Editor’s welcome and remarks

It is with great pleasure that we present to you the Proceedings of the 8th Art & Design for Social Justice Symposium. This event brought together researchers, teachers and practitioners from an array of backgrounds including art, art therapy, art education, architecture, interior design, museum design and other areas with one commonality: a concern for the welfare of others who are disenfranchised. A total of 26 presentations and informational posters were presented. Complementing these events was a Florida premiere of the film documentary Concrete, Steel and Paint and performances by the Florida State University Departments of Dance and Musical Theatre.

These proceedings provide the abstracts of all accepted presentations and posters. These entries were double blind reviewed by art and design educators and researchers for their relevance to the Symposium’s mission and quality of content.

These proceedings, as well as those from the event in preceding years, are also available online at http://interiordesign.fsu.edu/Symposium/

Thank you.

Jill Pable, Ph.D., FIDEC, ASID
Proceedings Editor

Melanie Murata
Lauren Trujillo
Assistant Editors
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A Narrative-Style Traveling Exhibition on Homelessness and Design’s Potential to Create Change - J. Antiquino
Conference Schedule

MONDAY, JANUARY 20

William Johnston Building: First Floor Cafe
7:45    Registration: Continental Breakfast

Montgomery Hall: Nancy Smith Fichter Dance Theatre
8:45    Welcome and Introductions: Lisa Waxman, Dave Gussak, Carolyn Henne

9:00    Performance by Students from the School of Dance
        Title: Latent Connections
        Choreography: Jee Eun Ahn, Dance MFA Candidate
        Music: Saxophone Concerto, Philip Glass
               (remixed by Eduardo Larez and Hector Castillo)
        Dancers: Joe Casanova and Sharon Richards, Dance BFA Candidates

9:15    Opening Event: Concrete, Steel and Paint. A film about crime, restoration and
        healing by Cindy Burstein and Tony Heriza.

10:10   Facilitated discussion on Concrete, Steel and Paint by Dave Gussak, Chair, Florida
        State University Art Education Department.

10:45-11:00  Break and walk to the William B. Johnston Building
William Johnston Building

**11:00–11:30  Presentation Session 1**

3 concurrent sessions

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**11:35–12:05  Presentation Session 2**

3 concurrent sessions

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**12:10–12:40  Presentation Session 3**

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12:40-1:40  **Lunch**
Johnston Building Atrium
Music by FSU College of Music

1:10-1:55  **Poster Session**
Johnston Building Atrium

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3:10  Final Remarks

3:25  Closing Performances by FSU Music Theatre Students under the direction of Dr. Gayle Seaton, FSU College of Music
ARTIST BIOGRAPHY

Dr. Theresa Van Lith moved from Melbourne, Australia in May 2013 to join the Art Therapy program at Florida State University. In 2012 she completed her Ph.D. in Public Health, with a specialization in Art Therapy, at La Trobe University, titled: ‘When change is the only constant: The role of art making in mental health recovery’. Dr. Van Lith has presented her research at numerous Australian and American conferences primarily on the benefits of art therapy for the mental health field.

Dr. Van Lith has primarily worked in community and acute mental health facilities with her focus on using art therapy as a coping and meaning making tool throughout the mental health recovery process. This has involved planning, implementing and evaluating art therapy programs, as well as organizing art exhibitions and retreats. Previous to this, she worked in the disability sector running art workshops focused on skill development. More recently her interest has focused on the welfare sector with a particular interest in using art therapy with marginalized groups.

ABSTRACT

Mental health recovery requires a thoughtful and sensitive power relationship between practitioners and the consumers they serve. Ideally the relationship is built on mutual respect, openness, honesty, and trust (Jacobson & Greenley, 2001). This attitude involves practitioners adopting a role similar to a coach or trainer where the emphasis is on building skills and encouraging links with support networks such as peer support groups (Davidson, Harding, & Spaniol, 2005). Additionally, practitioners are required to work with consumer to go beyond making sure basic needs are met, by equipping them with the knowledge, insights, resources, and information to assist consumers to make informed choices about their life (Onken, Dumont, Ridgway, Doman, & Ralph, 2002). As such, I support...
that mental health professionals take the social justice stance of advocating for their clients to insure they receive assistance for all their mental health needs. For this presentation I intend to discuss my PhD dissertation that explored the role of art making in the mental health recovery process for twelve consumers who were involved in art therapy programs. All participants had ongoing and severe levels of multiple mental health issues. However, the participants’ diagnoses were not specifically identified in the study, but only discussed if the participants mentioned them during the interview process. This followed the mental health recovery principles that require one to look beyond the diagnosis to focus on the personal growth aspects. Participants had widely different degrees of interest and experience in art making from no interest in art before onset of illness to regularly creating and exhibiting artworks. The study used a longitudinal multiple case study approach. Three rounds of interviews were conducted with each of the twelve participants over a one year period, to explore the changes and development in their experiences of art making and mental health recovery. This involved collecting both quantitative and qualitative data concurrently on each of the three interviews. Each interview loosely followed these steps: Filling out the Recovery Environment Enhancing measure (REE, Ridgway, 2005); participating in an open-ended conversation on the experience of art making; and finally engaging in symbolic meaning making by reflecting on artworks completed in the previous six months. Betensky’s (1995) phenomenological approach to symbolic art expression and Barry’s (1996) application of symbolic constructivism was used to frame the interviews. Each interview lasted approximately one and one half hours and followed a similar structure. In keeping with the scope of this symposium I will discuss the phenomenological and art-based approaches and their findings, which have social justice undertones. I will specifically discuss the discovery that the art making process provided a fundamental element to the recovery process. Ultimately, each of these participants saw that engaging in art making awakened a new authenticity through viscerally alternative ways to move forward. As a result, art making was used as a coping tool that encouraged the development of a more flexible and adaptable approach to the participants’ barriers. It only served as a way of restoring oneself to a state of homeostasis through allostasis, when one felt overwhelmed, but was transformative too.

REFERENCES


Embedded Design: At The Intersection of Design and Community Change

Ramsey Ford

AUTHOR BIOGRAPHY

Ramsey Ford is Visiting Assistant Professor of Design at the University of Cincinnati and Design Director at Design Impact. Listed as one of Public Interest Design’s Global 100, Ramsey’s experience as a leader in social innovation is rooted in his background of design, entrepreneurship, and product development. In his 10+ years working as a design consultant, he has helped several Fortune 500 companies develop and successfully market innovative and category transforming products. As a serial entrepreneur, he has developed three successful service and product-based businesses and is listed on several patents. Most recently, Ramsey has invested his efforts in co-founding Design Impact, a social venture that connects design with low-income communities in India and the US. An award winning designer for both his for- and non-profit projects, Ramsey has worked to further the conversation on innovative design in the social sector through numerous workshops, published articles, and speaking engagements. In addition to his work with Design Impact, he is currently a visiting professor of design at the University of Cincinnati, where received both his Bachelors and Masters degrees.

ABSTRACT

Architecture or interior design can provide the infrastructure needed to encourage physical movement within an educational environment. Proper design for an active environment allows for different modes of learning to take place within the classroom, thereby providing an appropriate learning environment for a larger spectrum of children including those who had previously been marginalized by a disability. This is crucial as in recent years the diagnostic rates of learning disabilities such as with Attention Deficit Hyperactivity Disorder (ADHD) and Autism Spectrum Disorder (ASD) have spiked in school-aged children. Current estimates indicate that 2% of children have been diagnosed with an ASD and 9.5% with ADHD and diagnosis rates for both are rising rapidly. Legislation has mandated these children must have access to education within traditional classroom environments, along with their typically developing peers, whenever possible. This leads to a need to rethink that
environment.

Both ADHD and ASD are frequently marked by hyperkinesias; or extreme restlessness. This is frequently seen as problematic in a classroom, however, studies have shown that both of these conditions exhibit a positive behavioral response to this movement or exercise; if the children were allowed periods of movement, they were much more successful in subsequent instruction and testing. In addition, this movement have been shown to improve learning outcomes for all students, not just those with ADHD or ASD (fig. 1).

Many schools and educators have embraced this information and have attempted to incorporate movement directly into their curriculum. However, the current physical state of educational facilities has been a serious detriment to this endeavor. Most schools in the United States are aging and were designed during a time in which classrooms were very static. The common instructional method of the past was lecture-based and students were expected to remain, still, in their seats. Therefore classrooms typically do not provide for the space or other needs of “physically active learning”. As one teacher summarized, classrooms were designed to be “inflexible and used for the sole purpose of delivering the same information to each student in the same manner”. As the student population becomes more diverse though and typical classrooms include more children diagnosed with ADHD and ASD, it is crucial that learning environments transform to acknowledge their needs.

After discussing the research cited above, this paper will explore ways in which these transformations are taking place in classrooms around the world, and further delineate specific methods, which can be utilized within elementary school or classroom design to create an environment encouraging movement.

Figure 1. Women from a local community engaged in a brainstorm around solutions to malnutrition in area children.

Figure 2. A child providing feedback on one of the potential solutions in our children's health project.
REFERENCES


A Case Study of Students’ Participation in Photovoice and Art-Based Service-Learning Activities in an Afterschool Project

Marisa Agama

AUTHOR BIOGRAPHY

Through various University research projects and non-profit organizations I have held positions as project coordinator/director, case manager, and research analyst, in the fields of education and community-health. In both my research and applied experiences, my work has focused on interventions geared to serve culturally and economically diverse families. My first post-baccalaureate work experience was as a case-manager at a homeless shelter, where my responsibilities included teaching youth groups. My research experiences within the field of education, at the University of California-Los Angeles (UCLA), focused on program evaluation of K-12 afterschool programs that utilized various interventions including arts-based. I also worked at the Los Angeles School District Program Evaluation and Research Branch, collecting ethnographic data in K-5 classrooms, as well as interviewing classroom teachers. These experiences have shaped my research interests focusing on critical theory, arts-based educational research, flow theory, and arts-based inquiry methods (e.g. photovoice) as a way to further investigate students’ identities and engagement within education programs. More specifically, through action research, I want to explore, implement, and evaluate arts-based pedagogies (e.g. arts-based service-learning, community-based art-education, visual culture art education, and art for social justice) incorporated in afterschool and community programs for children from diverse economic and cultural backgrounds.

