

# 2011 ART & DESIGN for Social Justice Symposium



**Florida State University**

College of Visual Arts, Theatre, and Dance

# **2011 ART & DESIGN for Social Justice Symposium**



**College of Visual Arts, Theatre, and Dance**  
Sally McRorie, Dean

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# Symposium Activities, January 17

## Monday, January 17. Montgomery Hall, Florida State University

- 7:45            Registration: Continental Breakfast & Student Exhibition
- 8:30            Welcome and Introductions
- 8:45            Performance by Dance Repertory Theatre, the repertory and community engagement ensemble of the Florida State University School of Dance
- 9:00            Opening Keynote Speaker: Tim Duggan, Make-It-Right Foundation
- 9:45-10:00    Break- Move to New Classroom Building

## Monday, January 17. New Classroom Building, Florida State University

- 10:00            Plenary Session: Art and Design for Social Justice, Room 103  
Moderator: Dave Gussak, Department of Art Education  
Nick Mazza, FSU College of Social Work  
Paul Rutkovsky, FSU Department of Art  
Miriam Hillmer, Music Therapist



Plenary Panel (l-r) Dave Gussak, Moderator, Nick Mazza, FSU Dean of College of Social Work, Miriam Hillmer, Music Therapist, Tallahassee Memorial Hospital, Paul Rutkovsky, FSU Professor of Art

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**Lunch Keynote Speaker-** *Jim Towey- Founder, Aging with Dignity, and Former Director of the White House Office of Faith-Based and Community Initiatives*



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# Symposium Papers

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## *Art Making Community*

Kate Baasch, Miriam's Kitchen, Washington, DC



Kate Baasch

### **Abstract**

This presentation focuses on ways clinical providers can offer art therapy to those experiencing displacement within our various communities. The theory and practice of the clinical use of hospitality is presented here as a way to illustrate how treatment and case management can be made non-threatening and accessible to vulnerable community members. Art therapy is both a psychotherapeutic tool and a body-based intervention that navigates the implicit. Its transformative power is that it is felt internally and enacted externally. Its complexity is that its operational kernel often arises from the unconscious and therefore non-verbal. Art therapy's very action is through the conduit of the maker's physical interaction with art materials and this provides opportunities for insight, recovery, and empowerment within the context of a particular kind of therapeutic relationship. This presentation also seeks to develop a dialogue among the audience about non-traditional theoretical models, and will utilize a case example from Miriam's Kitchen, a social service agency in Washington, DC as an example for this model. It does this to think critically and ethically about the delivery of services, to stimulate innovations among best practices in clinical services, and finally to build an inclusive clinical community.

### **Introduction**

What is therapeutic? Who is therapy for? Where do specialized, typically adjunctive therapies fall on the continuum of care and who has access to those? This presentation focuses on ways clinical providers can offer art therapy to those experiencing various forms of displacement within our communities. The acts of making art in art therapy can equalize the power dynamic in therapeutic relationships. Art making as an individual exploration is a significant experience, and when it is hosted in a therapeutic relationship individuals create opportunities for themselves to name who they are and what they need. The mission of this presentation is also to stimulate discussion about how care providers deliver clinical services. A theory of hospitality is described as a way of *being* that is essential to inclusive, responsible clinical practice. Hospitality

allows a clinician to journey with an individual towards recovery, insight, and empowerment. Therefore, to build inclusive clinical communities, collaboration and invitation must be bound together. A case example of Miriam's Kitchen, a social service agency in Washington, DC is offered as an illustration.

### **Art Therapy: Power in the Act of Making**

Art therapy is a non-traditional psychotherapeutic tool, often adjunctive to treatment goals, and is naturally relational. An easy way to think about art therapy is using art materials to externalize the maker's internal world, or "getting what's on the inside out." The art that is made in art therapy serves as a tangible metaphor of the maker's implicit world similar to the myth passed down in sculpture classes that tells how Michelangelo could see his sculptures within a block of marble even before he began carving. Clinical intuition has us wondering about behaviors, wondering towards the possible source, dynamic, or instance that created each defense, coping mechanism, or personality trait. Perhaps on our best days as clinicians we can see our clients within the "block of marble" and ask ourselves: What makes up this block? Why is this person in it? How will he take shape? In art therapy this translates to the fact that a clinician can know something about the client/artist/maker through what he makes. And because art therapy is also a body-based treatment, and therefore innately non-verbal, it's transformative power is felt and enacted by the maker's physical interaction with art materials. On a somatic level, when people make something it relocates change within them. Additionally, art making in art therapy accesses traumatic experiences that ensnare identity.

### **Equalizing Power through Making**

Traumatic experience often precedes and pervades experiences of displacement, likewise displacement is often a traumatic experience. Research suggests that identity and experience are profoundly altered after trauma because of the intrapsychic inaccessibility of its lasting effects. Art therapy is well suited for treating various forms of trauma because the action of making creates physical accessibility to the somatic hold trauma takes within a person (Tripp, 2007). Given the rates at which traumatic experiences occurs under the conditions of displacement the accessibility of interventions such as art therapy is perhaps a matter of best practice.

### **The Art of Offering**

The experience of displacement often renders a client's perceived world quite different from the one he shares with others, especially a therapist. This is important when getting what's on the inside out deals directly with abuses of power. Art making equalizes power in the relationship. Opportunities for insight, recovery and ultimately empowerment are made by the client in art therapy. The art he makes is a record of discovery and the knowledge gained from this process is an internal resource. Art materials and the structure under which the art therapy experience operates must preserve client choice and welcome the client's identity as he is without the clinician's presumption that change is needed or that the client is needy. Outreach is a vital aspect of the

therapeutic relationship as well as a critical aspect of social services. In outreach the offer of support is made without the presumption of pathology. In contrast to the status quo of traditional managed care, outreach understood as invitation sets a precedent for addressing clinical needs by hosting a supportive space that includes respite. It welcomes individuals to come as they are. It not only invites the individual, it also invites a new way to measure common therapeutic goals such as insight and recovery. Outreach understood in this way suggests that therapeutic relationships and the social service systems of which they are a part can exceed current limitations and can therefore formulate an environment of sustainable access by relating hospitably with those experiencing displacement.

### **Hosting a Therapeutic Space: Hospitality**

The theory of clinical hospitality is a relational humanistic approach in response to working with individuals experiencing homelessness, various mental illnesses, and addictions. The idea behind clinical hospitality is simple; some people have been profoundly mistreated and therefore services must be made accessible through the invitation of reaching out, services must reflect the needs of people, and it must value what it means to be human. It is suggested, "...it may be possible to increase social support directly, by simply increasing individuals' access to and opportunities for, reciprocal, caring relationships with others." (Davidson, Haglund, Stayner, Rakfeldt, Chinman, & Tebes, 2001, p. 277). The relational dynamic of using hospitality to meet clinical needs in social services redistributes power. Inviting people to participate in a clinical relationship provides a space to access individual experience. Through relationship building and dialogue with someone who cares, individual experience is voiced. As a result of being in relationship, individuals name themselves apart from labels and presumption. Naming ourselves gives us the internal freedom to be a part of the creation of inclusive communities (Lorde, 1984; Rich, 1978). Therapeutic relationships practicing hospitality reduce the pathologizing tendencies of social services and join the client in relocating the power within himself. Moreover, hospitality creates a community in which to welcome the client.

