ART & DESIGN for Social Justice 2009 Symposium

FLORIDA STATE UNIVERSITY

ART & DESIGN for SOCIAL JUSTICE Symposium 2009

Proceedings

Florida State University

College of Visual Arts, Theatre, & Dance

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ART & DESIGN for Social Justice Symposium

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Keynote: ART & DESIGN for Social Justice Symposium

Eve Blossom
Charleston, South Carolina

Eve Blossom's seventeen years' experience in early-stage technology firms, international business, nonprofit and social ventures has uniquely qualified her to found **Lulan Artisans**. After earning her master's degree in Architecture from Tulane University in 1988, she practiced at Gensler in Los Angeles. She went on to spend two years in Viet Nam restoring French villas for such clients as Price Waterhouse and Chase Manhattan, and to train Vietnamese architects in technology. After returning to the US in 1996, Blossom was a VP of business development with Gravity, Inc, a software company in San Francisco, and then founded the San Francisco-based Envolved Inc./Foundation in 1998, an Internet portal for nonprofit groups. As president, she directed business development, marketing, strategic planning and partnership strategies for two years. She moved to Charleston in 2001 and ran the fundraising office of the American College of the Building Arts.

But it was during her time in the Viet Nam phase of her career that she found the roots of her calling. Traveling throughout Southeast Asia, she became passionate about the native hand-woven textiles utilizing natural dyes. She recognized that the superb talents of the master weavers were not remunerated due to the lack of distribution for their works. The environmentally sustainable dyeing techniques and the creation of sufficient living wages for the workers became ideals that stayed with her, and eventually motivated her to power her company.

Lulan perfectly merges all of Blossom's skills: sophisticated design, product development, production, management, and strategic planning, accompanied by her commitment to environmental sustainability and fair trade practices. Drawn to weaving, she sees it as an architectural art form, the warp and weft creating a structure that has functional and aesthetic applications. Lulan is intended to give a louder voice and a wider audience to the talented artists who deserve it.

"Seeing Your Community with New Eyes"

Pat Villeneuve & Donald Sheppard
Florida State University

"To live in the world is to live in a community" (Powers, 1999, p. 23). However, we often overlook times, places, and people from our surrounding areas (Bolin, 2000). Community-inspired study helps participants realize they do not exist in a vacuum, but as a part of a larger social world. In this presentation, we frame Community-Based Art Education literature, introduce inquiry and service-learning pedagogies, present a model for interdisciplinary study of the community, offer school- and museum-based examples of its use, and provide implementation recommendations.

Community-Based Art Education

Although there are many interpretations of Community-Based Art Education, all advocate a closer connection between art education and communities (Bastos, 2002). We delineate among the approaches by presenting four "faces" of CBAE:

Face	**Descriptor**	**Big Idea**	**Selected Authors**
Place Face	Community as place	Emphasizes where learning takes place and focuses on experiences in the community	Klein (2000) London (1994) Villeneuve & Martin-Hamon (2007)
Group Face	Community as learning group	Harnesses the dynamics of relationships and collective contributions	Marché (1998)
Social Good Face	Social good of the community	Facilitates reflexive action that seeks to confront, understand, and produce change	Forrestel (2004) Krensky (2001)
Ethnographic Face	Community traditions and heritage	Deals with traditions, character, art and artists of the community	Bastos (2002) Clark & Zimmerman (2000) London (1994)

(Villeneuve & Sheppard, 2009)

Seeing Your Community with New Eyes

The Kansas State Department of Education offered an interdisciplinary institute for secondary teachers entitled *Seeing Our Community with New Eyes.* It featured a curriculum model based on eight elements the Kansas Sampler Foundation developed to help rural communities identify and promote what they have to offer:

Community Element	**Definition**
Architecture	The method of construction, building style, building materials, time periods the structures were built, the architects and builders
Art	Art galleries, art centers, and museums; performing arts venues; artists and their work, including fine arts, drama, vocal and instrumental music, writing, ethnic art, murals, sculptures, graffiti, yard art, etc.
Commerce	The early forms of commerce in a community, how the economy or

	businesses have evolved, current forms of commerce, stories of local entrepreneurs, how residents earn their livings
Cuisine	Specialty or ethnic foods, locally made food products, food customs, local cafes and unique restaurants
Customs	Ethnic customs, daily and community traditions, seasonal and special events
Geography	The geologic region, natural landmarks, flora and fauna, weather, outdoor recreation opportunities, and scenic drives
History	The people and events that influenced the story of a particular community and the points of interest that symbolize that history
People	Historically significant people, present-day characters, people of all ages who have made a difference, community demographics including ethnic and religious influences

(Penner & Villeneuve 1999)

Pedagogies

Inquiry and service learning pedagogies complement this model. Inquiry is a process of posing questions, searching for answers, and finding more questions. It has a theoretical base in constructivism, which holds that individuals construct their knowledge and understandings (Bruning, Schraw, & Ronning, 1999).

Service learning integrates community service with study and reflection to enrich learning, teach civic responsibility, and meet vital community needs (Cho, 2006). According to the National Commission on Service Learning (NSCL), service learning is reciprocal in nature, benefiting both the community and service providers, and can be appropriate for any discipline or age range. Service learning has a theoretical base in the work of Dewey (1938), who wrote that learning resulted from experience.

School Application

Community Element	**Sample Project**
Customs	Develop or revive a community tradition or celebration
Geography	Prepare a photography exhibition that shows how geography impacts life in the community
History	Work with the historical society to develop hand-outs for a self-guided tour of the museum or community
People	Create a memorial quilt for someone from the community

Donald Sheppard is an art teacher at Griffin Middle School located in the vicinity of Frenchtown, one of Tallahassee's most historic neighborhoods (Menzel, 2005). Frenchtown was a self-sustaining residence for African Americans in the 1940s, but economic hardship and urban blight followed in the 1960s. Poverty, drugs, and a high crime rate resulted in an unpopular reputation. Revitalization efforts began in the 1990s, but image problems remain. Mr. Sheppard's strong commitment to the community motivated him to develop his first community-based unit.

The unit began with students listing 10 words that came to mind when they thought of Frenchtown. They started individual K-W-L charts (NCREL), listing what they knew ("K") and wanted to know ("W") about the neighborhood. Students then made collages using images from magazines.

Frenchtown Unit Overview

Lesson #	Days	Community Elements	Objectives Students will:
1	3	Art	Make a collage using images that represent their ideas of Frenchtown
2	2	History	Listen to historical facts about Frenchtown and complete a timeline
3	1	Geography, History	Identify important and historical factors about Frenchtown geography
4	3	Art	Identify the work of Claude Monet and recognize him as the founder of Impressionism
5	1	Architecture, Art, History, People	Participate in a Frenchtown-related fieldtrip
6	1		Reflect on Frenchtown
7	2-5	Customs	Plan a Frenchtown festival

Students' final reflections mirrored their newfound insights. For instance, Brittany made these comments about her collage at the start of the unit: "These images represent Frenchtown because it has many African Americans, many insects like flies & ants, also have liquor, crimes, and bargain stores." At the end, she reflected, "If I were to do this collage again, knowing what I know now about Frenchtown, I would pick pictures to show that Frenchtown was a historical landmark, it was full of wonders, and it saved a lot of people from being on the streets, away from drugs and harm."

Representative Comments from Completed K-W-L Charts.

	What I Know	**What I Want to Know**	**What I Learned**
Allison	I know Frenchtown has a majority of African Americans	I want to know is Frenchtown a good or bad place to live	I learned Frenchtown is a good place and it's not so bad. I learned that it once belonged to the French. I learned about Bellevue and the Tookes Hotel
Bobby	* There are gangs * Griffin (Middle School) is in it	* Why there are gangs * Why do the people like their shoes so much * How was it established	* The land was given to Lafayette. Then he invited over French people. French people left, leaving slaves. Slaves made their own businesses. Crime rate increased * The Ash house resides in it
Chico	* It has hustlers * It has my house located in it * It is ghetto	* What is Frenchtown * What created it	* The Prince & Princess Murat were buried here * There is an Ash Gallery * There are two museums with the history of Prince Murat * French people and other races lived here.

(Villeneuve & Sheppard, 2009)

Suggested Museum Applications

Community Element	Community Issue Framed as a Question	Sample Project
Architecture	How can we protect our most historic neighborhood?	Members of a neighborhood association work with a history museum to prepare documentation for its nomination to the National Register of Historic Places.
Art	How can we strengthen community bonds and create a sense of community pride?	A consortium of local businesses, schools, and organizations researches the history, places, people, and important issues in the community and implements a community project with the art museum to create a public work of art that celebrates and educates about their community.
Commerce	How can we support local businesses and increase tourism?	Students or business leaders work with the local historical society to develop a hand-out for a walking tour that features historic aspects of the community. Ads defray printing expenses and promote local businesses to tourists.
Cuisine	How can we help all members of our community be well nourished?	Those involved with 4-H or a community center work with community members to find traditional recipes and develop new ones for crops in a living history museum's demonstration garden. They produce and sell a cookbook in the museum shop and use the proceeds to support community garden plots for families in need.

The Model
Each study, while unique, incorporates most, if not all, of the following: • An **important community issue** or need • One or more **community elements** • Inquiry and/or service-learning **pedagogies** • A **museum** and its resources • Community **learners** • Community **collaborators**

(Villeneuve & Martin-Hamon, 2007)

Getting Started

School and Community	Museum and Community
Budget the time you need to plan and prepare for the unit.	Connections are important. Participate in your community, and be aware of issues, interests, and values.
Let others within your school and community know what you are doing and seek their support.	Chose partners and issues carefully, but be open to opportunities that present themselves.
Start with a few, related community elements, using your community and/or museum as inspiration.	
Use one or more *Faces* of CBAE.	
If you or students/study participants are working with service-learning or inquiry pedagogies for the first time, address the pedagogies explicitly and be prepared to answer questions.	
Collaborate with teachers with other subject-area expertise to enhance the interdisciplinary aspects of the unit.	Determine what information and other resources about museum objects you can make available to study participants.
	Teach participants how to interpret objects and use museum resources to best advantage.

