Symposium Activities, Monday, January 16

Montgomery Hall, Florida State University

7:45 **Registration**: Continental Breakfast & Student Exhibition

8:30 **Welcome and Introductions**

8:45 **Performance by the Florida State University School of Dance**: "Women's Resistance", choreographed by Jawole Zollar, a section from her full collaboration piece, "Scales of Memory."

9:00 **Opening Keynote Speaker**: Stewart Ramsey, Krochet Kids, International

9:45-10:00 Break- Move to William Johnston Building

William Johnston Building, Florida State University

10:00-11:15 **Plenary Session**: Creative Responses to Human Trafficking

**Moderator: Marcia Rosal, Department of Art Education**

Dr. Terry Coonan, Executive Dir. of the FSU Center for the Advancement of Human Rights

Ms. Vania Llovera, Assistant Dir. of the FSU Center for the Advancement of Human Rights

Ms. Wendi Adelson, Clinical Faculty for the FSU Law School and author of *This is Our Story*

Ms. Mindi Moore, Art Therapists at Big Bend Hospice

11:15-11:25 Break

11:25-11:55 **Presentation Session 1**

*The Make A Difference Project: The Next Chapter*

Sarah Sherman, Florida International University
Jeanne Mercer-Ballard, Appalachian State University

*Empowerment through Inquiry-Based Constructivism*

Mary Erickson, Arizona State University
How Participatory Design Methodologies can be used to Engage Children and Adolescents in the Design Process
Moderator: Liset Robinson, Savannah College of Art and Design
Bonnie Casamassima, Tonya Miller, Charlotte Morris, Chris Smith, and Camilla Watson, Savannah College of Art and Design
(Panel – 65min– will last though two sessions)

12:00-12:30  Presentation Session 2

Community Engagement through Relational Aesthetics
The Working Method Contemporary: Echo Railton, Dan Hall, Marnie Bettridge, Chalet Commellas, Johnson Hunt, Tyler Dearing, Jay Corrales, Christina Poindexter, Heidi Haire, Eduardo Carriazo, Elizabeth Didonna, Jordan Vinyard, Jeff Hemming, and more...

Conflict Resolution and the Built Environment: Preliminary Findings Exploring the Impact of Interiors on Consensus Building
Tony Purvis, Florida State University

12:30-1:40  Lunch, Music by FSU College of Music

1:45-2:15  Poster Session

A Narrative Exhibition of Homelessness and Design’s Potential to Create Change
Jhoana Antiquino, Florida State University

Sustainable Living: From the Classroom to the Community
Sue Ballard de Ruiz, Margaret Machara, Tennessee State University

Re-Use and Sustainable Tourism: Interior Architecture Fostering Social Development in Istria
Natasha Diminich, Florida International University

A New Vision and Model for Historic House Museums
Beth Eby, MLD Architects
Robert Krause, The Call/Collins Mansion at the Grove

Performance Art as Social Engagement: Creating Dialogue through Public Intervention
Heidi Hare, Florida State University

How Participatory Design Methodologies can be used in a Cyclical Manner to Promote Positive User-Centric Interior Design Solutions
Liset Robinson, Bonnie Casamassima, Tonya Miller, Charlotte Morris, Chris Smith, and Camilla Watson, Savannah College of Art and Design

Social Sustainability: Temporary Shelter Design
Sarah Sherman and Jesse Dreikosen, Florida International University

Dignity and the Built-Environment: A Study of Transitional Homeless Shelters
Sarah Stephens, Florida State University

The Art Museum as Experience and as a Zone of Proximal Development: Social Justice Lessons from Dewey and Vygotsky
Alicia Viera, Florida State University
Presentation Session 3

Building Museum Sustainability through Visitor-Centered Exhibition Practices
Pat Villeneuve, Florida State University

Creative Counter Narratives by Arts Educators in Urban Schools: A Participatory Arts-Based Inquiry
Sunny Spillane, Florida State University

Presentation Session 4

Social Justice Projects as a Means of Connection: Bringing Together Students, the Department, and the Professionals
Meldrena Chapin and Liset Robinson, Savannah College of Art and Design

The Kids Inspired Me: Research Investigating the Social Justice Impact of a Museum School Residency Program on Four Artists in New Orleans
Ann Rowson Love, Western Illinois University
Deborah Randolph University of North Carolina Chapel Hill

Financial Sustainability in the Arts: A Case Study of Quincy Music Theatre
Tony Daniels, Florida State University

Presentation Session 5

Experiencing Control of the Self: A Mandala Action Research Project with Children
Alexandria Zettler, Florida State University

Creating ‘homeyness’: Personal Possessions and their Relationship to Identity, Choice, and Empowerment for Homeless Persons
Jill Pable and Lisa Waxman, Florida State University

Final Remarks

Closing Performance by FSU College of Music
2:20-2:50  Presentation Session 3

*Building Museum Sustainability through Visitor-Centered Exhibition Practices*
Pat Villeneuve, Florida State University

*Creative Counter Narratives by Arts Educators in Urban Schools: A Participatory Arts-Based Inquiry*
Sunny Spillane, Florida State University

2:55-3:25  Presentation Session 4

*Social Justice Projects as a Means of Connection: Bringing Together Students, the Department, and the Professionals*
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*Financial Sustainability in the Arts: A Case Study of Quincy Music Theatre*
Tony Daniels, Florida State University

3:30-4:00  Presentation Session 5

*Experiencing Control of the Self: A Mandala Action Research Project with Children*
Alexandria Zettler, Florida State University

*Creating ‘homeliness’: Personal Possessions and their Relationship to Identity, Choice, and Empowerment for Homeless Persons*
Jill Pable and Lisa Waxman, Florida State University

4:00  Final Remarks

4:15  Closing Performance by FSU College of Music
OPENING REMARKS

Eric Wiedegreen, Symposium Co-Chair

Welcome to the Sixth Annual ART&DESIGN for Social Justice Symposium. I am Eric Wiedegreen, the Chair of the Department of Interior Design here at Florida State University. My department and the Department of Art Education are co-sponsors of this event.

It is no coincidence that this symposium aligns with the Martin Luther King, Jr. national holiday. Dr. King said: “Life's most urgent question is: What are you doing for others?” Fittingly, this symposium hopes to answer that question, with individuals and organizations that use the skills of art and design to impact social justice. It is encouraging to say that we have participants this year from 8 different states who are all “doing something for others.”

50 years ago this week, racial barriers began to crumble at Florida State University when it enrolled its first African-American student. The historic passage was a first step toward the legacy civil rights leader Dr. King envisioned. He pushed for the shackles of segregation to be broken so more minorities could have a chance to excel professionally and socially without fear. FSU proved that it heard King’s call. I am proud to say that FSU maintains one of the highest six-year graduation rates in the country for African-Americans at major, public, and research universities.

The goals of this event are to provide a platform for scholarship at the intersection of the arts (in their broadest possible form) and social justice, with a goal to hopefully build bridges for collaboration on existing projects or the genesis of new efforts. We hope to inspire action.


“We are surrounded by people trying to make the world a better place. Peace activists bring enemies together so they can get to know one another and feel each other’s pain. School leaders try to attract a diverse set of students so each can understand what it’s like to walk in the others' shoes. Religious and community groups try to cultivate empathy.
The problem comes when we try to turn feeling into action. Empathy makes you more aware of other people’s suffering, but it’s not clear it actually motivates you to take moral action or prevents you from taking immoral action.

Nobody is against empathy. Nonetheless, it’s insufficient. These days empathy has become a shortcut. It has become a way to experience delicious moral emotions without confronting the weaknesses in our nature that prevent us from actually acting upon them. It has become a way to experience the illusion of moral progress without having to do the nasty work of making moral judgments. In a culture that is inarticulate about moral categories and touchy about giving offense, teaching empathy is a safe way for schools and other institutions to seem virtuous without risking controversy or hurting anybody’s feelings.

People who actually perform pro-social action don’t only feel for those who are suffering, they feel compelled to act by a sense of duty.”

Before I introduce our keynote speaker, a man who did not only “feel for those who are suffering, but felt compelled to act by a sense of duty”, I’d like to introduce you to a new person in my life.

[PUT ON KKI HAT]

Adong Janet made the hat I’m wearing from Krochet Kids International.

From the KKI website, I know that as a child, Adong Janet and her sister were forced to take care of all household chores that their stepmother was unwilling to do. Although she married young to escape this life, she and her husband often struggled to earn enough money to support themselves and their family, which nearly led to their separation. Today, Janet is able to help her husband support their family and is saving money that she hopes to use to send her children to school.

Her dreams for the Future

“I dream of starting my own business so that I can make enough money to send my children to school through university.”

Her favorite thing about Northern Uganda

“The people of Northern Uganda are forgiving and warm, which makes it a pleasant place to live.”
Her message to KK

“I am so grateful for all that you’ve done for me and I pray that more countries will hope to buy our hats so that we can make more and sell more and you can help more needy women.”

A business model that began with three high school students wanting cool hats to wear on the ski slopes has gone global – first to Uganda and now Peru. Our keynote speaker, Stewart Ramsey, along with Kohl Crecelius and Travis Hartanov founded Krochet Kids International. They realized the simplicity of crocheting to be its most profound quality. With hook and yarn Third World people could make amazing products. Being paid a fair wage to do so would allow for them, for the first time, to provide for their families and begin planning for the future. By teaching these people to crochet, they would be empowering them to rise above poverty. In 2007, Krochet Kids received nonprofit status, and that summer a group of 10 traveled to Uganda and taught 10 women to crochet. What happened next amazed them all. Over the last four years, KKi has generated over $1 million in revenue to support and grow economic development programs in Uganda. More than 70 percent of the proceeds have been generated through the sale of crocheted headgear and accessories. This success has rendered the Uganda program self-sustaining – no longer reliant on outside donations. “We don’t know of any other nonprofit that’s able to support itself solely through product sales,” said co-founder Crecelius. “That hat does so much. It gives the lady who makes it a job and creates a continuing income cycle... Hats really can change the world.”

Please help me welcome the co-founder of Krochet Kids International, our keynote speaker, Mr. Stewart Ramsey.
The Make A Difference Project: The Next Chapter
Sarah Sherman, Florida International University
Jeanne Mercer-Ballard, Appalachian State University

Abstract

Five years ago a team of interior design educators proposed a unique concept for a service project that was affectionately named, Make a Difference (MAD). The idea was to examine the potential for interior design students to contribute to their local communities in small but meaningful ways. The MAD project has provided design students with opportunities to work in collaborative teams, understand the finer nuances of non-profit organizations, and sometimes develop first-hand knowledge of client interactions coupled with problem identification. MAD2 expands on these endeavors to include the exploration and challenge to alter social perception of interior design as simply an aesthetic and art-based service profession to one of meaningful social contributions whereby interior design students provide valued contributions within interdisciplinary collaborations. The purpose of this presentation is to demonstrate through past student projects how MAD has been able to provide positive social contributions over the years and then highlight the changes and added benefits anticipated from MAD2.

Introduction

Beginning in the early 2000’s the profession of interior design has been broadening the field’s scope of service by re-defining socially responsible design. Given that interior design is among the best-suited professions to address the health, safety, and welfare of our society, interior designers have a responsibility to join discussions and assume leadership roles in creating environments that stem from socially responsible design. Hence, the profession of interior design has grown to include designs for humanity and the human experience, and facilitate designs that address emergent issues facing society.

History of the Make a Difference Project

Conceived by Jill Pable, Associate Professor at Florida State University, the MAD project idea aims to examine the potential for interior design students to contribute to their local communities in “small but meaningful ways.” The original concept of MAD was inspired by a lecture that Bryan Bell, the founder of Design Corps, a non-profit group dedicated to world betterment through design, had given at the Interior Design Educator’s Council (IDEC) conference that illustrated a similar short-term project.

Since 2007, hundreds of students have completed over 250 MAD projects in numerous states and provinces solving a problem they identified, serving the needs of local non-profits and individuals. These projects also fostered ideas for future development. The MAD project has often provided opportunities to learn about and interact with populations and social issues the students may have not otherwise encountered, while serving the partner with design solutions and frequently implementation of that solution.

While many successful projects have been completed over the years, analysis of all completed projects revealed that many did not engage the community and thus limited the potential benefits of such a worthy and needed project. Additionally, for several projects, their temporary nature quite simply did not “make a difference.” These factors led the network leaders to redesign MAD creating MAD2.

Make a Difference 2 Expanding on a Notable Foundation
MAD2 addresses the concerns, refocuses the project and expands on the endeavors of the original MAD project. New requirements place increased emphasis on community engagement, by requiring a connection to a non-profit or an individual identified by a non-profit community partner. The project indirectly includes the challenge to alter the perception of interior design as simply an aesthetic and art-based service profession to one of meaningful social contributions whereby interior design students provide valued contributions within these collaborations while honing critical-thinking skills.

In MAD2, recreators Sarah Sherman, Florida International University, Dak Kopec, New School of Architecture and Design, and Jeanne Mercer-Ballard, Appalachian State University, build upon the original premise and focus attention to Dr. Pable’s original question:

“Can interior design students use creativity to make daily existence better for their community?”

MAD2 retains the original MAD goals “to hone students’ ability to identify community problems that design can help solve, plus heighten awareness of their design ideas’ potential positive impact.” MAD2 also retains the short-term, 36 hour project completion requirement and encourages students to have an effect in their communities by completing a small, succinct, meaningful interior design related project for a non-profit organization or an individual identified by a non-profit organization. The idea is simple, but has the ability to solve complex problems and potential to provide great benefit to the community.

Located on the MAD website through IDEC (http://www.idec.org/events/special_events.php) three tools are provided for MAD2: a flyer for a call for submissions, a project template for the submissions and a new tool, “Teaching Tips,” was added to foster instructors’ understanding for the requirements and logistics for MAD2. The “Teaching Tips” includes learning objectives connected to the Council for Interior Design Accreditation (CIDA) Standards, tips for connecting your students to non-profit organizations, tips for preparing your students and logistical information for the time and submission requirements.

This presentation shares MAD student projects that have been contributed over the years from across North America. The authors will also present recently completed submissions to MAD2 that exemplify the spirit of the revamped MAD project, that of playing an active role in promoting and implementing socially responsible design and making a difference in the community. This is an exciting time in the field of interior design and this project contributes to the progression of interior design as a service that identifies problems, solves problems and maximizes benefits to the community. The MAD project will continue to be an annual event for IDEC’s Social Responsibility network and we hope you’ll consider participating in MAD next year and employ interior design to “Make a Difference.”
Figure 1: Appalachian State University, MAD 2009-2010 project submission. Faculty Sponsor: Jeanne Mercer-Ballard. Interior design students addressed a variety of signage and graphic needs for The Children’s Playhouse. They created an exterior sign to attract attention to the building that is set back from the main road, designed and painted picture frames and finished a Matisse inspired mural for a climbing wall among other projects.

Figure 2: New England School of Art and Design, Suffolk University, MAD 2010-2011 project submission. Faculty sponsor: Sean Solley. Interior design students created a holistic way-finding strategy, comprising of tactile maps and architectural cues conceived to reflect the immersive and interactive nature of learning to address the problematic disorienting environment of The Boston Renaissance Charter School.
Empowerment through Inquiry-Based Constructivism
Mary Erickson, Arizona State University

Constructivist theory holds that understanding cannot be delivered but must be constructed by individuals through the intersection of new ideas and their own prior knowledge. If understood too simplistically, constructivism can be not at all democratic, but, in fact, may decrease the prospect of meaning making for many learners. Two common and long-standing myths about art, at first blush, seem to be supported by constructivist thinking:
- Interpretation is a matter of personal, individual opinion.
- Art making depends on an individual’s innate talent.
Such beliefs leave the responsibility for art achievement to each individual and suggest no avenues by which to improve one’s success in art interpretation or art making.

In their criticism of constructivism, which includes a criticism on inquiry-learning, Kirschner, Sweller, and Clark (2006) cite their own and others’ research to conclude that...
... free exploration of a highly complex environment may generate a heavy working memory load that is detrimental to learning. This suggestion is particularly important in the case of novice learners, who lack proper schemas to integrate the new information with their prior knowledge (p. 80).

I propose that educators are not fostering, but, in fact, may be impeding thoughtful meaning making in art when they put novices in situations to undertake such complex challenges as interpretation and art making with no guidance.

In response to indictments of constructivist teaching, Hmelo-Silver, Duncan, and Chinn (2007) argue that Kirshner et al have confused constructivist education, specifically inquiry-based learning and problem-based learning, with instruction that lacks guidance. They argue that scaffolding offers the kind of structured guidance that makes novice inquiry possible.

Whether inquiry teaching is an empowering force in art education may depend on whether scaffolding is available that provides guidance that learners from diverse backgrounds can use both to 1) reduce their cognitive, short-term memory load and also 2) make connections to their own prior knowledge. I would like to share with you one model of inquiry-based art instruction that has such a scaffold.

From its opening in 2007, I have been curriculum developer for the Gallery at the Tempe Center for the Arts (TCA) in Tempe, Arizona. In that capacity, I have worked with the gallery coordinator and collaborated with practicing art teachers, artists, and docents to develop a model of inquiry-based art instruction (http://www.tempe.gov/TCA/Gallery/Education). Our inquiry model has three distinctive characteristics:
1) an overarching scaffolding of four broad questions,
2) flexibility for learners who come with different levels of inquiry skills, and
3) themes and community connections that draw upon the prior knowledge of diverse populations.

We have designed a temporary scaffold for inquiry with two lower-order and two higher-order questions, which students, gallery visitors, teachers, and docents can use to make sense of artworks and cultural objects on exhibit.

Icons for the four broad questions have become familiar visual cues that recur in the over 16 online units inspired by exhibitions at the TCA since its opening. In each unit just two or three specific versions of only one or two of those broad questions give learners a strong focus both for their art viewing and art making. We designed our online curriculum to be flexible so that teachers can match their use of the resource with the inquiry skill level of their students.
In our model, an explicit inquiry scaffold is necessary but not sufficient for effective instruction for all learners. Learners must also be able to draw on their own prior knowledge as they interact with the new ideas and issues introduced in each unit. The TCA model uses broad themes to guide learners in seeking connections to their own life experiences. To tap into learners’ prior knowledge, each unit includes a “Community Connections” section, which explicitly connects the unit’s theme with people, places, activities, and ideas with which diverse, local learners are likely to have some familiarity.