### **The Living Metaphor of a Hosted Space**

Interpersonal neurobiology in attachment theory gives significant weight to the reasons clinicians should practice hospitality and provide opportunities for personal expression (Badenoch, 2008; Cozolino, 2002; Cozolino, 2006; Dales & Jerry 2008; Schore & Schore 2008). The theory in general suggests that a person is influenced by how he is valued and how his needs are met. This influence sets up patterns that effect individual trajectory and quality of life. As LeDoux says, "...your 'self,' the essence of who you are, reflects patterns of neuroconnectivity..." (2002, p.2). He goes on to say, "... People don't come preassembled, but are glued together by life." (2002, p.3). Relationships affect neurological development over the course of the life-span and it is proposed, here, that relationships can be the primary modes of treatment. How these relationships are formed and the quality of care expressed within each influence individual, systemic, and communal outcomes.

## **Hospitality at Miriam's Kitchen a Case Study with "Jack"**

The theory of using hospitality in art therapy within social services is in need of scientific research and critical dialogue. Yet the therapeutic relationship in the case study of Jack, an artist at Miriam's Kitchen, offers compelling evidence that practicing hospitality in social services is an effective tool that leads to individual insight, recovery, and empowerment. Miriam's Kitchen is a social service agency in Washington, DC. It serves 250 men and women experiencing homelessness and chronic mental illness five days a week. Miriam's offers two meals daily, a case management program, and a therapeutic studio program. Miriam's overall mission is to be a part of the source that ends chronic homelessness in Washington, DC. Our daily mission is to welcome people and learn how we can work together. One of the first individuals I began to work with was an artist named Jack. In the case study that follows, Jack shares his reflections and artwork from the art making community at Miriam's Kitchen.

### **Meet Jack**

The first time I met Jack he brought a canvas with him to the morning meal and he had begun to sketch a landscape (Figures 1 and 2). I quickly learned that Jack used both sides of the canvas not wanting to waste anything. "There's a whole other side!" he exclaimed. Jack is a middle aged Native-American man who describes his experience of homelessness as more of a meandering journey- a journey on which he brags that he's seen 49 states with only Hawaii left. I do not know Jack's diagnosis, treatment history or medical history, but I do know that Jack says that the main things he does in life involve Miriam's and that his philosophy is simple, "Seek peace and pursue it." Figures 1-10 tell the story of Jack's art making and conversely the therapeutic relationship we have built. His artwork also exemplifies his relationship to the community he is welcomed into and how treatment goals can be met non-traditionally. Our work at Miriam's Kitchen challenges conventional clinical presumptions. It is my hope that the discussion that accompanies this presentation will stimulate thinking about innovations in social services and therapeutic relationships and develop a rigorous and generous view about what it means to welcome a person.

### **Conclusion**

"We change our world by changing ourselves as we change our world." (Aldorondo, 2007, p. 465). Relationships produce beneficial clinical outcomes. Our challenge is not to be acceptable within traditional models of managed care. Our challenge is to create and host accessible spaces that foster therapeutic relationships for clinical treatment for individuals excluded by displacement. If we are to be a part of redistributing power and ultimately creating communities where all are welcome then as clinicians we must make the act of welcoming a priority in our practice.





Figure 3. "Seek Peace and Pursue It" (side 1) Jack's philosophy and credo painted in Arabic.



Figure 4. "Seek Peace and Pursue It" (side 2) Jack's philosophy and credo painted in English.



Figure 5. An example of how Jack begins a first layer.



Figure 6. Another example of a first layer in Jack's work.

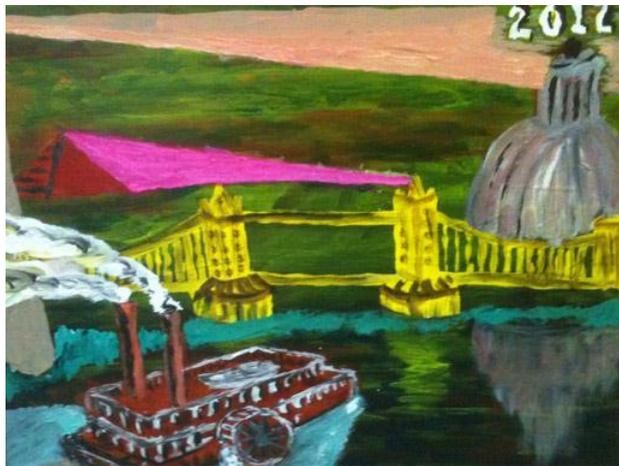


Figure 7. "London or Bust..." (side 1) Jack began this painting in response to learning that the next Olympic Games would be held in London.



Figure 8. "London or Bust..." (side 2) The underside of this mobile-diptych shows a night scene of the image on the front of the canvas. This is suggestive of Jack's sense of humor.



Figure 9. Jack's latest image, he hopes that it will be acquired by George Washington University. In this image Jack describes the enduring principles he believes the Founding Fathers established in their pursuit of justice.



Figure 10. The reverse side of the George Washington mobile-diptych is alive with color and Jack's vision. Jack describes the underside of this painting as being illustrative of the universal qualities the Founding Fathers imagined. Jack says the central shape is reminiscent of an eye from which the energy of the founding ideals radiates and expands throughout the universe.

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## ***Low-Income Housing and the Practical Potential of Livability Standards*** **Jill Pable, Lisa Waxman, & Marsha McBain, Florida State University**



(l-r) Jill Pable, Marsha McBain, Lisa Waxman

*“... [designers] must be able to formulate design criteria necessary to consistently create supportive environments which benefit all aspects of living; whether it be to aid learning, wellness and rehabilitation, to foster intangible qualities such as dignity, respect and security, provide for relaxation, discovery or excitement, strengthen identity or maximize productivity. We can then work in tandem with industry and government to achieve our mutual ambition – social progress.”*

-Shashi Caan, President, International Federation of Interior Architects/Designers (2010)

### **Purpose and Background**

Unfortunately, not all Americans earn sufficient income to secure adequate housing, an issue made more critical by current levels of unemployment. Such conditions make clear the continuing need for low-income housing which allows individuals to pay no more than 30% of their annual monthly income, and through various supportive housing programs, achieve a measure of stability (Nuckels, 2009). In response to the need for low-income housing, the Florida legislature created the Florida Housing Finance Corporation (FHFC) approximately 25 years ago. This agency is charged with the administration of loans to developers of low-income and supportive housing. Each year FHFC typically funds loans for the construction of 5,000 to 12,000

rental units and distributes an average of 800 million dollars of loan funds through its various housing programs (FHFC, 2010).

FHFC has recently expanded its activities into low-income housing for vulnerable user groups with special needs including the homeless, veterans, victims of domestic violence, and the frail elderly. In service to this goal, FHFC requires developers to conform to loan requirements that require elements of universal design, visitability and sustainability into new or renovated developments in addition to general requirements such as the Florida Building Code and related laws such as the Fair Housing Act. However, FHFC administrators recognized there might be potential for recommendations that extend beyond current standards into the realms of environmental psychology and human welfare. FHFC's acknowledgement that quality human experience exists in part beyond current common codes and standards echo an increasing openness to issues of human welfare and its imperative influence on public policy.

