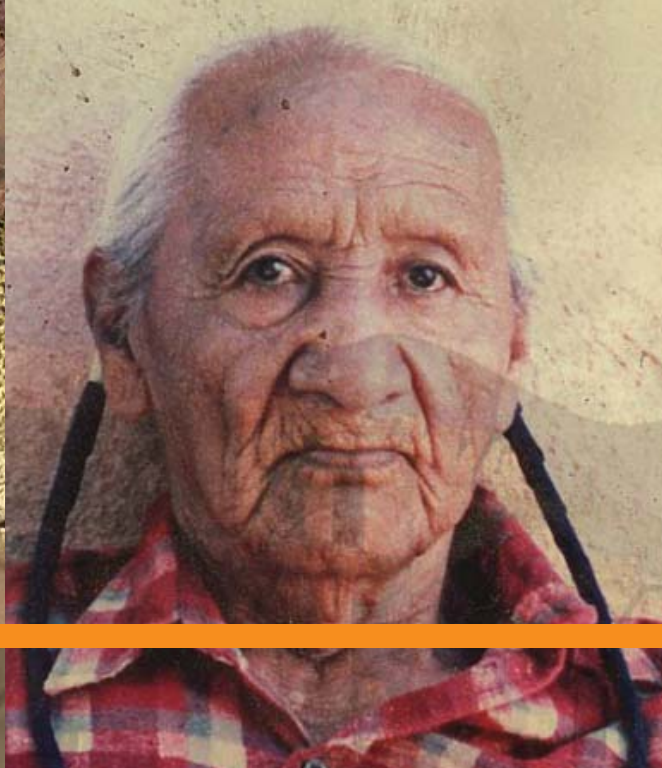
ACTIONS

- connecting
- listening / observing
- discussing
- sharing
- helping
- walking / wandering
- trying / doing
- holding
- dancing?

FEEDBACK

What do you think about this document? Do you feel that it is on track? We welcome and appreciate all of your feedback.

Again, here are some questions that might help you to help us:

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- Do you think the stylization expressed here speaks to the "Big Idea," and "Main Messages" of this project? Why or why not?

- Is there any perspective or input that you think is missing from this document?

- General thoughts or concerns?

Thanks for your help!