	Incorporate a brainstorming session early in the study. Consider questions such as "What are the needs in our community?," "How can we address them?," and "Who else could work with us?"
To provide initial structure for the learners, if needed, consider using a K-W-L chart.	
Take good advantage of community resources, including individuals, groups, artifacts, museums, and schools.	
	When working in museum facilities, provide a comfortable, welcoming environment, and remember the importance of social interaction in the museum experience (Falk & Dierking, 2000) and in establishing a sense of connection.
	To facilitate meaningful experiences for as many learners as possible, encourage multiple paths, voices, and outcomes.
As participants become more familiar with the process, enable them to ask questions or determine the direction of the study.	
Be flexible and allow adequate time. Enthusiasm can lead to additional study or projects.	
Recognize that the investment of time is worthwhile and that students are learning in meaningful ways, even if there is less time for artmaking.	As necessary, become comfortable with the perception of having less control. Recognize that others participating in the study have expertise as well as goals they may wish to achieve. Concentrate on facilitating the museum learning experience and providing access to objects and information.
Realize the potential for participants to make actual contributions to the community. Find ways to document and celebrate success!	

(Villeneuve & Martin-Hamon, 2007; Villeneuve & Sheppard, 2009)

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"Separating Desire from Desperation: Parallel Existences in Sao Paulo, Brazil"

Hannah Rose Mendoza & Matthew A. Dudzik
Savannah College of Art & Design

Life in Sao Paolo has become increasingly focused around the avoidance of danger. Design has followed suit and a near total dominance of security based design among those wealthy enough to afford it has arisen as the contemporary style. This security focused design is deadening community interaction and increasing the material and social gap between the super wealthy elite and the mass of urban poor.

Rather than serving to enhance the lives of the wealthy or address the problems causing this surge in violence, design is used as a method for retreat and avoidance. As the social lives of the rich and powerful move indoors, contact with those outside of their socio-economic class is minimized and hidden. Staff circulation spaces keep the employed from mixing with the elite and gates keep the uninvited from making any contact at all. The result is a society in which the wealthy have the luxury of relating to the devastating poverty around them only as an abstract concept. Meanwhile, the disenfranchised are increasingly denied access to the spaces through which their empowerment might be achieved.

This presentation will describe and discuss the living conditions for these two extremes of society in an attempt to listen to the voiceless. We will explore the causes behind the security design phenomenon in Sao Paolo, the affects it has on those outside the walls, and the lessons to be learned by designers in an effort to reverse the injustices of this privately enforced segregation.

Separating Desire from Desperation: Parallel Existences in Sao Paulo, Brazil

Introduction

São Paulo is the dangerous epicenter of Brazil's financial world (Caldeira, 2001). In recent years, wealthy Paulistanos have turned to the creation of fortified enclaves for protection from the city's omnipresent violent crime. This fear of violence has led to the creation of a city of endless walls and gates in an effort to create for its inhabitants a sense of security. One result of this designed response has been to deaden pedestrian activity and further compound the problems associated with crime. A second problem is the way in which the development of increasingly exclusive interior environments has contributed to the maintenance of a society with an overwhelming power differential. Locked within the interiors of these modern day fortress/palaces are cosmopolitan communities pulsing with creativity and culture while outside grinding poverty and marginalization are manifested in the growing number of slum areas in the city.

Photographs of designs created to satisfy the desires of the wealthy and the designs that reflect the desperation of the poor were collected during the summer of 2008. These images were analyzed in order to develop an understanding of the similarities and differences beyond the more obvious displays of material wealth in order to understand the fundamental messages and underlying compositions of the spaces in question. The images captured contain a sense of the residents' environmental preferences, their stresses, and their coping mechanisms.

Theoretical Framework

Control over movement is the oldest form of social control (Domosh & Seager, 2001). The investment by the wealthy residents of Sao Paulo in the maintenance of this segregated system arises from the sense of control over society that it provides them. If no one unfamiliar enters, if there is no contact with the "other," and safety feels nearer at hand. In other words, these spaces are designed to ensure that every interaction is with someone who does nothing to challenge the ethics of encouraging this spatial and economic segregation. For example, many homes built for and sold to the wealthy are designed to include circulation spaces for staff that minimize their contact with residents and guests. These separate circulation spaces and acceptable areas for entry serve to exclude even those inside the home from access to the casual social contact or the intentional study of materials valued by society. Therefore, these designs serve to reinforce the unequal power relations while wrapping the residents in a protective blanket that allows them the luxury of ignorance.

Designed Distance

Since the 1980's there has been a shift in Sao Paulo away from the ideals of the Modernist movement which embraced interaction and universality towards a security based design schema emphasizing greater isolation and segregation. This isolationism is mutually constituted in relation to the fracturing of Brazilian society. The new enclaves are "privatized, enclosed, and monitored spaces for residence, consumption, leisure, and work. Their central justification is the fear of violent crime" (Caldeira, 2001 p 213). This fear of violence is often expressed in terms of health concerns, sanitation, and lowered moral standards all of which lead to heightened interest in creating as much physical distance between the wealthy and the poor as possible. The construction of the poor body as diseased leads to an institutional approach to design in which poverty is seen as a sickness to be avoided at all costs.

The refinement in Sao Paulo of the segregated city follows a pattern well established in many other industrialized cities. Some of the barriers to integration have been the result of explicit government policies such as the instituted by zoning agencies to prevent the construction of housing for the working class in areas that have been more or less officially reserved for the wealthy. The distance felt to be desirable to buffer the wealthy from direct interaction with the prevalent poverty continues to grow and movement between the two worlds becomes increasingly restricted. As a result of this separation, housing styles have evolved in very different forms much as the birds that Darwin observed which developed specialized beaks as a reaction to their specific needs within their ecosystem.

The prestige that is attached to property ownership and the cultural value placed upon owning a home that was constructed specifically for its owner have developed as a manner of distinguishing between people of differing economic classes. In response to the fear that has intensified in the last two decades, domestic interiors that previously existed as refuge from public/social life have increasingly acquired characteristics of the public/social sphere as they offer protection from dangerous realities. As the outside world deteriorates, the interior world of those able to turn away from poor Sao Paulo becomes increasingly vital.

Spatially Enforced Ignorance

Knowledge is power. The exclusion of the poor from access to the spaces in which knowledge is created and shared effectively deepens their knowledge deficit while adding to the horded power of the elite (Spain, 1992). The segregation that sequesters the poorest in particular locations therefore also denies them access to the spaces in which power is created and exchanged. The inability to enter these spaces of power prevents the possibility of change and empowerment on the part of the excluded. Marginalization of issues of poverty and the complete exclusion of the poor from any dialog regarding the shaping of the city in which they live has led to an environment in which the disenfranchised far outnumber the wealthy elite. This is a familiar situation to scholars of design history could be compared to any number of historical precedents. In many ways the current design trend in Sao Paulo follows the model used in the castles of medieval feudal lords whose homes were essentially fortifications. The serfs, meanwhile, were excluded from entry and exposed to the cruelties of life outside of the keep's protection. Any energy that might have been used for advancement was quickly and fully extinguished through the drudgery and oppressiveness of daily existence.

Conclusion

This examination contributes to the understanding of cultural and sociological approaches to the investigation of interior space, an aspect worthy of examination by designers. In contrast to the photography of shelter magazines which displays staged images focused on the conveyance of design intent and the capturing of aesthetic qualities for evaluation, these photographs are candid, spontaneous images that investigate the actuality of environmental stresses and their accompanying coping mechanisms.

The negative effects of these fortified residences fall disproportionately on the shoulders of those least able to participate in the process of their creation. The segregation and its contributions to the continuation of inequalities amounts a crisis of environmental ethics in the built environment and therefore requires the careful attention of members of the design community (Whitelegg, 2000). Through exposure of these issues and the denaturalization of security based design reactions to fear, designers are invited to explore alternative approaches to the current model of "retreat and protect" being practiced. It is through the description,

evaluation, and discussion of such design dilemmas that the design community has an opportunity to participate in the debate regarding the place of the design in the advancement of environmental ethics and the principles of social justice.

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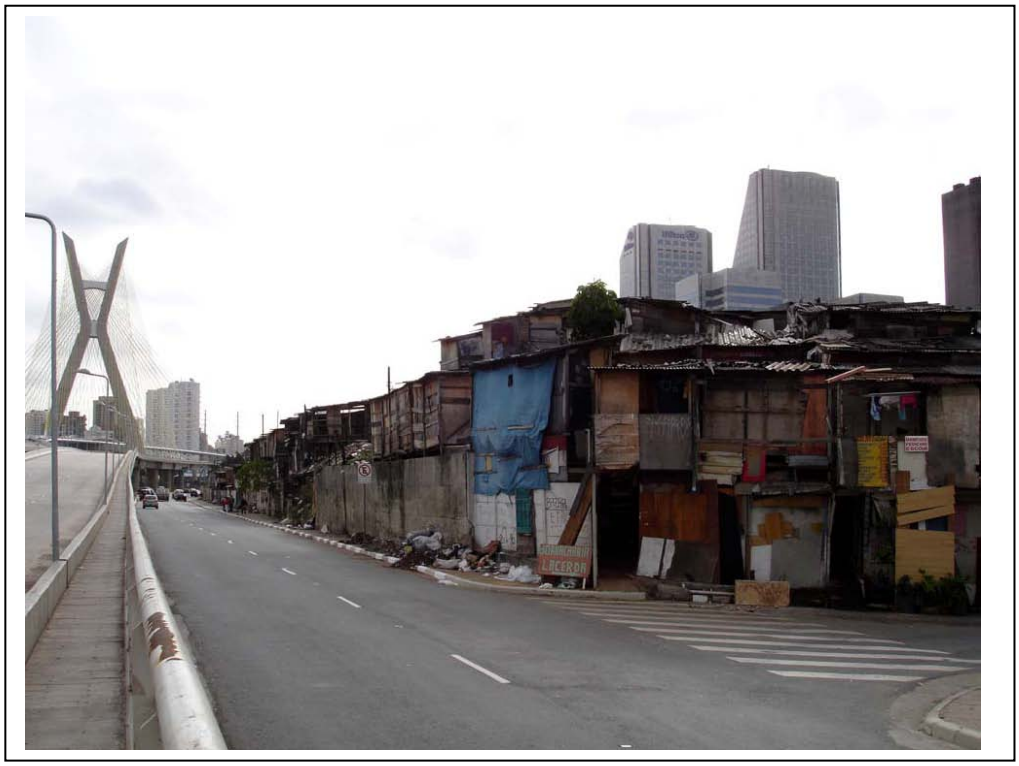

Film: "Pillars of Justice: An examination of courthouses and their role in the search for justice"

Brenda Waugh & Paulette Moore
Center for Justice and Peace at Eastern Mennonite University

Storytelling, Dialogs, and Research

In creating our short film, *Pillars of Justice*, our goal is to explore how those who work in courthouses perceive the impact of architecture on justice. Paulette Moore is an award-winning director, producer and writer with twenty years of experience in documentaries, commercials and news. Brenda Waugh is an attorney with over twenty years of experience in civil and criminal litigation. Both of us are graduate students at the Center for Justice and Peace at Eastern Mennonite University. In bringing our diverse experience to the project, we not only explore the emerging themes, but also question the process that we employ in conducting our research. We are working to create a just process that promotes dialog between equal participants, "researcher" and "subject", in the film.