Support for human welfare issues has existed for some time in broad form, and many United States agencies and organizations have long supported the general notion of human welfare in their mission statements. For example, the National Institutes of Health has stated its support for research on human growth and development (National Institutes of Health, 2010) and the Association for the Advancement of Retired Persons (AARP) advocates for the enhancement of the quality of life (AARP, 2010). The consideration of human welfare issues in this manner is a relatively new phenomenon as a factor in perceived overall human well-being. Since the era of World War II, countries have traditionally measured success in terms of Gross Domestic Product (GDP) without regard for elements such as human happiness or psychological satisfaction. The change toward new consideration of human welfare is aided by the realization that reliance on GDP fails to account for the side effects of economic prosperity, such as environmental pollution, sprawl, and similar conditions (Caan, 2010).

Within the last ten years, some agencies have reframed their goals and programs to be more holistic regarding life happiness and have also revised their procedure to be more systemic and specific in approach. For example, the U.S. Department of Health and Human Services' "Healthy People 2010" initiative has set as its first goal to "increase quality and years of healthy life". This agency defines quality of life as "a general sense of happiness and satisfaction with our lives and environment. General quality of life encompasses all aspects of life, including health, recreation, culture, rights, values, beliefs, aspirations, and the conditions that support a life containing these elements" (Healthy People 2010, 2009). Similarly, countries including Great Britain, Canada and New Zealand are beginning to undertake programs that consistently survey their citizens' happiness or well-being on a variety of factors (Caan, 2010). Consistent in these efforts is the description that human welfare is more than lack of crime, economic standing or gross domestic product.

Issues of user welfare have long been acknowledged as a guiding force in interior design practice (NCIDQ, n.d.), and are commonly referenced alongside health and safety. However, human welfare (or well-being) has proven more difficult than health and safety to define, or to document its value within the construction of built space (Guerin & Kwon, 2010). Owing to its complexity and entanglement of multiple

human factors, welfare is also more difficult to document in the built environment/user interface than physical factors that can be more easily detected. For example, it is more difficult to document the presence of stress resulting solely from the acoustics of a poorly designed apartment complex than to analyze and report the results of reflected glare on the eye using a controlled experiment. This difficulty with quantifying human welfare, consequently, may have led to the slower embrace and acknowledgement of welfare/well-being within construction standards, and hence, their heretofore exclusion from codes and standards.

Despite the shortcomings of current codes, it is appropriate to acknowledge the good that has resulted from the application of these regulations on design and construction practices that do not largely address issues of welfare at present. For example, the requirement for a minimum level of lighting within a residential bathroom is obviously in order for residents to attend to matters of hygiene. However, the requirement for general lighting in a bathroom overlooks the long established norm that lighting of inappropriate color, or inappropriate placement can cast unpleasant color or shadows on a person's face when looking at him/herself in a mirror. This, in turn, can likely have an effect on self-esteem, a psychological factor of arguably no less importance than safety or health. This modest case illustrates that current codes and standards may have not fully captured the ultimate goal of the built environment, which is to accommodate the full and diverse facets of their user's human experience of living, both physical as well as psychological.

Whether codes per se (in their mandate nature) should be brought to bear on this situation or whether they should remain the realm of optional 'best practices' is likely the subject of further debate. Factors regarding 'musts' versus 'shoulds' within legislation may also vary by type of construction. That is, it may be more defensible to require certain human welfare standards for public-assisted housing, and less so for private residences—especially if residents of public housing are particularly vulnerable. This decision will ultimately rest with government policy makers.

These authors propose that the idea of 'livability', expressed perhaps as a series of 'best practices', might be brought to bear on the issue of comprehensively attending to humans' needs within the built environment through their inclusion of human welfare recommendations. The term 'livability' is not a new one, but has been used thus far to refer to building standards at the scope of city or neighborhood levels, typically advocating aspects of sustainability, affordability, privacy, community and security. Agencies ranging from the city of Seattle to the United States Department of Housing and Urban Development, Department of Transportation and the Environmental Protection Agency have tapped this term to describe large-scale building initiatives that seek to restore humanness to communities (U.S. Environmental Protection Agency, 2010). The authors here would like to argue that owing to this use of the term's embrace of welfare-oriented issues, 'livability' might also logically be extended to the intimate, interior level of building design as well. In doing so, the term may bring further credence to the notion that the interior (an environment type experienced with far more frequency and longevity than neighborhoods) can be holistically addressed and suitable for living from health, safety and welfare standpoints just as neighborhoods can. As such, livability might promote the embrace of psychological aspects of building occupation, such as territoriality, identity (and cultural identity),

self-esteem, sense of community, comfort, and privacy, to name a few. Livability could work alongside other concepts such as visitability, sustainability, universal design and crime prevention through environmental design (CPTED) that are already making headway within established policy.

## **Methodology**

In 2009, FHFC approached the authors (both interior design professors with experience in environmental psychology issues) and asked them to create recommendations for loan applicants that would address specific needs of low-income Florida residents. In particular, FHFC was interested in exploring standards language that would address human welfare aspects of safety, community and privacy. User groups of the recently homeless (in both transitional and permanent supportive housing types), veterans, and the frail elderly were chosen for inclusion in this round of study/recommendation.

Methodology action began with the creation of a summary of existing codes and standards in order to avoid duplication of new recommendations. In an effort to collect a well-rounded perspective, interviews were then conducted (often on-site) with support agency representatives (such as the Department of Child and Family Services, and groups that advocate for veterans as well as others), developers, housing development staff and residents involved with supportive housing programs. Literature review of environmental psychology and applied practices was undertaken to broaden the information. A number of themes emerged through the application of qualitative mind mapping and coding analysis methods.

The authors elected to adopt a format for recommendations reminiscent of Alexander's *A Pattern Language* that identify the problem, identify its context and recommend a flexible solution (see figure 1) (1977). In October 2010, a series of preliminary recommendations were provided to FHFC. The final report will be completed in early 2011, and will be accompanied by one or more animated walk-throughs of a prototype residential unit that incorporate a selection of the recommendations. At that time FHFC will review the recommendations for possible inclusion in future loan requirements for low income housing construction.

## **Findings**

Emergent recommendations were grouped under the following headings:

- safety and security;
- community;
- privacy;
- identity and self-esteem;
- function;
- environmental quality;
- peace of mind/mental comfort; and,
- efficacy

Recommendations under these headings were further ordered to identify those suitable for all user groups and those suitable for some groups only (such as only transitional housing for the formerly homeless or the frail elderly) using recognizable symbols that would permit quick reference by FHFC.

Broad preliminary findings below are illustrated by recommendations explained in figures 2-4.

1. Improvements to residences that address livability may not always imply increased costs. For example, lighting is already required within residences, but might be further improved with proper color and placement.
2. Livability ideas that improve individuals' ability to store, manage and display their possessions hold particular potential to increase living satisfaction. This aspect of dwelling is entirely overlooked within existing codes and standards, yet represented one of the most frequent points that emerged from interview and observation.
3. Effective ideas can be gleaned from 'affordances' that users themselves have developed, sometimes as a work-around from a poorly-designed built environment (Gibson, 1977). For example, a social gathering of residents naturally emerged in an elder care facility in connection with waiting for the daily delivery of the mail. Future elder developments might anticipate this desire and provide sufficient square footage and seating that supports this socialization.

## Conclusions

Based on preliminary results from literature review, observation and interview, the authors suggest that low-income individuals may benefit significantly from livability enhancements within their residential developments that attend to psychological needs such as place attachment, self-esteem and identity. The addition of recommendations that address these issues in housing policy holds the potential to increase the benefits that good design can deliver to well-being, and is a logical extension of the growing awareness of human welfare as a factor in overall life satisfaction.