ABSTRACT

An art-based service-learning project framed under critical pedagogy and participatory approaches was implemented as part of an afterschool curriculum. The experiences and interactions of students during their participation in this project were investigated. The focus of this afterschool project was to promote collaboration and community engagement among students, through an art-based service-learning model. Through photo elicitation interviews, narratives, artwork and photographs produced by the participating students, their experiences in a collaborative environment and community involvement were captured. More specifically, in this study, a group of high school students in Northern Florida participated in a photovoice activity that gave them an opportunity to have their voices heard while exploring meaningful
social justice topics in their community. In addition, students experimented with foundational concepts from visual cultural art education (VCAE) and community-based art education (CBAE). Students actively participated in the development of the art-based program activities, infusing collaboration and preparing them to take action in their community.
AUTHOR BIOGRAPHY

David Gussak, Ph.D., ATR-BC is professor and the Chairperson for The Florida State University Department of Art Education, and is the Clinical Coordinator for its Graduate Art Therapy Program. Prior to his appointment with The Florida State University, Dave was the director of the Graduate Art Therapy Program in the Department of Psychology and Special Education at Emporia State University in Kansas. He has also been an adjunct and visiting professor for several art therapy programs across the United States, and continues to provide workshops and lectures for a variety of educational programs. Dave has presented extensively internationally, nationally and regionally on forensic art therapy, art therapy in forensic settings and working with aggressive and violent clients. He has published extensively on various topics, but most significantly on art therapy within the forensic milieu. Dave is the co-editor and contributing author for the book Drawing Time: Art Therapy in Prisons and Other Correctional Settings (1997) with Dr. Evelyn Virshup and Art Education for Social Justice (2010) with Dr. Tom Anderson, Kara Hallmark and Alison Paul. His first solo-authored book, Art on Trial: Art Therapy in Capital Murder Cases (2013), published by Columbia University.

ABSTRACT

An art therapist was contracted by a defense team to provide expert witness support for a man being tried for murder. The prosecution sought the death penalty. The defense team worked hard to avoid this sentence by exhausting all appropriate resources and strategies available. This included using the defendant's own artistic creations. The defense team contracted with the art therapist to assess the defendant and to testify on the artwork he had created over his lifetime to determine if the man had a psychiatric disorder at the time of the crimes. Eventually, the art therapist testified during the court hearing, relying on the defendant's art to ascertain that he did indeed have a psychiatric disorder. Ultimately, the defendant received a sentence of 95 years (Gussak, 2013).
The responsibilities of a forensic art therapist—someone who investigates for the legal system—are considerably different than an art therapist who provides therapeutic intervention, and must be closely considered.

Art therapy’s relationship with the courts has been around for many years. Safran, Levick and Levine (1990) presented a case in which an art therapist’s admissibility to provide evidence for an abuse case was brought before a judge, who indeed found it legally permissible. Forensic art therapist, Cohen-Liebman, has extensively explored the advantages of using art-based assessments in family court (2003). A few art therapists have even served the courts as consultants and expert witnesses for criminal proceedings. However, what are not always underscored are the various legal, ethical, and moral quandaries that such art therapists may find themselves.

Adapted from the book Art on Trial: Art Therapy in Capital Murder Cases (Gussak, 2013), this paper examines the presenter’s dichotomous relationship between serving the defense team of a man on trial for murder, and maintaining the ethical expectations for an art therapist. Relying on the profession’s ethics documents, the American Art Therapy Association’s Ethical Principles (2011) and the Art Therapy Credentials Board’s Code of Professional Practice from 2005, this paper will deconstruct the presenter’s experiences and how each compare with—or contradict—the guiding principles of the field. The paper will next address what may be considered even more sensitive issues—the moral quandaries the presenter experienced and examine the relationship between these guiding principles as they relate to one another.

Ultimately, the intention of this paper is to underscore the ethical, moral and legal considerations that an art therapist may experience when providing such unique yet important services.

REFERENCES


AUTHOR BIOGRAPHY

Brittney, a South Carolina native, has long recognized the value of art to her personal development and purpose. She graduated Clemson University in 2009 and became a graphic designer. After three years in advertising, she decided to pursue studies in art therapy. As a graduate student at FSU, Brittney has worked with psychiatric populations and women in addiction recovery. As the community service chair of both the FSU Art Therapy and Black Graduate Student associations, she works to bridge relationships between students and communities in need. She is most proud of a collaborative endeavor hosting a community art-making for social justice event. In Spring 2013, Brittney received the Mary Lou & Ernestine Kuhn scholarship for academic achievement. She has been named the Multicultural Committee Student Representative of the American Art Therapy Association and will advocate for the needs of minority students in the field. After graduating, Brittney aims to utilize the transformative power of art to effect change in social justice and community mental health. By implementing programs that inspire development and provide a platform for addressing issues, she hopes to foster empathy, self-efficacy, and interconnectedness across cultures and generations of people to empower them to design a better future.

ABSTRACT

On February 26, 2012, Trayvon Martin, an unarmed 17 year-old African-American, was shot and killed by a White-Hispanic upper-middle class man in what has been called a series of unfortunate events. The acquittal of the teen’s murderer led to public outcry concerning the perceived lack of respect for the lives of African-Americans over decades of unfair treatment by the government and justice systems. However, social injustice is not a phenomenon unique to the African-Americans. The Federal Bureau of Investigation (FBI) (2011) reported that thousands of minority group members experience violence motivated by race, religion, sexual orientation, and ethnicity each year; many of these cases go unresolved. A bottleneck in the social justice system within in the United States, and the lack of empathy perpetuated by the individualism embraced by the dominate culture contributes to the occurrence of
these tragedies and the muted voices of those affected. Art exists as a modality through which to bridge gaps between cultures, allow for grief processing and sublimation of negative feelings, encourage social action, and engender powerful relationships for healing. This presentation explores the use of art therapy to facilitate cross-cultural empathy for communities in light of the recent Trayvon Martin tragedy and the long list of social injustices.

Potash (2011) asserted that social change begins with developing empathy for others. Art and imagery can be used in social justice initiatives to communicate the needs of a community and allow others to witness to their story. Art therapy can thus be wielded to promote empathy by highlighting societal ills (Potash & Ho, 2011). Potash (2011) outlined several ways that art therapists can facilitate this process:

• By encouraging the creation of art that focuses on social ills
• By engaging the power of relationships
• By encouraging brainstorming of new possibilities for societal wellbeing

In addition to fostering cross-cultural empathy, research demonstrates that art therapy can be used to help community members channel hurt, anger, and destructive feelings that can result from social injustice into “positive and powerful outlets” (Rosetto, 2012). The implications for helping mourning communities process grief and sublimate negative feelings could lead to reduced backlash, retaliatory violence, and rioting. Creative problem solving is a component of securing peace and justice. Art therapists are uniquely positioned to help people tap into their imaginative potential and, therefore, advance social justice (Potash, 2011).

This presentation will provide information on fostering empathy between communities, particularly between those who experience injustice and those with the agency to improve these conditions. The presenters will speak about a community art project undertaken in a midsize Southeastern city to facilitate conversations between those deeply affected by the Trayvon Martin case and others interested in understanding their plight. Recommendations will be offered to art therapists and students interested in conducting similar projects, and examples of artwork from the community project will be available for viewing. This is a topic the authors also hope to present at the American Art Therapy Association conference in summer 2014.

REFERENCES


AUTHOR BIOGRAPHY

Jacqueline Kruse graduated with her Bachelor’s Degree in Architecture from the University of Cincinnati. She then began her career as a Building Information Model Specialist at Kiewit Building Group. Her work there included creating virtual construction models that could be used for project planning, material estimating, and business development presentations. She is currently working at Think Green Midwest LLC (TGM) as a home energy rater while pursuing her Masters of Business Administration Degree in the evenings. Upon graduation, she intends on continuing her educational career at Bowling Green State University earning her Doctorate in Development Communication.

Melissa Syler earned her Bachelor’s Degree in Interior Design from the University of Cincinnati. Melissa alternated school quarters with internships throughout her college program, totaling 18 months of experience in the professional design field before graduation. These multiple internships enabled her to try a variety of designs including retail, hospitality, and corporate; thus creating a dynamic career experience to pull from. She is currently working as a junior designer at Hirsch Bedner Associates in Atlanta, GA. Outside of work, Melissa is involved with Drawchange, an Atlanta based non-profit group that uses art to empower children. Melissa has contributed to the design of a children’s illustration book, fundraising mailers, and spent time teaching at a local homeless shelter.

ABSTRACT

“The benefits of design could do so much more for so many more. …We can do much more to help communities and individuals. We can help them reshape their existence, whether in recovering from disasters or meeting daily needs.” – Bryan Bell

Design has power. Within that power is the ability to inspire. “One of the greatest gifts you can give yourself or anyone else is inspiration. Inspiration to get in touch with your dreams. Inspiration to seek out your deepest passions. Inspiration to make a difference in the world.”1 In a world where so many feel lost and helpless, design is able to empower individuals to believe there is more. It can show individuals that they can rewrite their stories—that there is a reason for hope. Designing is not just about creating a structure; it is a process that builds a relationship between the environment and the people. Design is not creating a ‘fix’ for a problem; it is constructing an understanding of the situation.
How many times have we heard the platitude: “Who inspires you the most?” The answers range from family members and friends to global leaders like Gandhi or professional athletes like Jackie Robinson. However, what if built form could provide the same inspiration. We interact as much with our environment in a given day as we do with the people we love. Why can’t buildings provide those same points of inspiration? How can we as designers create spaces that inspire people to want to better the world? Our presentation will begin with a discussion of Bryan Bell’s opening speech for the SEED (Social Economic Environmental Design) Network’s 2010 Structures for Inclusions Conference. Bell’s introductory remarks for this conference will provide a powerful backdrop for our overall concept of using the full spectrum of design (including interior, architectural, and graphic) as well as the arts to bring social justice to the world we live in. We will take a journey, analyzing inspirational forms of our past, present, and future. These iconic designs will be examined as a group. We want to determine why these forms are so powerful and evoke such strong emotions. What enables these designs to inspire? Can we take these ideas into our everyday designs and concepts? If design can inspire emotion, and emotion can create hope, and hope can change the world—design then has the power to change the world.