We began the project in the fall of 2008 by scouting locations and visiting courthouses in the Eastern Panhandle of West Virginia and the northern Shenandoah Valley in Virginia. Since a new "state of the art" judicial center had recently been erected in Martinsburg, West Virginia, that locale provided participants with a broad historical perspective of courthouse design. As we followed suggestions of storytellers and pure chance, we discussed the issues with judges, prosecutors, clerks, defense attorneys, courthouse employees, security officers and litigants. We toured five courthouses and visited several courthouses which are no longer in use. Themes quickly emerged such as the impact of buildings which focus on security, shared

bathrooms, and the creation of space and intimacy in the courtroom. In the course of our work, we employed the following research methods in order to explore justice both in themes and in the development of *Pillars of Justice*.

Analysis. We employed an organic, non-linear and inclusive review of the stories. As much as possible, we avoided imposition of categorization of the stories which runs the risk of reshaping the experience of the storytellers.

Equal relationship between storytellers. Our intention was to mindfully assess our questions, our methods, our own stories and our views during each step of the process to maintain equality with the storytellers, who were not technically creating the film. While this equality may be an impossible result, it is a worthwhile goal.

Vulnerability. In order to create a more equal relationship with the storytellers, we told our own stories. We recognize that we bring our own experiences to our examination. By revealing our own experiences, we shared in the vulnerability of the other storytellers.

Transformative Inquiry. We were committed to a process that would: (1) show respect for the storytellers, (2) be honest in our objectives to promote social action, (3) recognize the complexity of the inquiry (4) incorporate collaboration and accountability, and (5) provide for a transparency of goals and methods and motives. We therefore used a transformative inquiry in framing the dialogs.

Respect for storytellers. In an effort to show great respect for the storytellers, we have encouraged feedback as we assembled the final film and made changes in order to meet concerns of the storytellers

Incorporation of non-linear and non-verbal communication. In designing the project and in engaging in the dialogs, we attempted to employ verbal and non-verbal, as well as linear and non-linear, methods of elicitation and presentation.

Contemplative listening and knowledge of community. Within the dialogs, we employed an approach to increase the opportunity for contemplation by the storyteller, listener and viewer of the film. We provide the space for the listener and viewer to examine the stories in their own contexts, with their own communities.

Reflective inquiry. Throughout the process, we paused for reflection. We engaged in discussions with the storytellers, ourselves and other researchers about the difficulty in maintaining a justice orientation in research. We also found that maintaining the written blog provided us with insight as to the challenge of maintaining our philosophical objectives in our research.

Selected Resources

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Internet Resources

Center for Justice and Peace, Eastern Mennonite University: emu.edu/cjp
Pillars of Justice-Audit Trail and Blog: architectureandjustice.blogspot.com
Paulette Moore: paulettefilms.com
Brenda Waugh: brendawaugh.com

The film can be viewed at: http://vimeo.com/2789213

A blog about the film can be found at: http://architectureandjustice.blogspot.com/

"Art Therapy as a Part of a Multidisciplinary Team: Developing an Arts in Corrections Program"

Caroline Cook
Florida State University

Introduction

Today's prison system is a direct reflection of society's beliefs. Most sociologists would argue that crime and criminals are represented in the media and politics as almost barbaric beings that do not have the capacity to learn new skills or self improve (Kapperler, 1998). What society does not consider is that the vast majority of prisoners will return to their communities.

Intervention efforts must be linked to criminological characteristics-human deficits that are directly related to the propensity to commit crime. Some of these deficits include blank impulsivity, weak socialization, below average verbal intelligence, and a taste and desire for risk-seeking behavior. The deficits are a lack of development in educational, vocational and employment skills (Ayers, 1981). Studies have indicated that the arts can address and support these skills (Gussak & Plomis-Devick, 2004).

This was an ethnographic study on how Arts in Corrections program was developed within a state department of corrections. This is a study of the process of forming an Art in Corrections program. Members on a committee charged to organize this program were interviewed and observed. Within committee interactions and the influence of external factors (in particular the social, cultural, power, and politics) were explored and analyzed. Furthermore, this is a study of how art therapy can be incorporated as a multidisciplinary approach to art programming.

This study contributed to three fields: rehabilitative efforts of an incarcerated environment, organizational theory of arts programming, and art therapy. The incarcerated population will benefit from this study for it is an intensive overview of rehabilitative efforts in the arts field. The administration of art programming will benefit from this study by examining the process of designing an arts program.

The mere mention of rehabilitation for prison inmates is controversial in society. Rehabilitation can be traced as far back as Plato, who was uncompromising in his salience in the state's

response to the criminals (Congdon, 1990). For economic and safety reasons, it is critical that society and its politicians and prison administrators shift from glorifying criminals behaviors to modifying them.

Art programs provide a positive means of self-expression. Competence in an art discipline can change not only an individual's view of him or herself, but also expand society's view of the individual by providing an alternative means of communication. It is a matter of record that the arts can be vital in rehabilitation efforts. Through arts program; inmates can learn adequate coping mechanisms. For those who view the correctional process with hope, the arts have become a means of seeing prisoners as individuals and of helping them change their lives (Szekely, 1982). Historically, prison arts programs have been scattered and infrequent within prison walls because they rely so heavily on state and federal funding.

Mission of Arts Program

The mission of the arts in the prison corrections program for the Department of Corrections is to enhance institutional safety and support the offenders' personal development and successful community re-entry. Two work-groups one internal, the other external, have been formed to address the Arts in Corrections Program goals and objectives that are discussed. The internal workgroup's initial goals were to inventory existing art programs that operate in the correctional facilities. The workgroup was to then develop a procedure of policy and implementation guidelines for both the facilitators of the program and the inmates. A final goal for the internal workgroup was to develop partnerships and collaboration strategies in order to address funding for the program. The external workgroup also has three primary goals. The first was to review best practices of existing programs. Based upon this review, the work group would develop the program components. The last goal of the external group was to develop a program evaluation design.

Art in Corrections and Social Justice

This thesis analyzed the white paper of an arts program, which included a component of art therapy, within an incarcerated population. The data was collected and analyzed from observations and interactions of the committee members in meetings as well as from interviews. The interactions that were observed and analyzed were the power of external factors, such as power, politics, and different philosophical orientation, on the internal decision making process. Guided by research questions, the researcher collected data that studied the impact of these factors on the formation of the program. The discussion and findings of this thesis contributed to three areas within art education, administration, and therapy: the rehabilitative efforts of an incarcerated environment, organizational theory and administration of programming, and the role of art therapy within art programming.

This thesis also contributed to correctional social justice for it promoted the potential of humanity, even in an incarcerated population, through the powers of art. Although the aim of this thesis was to observer, document, and analyze the development of an arts in correction program; as the researcher I was able to also witness the movement of social justice within the prison population in terms of the form of art. By presenting this topic at the Social Justice Symposium, I hope to facilitate a discussion with the audience of the current status of the arts in corrections to promote social justice. In this discussion I not only hope to explain the dire need for this expression of humanity in the prison society but what is currently being done through the Arts in Corrections program.

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"From Sheltered Students to Sheltering Others"

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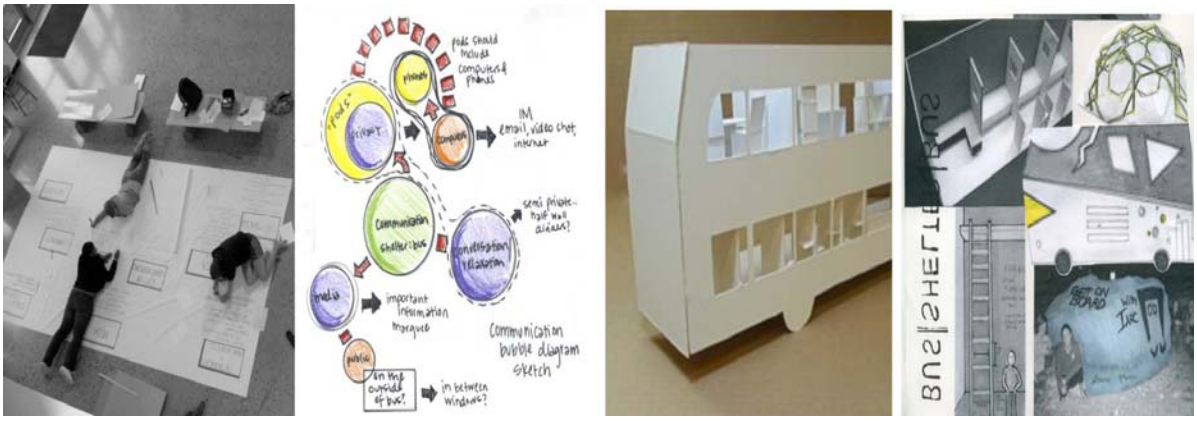

Abstract

In light of escalating fuel costs, our nation faces tremendous struggles to provide mass transportation in cities of all sizes, a matter of social justice in securing mobility for all. In our community, not only does this present circumstance hold true, the community historically faced challenges with public transportation leading, in part, toward a sit-in movement, emanating from the Woolworth lunch counter in the downtown. At the crossroads of race and class relations, and as a means of community awareness, an undergraduate interior architecture design studio investigated the notion of shelter, explicitly encountering and moving beyond the issue's fractured history to introduce design as a way to make a difference. The instructors asked the students to design a **bus | shelter** and a **shelter | bus** by moving through a series of charrettes to address context, precedent, client, container, codes+, community, and communication – an incredibly useful rubric beyond the studio in all kinds of courses. In this presentation, we analyze the project and review a matrix to address facets of a community project centered on

social justice to ponder the question: how do you approach social justice in a way that students readily engage in it and act on their own convictions toward positive change? In addition to insight on the information management system, session participants gain knowledge about how to structure a project within a studio environment, all the while addressing social justice from a project embedded in the very fabric of the community's history.