Increasingly educators in museums and classrooms face the challenge of guiding learners in ways that avoid traditional Eurocentricity and instead fosters inquiry built on the everyday life experiences of individuals from diverse cultures. Gude, (2011), Eldridge (2008) and others have advocated for artistic investigation that enlarges understandings both within and across communities. In his Africentric perspective on art education, Adu-Poku (2011) argues for a multicultural art education that “promotes equity and inter-group harmony through dialogue, coalition building, debate, and distillation of common concerns” (p. 17). Thoughtfully articulated themes or big ideas (Erickson, 2001, Walker 2001) can focus on such common concerns. In our model, each theme is expressed two ways: as a Theme in Art to show its broad human concern, and as a Theme in Art to show how art plays a role in addressing this concern.

Two recent exhibitions and online units have directly examined diverse community and cultural perspectives. “Outsiders Within” examined the “balancing act that [Native American and Mexican American] artists do between the contemporary museum and commercial gallery realm and the traditions of the cultures within which they were born” (Retrieved from Outsiders Within Exhibition Preview, http://www.tempe.gov/TCA/flashshows/OutsidersPreview/). The online PowerPoint, “What is Culture?” introduces culture through everyday components such as food, decorative objects, and language and invites students to reflect on the people, places, and activities that help define their own cultures.

The “Mixing It Up: Building An Identity” exhibition celebrates and examines how works created by Mexican American artists are influenced by the cultures of both Mexico and the United States. Text panels and in-gallery games invite visitors to explore how the themes of national identity, family and community, and work cross cultures and also invites them to discover wide-ranging stylistic influences from graphic arts, from traditional Western art, and from folk art.

Our TCA model, has three features of inquiry-based constructivism: 1) a temporary scaffold to guide novice learners to make sense of rich and complex artworks and cultural objects and to connect art viewing and art making, 2) a variety of flexible online resources that serve beginning inquirers with directed instruction, intermediate inquirers with guided instruction, and independent inquirers with information and images they may consult as their independent exploration dictates, and 3) themes and community connections that focus on issues of broad human concern.

Such an inquiry approach can empower diverse individuals and groups to construct deeper meaning from art both within and outside their communities as well as more effectively construct meaning in the art they make.
Inquiry Strategy with Tactical Questions

From the Gallery at Tempe Center for the Arts and Mary Erickson, Ph.D.
Join the Gallery’s education mascot, Questor, to ask questions about art.

What Can I See?
Facts about the artwork.
- Technical Features
- Reproduction versus Original
- Care
- Visual and Tactile Features

What Else Can I Learn?
Contextual facts.
- Artists’ Lives
- Physical Environments
- Function
- Cultural Context

What Does It Mean?
Conclusions about meanings.
- Personal & Cultural Viewpoints
- Artists’ Intentions
- Art Specialists’ Understandings

How Does It Compare?
Conclusions about connections among artworks.
- Style
- Art Influence
- Themes

Learn more at www.tempe.gov/TCA/Gallery/Education


Outsiders Within Exhibition Preview http://www.tempe.gov/TCA/flashshows/OutsidersPreview/


Captions

TCA Inquiry Strategy with Tactical Questions

Invitation to inquire at the entrance of the “Mixing It Up: Building An Identity”: exhibition at the Tempe Center for the Arts
How Participatory Design Methodologies can be used to Engage Children and Adolescents in the Design Process

Moderator: Liset Robinson, Savannah College of Art and Design
Bonnie Casamassima, Tonya Miller, Charlotte Morris, Chris Smith, and Camilla Watson, Savannah College of Art and Design

Introduction

This presentation focuses on how participatory design methodologies can be used to empower children and adolescents by acknowledging their roles as primary users of a place. Panelists will discuss their experience working with underprivileged youth at the Boys and Girls Club of Metro Atlanta (BGCMA) to develop interior design concepts for BGCMA's Anderson Center. The student members of the BGCMA's Anderson Center ranged from age four to eighteen. These student members comprised the majority of the users of the center, and as such, their needs were the primary consideration when designing the space. Because of this, input from BGCMA's student members was essential for the accrual of research that supported the center's design decisions and development. Furthermore, as emphasized by Henry Sanoff (2000), “[p] articipatory processes are also a means of enhancing the role of youths in society” (p.18). Therefore, the participatory nature of the design process for this project yielded beneficial results for all involved parties.

Savannah College of Art and Design (SCAD) interior design graduate students completed the BGCMA project as part of a ten-week summer studio course focused on social justice in interior design. Throughout the research phase of the project, the SCAD team developed innovative methods of engagement that allowed BGCMA members of all ages to be involved in the design process and contribute their unique opinions and insight to the development of design solutions. This process posed a significant opportunity for innovation as the majority of existing methods for participatory design focused heavily on adult populations rather than children and adolescents. Because of this, the interior design graduate students were able to employ innovative techniques that encouraged the participation of the younger population. These creative techniques were used in conjunction with other research methods in order to guide the design solutions for the BGCMA Anderson Center.

Methodologies

The research phase of the BGCMA project began with SCAD students exploring various topics associated with community design. These topics included participatory design, social justice, community design collaboratives, and the design-build delivery method. After researching topics, students were then tasked with finding case studies in the interior design field related to these topics. Previously used research methods provided a foundation for the students to collectively create a participatory strategy that could be used to inform the BGCMA project designs. The BGCMA project was unique because the SCAD team had to develop a participatory strategy that could effectively engage children of different age groups as well as adults; therefore, more traditional research methods were mixed with new visual research methods.

During the first meeting, the SCAD team met with BGCMA teens and staff. The teens and staff were given a tour of the SCAD campus then split into separate groups for informational meetings concerning the project. The staff was given a written survey followed by a conversational interview about necessary design considerations. The teens participated in a design charrette with SCAD students. This exposed the teens to the design process and allowed them to share their ideas for the new Anderson Center design. The teens were provided the tools to illustrate their design ideas and asked to create inspiration boards using pictures, fabrics, drawings, and material samples found in SCAD’s interior design resource library. The
BGCMA teens then presented their inspiration boards to SCAD students and BGCMA staff. Concerning participatory design, Dr. Elizabeth Sanders (2002), suggests “[i]t is about the recognition that all people have something to offer and that they, when given the means to express themselves, can be both articulate and creative” (p.6). The SCAD team was truly inspired by how true this was for the BGCMA teens.

Figure 1: SCAD student, Camilla Watson, observing the progress of BGCMA teens during the design charrette.
The second meeting took place at the BGCMA Anderson Center where the remaining staff members were given a written survey about their experience working at the center and the functionality of their environment. The teens were also given a written survey, but the questions were tailored toward identifying their experience at the Anderson Center as well as their life aspirations. During this meeting, SCAD students interacted with the younger members of the Anderson Center. This provided an opportunity to develop a visual participatory exercise to engage the children who could not communicate their ideas in written form. A pictorial survey was developed that consisted of a set of ten images that compared elements such as natural light vs. artificial light, rough texture vs. smooth texture, and the children’s response to a range of different colors. The pictorial survey required that participants look at one set of images at a time and circle the one they preferred the most. This survey also noted the participant’s age which allowed the analysis of the findings to reveal the interior design preferences of the users by age group. This approach allowed the SCAD students to further cater the design of specific areas to the detailed age group preferences of the participants.
Figure 3: SCAD students leading BGCMA’s younger members in the pictorial survey.

Figure 4: Number of pictorial survey participants by age group.
Conclusions

This participatory experience provided many cyclical benefits. It allowed SCAD students to understand the inner workings and varying needs of the BGCMA and to learn how to relate to clients and users at multiple levels throughout different stages of the design process. All members of BGCMA were involved in the design process, and special attention was paid to the adolescents. This provided the adolescents with a strong sense of empowerment, which they might not experience otherwise. In addition, the adolescents had the opportunity to learn about the field of interior design, a potential career path. Finally, this experience provided the opportunity for the SCAD students’ design solutions to have a strong, research-supported foundation. This foundation allowed the projects to be purposefully catered to the needs of a diverse group of users while providing design solutions that enhanced the overall well-being of all occupants and aided in the continued success of the BGCMA organization. Most importantly, the participatory methods used throughout this process supported the Boys and Girls Club mission which is “to enable all young people, especially those who need [them] most, to reach their full potential as productive, caring, responsible citizens” (Boys and Girls Clubs of America, 2011).

References


Community Engagement through Relational Aesthetics
The Working Method Contemporary: Echo Railton, Dan Hall, Marnie Bettridge, Chalet Commellas, Johnson Hunt, Tyler Dearing, Jay Corrales, Christina Poindexter, Heidi Haire, Eduardo Carriazo, Elizabeth Didonna, Jordan Vinyard, Jeff Hemming, and more…

The Working Method Contemporary is a group of collaborators whose artistic endeavors consist of interactive happenings that engage the viewer in experiential relational aesthetics.

We transform gallery spaces into a site for play. We engage the viewer around themes such as: the interconnectivity of complicated systems, communication beyond the verbal, trust and intimacy, bravery and reward, and power and responsibility. We seek to instigate dialogue regarding the human condition and a sense of community even for the few short hours of the event.

Outside of the gallery, some of our projects are permanent installations that double as art and activism or community outreach. An example of this is a major transformation of the homeless shelter in Tallahassee that is currently underway. It will be life changing for the people who rest their heads there. The shelter project will make up the bulk of our presentation but will be preceded in our talk by the inspirational happenings that we conducted earlier.

We found that our art occasions encouraged communication and cooperation amongst strangers. We set up aesthetic and stimulating situations that allow gallery goers to dive in, or tip-toe around the event and engage in whatever way they felt comfortable. We have discovered that when this comes together in a way that is thoughtfully semi-choreographed, but elements of it are also genuinely left to chance, a palpable enthusiasm takes over the crowd.

Our collaborative hopes to discuss our experiences/research at the symposium as a group with several people talking and we hope to engage in audience participation so that rather than us only discuss experiential art, the attendee may encounter it first hand.
Conflict Resolution and the Built Environment: Preliminary Findings Exploring the Impact of Interiors on Consensus Building

Tony Purvis, Florida State University

In the book Transforming Power: From the Personal to the Political (2009), author Judy Rebick (activist, journalist, and holder of the CAW-Sam Gindin Chair in Social Justice and Democracy at Ryerson University) explains how globalization and mass-communication are changing our ideas of power. She champions new ways of achieving transformative political goals by emphasizing cooperation and consensus. One path she identifies for overcoming confrontation and conflict is consensus building.

Consensus building is a mediation approach in the field of conflict resolution. It involves a neutral third-party facilitator leading stakeholders through a dialogue process to help them develop mutually agreed-upon solutions to their problems (United Nations, 2011). The facilitator has an ethical obligation to ensure a just outcome for traditionally less powerful populations by ensuring an outcome is fair, stable, and wise (Susskind, 2008).

Consensus building as a mediation tactic can be applied in virtually all contexts of dispute, from the public to the private sector, on a micro- or macro-scale. To understand the powerful impact such an approach can have, consider a case study presented by the not-for-profit Consensus Building Institute (CBI): a team of consensus building professionals recently interceded in a national park dispute in the Galilee area of Israel. As background context, CBI notes that regardless of whatever political decisions may eventually be reached, Israelis and Palestinians will continue to share a region that is both scarce in natural resources and subject to destabilizing tensions from disputes over the proper management of those environmental resources. In this specific case, the Tzalmon Park project had been held up by complicated disputes over ownership of the park land, its river, the resources of the river, and the rights of the Bedouin, Arab Muslim, and Christian communities living along the riverbank. The goal of the project was to create a detailed plan for the development of the national park, with the intent to not only improve the quality of life for those communities involved, but to avoid the rekindling of larger conflicts. After a two-year process, the team of consensus building specialists helped the parties involved reach an agreement that not only allows the residents of the communities to stay on the land, but offers incentives such as park employment to help ensure they preserve the natural environment (Hoben, 2011).

As evidenced by this example, consensus building can be a powerful tool for addressing disputes and resolving conflict constructively. A consensus building process is built up of many essential components, one of which is communication among the disputing parties. Experts agree that effective communication in a consensus building process is key to a successful outcome (Susskind, McKearnen, & Thomas-Larmer, 1999). Additionally, multiple experts across diverse fields of study stress the fact that communication is profoundly impacted by the built environment in which it occurs (Lewin, 1936; Rappoport, 1982; Gudykunst & Kim, 1984; Rodriguez, 2005). In explanation, Gudykunst & Kim offer the example of a physician asking a member of the opposite sex to remove his or her clothes. If the setting for the communication is the physician’s doctor’s office, the context of the environment is likely to lead to a different interpretation of the message than if the same message is delivered in a bedroom.

When examining scholarly conflict resolution literature specifically written for professional mediators, however, there is little systematic discussion of the built environment and its potential impact on communication and consensus building outcomes. Among others, mediation expert Suzanne Ghais (2005) notes that her recommendations for addressing interior considerations come solely from personal experience and oral tradition among practitioners. Indeed, in preparing for this study, this author was able to find only two references that made note of the physical environment in which consensus building occurs. This author’s study therefore seeks...
to identify interior environment qualities or features that support the goals of consensus building in the United States and Canada. That is, the study’s goal is to generate guidelines for professional mediators that aid them in selecting or modifying interior spaces that may better ensure successful consensus building processes and events.

To prepare for this research study, an extended review of literature was undertaken from the fields of conflict resolution, behavioral psychology, environmental psychology, and communication, among others. Twelve environmental aspects emerged from the literature that likely influence communication and behavior within a space, including:

Symbolic Meaning
Personal Space
Space Planning
Materials/Finishes/Furnishings
Windows/Views of Nature
Lighting/Daylighting
Indoor Air Quality/Odor
Ambient Temperature
Sound/Noise
Auxiliary Spaces
Surveillance
Environmental Control

Phase One of the study, currently underway, is a survey of professional mediators who practice consensus building. The survey was sent to 2723 members of the Association for Conflict Resolution (ACR), the largest professional trade organization for conflict resolution professionals in North America. To date, 300 responses have been collected, representing an 11.02% response rate; data collection will continue through December 23, 2011. Subjects are asked to assess and verify the potential impact of each of these proposed twelve aspects on communication in a consensus building process, identify key factors to be considered in each of these categories, and propose additional or alternative categories based on their personal professional experience.

Though Phase One data collection is currently underway at the time of this writing, certain trends are emerging. For example, more than half the respondents have identified Space Planning and Sound/Noise to be high priority considerations for environments used for consensus building. For example, Space Planning, which is described to subjects as the presence, absence, arrangement, size, and type of furniture present in an interior, is identified by 53.2% of subjects (140 responses) as a high priority consideration. Aspects of Sound and Noise, which are described to subjects as the volume at which conversation is occurring, background noise, the potential need for amplification equipment, etc., is similarly ranked as a high priority consideration with 53.7% of the subjects (138 responses).

The study will include qualitative analysis as well, and interesting points have already been noted in the data collected, such as a preference by one professional for avoiding rooms with red walls (as red is presumably associated with anger) and a wish by another for operable windows to “let the bad air out.”

The full preliminary results of this questionnaire will be discussed in this session to both inform and gain valuable feedback from attendees. The establishment of environmental guidelines for conflict resolution may ultimately assist in an increased likelihood of unhindered communication that is the foundation to successful consensus building. This session will be an opportunity to highlight how purposeful design can contribute to social justice efforts through the consensus building process.
References (APA):


A Narrative Exhibition of Homelessness and Design’s Potential to Create Change
Jhoana Antiquino, Florida State University

Introduction:
Currently as many as one billion people are living in extreme poverty (Pable, 2010). Of this one billion, it is estimated that 671,859 people in the US experience homelessness in a given night (National Alliance to End Homelessness [NAEH], 2011). In America, poverty and homelessness is becoming more prevalent with many of its citizens being forced out of their homes into the streets, their cars or living in substandard housing. These living conditions fail to provide the most basic human needs, but sadly this is the reality for many of the American citizens. Many flock to shelters, but are turned away due to over capacity. With the lack of resources and programs, many shelters and transitional housing are unable to help homeless individuals to become contributing citizens again. There is a growing need for designers to address this issue that is becoming more prominent today. According Douglas MacLeod & Natalie Shivers (1991), “Severe shortage of shelter for the poor and indigent is forcing the profession to confront its obligations to a public beyond that of clients who can pay for their services (p. 40).”

The design industry has been silent in addressing the issue of social betterment (Pable 2010), specifically in regards to homelessness. Design is presently a fee oriented service, catering only to the 10% of the population able to afford our services (Pable, 2010), thus suffering from a class issue in which great design are costly (Weeks, 2009). There is a growing need for designers to reach out to the other 90% of the population that design has neglected to serve. The market has decided who the design profession will serve and which issues to focus on (Pable, 2010), thus limiting the potential of design to be problem solvers for issues that are most pressing regarding the built environment. Many of the problems that are currently present within the built environments springs from the mindset of treating the less fortunate as less valuable (Cary, 2010), thus re-enforcing the idea of catering to only the 10% of the population able to afford our services.

Designers are educated as problem solvers, but their skills are not being used to its full potential. As design students, we must begin to integrate the idea of addressing social betterment within out design philosophy. In order for this to occur, exposure and awareness about the issue must be integrated within our design education. It must be promoted to be as equally important as other areas of design, but integrated holistically within the curriculum. Studies have shown that those students who participated in service learning reported that they felt they have performed more to their potential, learned to apply principles from courses to new situations, and developed awareness of societal problems. (Checkoway, 1997). The proposed exhibition design was developed to bring to light the plight of homeless individuals. It communicates how design education can play a role in influencing how designers can address the issue of homelessness. As Dr. Jill Pable (2010) simply states, “Instill change through education – and change the way education prepares tomorrow’s designers (p. 14).”

Purpose:

The project is to design a narrative exhibition space that brings to light the plight of homeless people an issue at the forefront of the design industry. Narrative spaces will be developed to evoke the mindset of what it is like to be homeless. Components will highlight design solutions from the past and present, from pro bono works to NGO’s works. A part of this exhibition will be a traveling component, which could be displayed in many different locations. The aim is to educate design students on the potential of their design skills to benefit the other 90% of the population that needs our services. Using a narrative approach, the design of the exhibition will be developed to meet three criteria - inform, change opinion and call to action.
The primary question that will be answered in this research is: How can designing a narrative exhibition space educate and challenge design students to address their responsibility regarding the issue of social betterment, thus potentially creating design solutions for homelessness?