We will end our presentation with a brief view into what other designers are currently creating in the service of improving social justice throughout cultures, races, and ages. The purpose of this presentation is to leave the viewers exhilarated and ready to take action. We want to design inspiration so that we can inspire the world to change. We, as designers and artists, have the power to create change. Gandhi once said, “Be the change you wish to see in the world,” but we interpret this as: “Design for the change you wish to see in the world.

REFERENCES
AUTHOR BIOGRAPHY

Rutkovsky has been working with community volunteers, city officials, and students to transform blighted urban alleys in Tallahassee, called the Art Alleys, into humane cultural resources, where art events have been organized and presented for nearly four years. Rutkovsky has given workshops in Poland, Lithuania, Latvia, as well as many locations in the United States. The latest project, Do A Doodle And Get A Free Organic Fruit Or Vegetable, will be going on tour in 2014. The Doodle Cart is a portable doodling and produce cart that invites everyone to be creative, to eat healthy food, and to avoid pesticides and genetically modified factory food products. The Doodle Cart was installed and performed at the Harn Museum in Gainesville; Recycle Reuse Festival at Railroad Square, Tallahassee; Gaines Street Music Fest, Tallahassee; and Mercer University, Macon, GA. Rutkovsky has received fellowships from the National Endowment for the Arts, Connecticut Commission on the Arts, and the Florida Cultural Affairs Department. Most recently Rutkovsky and the City of Tallahassee received a grant from The National Fish & Wildlife Foundation (Urban Redevelopment) for renovation of the Art Alleys in Tallahassee. Rutkovsky was a fellow at the Massachusetts Institute of Technology and the Institute for the Study of the Avant-Gardes at Harvard University.

ABSTRACT

For the last four years, volunteers, students, and I have cleaned and greened two blighted crack alleys in Tallahassee, Florida. These alleys are
designated Brownfields (contaminated soil) and have been transformed into pedestrian friendly environments. Several times a year cultural events are organized that include musicians, poets, performers and visual artists from the community. Last year volunteers started an organic vegetable garden that included over the year cauliflower, broccoli, carrots, kale, collard greens, tomatoes, native pumpkins, and peppers. The garden is an ongoing Art Alleys project. The Doodle Cart (Do A Doodle And Get A Free Organic Fruit Or Vegetable) is a relatively new addition to the Art Alleys and has also been touring the southeastern U.S., including the Harn Museum in Gainesville, and Mercer University in Macon, Georgia. The Doodle Cart will be performing in Atlanta and Athens in early spring, 2014.

The Art Alleys and the City of Tallahassee recently received a grant totaling $50,000 from the National Fish & Wildlife Foundation (Urban Redevelopment) and Wells Fargo to renovate and upgrade the major north-south alley off Gaines Street. The city will contribute an equal in-kind amount or more to include lighting, drainage, a rain garden and facilities for art works to be displayed. A gateway for the south end entrance is in initial planning stage and has a commitment from a local steel fabricator to donate materials.

I will give a PowerPoint presentation describing the progress of the Art Alleys from blighted unfriendly crack alleys to a neighborhood resource that enriches the community and invites all to participate. The Doodle Cart will be included in the PowerPoint presentation, but I also propose to set up the Doodle Cart at the conference and allow anyone to doodle and receive an organic fruit or vegetable.
AUTHOR BIOGRAPHY

D.J. Caudle received her undergraduate degree in Family and Consumer Sciences with an emphasis in Interior Design from The University of Tennessee at Martin. In 2012, she received her Master of Fine Arts degree in interior design from The Savannah College of Art Design, where she graduated at the top of her class, served as a graduate mentor, received academic scholarships, and was awarded both the Outstanding Student Award and the Faculty Award for Department Contribution. Her intense interest in designing for social justice led her to focus her thesis project on the lack of education for the children in the slums of Bangkok, Thailand. Ms. Caudle currently works as an interior designer at Collaborative Studio in Nashville, Tennessee. She hopes to eventually work for a firm that specializes in social justice design, such as MASS Design Group. Her long-term plans include teaching interior design at the college level.

ABSTRACT

Interior design only affects approximately 10% of the world’s population. This population consists of people who can afford the services, whereas in many cases, it is the ones who cannot afford it that need it the most (Pable, 2010). The purpose of this thesis project was to shine a light upon an assessment of the 90% of the population that is not being served by the discipline of interior design. Even further, it is a focus on the problems of those who need it the most, but can afford it the least. Therefore, this research looks to the places that are the most poverty-stricken: the slums.

In Bangkok, Thailand (pop. 6 million), 16% of the population lives in slums. 80,000 of these slum dwellers reside in Klong Toey, the largest shipping port and slum. In a community where drugs (amphetamines) are both a major problem and
source of income, children have become primary targets. Due to a loophole in the Thai Penal Code, children under the age of six have become a favored means of drug transportation through their parents and/or guardians. This not only results in the possibility of early drug usage and addiction for the child, but it also creates a void of education and preparedness for any other productive activity. Because the children are being used to traffic drugs as a source of income for the family, they are often pulled out of school to do so. The family views monetary survival as a larger necessity than education, but what if the child could have both?

In order to answer this question, a prototypical structure was designed as a learning/working environment that could be placed on the grounds of existing elementary schools throughout the community. This structure is meant to provide a place where the children of Klong Toey could learn a skill, craft or trade that earns an income while they are also obtaining an education. Local market goods determined what types of learning/working classrooms would be included in the programming of the design. The prototypical mixed-use facility includes weaving and dyeing classrooms, a jewelry and metals workshop, a greenhouse and a marketplace where all produced items can be sold to the public.

The design of the structure is created upon the basis of the vernacular architecture of Thailand and of the slum itself. Discarded and disposed items, such as abandoned shipping containers, wooden shipping pallets and plastic bottles, serve as the construction materiality for this self-sufficient facility that is complete with its own water drainage system and without the use of electricity.

Figure 1. Exterior Perspective of Structure (by Author).

Figure 2. Interior Perspective of fibers/weaving classroom (by Author).
Participatory Museum Experiences As Platforms For Social Justice

AUTHOR BIOGRAPHY

Eric Christiansen is a Senior Exhibition Designer at the Smithsonian’s National Museum of the American Indian in Washington, D.C, where he is responsible for design across all stages of the exhibition life-cycle from master planning to de-installation for both in-house and traveling exhibitions. He has created thoughtful, engaging, and impactful visitor experiences for diverse audiences at both the Washington, D.C. and New York City venues for over eight years. Prior to joining the Smithsonian, he was an exhibition designer for Gallagher and Associates, an award winning international design firm, as well as the San Diego History Center as their department head and lead designer. Eric has served as the lead designer for more than 70 projects totaling more than 150,000 square feet of interpretive exhibition space. He received a Masters degree in Arts Management from American University and a BA in Applied Design from San Diego State University.

ABSTRACT

While change in the museum industry is multifaceted and ongoing, recent transformations have been relatively significant. Arguably, the single greatest change to American museums has been the current evolution of its very purpose and a reexamination of its worth. Previously valued for its most industrial of functions: collecting, preserving, and interpreting, a new measure of value has been ascribed, and worth is now largely measured in terms of social impact. This relatively new public service mandate has precipitated a variety of changes in the field. In better understanding the visitor’s perspective and meeting them part-way on positions of authority, programming, and collecting, museums have been able to harness a broader appeal with their communities. Culturally specific museums, like the Smithsonian Institution’s National Museum of the American Indian (NMAI), fit squarely into this transformation and, by their very nature, hold both the...
capacity and responsibility to amplify their efforts for social change. For groups of people who felt underrepresented or misrepresented by other museum disciplines and whose collections, collection policies, and interpretation were exclusionary or culturally insensitive, they create a forum for both those within their community and those wanting an unfiltered perspective into those communities. The opportunity for impact and memorable experiences is tremendous.

Exhibition design is the fulcrum of interaction between the museum and its public, and it crafts a delicate balance of diverse and sometimes competing interests as they are coalesced into the exhibition experience. Designers rely on an expansive kit-of parts to fit 1 Stephen E. Weil, “From Being About Something to Being for Somebody: The Ongoing Transformation of the American Museum,” Daedalus 128, no. 3 (1999). the unique and often shifting parameters of each project. While our perception and expectations of museum exhibitions are largely based on the dated practice of creating homogenous experiences that restrict two-way communications with visitors, participatory experience design is a promising new multi-tool being examined and applied to the exhibition development process of forward-thinking institutions.2 By designing participatory experiences that support the thesis of the exhibition and create an environment conducive to meaning-making and memorable experiences, the exhibition designer is bridging a critical gap. In addition to advancing the mission of the museum and actively engaging visitors, participatory experiences encourage dialogue among visitors and between the museum and its visitorship. Through participatory experiences, information can be personalized and allowed to change and grow with each encounter.

The NMAI, known as the “museum different” for their progressive approach in developing their suite of core exhibitions in which they invited full partnership with the native communities represented, does not regularly use non-facilitated participatory experiences but stands to greatly benefit from their use.

I will share design plans for a group of participatory experiences developed for integration into NMAI’s public spaces and exhibitions. A description of each activity will include:

- Participatory activity concept and goals
- Examination of space and site conditions
- Design solution narrative
- Design solution concept and schematic drawings

REFERENCES
AUTHOR BIOGRAPHIES

Through various University research projects and non-profit organizations I have held positions as project coordinator/director, case manager, and research analyst, in the fields of education and community-health. In both my research and applied experiences, my work has focused on interventions geared to serve culturally and economically diverse families. My first post-baccalaureate work experience was as a case-manager at a homeless shelter, where my responsibilities included teaching youth groups. My research experiences within the field of education, at the University of California-Los Angeles (UCLA), focused on program evaluation of K-12 afterschool programs that utilized various interventions including arts-based.