Narrative

Design has the power to change the world and the way humans act within it. In an era where design is portrayed as a flash-in-the-pan enterprise and where people have become conditioned to instant "solutions" to design challenges, we advocate that design, rightly or wrongly, is **a thoughtful and engaging enterprise**, to be taken seriously as a way to affect and resolve issues of social justice. In mobilizing students for that change in attitude about design, we fashioned a semester to focus on the looming question of public transportation, both situating that issue in the past (an incredible turning point for our local community) and in having students speculate about the future of transportation by designing a **bus | shelter** sited in the community. We assigned a week long warm up project where students read ***The Image of the City*** and utilized vocabulary (path, node, landmark, district, and edge) to wayfind through their own community, making connections in describing a path from their own residence to an assigned point in town.[1] Students took to their cars and circumnavigated the landscape and recorded their impressions, preparing both a digital and physical installation that showed their recordings, musings, and emanations from this first endeavor. On review day, faculty dispatched students to again experience public transportation and the differences inherent in the solo automobile drive and the crowded group **experience of bus travel**. Clearly marking their first foray for many students onto public transportation, we happened on the real social justice issue of the semester: the **inequities encapsulated by the bus system**, both as a product of local circumstance embedded deeply in the community's history and a result of the **sheltered upbringing** of many in our studio in small town America from which they came to campus.

To deepen the experience of students, we also addressed another aspect of social justice while utilizing a scale of project appropriate to students designing interior space for the first time. With hurricane season upon us, we thus formulated the **shelter | bus** project, utilizing a bus shell to provide one of several types of mobile relief structures for housing, from which to dispense supplies, and for service activities of relief workers temporarily relocated to the site of a major hurricane. Linked together, the two projects allowed us to work locally with a fixed structure and regionally with a mobile structure so that students could become more self-aware about racism, disparities in class, public transportation, disaster relief, team dynamics, community, communication, and themselves. Inherently people- rather than system-centered projects, we encouraged students to expand learning from these localities in applying their knowledge – and design skills – to other places and circumstances.

Ultimately, much of our work as instructors centered around taking the **circumstances dealt to us**: a studio class of 56 students, the daunting challenge of designing interior space for the first time, the responsibility to address a topic in design far bigger than the students' own previous

[1] Lynch, Kevin. *The Image of the City*. Cambridge: MIT Press, 1960.

experience, and the necessity to encourage and engage in excitement for and about design. With these projects, we used diverse teaching and learning strategies to reach different students through reading, writing, sketching, diagramming, designing, researching, analyzing, interviewing, blogging, and pinning up work for review. From these various forays, we helped students to amass information about both projects so that they could begin the design process. Ultimately, this led to a series of charrettes over a two week period to flesh out the program and the justification for both projects.

The design charrette, recognized within the design profession, serves as a catalyst for the quick formation and execution of ideas.[2] Over the course of seven consecutive class sessions, we fashioned a series of charrettes as vehicles for exploration – and a vigorous two week design intensive – to draw students' attention to design and communication issues central to both **bus | shelter** and **shelter | bus** projects. Entitled **experience:research**, this two week studio investigation thus yielded the matrix, an organizing system for the student work at individual, small group, large group and class scales. During the charrettes, students learned that the **ultimate goal** of this opportunity rests in defining the essence of shelter through both endeavors. Students distilled a broad range of information into cogent, well-crafted models, drawings, reports, and presentations for dissemination in the studio, community, and beyond. They relied on basic research methods and on the generosity of PEOPLE whom they encountered in the process of uncovering information.

At the end of the fortnight, students produced a **series of seamless digital presentations** highlighting their individual and group research. They continued to utilize ***Image of the City*** as organizing principles for work, deepening and broadening their understandings by supplementing this first assigned reading with the plethora of resources on the internet, in campus and community libraries, and in other institutions and resources in the region. To tie this experience explicitly to the design studio, students encountered Robert Rengel's notions of **order**, **enrichment**, and **expression**, a text incredibly rich with reference to Lynch as well as many other sources for inspiration and organization of their work.[3]

We describe the specific charrettes and their outcomes below:

context

For the first charrette, students read and discussed a passage from William Chafe's book, ***Civilities and Civil Rights***, addressing issues raised by the author about contrasts between whites and African-Americans in utilizing public transportation in the 1960s.[4] During small group conversations, students analyzed how **silence in architecture and design** related to what Chafe characterizes as "the silence of people sitting with dignity at a lunch counter" (p. 99). Finally we asked students about implications of being a **trailblazer** as Chafe defines it.

This charrette enlivened the students' conversation about civil rights – and facilitated a greater

[2] Lucas, Patrick Lee and Robert Michel Charest. *Charrette: A High Performance Vehicle for the Design Studio.* National Council on the Beginning Design Student Conference Proceedings, forthcoming 2008.

[3] Rengel, Roberto J. *Shaping Interior Space, 2nd Edition*. New York: Fairchild Publications, 2007.

[4] Chafe, William H. *Civilities and Civil Rights*. New York: Oxford University Press, 1980.

understanding of our community and the place of students within it.

pre[c]edent
Following the investigation of the local community's context, students analyzed a single bus shelter near campus to determine the **essential elements** of the structure and of the fundamental need for human shelter. Students then responded creatively to a blank bus stop site, proposing a shelter based from their analysis of the pre-existing structure.

This charrette conveyed students into the world of the built environment – and reminded them of the need to satisfy the human condition in their work.

community
Working in three one-hour time blocks, students created a large diagram of all the constituents who should be aware of or involved in the both shelter projects. Borrowing on Thomas Berry's thesis that we are all a **communion of subjects**, students had the opportunity to literally populate the project with people resources.[5] Building on the idea that we are all separated from every other human being on the planet by a network of **six degrees of separation**, students identified everyone from the building's custodial staff to Oprah in their virtual rolodexes. In doing so, students made this project of the community not just in the community

This charrette taught the lesson that design represents a fundamentally human enterprise – and that change can happen incrementally from the local level, beginning with the designer herself.

client
In groups of four, students **interviewed at least two people** who use the bus transportation system within the city asking questions of **who? where? when? how often? why?** Equipped with video cameras, students recorded their conversations with bus riders and posted these, along with analysis on their blogs, providing heartfelt stories about bus riders and their challenges in using public transportation.

This charrette brought students into direct contact with those served by the project – and helped students to see the humanity in the stories of others.

container
Continuing with their groups of four, students designed a **40'x8'-6" mobile relief unit** to provide disaster victims with a diversity of services to help in the recovery process. They delivered models, diagrams, and sketches to support this work, reviewed by the class as a whole. Students exercised creativity in developing programs to fit the needs of disaster victims: water tanks, medical service facilities, child care and entertainment venues, food preparation wagons, and mobile libraries.

[5] Berry, Thomas. *Evening Thoughts: Reflecting on Earth as Sacred Community*. San Francisco: Sierra Club Books, 2006.

This charrette helped students to see that their designs could positively impact others – and gave them the chance to consider holistically designed environments from the inside out.

codes+
Using models designed for the pre[c]edent and container charrettes, students defined the code, ergonomic, and proxemic requirements for the projects to **support human activities and needs** for persons of varying abilities.

This charrette showed students how codes impact their work as designers – and how regulations, through their restrictions, provide great promise for design.

communicate
Armed with greater knowledge about the two projects, students speculated about **guerilla marketing** techniques for getting the word out into the community. As they articulated these visions, students used their blogs and social networks, as well as **traditional and innovative media** to exchange ideas with one another and outwardly from the studio.

This charrette demonstrated the power of a small group of people to influence others – and the opportunity to put good ideas into action.

"Art and Place Relationship: Evaluating sense of place in a community based public art installation"

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Abstract

The purpose of this study is to examine the Lexington, KY *Dynamic Doors* public art project and determine if this community based art installation meets theoretically derived dimensions of sense of place. *Dynamic Doors*, consisted of 126 doors that were reinterpreted into public art by local artists and community groups. These doors were taken from a recently demolished housing project on a historic site that reflects a primarily African-American community in the East End Neighborhood of Lexington.

Doors for this study were categorized into thematic categories by a group of judges using the Multiple Sorting Task (Ward, 1977; Scott & Canter, 1997). The emerging themes were 1) place driven concepts: African-American culture, landscape, and equestrian themes and 2) artist driven concepts: decorative art and three-dimensional art. This study further involved 12 judges who rated a subset of 40 doors representing these thematic categories on sense of place dimensions of originality, authenticity, uniqueness, significance, and authorship (Kwon, 1998, 2002). The inter-rater reliability of the judging process reached 0.84. Of the place driven themes, the African-American culture doors were rated highest in sense of place (5.104) and highest in originality, authenticity, and significance. The equestrian doors were consistently rated lowest in their overall sense of place (3.786) and across all the individual dimensions.