Research Methods:

Two forms of researched methods are proposed to complete the study, narrative inquiry and pre and post testing. These are broken down into two research phases in order to effectively complete the process.

Phase One:

In the first method, narrative inquiry, individuals with contrasting views are interviewed to drive the content of the museum. The proposed individuals are: a homeless person, a shelter administrator and a designer that has participated in pro bono works. To an extent, this method was chosen to help create the narrative aspect of the exhibition.

Phase Two:

The second method that will be used is a pre and post-test with a target audience of design students. The pre-test will determine the level of knowledge design students have about homelessness and how their skills can be used to help the cause. Programming will occur to develop an effective design solution for the exhibition after conducting the pre-test, interviews and research. A portion of the museum, possibly the traveling component, will be built using three-dimensional modeling software. A post-test will be conducted using this model to determine how effective the design solution was in addressing the three criteria mentioned - inform, change opinion and call to action.

Goal of the Research & Exhibition:

In the proposed research, the objective of the narrative exhibition space is to produce a significant difference in the mindset of design students regarding the issue of social betterment and creating design solutions for the homeless. Narrative inquiry will be used to develop the narrative aspect and content of the exhibition through the proposed interviews that will be conducted. Pre-testing will be used to determine what design students know regarding homelessness, while post-testing will serve to determine whether or not change has occurred in the mindset of design students. Using narrative inquiry and pre and post testing, an effective solution will be developed to inform, change opinion and bring a call to action to about homelessness and designs' potential to create change. The ultimate goal is to change the mindset of design students, in addition to challenging them to become advocates of this cause using their design skills. Design has the potential to create environments that would nurture and empower people to seek changes to better their lives. In order for this potential to take place, a shift in attitude must occur where addressing such matters is a mindset and not a trend. This change in attitude can begin to take root in design education, with this proposed research project as a learning tool to be used in addressing the issue of homelessness within the design industry.
Bibliography:


Sustainable Living: From the Classroom to the Community
Sue Ballard de Ruiz, Margaret Machara, Tennessee State University

The once simple slogan of “reduce, reuse, recycle” has become much more complex. Differences in how raw materials are acquired, manufacturing processes, land-use practices, and life-cycle costing, as well as other factors must be considered in order to make informed decisions concerning end products. Consumers are often unaware of environmentally friendly choices, or have difficulty understanding the life cycle cost of a product. Helping consumers understand how to evaluate products, where to look for information, and how to use that information can result in better investments and cost savings to consumers, and a healthier environment. Education is a logical key to change. Surveys have found that the one of the most common reasons consumers give for not practicing sustainable choices is lack of knowledge.

In a funded project, students researched and developed a series of interdisciplinary teaching modules to target consumer knowledge and practices related to the prominent issue of sustainable living. Sustainable Living Workshops were then developed to educate consumers concerning how their decisions impact water and indoor air quality, energy consumption, and waste production. While these workshops are available to anyone who wishes to attend, they have targeted lower income neighborhoods and organizations that serve lower income residents, and have been part of Habitat for Humanity’s course offerings for new homeowners. This community service effort benefits both the community and the students. As future professionals, it is important that students are able to integrate knowledge regarding sustainability within their area of academic concentration and relate relevant concepts to others.

In the initial phase of the project, students enrolled in an Environmental Design course gathered and evaluated information on sustainable environmental consumer practices related to their area of concentration, including: textiles, furniture and furnishings, landscaping, and various categories of consumer goods. Their findings were disseminated in Power Point presentations and “fact sheets”. This course was used again during the second year of the project to incorporate additional learning experiences through hands-on design projects. In this portion of the project, students were required to design a new product from materials that would be considered waste or trash, while researching the environmental impact of the original product, including manufacturing, life cycle cost and disposal.

During the second phase of the project, this information is being delivered to the community through community workshops. These workshops feature Power Point and poster presentations, examples of consumer goods that reduce water and energy consumption, and products and practices that affect indoor air quality, both positively and negatively. In the third phase, information will be disseminated in an online format that will be available to consumers through a link on the university’s website and through extension specialists in communities.

Findings thus far indicate that although extensive information concerning sustainable living is available through on line sources, few people are accessing this information. Those families with limited resources, as well as older homeowners, often site the lack of access to computers, or lack of familiarity with technology as being a problem with obtaining information through internet sources. Interest in the workshops has continued to grow. Local and state agencies are now participating in the workshops to provide information on programs that reduce energy and water usage, and reduce waste. Requests for the workshops have spread beyond homeowners to include agencies such as the Salvation Army, that serve non-homeowners and people in temporary group housing. Follow-up surveys with workshop participants are currently being conducted to gauge the effectiveness of the workshops in creating behavioral changes related to consumer practices these workshops address. The development of on line tutorials is underway, but focus is shifting to provide these tutorials to extension specialists that can deliver them to the communities they serve.
Old denim jeans made into handbag
Aluminum can pull tabs and shoestring bracelet
Plastic shopping bags woven into purse
Sustainable Living: From the Classroom to the Community
A. Sue Ballard de Ruiz        Margaret E. Machara, PhD, CFLE
Department of Family and Consumer Sciences
Tennessee State University

The once simple slogan of “reduce, reuse, recycle” has become much more complex. “Green washing” and differences in how raw materials are acquired, manufacturing processes, land-use practices, and life-cycle costing, as well as other factors must be considered in order to make informed decisions concerning end products. Consumers are often unaware of environmentally friendly choices, or have difficulty understanding the life cycle cost of a product. Helping consumers understand how to evaluate products, where to look for information, and how to use that information can result in better investments and cost savings to consumers, and a healthier environment. Education is a logical key to change. One of the most common reasons consumers give for not practicing sustainable choices is lack of knowledge.

**MAJOR AREAS OF IMPACT**

**Energy use and Conservation**  
Sustainable practices and technology

**Water use and water quality**  
Water conservation, storm water runoff, and contamination

**Indoor air quality**  
Finishes, cleaners, plants

**Waste Management**  
Reduce, reuse, recycle

**PROCESS**

**PHASE I Activities:**
Students research sustainable living practices and develop presentations and fact sheets related to their areas of study

Students create new products using waste materials

**PHASE II Activities:**
Faculty develop presentations for community workshops
Faculty facilitate Sustainable Living Workshops in lower income neighborhoods

**PHASE III Activities:**
Sustainable Living tutorials are developed for online delivery
Extension materials developed for county Extension specialists

**RESULTS**

Responses from workshop participants and students indicate that they are making behavioral changes in energy use and waste.

**Changes include:**
Reducing phantom power usage
Recycling
Shopping at second hand stores
Reducing hot water consumption
Changes in thermostat settings
Using CFLs
Using reusable shopping bags
Reduction in use of plastic water bottles
Chair made of recycled corrugated cardboard, glue, craft paper and acrylic paint
References


Leire, C. and Thidell, A. (2005) Product-related environmental information to guide consumer purchases – a review and analysis of research on perceptions, understanding and use among Nordic consumers. Journal of Cleaner Production,13, 1061-1070


Re-Use and Sustainable Tourism: Interior Architecture Fostering Social Development in Istria
Natasha Diminich, Florida International University

Abstract

Interior architects have a social responsibility to assume leadership roles in seeking solutions for emerging societal issues. Although socially conscious design can span broad typologies, interior architects have the tools to translate ideas into physical spaces that have a direct impact on the community. This poster outlines how interior architecture interventions achieved through adaptive-reuse, with elements of sustainable tourism, have the potential to assist the growth of the tourism industry in Istria, Croatia. The author explores sustainable tourism, that which emphasizes the development of tourism projects that are environmentally sustainable, profitable, functional, relevant, and that strive to preserve the physical environment and social fabric of the community. Sustainable tourism is then paired with adaptive-reuse, an architectural practice in which an existing building is adapted to house a new activity. This coupling and its potential outcome is the emphasis of this presentation.

Sustainable Tourism paired with Adaptive Re-Use

By reusing existing buildings, environmental impact is reduced. In addition, the conservation of a historic building that is tailored for a contemporary activity, also benefits the character and history of the location, enriching not only the locals’ sense of identity, but also the tourists’ overall experience of the location. In the paring of adaptive-reuse with the framework used in the development of sustainable tourism projects, interior architecture finds a voice through which it has the potential of empowering the local community, and their livelihood.

Weber, Horak, and Mikacic (2001) created parameters for the development of sustainable tourism (1) The protection of the environment and management of local resources (2) The preservation of local identity and protection of cultural wealth (3) the growth of tourism supply in accordance with the potential of the region (4) The development of activities complementary to tourism (5) raise public awareness and participation of local people in decision-making. Historic adaptive re-use is an architectural instrument that affords the aforementioned guidelines the potential to be more deeply developed, especially in a location such as Istria. This region in Croatia has a richly intricate and diverse architectural history as well as a strong cultural heritage. Walsh, Jamrozy, & Burr (2001) explain the importance of the local population of a tourist destination, “[the] host community is an integral part of the tourist destination, and visitors come not only to enjoy the natural environment but also to emerge themselves in the local culture” (Walsh, Jamrozy, & Burr, 2001). Sustainable tourism development acknowledges the essential role that the community plays in order to achieve social equity. Historic adaptive re-use reinforces the existing relationship and cultural value the community has with historic buildings. When historic buildings are adapted to house contemporary tourism services, the local identity is highlighted. There are other complementary benefits found in the pairing of these two concepts. Adaptive re-use protects the environment in the sense that it uses an existing footprint, structure, and a smaller amount of new materials when compared to new construction (Kincaid, 2000). This practice of salvaging old buildings also takes advantage of the history and the character a historic structure has to offer. Tourists and locals benefit equally from the contemporary upgrades to older structures. The charm and cultural appeal is balanced with the comforts and amenities of the twenty-first century. Given these tools, the community is able to work more efficiently and provide quality services to visitors, which in turn could potentially boost the tourism industry in Istria. Adaptive re-use also gives an advantage to local entrepreneurs that own historic buildings. They can be re-adapted to house a number of tourism complementary activities. This presentation highlights how interior architecture can benefit from
the use of a framework with which it is able to help advance the social development of regions centered in hospitality.

Figure 1: rural town of Hum, Istria, Croatia
Figure 2: hilltop town of Labin, Istria, Croatia

References


Figures

Figure 1: rural town of Hum, Istria, Croatia
Photograph by Natasha Diminich, 2011.

Figure 2: hilltop town of Labin, Istria, Croatia
Photograph by Natasha Diminich, 2011.
A New Vision and Model for Historic House Museums
Beth Eby, MLD Architects
Robert Krause, The Call/Collins Mansion at the Grove

Introduction

In 2010, Scott Stroh, the former State Historic Preservation Officer and Director of the Division of Historical Resources began discussions with MLD Architects for the design of a museum of Florida history to commemorate the lives of Richard Keith Call, the second Territorial Governor, and LeRoy Collins, the 33rd Governor of Florida, as mandated by Florida Statute 267.075. In an unpublished document, The Grove: A Vision for the Future, Stroh (2010) refers to the findings of the 2007 symposium in Tarrytown, New York, The Forum on Historic Site Stewardship in the 21st Century, in which representatives of professional organizations and foundations supporting historic sites convened to discuss how to enhance the sustainability of historic sites and how to maintain their relevance in a changing society. Over the past two decades, the attendance at historic sites has been declining, while in the same time period attendance at children’s museums and eco-tourism has increased. The consensus from this gathering was that the long-accepted business model for historic sites was not financially sustainable, and, that in order to thrive, historic sites must engage with and respond to the needs of the local community, rather than the heritage tourist, and that site stewardship should reflect the individual and unique characteristics of each site, reaching beyond the care and upkeep of the historic buildings and grounds to include innovative and creative programing. Based on these findings, the design team assembled by the Division of Historical Resources (DHR), and led by MLD Architects, was tasked with designing a historic site museum that would reflect the history and character of The Grove, be both financial sustainable, and incorporate sustainable design.

The Grove

The Call-Collins House was built in 1825 by Richard Keith Call, two-time Territorial Governor of Florida, and from 1942-2009 was home to Florida Governor LeRoy Collins and his family. Mary Call and LeRoy Collins purchased the home from relatives, and in the 1950’s, with the assistance of Jim Cogar (the curator of Colonial Williamsburg), the Governor and Mrs. Collins restored the interiors of the historic home back to the original 19th century style (Rees, 2001; Menton, 1998). In 1972, The Grove was listed on the National Register of Historic Places (Fryman, 1971; Bureau, n.d.). The Grove is historically significant not only as a notable example of Greek Revival architecture (McAlester, 1998), but also for its association with the political and cultural history of Florida, including its role as the residence of Governor Call, a political leader and slave owner, and later the home of Governor Collins, who played an instrumental role in the civil rights movement in Florida (Divoll, 1992). It is this cultural and historical dichotomy that is an integral part of the history of The Grove, and is the inspiration for the Call-Collins Center for Principled Public Service.

Upon the assumption of operational responsibility for the home, DHR was charged with preserving the house and opening it to the public as a museum. Central to this vision were core concepts of innovative preservation excellence, compelling and holistic cultural interpretive experiences, and sustainability. More importantly, from the outset, this effort recognized that the traditional cultural tourism model was outdated, increasingly irrelevant, and unsustainable (Stroh, 2010). As such, drawing on successful examples from across the country, The Grove project team endeavored to create a new model for excellence and sustainability applicable to historic houses and sites. The Project Team has envisioned a community center, set in this historic home, that will become an instrumental piece of the local fabric; a place where friends and colleagues can meet to share ideas, where the community can come to learn about
Florida’s rich history, and where heritage tourists can be inspired by the historic preservation and sustainable measures that have been employed by the Division of Historical Resources.

**The Call-Collins Center for Principled Public Service**

Through triumph and tragedy, the history of The Grove is characterized by innovation and resourcefulness. Each time a challenge presented itself, the residents of The Grove rose to the occasion employing their great strength of character and creative discipline to ensure that The Grove would continue to be a source of strength for the family and the community. Through the decades, there are three recurring and resonant themes that the families that occupied this ; a tradition of principled public service, innovation and resourcefulness, and a commitment to family and the community. These three themes capture the spirit of The Grove and are the essence of the new vision for The Grove’s future (Stroh, 2010).

The Call-Collins Center for Principled Public Service will continue these traditions with great reverence for the heritage of the Call and Collins families. The curatorial and educational goals are to engage the visitors by implementing community-based strategies that reflect the core themes and values of the families that have inhabited this site. The Center will host exhibits, educational programming, workshops, and seminars, as well as serve as an open forum for facilitated learning that will draw on the tradition of principled public service. The Center will teach and inspire Florida’s future generation of leaders by providing a setting for developing public service and leadership skills in a location where the connections to these values are evident and unparalleled.

The themes of innovation and resourcefulness will be expressed through exhibits on the family history, including the enterprising women of The Grove who kept the home within the family even during times of financial hardships. These exhibits will provide insights into the character of the individuals, as well the times in which they lived. To facilitate the exhibitions, the Center will be upgraded with concealed telecommunications systems that can support immersive, technology based exhibitions, and the exhibit designs will foster interactive learning about the site, the history of the family, and contemporary issues for the state of Florida.

Community-based outreach strategies will include the identification of affinity groups which have connections to activities that have historically occurred at The Grove or will reflect the larger history of the site. Potential creative alliances could include The Collins Institute, John Scott Dailey Florida Institute of Government, or the Askew School of Public Administration, and affinity groups might include architects, historic preservationists, historians, archaeologists, artists, and business and cultural leaders. The meetings spaces within the museum will create opportunities for these groups to present programs to share their expertise with other members of the group or with the public. These special interest groups will be embedded within the general membership and will provide a core group of individuals who are committed to both their group and the Center.

**Site Stewardship**

In order to maintain the significance of the property, the historic preservation project will utilize state-of-the-art preservation and restoration techniques for the stabilization and rehabilitation of the structure. All historic fabric will be restored whenever possible, and the replacement of historic material will be considered as a last resort. Sustainable and accessible design solutions will be incorporated into the property, although design solutions that have a minimum impact on the original historic structure are preferable.

In many ways, the goals of historic preservation and sustainable design overlap. The continued use of historic buildings reduces the amount of demolition and construction waste that enters the landfills, eliminates damage to underdeveloped sites, and decreases the amount of energy and other natural resources consumed during the construction process. The rehabilitation of The Grove has been designed based on the nationally recognized LEED
(Leadership in Energy and Environmental Design) rating system. Focusing on a holistic approach to sustainability, LEED recognizes exceptional performance in five key areas: sustainable site development, water use reduction, energy efficiency, material selection, and indoor environmental air quality. Sustainable design strategies that will be implemented during the rehabilitation of the Call-Collins House include adaptive reuse of an existing structure, utilization of existing parking and transportation systems, water reclamation and restoration of a historic cistern. The use of low VOC (Volatile Organic Compounds) paints, adhesives, and sealants, construction recycling, and installation of energy efficient mechanical, electrical, and plumbing systems will continue sustainable practices throughout the construction process. Currently, there are only three LEED certified house museums in the nation.

Implementing A New Vision
With a multidisciplinary team including historic preservation architects, architectural conservators, specialty engineers, archaeologists, museum curators and educators, and under the direction of Rob Bendus, the current Director of the Division of Historical Resources, the Call-Collins House is currently undergoing stabilization of the historic structure. This phase of the project will be complete in early spring, 2012. The next phase will include the interior rehabilitation and the exhibition design. The project is funded through the first phase and DHR has been actively fundraising to complete the new vision for the historic site. When complete, it is our goal that The Grove will have created a new model for excellence and sustainability applicable to other historic houses and sites.
**Preservation, 2011** by Elizabeth Eby. Digital print on board, 18 x 24 inches.
Through triumph and tragedy the history of The Grove is characterized by innovation and resourcefulness. Each time a challenge presented itself to the family, they rose to the occasion employing their great strength of character and creative discipline to ensure that The Grove would continue to be a hub of family and community activity and enterprise for future generations. The family held true to several recurring and resonant themes through the generations. These themes include a tradition of principled public service, innovation and resourcefulness, and a commitment to family and the community.