Mary Ellen Plewes is an Art Education PhD student at Florida State University and recipient of the 2013 Jessie Lovano-Kerr award. Her research interests include Social Justice Art Education curriculum for at risk students and mentor relationships. She received her Masters of Education degree from East Carolina University. She was awarded the North Carolina Teaching Fellows Scholarship to obtain bachelors degree from the University of North Carolina at Pembroke.

ABSTRACT

Merging art and social justice allows art educators to bridge education with democracy (Russell & Hutzel, 2007). Through this pedagogy, community can be seen as a curriculum, allowing teachers to cultivate students’ minds with collaborative learning (Hochritt, Ploof, & Quinn, 2012). The curriculum of art-education for social justice creates an environment that is uniquely suited to address the needs of students, and to develop their emotional intelligence, sense of belonging, and critical consciousness (Brown, Andersen, & Weatherald, 2010). This research study examined the experiences and interactions of fifth grade students’ self-expression and discovery, while participating in an art for social justice afterschool program. The focus of this afterschool project is to promote collaboration and community engagement among the students, through a curricular unit that incorporates foundational concepts from visual cultural art.
education (VCAE) and community-based art education (CBAE). Through qualitative methods that included observations, reflections, focus groups, and the analysis of visual research methods (artwork and photo elicitation), the students’ experiences in an art for social justice curricula was captured.

REFERENCES


Case Study: Do You Believe in Magic? The (Re)Enchantment of an Art Museum Program for at Risk Teenage Girls

Dr. Bonnie Bernau

AUTHOR BIOGRAPHY

Bonnie Bernau is the Education Curator of Community Programs at the Harn Museum of Art, Gainesville, serving in this capacity since 2010, following 10 years as Director of Education. Bonnie earned her BS and MS Art Education degrees and has completed all course work for a PhD in Art Education from The Florida State University. Previously, she was Visiting Assistant Professor in Art Education at the University of Florida, National Program Manager for Very Special Arts, Washington, DC, and Coordinator of State Programs and Faculty for FSU’s Florida Institute for Art Education. Bonnie has 18 years public school teaching experience and has contributed articles to national and state publications, presented nationally on all aspects of art education from early childhood through senior citizens as well as Museum Studies topics. Her career includes service on local, state and national review panels and boards such as the Florida Alliance for Arts Education, the Florida Department of State Division of Cultural Affairs, National Review and Evaluation Committee for the J. Paul Getty Center for Education in the Arts, and the National Art Educators Association’s Teaching Standards Revision Committee. She was honored as Florida Art Education Association’s Art Educator of the Year in 2005.

ABSTRACT

This paper addresses effects of program design on qualitative results. We must ask, if a well-conceived youth program runs efficiently, but evidence reveals positive outcomes for only a minority of participants, is success merely an illusion? Community-museum partnerships can be challenging for a plethora of reasons. However evidence shows museums are an effective community partner for youth programs. Is it enough to be ‘doing good’, or can the power of art provide more?

An internal study of 400 Institute for Museum and Library Services grant-funded teen programs identified ways museums are important to youth in communities (Nine to Nineteen: Youth in Museums and Libraries, A Practitioner’s Guide, IMLS, 2008). Eight core principles museums provide including (1) rich content, (2) expertise, (3) community trust, (4)
quality learning environments, (5) leadership opportunities, (6) access to technology, (7) career development, and (8) family/community connections, advocated that, given guidance and support from caring adults, all youth could make positive contributions to the world around them. Former National Endowment for the Arts (NEA) Chair Jane Alexander said: “I have witnessed over and over again the almost magical power that the arts have to instill pride, wonder, and creative purpose in youth” (National Assembly of State Arts Agencies, 1995, p. 7). Furthermore we know, “(F)rom a social justice perspective, artworks…can be used as sensitive instruments to guide us to human understandings that engage both the intellect and the emotions…” (Art Education for Social Justice, Anderson, et al. 2010, p.5).

Guided by these concepts, the Harn Museum of Art, supported by a NEA grant, initiated an art program for the PACE Center for Girls in Gainesville, Florida. PACE’s purpose is to intervene and prevent school withdrawal, juvenile delinquency, teen pregnancy, substance abuse and welfare dependency in a safe and nurturing environment. The NEA grant funded an instructor, guest artist, transportation and art supplies. PACE students had five art museum sessions and five school-based guest artist visits over three semesters in 2011 and 2012. The goal was for the girls to develop critical skills necessary to analyze art and articulate their ideas leading to increased confidence, creativity, visual awareness and social skills. Divided into small groups of 6-8 girls, museum docents and educators introduced students to art concepts that encouraged them to look at, discuss, write about, and create art. The program culminated in a reception and exhibition of the 45 students’ art and writing at the Harn Museum.

Outward evidence indicated a successful program that achieved intended goals. However after deeper analysis, for many, the ‘magic’ didn’t happen. Program challenges were identified including: PACE classroom teachers needed to suspend instruction to allow for these sessions leading to marginal faculty buy-in. Additionally, fluctuating student attendance, difficult behaviors, and puerile responses to assessments prompted a complete program redesign initiated by museum education staff with the PACE Center director and social worker. Early results from a 2013 art therapist-led approach indicate the ‘magic’ may now be happening. The PACE Director notes: “This new model is working out so well…” “Listening to [the girls’] insights and wisdom during the process was an amazing experience”.

REFERENCES
AUTHOR BIOGRAPHIES

Amanda Krueger is a second year graduate student at Florida State University currently pursuing a Master of Fine Arts in Interior Design. She completed her B.S. in Interior Design at Florida State University in 2012, and is further studying the topic of creating safe emergency response solutions for orphanages in Haiti while in graduate school.

Amanda Cleveland graduated with a B.S. in Interior Design from Florida State University in 2011, and is further researching her passion for biophilic design and its relation to the human affinity for nature as a second year MFA student at Florida State University.

Talia Gelcynski graduated from the Florida Interior Design Program in 2013. She completed her B.S. in Interior Design at Florida State University fall 2012, and is pursuing her interest in the field of design and hospitality.

ABSTRACT

According to the National Center for Missing and Exploited Children as many as 300,000 American children a year are victimized through Domestic Minor Sex Trafficking (DMST). However, according to Shared Hope International, the services required for sex trafficking victims are unique and rarely available. At the 2006 US Midterm Review on the Commercial Sexual Exploitation of Children in America Conference, 62 percent of participating organizations stated that they had created public awareness of DMST, but only 20 percent were able to provide shelter to child victims of sex trafficking.

As a result of this social injustice and lack of services, there exists an acute need for transitional housing to both combat the re-victimization and criminalization of American youth and aid and reintegrate freed victims back into society. As such, it was the purpose of this project to utilize a typical
abandoned grocery store to create a replicable model of a protective transitional house.

The final design solution titled, 'Designing for Change: DMST Transitional Housing' was achieved through a series of preliminary case studies. First, the specific subject matter of domestic minor sex trafficking was explored, resulting in specific requirements utilized to create the programming outline for the building shell. Second, the '72 Days for Freedom' campaign’s Freedom Hand was selected as a current case study and source of inspiration. The 103 foot tall piece of artwork directly related to the topic of DMST, as it symbolized the heartbeat of a generation refusing to tolerate the exploitation of 27 million men, women, and children trapped in slavery. Lastly, the drafted solution was presented to the Center for Advancement and Human Rights at Florida State University, recognized by the federal government as leading experts in the field of human sex trafficking, to gather professional insight and feedback, which was then implemented into a final design solution.

The project’s overall goal was to provide a shelter that rescued the lost and restored a hope that was stolen. Open space planning, moveable furniture, adjustable walls, and opaque surfaces were utilized throughout the interior to create a sense of privacy and personal control, while a rich color palette and asymmetrical balance were infused throughout to promote creativity and interaction. An impression of strength and growth was achieved through strong vertical forms and crisp lines, such as those delineated by changes in the sustainably harvested wood flooring. Just as the Freedom Hand stood for a generation united to end the tragedy of sexual exploitation, this poster will share the final floor plans and finish selections to raise awareness of the need to provide freed survivors with a restored heartbeat to overcome the challenges of the future.
Implementing Opportunities for Holistic Healing in the Built Environment of a Pediatric Oncology Facility

Heather Dodd

AUTHOR BIOGRAPHY

Heather Dodd is an MFA Candidate at Florida State University in Interior Design. After receiving her undergraduate degree from Florida State in 2012, her passions for service and children led her to pursue thesis research in holistic pediatric oncology design.

Her poster presentation, entitled “Investigating Opportunities for Holistic Healing in the Built Environment of a Pediatric Oncology Facility” examines cross-disciplinary literature and case studies to formulate a checklist-style instrument that is used to evaluate the current built environment of a children’s hospital, and determine areas that might be improved to inspire a more holistic means of healing among child cancer patients. This instrument, referred to as the “Holistic Design Criteria” is complimented by an interview process with staff members of the evaluated facility, seeking to gain further knowledge of how the child patients respond to the current built environment. In result, the author of this study hopes to set a foundation for future research that confirms the criterion’s validity, as well as determine more universal applications for its use.

ABSTRACT

John F. Kennedy, the late 35th president of the United States once stated, “Children are the world’s most valuable resource and its best hope for the future.” This author believes that the world relies on the passing of its ownership from one generation to the next. Therefore, it is the responsibility of the world’s current leaders to create thriving, healthy, and nurturing environments for children in order to ensure their proper development into men and women who will eventually have the opportunity to contribute to and shape society.