Themed art that interpreted sense of place beyond the familiar iconography of the city was evaluated as significantly more original, authentic, and significant than the art that did not. Implications from the study underscore the importance of synthesizing novelty and appropriateness into site specific, creative products.

Background and Purpose

"American settings in particular, seem to be headed toward greater and greater homogenization, with regional differences being wiped out by standardized architecture, fast-food chains, and the like" (Steele,1981, p.62). To counteract this trend, designers have the ability to heighten the sense of place and depth of meaning in the built environment. The built environment is ordered into levels that build upon one another where products, interiors, structures, landscapes, cities, and regions all play into our perception of place (Bartuska & Young, 1994). The purpose of this study is to examine the Lexington *Dynamic Doors* public art project as individual products of the built environment and determine if this community based art installation meets theoretical derived dimensions of sense of place. *Dynamic Doors* was a community based temporary public art installation sponsored by the Lexington Arts and Cultural Council. It consisted of 126 embellished doors taken from a recently demolished housing project on a historic site in the East End Neighborhood of Lexington, KY. This installation follows the success of other community art projects such as Chicago's *Cows on Parade*, Cincinnati's *Big Pig Gig,* and Lexington's *HorseMania.* While these art installations differ from city to city, they have a common goal to reinforce their community's unique and timely sense of place, therefore making the art non-transferable to another community or setting.

When studying concepts of place, design students and practitioners alike are challenged to define, design, and evaluate their work with greater precision and specificity. This focused attention at one aspect of a community's identity offers a way to examine sense of place and it's theoretical dimensions. This research uncovers factors that affect the strength of sense of place in an art object. Findings from this study address specific dimensions impacting sense of place and the effective communication of a place concept.

Research Question

Do objects in a community based art installation reflect the theoretical dimensions of sense of place?

Relevant Literature

Knowing that sense of place exists across the built environment brings us to the question of what defines a particular sense of place. Sense of place is complex and multi-dimensional and therefore offers the opportunity to clarify the dimensions that successfully achieve it. Steele (1981) discusses sense of place as an inter-play between a person and a setting. This makes the challenge for the designer very specific. They must create the link or the communication that must exist between the person and their setting in order for that person to have a relationship to the space or to share a sense of place with it. The designer becomes a critical player in the viewer's perception of place. To further understand how to create this link and to employ a place based model we must test and operationalize sense of place. While there has been informative writing into sense of place, there is still much ambiguity surrounding its definition (Miller, Erickson, & Yust, 2001). There are overlaps that exist in definitions of sense of place, and because these theories have not been tested, clarity and precision are lacking.

"The most effective public art projects enable the viewer to gain new insight into the historic, social, and spiritual dimensions that surround us" (Clark, 1996 p.10). Clark also discusses how art can create links between people and their environment by uncovering various histories (1996). Observing these products of a community based art installation gives an insight into the community that is creating the works of art. Many times we see that "an image alone will communicate a sense of place much faster than the spoken word" (Bicknell, 1994 p. 88).

Sense of place is strongest where residents of a neighborhood or community possess a collective awareness of place and express it through their cultural forms" (Allen, 1990, p.1). Pubic art in our communities serves many people. Clark (1996) states "The United States of America is a nation of immigrants and as such we are a people of many histories, stories, and myths woven together. Art created in public spaces can provide links to understanding these various histories (p.10)." Or helping us understand ourselves and our communities. More than any other temporary public art has the ability to "broaden the symbolic value of a public space by momentarily reframing how it is perceived in terms of its historical and current significance (Clark, 1996 p.10). Also temporary art created within the community can deal with issues that are readily acceptable to the audience of the community that they set out to reach (Phillips, 1994). These temporary art installations contrast large permanent installations that are many times contested and funded by single sources or tax dollars. They involve the community to become a participant in the creation of the art, not just to be a viewer of the art after the fact (Decker, 2002).

The doors being used for the *Dynamic Doors* community based art installation are the front doors taken from the demolished Bluegrass-Aspendale housing project in Lexington. They provide a two-dimensional canvas for the artist to express place relationship or artistic vision. These doors not only once provided the physical link from the outside to the inside of residential spaces, they now provide a social link within the community's members. Some doors were commissioned to local artists, while others were given to community groups and youth organizations from the East End Neighborhood.

Kwon's framework (1998; 2002) proposes evaluating site specific art with five dimensions including originality, authenticity, uniqueness, authorship, and significance. According to the framework, the more variables that are represented in the design, the stronger the association to place. While Kwon examined these variables as translated through the specificity of the site in relation to site specific, permanent installations, the present study extends his framework to this new context of more temporary community based projects and draws meaning from the findings to inform the design process.

Methodology

This research is designed to measure the variables that relate to sense of place in a community art project. The methodology of the study began with photo documentation of the 126 doors in their intended viewing location. These photos were paired with quotes from each artist on their driving concept for the door project. After collecting information the data set was analyzed in two phases: categorizing and evaluation.

The first phase of data analysis incorporates the Multiple Sorting Task for categorizing of thematic categories (Ward, 1977; Scott & Canter, 1997). The process used three judges, with expertise in art and architecture, who had been involved in the Dynamic Doors project. The judges individually viewed and categorized the 126 color photocopies of the doors into groupings based on visual imagery and written concept. The judges were asked to describe the

shared characteristics defining each of the categories and these responses also helped identify categories. The emerging themes were classified as 1) place driven; African-American culture representations, equestrian representations, and landscape representations, and 2) artist driven; decorative art, and three-dimensional art (Appendix 1).

During the second phase, judges assessed the doors according to sense of place dimensions set forth by Kwon (1998; 2002). The dimensions of originality, authenticity, specificity, uniqueness, and authorship were evaluated with a semantic differential continuum. The thematic categories determined through phase one were randomly sampled for evaluation to reach a subset of 40 doors. Color photocopy mock ups of each door in their intended viewing location were viewed along with artists' project concepts (Appendix 2). The evaluation was conducted by 12 judges who represented design educators, residents from the community, and visitors to the community. Inter-rater reliability of the judging process reached 0.84

Results and Conclusions

The African-American culture themed doors were seen as highest in overall sense of place (5.104). They were consistently rated highest on the dimensions of originality (5.08), authenticity (5.18), and significance (5.7). Here the population and cultural issues of the original inhabitants of the buildings from which the doors were taken resonated through when evaluating sense of place.

Significant differences appeared in an ANOVA examining sense of place among the thematic categories ($F(4,94) = 5.79$, $p < .05$). The equestrian doors were seen to have the lowest sense of place (3.786). They were consistently rated lowest on the dimensions of originality (3.23), authenticity (3.79), and significance (3.98). The horse culture of Lexington may not have been an appropriate theme to draw upon when reinterpreting doors from a demolished housing project. More originality, nuance, and subtlety are needed to root the idea and imagery to place.

Findings from the research emphasize that dimensions of originality, authenticity and significance define the end product of place-based art. As seen with the equestrian doors, the most common associations with place may not be the most truly representative of the locale. Themed art that interpreted sense of place beyond the familiar iconography of the city was evaluated as significantly more original, authentic, and significant than the art that did not. Implications from the study underscore the importance of synthesizing novelty and appropriateness into site specific, creative products. Capturing a sense of place effectively in a creative product may depend on negotiating originally within the realm of the surrounding culture and community.

Appendix

Appendix 1: Example doors of five thematic categories

African-American Decorative Equestrian Landscape 3-Dimensional

Appendix 2: Models created for judging process

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"i+TiBET: A Community Effort to Preserve Tibetan Culture-in-Exile"

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Abstract

The Tibetan community-in-exile has been fighting for social justice for over fifty years in protest to China's occupation of Tibet. In an effort to help their cause and armed with the knowledge that design can increase awareness and engage individuals, we studied the Tibetan culture of Minneapolis and St. Paul, MN to see how we could serve the needs of this community. As an interactive designer and landscape architect, we conceived of creating an interactive installment of a virtual journey home– an experience design that we hoped would have therapeutic effects on a community that has fled their homeland.

Upon further interaction with our local Tibetan community, we found that the Tibetan youth community was particularly active in political causes, but less actively preserving their culture. As a result, we shifted the focus of our design solution to create an engaging venue for cultural preservation. Our design solution, "i+TiBET," consists of a youth-orientated social-networking style website that harnesses the power of the individual to actively preserve culture. By enabling these teens to document, record, and share artifacts of their culture, the campaign attempts to fill the gap between what this community is doing now and what it needs to plan for the future. More importantly, it allows the tools of design to be used directly by those it seeks to serve– the Tibetan community in-exile. In addition, supplemental campaign materials increase the general awareness of Tibetans in America and aim to generate widespread interest in their social justice cause.

Narrative

Background and current situation

One of our key goals for this project was to work with an underrepresented cultural group present in Minneapolis/St. Paul, MN. We were drawn to the Tibetan community for a variety of reasons, including personal connections and their unique history, both internationally and locally. The Minnesota Tibetan community was the first group of Tibetans to establish in the United States, and the second largest community of Tibetans-in-exile in the United States. Embarking on this project in early 2008, we worked with the Tibetan community to understand

how design could enhance their lives, addressing their particular needs and social causes.

On a political level, the Tibetan people are incredibly united, both in the United States and in exiled communities abroad (e.g. Dharmsala). Locally, they are active in peaceful protests, marches, legislation; internationally they "are practicing democracy . . . so that when [they] are in Tibet [they] will have democracy" (Houston and Wright, 2003, p. 221). By observing the actions of and interacting with the Tibetan youth, it was evident that this sub-group of Tibetans in-exile is particularly motivated and mobilized– they are connected to other Tibetans through school groups and the Tibetan American Foundation of Minnesota (TAFM), and use email listservs to communicate with the nationwide community of Tibetans. Similarly, our informational survey (See Appendix A) provided a glimpse into their extracurricular interests. We learned that many are active members of Facebook or MySpace, and developed our understanding of what interests them most about Tibetan culture (e.g., how to speak, dance, and cook Tibetan food).