The Center will establish small affinity groups focusing on activities having historically occurred at the Grove such as writing, silk farming, or interior design that will create both the users and the interpreters. The creation and placement of exhibits and signage throughout the house and property will allow traditional site interpretation and scheduled tours for visitors. These exhibits will provide an overview of the family, house, and site's history while articulating a clear connection to the key themes of principled public service, innovation and resourcefulness, and family and community commitment in an interactive and engaging way.

**CALL-COLLINS HOUSE**

**THE GROVE**

*Figure 2. “The Grove, 2011” by Elizabeth Eby. Digital print on board, 18 x 24 inches.*
LEED CERTIFICATION

One of the principal goals in the rehabilitation of The Grove is LEED Gold certification. LEED (Leadership in Energy and Environmental Design) is a nationally recognized rating system that sets benchmarks for the design, construction, and operation of high performance buildings. Focusing on a holistic approach to sustainability, LEED recognizes exceptional performance in five key areas: sustainable site development, water use reduction, energy efficiency, materials selection, and indoor environmental quality.

The goals of Historic Preservation overlap in many ways with the goals of Sustainable Design. The continued use of our historic buildings reduces the amount of demolition and new construction waste that enters our landfills, eliminates damage to undeveloped sites, and decreases the amount of energy and other natural resources consumed in the construction process.

Historic communities are often centrally located in densely populated sections of town. These areas typically have existing infrastructure that allow alternative means of travel by walking, biking or using mass-transit. Reinvesting in our historic communities preserves not only the buildings, but the roads, sewer and water lines that serve the area and the embodied energy originally spent to produce, construct, and maintain them.

SUSTAINABLE DESIGN AT THE GROVE

ADAPTIVE REUSE

The Collins house will be rehabi-
litated into a new community cen-
ter focused on education and out-
reach. Recognizing the Collins house for a new use will not only minimize negative impacts caused by demolition and new construction, but also preserve the heritage of this historic building and site.

TRANSPORTATION

The central location of The Grove allows easy access to existing public transportation. Pedestri-
an and bicycle pathways will be constructed to increase public access and reduce the need for new automobile parking.

Landscape Design

In keeping with the landscape phi-
losophy of The Grove, the existing green space will be preserved and only native, low maintenance plant-
ings will be utilized. A rainwater harvesting system will provide rainwater for landscape irrigation and drinking water for the building.

RECYCLING

A comprehensive waste manage-
ment plan will be implemented to divert construction waste from landfills. This plan will include recycling of construction materials and utilization of a composting system from the existing structure (such as wood from discarded wood), which will be rerouted for other features in the project.

WATER CONSERVATION

The use of low-flow plumbing fixtures and historic cisterns will increase water efficiency and reduce the burden on the water and wastewater systems. Lower water consumption not only reduces operating costs, but also energy use and greenhouse gas emissions from treatment and distribution.

COMMUNITY CENTER

A certified commissioning authority will verify that the energy-related systems (HVAC, lighting, domestic water heating) are optimized, with a focus on providing an energy efficient and comfortable living and working environment.

ENERGY CONSERVATION

The building’s envelope, including the building’s performance, will exceed the state of Florida’s minimum requirements for energy efficiency and will be designed to reduce operating costs and environmental impacts from producing, using and disposing of power.

Figure 3. "Sustainability, 2011" by Elizabeth Eby. Digital print on board, 18 x 24 inches.
References


Public Interventions are a great way to reach a large number of people at one time in real time in real space. By creating scenarios or spectacles that are out of the ordinary daily experience, the individual is invited to consider an issue from a different perspective.

Presently, my work is concerned with the American democratic system of governance. I am interested in the ideals we claim to support, and how our action or inaction as a society influence public policy regarding those ideals. It is my intent to engage the public in a dialogue that considers current events and behaviors with respect to society by taking full advantage of our right to free speech. Central to my current body of work is equality, or fairness specifically. In creating a dialogue with others through public performance, it becomes possible to engage people in a manner more efficacious than typically possible through television or computer screens.

An example of a topic I recently explored through performance is health care. After purchasing Blue Cross Blue Shield health insurance as a prerequisite to enroll in classes, I wondered what our elected representatives pay for health care. After researching the topic, I discovered that our representatives in the Florida Senate pay a mere $8 a month for Blue Cross Blue Shield for an individual, or $36 dollars for their whole family, whereas, I am compelled to pay ten times as much. I pondered on the fairness of a system where those with more income pay less, and those with less income pay more. Moreover, if I didn’t know how little our officials paid for health care, perhaps it was also the case that others did not know.

It therefore became necessary to formulate a performance. I assumed the dress and manner of a congresswoman on campaign and set forth to distribute my plan to people in cars (the more privileged) at the intersection of Monroe and Tallahassee. Those who spoke with me received an orange and were thus informed that the vitamin C in the orange will keep them healthy and also that they received an orange because they were in a car. People who were less privileged (on bikes, or walking) did not receive oranges. On occasion someone would donate their orange to the man on the corner who had neither car nor bike, who appeared to be homeless, but was in fact working with me. In the past, I have performed at a busy intersection, an abandoned gas station, in front of the Old Florida State Capital Building, and even at the local mall.

By interacting with the public in a manner that creates a spectacle, people are offered an experience that is memorable and informative with the potential for dialogue that may otherwise be inaccessible. In closing, free speech is a right that ought to be exercised often to keep the nation fit, and public intervention is an effective vehicle with which to utilize the right to free speech.
How Participatory Design Methodologies can be used in a Cyclical Manner to Promote Positive User-Centric Interior Design Solutions
Liset Robinson, Bonnie Casamassima, Tonya Miller, Charlotte Morris, Chris Smith, and Camilla Watson, Savannah College of Art and Design

Introduction

In this presentation, the experiences of concerned citizens, participating designers, educators, and graduate students involved in four related interior design proposals are recalled. The participants explored a variety of participatory design methodologies to inform the interior design solution for the renovation and expansion of a local Atlanta Boys and Girls Club of America. The objective was to examine the existing state of the interior design conditions, observe the functional needs of the building and its employees, and determine the feasibility of a possible building expansion. Teams were then created to facilitate a plan of action. These teams consisted of graduate students from the Interior Design department of Savannah College of Art and Design (SCAD) in Atlanta who worked collaboratively to develop new prototypical interior design concepts for the James T. Anderson Boys and Girls Center, with the teen center as a focus area. Teams shared approaches and methodologies to solving complex design problems. The students’ primary responsibility was to develop unique and innovative design concepts for the Anderson Center as well as identify opportunities for short and long term design concepts. This plan was tailored to the client and the end-users by identifying specific user journey experiences of the target age groups of children and teens.

The inherent cyclical nature of participatory design played a pivotal role in the selection and implementation of specific research methodologies. The concept of furthering education was acted out through the use of a design charrette that allowed the teens to be the interior designers of their own space, with the teens acting as moderators and teaching tools for the SCAD designers. The designers also had the opportunity to learn from the teens as well as the younger users of the Anderson Center through the use of interactive surveys, visual preference tasks, teen-generated inspiration boards, and interviews. Ultimately, all parties involved were able to gain a deeper level of knowledge than with traditional design approaches. The resulting design proposals placed the wishes of the users at the forefront.

Design Proposals

Henry Sanoff (2000) states that ‘"[b]y making a place for youths in community participatory processes, they will be empowered to make their unique creative contributions. Young people need to participate as equal partners in making decisions about their own environmental futures" (p.19). The design phase of the Anderson Center project started with SCAD students analyzing the collected data obtained from various design research methodologies. After a thorough review of the research data, students were able to move into conceptual designs and then schematic design solutions that would translate all the programmatic data into final Anderson Center project designs. The Anderson Center project was unique because the SCAD team worked as a group to collect all the programmatic data and then worked individually to produce a schematic design; therefore, the final design solutions provided multiple options for the client. Each of the following four design solutions demonstrate how positive user-centric designs can be achieved through the implementation of participatory design methodologies.

Bonnie Casamassima

This proposed design solution is heavily supported by environmental psychological research. The concept is based around the Self-Determination Theory which states that humans have an innate desire to push themselves toward success. This process does not operate naturally, and needs ongoing support from others and the environment. For this, the user needs to feel
competent and autonomous as they relate to a space. The fulfillment of these needs drove the development of the design. The redesign implements a racetrack circulation that allows students the choice of how to transverse the space, as well as easing the flow of traffic during class changes. Each space provides all age groups with choices over activities and access to play and study equipment through accessible storage areas.

Figure 1: Floor Plan by SCAD student, Bonnie Casamassima

Light, durable and flexible furniture was specified to allow the children and adolescents to easily reconfigure spaces as needed. Finally, a strong focus of the design was to provide public, semi-public and private areas throughout each space to offer integrated and connected spaces for all types of personalities. These considerations provide a supportive environment for the development of the users, and also align seamlessly with the enhancement of the organization's goals and continued success.
Tonya Miller

This design solution draws inspiration from the children's bold personalities and their desire to express themselves. Bold architectural elements, saturated colors, large-scale graphics, and interactive elements are used in the design as a way to express the design concept and allow the children to customize their space. Continuous strips of color are carried throughout the space and used as a wayfinding device. Furthermore, different accent colors are used to emphasize how each space contributes to the Boys and Girls Club's commitment to leadership, education, and healthy living.
Chris Smith

This proposed design scheme focuses on the idea of learning through observation and interaction. These characteristics manifest in dynamic forms that allow BGCMA users’ self-exploration and expression. Additionally, the design allows the users of the space to have diverse experiences. Recommendations from staff, children, and teens of the Anderson Center...
regarding flexibility were translated into zoning diagrams which then informed the development of a design parti.

Figure 5: Zoning Diagram by SCAD student, Chris Smith
The following design proposal for the Anderson Center focused on the concept of paths and direction. Design inspiration was taken from surveys and conversations with the Anderson Center students about their future professional aspirations. The design uses energetic colors as wayfinding and provides spaces that can be opened or closed for flexibility of use. Branding was addressed by using the Boys and Girls Club signature blue color in new, meaningful ways. The Boys and Girls Club logo was scaled and abstracted in interesting ways to rebrand the environment and visually lead the students through the public areas of the center.
Conclusions

This participatory experience provided many cyclical benefits that can be seen in the final proposed interior design solutions. The results of a variety of programmatic research efforts allowed SCAD students to understand the inner workings and varying needs of the Anderson Center and gave them the opportunity to learn how to create user-centric designs that would be beneficial for all. As a result, the SCAD students’ design solutions have strong, research-
supported foundations which are purposefully catered to the needs of a diverse group of users while providing design solutions that enhance the overall well-being of all occupants. Most importantly, the participatory methods used throughout this process supported the Boys and Girls Club mission which is “to enable all young people, especially those who need [them] most, to reach their full potential as productive, caring, responsible citizens” (Boys and Girls Clubs of America, 2011).

References


Social Sustainability: Temporary Shelter Design
Sarah Sherman and Jesse Dreikosen, Florida International University

Abstract

Though their occurrence is cyclical over time, recently natural disasters are affecting human settlements with increasing frequency. During the past decade communities throughout the world have suffered losses of life, livelihoods, and dwellings as a result of blizzards, hurricanes, tornados, flooding, tsunamis, drought, wildfires, earthquakes, and volcanic activity. People affected by these disasters must often resort to living in temporary or emergency shelters. However, these shelters fail to consider an assortment of human factors that include physical, psychological, and sociological or demographic needs. This poster presents the outcomes of a temporary shelter design charrette that engaged interior architecture and theatrical design students concurrently in the design of conceptually driven temporary shelter while also providing the students the opportunity to increase awareness of design and its potential contributions following a natural disaster. The authors present examples of student projects that exemplify region-specific temporary housing units. As part of the temporary shelter design charrette student's had to create a Public Service Announcement video depicting how emergency and temporary shelters address psychological and sociological conditions through design. With this project the authors hope to contribute to the dialogue on the subject of social responsible design and allow for increased awareness of design and its intrinsic contributions following a natural disaster.

Purpose and Background

After a natural disaster occurs, the imminent issue confronting the displaced person is that his/her social structure and daily life framework have been involuntarily abandoned (The Inter-Agency Standing Committee). All of the symbols that made up one's self-identity are removed. This loss of identity can lead to self-doubt, depression, social withdrawal, and even suicide (Binu et. al. 2008), within the days following a catastrophic event. In addition, research has shown that a person's sense of safety and security are often tied to confidence in the built environment (Israel, 2003). Once the built environment is destroyed, an individual's fear and sense of vulnerability can become overwhelming. While the global long-term loss of homes caused by recent natural disasters (i.e. Hurricane Katrina, Southern California and Texas Wild Fires, New Zealand’s Earthquake, and the Japanese Tsunami) was met with a wide variety of emergency and temporary shelters, these shelters commonly addressed only the immediate need for basic survival. Examining how the design and placement of temporary shelters can maintain/restore a sense of self, and social and cultural identities are important elements in the human condition. As such, design professionals have a social responsibility to join discussions and assume leadership roles in the design of emergency and temporary shelters. In addition it is the responsibility of design educators to help foster socially responsible design thinking by creating opportunities for students to understand and respond to the human condition. The Social Sustainability – Temporary Shelter Design charrette was created to allow for such an opportunity.

Methodology

During the fall semester 2011, the authors conducted an interdisciplinary design charrette called, “Social Sustainability - Temporary Shelter Design”. The intentions of the charrette were two fold; a) to broaden students’ awareness of design and its potential contributions to contemporary society, and b) provide students with a means to a more comprehensive understanding of the social and psychological aspects associated with temporary shelters occupied after a disaster. Additionally, in an effort to address the difficult task of fostering within students a deeper understanding of environmental psychology and its application in the built
environment the authors felt that an interdisciplinary approach to the temporary shelter design was appropriate. Creating a collaborative design opportunity where, "disciplinary perspectives inform one another, leveraging understanding", solidified by the idea that, "a deep understanding of contemporary life requires an interdisciplinary approach, one that draws on multiple sources of expertise in order to capture multiple-dimensional phenomena, produce complex explanations, or solve intricate problems" (Mansilla, 2004).

The two disciplines that were brought together for this design charrette were Interior Architecture and Theater. The theater students were all enrolled in an advanced scenic design course but were pursuing varying degrees ranging from stage acting, theatrical lighting design, and scenic design. These students were then placed in teams with interior architecture students that were enrolled in a graduate level studio course with a focus in understanding current issues regarding design, how to design for a particular sector, why it is important that interior architecture respond to client and users' needs, and how to develop a forward-thinking approach to applying theories of human behavior in interior environments.

The three-week charrette consisted of assignments and activities created to "foster each student's capacity to draw on multiple sources of knowledge to build deep understanding" (Mansilla, 2004). The assignments included: research on environmental psychology, case studies on documented natural disasters, in-class documentaries and discussions, and project development and final video presentations.

In addition to serving as a studio project, the Social Sustainability-Temporary Shelter design charrette was a pilot study for the IDEC Social Responsibility Network’s 2012 student design competition, "Design 4 Disaster", sponsored by Fairchild and the Interior Design Educators Council (IDEC). The international competition will launch in January 2012 and run till November 2012. The winning videos will be announced during the 2013 IDEC National Conference.

Findings

The findings of this study offer but a glimpse of the potential the temporary shelter design charrette has to foster socially responsible design thinking and bring awareness to the capability design possess to addresses human factors such as psychological, sociological, and demographic within the built environment. Final project submissions, in conjunction with the student created PSA videos, allowed the opportunity to effectively assess students' understanding of socially responsible design when the Social Sustainability – Temporary Shelter design charrette was used.

The following are specific findings highlighted in this project:

- Case studies and in-class discussions further challenged the students’ understanding of human factors relating to sustaining social identity, giving opportunity for students to critically analyze their own design choices.
- Students clearly articulated their approaches to addressing social and cultural identities in the built environment and exhibited their application within their design products.
- The authors appreciated the fact that students considered existing environmental psychology while creating new approaches to addressing a community's needs after a natural disaster.
- Students gained greater respect for design and its ability to positively impact a society.

Discussion

Based on the preliminary findings from the pilot study, the authors conclude that projects such as the "Social Sustainability - Temporary Shelter Design" have the potential to foster socially responsible designs that respond to the human condition. Replication of the use of the temporary shelter design charrette in other design programs using a variety of interdisciplinary
teams is needed. Future research involving the Design 4 Disaster competition submissions will be required.

Figure 1. Temporary Shelter Design - Team One
In our research for the Hurricane Katrina case study, we found that one of the biggest things that went wrong was having so many people in a large enclosed space. Although places like the Superdome and the Convention Center are a quick and needed way to keep people safe and secure during the storm, the longer the masses stay in those spaces, the more likely chaos will follow. When people have been through a traumatic event, some of the feelings that follow are anger, confusion, depression, disorientation, frustration, grief, and emotional and physical exhaustion. "Traumatic stress disables people, causes disease, precipitates mental disorders, leads to substance abuse and destroys relationships and families" - National Center for Crisis Management. A key way of dealing with the stress of a disaster is by providing a safe, stable, and familiar environment. The community needs individual spaces that allow them to stay active, resume a normal routine as soon as possible, permit them to make decisions that will give them a sense of control over their life and be able to spend time both alone and with others. With this design, we intend to provide a stable, familiar environment and be able to transform a frightening event into a learning experience.

Figure 2. Temporary Shelter Design - Team Two
Natural disasters occur all around the world every year. Most people encounter specific disasters to their areas such as hurricanes, earthquakes, floods, and tornados. Natural disasters are not always predictable or preventable. However, the disaster itself isn’t as bad as the aftermath that comes with it. The feeling of “what happens now?” lingers in the minds of the survivors.

In doing this project we have been searching for a solution to help overcome the aftermath of a hurricane. In researching different components of the aftermath of a hurricane we found that there are three significant qualities necessary for a person to make a transition to a better future. We found that community is essential to an individual, in order for them not to feel abandoned in such a difficult time. Community brings different people, even strangers, closer together as a group. The second quality is the restoration of hope, being one of the core components when speaking of rebirth. Hope is what keeps people going in hard times no matter what situation; hope is the driving force in an individual that propels them to move forward in a positive manner. From hope comes the rebirth of the soul, our final quality. Rebirth of the soul brings an individual peace, comfort, and success. The idea of rebirth, a “fresh start”, lies in with hope in giving people control of their circumstances as well as connecting with community, the backbone to rebirth.