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## ***Art & Addiction Exhibition as a Community-Based Art Education Pedagogy*** **Amanda Alders, Anniina Guyas, Sunny Spillane, Florida State University**

In this presentation, we recall our experiences as curators, participating artists, educators, and art therapists involved in three related art shows that explored the experience of addiction from a variety of perspectives. The first “Art and Addiction” exhibition was held at the LeMoyne Center for Visual Arts in April 2010; a second exhibition will be held at the FSU Museum of Fine Arts (MoFA) in August 2011, with a companion K-12 student exhibition at the Tallahassee Community College (TCC) Fine Arts Gallery in June/July 2011. These exhibitions were organized in collaboration with the Innovators Program, a national program based at the Johns Hopkins University School of Medicine and correspond to a book published by Johns Hopkins University Press in April of 2010 entitled, *Addiction and the Visual Arts*. Drawing on our experiences with these exhibitions, we propose an alternative to traditional school-based drug abuse prevention programs through art education.

A major purpose of the “Art and Addiction” exhibitions is to use the visual arts to put a human face on addiction and recovery. In the call for submissions to these exhibitions, the term “addiction” included but was not limited to addiction to prescription or illegal drugs, alcohol, gambling, sex, or food. The Innovators Program manual states: “We believe creativity and artistic expression can play a significant role in raising awareness not only of the personal toll caused by substance use disorders but also of the new life born in recovery” (Santora, Dowell & Henningfield, 2009, p. 3). In both the Lemoyne and MoFA exhibitions, anyone whose life was affected by addiction was eligible to submit artwork to the show. The artists who submitted work varied greatly in art background and training, location, education level, gender, age, and experiences with addiction. For the MoFA exhibition, a curriculum guidebook highlighting “Art and Addiction” themes was developed to assist K-12 art educators in teaching about the complex issue of addiction. This guidebook is being used to solicit artwork for the TCC show, and includes a section for school guidance counselors to help them communicate with students about any personal revelations of (their own or their family members’) substance abuse conveyed in their artwork.

School-based programs, such as the ubiquitous Drug Abuse Resistance Education (DARE) Program, tend to emphasize the negative physical effects of drug abuse and teach skills for avoiding peer pressure to use drugs. Such programs often do not sufficiently address the devastating personal impact of addiction on addicts and their families and friends; acknowledge the fact that many children participating in these programs may actually be living with addicted parents or other family members; or explore the complexity of the many legal, emotional, financial, and interpersonal issues that are intertwined with addiction (Pan, & Bai, 2009; Cuijpers, 2002). There is great potential for critical, thematic, authentic, student-centered, and collaborative community-based art education to affect equitable practice by acknowledging the range and complexity of students’ experiences of drug abuse and addiction. We believe that viewing, interpreting, and creating artwork

about a variety of experiences of addiction can function as a personally meaningful counterpoint to typical drug-abuse prevention programs in schools.

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## ***A Home for Everyone: Transforming Small Spaces to Accommodate Multiple Household Types*** **Adrienne Kautz, Florida State University**



**Adrienne Kautz**

### **Introduction**

There exist a multitude of social problems within the United States housing market. Among these problems are lack of affordability, lack of suitability and lack of sustainability. The primary purpose of the proposed study is to address the lack of suitability in our houses and create a home that will be more appropriate in our diverse society. The goal of this project is to create a small residence with a transformable interior that can be changed by the residents themselves. This paper presents the preliminary research for a study intended to address these problems.

### **The Design Problems**

The first problem is that our houses are unsuitable for our diverse population. After World War II, the predominant family structure was the “traditional family” with a stay-at-home mom, working father and three children. This homogeneity made it easy for builders to anticipate homeowner needs. Houses have been built for these “traditional families” for over 60 years (Hayden, 2002). However, this household type does not represent the modern American family. Only 23.5% of households across all races were nuclear families as of the 2000 census (Simmons & O'Neill, 2001). Also, the average household size is much smaller at only 2.61 persons (US Census Bureau, 2010). People are delaying marriage and family, having fewer children, if they have children at all, and they are living longer.

The ideal home is one built with the occupants' needs in mind and as a direct reflection of their lifestyle (Kicklighter & Kicklighter, 2005). However, custom homes are often more costly, more difficult and more stressful to build (Johnson, n.d.). Also, we live in a highly mobile society where 63% of American adults have moved at least once in their lifetime (Cohn & Morin, 2008). Only 30% of housing units started in 2009 were built specifically for the occupant, either by the owner themselves or by a contractor (U.S. Census Bureau, 2009). As a result, occupants are forced to adapt their life to fit the space they inhabit, a space that is designed for a generic American consumer.

The second problem is that our homes are unaffordable, often for those earning even middle incomes and especially for single parents and minorities. In America, homeownership home ownership is a widespread goal that transcends class or race (Cullen, 2003). Owning a home has always been a central component of the "American Dream" (Starks, 2003). However, data released in 2009 shows that 42% of Americans cannot afford to purchase a home (Savage, 2009). Also, families with lower incomes will pay a higher rate of interest to purchase a home, which means homes are made less affordable for those who can least afford them, if they are able to buy them at all.

Housing and related expenses are usually the largest single component of a family's overall budget (Holleb, 1978). The Department of Housing and Urban Development recommends that housing costs take up no more than 30% of a household's income. According to Quigley & Raphael (2004), up to half of the income in households defined as "poor" or "near poor" is spent on housing(Quigley & Raphael, 2004). This creates a hardship for families and creates situations where "the effort of paying for the house controls every family dynamic found in it" (p. 12, McLendon, 2005).

The third and final problem is that our homes are environmentally unsustainable. They are built in a manner that causes strain on the environment and depletes our natural resources. American homes have grown at an alarming rate over the past century. The average home size in the United States has ballooned from 983 SF in 1950 (National Association of Home Builders, 2006) to 2,367 square feet as of 2009 (U.S. Census Bureau, 2009). Since 1940, the average number of people living in an American home has dropped from 3.7 to 2.6, but the average size of new houses has doubled. These large homes create an enormous amount of construction waste, either when constructed or when they are being remodeled or demolished (Celento, 2007).

These large homes are built in a low-density pattern that creates sprawl and car dependency (Meredith, 2003). Between 1945 and 2002, urban land area increased two times faster than population growth (Lubowski, 6, Bucholtz, Baez, & Roberts, 2002). This low-density style of living has become a theme in America. According to Isenstadt (2006), people in America "just do not like to feel fenced in" (p. 1). American homes are taking up far too much land and placing a large strain on the environment.

In order to create a more equitable and socially just housing industry, the way America's houses are built must be reevaluated to take diversity, affordability and sustainability into account. The proposed design project seeks to address these housing problems.

### Goals of the Project

The primary goal of this design project is to create a residence that can easily adapt and transform to accommodate diverse household types. The residence will be designed as a single-family detached residence to be in keeping with ideas about the American Dream of homeownership. This residence will be more affordable for consumers than average houses and more environmentally friendly, due in part to its small size. The transformative nature of the interior will allow owners to live in the residence more comfortably as household demographics change. It will also make resale easier by being appropriate to a larger amount of the population through its ability to adapt to users' needs. Finally, the affordability of the structure will allow more members of society to be able to purchase the house.

### Precedent Studies

The designs of five different residences have provided useful data to inform the future design solution. A chart comparing general information about these five residences can be seen in Figure A. Each residence was less than 1,000 square feet and each residence included at least one transforming element. The residences were designed for different household types. Two were for single occupants, one was built as a spec home appropriate for multiple household types, and two were designed for families with children. Images and brief descriptions of these residences can be seen in the Appendix.