The desire of the youth to know more about their cultural artifacts was reinforced during our personal discussions with Minnesota Tibetan adults. This older generation expressed that they were worried about their children or grandchildren not understanding physical Tibetan culture (e.g., artifacts, rituals, language) due to the fact that Tibetan youth are growing up completely in-exile. This was further supported in the Minnesota Tibetan Oral History interviews, where multiple narratives, including that of Tenzin Ngawang, a Tibetan dance teacher in St. Paul, revealed a feeling of urgency towards cultural preservation (Minnesota Historical Society, 2005).

Through our qualitative data collection, we recognized a gap between the political involvement of the youth and their active engagement in cultural preservation– a critical need for this community-in-exile. While there is a certain level of artifact sharing occurring between the older and younger generations, it is still heavily outnumbered by the political efforts of this younger group. Because of this gap, we recognized the need for our design solution to address the younger population and actively engage them in artifact preservation.

The ability of digital media

As the field of design is rapidly changing, so too are its tools and abilities to serve the needs of everyday people. Interactive mediums allow for users to become active participants in the design process, rather than objective observers or passive consumers of a pre-determined product. One benefit of using digital media is its ability to create designer-mediated experiences that take shape only after individuals or a group engages with them. In our case, we were able to populate the "i+TiBET" prototype site with examples of cultural artifacts (i.e., how to wrap a chupa) in order to show what it would look like once the site was used; however, the true power of this design is that the users are fully capable of adding to the collection of artifacts without any designer assistance, thus increasing their engagement with and sense of ownership of the design.

Another benefit of digital media is the ability for a design to exist in a space-less place, free from discrimination or oppression. In the case of Tibetans, this is especially important; while they are heavily engaged in protest, characterized by Schwartz as, "a 'liminal' space – a place of danger where one crosses a threshold" (1994, p. 20), it would benefit their space of cultural preservation to be significantly safe and boundary-less. Our design solution recognizes this need and seeks to bridge the exiled individual and community in the 'space-less' zone of cyberspace, where threat of oppression is lessened and capabilities of expression would presumably be heightened (The authors, 2008). The i+TiBET website allows users to safely

immerse themselves in the exploration and support of Tibetan culture.

Finally, while design can clearly serve the needs of Tibetans in-exile, it is critical to examine how this design solution can be self-sustaining. This group is largely focused on political causes and therefore seems to have limited time to devote to artifact preservation; our professional design skills can best service their needs by putting a structure in place that facilitates this activity and integrates it into their pre-existing routines. Using interactive media, our design solution enables the Tibetan community to take control of their own cultural preservation, much like they have self-organized protests, marches, and other forms of drawing attention to their cause.

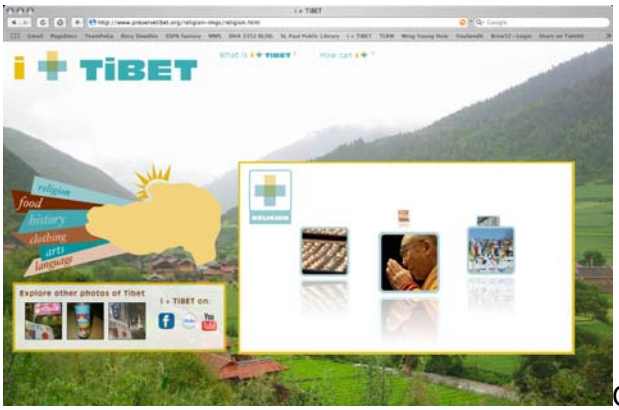
Design solution

Our project aimed to create a product that works with the existing needs of the Tibetan community in Minnesota and abroad and easily fits into their existing network of communication and information dissemination. The "i + TiBET" identity and campaign was developed to relate to the values of the community, specifically those of young Tibetans-in-exile, while inspiring cultural preservation and intergenerational understanding (The authors, 2008).

Identity

The "i +TiBET" identity was designed to connect the idea of individual contribution to the preservation of culture and relate an immediate connection between self and Tibetan identity. The phrase reads as an obscure sentence (playing off the original I _ NY logo designed by Milton Glaser), which allows for easy dissemination of the identity; a certain level of obscurity in the meaning further supports the sense of belonging associated with those "in the know" and keeps outsiders intrigued and inquisitive.

Web Presence



Our design solution used this graphic identity to build a significant web presence. We chose http://www.preservetibet.org to be our main URL, both for its immediate connection to cultural preservation and for clarity when typing the web address. PreserveTibet.org (seen at left) is a nearly fully functioning social-networking style website that could be used to upload, record, and browse cultural artifacts. We populated the site with a few relevant examples, including a photo series on how to wrap a Chupa, a traditional Tibetan dress, and a short homemade video on cooking Momos, a favorite Tibetan

food. In addition, we created web presences at YouTube.com, Flickr.com, and Facebook.com. These affiliate connections are both linked to and from the main website, and continue the cycle of cultural preservation in the venues that we found to be frequented by and familiar to Tibetan youth.

Viral campaign materials

During our time spent interacting with the youth at the TAFM, we observed that they were frequently wearing Tibetan pride gear. As a result, we further applied the "i+TiBET" identity to wearable campaign materials, including buttons, totes, and t-shirts. These wearable materials would continue the presence of the campaign and encourage discussion; in addition, the wearable campaign materials create a presence offline that builds and grows as more people become interested in and aware of the cause.

Conclusion

Prior to our interactions with the Tibetan community, our idea for servicing their needs was to create a large physical installment of a virtual journey home. But as we gained a better understanding of the activities of the Tibetan community, we were able to identify the real need– a venue for cultural preservation. Our solution takes a comprehensive approach to creating this venue and provides an example of what this could look like, should the Tibetan community be receptive to its implementation.

The strength of this project is not only its ability to truly serve its audience, but also its support for interdisciplinary design ventures; "i+TiBET" combines the skills of an interactive designer (specifically interested in the organic nature of design 'by the people'), with those of a landscape architect (with a specialty in Historic Preservation). By understanding the true needs of the Tibetan community, we were able to use our specific skills to create a functioning design that we feel could be easily integrated into the daily lives of the Tibetan youth. In addition, a tool such as ours could be used as an educational resource, a community-building tool, and a general way of further strengthening the Tibetan-in-exile identity (The authors, 2008).

Our next steps include presenting this identity and campaign to the active members of the TAFM in order to gather critique and additional insight as to its potential. With a minimal amount of time and technical support, this site could be actively used and implemented within the Minnesota Tibetan community and the larger national community of Tibetans in-exile whose needs for social justice supersede their time spent on cultural preservation. The "i+TiBET" campaign promotes Tibetan unity, provides a space for dynamic identity formation and helps to preserve a culture that may otherwise become lost (The authors, 2008).

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“The Darkest Hour is Just Before Dawn: Research and Optimism in Community-Based Art”

Owen Mundy & Joelle Dietrick
Florida State University

Abstract

During May 2006 in the city center of York, Alabama, Owen Mundy and Joelle Dietrick borrowed lamps from the residents and installed them in an abandoned grocery store. Each lamp was set to turn on every night, and because of the inexactitude of the timers chosen, did so in an organic fashion, one by one, reflecting not only the participants in the community, but also the history of Alabama's social movements. In an area where a nearby hazardous waste landfill caused the water to be undrinkable, the artists and the community collectively revived the vacant commercial space, removing roomfuls of damaged post-Katrina FEMA water boxes and transforming the downtown with the lamps, pulsing at their own pace, human in the imperfections and variety, and more powerful as a collection.

This presentation began with an overview of socially-concerned community-based practice by artists Owen Mundy and Joelle Dietrick, and then focused on the research, preparation, and production of “The Darkest Hour is Just Before Dawn” project.

Narrative

Billboard Generation II, 2004.

The second Youth Art billboard competition took place in Bloomington and Indianapolis, resulting in four billboards in each city. Eight different artworks made by students in grades K-12 responded to the question "What would you like to tell your community?" Winning themes included topics related to the effects of pollution on our environment, diversity, and the importance of community involvement.

Members of Your Art Here hanging a billboard with winners from the Minnie Hartman School, Indianapolis.

Your Art Here, 2002–present
By Shana Berger, Alyssa Hill, Owen Mundy, and Nathan Purath

The Your Art Here (YAH) project is a non-profit arts organization that uses commercial billboards as public art spaces. Over the last two years YAH has founded three community-run-artist-billboards in Bloomington and Indianapolis, exhibited over 30 art billboards, and held 5 gallery exhibitions.

By using alternative modes of expression to create a positive response to popular media sources we believe that art, as well its role in society becomes more accessible. The founding notion of the Your Art Here project is that by presenting art in place of advertising the community has the opportunity to reclaim their visual space and confirm our right to 'be the media.'

The Your Art Here public art project was founded in September 2002, by Indiana University Bachelor of Fine Arts Photography students; Shana Berger, Alyssa Hill, Owen Mundy, and Nathan Purath.

Female Expat Project
By Joelle Dietrick

On Saturday, December 11, 2004 in the spirit of quilting bees but with a focus on papercuts, sixty female expatriates gathered in Beijing's Dashanzi Art District. Inspired by the papercuts of the Long March Project and Joelle Dietrick's recent art, the women came equipped with stories and images related to lives overseas. Collectively they created four papercuts, each nine by three feet, that from afar looked abject—like the torn wallpaper—but upon closer inspection, appeared planned and controlled. While working on the papercuts, they told stories into a microphone that projected the sound through the space and documented these women's

unusual ideas about place.

Female Expatriates work on Papercuts.

Family Tree, 2008
By Owen Mundy

A "family tree" containing images and names of members of my family who served in the military.

> "The enlisted military portrait is rarely exhibited publicly except during times of war. Privately, it finds prized positions in wallets and on mantels of the working class, reminding its curators of the sacrifice and duty upon which their child has embarked. While it has no specific use in the military, it is a cultural object, with meanings reaching far across the divide between military and civilian life. Especially obvious through the reconfiguring of genealogical data into this vernacular form is the history of the medium of photography itself, referencing a time even before its invention."