Unfortunately, children often become ill at some point in their adolescence. For some, this is as
simple as a cold or a broken arm. For some others, it is more life-threatening: one in 300 boys and one in 333 girls will develop cancer prior to the age of 20 (American Society of Clinical Oncology, 2013a). Although this statistic may seem staggering, childhood cancer has an increasing survival rate, as the number of deaths from childhood cancer has decreased by 68% since 1969 (American Cancer Society, 2012; American Society of Clinical Oncology, 2013). It follows that if more children are surviving cancer and continuing into adulthood, the built facilities they use for their diagnosis and treatment may be vital to their eventual recovery and participation in society. With that in mind, the author believes we should seek to create pediatric environments that enhance the many aspects of children’s well being, including cognitive and social growth. That is, pediatric environments should optimally accommodate children’s medical needs as a human and their needs as a child.

Some researchers suggest that design considerations for ill children are in need of further exploration (Bishop & Said, 2010). This author’s in-progress study seeks to identify built environment features in pediatric oncology facilities that not only facilitate physical healing but also psychological, social and spiritual wellness. Review of literature will generate aggregated guidelines from three associated areas—oncology design, general healthcare design, and childcare design—and will augment observation of a case study facility in order to generate holistic design criteria. Then, the author will apply these derived findings to a hypothetical redesign of the case study pediatric oncology facility. The resulting criteria and visual graphics will be shared in this presentation to elicit dialogue with attendees.

As medical advances continue to emerge and children are living longer after cancer, it is important to compensate for these changes through the design of the healing environment. Pediatric facilities should not only provide housing for physical healing of the child through medicine and therapy, but also create opportunities for holistic wellness and cognitive development. Even when a child is ill, they are no less a child with a child’s needs – socially, physically, mentally and spiritually. Their experiences in the hospital environment, whether positive or negative, will likely translate into their adult life, which may then influence future medical facilities. Therefore, this author hopes to evoke a sense of long-term positive impact through the proposed presentation of the study’s instrument.

REFERENCES
1,000 Drones Project – A Participatory Memorial

Joe DeLappe & Carolyn Henne

AUTHOR BIOGRAPHIES

Joseph DeLappe is a Professor of Art at the University of Nevada where he directs the Digital Media program. Working with electronic and new media since 1983, his work in online gaming performance, sculpture and electromechanical installation have been shown throughout the United States and abroad. In 2006 he began the project dead-in-iraq, to type consecutively, all names of America’s military casualties from the war in Iraq into the America’s Army first person shooter online recruiting game. He also directs the iraqimemorial.org project, an ongoing web based exhibition and open call for proposed memorials to the many thousand of civilian casualties from the war in Iraq. More recently, in 2013, he rode a specially equipped bicycle to draw a 460 mile long chalk line around the Nellis Air Force Range to surround an area that would be large enough to create a solar farm that could power the entire United States.

Carolyn Henne is a sculptor and the Chair of FSU’s Department of Art. As the Chair, she oversees an exciting department where the focus is on producing technologically savvy artists and designers who are conscientious actors with good hands. Students graduate with analytical and critical skills, hand and web skills, design and collaborative skills and a real conviction and belief in what they do and have to offer. She also serves as Associate Dean for FSU’s CVATD, Director of the Facility for Arts Research, Director of the Public Art & Architectural Art Program, and Sculpture Head.

ABSTRACT

The chair of FSU’s Department of Art, Carolyn Henne, and a group of Art majors are working on a project The 1,000 Drones Project - A Participatory Memorial. It is the creation of media artist and activist, Joseph DeLappe. The project invites the public to create a small scale, papercraft replica of a General Atomics MQ-1 Predator UAV (Unmanned Arial Vehicle) - a drone. Participants are asked to write the name of a civilian drone casualty upon the wings of the aircraft. At the poster session, we will discuss the memorial project and invite visitors to make drones and write the victim’s name, age, and date of death on the wings. We will provide all the supplies needed. It is an opportunity to make people more aware and engaged in the issue.

The resulting 1,000 paper drones are to be displayed in an adapted form similar to those of the Senbazuru tradition - strung one on top of the other in groups, to be hung from the ceiling of the Museum of Fine Arts Florida State University in Tallahassee, for
the exhibition "Making Now - Open for Exchange" 
(February 14th through March 30th, 2014) curated by Carolyn Henne.

For more information:  http://1000drones.blogspot.com.

If you would like to have your own drone-making event, contact chenne@fsu.edu.
AUTHOR BIOGRAPHY

Aja Roache is from Tallahassee, Florida. She received her BA in Fine Arts from Florida A&M University and her MA from New York University in Interdisciplinary Studies, Humanities and Social Thought and currently in Florida State University’s Art Education Doctoral Program focusing on Art Administration. Roache is currently an Assistant Professor at Florida A&M University in the Art Department teaching classes in Nonprofit Art Organizations and Curatorial Studies. Her professional experience includes teaching classes at Florida A&M University (FAMU) and facilitating art exhibitions and programs at the FAMU's Foster-Tanner Fine Arts Gallery. She has worked with various nonprofit art organizations over the years in different capacities, including the Lower Manhattan Cultural Council in New York City, The Florida A&M University Black Archives, The 621 Gallery and currently serves as the Gallery Director at Florida A&M University's Foster-Tanner Fine Arts Gallery in Tallahassee, Florida. Aja’s primary interest in art administration include community enrichment initiatives in art spaces.

ABSTRACT

Art museums have progressively transitioned from beautiful repositories to energetic hubs that strive for dynamic community exchange and inclusive activities for a range of audience demographics. Museum administrators and associations emphasize the museum’s role as catalysts for social activism, sponsoring outreach initiatives. These outreach initiatives are building stronger relationships and trust between museums and their communities. Traditionally, the socially responsible museum fosters an exchange for the mutual benefit of establishing a museum’s community relevance and initiating the community’s cultural inclusion (Keller, 1989). I aim to extend the conceptions of the museum/community exchange from pursuing communities as audiences/subjects for art museums, to empowering youth community members as a valuable resource to
art museum sustainability. Museum theorist, Stephen Weil argued, "the emerging public-service-oriented museum must see itself not as a cause but as an instrument" (Weil, 2002).

Social justice allows for all members of society to prosper and thrive. Economist, Benjamin Freidman believed that economic growth promotes opportunities and social mobility (2005). Additionally, education, experience and training also create a more democratic, socially just society for our country’s poor and underserved youth communities. Traditional organizational structures operate as top-down hierarchal structures with a high demand for individuals with college degrees and prior experience, creating a barrier for those who do not have that background. Art museums characteristically operate under less scrutiny of outside governing bodies that could potentially have limiting policies about who they can hire. Museums have a reputation for exploring and developing innovative sustainable business practices (Ford, 2012). The groundwork is fertile for art administrators to follow Weil’s pursuit of the socially conscious museum by creating jobs and other professional/educational opportunities to young people who are in need of those experiences and skills (2002). Professional experiences and education are beacons for economically and educationally disenfranchised people who may have limited resources but possess untapped, valuable skills and perspectives.

As the coordinator of a university art museum, I will use my space as a microcosm for this concept. I propose to present a plan for a collaborative project with local high school and college student gallery volunteers to demonstrate through a poster project how multidisciplinary experiences in museum work could provide professional skills development and leadership training for a wide variety of people and skill sets. The gallery volunteers selected for this proposed project will have diverse prior experiences and post graduation goals in order to illustrate the scope of skill preparation museums can provide.

REFERENCES


AUTHOR BIOGRAPHIES

Kelley Robinson, NCIDQ, ASID, LEED GA is currently seeking a Master of Fine Arts degree in the Department of Interior Design at Florida State University. Her educational background includes a Bachelor of Architecture in the College of Architecture, Design, and Construction from Auburn University and she has completed the Intern Development Program (IDP) for the National Council of Architectural Registration Boards. Robinson’s professional work includes a variety of retail, recreational, institutional, corporate, and transportation projects from schematic design through construction administration while at Diedrich/Niles Bolton Associates and MDG Studio, Inc.

Heather Dodd is an MFA Candidate at Florida State University in Interior Design. After receiving her undergraduate degree from Florida State in 2012, her passions for service and children led her to pursue thesis research in holistic pediatric oncology design. Her poster presentation, entitled “Investigating Opportunities for Holistic Healing in the Built Environment of a Pediatric Oncology Facility” examines cross-disciplinary literature and case studies to formulate a checklist-style instrument that is used to evaluate the current built environment of a children’s hospital, and determine areas that might be improved to inspire a more holistic means of healing among child cancer patients.

ABSTRACT

Currently, 54,300 Floridians experience homelessness each year, due to any of a number of factors from job loss to unexpected health issues (Council on Homelessness for the Department of Children and Families, 2012). The 2010 U.S. Census Bureau identified over 800 cities and towns in Florida, yet there are homeless shelters in less than 300 of these – meaning that thousands of people across the state lack access to a local shelter (U.S. Census Bureau, 2010; Homeless Shelter Directory, 2012).

In addition, there are thousands of outdated school buses across the United States that are needlessly deserted while newer models replace them. On October 23, 2012, Midwest Transit Company, a seller of new and used school buses, had nearly 500 used buses for sale in a single day (Midwest Transit Company, 2012).
As a result, the authors propose a hypothetical dual-purpose solution known as THE HIVE. A pair of obsolete school buses will be renovated into mobile assistance units for people affected by homelessness. The first bus will provide access to an ADA restroom, medical examination area, and standard medical assistance. This bus will carry medical professionals aboard that can perform routine health checks, provide immunizations and inoculations, and offer basic first aid if necessary. The second bus will serve in an administrative capacity to support the homeless population in social aspects. A counseling office will be on board to assist in accessing existing aid programs, as well as provide guidance in employment opportunities. Visitors can also receive a hot shower, a shave, and even a haircut to enhance their appearance and personal confidence, as well as increase their marketability as an employee.