### Concept Development

The inspiration for this shelter is the Miami Blue butterfly. In reviving this butterfly, it symbolizes the rebirth of an individual experiences. A butterfly’s structure is compact and simplistic yet beautiful and efficient, exactly what a family in search of a temporary home needs. The Miami Blue Butterfly has a distinctive blue color that embodies characteristics such as reflective and success as well as a feeling of calm, relaxation and comfort from the local ocean and sky. Its delicate aspect is portrayed as smooth with a whimsical airy feel. The representation of community is the small microscopic scales that make up the wings of butterfly. They are to absorb the sun’s rays and accentuate the beauty of the wings. In addition, this will be a space of restoration and transformation to renew their mind, body, and soul like the pupa is for a caterpillar when it makes its transition to a butterfly, using this space as a basis for families to be unique just as each individual butterfly.

### Design Development

Process Sketches:

- The shelter's design takes inspiration from the scales of a butterfly's wings, where solar collectors absorb light more efficiently than conventional solar panels. The fabrication process is simpler and faster than other methods, the shingles-like particles are easy to install, flexible and moisture-resistant.

### The Shelter
References:


Dignity and the Built-Environment: A Study of Transitional Homeless Shelters
Sarah Stephens, Florida State University

The built environment has the ability to both promote and violate dignity; this is especially true in the lives of homeless individuals whose lives are generally characterized by a lack of social interaction and high stress situations. This study seeks to explore how homeless individuals perceive dignity and how this relates to the built-environment. Specifically, can the built-environment itself influence dignity in the lives of homeless individuals living in emergency and transitional housing? The purpose of this poster will be to outline the research goals and methods of my proposed thesis study. It will highlight current statistics and the state of homelessness today, as well as definitions and characteristics of dignity.

The study described in the poster will look at single mothers with children 12 years and younger living in a transitional homeless shelter. Narrative inquiry will be the primary method used to gain a deeper insight into the lives of these women; it is also an effort to promote dignity to the research participants by allowing their voices to be heard. A framework for dignity will be tested within the built environment to see if there is a correlation. Additionally, the poster and the study, will describe current examples of how the design industry is currently responding to social justice issues and why as Interior Designers we should continue to do just that.
The Art Museum as Experience and as a Zone of Proximal Development: Social Justice Lessons from Dewey and Vygotsky
Alicia Viera, Florida State University

Abstract

Art museums and galleries are informal learning environments that offer high potential for visitors to make meanings and construct understandings at their own leisure (Black, 2005; Falk & Dierking, 2000; Hein, 1998). Audiences that come to these contexts are extremely diverse and they bring with them a variety of backgrounds and experiences that inevitably shape their meaning-making processes. Numerous authors have acknowledged that learning occurs not only through personal meaning-making but also through the social constructions and interpretations we make out of our social experiences and interactions (Dewey, 1938; Falk & Dierking, 2000, 2011; Hein, 1998, 1999; Singh, Hawkins & Whymark, 2007; Stahl, 2003; Vygotsky, 1978). Therefore, how can art museums and galleries accommodate the multiplicity of points of view and also facilitate an inclusive social environment for a wide variety of audiences? How can they encourage the participation of less fortunate and non-obvious groups from our communities so that everyone can access and enjoy the arts? The work of John Dewey and Lev Vygotsky informs current and future art museum education practices by advancing a social justice philosophy that can benefit disadvantageous and socially marginalized groups while placing an emphasis on multiculturalism, inclusiveness and accessibility. This presentation explores the work of Dewey and Vygotsky and turns to the current literature in the field of museum education to understand their influence and conceptualize possible applications toward experiencing and interpreting art in these types of learning contexts.

Introduction

In 1984, education was declared to be the main focus of museum operations (American Association of Museums, 1984). The new educational and public service mission of museums aimed to meet the standards of accountability and transparency of modern society, and it eventually caused what has been identified as a shift of museum practices from object-centered to visitor-centered (Weil, 2002). This shift of attention from collections to audiences has helped museum educators achieve a higher status in the museum hierarchy, since they have been identified as the ones with the philosophical and methodological training not only to succeed but to help their institutions achieve their new mission (Weil, 2002; Willumson, 2007). However, museum audiences can be extremely diverse and for that reason it can be challenging for museum educators to provide meaningful educational opportunities to the public.

As we start analyzing current museum practices, it is important to keep in mind the distinction between museum education, museum experience and museum learning, as explained by Gorman (2007).

Providing museum education through a constructivist framework

Museum education can be described as what museums offer to their communities in terms of educational programming and opportunities (Gorman, 2007). In order for the educational mission of museums to be achieved more successfully, Hein (1998) explained that it is fundamental for museums to start by adopting an educational theory that can guide their practices so that visitors don’t get confused by “mixed and/or contradictory” messages (p. 15). Constructivism, along with hermeneutics, has been considered one of the most important educational theories currently emerging in museums, according to Buffington (2007). While supporting the meaning-making processes of visitors and taking into consideration their prior knowledge and different learning styles, the constructivist educational theory places importance
on providing visitors with environments that support social interactions and the construction of meanings (Hein, 1995, 1998).

Therefore, if we use constructivism as a theoretical framework, and refer to the work of John Dewey and Lev Vygotsky to inform our museum practices, how can we get to understand museum learning and facilitate meaningful museum experiences for a variety of visitors? How can a social justice philosophy based on their work be applied in the context of the art museum?

Understanding museum learning through Vygotsky’s zone of proximal development

As Cole (1995) stated, “the simultaneous shift – from museums as elite institutions serving a select few to institutions serving broad cross-sections of American society – makes the question of how people learn extremely important” (p. 225). In recent years, the ideas of Lev Vygotsky have started to become more popular in the educational context since they give us “answers to the questions that were not asked earlier” (Kozulin, 2003, p. 15). Some of the most important questions that have made Vygotsky’s answers relevant deal with multiculturalism, mediation and learning potential, as Kozulin (2003) explained. As we face the cultural diversity that is now part of our formal and informal learning environments, we have been presented with challenges for literacy and education that are similar to those Vygotsky confronted. As Kozulin (2003) stated, Vygotsky’s answer to multiculturalism proposes a shift in perspective from an individual approach to one that is sociocultural and inclusive, with conscious consideration to the different social and ethnic backgrounds of the learners. On the other hand, the importance he assigned to mediation requires for educators to take the role of facilitators and for the learners to become active participants in the process, which leads us to consider the issue of the learning potential and Vygotsky’s concept of the Zone of Proximal Development (Kozulin, 2003). Vygotsky conceptualized the learning process as sociocultural; therefore, we can infer that both classrooms and museum galleries have potential for the application of his Zone of Proximal Development concept. Even though he envisioned it in the context of the developmental processes of children, we can also expand its application to learners of other age groups. In the Zone of Proximal Development (ZPD), Vygotsky (1978) considered that we can potentially reach higher levels of development with the assistance of peers and more knowledgeable others. He described the ZPD as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 86).

The idea of the ZPD and working with a knowledgeable other or social other can be applied to art museum exhibitions if carefully considered from the early stages of planning and development. A large number of visitors come to the galleries with family members and/or friends. Therefore, we need to keep in mind that it is fundamental to pay attention to the social context that we provide them with as part of our exhibitions. As we consider possible ways for art museums to serve as mediators between visitors and the art on display, we could also try to find ways to stimulate social interactions among visitors and among museum staff and visitors, so they can help each other in their meaning-making processes. Stimulating inquiry and dialogue in the galleries through the creation of a sociocultural learning environment also validates the voices of visitors and acknowledges the museum’s support of multiple voices and opinions. In what other ways can we apply Vygotsky’s Zone of Proximal Development to our art exhibitions?

Facilitating meaningful museum experiences through Dewey’s notion of experience

Museums have increasingly started to place importance on the experiences of visitors as a way of embracing the learning and meaning-making processes occurring as a result of museum
exhibitions. Moreover, they have aimed to take a more holistic approach to the impact of their educational practices on museum audiences (i.e. Falk & Dierking, 2000, 2011; Ansbacher, 2002). As we look at Dewey’s work, we can see the importance he assigned to the word “experience.” He considered that experience was a process that is active and that affects lives significantly. He “was concerned with both the quality of a learning experience and the context in which it occurs” (Cole, 1995, p. 225). According to Dewey (1896), experience is a cycle that involves a before and after. This idea of the past, present, and future is a continuous process in which a new experience does not replace an existing one, but there is instead a process of development between them which he termed “the mediation of an experience” (p. 360).

Dewey had the vision of making education transcend the walls of our traditional educational contexts for it to become the center of our everyday activities, and he believed in this idea as an effective way of influencing social change toward a “better-ordered” society (Dewey, 2005, p. 84). Therefore, he was in favor of museums and supported their educational role in society as well as them being an important part of our educational environments. However, Dewey also criticized the traditional elitist status that traditional art museums insisted on maintaining, since he thought that it kept art out of the reach of a large segment of the population (Dewey, 1900). He emphasized that art shouldn’t be put on a pedestal for the enjoyment of a few privileged ones but should instead be integrated as part of community life. He was certain that in order for art to become meaningful and make an impact in our lives and communities, it had to be integrated as part of our everyday experiences (Dewey, 2005). Dewey (1929) actually considered art to be “the culminating event of nature as well as the climax of experience (p. ix).

Considering Dewey’s notion of experience and how it could be brought into the context of an art museum, we can start by acknowledging the importance of the prior knowledge and experiences of our visitors and focus on finding ways to anticipate their needs. As we help visitors make meaningful connections with art, we are supporting their meaning-making processes and contributing to enriching their museum experiences. As we plan and develop art museum exhibitions and educational programs, consider ways in which learning can transcend the walls of the museum and foster the participation of disadvantageous groups from our communities. Bringing representatives of the community and local organizations to participate in the planning or to share ideas on future art exhibitions validates their voices and help reaching underrepresented groups. This approach towards inclusiveness will also assure we will present the public with more meaningful art museum exhibitions that can impact their lives. Following Dewey’s lead, we need to acknowledge that not all experiences are educational; therefore, how can we intentionally and purposefully integrate education at different levels throughout our art museum exhibitions and beyond our traditional educational programs and activities?

Conclusion

After considering the most important ideas of Dewey and Vygotsky mentioned above, we can now continue thinking on ways in which they can be integrated as part of a social justice philosophy for art museum education. Art museums can be mediators and facilitators of meaningful experiences that can impact our communities. However, we need to carefully consider exhibitions and educational programs that encourage participation and that emphasize multiculturalism, inclusiveness and accessibility. In order for art museum experiences to be meaningful, they need to be connected to life experiences, but we should strive for them to still remaining educational to be able to fully help our communities to grow.
References


Building Museum Sustainability through Visitor-Centered Exhibition Practices
Pat Villeneuve, Florida State University

Florida State University

Despite long-standing calls for greater inclusivity in museum practices by the American Association of Museums (Hirzy, 1992) and the leading U.S. museum theorist (Weil, 1999), I contend that many art museums have continued curatorial practices that address the interests of traditional museum-goers and museum professionals while leaving other audiences disenfranchised. At the same time, public funding is decreasing (Katz, 2010), and museums must look for new sources of support. I argue that by becoming responsive and relevant to diverse audiences, museums can become vital to their communities and thus sustainable.

Sustainability Model

I apply Collins’ (2001, 2005) research on achieving sustained great results in the business and social sectors to art museums. Key is the so-called Hedgehog Concept that involves determining what an enterprise is deeply passionate about, what it can do best, and how it can develop a sustainable financial/resource base (figure 1). As Collins explained, “The essence of a Hedgehog Concept is to attain piercing clarity about how to produce the best long-term results, and then exercising the relentless discipline to say, ‘No thank you’ to opportunities that fail the hedgehog test” (2005, p. 17).

Figure 1: The Hedgehog Concept

To modify the concept for the social sector, Collins (2005) changed the economic engine, which is based on cash income, to a resource engine, reflecting the various forms of support that non-profits must depend on (figure 2):
Given that art museums are passionate about art but are experiencing funding challenges, I suggest that museums seek new audiences and sources of support by adopting visitor-centered exhibition practices (what they could do best), as illustrated by figure 3.

**Figure 2: The Social-Sector Hedgehog**

**Figure 3: Villeneuve’s Proposed Art Museum Hedgehog Concept**

**Application**

Guided interaction is one such visitor-centered practice (Villeneuve & Erickson, 2011). It is a new model for museum exhibitions that uses a team curatorial process incorporating both the educational and exhibition functions of a museum. The exhibition is reconceptualized as an interface, or point of interaction between the museum and its visitors. The interface is imbedded with resources—mostly non-text-based—from which free-choice visitors, regardless of their prior knowledge, may choose to support their own interpretations.
Guided interaction was informed by the work of Knowles (1955, 1984, 1988) in andragogy, or adult education, as well as the museological theory of Van Mensch (1990) that combines a museum’s education and exhibition activities into a communication function. By anticipating viewers’ needs to know and enriching the exhibition interface, my conception of guided interaction moves beyond the constructivist museum, in which visitors are left to make their own meanings from exhibitions that have traditionally provided little contextual information of benefit for the general public.

Through January 28th an example of a guided interaction exhibition is showing at the Tempe Center for the Arts in Arizona (See Mixing it Up: Building an Identity, http://www.tempe.gov/tca/gallery/Exhibitions/Mixing/Main.pdf; Villeneuve & Erickson, in press; Villeneuve & Erickson, 2011.) The exhibition considers the issue of identity as represented by Mexican American artists and how their works are influenced by Mexican and U.S. cultures. To support viewer meaning-making, the exhibition interface introduces three themes related to personal identity (national identity, family and community, and labor and border issues), as well as three artistic styles used by the artists (traditional, folk, and graphic). Multiple points of interaction encourage visitors to engage with the interface and each other, enhancing their learning:

- Tagging activity
- La lotería game
- Visitor reflection book
- Reading area

The exhibition has received enthusiastic visitor response and favorable media attention. Although we are awaiting the results of an extensive evaluation, informal observations confirm that visitors are diverse and are actively engaging with elements of the interface in multiple ways (Villeneuve & Erickson, in press). Visitation has continued at an above-average rate through the holidays.

Significance of the Model

Although others have written about inspired museum initiatives that have engaged the public within exhibitions—see, for instance, Gogan (2007) and Reese (2007) —those efforts have relied on the willingness of curators, who still maintain a higher position in most museum hierarchies. Guided interaction, in contrast, changes the condition of practice by requiring a team approach, with members of the education, curatorial, and installation staffs working together from the beginning, along with representatives from the community. By necessity, the focus changes to the visitor, resulting in more welcoming, engaging, and meaningful museum experiences for diverse audiences. In this way, I contend that museums can earn a place at the heart of their communities, generating the new support they need to increase their sustainability.

Guidelines for Guided Interaction

- A team comprising curatorial, education, and installation staff, as well as representatives of the museum audience, works together through the entire process, from exhibition conception through closing and evaluation.
- Anticipating viewers’ needs to know, the curatorial team considers and develops plans for visitor engagement throughout the curatorial process, informing crucial curatorial decisions such as object selection and installation.
- The exhibition is presented as an interface that is rich in challenges and educational resources that free-choice visitors may choose from to support their learning.
- To determine the content of the interface, the curatorial team considers exhibition objectives and chooses art and other appropriate related content (historical, political, cultural, etc.).
- Decisions about interface content and label copy assume diverse audiences but presume no specialized knowledge.
• The resources imbedded in the interface do not rely primarily on text and encourage individualized and active learning.
• There is visitor participation or other forms of feedback that are shared within the exhibition.
• Evaluation informs current and future practices. (Villeneuve & Erickson, in press)

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Appendix

Examples of the Interactive Features of the *Mixing It Up* Interface

Tagging with Theme and Style Icon Cards
La Lotería Game
Visitor Reflection Book

Reading/Gathering Area
This presentation shares dissertation research that was inspired by my experience teaching art in a Title I elementary school, and my feeling of solidarity with my former students and the school community. My study draws on the deep connectedness of committed, veteran artist/teachers in diverse public schools in order to challenge deficit-based characterizations of their students, schools, and surrounding communities. Deficit theories are the stock stories or tacit societal understandings that attribute the disproportionate experiences of school failure among low income students, especially students of color, to their own internal defects of intellect, moral character, culture, or familial socialization. By essentially “blaming the victim,” deficit thinking masks the role of societal factors, such as under-resourced public schools and systemic discrimination, in placing these students at risk of school failure (Duncan-Andrade and Morrell, 2008; Nieto and Bode, 2008; Shields, Bishop, and Mazawi, 2005; Valencia, 2010). This study uses the insights of veteran artist/teachers who have deep connections and strong relationships with their students and school communities to challenge deficit thinking and reframe the societal narratives that inform educational practices and impact educational outcomes.

It is well-documented that the public school student population is growing increasingly diverse, and that this diversity is not reflected in the teaching force (Davis, 2009; National Education Association, 2003; Zumwalt and Craig, 2008). Preservice art teachers in particular are predominantly white, middle class women (Desai, 2010). These future art teachers may be underprepared or even afraid to work with diverse students, especially in urban contexts. Deficit-based societal narratives reify fears and stereotypes about urban students (Nieto and Bode, 2008) and can scare future teachers away from working in potentially rewarding contexts where students sorely need arts-based learning experiences as part of a holistic, humane, and empowering education. The stories of successful, veteran arts educators in urban schools have potential to change the dominant narratives, inspire pre-service art teachers to teach in diverse urban contexts, and help prepare them to do so successfully.

The study draws on critical race methodologies (Chapman, 2005; Solorzano and Yosso, 2002; Ladson-Billings and Donner, 2005) as well as feminist (Olesen, 2005) and indigenous approaches to research (Smith, 2005; Bishop, 2005) that actively work to dismantle oppressive power relationships, eradicate discrimination of every kind, and promote social justice for all people. These approaches advocate democratic, reciprocal, and non-hierarchical relationships between researchers and research participants, and characterize research as something done “with and for” rather than “to” the communities and people with whom we work (Lincoln and Denzin, 2005). This is especially important in this study because I am a white scholar conducting research in a predominantly black community. I am compelled to acknowledge the weighty history of racism in the United States and how it has contributed to the challenges now facing urban students and schools, and determined not to recreate historic and inequitable power relationships through my research.