	PS-1	PS-2	PS-3	PS-4	PS-5
<b>Name</b>	"Core" Residence	Flexible House	The Grow Home	Domestic Transformer	East Village
<b>Occupants</b>	1, student	Family of 4	Multiple	1, architect	3, couple plus small child
<b>Size</b>	900 SF	1000 SF	1000	344 SF	390
<b>Location</b>	NYC, Tribeca	Seattle, WA	Montreal, Quebec	Hong Kong, China	New York City
<b>Type</b>	Apartment	Single-Family Detached	Single-Family Attached	Apartment	Apartment
<b>Lighting</b>	halogen, fluorescent,	daylighting, incandescent	daylighting, incandescent	daylighting, fluorescent	daylighting, incandescent,

	daylighting				
<b>Color Scheme</b>	maple, birch, white, gray	white, wood tones, beige	any	black, silver, white, yellow	purple, red, navy, black
<b>Spaces</b>	bedroom, kitchen, guest "room", 1.5 baths, dining, living, office	living room, 2 bedrooms, dining room, kitchen, bathroom	living room, eat-in kitchen, bedrooms, bathroom	living room, kitchen, bathroom, dining room, office (24 total spaces)	living/dining room, kitchen, bedroom, bathroom
<b># of floors</b>	1	1	2	1	1
<b>Transforming Features</b>	Murphy bed/wall	Unfinished 2 <sup>nd</sup> floor	All interior walls can move, murphy beds	Interior has walls that move on tracks	Trundle bed, multipurpose furniture

Figure A. Chart comparison of basic features of precedent study residences.

When comparing the precedents' amenities, some themes began to emerge. An amenities comparison of all five residences can be seen in Figure B. All of the residences included a kitchen, at least one bedroom and one bathroom and space for dining. All of the residences included either a 2<sup>nd</sup> full bedroom or a secondary bed in the residence. All of the residences included an office space, and almost all of the residences included laundry facilities. Only 2 of the residences had a second bath. The residences with the largest square footage included second baths, so it seems that a second bath is a logical addition where there is enough square footage.

	PS-1	PS-2	PS-3	PS-4	PS-5	Percentage
Kitchen	yes	yes	yes	yes	yes	100%
Bedroom	yes	yes	yes	yes	yes	100%
2nd Full Bedrm	no	yes	possible	no	no	40%
Bathroom	yes	yes	yes	yes	yes	100%
2nd Full Bath	no	no	possible	no	no	20%
2nd Half Bath	yes	no	no	no	no	20%

Laundry	yes, in half bath	unknown	yes, in bathroom	yes	yes, in closet	80%
Dining	yes, table	yes, table	yes, in kitchen	yes	yes	100%
Guest/Second Bed	yes	no	possible	yes	yes, trundle for child	80%
Office Space	yes	yes, in master bedroom	possible	yes	yes	100%

*Figure B.* Chart of present amenities in precedent studies.

These precedent residences were able to successfully accommodate multiple functions within footprints much smaller than the average American house size. The successful accommodation of these functions was partially due to the transforming features present within the home. In some cases, these features are as simple as leaving the space undefined and allowing for user customization. In others, dual purpose furniture is used. In the most complex, entire walls are made to move on tracks, revealing new spaces and amenities (see Figure C.) All of these transforming features can be seen in the Appendix.

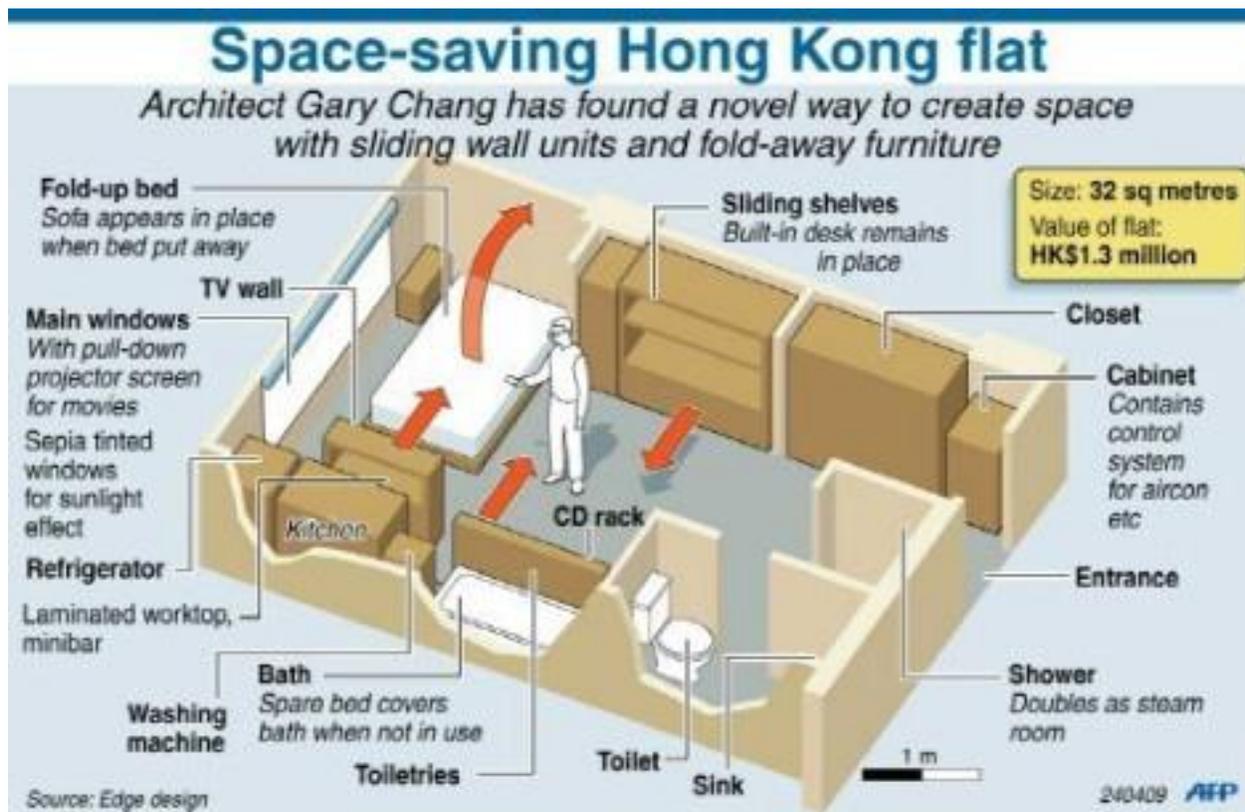


Figure C. A diagram illustrating the transforming features present in one of the precedent studies. (<http://img.designswan.com/2010/03/box/6.jpg>)

## Target Population

It is critical to understand the composition of the modern American household when creating a residential design. As determined by the United States Census Bureau, there are two household categories: family households and non-family households. These categories are further divided into five types: married couple, female or male family householder with no spouse present, and female or male nonfamily households.

As discussed previously, houses are built for “traditional families.” However, nuclear families represent less than half of the American population. Over a third of households are “non-family” households, with 27.5% of this group living alone. As of the last census, 49.3% of households did not contain a married couple (Simmons & O’Neill, 2001). According to Census data from 2008, only 21.4% of households were married-couples with children as of 2008. While households with children used to be the norm, today only a third of households have children under the age of 18. Close to a third of all households have at least 1 member older than 60. Also, there is a greater mix of ages in today’s households. 16% of households have a mix of two different adult generations or have a grandparent present (Pew Research Center.) All of these variables must be considered in potential design solutions.