In order to raise awareness of homelessness within the community, as well as gain products needed for the buses’ services, material collection bins will be placed outside supermarkets and next to popular bus stop locations. These bins will display THE HIVE logo and informational statistics to raise awareness of the program’s purpose. While shopping, customers can purchase toiletries for donation such as deodorant, shampoo, and toilet paper, and place them into the designated collection bins. When the buses temporarily stop at the collection sites, the donations will be transferred to the bus and then distributed to those in need along their scheduled route.

Scheduled stops along the route will focus on places where the homeless typically congregate. These might include parking lots and safe-to-access areas near railroad tracks, overpasses, and highways. The goal is for these individuals to recognize regularity and consistency in the bus schedule and access services within their proximity.

In conclusion, THE HIVE is a hypothetical design project, which seeks to serve the large population of people affected by homelessness through services that may benefit them physically, socially, and psychologically. In doing so, it is the hope that these mobile services will encourage those affected by homelessness to re-integrate themselves into community, seek employment, and find hope in their adversity.
REFERENCES


Connecting Food to the Hungriest Customers: An Urban Farm Design that Nourishes a Food Desert
Kelley Robinson

AUTHOR BIOGRAPHY
Kelley Robinson, NCIDQ, ASID, LEED GA is currently seeking a Master of Fine Arts degree in the Department of Interior Design at Florida State University. Her educational background includes a Bachelor of Architecture in the College of Architecture, Design, and Construction from Auburn University and she has completed the Intern Development Program (IDP) for the National Council of Architectural Registration Boards. Robinson’s professional work includes a variety of retail, recreational, institutional, corporate, and transportation projects from schematic design through construction administration while at Diedrich/Niles Bolton Associates and MDG Studio, Inc. She has also completed numerous residential projects under her own business in Tallahassee, Florida. In 2007, Robinson was the First Place Winner in the Individual Space Category at the ASID Florida North Chapter Awards. She is also a current professional member of the American Society of Interior Designers (ASID) and a student member of both the Interior Design Educators Council, Inc. (IDEC) and the U.S. Green Building Council (USGBC).

ABSTRACT
Low-income populations living in crowded cities frequently experience a deficiency in food access. This lack of access, termed “food deserts” (Figure 1) is defined as an area that is deprived of major supermarkets, one where people experience a deficient supply of fresh fruits and vegetables (USDA, 2012). This situation often occurs when one’s means of transportation and income are limited. Consequently, for someone living in a food desert, their primary source of nutrition originates from convenience stores and fast food chains, where the quality and selection of food are inadequate and the prices are high (Blanchard and Matthews, 2007; Ladner, 2011). Ladner (2011) provides one Chicago food activist’s account of the situation:

“In my neighborhood, I can buy designer gym shoes, every kind of fast food, junk food, all kinds of malt liquor, illegal drugs, and maybe even a semi-automatic weapon. But I cannot purchase an
organic tomato” (p. 218).

Many agree that present food distribution channels and farm-to-fork methods require an overhaul in order to preserve limited natural resources and future generations. Present agricultural methods that evolved from the Industrial Revolution consume copious amounts of fossil fuels from planting to shipping operations, only to generate interminable amounts of unhealthy processed foods. The future may be the concept of the urban farm (Figure 2).

Food distribution networks and procedures are central to the success of this new idea and therefore serve as the focus of this proposal’s study. Finding solutions that channel nutritious foods to all people, regardless of economic status, is paramount in solving some of the global challenges that lie ahead. Therefore, the author’s main research question is “How can the built environment support a new food distribution system that increases access to healthy food?”

This abstract proposes a poster that will discuss this study and the methodological results from a 2013-2014 design charrette. The author will invite local business stakeholders such as restaurateurs and grocery co-op directors to participate in a one-time focus group session. The goal of the event is to have a dynamic dialogue among the participants about how the current food distribution system falls short of their needs, and to discuss their ideas about how workflow adjacencies for this hypothetical design could result in the successful distribution of food. The author will facilitate this discussion by presenting statistical information about local food deserts and proposed block diagrams of a hypothetical food center, generated from information gathered in a previous questionnaire. The focus of this proposed poster will contain the findings of the event.

In essence, the author feels that by narrowing focus to those that have a vested stake in the food distribution system, attainable solutions can be reached that allow these stakeholder’s businesses to thrive symbiotically while providing value for the people and the environment surrounding them. The study seeks to activate the findings of both new research on food deserts and their implications for workflow adjacencies for stakeholders of an urban food center.

Figure 1. This Food Desert Locator Map identifies areas in the United States that indicate Low Income (LI) and Low Access (LA) areas in reference to supermarkets. This distinguishes urban areas where supermarkets are located greater than .5 miles for a significant number or share of people, and where those living in rural areas have to travel more than 10 miles to the nearest supermarket (USDA Economic Research Service, 2012).

Figure 2. “Harvest Green” urban farm by Romses Architects (Image: www.archdaily.com/21555/harvest-green-project-romses-architects/, 2012).
REFERENCES


AUTHOR BIOGRAPHY

Dr. Donald E. Sheppard grew up in Quincy, Florida where his parents encouraged him in the visual arts. In high school, he earned a scholarship to study at the Columbus College of Art and Design in Columbus, Ohio. There he received a Bachelor’s of Fine Arts degree with a major in Industrial Design and minor in Advertising Design. He was employed with Homes and Land Publishing Company nine years, working in several capacities including a Design Artist. His desire to teach led him to Florida State University (FSU) where he received a Master’s of Science degree and a PhD in Art Education. Sheppard has been teaching art for over 18 years in Tallahassee’s Griffin and Montford Middle Schools. He has been honored with the Sallie Mae Award (District Finalist), the Ida S. Baker Minority Educator Award (District Finalist), and the pleasure to be in Dr. Tom Anderson’s (2000) book Real Lives: Art Teachers and the Cultures of Schools. Villeneuve and Sheppard (2009) discussed a community based art education approach in their article entitled Close to Home: Studying Art and Your Community. Sheppard has also been a Senior Pastor for 15 years. He and his wife Sarah have one daughter.

ABSTRACT

Hodges and Rogers Glenn taught art in an African American community during the tumultuous 50s and 60s in the South. Their story is one of the unexplored chronological and topical gaps in art education history as suggested by Stankiewicz (1997). The research question states “What, why, and how did Hodges and Rogers Glenn contribute to art education and what did it mean to the local African American community in and around Tallahassee, Florida?” A focus on community construction leads to a couple of theoretical foundations: (1) Phillip Selznick (1992) listed seven elements as tools for community construction. They are historicity, identity, mutuality, plurality, autonomy, participation, and integration. (2) McMillan (1996;2011) argued that one of the evidence and result of fostering a sense of community is that its experiences within a time frame
can be preserved as art. These theoretical frameworks are in sync with Dewey’s (1900) idea of social progress. Relative literature explores the definition of community, the Frenchtown community in particular, the marginalization of the African American community, African American teachers, and Community Based Art Education. Historiography is the method by which information is gathered, examined, and a narrative based on the Glenn brothers’ 10 years of teaching is written.

CONCLUSIONS & IMPLICATIONS

The Glenn brothers provided a connection to art for their students and made it possible specifically for African American students in a segregated society to experience and consider art an option in their lives. The Glenn brothers also provided the opportunity to see both the universality of art and how art can fit unique and idiosyncratic contexts. As art teachers in the Frenchtown community they provided a model of integrity, stability, and positive vision, demonstrating how in combination with keeping their eye on the prize, had work and dedication can carry individuals and societies forward. Like the Glenn brothers, current art educators operate in the context of a particular time, place and set of circumstances. Modeling the Glenn brothers, art teachers and other professionals have the opportunity to build and construct community in their environments. Their success suggests that there is more than one way to promote change. While history proves that protests, sit-ins, marches, and even militancy may be effective, one cannot leave out the effectiveness of strong leadership, mentoring, and hard work in a confidently quiet way. The Glenn brothers took a more subtle avenue for change. This one entailed believing in themselves and in the possibilities of their students. Perhaps this mentorship is a key ingredient missing from urban areas facing the problem of high crime and dysfunctional neighborhoods. Mentorship, a sense of direction, and strong positive examples are viable options and answers in the quest for a sense of community. In the story of the Glenn brothers, modeled behavior seems to be highly appreciated by those who knew them.

REFERENCES


Enriching through Understanding: Facilitating the Integration of International Students into the American University through Meaningful and Personal Intercultural Interactions

Lauren Trujillo & Dr. Lisa Waxman

AUTHOR BIOGRAPHIES

Lauren Trujillo received her Bachelor’s degree in Interior Design from Florida State University in 2006 and will complete her MFA in Interior Design, also from Florida State University, in 2014. She has practiced both commercial and residential design, and received her Interior Design state license in 2011. She is an ASID Meredith Lacey Award Winner and O’Brien Scholarship Recipient.

Lisa Kinch Waxman, Ph.D. is a professor and chair of the Interior Design department at Florida State University. Her research includes topics related to sustainable design, the design of spaces that foster community, and design for special populations. She is a NCIDQ certificate holder, a LEED-AP, and a licensed interior designer in Florida. She teaches computer-aided design, sustainability, and studio.

EDITOR’S NOTE: Proposal was accepted as a Poster for the Art & Design for Social Justice Symposium.

INTRODUCTION

By increasing the community’s awareness of the obstacles encountered by international students and presenting opportunities and strategies help overcome them, we can better facilitate these students’ successful integration into the university culture.

PURPOSE

The purpose of this panel is to facilitate personal interactions between domestic and international members of an American university campus.
**BACKGROUND**

As the population of international students attending western universities (those in England, the United States, Canada, Australia, and New Zealand) increases each year, efforts to "internationalize" the university have helped these students integrate into their new community. These efforts include the development of multicultural training programs for faculty, support services such as tutoring and peer mentoring, the development of seminar-style classrooms, and even diversity events on campus. Despite these efforts, international students still encounter practical, academic, social and psychological obstacles to their adjustment. Information provided by support services is often incomplete, only given in English, and unavailable after 5 pm (Roberts & Dunworth, 2012).