This study takes a participatory approach to the arts-based educational research methodology of a/r/tography (Irwin and de Cosson, 2004; Springgay, Irwin, and Wilson Kind, 2005). Because participating teachers’ insights and experiences, as represented by them, are so important to this study, I truly consider them co-researchers and critical collaborators. A/r/tography is a practice-based research methodology that mines the relationships between co-researchers’ roles as artists, researchers, and teachers (the “a/r/t” in a/r/tography). Its emphasis on these interconnected roles capitalizes on participating teachers’ knowledge by positioning them as artists and researchers in addition to their roles as teachers. As arts educators with studio art backgrounds and/or current practices, art plays a central role in all the co-researchers’ professional and personal identities, and is familiar to us as a mode of inquiry. Because of this,
a/r/tography was seen as an especially relevant way for the participants to investigate, synthesize, and share our experiences. A/r/tography also serves the social justice aims of this study because it takes participants beyond intellectualizing abstract knowledge about diversity and equity, and facilitates reframing and transforming the narratives we use to understand our practices, our students, and our school communities.

Names: An Autoethnographic A/r/tographic Inquiry

As stated above, this study is inspired by my own deep connections and enduring sense of gratitude and responsibility to my former students. I began my teaching career as an art teacher in a Title I elementary school in a lower income, predominantly African American community in Florida. Though my first few years of teaching were tough (mostly due to my inexperience) I grew to develop strong relationships with my students and colleagues, and a feeling of solidarity with the school community. My students made me a teacher by demanding more of me than I knew I had, by insisting that I reorient myself to their realities, by forgiving my blunders, and by letting me try again and again to do a better job. As a way of grounding this study in my own formative experiences and caring relationships with my students, I undertook an initial a/r/tographic inquiry into the major themes of this study. This inquiry through an interrelated process of artmaking and writing led to the creation of a mixed media painting and a companion written text, which together are simply titled “Names.” I share the results of this investigation in the following section.

I wanted to make a piece with their names. As a new teacher I marveled at the complexity and flamboyance of some of my students’ names. It took me a while to get used to their rhythm and cadence, to internalize the sounds and stresses of the syllables until I gained some fluency. I hated pronouncing them wrong – it reminded me that I was an outsider. How could I connect with my students when I couldn’t even say their names? Over time I became attuned to the music of my students’ names. I would nearly forget how strange they first sounded to me, until I had occasion to mention any of their names to white friends outside my school – and wince at their jokes and callous comments. It took a few of these incidents for me to realize I had to be careful about what and how much I shared with outsiders about my students and the life of my school.

I taught elementary art for six years, long enough to have known a cohort of children through their entire elementary school experience from kindergarten to fifth grade. I participated in half a lifetime of my students’ growth as they developed from squirrelly five-year-olds to savvy eleven-year-olds. Over this time I also developed from a terrified novice to a confident professional, and found myself forging deeper connections with my students and the school community. This was not just a result of my becoming a more experienced teacher; it was being there for the long haul, settling into that particular place, and growing along with my students. As a veteran teacher, my students’ names no longer sounded exotic. They took on a deeper, more beautiful timbre because they belonged to individual children whom I had grown to love.

This piece is about the power of their names. It is a material counter-story of my loving relationship with my students, expressed through the metaphor of their names and the mediums of cloth, paint, and caring human touch. It speaks back to the dominant narratives that inscribe their names so deeply with race(ism) and class(ism) and shape societal misperceptions of the children they belong to.
References


Social Justice Projects as a Means of Connection: Bringing Together Students, the Department, and the Professionals
Meldrena Chapin and Liset Robinson, Savannah College of Art and Design

Introduction

"The very fact of exclusion from participation is a subtle form of suppression. It gives individuals no opportunity to reflect and decide upon what's good for them." — John Dewey (1939)

Although Dewey was writing in reference to education and democracy, his words resonate in design practice as well. Traditional design practices tend to exclude the user within the process, placing the designer in a position of determining the 'best' environment. In the early 1960s, Henry Sanoff began writing and educating architects and planners on the process of participatory design. Participatory design aims to bring democratic approaches to design by including all users and stakeholders within the process. Sanoff (2000) suggests that by involving the user the relationship between designer and occupant changes, as well as the relationship between user and place —

- user satisfaction with the project and outcome becomes more positive;
- user’s social needs are met more successfully;
- users experience an increased feeling of worth through serving as experts and conveying knowledge about the project and operations; and
- users learn more about themselves and their organization through exchange and problem solving efforts undertaken with the designer.

There is also an added beneficial influence upon the design solution. These benefits are reflected in design solutions being -

- more relevant and up to date data than ever before;
- generated from a more methodological framework;
- more transparent and easily accessible to various users groups; and
- less about the designer and more about the user, therefore becoming more relevant and sustainable (Sanoff, 2000).

This pro-bono project with the non-profit organization, Points of Light, was used to maximize user benefits through from the process of research and inclusive design. In addition, this participatory design effort served as a means of building community and connection within the Interior Design department itself (between students from various classes and levels), and between students, faculty, alumni and professionals from the broader community.

The Client

Points of Light Institute, an international non-profit working with a powerful network of more than a million volunteers and 70,000 corporate, nonprofit, community, faith-based and government organizations. The Points of Light Institute (2009) inspires, equips and mobilizes people to take action that changes the world. The Institute has a global focus to redefine volunteerism and civic engagement for the 21st century, putting people at the center of community problem solving. Points of Light Institute is focused on three purposes to innovate, incubate and activate new ideas that help people act upon their power to make a difference. Points of Light Institute operates three dynamic business units that share our mission: HandsOn Network, MissionFish and the Civic Incubator.

The Project
Points of Light Institute approached our department with an interest in receiving design ideas for a renovation of their current corporate environment. The four goals for the design scheme included:

- to provide a cohesive working environment for all departments and employees by emphasizing an underlying key ingredient in their mission - building community.
- to facilitate the creation of a variety of types of meeting rooms, telecommuting stations for co-workers, phone conferencing and multiple phone conferencing.
- to embody the energetic spirit of Points of Light through a variety of design solutions.
- to produce professional collateral portraying design ideas, to be presented to potential investors and stakeholders as part of a fundraising effort.

The Process

By approaching multiple aspects within multiple classes, a wide variety of students participated in conducting research and developed design alternatives. In preparation for design work to begin several tasks were undertaken:

- graduate students in an environmental psychology lecture class conducted an in-depth wayfinding study;
- undergraduate studio students were involved in documenting existing conditions (including square footages, changes in floor levels, numerous wall types and lighting conditions) and generating an inventory of furnishings;
- graduate students in a design research course conducted an extensive employee survey and held employee focus groups to determine client/user wants and needs;

During the Winter and Spring Quarters of 2010, students conducted research, formulated reports of their findings and developed a cumulative digital design manual in order to share information with each other, the client and other designers. In the beginning of the Fall of 2010 teams of undergraduates, graduates, faculty, alumni and professionals participated in a one-day design charrette and generated schematic design solutions. Two of these solutions were developed further by a graduate and undergraduate design studio for presentation to the client at the end of the Fall of 2010.

For the design charrette, participants were divided into 3 groups of 5 or 6 each. Teams were composed of a minimum of one professional, one faculty member or alumni, and students. The charrette was conducted from 9:00am to 9:00pm on a Friday with several process reviews throughout the day. Design teams focused on delivering the following components by the end of the day: schematic plan; concept narrative, and a series of perceptive drawings. Each team designed for a different budget scenario - No Budget; Small grant; and Large grant. This provided the client with the most variety of options. The results showed that this methodology proved to be an effective way for the client to determine what type of budget they would choose to pursue.

Developing a Dialogue

In pursuing this year long process, there were several challenges to overcome. Primarily, research is seen as “dry, boring, and regimented” (Dickson & White, 1993), while design is “off the page” (Groat and Wang, 2002). For students and practitioners alike, “a connection between research and design is hard to find” (Dickinson and Marsden, 2009). By developing a dialogue between interested parties, this project created an interactive environment where all parties could flourish, and where research and design joined together to develop change. Students were able to see the process unfold right before their eyes.

An open dialogue between students, faculty, alumni and professionals was achieved through the process of design informed by research. The client provided the parameters for the research
and design. This was especially evident during the charette where the dialogue continued throughout the day. A broad range of techniques were utilized in order to provide creative and innovative solutions to the challenge, such as a site visit, design charette, team discussions, and group presentation. This exploration facilitated conversations which led to meaningful actions in a short period of time. It was a first step in providing a platform for leadership in creating positive social and organizational change for the client.

The overall process served as an educational vehicle that allowed students, faculty, alumni and professionals to gain an optimistic and practical understanding of their ability to facilitate change through pro-bono work, and through working with each other. “By expanding the population we serve and the services we offer, designers can play a significant role in addressing the most critical issues we face in the world today” (Bell and Wakeford, 2008). All parties seemed to benefit from their participation and consultation with each other, with the client, and by carrying out a service for the greater good. Engagement in the process, socialization among various groups, and useful results were some of the positive outcomes of developing a dialogue focused on this design challenge.

Benefits & Outcomes

In approaching the Points of Light design project in this unique way, students were able to experience this non-profit’s philosophy – the power of forming networks and making a personal commitment in order to evoke change. Groups of students who do not usually interact were brought together, each contributing a vital piece in order to solve the puzzle. Professionals were introduced to a unique approach to teaching evidence-based design and given the opportunity to mentor emerging designers. Students, faculty, alumni, and professionals each contributed their individual skills to build competent teams which generated viable solutions. The client was deeply impressed with the level of professionalism, dedication of effort and innovation of design.

References


Images
Figure 1. Existing Floor Plan at Points of Light International – a combination of three former offices in an industrial / warehouse setting.

Figure 2. One of the many open meeting rooms existing at Points of Light International headquarters.

Figure 3. Employee Survey Results demonstrating additional presentation spaces and additional recognition space as priorities.
Figure 4. Wall Type Study revealing four distinct existing wall types.

Figure 5. Focus Groups with employees and POL volunteers determined a greater need for numerous small and large meeting spaces.

Figure 6. Employees reported improving meeting spaces and addressing auditory concerns as their top priorities.

Design Solution I
Figure 7. Organizational Diagram

Figure 8. Renovated Floor Plan
Figure 9. Renovated Reception Area
Rendering by Peili Wang

Figure 10. Renovated Recognition Wall
Rendering by Peili Wang

Figure 11. Design Analysis including central gathering place as a concept and form generator and safety and security analysis
Figure 12. Renovated Floor Plan

Figure 13. Renovated Reception Area
Rendering by Peili Wang

Figure 14. Renovated Recognition Wall
Rendering by Peili Wang
The Kids Inspired Me: Research Investigating the Social Justice Impact of a Museum School Residency Program on Four Artists in New Orleans

Ann Rowson Love, Western Illinois University
Deborah Randolph University of North Carolina Chapel Hill

Abstract

This presentation will explore findings from an ongoing research project, which studies the Artists and Sense of Place, a museum-school residency program at The Ogden Museum of Southern Art in New Orleans. The findings have indicated connections to place-conscious pedagogy and its relationship to social change and we have examined these ideas in various ways including through a cosmopolitanism lens. This presentation will feature the artists. We will explore the question, “In what ways, if any, did the artists artworks and social activism change as a result of the program?” In other words, we are listening through research to one of the artists comments, “Those kids inspired me,” which was echoed by all the artists in the ways in which they expressed themselves in their work and in their activism. Four artists will be introduced through this presentation as we examine what we are calling “expressions” of social justice.

Artists and Sense of Place

In 2001, two years before The Ogden Museum of Southern Art – University of New Orleans’ grand opening, the museum director charged the education department to develop a strategy for building audiences and ownership of the new museum, while at the same time exploring the unique cultures of our city. The idea of working with the schools in the adjacent neighborhoods resonated with museum staff. New Orleans is a city made up of distinct, often insular, community neighborhoods. Working with specific neighborhood schools also provided opportunities to partner with neighborhood community centers, cultural arts institutions, and others. The museum educators advocated the idea of placing contemporary artists, whose work was featured in the permanent collection, in residence in their own neighborhood schools. Thus, Artists and Sense of Place museum-school residency became a signature program at the museum spanning the past decade.

One of the major themes across the museum’s collections includes sense of place. Artists explore their places through medium, style and subject. Although elementary students and educators live in unique neighborhood environments, they rarely explored them (Love & Randolph, in press). By working with artists, students had the opportunity to explore their neighborhood through artistic collaboration, while also learning about an artist, who lives in the neighborhood; one, who is inspired by the neighborhood through her or his artwork. The residency program involved collaboration among museum educators, artists, and school-based leadership during the planning process and involved curriculum development, teacher workshops, and classroom instruction. Formative evaluation strategies allowed the process to change or refine during the four to six week program at each school site. Summative evaluation through digital photography, museum educator journals, short interview narratives, curriculum materials, surveys, and artworks offered a systematic collection and analysis of program successes and challenges. All residencies culminated with community celebration – museum exhibition and school site installation.

The presenters, researchers, were curators in the education department during the articulation and implementation of Artists and Sense of Place from 2001 through 2006. Our dialogue regarding this program at our former museum consistently returned to a number of unexpected outcomes including how the artists’ artwork changed and how they found a new or renewed commitment to neighborhood and community action.
Methodology

In 2009, the researchers began a study concerning the impact of Artists and Sense of Place on the school principals and artists who participated in the program. One of our interests was the change in the artists ways of expression as a result of the residencies through artworks and activism. The research involved content analysis of program artifacts, artist artworks, and interviews. As researchers, our process was dialogic and included both of us during interviews. This presentation draws from those findings.

The Artists

Jeffrey Cook - One of the primary artists involved in Artists and Sense of Place, Jeffrey Cook worked with students in four schools from his first residency at Guste Elementary to his last one before his death in 2009. The residency at his alma mater illustrates Jeff’s transformation – both as an artist and a community activist. Cook was a first grader at McDonogh 36 Elementary School in 1967. He lived in a shotgun house not far from the school. He knew the details of the neighborhood – the buildings, the semi-tropical landscape, the people. They occupied his thoughts and memories, and he kept some of the details as physical found objects. He stayed close to the neighborhood for college, studying sculpture with artist John Scott at Xavier University. His artwork in the late 1980s and through the 1990s was dark and abstract incorporating harsh materials such as rusted metals. Influenced by his increasingly neglected neighborhood, Cook’s sculpture reflected its darker side. For example, Club House Rock depicts a clubhouse, which literally rocks; however, the symbolic undertones point to crack cocaine. Eventually, Jeffrey left the neighborhood and the city to become a dancer in Los Angeles. He was gone for 15 years.

When he returned, the neighborhood had changed. Dryades YMCA had burned in a fire. Most of the 100-year old shotgun houses were in need of repair. Many of the businesses on Dryades had closed. McDonogh 36 had changed to Mahalia Jackson Elementary. Jeffrey remembered the neighborhood from his childhood and wanted to demonstrate to his students not only how it was then, but also, how it could be. He wanted to make the ugliness of the neighborhood beautiful in the students’ imagination through art making.

He showed them photographs of the blighted neighborhood and urged them to think about how they would change it. Then he gave them all black and white photocopies of a broken window detail. He demonstrated using oil pastels to cover different sections of the photocopy with color and pattern. The photocopies were transformed from depictions of blight to vibrant artworks.

Cook’s own work changed during the residencies. His palette changed from dark to vibrant colors and even pastels. His pieces made references to schools and students, incorporating chalk, string, marbles, and erasers. Cook’s transformation went beyond his artwork to his concern for his city and neighborhood. Instead of the message being about blight; the message was hope. His intimacy with the neighborhood and attention to detail allowed him to see the neglect and also the subtle changes - a window that had been replaced, a new business, more people on their stoops - that would give rise to a renewed neighborhood. Cook championed that change through his art and advocacy.

Gina Phillips – Returning again and again to participate in Artists and Sense of Place residencies, Phillips has been essential to the program’s success. Her interpretation of sense of place often included historical references. She has explored the historic architecture of the Lower Garden District and early 19th century city planning based on French arpent land division with students. She prepares for each residency by familiarizing herself with the neighborhood’s historic, physical and human geography.
This intimacy with the neighborhoods through the residencies has resulted in a greater understanding of community as it is realized in New Orleans. She has become much more of a community and neighborhood activist since returning to New Orleans after Hurricane Katrina. She helped organize the efforts to transform Louis D. Armstrong Elementary School, slated to be razed after the hurricane, into a community arts center for the Ninth Ward. A community landmark, the school was one of the first to be integrated during the desegregation movement. By working to save the school, Phillips is helping preserve one of the stories that make up the historical narrative of New Orleans.

Her artwork has a storytelling quality. She manipulates fabric and thread into stories based on images ranging from a figure skater off a 1940s post card to flood-damaged photographs from childhood. More recently, she has begun to tell the stories of the characters in her own Ninth Ward neighborhood. Although Phillips does not admit that her work changed because of her involvement with the residencies, a survey of her artwork reveals that it has become increasingly personal. It has become more directly related to “neighborhood” possibly due to the intimate relationship she has with New Orleans, partially built through her close examination of its neighborhoods through the residencies.

Alexander Stolin – This artist immigrated to the United States from the Ukraine where he received very strict, traditional art instruction. Stolin brought this refined approach to students in grades Kindergarten through 2nd grade through Artists and Sense of Place. These students were the same age as Stolin’s own children. His ability to respond to these children through folk and fairy tales from the Ukraine was as magical as the stories from his home country. Working in the neighborhood school became a personal form of community activism for Stolin. The principal commented on his mesmerizing way with the students who saw him as a positive male role model, a rare quality of the female-dominated faculty at school.

During the residencies the students created and decorated papier mache eggs based on Psanky egg traditions. Many were inspired by tales from the Ukraine that they learned from Stolin or their own Louisiana folk tales. The students expressed their own cultural heritage through an art form from a place far from their own. Stolin had to work more abstractly than his usual technically perfect, draftsman-like realism. He also experimented with mixed media, which he continued to use after the residency. His work became much more narrative and instead of only creating portraits of others, he assembled narratives of his own life.