## Design Solutions

Based on household demographic information, it will be necessary to design four interior variations within the static exterior shell to accommodate each type's needs. A chart explaining the correlation between the four design solutions and five household types can be seen in Figure D.

Due to space constraints and the average household size of 3.25 people, the maximum occupancy considered will be three people. Married couples with a child will require a 2 + 1 solution while those without children will require a Double solution. Householders with no spouse present will require a 1 + 1 solution. This solution should accommodate up to 2 children because a majority of these households have children under age 18 and have an average size of around three people. The needs of children of varying ages should be considered in this design. Also, around 22% of these households have a person over age 60, so the needs of the elderly must be considered in this solution.

Non-Family households will require several solutions: 1 + 1 solutions for individuals living as roommates. A Double solution is required for cohabiting couples. Those living alone will obviously require a Single solution. Those age 65+ are most likely to live alone, so the needs of seniors must be considered in this solution also. When all four design solutions are considered together, they will cover the needs of all possible scenarios for the five household types.

	Family Households			Non-Family Households	
	Married Couple	Female Householder	Male Householder	Female Householder	Male Householder
Occupancy	2+	2+	2+	1+	1+
Beds Required	1+	2+	2+	1+	1+
Appropriate Solutions	Double, 2 + 1	1 + 1	1 + 1	Single, 1 + 1, Double	Single, 1 + 1, Double
<b>Solutions:</b>					
<i>Single</i>	<i>1 occupant, 1 sleeping area</i>		<i>1 + 1 2 occupants, 2 sleeping areas</i>		
<i>Double</i>	<i>2 occupants, 1 sleeping area</i>		<i>2 + 1 3 occupants, 2 sleeping areas</i>		

Figure D. Chart of Household types and proposed design solutions.

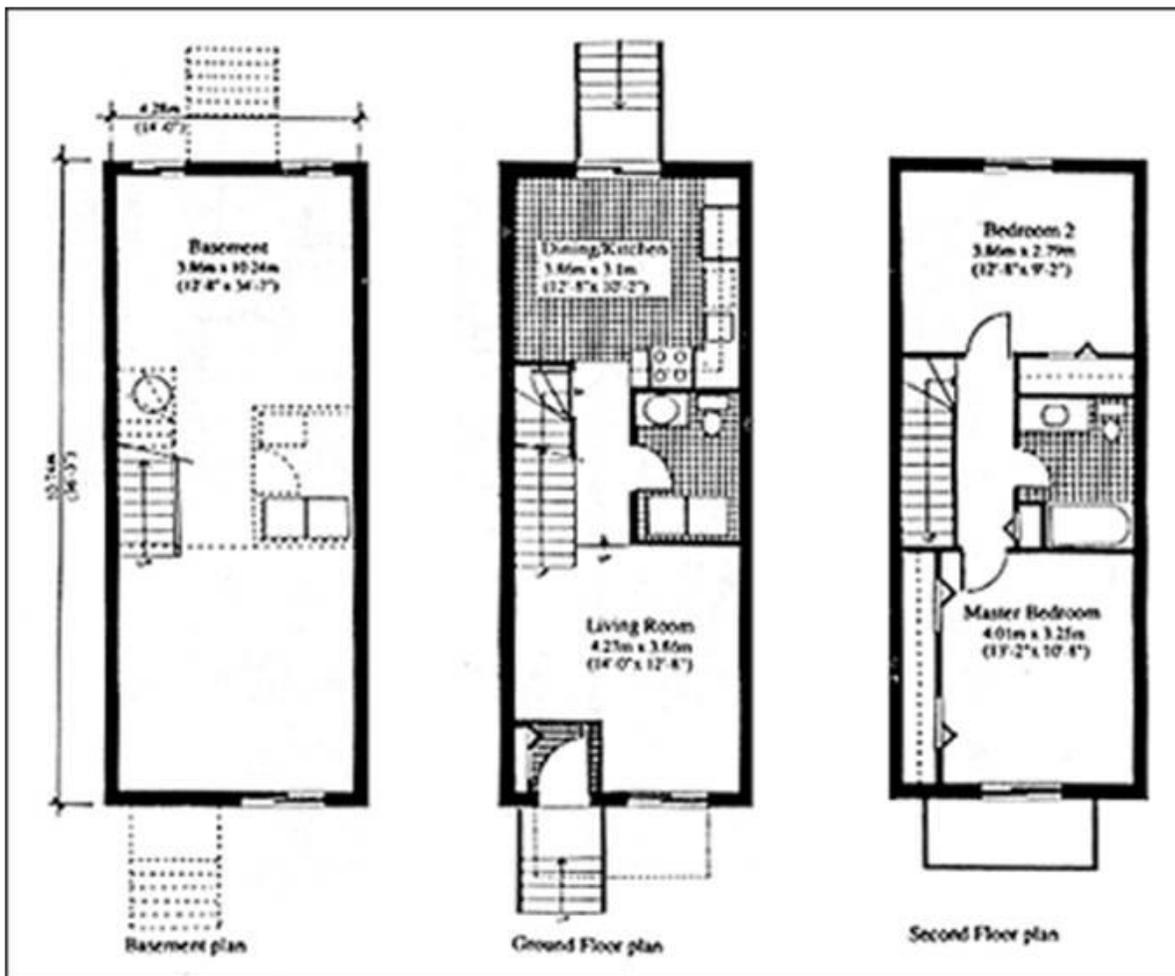
## **Conclusion**

Based on the information presented here, it is obvious that the way American houses are designed must change to accommodate our society's diversity and to embrace principles of sustainability and affordability. The precedent studies presented here show that small residences that allow for owner customization can be created with success. The next phase of this research will be the design of a residence that transforms to meet the needs of all household types. This topic challenges the current pattern of the American home, and the information presented here provides a launch pad for a new generation of socially responsible housing.

## Figures

### THE GROW HOME

- 1000 sf
- 14' x 36' footprint over 3 stories
- Basement and 2<sup>nd</sup> floor are unfinished
- First floor has finished kitchen, living/dining room and bathroom
- Over 10,000 have been built
- 70% of buyers are young couples, either with or without children



## CORE RESIDENCE

- 900-square-foot interior
- 1 resident
- 1 bedroom / 1.5 bath / Murphy bed for guests
- 275-square-foot plywood box in center of apartment contains bedroom and anchors kitchen wall, allows views/light/air to circulate
- HALF BATH: 8' long counter houses washer and dryer
- KITCHEN: (bottom left) 8-foot-long counter, full oven with convection and microwave, pantry to the side, full refrigerator



MASTER BATHROOM: laminated glass wall from bedroom gives light to shower (visible in mirror)



MASTER BEDROOM: (above) dove gray curtain closes off hallway traffic, laminated glass lets sunlight into bathroom

LIGHTING: daylight, able to see daylight from every part of apartment



MURPHY BED: (below) hidden in cabinetry along with pantry & office, door pivots 90 degrees to add some privacy, guest closet to the other side of bed





DINING ROOM: freestanding unit separates living from dining



DINING ROOM: has table that retracts into floor, open view into kitchen

## THE FLEXIBLE HOUSE

- 1000 square feet, plus 350 square feet guest house
- Designed to adapt to the family through all its stages: early marriage, child rearing and retirement
- 4' x 4' ceiling and floor panels are moveable
- CHILDREN'S ROOM: Built-in bunk/daybed
- STORAGE: under floorspace holds out of season items, All the partitions and storage units are moveable
- BATHROOM: shower/tub combo with seat built in; double sinks can be accessed from two sides via an open wall, only door in the house is on the bathroom



MASTER BEDROOM: uses a Murphy bed that can fold away during the day.