Family Tree, installation view, California Center for the Arts, mixed media, 2008

The Darkest Hour is Just Before Dawn, 2006
By Owen Mundy and Joelle Dietrick

The lamps in this photograph were lent to the artists, Owen Mundy and Joelle Dietrick, by the residents of Sumter County, Alabama, during May 2006 and were installed in an old grocery store in the center of the city of York using left-over FEMA water boxes and inexpensive wall timers. Each lamp was set to turn-on every night, and because of the inexactitude of the timers, did so in an organic fashion, one by one, referencing not only the participants in the community, but the history of social movements in the State of Alabama.

The space, formerly the York Real Value grocery store, was abandoned and had been used the previous winter to stage FEMA water for hurricane victims. Much of the water was unusable due to mishandling and with the help of community volunteers, city employees, and Coleman Center staff, the artists cleaned the damaged water containers and debris out, preparing the space for the installation. During the two weeks the space was being cleaned the artists asked community members to lend them a lamp from their home which they then installed in the vacant retail space.

The artists installed the lamps using non-damaged FEMA water boxes found in the space. Each day around dusk the lamps turn on one by one, representing the participants in the project, as well as the possibility that collective action can impact our communities in positive and lasting ways. Reminiscent of candles at a memorial service, the lamps fade in and out, pulsing at their own pace, human in the imperfections and variety, and more powerful as a collection. Participants received a handmade lamp from the artists in thanks for the use of their personal lamp.

Many believe that tap water in Sumter County is not safe to drink. In 1978, Chemical Waste Management, a subsidiary of Waste Management Inc, established a large hazardous waste landfill in Sumter County. Since it was established, the company has dumped millions of tons of hazardous waste on what was once lush farmland, creating the largest hazardous waste landfill in the United States. This landfill has been notorious for leaks, spills, PCB violations, and off-site water contamination.

Traces of Class in the Photographic Representation of Soldiers, 2008 The Darkest Hour is Just Before the Dawn, installation view, York, AL, 2006

"Incorporating Civic and Social Responsibility into Design Curriculum"

Jillissa Moorman
University of Northern Iowa

Abstract

Alice Coles, the President of the Bayview Citizens for Social Justice stated, "The biggest challenge is yet to come….Now there is beauty on the outside; how do we come back and build the infrastructure within the human soul?" (AHF, 2006).

Interior Design programs focus on student knowledge, ability, and skill in the area of design. By including general education and cross-program study, many programs provide a well rounded foundation for their students. However, students lack education of some of the most fundamental problems facing our global society; addressing social inequalities and developing solutions to existing issues of health, safety, and welfare.
As Bruce Mau stated in 2004, "Design is needed in the places that can least afford it" (Mau, 2004). Over 100,000,000 children are living on the streets. 1,700,000,000 people are without clean water. And 3,300,000,000 people are without proper sanitation. All in developing nations without the financial resources or infrastructure to solve these problems themselves (AHF, 2006).

This paper and presentation use three examples to outline how design issues, and civic and social responsibility can confront these problems in interior design programs and classrooms

through field studies, active learning, experimental design projects, and design oriented community service to further the knowledge and leadership of students and generate real world solutions facing our world. The author examines existing programs as well as new methods to change and shape the nature of education, enhance design programs, and increase student awareness.

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"Integrating Social Justice in the Thesis"

Alison Keohane, Jessica Menrath, Cheryl Watson, & Hannah Mendoza
Savannah College of Art and Design

Abstract

As students become increasingly aware of the connections between the practice and production of design and issues of social justice, there are an increasing number of theses being undertaken that integrate principles of social justice. Sustainability and barrier free design have become inseparable components of students' understanding of design however beyond those fashionable issues, there has been growth in the number of thesis topics explicitly addressing issues of social justice. This reflects an increased student awareness that design identity requires addressing such issues not only when explicitly required, but as part of the foundation of their design approach.

The graduate students and their thesis advisor will discuss the formation of their thesis topics in conjunction with their development as socially conscious and responsive designers. Each panelist will speak to her relationship with issues of social justice and how prior and current curricula lead them to not only be aware of these issues, but become active agents of social change. In discussing their own theses the students will contextualize their interest in design as a vehicle for social justice, and their increased awareness of the power of design to engender positive change. They will also address the development of personal design philosophies that have led them to require this approach of themselves rather than applying it only as a response to external imposition. This panel hopes to encourage design educators to implement new initiatives in order to inspire students to seek out and explore ways in which design can initiate change.

"Research to Application: How an Innovative Arts in Corrections Program Was Developed"

Dave Gussak
Florida State University

For the past 5 years there have been on-going studies to support the hypothesis that prison inmates who receive art therapy services will exhibit marked change in their mood, socialization and problem-solving skills (Gussak, 2004; 2006a; 2006b; 2007). As these studies continue, new data adds to the expanding research on the use of art therapy with inmates. After producing data over several years, the Florida Department of Corrections took notice. In the summer of 2007, they developed an advisory workgroup to institute a statewide Arts-in-Corrections program. This presentation will not only focus on the ever-expanding research project to ascertain the effectiveness of art therapy in prison, it will also outline and deconstruct how the project transitioned from limited research to innovative, far-reaching application.

The studies have been conducted in several men's and women's prisons, and have varied in length of treatment time, the number of participants, the measurement tools administered, and the art therapists facilitating the sessions. In general, the research studies used a variety of measurement tools, including The Formal Elements Art Therapy Scale (Gantt & Tabone, 1998); the Beck Depression Inventory-Short Form (Beck, Rial & Rickets, 1974); The Nowicki-Strickland Locus of Control for Adults (Nowicki & Duke, 1974; Nowicki & Strickland, 1973); and a self-developed survey to ascertain change in compliance and attitude.

Graduate art therapy students from an art therapy program facilitated the groups and administered the assessments, and have been closely supervised by the primary researcher. The most recent studies have instituted a pre-test/post-test control group design in both the men's and the women's facilities. Experimental groups, those receiving the art therapy services, were established. These groups received 15 weeks of art therapy sessions, with the directives transitioning from simple to complex and individual to group focused. A control group, those not receiving the services but still administered the assessments, were established in both the men's and the women's facilities. The results of the experimental group have been compared to the results of the control group to determine if the interventions effected change, and the results of the men's group have been compared to those of the women's group to determine if there are any differences between these two populations. These results will be presented and discussed.

Attendees will learn the efficacy of various assessment tools in measuring the effectiveness of art therapy with prison inmates, and the possible benefits of art in these settings and the potential for future studies with this population. This paper will ultimately summarize the Florida Arts in Corrections program, and will initiate a discussion on the transition of the research on the effectiveness of art therapy in prison to its practical application that resulted in the development of the Florida Arts in Corrections program.

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"The Cradle of Hope: One Year Later"

Jill Pable, Rachelle McClure, & Sean Coyne
Florida State University

Homelessness continues to be present in the United States in the 21st century, and sadly, statistics suggest that this issue is escalating rapidly in scope and severity in the United States. A homeless person is often accompanied by their family. Indeed, 39% of the homeless are children, representing the fastest growing segment of the population in a national 2005 survey (U.S. Conference of Mayors).

In 2007, a team of designers proposed to create a cradle for the family dormitory of a local homeless shelter. The cradle was designed to address the dangerous situation of parents sleeping with their infants in their own beds, which can lead to infant death by smothering. With the funding support of a university grant, this cradle has now been fabricated at full scale in an initial mockup, and finally in a form that reflects the actual joinery and materials.

The designers intend to share their experiences with this rapid prototyping process, their manipulation of the solution's sustainable and other materials, and discoveries made when the cradle was presented to the shelter. Lastly, the process of applying for patent will be discussed as well as the ongoing quest for an industry partner for quantity production.

It is hoped that this project and presentation can provide a venue for discussion concerning the long-range impacts that designed environments and products can have. For those who face the crisis of homelessness, this cradle might make one part of the family experience less stressful.

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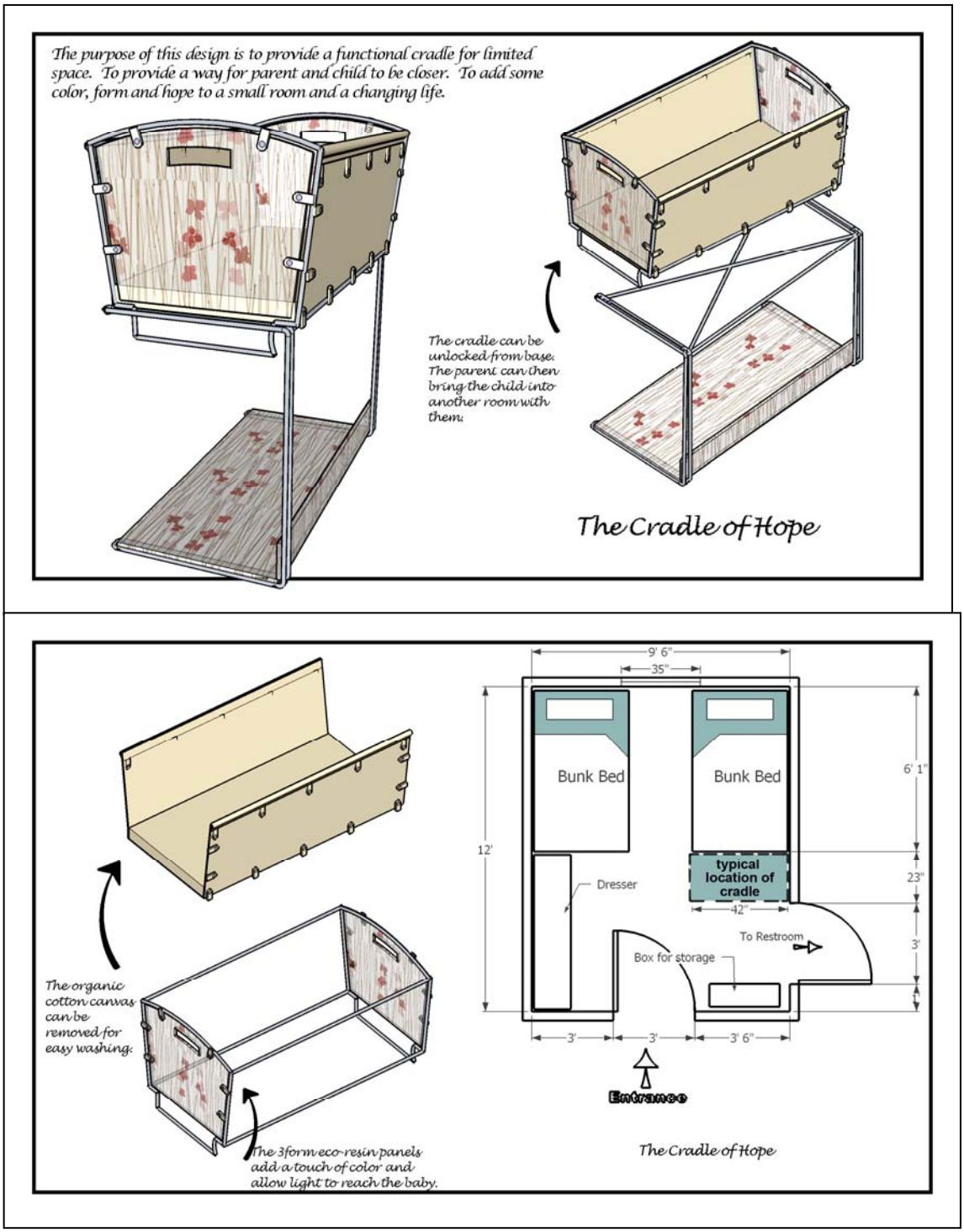