Jose Torres Tama – The artist participated in the first Artist and Sense of Place residency at the former McDonogh 15 School in the French Quarter. An integrated arts curriculum featured multiple art forms including visual art, dance, music, and theatre instruction. The art teacher at the school collaborated with the artist and museum educators to create an introduction to Tama’s work, while the artist worked intensively with the sixth grade class to create a performance piece and visual art about the historical free people of color in the French Quarter. This residency reinforced the artist’s commitment to social justice issues, particularly pertaining to racial and cultural identity through performance, while renewing his visual art making.

For Tama, working with elementary age school children was a new endeavor. Previously, he conducted numerous performance-based residencies with urban youth, mostly high school and undergraduate students, across the nation. The artist conducted extensive research on the French Quarter’s free people of color – entrepreneurs, crafts people, artists, and landowners. Through a variety of field experiences such as visiting the Louisiana State Museum to interact with a Marie Laveaux exhibit and historical interpreter, among other trips in the neighborhood, he encouraged the students to reflect and make connections from the historical past to their lives today. The residency experience sparked a new direction for the artist’s own work as well. Seeing a lack of research regarding the free people of color, the artist committed to telling their stories visually and through pastel. The vibrant palette of pastel worked well with student
collaboration, but also renewed an interest in a medium the artist hadn’t used in almost two decades. He continued his exploration of the medium through portraiture of historical figures that culminated in a museum exhibition and catalogue.

Likewise, Tama, an established performance artist found a new direction for exploring marginalized voices. Previously, he focused on contemporary experience through the lens of past exploitation. The residency encouraged the artist to celebrate historical accomplishments and bring the celebration into the students’ experience. The artist stated, “I think we make history really boring – we need to make it alive.”

When we interviewed Jose Torres Tama in 2010, we met with him at Café Rose Nicaud, named for one of the first African American coffee vendors in New Orleans. One of his brightly colored portraits of Nicaud hung on the wall. Regarding changes in his artwork, the artist commented that he gave up color for many years and the reintroduction of vivid color made his work more emotional.

References


Financial Sustainability in the Arts: A Case Study of Quincy Music Theatre
Tony Daniels, Florida State University

Abstract
Social justice, with respect to the arts, can encompass a multitude of definitions; one such definition is the ability to make the arts accessible to all members of society. The Quincy Music Theatre (QMT), a local non-profit community theater, has been in existence since 1983, and produces numerous musicals accessible to Gadsden County and the surrounding areas. From a social justice perspective, it has operated in and serves a community where, according to 2011 data, 25.0% of the population was below the poverty line, while operating in both good and bad economic situations for almost 30 years. It is true that many residents from the Tallahassee area come to see the musicals performed, but that also could speak to social justice in that QMT provides a product that is not always accessible in Tallahassee.

Introduction
The purpose of art can be as varied as the opinions of what art is, depending on the observer or creator—or those observing them. Dewey (1934) philosophized that intellectual art was that which contained an experience that was complete and fulfilling through an orderly approach and organized movement, which was satisfying and possessed internal integration. Dissanayake (1988), discussed the Western perspective of art by various categories and applications of the term, including: Skill, artifice, beauty and pleasure, the sensual quality of things, the immediate fullness of sense organs, innovatory tendencies, communication, serious and important concerns, make-believe, and heightened existence. Dissanayake also postulated that art served “…basic, biological, survival function[s] in that it facilitate[d] the social cooperation that is a primary means for our survival as a species” (T. Anderson, 2010, p. 3); Weitz put forth the opinion that art was always “…creative, always evolving in style, in purpose, and, significantly, in definition” (as cited in R. Anderson, 1990, p. 238). Based on both Weitz’ beliefs in the arts’ continued evolution in purpose, as well as Dissanayake’s views on artistic categories and their facilitating social cooperation, it is not hard to see how T. Anderson justifies the use of the arts as a means of social justice; expressing the fair—or unfair—treatment of human beings and our relationships to one another in community (T. Anderson, 2010).

If, indeed, T. Anderson’s (2010) concept of social justice is employed as a means of addressing the basic need of “…human beings to be treated fairly, equally, and with dignity and respect…” (p. 4), then the question becomes: In what ways can these inequalities be addressed? The creation of art work to express a viewpoint either in favor of or against the treatment of a person or group is obviously a method of expression for social justice. However, T. Anderson’s definition could be expanded to include organizations that use one or more art forms in an effort to bring about social justice. Indeed, it is also possible that the very act of having arts organizations, particularly in geographic areas where an art form is lacking, is in its very nature an act of social justice. Making the arts available to the public—playhouses, theaters, concert halls, museums, galleries—increases the exposure people have to the respective art form, increasing awareness and understanding of the community, if not the very world around the viewer. Such places of art can also affect the quality of life on the surrounding area, and in the entire community itself.

The subject of this presentation is The Quincy Music Theatre, a smaller nonprofit musical theater in Quincy, Florida. The purpose is to better determine how the theater is providing artistic offerings which may be lacking in its service area, while identifying factors that prove to be a challenge for continued survival and encouraging new audiences, both in the local and regional service areas.
The Quincy Music Theatre

The Quincy Music Theatre—“QMT” to the local theater crowd—is a renovated movie house in the downtown area of Quincy, Florida. The building still boasts the original name from its cinema days—that of “The Leaf,” with a theater marquee complete with a green leaf emblem—so named for the town’s cash crop in its early history, the tobacco leaf. QMT has been in existence since 1983, and has used “the old Leaf Theatre” as its base of operations since then (http://qmtonline.com). This organization has presented over 100 musicals and light operas to the Gadsden County and other North Florida areas for almost 30 years, averaging six performances per show, as well as a theater day camp for children during the summer months between school years; QMT also rents it facilities for special groups needing performance space, as well as hosting special events for the city of Quincy.

QMT represents an intriguing merging of the old and the new; the renovation of an old movie theater to a modern-day live performance venue, of long-time supporters of the theater and newer audience members just discovering the town and the theater. This merging is also represented in the choice of older and more modern musicals presented in its performance season. These offerings have not gone unnoticed, bringing in audience members not only from Gadsden County, but also from Leon and other surrounding counties.

The theater represents a growing trend of theaters operating in the United States, according to a report released by the National Endowment for the Arts; from the period of 1990 to 2005, half of all theaters in the country were located in the seven most populated states, Florida being one of them (“All America’s a Stage,” 2008). Unfortunately, supply seems to have outpaced demand, as theaters on the whole during this time period witnessed stagnant or declining attendance numbers, seemingly unrelated to ticket prices, according to Gioia (as cited in “All America’s a Stage,” 2008). Yet, with this disparity, QMT has existed in the midst of economic downturns and recoveries, cultural and demographic shifts, and fluctuating popularity among the citizens of Quincy and Tallahassee—the theater’s two major constituencies.

Technology in all aspects of society has had a profound impact on social justice, according to Dyson (1997). Technology in The Quincy Music Theatre is no less capable of affecting positive social change by introducing and maintaining an element of the arts in a rural setting. Examples of technology include websites and social media advertising upcoming performances and the ability for patrons to purchase tickets online. This technology is available to all social strata, either through private homes or in public locations such as the local library; if a person can operate a computer, and has Internet access and the means to pay for a ticket, he or she can purchase an advanced ticket to see the show. Technology is also making a better show possible for its patrons, with the inclusion of more sophisticated lighting and sound controls; the money for which was raised, in part, through donations from more fortunate patrons so that everyone could enjoy a high-quality show. Even the costumes, ranging from purchases and custom-made items to donations from area residents, represents a type of technology, according to Dyson (1997); most everyone in the area can afford good quality clothing of various styles and materials, and those without use in the home due to style changes, or lack of need or fit, can be used by the theater for productions. Technology is also making transportation easier to and from the theater; those from Tallahassee and the surrounding counties wishing to see a production can drive on maintained roads and interstate highways, enjoy a couple of hours of live entertainment, and head home afterwards—possibly taking in other cultural sites, such as the nearby Gadsden Arts Center.

Quincy, Florida, and Surrounding Areas

The Leaf Theater—the physical building—was built in the 1940s (http://qmtonline.com); a time of deeply-rooted racism in Quincy, as it was in many rural Southern cities. The Leaf was a
Segregated theater, and African-American patrons had to sit in the balcony away from the white audience. Times have definitely changed, and everyone sits together downstairs, but there could be longstanding memories of a time of social injustice, which, to some people, the Leaf may still stand for. Continued efforts to introduce new audiences from Quincy itself, not to mention the theater’s efforts to highlight an awareness of social disparity, have been underway for several years; inclusive programming, such as the recently-performed Caroline, or Change—the story of an African-American maid in Louisiana during the Civil Rights movement (“Caroline, or Change,” 2011)—seeks to both appeal to the largest demographic in the area and to educate audiences on the struggles for basic human rights in an underserved population.

Demographic information.

According to 2009 data found on City-data.com (2011), almost 66% of residents of Quincy self-identified as African-American, with only about 25% as Caucasian; the need to cross racial divides is essential for reaching a local audience.

Of the 6,765 residents, 55% of the population is female, the median age of the population is 35, and the median household income is $29,828.00, significantly below the statewide average of $44,736.00; self-reported lesbian couples and gay men account for 0.3% and 0.2% of the local population, respectively (“Quincy, Florida,” 2011). For those 25 years or older, 72.5% have at least a high school diploma or equivalent, but only about 14% have a Bachelor’s degree or higher, with the closest center of higher education being Tallahassee Community College—18 miles away (“Quincy, Florida,” 2011). The crimes of burglary and non-automobile theft are the most numerous in Quincy, with the number of all incidents of crime rising since 2006; there are 32 people employed in full-time law enforcement—25 of whom are police officers—which makes 3.65 law enforcement employees per every 1,000 residents, a noticeable increase over the Florida average of 2.5 per 1,000 (“Quincy, Florida,” 2011).

The demographic data listed above provide a better understanding of the conditions facing Quincy, Florida; poorer, mostly African-American residents with a functional education. Increased rates of burglary and robbery since the beginning of the current economic downturn could be linked to low incomes, as postulated by Taylor (2006). Arts organizations like The Quincy Music Theatre face a daunting task of relating to such populations, not only for organizational sustainability, but for community involvement and providing programming content relating to social fairness.

Tallahassee and other surrounding counties. As has been noted above, many people come from Tallahassee to partake in the cultural offerings of the theater. Through QMT, audiences from the surrounding areas can benefit by experiencing something they will not see in their home city; a live-action musical in a professional-quality setting with hometown charm and warm personalities. Musicals do happen in Tallahassee occasionally, on the university mainstages or at local theaters, but QMT is the only venue in the region whose programming is completely devoted to musicals; it is the only one, also, to boast a tamer series for the entire family. The 20-minute drive—longer for some counties—is also rewarded with a visit to a picturesque historic downtown area, resplendent with Victorian-era architecture in its homes and shops, all within walking distance to the theater. Travelers to the area from a further distance can stay in town within a few blocks of the theater at one of the local bed and breakfast facilities.

Conclusion

The arts in an underserved community—both in the artistic and societal perspectives—symbolizes a chance to provide a cultural outlet, a voice or platform for change, that might not otherwise be available. Providing something that cannot be experienced electronically through television or computers, but live and utilizing the human senses directly, rather than recorded
and played back on demand, can not only be a more fulfilling entertainment experience, but also an educational opportunity for both children and adults. Social justice can be realized locally, through the creation and survival of organizations like The Quincy Music Theatre, by the very act of bringing a choice of artistic offerings to an entire community where none existed before.

References


Abstract

This paper describes an art therapy project completed during the summer of 2010. The research project was qualitative in nature, beginning with the question, “How can I offer my elementary Exceptional Student Education (ESE) clients an opportunity to paint, balancing the fluidity, complexity, and structure required in working with the medium, while facilitating an increased inner locus of control and furthering therapeutic treatment goals during short-term therapy?” After attending an intensive workshop presented by Susanne Fincher and Marilyn Clark on a Jungian approach to creating and interpreting mandalas, three art therapy groups were formed consisting of six clients each. The age range of the male and female participants was from nine to 18 years old. The sample included both African American and Caucasian children from two small rural communities in a southern state. The art directive was, “Using these materials, draw a circle and fill it in with color and form, then give your mandala a title.” The clients created mandalas in daily sessions and then, using the Anderson CritCard Method, participated in group discussion. The findings indicated that creating a work of art within the boundaries of a circle facilitated the ESE children's overall satisfaction and sense of control while furthering their cognitive, emotional, and physical therapeutic goals.

key words: art therapy, mandala, media dimension variable, expressive therapies continuum, children, adolescents, action research, Joan Kellogg, Susanne Fincher, Marilyn Clark, Carl Jung, Anderson's CritCard Method, symbols, Great Round, Exceptional Student Education, rural populations
Experiencing Control of the Self: A Mandala Action Research Project with Children

As an art therapist working with young school-aged children, I offered a variety of media to further the therapeutic goals of my clients. The presenting problems varied from grief issues to mild mental retardation. The clients enthusiastically created artwork with crayons, markers, modeling clay, and collage materials while exploring feeling states, identifying power animals, and practicing social skills. However, during their exit interviews, most of the children indicated that the one thing they would like to do in therapy next time was paint.

If we consider what we know about Media Dimension Variables continua (MDV), painting is 1) highly complex, 2) requires a high level of structure, and 3) is quite fluid. Generally, using paint is seen as a kinesthetic/sensory experience on Lusebrink’s (1990) Expressive Therapies Continuum (ETC). The cautionary tale that goes along with Lusebrink’s theory of the use of fluid materials is: The sensory experience may cause the client to become over-stimulated and/or prematurely bring up primary process issues. Additionally, because of the complexity and number of steps needed, painting may be an especially difficult and frustrating process with clients who present with physical and/or cognitive functioning issues. However, as indicated, my clients really wanted to paint, and I wanted to offer them the opportunity.

Using an “action research” method, I began the reflective process of posing questions, gathering data, reflecting, and deciding on a course of action to answer my initial question: “How can I offer my elementary Exceptional Student Education (ESE) clients an opportunity to paint, balancing the fluidity, complexity, and structure required in working with the medium, while facilitating an increased inner locus of control and furthering their therapeutic treatment goals during short-term therapy?” This paper describes the process of inquiry, practice, and reflection about a mandala action research art therapy project completed with children and adolescents during the summer of 2010.

My Inspiration

Early in my art therapy program, one of my co-group co-therapist suggested we begin every group by having the clients draw their feelings within a small circle. We found this that this five-minute introductory exercise of drawing little circle could facilitate an hour-long group or individual therapy session. When I adapted this method to my own practice, clients reported that drawing within the circle using line, shape, and color reduced their anxiety about art therapy and helped them name their feeling states. In our Interpreting and Using Symbols in Therapy class, our professor discussed how the circle can act as both a container for our emotional states and as a representation of Self (Clark, 1991; Fincher, 2007, Slegelis, 1987; Jacobi, 1973; Kellogg & DiLeo, 1982). According to some researchers, when working with children, adolescents, and
adults with hyperactivity and/or pain, drawing within a circle helps with focusing and brings a sense of calm. Additionally, it seems that the process of drawing within the circle aids in personal reflection and meditation (Backos & Pagon, 1999; Bonny & Kellogg, 1976; Bonny & Kellogg, 1977; Bruscia, Shultis, & Denney, 2007; Curry & Kasser, 2005; Fincher, 2000; Fincher, 2007; Frame, 2002; Gurteisen, 2008; Henderson, Mascaro, Rosen, & Skillern, 2007; Levy, Brove, Brigman, Gonzales, & Koepfer, 2002; McNiff, 2009; Slattery, 2008; Slegelis, 1987; Vick & Sextgon-Radek, 2009; Zammit, 2001). However, I was also curious how to go about assessing their cognitive development using the circular shape and felt I needed a broader understanding of how the symbolic space of the circle could be used to reflect the mind-states of my clients and act as a boundary if difficult material came up.

The Plan

The first part of the plan was to attend a weeklong intensive workshop; the focus of which was on creating and interpreting mandalas based on Jungian theory.

Phase 1: Pear Blossom Studio with Susanne Fincher & Marilyn Clark

Fincher and Clark told those who attended the workshop that mandala is a Sanskrit word meaning essence or wholeness. The mandala is one of the universal symbols found across time and in many cultures, and religions. For example, in Judaism, the Star of David is a form of mandala. In Christianity, the mandala design can be found in the Celtic cross, rosary, halo, rose windows, and the dromenon on the floor of Chartres Cathedral. Islam’s sacred art is dominated by geometric shapes with segments of the circle. According to psychologist and writer Fontana, (1992), the entire building of the mosque becomes a mandala as the dome of the roof represents the arch of the heavens and turns the worshipper’s attention towards Allah. On her website, Fincher (2010, June 27) wrote, “In the East, mandalas help people grasp the way things come to be and their rightful place in the order of things” and “Rock carvings found all over the world incorporate the circular form and its variations such as spirals, crosses, concentric circles.” In her workshop, Fincher pointed out that the mandala can be found throughout nature in the form of flowers and celestial formations, etc. The round shape of the parental eyes, nipples, and mouth are imprinted on the brain in the early stages of human life, signifying nurturing and nourishment. In general, we are in the center of our individual circle, physically and visually. Our world revolves around our personal space as we look over fields, water and sky from our central point of view; we are in fact, the center of a circle.

The Great Round.

In the 1970s Joan Kellogg, a Jungian art therapist, collected hundreds of mandala drawings and paintings from her clients and, based on Jungian theory, she classified the mandalas according to their design, form, and color to make up what she called “The Great Round.” Examining the great round, one can correlate meanings with the process of problem solving and the cycles and rhythm of nature, such as seasons, rotation of the earth around the sun, the life cycle, as well as the journey towards individuation (Fincher, 2000; Jacobi, 1973; Kellogg & DiLeo, 1982; Slegelis, 1987).

Reflections on the workshop.

Working with 12 women for nine hours a day during a week-long workshop was a powerful experience. I left the workshop with plans to offer my ESE clients the opportunity to experience the joy of painting within the circular form while concurrently furthering their established therapeutic goals, such as increased self-concept, cognitive functioning, and fine motor skills. I formed and conducted three art therapy groups consisting of six clients each. One group was comprised of six typically developing adolescents and the second and third
groups were self-contained ESE students attending a public school extended-year program. The directive used with all three groups was: “Using these materials, draw a circle and fill it in with color and form, and then give your mandala a title.” Adapting Tom Anderson's CritCard method, we processed the images (Anderson & Milbrandt, 2004) (see Appendix A).