Academically, international students cite a discomfort with the informality of the classroom: students can eat, drink, or leave at will and are even encouraged to question or disagree with the information being presented (Hellsten, 2002). Socially, some research shows that international students want to interact with domestic students, more so than the domestic students want to interact with them (Ward, Masgoret, & Gezentsvey, 2009). All of these issues and more can result in high levels of culture shock, stress, loneliness and depression for these international students (Yakushko, Davidson, & Sanford-Martens, 2008).

**PANEL OBJECTIVES**

A small group of international students will share their experiences at Florida State University and how they have overcome challenges to their cultural integration. The panel will also discuss the internationalization efforts of FSU. Lastly, the panel will discuss how domestic members of the academic community can help international students integrate into the American university. This panel discussion may inform the interactions of the larger academic community so as to increase the quality and quantity of intercultural connections on their campus.

The panel of international students will discuss:

- Their positive and negative experiences integrating into FSU’s campus culture
- How they have overcome challenges they have encountered
- Cultural attributes of FSU that surprised them or made them uncomfortable
- The internationalization efforts by FSU they view as successful
- The internationalization efforts by FSU they feel could be improved or added
- How individuals can help international students through small but meaningful acts of kindness

**CONCLUSION**

By increasing our awareness of the experiences of international students at FSU, our community may be better prepared to help these students have a more pleasant experience here. It is through the broad university-wide internationalization efforts, the local, interpersonal interactions, and everything in between, where we create the intercultural connections which lead to a diverse, collaborative, and compassionate culture from which we all, domestic or international, benefit.

**REFERENCES**


AUTHOR BIOGRAPHIES

Michael Austin Diaz is an artist and educator. His interdisciplinary projects have been exhibited nationally in galleries, magazines, living rooms, public spaces, and even on the internet. He lives in Tallahassee, Florida with his wife, newborn son, and their dog Walter.

Peter Kemback was born in Pennsylvania and raised in Lake City, FL. He received a BA in Painting and Drawing from the University of North Florida in Jacksonville. His multimedia projects investigate the intersection of sculpture, performance, and participation.

Julianna Marie Mercado is from Miami, Florida. She is currently an undergraduate student in the Bachelor of Fine Arts program at Florida State University. Her work investigates self-reflection through cutout paper, text and paint.

Paul Rutkovsky has been working with community volunteers, city officials, and students to transform blighted urban alleys in Tallahassee, called the Art Alleys, into humane cultural resources, where art events have been organized and presented for nearly four years.

ABSTRACT

Functioning as a neighborhood store with an alternative economy, For What It’s Worth is a public art intervention providing a platform for open dialogue and community exchange.

Participants are invited to trade oral stories, interviews, and attentive conversation for “goods and services” such as clothing, food, haircuts, and other personal items.

Created in collaboration with three local artists, For What It’s Worth operates three days a week out of a storefront location in Tallahassee, Florida.

Since opening its doors in June 2013, this participatory art intervention has gained a reputation for providing basic life necessities to the homeless and underrepresented communities in and around Tallahassee’s Gaines Street District, all the while deepening interpersonal connections and facilitating dialogues around economic and social inequities.
The project aims to “add value” to the lives of citizens who find it difficult to operate within a traditional monetary-based economy by emphasizing the value of inherent human qualities such as personal life experience, physical presence and community trust.

Furthermore, *For What It’s Worth* serves as a reminder, or symbol, to the greater art community of the potential for social change when the trustees of creative capital reconsider the role of art within society.

Figure 1.

Figure 2.
AUTHOR BIOGRAPHY

Mary Erickson earned her BFA in Art Education from the University of Illinois and her MA and PhD in Art Education from the Ohio State University. She taught at the high school level in Indiana, at the community college in Illinois, and at Kutztown University in Pennsylvania before joining the faculty of Arizona State University's School of Art as a full professor in 1990. Among Erickson's research interests are inquiry-based art education, the development of art understanding, teaching art history, and education in the art museum. She is the online curriculum developer for the Gallery at the Tempe Center for the Arts, which has adopted her inquiry-approach for K-12 student lessons, for docent training, and for teacher workshops. She also authored and teaches (or supervises) two online courses guided by key issues in that approach. She is co-author of several books and author of numerous articles and chapters in various scholarly publications as well as author of several commercial instructional resources. Through the years Erickson has received such awards as Visiting Scholar at the Getty Center for Education in the Arts and the National Art Education Association's Educator of the Year.

ABSTRACT

This presentation argues for broad social themes to help young people connect the personal and local with the global and universal. In the language of the new draft national visual art standards, such themes might be called "enduring understandings" or what Jay McTighe and Grant Wiggins (2012) call "overarching understandings." Nel Noddings (1995) has long advocated for curricula that give "a central place to the questions and issues that lie at the core of human existence" (p. 675). She specifically proposes "themes of care--caring for the self, for intimate others, for strangers and global others, for the natural world and its nonhuman creatures, for the human-made world, and for ideas" (p. 675). Tom Anderson identifies one of the foundations of his international Kids' Guernica Peace Mural Project to be the belief that though children may have different cultural backgrounds, "certain human drives and concerns are universal" (2010, p. 7). Additionally, for Anderson, "social justice in art education necessitates a focus on action" (2010, p.
7). This presentation explores factors that may contribute to effective social justice art education and ultimately lead to action, such as the development of altruism and empathy (Eisenberg, 1991) and social perspective taking (Selman, 2003). As Hunter Gehlbach asserts “The first major component of the [pathway to commitment] is motivation. Motivation may be particularly influential on both the ability and propensity to take the perspective of others” (2004, p. 217). Yet, these understandings may rest on something even more fundamental, a sense of self. Elizabeth Garber observes that “strong identities seem to be prerequisites to respecting individuals and cultures outside oneself” (2010, p. 14). This presentation introduces several classroom-tested art education units centered on two sets of broad social themes designed to build foundations that can lead to social justice action. The online units are elaborated in detail and extensively illustrated with contemporary artworks, material culture, and student artworks.

The first set of four units focuses on identity: Images of Me (Erickson, Bergman & May-Thayer, 1999), Family Matters (Erickson & David, 2012), Outsiders Within (Erickson & Eldridge, 2009), and Mixing It Up (Erickson & Eldridge, 2011). Sanctuary (Eldridge, Pittsley, & Erickson, 2013) is perhaps an even more fundamental unit. It addresses the broad social theme: “Across the globe for millennia people have found or created special, safe places or sanctuaries” with the companion art theme: “Artists often play a key role in designing or enriching sanctuaries.” The second set of three units focus more on action. Protest and Persuasion (Erickson, Bergman, & May-Thayer, 1997), Going Green (Erickson & Yazzie, 2013), and To the Rescue (Erickson & Eldridge, 2014) are art units that serve as bridges between knowing and respecting oneself and others and taking social action.

REFERENCES


AUTHOR BIOGRAPHY

Amanda Lee Krueger is a first year graduate student at Florida State University currently pursuing a Master of Fine Arts in Interior Design. She completed and successfully defended an undergraduate thesis through a program called Honors in the Major fall 2011, and is further pursuing the topic of creating safe emergency response solutions for disaster-affected orphanages in Haiti while in graduate school. Amanda graduated Summa Cum Laude with honors in the spring of 2012 from Florida State University with a Bachelor of Science degree in Interior Design and a business minor. In 2012, she interned with the high-end residential firm Pineapple House Interior Design in Atlanta, Georgia, and recently she worked with the healthcare focused firm BAM Architecture Studio in New York City. In addition to becoming a recipient of the O’Brien Scholarship at Florida State University, Amanda was selected as the 2013 NEWH Icon of Industry Scholarship recipient.

Jim Dawkins is an assistant professor of Interior Design at The Florida State University where he serves as an instructor in both undergraduate and graduate design studios and courses in graphic techniques used for design ideation and visual communication. He is a registered architect in several states, having earned his BA in Design and Master of Architecture degrees from Clemson University.

ABSTRACT

Haiti’s 2008 hurricane season destroyed 22,702 homes and damaged another 84,625, for a total 800,000 people left homeless during this season (DCHA & OFDA, 2009). According to the United Nations International Children’s Emergency Fund (UNICEF) (2006), children are among the most vulnerable during times of natural disaster and crisis, being exposed to crime, exploitation, and physical hazards. This was exemplified by the 7.0 magnitude earthquake in Haiti, 2010, which highlighted the wide array of exacerbated pre-existing injustices and newly associated child protection challenges posed by the catastrophic event. Ivers, Schiff, Jones, Evans, and Zissman (2010) identify many of these daunting challenges with unmet needs in the social sector at both the policy and programmatic levels. Thus, while
the destruction of the earthquake will remain a tragedy for Haiti and its children, it has also provided a unique opportunity for the interior design profession to improve the element of safety during the schematic and programming phases.

The operation to rebuild Haiti remains one of a kind, because providing for the disaster-affected children and youth in Haitian society will require a paradigm shift from “building back to the norm” to “building for a stronger future.” Therefore, it was the focus of this research to determine the relationship between homeless, disaster-affected Haitian orphans’ safety and emergency response design solutions for disaster-affected orphanages in Haiti. This study was created by first exploring the specific factor of safety related to disaster-affected orphanage design in Haiti through the framework of Denise A. Guerin and Caren S. Martin’s health, safety, and welfare paradigm in the interior design profession (Guerin & Martin, 2010). Second, original research questions were developed by utilizing the three tools of design knowledge areas related to safety: building construction, space planning, and product and material selection.

In order to understand how building systems, interior space planning, and material selection are utilized to enhance safety within a disaster-affected orphanage environment, a variety of qualitative research methods were utilized. Surveys and interviews provided valuable insight from the William Jefferson Clinton Children’s Center (WJCCC) architects, interior designers, and project managers, while visual documentation investigated the observed ways safety was implemented through the knowledge areas of building construction, space planning, and material and product specification. Lastly, this study culminated in a preliminary case study identifying the surveyed and observed features at WJCCC that promoted and/or hindered safety within the emergency response design solution.