LIVING ROOM: cabinets for a music center serve as extra seating, conversation well can be used as a playpen

## EAST VILLAGE

- 390 square feet, apartment
- 1 br/1 ba occupied by couple and daughter
- STORAGE: floor-to-ceiling bookshelves in the Living/Dining area; bedroom closet looks like wall of furniture
- LAUNDRY: stacked washer and dryer unit is housed in the bedroom closet
- DAUGHTER: sleeps in a trundle bed that only comes out at night.



DESK: the desk serves as a desk, a bar and was the changing table



LIVING/DINING: upholstered banquette serves as sofa with coffee table in front of it or a dining banquette with a dining table



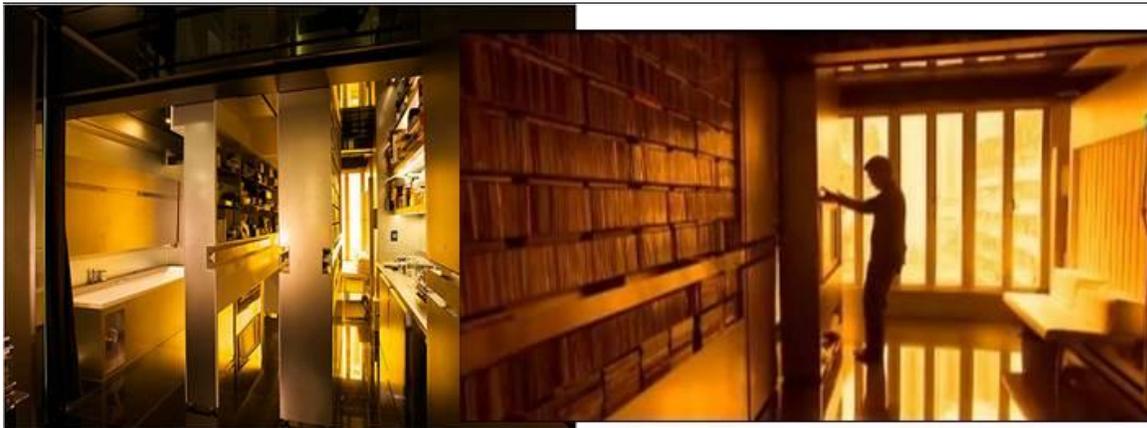
Banquette has integrated storage



Bi-fold door takes up less floor space; entry table used for dining with addition of a leaf



Bathroom storage is recessed into the wall



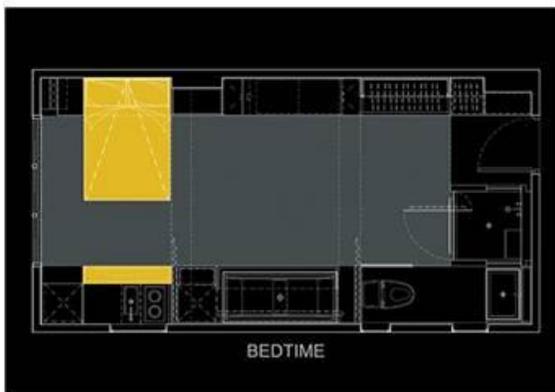
LEFT: Sliding units in action; RIGHT: the owner/architect of the apartment slides out the TV wall in the Living Room to reveal the kitchen area behind it. The owner's hydraulic Murphy-style bed is located behind the couch on the right.

## THE DOMESTIC TRANSFORMER

- 344-square-foot interior
- 1 resident
- Wall units are hung from steel tracks bolted into the ceiling, ceiling is mirrored to hide tracks
- Large yellow-tinted window casts warm glow on apt.
- KITCHEN: small countertop with two burners, sink, spice rack; hinged aluminum worktop can be folded up
- BEDROOM: hydraulic Murphy bed, double
- BATHROOM: large Duravit tub, glass shower stall/steam room, toilet and bidet
- GUEST BEDROOM: lowers over tub, single
- 24 different "rooms" including: Living room, Game room, Screening room, Kitchen, Laundry, Bathroom (with tub and steam shower, toilet & bidet), Dining room, Wet bar, Guest room, Closet, Library, Lounge (with hammock)



The apartment has stacked washer and dryer units. A wall of CDs sits in front of the linen closet wall.



LEFT: the apartment when configured for "bedtime." RIGHT: The custom hydraulic bed designed by the owner/architect is lowered from the sofa wall in the living room, opposite the TV.

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## ***The Way We See It: Giving Adolescents Voice in the Traditional Photography Class***

**Alexandra Overby, Arizona State University**



**Alexandra Overby**

### **Teaching Adolescents**

The stage of adolescence is a tumultuous experience, a time of making a transition from being a child to being an adult. Teenagers want freedom and the recognition that they are autonomous, yet they still crave the care and attention of their parents. Csikszentmihalyi and Larson (1986) describe adolescents as studies in contrast:

“teenagers are maddeningly self-centered, yet capable of impressive feats of altruism. Their attention wanders like a butterfly, yet they can spend hours concentrating on seemingly pointless involvements. They are often lazy and rude, yet, when you least expect it, they can be loving and helpful” (p.xiii).

The teenager’s pendulum swings of behavior, although frustrating to teachers and parents; is a normal process that allows the adolescent an opportunity to experiment with a variety of actions. Peers start to become very important - often teenagers consult their friends for advice on academics, future plans, and sexuality. The effects of this peer pressure are both positive and negative, depending on the situation. Sullivan (1968), in his Interpersonal Theory of Psychiatry, argues that these relationships are paramount to form one’s identity.

Adolescence is a time where the brain is starting to develop abstract thought, to recast experience, and construct meaning (Graham, 2003, Kroger, 2002).

### **Photo Education**

Historically, photography education programs have focused on high technical skills and thus, build their programs to train future professional (i.e. highly technical) photographers. Even though history and culture affect the practice of photo imaging, photo education programs typically do not articulate this in their teaching. Curriculum is centered on teaching specific equipment skills while mainly geared toward the fields of advertising and scientific research (Newbury, 1997; Grove-White, 2003; Stanley, 2003). Issues of theory and social contexts are often left out of the learning experience.

In the public high schools, photography classes are placed in either the fine arts department or the vocational/career and technical education department. Both placements tend to offer the same approach to learning about photography; a skills-based, technical curriculum that teaches camera operations and print production to prepare students for entrance into a specialized photography training program. For example, a typical beginning photography curriculum starts with learning the functions of the camera, understanding how film (or digital) operates, and printing a final image. Projects such as “depth of field”, “motion”, and “studio portraits” are common activities. I, as a photography educator, have followed such curriculum as a way to structure the course to mimic the other photography teachers in my district as well as reflect the curriculum resources available for photography education.