Phase 2: Establishing a Normative Population

After gathering materials and receiving permission from their guardians, I met my first group for four 90 minute consecutive sessions. All six clients were Caucasian, two were male and four female, and two qualified for ESE services.

Reflections on Session 1.

In general, the group was upbeat and chatty. Two of the members, siblings, seemed hostile in the beginning, as their mother “forced” them to come as a personal favor to me. The others were volunteers and indicated that they were thrilled to be painting. They all selected materials easily, worked with focus, and cleaned up. We agreed to meet at the same time the following day.

Reflection on Session 2.

The group members came in, greeted each other, shared cookies and drinks, and, without prompting, selected materials and began working. The mandalas completed in this session seemed to have a more fluid quality and were lighter in color. The siblings seemed less anxious about being analyzed; however, the older members indicated that they were beginning to feel a little concerned about getting summer jobs. Again, everyone cleaned up and indicated they would be back the next day.

Reflections on Session 3.

The day was humid. We all knew that a storm was moving up the Gulf of Mexico from off the coast of Africa. The members came in expressing concern over the BP oil spill and how it would affect their families’ futures in the clamming industry. The members worked silently.

As the group was finishing up, one member passed around another bag of homemade cookies, and then we cleaned up, took a break, and agreed to gather to process the images.

Session 4: Adapting the Anderson CritCard Method to Reflect on the Process

After placing the 18 mandalas on the exhibition wall (see Figure 1), I asked the group to reflect on their experiences. Additionally, we reviewed Kellogg’s Great Round (see Appendix B), and the group discussed which mandalas reflected the particular stages. The following are some of the questions I (ATx) asked and responses made by group members (GM).

ATx: Looking at all the work, what is your first response?
   GM: Everyone did a splattery one at one time and everybody did a watery one, too.

ATx: Is there a particular mood to the work?
   GM: Her [pointing to a particular person] overall mood seems to have evolved by what was happening next to her (laughing).
   GM: Yeah, you were a little enthusiastic in your splattering!

ATx: Are there any patterns, shapes, colors that stick out?
   GM: You can see my pattern, but you have to be a special kind of person to see it.

ATx: What was this like for you?
GM: I was afraid you’d tell us what we had to paint. I hate that!
GM: The circle felt confining sometimes.
ATx: Was making this work worth it?
   GM: It was nice to be creative and paint in the midst of our boring lives.
ATx: Was there any particular issue that you think the work addressed?
   GM: The oil spill!
   GM: I love the rain; it makes me happy and calm.
   GM: But aren’t you worried?
   GM: Yeah.
ATx: Do you think each of you would explore different designs, colors, or shapes over time?
   GM: Yeah, if we’d move around the circle, if we’d had more time.
   GM: I would have used all the materials eventually.

The next question.

Based on our group processing, I formed my next question, “Given the opportunity, would a creative person explore the Great Round in a similar way that a creative person might explore the ETC on the way to well-being and mental health?” and began working with my middle school Exceptional Student Education (ESE) population.

Phase 3: Working with an ESE Population

After discussing the process with my project supervisor, I decided to use a developmental approach and complete a material progression assessment for each of the clients. Again, after gathering materials and receiving permission from guardians, I met with two groups of six adolescents for seven 60-minute (four consecutive session, than three consecutive sessions). One group was comprised of six elementary school children, ages 9-11, two of whom were females and four of whom were males, and all of whom were African Americans. The second group was comprised of six middle school children, ages 12-13, two females and four males. One girl was Caucasian and the other adolescents were African American. All of these participants qualified for full-time ESE services.

On the first day, beginning with crayons, then water-based markers, then water-soluble pastels, and finally tempera paint, I asked each client to draw medium-sized circles in the center of a page and said, “Using only these materials to paint, draw, or collage, create a circular artwork or mandala.” The following day, after each client completed the four developmental assessments (see Figure 2), we discussed at which point he or she felt they "lost control of the media" and was no longer satisfied with the process and/or piece. Based on this information, each client chose a starting medium for the following days, and then we progressively worked towards painting within the circle for the remaining sessions. On the last day, I conducted individual exit interviews using my adapted Anderson CritCard questions with four clients: JJ, AJ, VAN, and TS.

Results and Discussion

JJ, a client I had worked with previously during my spring internship, was an 11-year-old African American boy, who suffered from significant loss and grief issues and presented with a depressed mood and a flat affect when I met him in January. His assessment drawings were improvised, small, centered on the page, and lacking in detail and color (see Figure3). His final mandala drawing Sleeping Beauty (Figure 4) used all of the space and demonstrated complete control of the medium. Additionally, he made a painting designed like a target with a star in the middle (see Figure 5). He said, “That is my mom… She’s a star.” This design with a central object and concentric circles can be considered a Target mandala, or Stage 5. Fincher (2000) described Stage 5 as the time when “behaviors for self-soothing and protection arise as a
normal reaction to feelings of disappointment and vulnerability (p. 13).” During the sessions, JJ was able to identify, verbalize, and communicate feelings connected with his loss.

AJ, another spring term client, was a ten-year-old African-American girl who presented with low self-esteem, significant self-help issues, and a diagnosis of mild mental retardation (see Figure 6). She was able to demonstrate independent functioning and cognitive process in her Sunset and Water mandala (see Figure 7). Fincher (2000) described a scene with a horizon line like the one in AJ’s work as a classic “Stage 6, Dragon Fight, [which] has to do with adolescent conflicts that accomplish your separation from your parents, and from the tribe or community in which you grew up” (p. 13). AJ was able to demonstrate significantly increased fine-motor skills as she moved through the painting process.

VAN was a 13-year-old Caucasian girl who was being served in the full-time ESE self-contained middle-school program. She presented with agitated (rocking) affect; however, she clearly articulated her feelings and made multiple works during each session, stating, “I want to paint!” In general, VAN’s mandalas were filled with repetitive circular lines and demonstrated the tendency to perseverate (see Figure 8). Additionally, her primary color choice was red, which Fincher (2000) called “an energizing, stimulating color that relates to the physical body. It increases alertness and brings awareness of the present moment…. passion, life, sexuality, love, creation, blood, rage, violence, fire (p. 17).” VAN was able to move around the Great Round using various media to self-soothe (See Figure 9) until she felt she had gained control of her images and the media. She stated that her painting, The Rose Control was her favorite, but she felt “really good” about her carefully painted rainbows, and finally, with her Rainbow Cat, she was able to demonstrate self-regulation and an increased inner locus of control (see Figure 10).

Another middle school adolescent, TS, was a 13-year-old African American boy being served as a full-time self-contained ESE student. TS presented with calm, focused affect and appeared almost non-verbal. Each day he carefully drew and then painted a squared circle entitled World (see Figure 11). According to Fincher (2000) “Stage 7, Squaring the Circle, is opened when you can function independently and go to school…. This is a time when you are filled with a sense of power and importance, and mission (p. 13).” Finally, TS painted four sections of the circle in bright delineated colors (see Figure 12). The next day, he drew a pie dissected into eight pieces with diamond shapes in each segment. He carefully painted each diamond without bleeding colors. With a big smile, he entitled his final mandala The World. TS demonstrated the ability to move on to another stage in the round after successfully conquering his self-directed goal.

Conclusions

By utilizing the circle as a container or boundary, this particular ESE population was able to explore the MDV of paint, balance the fluidity, complexity, and structure required in working with the medium, increase their inner locus of control, and further their therapeutic treatment goals during short-term therapy. Additionally, it appeared that, given the opportunity, clients would explore the designs, shapes, and colors of the Great Round in a similar way that a creative person might explore the ETC on the way to well-being and mental health.

In continuing my inquiry process, some of the new questions I have generated are 1) If the circle represents the self and painting brings out the primary processes, does demonstrating control over the painting process within the circle suggest that my client is on the way to gaining control over those primary processes? and 2) What effect do multiple opportunities for artistic expression and support by his or her community have on an adolescent’s general well-being and mental health?

References
Appendix A

Questions for Leading an Interactive Critique
Using Anderson's Method

I. Reaction
   This stage should be brief-- only long enough for several initial global responses.
   A. General Questions
      1. What's your first response to this work?
      2. How does this make you feel?
      3. What does it make you think of?
      4. What does it remind you of?
      5. Ok, let's find out why you have this reaction by beginning to describe what we see.

II. Description
   A. Obvious Thematic, Formal, and Technical Qualities
      1. What images (illusions/pictures of recognizable things) do you see?
      2. What colors (shapes/textures/etc.) are they?
      3. Are there any outstanding or unusual features you notice?
      4. What else do you see? (Gently force increasingly subtle discriminations.)
      5. Are there any dark(light) areas? Rough/unusual textures? Large/small shapes? etc.
      6. How do you think this work was made? (What is it, a painting, a sculpture, a photograph, or what?)
      7. What types of brush strokes (sculptural finish, photographic technique, etc.) do you see?
      8. What is the artist's (physical) point of view? What are your clues?
   B. Formal Relationships of Shapes and Images to Each Other.
      The key in formal analysis is to look for relationships between forms and images. Differences such as where a rhythm changes or one thing being bigger or darker or brighter than another are particularly significant clues for meaning. The focus here is on principles of design.
      1. What (images, colors, shapes, textures, lines) dominate the image? Why?
      2. Are there significant negative areas/spaces in work? What makes them significant?
      3. What movement do you see? What elements--line, shape, etc.--and/or what principles (rhythm, proportion, etc.) cause this?
      4. Where do you see contrast? What causes it?
      5. (Focusing on implied movement...) Where are the figures looking/leaning toward/pointing?
      6. Where does the focus lie in this work? What causes you to look there? (Is there a single focus? Why? Why not? What features cause us to see it that way?)
   C. Formal Characterization (Intended impact of the forms, colors, theme, and their relationships)
      1. What mood is presented? How are we meant to feel in the presence of this piece? Why? What's the evidence?
      2. Why are we meant to focus where we do? (Why is there no central focus or why is there a central focus?)
      3. Is this realistic? formalistic? expressivistic?
4. Is this primitive, slick, aggressive, bold, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot, etc? How? Why? What's the evidence?

5. (Sometimes your strategy needs to focus on asking opposites to get to the character of a piece...) What if the background were a different color? What if it were done realistically instead of in exaggerated forms? What if it had soft edges instead of hard? and so on...

D. Contextual Examination (Historical and Cultural Context)
   These questions will normally be answered by the teacher or through outside research.
   1. Who did the work?
   2. What was the artist's point or intention?
   3. What is the title?
   4. When and where was the work done?
   5. How does it reflect that place and those times?
   6. What style is it considered to be?
   7. Does it have or has it ever had a functional purpose? What?
   8. What influenced its production (social context, other art, technology available)?
   9. What impact has the work had on work that came later or on society in general?
  10. What does the work tell us about the people who originally made and used it?

III. Interpretation
A. General Questions
   1. What do you think this work means? (Remind students of the subject matter, qualities, and character as they described them to prompt interpretations.)
   2. If you were inside the work, as a particular character, abstract form or figure, what would you be thinking/feeling?
   4. (In the face of non-objective or highly abstract work...) What does it make you think of or remind you of?
   5. What would you entitle this work if you were the artist? Why?

V. Evaluation
A. Personal Experience
   1. What was your experience in critiquing this work?
   2. Have your perceptions/feelings of it changed since we started? How?
   3. Would you like to have it for your own? Why/why not?
   4. Do you feel a need to resolve what you found through visual critique versus what you found in the contextual examination? Can this be done? How?

B. Aesthetic Judgment
   1. Do you think the work is good in and of itself? Why or why not? What criteria do you base that on? (Answers can be about technique, skill level, expressive power, beauty, and other qualities to be found in the work itself.)

C. Contextual Judgment
   1. Did the work address some significant human problem or need? Did it do it well? Why or why not?

D. Final Judgment
1. Was the work up to the task we have determined that set for itself? Was it worth making?
2. Ultimately was it worth examining? Why/why not?

Appendix B

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ARCHETYPAL STAGES OF THE GREAT ROUND OF MANDALA
(Joan Kellogg, 1978)

(1) Void, (2) Bliss, (3) Labyrinth/Spiral, (4) Beginning, (5) The Target,
(6) Paradoxical Split/Dragon Fight, (7) Squaring the Circle, (8) The Functioning Ego,
(9) Crystallization, (10) Gates of Death, (11) Fragmentation,
(12) Transcendent Ecstasy, (0) Clear Light. (Drawing 2003 by Susanne F. Fincher)
Creating ‘homeyness’: Personal Possessions and their Relationship to Identity, Choice, and Empowerment for Homeless Persons
Jill Pable and Lisa Waxman, Florida State University

In a recent study that examined the experience of persons residing in a homeless shelter, two mothers wistfully identified ‘homeyness’ as an important quality they desired for their personal bedrooms. Grant McCracken’s ethnographic analysis of this quality provides a useful framework for this ill-defined idea and identifies that homeyness plays a vital part in North American culture. In creating a homey living environment through personal objects or other means, a family forms an important identity of itself. While the qualities in an interior that make it ‘homey’ vary, some ideas such as ‘embracing’, and ‘authentic’ were identified by McCracken’s interviewees. Further, these descriptors stand in contrast to meanings of the exterior world often characterized as ‘disengaged’ and ‘contrived’, qualities too often found in retail, entertainment and similar public architecture. Thus, McCracken asserts, “homeyness helps the individual to mediate his or her relationship with the larger world… and empowers the individual to select and refuse the cultural meanings, to be a discriminating consumer in the culture…” (italics added, 1989, p. 179). Therefore, providing the means to achieve homeyness may provide individuals a tool to exert their own definition and control over their personal identities (McCracken, 1989).

One key component of homeyness involves a person’s possessions, an often-underestimated component of the lived experience. McCracken’s conclusions connect homeyness to personal empowerment and self-identity. These authors suggest that this framework may be particularly useful in the case of the homeless, a population often plagued with low self-esteem and reduced sense of personal control. In a recent series of qualitative studies by the authors that involved interviewing the homeless, a recurring theme was the importance of the presence and management of personal possessions (Pable, Waxman & McBain, 2011a; 2011b). A series of connections to McCracken’s framework became evident:

1. Formerly homeless persons often exude anxiety about the clutter of their possessions (especially in tight living quarters) and often desire the means to bring order to their belongings. This may be a reflection of their desire to reinstill order and control within their lives.
2. When residents had the opportunity to display possessions on built-in features like counters, room dividers, and/or built-in furniture and shelving, they took advantage of the opportunity (see figures 1 & 2). During interviews by the authors, many expressed pride in their belongings and what they represented.
3. It is important to these individuals to personalize spaces and display objects as a means of expressed self-identity. Thus, providing display options of personal belongings is important. Yet, shelving or other means to display these objects is often absent or insufficient in current housing designs (see figures 1 and 2).
4. It is common that well-meaning civic groups donate and install various decorative elements including art objects, elaborate color schemes and similar elements to homeless shelter and supportive housing development living environments (Ridley 2011). However, this may not be conducive to promoting positive identify because these additions discourage residents’ personal choice and customization of that environment, especially in personal environments such as bedrooms and living rooms. The authors encountered this situation with a formerly homeless veteran who moved into an apartment with an assisted housing program. The room was decorated with African-inspired surface finishes wall art and table accessories by a well-meaning charity group. When interviewed several months later, however, the sculptures were relegated to the top of the refrigerator or the floor by the resident who found them irrelevant and in the way. See figures 3 and 4.
An exploratory qualitative case study of homeless family’s perceptions of their bedroom spaces also supports the notion that decoration by others may not always fulfill its intended function (Pable, 2010). One family bedroom within a homeless shelter featured inspirational framed art on its walls stating phrases such as “peace” and “hope” provided by a local charity as a part of a decorating initiative for the building’s rooms (see figure 5). The mother of the family that occupied this room was asked about the impact of these pieces of art on her perception of the room. She replied that she barely noticed the art, and in fact, used one of the art frames as a support for a dryer sheet she hung up in an effort to improve the smell of the bedroom.

There may be cause for designers to provide options and features within interiors for residents to personalize themselves. This study identified that, when given blank surfaces and shelves that can be personalized to the their own taste, residents will respond and claim the room through display of relevant objects and art, shown in figure 6. When interviewed regarding satisfaction with the room, both the room’s resident and a nearby resident that did not occupy the room, preemptively identified the customizable room as more ‘homey’ than other rooms that lacked these shelves and surfaces (Pable, 2010).

It is important to mention that many formerly homeless people have few possessions and often little money to spend on new ones. However, interviews showed that the possessions they have acquired are important to them. In addition, the authors encountered several creative approaches to allow residents to personalize their spaces. Some agencies serving the homeless distributed vouchers to residents for use in local second-hand stores. This allowed residents to make their own purchases and to acquire things that they then would own and could take with them. Agency representatives reported that residents took better care of their homes when they were able to personalize them with objects that they were able to select themselves.

These studies, as well as McCracken’s framework, suggest that one factor in the quality of lived experience may be the ability to manage and display one’s own possessions in an effort to instill genuine homeyness within personal spaces. Therefore, designers of environments for homeless individuals may do well to provide opportunities for choice and individuality for residents’ personalization, rather than completing the environment themselves. Doing so may better promote recovery and positive self-identity in the formerly homeless.

References


Figure 1. Lacking sufficient shelving, this low-income housing resident has filled a low wall room divider with personalized objects.

Figure 2. A model car collection overwhelms this resident’s horizontal shelf space in his apartment, and its prominence to the resident is revealed in its living room placement.
Figure 3. Tabletop artwork provided by civic groups is relegated to the top of the refrigerator by the resident.

Figure 4. A vase arrangement has been moved aside by this resident to make way for other, self-selected objects in the living room.
Figure 5. This collection of wall art in a homeless shelter’s family bedroom reportedly holds little meaning for its resident, and serves as a support for a dryer sheet to make the room smell better.

Figure 6. This homeless shelter bedroom has been altered to provide open shelving and writing surfaces for personalization, which the residents have accessorized with self-selected objects and messages.