The justification and content of these findings will be discussed in the proposed presentation to both inform and gain valuable feedback from attendees. Since little is known about safety related to emergency response design solutions, results from this study can add to the body of knowledge related to the this topic while providing a comprehensive list of the knowledge areas of building systems, space planning, and product and material specification to alleviate unsafe, disaster-affected orphanages in Haiti.

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AUTHOR BIOGRAPHY

Libby Heineken holds a BA in Early Childhood Education, a MA in Psychology and a PhD in Art Education. The wife of a retired career military officer, her teaching career spans more than twenty years and includes experience throughout the United States and Europe with both American and international students. She is a spirited advocate and practitioner of integrating the arts into school curricula and was recognized several times for those efforts while teaching in Belgium.

Over the years she taught many students challenged by impairments and developed a grade level program for students with hearing impairments that engaged both the impaired, as well as non-impaired, students in extracurricular activities centered on the arts. While stationed with her husband in Belgium, at Supreme Headquarters Allied Powers Europe she led educational adventures to the Louvre as grade level chair, and served as director of an international student choir during observance activities at World Children’s Day commemorations.

An artist herself, she enjoys creating works with oils, etchings and ceramics, and is co-founder and owner of Green Anemone Press, LLC for whom she also writes and illustrates children’s books. She was recently invited to serve on the education team for the American Friends of Kenya, where she will teach art to the blind and visually impaired.

ABSTRACT

This qualitative study investigated the experiences of women with impaired vision having an opportunity to create art and literature in a program at the Cummer Museum of Art. The study also examined the participants’ experiences as examples and non-examples of social justice facilitated by the museum program. The research question guiding this study was: What meanings do participants with visual impairments gain from their involvement in the Women of Vision Program at the Cummer Museum of Arts and Gardens, what value do they place on the program, how do they feel it affects their quality of life, and what are the implications for social justice in art museum programming?

The research questions were answered through observations, interviews and document analysis. Additionally, autobiographical sketches along with creative writing and poetry samples were used to provide greater understanding of the
experiences and views of the participants and to provide insights into what is important to them. Photographs of the women engaging in creating artworks are used to encapsulate significant moments that are better portrayed with photographs than through the use of written words. Falk and Dierking’s (2000) contextual model for museum learning was utilized as a framework for understanding how women with visual impairments find meaning and connection through their experiences in the Women of Vision museum program. The findings suggest that the unique qualities present in the Women of Vision program include: developing a relationship with advocates that continually identify program participants who might benefit from a program that cultivates creativity through writing and art; providing museum staff who understand the needs of individuals with visual impairments and adapt the museum space and materials to fit those needs; and finally a private, intimate setting conducive to creating a social identity for the participants that fosters supportive relationships.

The participants place value on the Women of Vision program because of the positive benefits gained by participating in the writing and art sessions. They perceive the program as providing access to the world from which they would otherwise be increasingly isolated and they value the chance to express themselves and to be heard through visual and written media. They also appreciate the opportunity to socialize with others like them, to enjoy a safe and supportive environment, and to build relationships with strong bonds while also recognizing the importance of being able to act independently. The continuity of the program provides long-term opportunities for the participants to continually grow in a nurturing environment.

Implications for future programs include relevance to research conducted for demographics other than women. A research study for a group of young adults with visual impairments, or for a group of men, would explore different perspectives related to the challenges presented by vision loss and seek to answer how access to creative programs for art and writing impacts the lives of such group members. The study also contributes to disability studies and art education, and the potential of transdisciplinarity, while contributing to the documentation of women’s lives and experiences.

The Women of Vision museum program provided a balance between equality and equity, offering access into a museum program where participants can write and create art. The participants also enjoy the benefits produced by the outcomes of the program. Museum program accessibility for older women with visual impairments proved to be a positive influence on their quality of life. The museum’s role in creating an accessible environment, which met the needs of women with visual impairments, is indicative of a museum’s ability to facilitate social justice.
AUTHOR BIOGRAPHY

Aileen Strickland leads the research branch of Steelcase Education Solutions, with involvement in all stages of the research and design process. She is an NCIDQ-certified interior designer who earned her bachelor’s of science in interior design from the University of Wisconsin-Madison and her Master’s of Science in Interior Design from the University of Minnesota-Twin Cities. Previously she has worked as a commercial interior designer and an interior design instructor. Her research interests encompass the complex intersections of human experience and space and she is passionate about how to use this understanding to design holistic and supportive environments for all.

ABSTRACT

Children who attend schools in high poverty, urban areas are already receiving certain messages about “their future place”, based on stereotyped beliefs of race, class, socioeconomic status or other factors. While there have been numerous investigations into how these factors affect a student’s educational identity and success, the design of the built environment has been largely absent from the discussion. The school environment serves as the context for a child’s learning, social interactions, and critical stages of identity development yet little is known about the active role it may play in shaping the student. Accentuating the importance of this exploration is the inequality of disinvestment in deteriorating school environments in low-income areas, something that has been recognized in some states as a violation of student rights (Cheng, English & Filardo, 2011). The objective
of this study was to explore the intersections of the school interior and student identity in order to better understand how the design of educational facilities can positively support and develop students’ identity.

There are few studies that have explored the intersection of education, identity and interiors and consider what this exploration may mean for the design of educational spaces that truly support the student. To address this need, the place-based concept of “insideness” (Relph, 1976), which is defined as belonging and identifying with a place and current conceptualizations of the plural, dynamic and relational nature of identity (Hopkins, 2010) framed the study.

This was a phenomenological, explorative study conducted at an urban, public high school in Minneapolis, Minnesota, with six freshman students. The study employed three qualitative methods: auto-photography, journaling and interviews. The students were asked to photograph aspects of the interior school environment and concurrently journal why they photographed what they did and what it made them think or feel. These photographs and journals then served as the framework for an individual interview which each student.

The analysis unraveled that an active dialogue of self-construction was set-up between student and scales within the interior environment through the practice of seeing. Appropriating ‘insideness’ within the context of people-interiors relationships allowed us to expose the multiplicity of ways by which interiors are seen, constructed, and perceived as well as how these perceptions are not only dependent on the environment but also the users’ or as we found out, seers’ values, goals, and experiences. Walls are noted as being the primary constructor of this ‘insideness’. In understanding more about how the school interiors interacts with facets of identity and greater societal discourses on class, race, and gender, designers, architects, and planners can be more cognizant as to what questions or issues to address during programming and the design process. Interdisciplinary inquiry into a deeper exploration of how people see what they see in the environments they inhabit and how identity is informed by the environment can set a trajectory for the creation of innovative design solutions that can improve the lives of everyone.

REFERENCES


AUTHOR BIOGRAPHY

Jhoana Mae Ranoco Antiquino was born in Quezon City, Philippines and moved to Melbourne, Florida at the age of nine. She attended The Florida State University, and received her Bachelor of Science degree in Interior Design in May of 2011. In the Fall of 2011, she continued her education at The Florida State University, pursuing her Masters of Fine Arts degree in Interior Design with a certificate in Specialized Studies in Museum Theory and Practice. She recently graduated in August of 2013. Her passion for design lies in humanitarian design, socially beneficial design and exhibition design. She believes that design can change lives positively as well as tell the story of people, places and history. This presentation is her thesis study titled A Narrative-Style Traveling Exhibition on Homelessness and Design’s Potential to Create Change. The study highlights the various design solutions for homelessness using a traveling exhibition as a means to inform, change perceptions and call visitors to action. The study highlights different stories related to homelessness, and explores how the design of the built environment can be a means to empower vulnerable populations such as the homeless.

ABSTRACT

The issue of homelessness is becoming more prevalent in the United States, with an estimated 633,782 people experiencing homelessness in any given night (US Department of Housing & Urban Development [USDHUD], 2012a). This issue is forcing many shelters to turn away the homeless due to over capacity (National Coalition for the Homeless, 2009, U.S. Conference of Mayors, 2011). Existing shelters rarely provide an environment that promotes a sense of self and belonging, important factors that help homeless individuals get back on their feet, and become contributing citizens again (Vandermark, 2007). A greater presence in addressing socially beneficial design needs to take place within the design industry. The design industry has the potential to contribute environmental solutions for
homelessness, thus reaching the 90% of the population typically not served by the design industry (Smithsonian Cooper Hewitt National Design Museum, 2007). While interior designers often undertake pro bono work, they may not fully understand homelessness nor consider the situation applicable to their skills.

According to MacLeod & Shivers, "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" (1991, p. 40).

This thesis design project presents the design of a narrative-style traveling exhibition with the purpose of heightening interior designers’ awareness of homeless peoples’ plights. Completed in three phases, the goal of the exhibition was to meet three criteria: inform visitors with accurate information, change their negative perceptions of this issue, and call them to take action. During the first phase, interviews with one individual from five constituent groups took place. The constituent groups included a homeless person, interior designer professional and student, museum curator, and individuals that work with the homeless. The interviews framed the contents of the exhibition, and gathered the various perspectives and stories of homelessness. In the second phase, the development of exhibition occurred based on information gathered from phase one interviews, and the study’s research and programming. Lastly, post-interviews took place during phase three. The researcher developed a digital model of the exhibition space to create an animated walk-through of the exhibition. The same individuals from phase one were then asked to view the walk-through, and answer questions that determined the success of achieving the three criteria defined at the beginning of the study. The post-interviews conducted revealed information regarding the success and failures of the exhibition in providing accurate information, changing visitors’ negative perceptions and prompting visitors to take action.

This presentation will share the design solution for the exhibition, and findings from the post-interviews regarding the exhibition’s success in achieving the exhibition’s goals. Specifically, the study will discuss whether participants found the exhibition successful in conveying the stories and the various realities of homelessness. The study’s overall objective was to inform interior design students and professionals that the use of their design skills could contribute in making a difference, and becoming an advocate of this cause. This thesis design project offers a design for a narrative-style traveling exhibition that may prompt viewers to consider the importance of this issue and by extension, the potential designers can offer for change.

REFERENCES