Figure 1 and 2. The original design of the cradle as conceived in 2007.

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Figure 3. The final cradle prototype in mock use at the shelter

"A Place of Their Own: Shaping Behavior Through Design in an Arts Based Community Center"

Tracie Kelly
Florida State University

Abstract

There is perhaps no greater need for thoughtful place-making than for youth in at-risk communities for it has emerged in our ever urbanizing and sprawling communities in America that there is a lack of safe, stimulating gathering spaces for children and teenagers, especially those who live with impoverished conditions at home (Hager, 2006).

This thesis project seeks to address this by creating a theoretical art-based community center that supports the users' attainment of basic needs (such as food/ safety), provide dedicated space for the participation of arts activities, and establishes a positive connection to the greater community. The goal is to create an enriching social environment that will provide spaces which promote behavior modification and serve as a place of refuge and self exploration.

Additionally, various areas of research lay groundwork leading to a design project that uses theory to generate the design for the community art center, providing a framework that can assist in answering these and similar questions:

- What is the purpose of this community center?
- What needs must be addressed? What kind of activities occur within?
- Who will inhabit it and what are their specific needs?
- What attitudes, beliefs, and possibilities will the space convey?
- How are the solutions integrated into design features?

The ultimate goal of this theoretical design is that the attending children may realize a decrease in the need to participate in negative, harmful activities (those related to gang activity), and a place that becomes a haven for friendship formation, involvement with parents, mentors and adults from the community.

Narrative

"We design things and things design us" (Krasner, 1980). This simple statement represents a clear conceptualization of how the physical environment shapes the behavior of the user, and that even though physical and architectural environments have a definite influence on human behavior; they are interrelated to, and to large extent, dependent on the impact of other environmental variables. A reasonable way to categorize this type of thinking is "environmental design", incorporating the total of circumstances surrounding a group of people. The goal of environmental design relates to social behavior as much as it identifies with aesthetics. Areas of research must then include knowledge related to modifying human behavior, social systems, and psychology, as well as structural and physical (Krasner, 1980). The goal of this thesis is to identify specific emotional and physical needs of the client and create a physical architectural environment that supports these through research and planning.

The Problem

It has emerged in our ever urbanizing and sprawling communities in America that there is a lack of safe, stimulating gathering spaces for children and teenagers, especially those who live with impoverished conditions at home (Hager, 2006). Frequently these children are lacking in the basic needs, such as safety and belonging that all humans need on a day-to-day basis (Howard & Prince, 2002). This absence of need fulfillment is coupled with a problem of place in America—that is, the lack of informal public places of refuge and safe social gathering for children and teens.

There are many organizations who seek to address this problem: Boys and Girls of America, YMCA's, Big Brother Big Sister, and other entities which reach out to the "at-risk" youth. One of these is the community youth art (CYA) programs. The CYA's primary role within a community is to offer after school supervision that provides a safe, free environment and attracts children to attend through the promise of social interaction.

Once such organization exists in Tallahassee, the F.A.C.E. (Florida Arts and Community Enrichment), and has been serving the Frenchtown area youth for over ten years offering free classes in art, music, and dance.

Figure 1.1. F.A.C.E. children participating in an art activity (2000).

Figure 1. 2. F.A.C.E. children steel drum band

Because this program is largely grant based, it has struggled in its search for a permanent home. This thesis project seeks to address this by creating a theoretical art-based community center which will support the users' attainment of basic needs. The goal is to create an enriching social environment which is designed around the population's specific physical and psychological needs.

Nature of and Justification for the Design Project

A community center in general creates a space for people to come together without rank or hierarchy, form social attachments and participate in group activities. One of the most basic premises of the design is to offer an environment which is more attractive for the child then the one he is currently experiencing. The design will center around information gathered on the social characteristics within the at-risk child's day-to-day life, including his community's structure. It will provide spaces that promote behavior modification and serves as a place of refuge and self exploration. In doing so, the attending children may realize a decrease in the need to participate in negative, harmful activities (those related to gang activity), and a place that endearingly becomes a haven for friendship formation, involvement with parents, mentors and adults from the community; and offers resources perhaps unavailable to them in other life situations.

This facility will house spaces for many activities such as art making, music lessons, and dance and movement lessons. To encourage community involvement through volunteering, this space will also employ a studio space for an artist-in-residence who occupies the space in exchange for helping with the students or teaching.

Design features will be supported by psychological theory including Abraham Maslow's hierarchy of basic needs and attributes associated with the path to self-actualization. The research in this area starts with a wide, macro view of several associated areas, and then narrows down into specific, micro characteristics which culminate in a theory-to-action plan connecting these specifics to design features.

If accepted, this presentation will first review previous literature which first focuses on community arts programs and reasons that art is important as a means of expression. Statistics concerning at-risk youth and the challenges they face at home and school will be explored and paired with the concept of basic needs as put forth by psychological researcher Abraham

Maslow. Next, spaces designed specifically for children are explored. Areas such as classroom, art classroom, healthcare and specifics such as color and lighting will be examined. Finally, two case studies will be reviewed to show how some of these theories and characteristics are working in operable buildings today: the physical space attributes as put forth by the Reggio Emila Municipality schools in Reggio Emilia Italy, and the Gary Comer Youth Center in Chicago, an award winning design by John Ronan. These separate but connected ideas support and influence design decisions for the art-based community center.

Finally, supported by the literature review's findings, the proposed community center's design will be presented, including site plans, floor plans, perspective drawings and custom furniture pieces. These conceptual drawings will serve to help illustrate the connection between behavior and environment.

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End Note Speaker: Joan Frosch

Joan D. Frosch is Professor of Dance and Assistant Director of the School of Theatre and Dance, affiliate faculty of the Centers for African Studies and Latin American Studies at the University of Florida, and consultant for such agencies as the Florida Department of State, Division of Cultural Affairs and the National Endowment for the Arts. The 2003-2004 Gwendolen M. Carter Fellow in African Studies at the University of Florida, Professor Frosch is a dance ethnographer, Certified Laban Movement Analyst, choreographer and author. Co-director and co-founder of UF's Center for World Arts (1996), a living laboratory exploring the interface of arts and culture, her research has attracted national and international funding, and numerous honors and awards, such as the national Lilly Fellowship for innovative curriculum in Dance in World Cultures, the National Endowment for the Arts (Dance-Creativity), and the Cologne Choreographers' Forum for her choreography, China.

Professor Frosch is director and producer of a feature documentary on contemporary African choreographers entitled "Movement (R)evolution Africa: a story of an art form in four acts" (2007). www.movementrevolutionafrica.com. "Movement (R)evolution Africa" features such artists and companies as Sello Pesa (South Africa), Jant-Bi (Senegal), Raiz de Polon (Cape Verde), Rary (Madagascar), Béatrice Kombé (Cote d'Ivoire), and Kongo Ba Téria (Burkina Faso), among many others. She is currently producing "Nora Chipaumire: A Physical Biography," commissioned by EMPAC (RPI) and the Capture Foundation (UK) to be filmed in Mozambique. In collaboration with the Centers for African Studies and Latin American Studies, she has developed numerous other collaborations with international artists moving from "cultural traditions" to contemporary expression, including conferences on the subject, such as the recent Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa, and programming including such artists as: Los Pregones, Rhodessa Jones and Idris Ackamoor,

African-American Dance Ensemble, DanceBrazil, Menaka Thakkar Dance Company, Pepatian, Nrityagram Dance Ensemble, ODC San Francisco, Urban Bush Women, and TchéTché, of Cote d'Ivoire.

Professor Frosch trained at the School of Performing Arts, The Juiliard School, California Institute of the Arts, Columbia University and the Laban Institute of Movement Studies. She has taught on the faculties of the University of Maryland, the State University of New York at Stony Brook, Wesleyan University, Rotterdamse Dansacademie in the Netherlands, the International School of Beijing, and founded and directed a summer performing arts program based at the Institute of African Studies, University of Ghana. She has also served as Advisor to the Smithsonian's Festival of American Folklife African Immigrant Project, President of the Florida Dance Association, and has served on the board of directors of the Congress on Research in Dance. Professor Frosch is a founding member of The Africa Contemporary Arts Consortium (TACAC), a national organization of curators, presenters, and scholars dedicated to the vigorous artistic exchange of contemporary African performance. Professor Frosch is recipient of the University of Florida's Faculty Achievement Recognition (2007) and the President's Humanitarian Award (2003).