### **A New Approach to Photo Imaging**

A more engaged and meaningful approach to photo education for secondary students would be one that places the medium in a social and cultural perspective. This is not to say that some technical skills are necessary to impart to students, but photography is a way to define both the individual and social groups (Newbury, 1996) and since the students are of adolescent age, identity and belonging are key in their interests. Students can learn how to critically examine the codes and conventions that have developed in the medium and then reflect on their artmaking process in order to create connections between their experience and the world. This engagement is defined by Stanley (2003) as:

“the involvement of the self in the processes of reading and making photographs, the identification of the self in the process of producing photographs and consuming them. It is about what happens when and where the self and the photograph meet. Identification of the self in the process of looking involves understanding how the self is made to look – and how the self is represented” (135).

The practice of photography is much more than mechanical concerns. Stanley argues that rather than focusing on the technical, students tend to treat photography “as a means to an end – producing images that express aspects of themselves in a way they find both pleasing and convincing, and reflective of their engagement with the wider world” (140). With the advent of digital photography, the discourse for photographic imaging has been shifting to accommodate the new technology and its ability to present images in novel ways. The traditional skill-based approach to photo education is coming into conflict with paradigm of new media theory and multi-modal presentations (Manovich,2001; Prensky, 2001) as well as the way current students approach technology. Children’s lives are immersed in photography; they participate in the consumption and creation of images through school portraits, family snapshots, advertisements, etc. They can capture an image on a camera, computer, cell phone, video game platform, or a virtual world. While they are surrounded by imagery, it doesn’t mean that children necessarily understand the power or construction of the images they engage with. They typically have no sense of photo history, nor have been taught visual literacy.

A connection between photography and “socially relevant art curriculum” has been noted (Giroux, 2006), with most study done in Great Britain in the late 1990s (Newbury, 1996, 1997; Grove-White, 2003); Stanley, 2003). Friere (2005) argues that through photography, students can be taught about class-consciousness and how to gain power in society. As Davidson (2010) contends, “discussions with respect to the politics of representation, authenticity, and truth related to the photographic image lend additional credence to the argument for turning the camera over to the subject” (p. 107). Photography is an accessible and powerful tool for students; it allows beginners to create complex images with little experience or training. Photographs can be combined with text to highlight the power of the narrative and be used for children to examine their position in the community (Davidson, 2010).

The study of the connotations of photographs is an important part of socially relevant art. Children need to develop the skills to read the visual codes of images in order to understand what they are looking at and being influenced by. Photography, being a still moment in time, allows for closer examination of these visual messages. Davidson (2010) affirms that, “in an era when young people are bombarded with fast-paced images, the still photograph continues to offer art educators a means to encourage students to slow down, observe, record, and reflect on their own experience” (p. 108). Photography can give power to resist and question norms.

Finally, children are comfortable with exploring the new technological practices that are shaping photographic practice. These “digital natives” (Prensky, 2001) are already using photographic techniques in their communication on social networking sites, their gaming play, and their use of image creation software. Students use inductive reasoning to learn new software and technology and tend to be open to exploring the possibilities of the tool, rather than being told what to do. Manovich (2001), in his new media theory, argues that there is “no longer a linear march” to learning, that students now make random access their path to acquiring knowledge. The bombardment of visual imagery combined with children’s fascination with technology, makes it crucial to teach them tools to find meaning within these representations.

Yet, with all these new technologies, there is still an enduring power to the single image. Both children and adults are attracted to producing their own version of “the truth” and are drawn to its immediacy and intimacy. As Davidson confirms,

“it is clear that when photography is employed as a form of social reflection, it has the potential to enhance intergenerational and intercultural understanding, to reduce stereotypical attitudes and to celebrate the dreams and ingenuity of youth and other groups whose stories are often lost in the din of our popular media” (p. 112).

Command of image-making combined with image-understanding is a powerful tool to navigate the social and cultural norms of society.

### **Dissertation Study**

After teaching film-based photography to secondary students for ten years, I became frustrated with a traditional approach and thus, proposed to conduct a study in which I redesigned the curriculum to revolve around the social and cultural aspects of photo imaging. In this new curriculum, students would explore their lives using the camera, study the historical uses of photo imaging, and learn basic technical concerns of the craft. The new curriculum was taught to four sections of Photo Imaging I at the suburban Phoenix high school where I teach during the fall semester of 2010.

Projects were designed around major themes in adolescent lives. It was the hope that the students would be interested in the projects because the assignments were about them, rather than just technical exercises of years’ past. The themes were:

- Self Portrait with Text (based off Wendy Ewald’s work)
- Who We Are: Images of Contemporary Teenagers
- Images of Schooling
- My Family
- My Community

Each project required the student to write about their intent of their photographs. Students were repeatedly surveyed and interviewed about what they thought about the curriculum. While none of the students had prior experience in a photography course, they tended to respond positively toward the project themes.

Image analysis skills and photographic history were also introduced. The students and I studied historical examples of the project themes as well as what social class of person had access to a camera in different time periods; this included gender stereotyped subject matter, such as a mother as the family documentarian. Denotations and connotations of images were introduced at a basic level (Barthe, 1981; Barrett, 2000). This study was qualitative in nature, using an action research paradigm with myself in the

teacher researcher role. Field notes, interviews, written responses, and visual data were collected throughout the time period.

Although the dissertation study is not yet complete, the data shows that students respond favorably to working with highly personal themes and gained some insight into the power of image making. Student responses, both visual and written, have become more complex through the semester. Working in social and cultural themes cause some tension as students experienced frustration as they tried to define what is important for them and even worse, family loss. The students and I often came up against the boundaries of what is acceptable “school art” (Efland, 1976) and what the students wanted to document and portray.

This study is truly a “snapshot in time”; it is predicted that darkroom photography will no longer be taught in public high school within the decade (my school district is planning the switch from analog film to an all-digital program in the next five years). However, the major ideas of this study can be applied to future photography courses in the secondary schools. While the new approach to a beginning photography class took much more effort for both the teacher and the students, it was an energizing and meaningful approach to teaching image making to adolescents. Switching the emphasis from a traditional, technical approach to one that explored students’ daily lives provided opportunities for the students to examine their perspective and place in their community, and more importantly, gave them a chance to visualize and share their view of the world.

## Figures

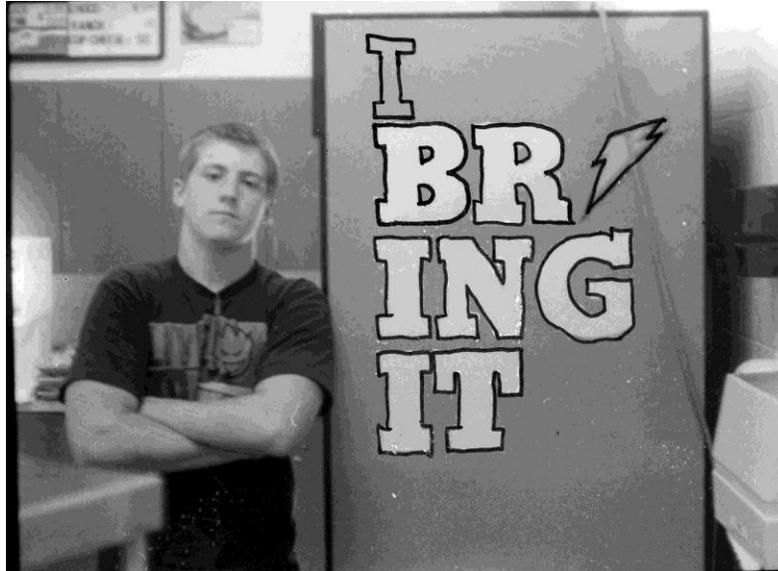


Figure 1



Figure 2



Figure 3



Figure 4



Figure 6

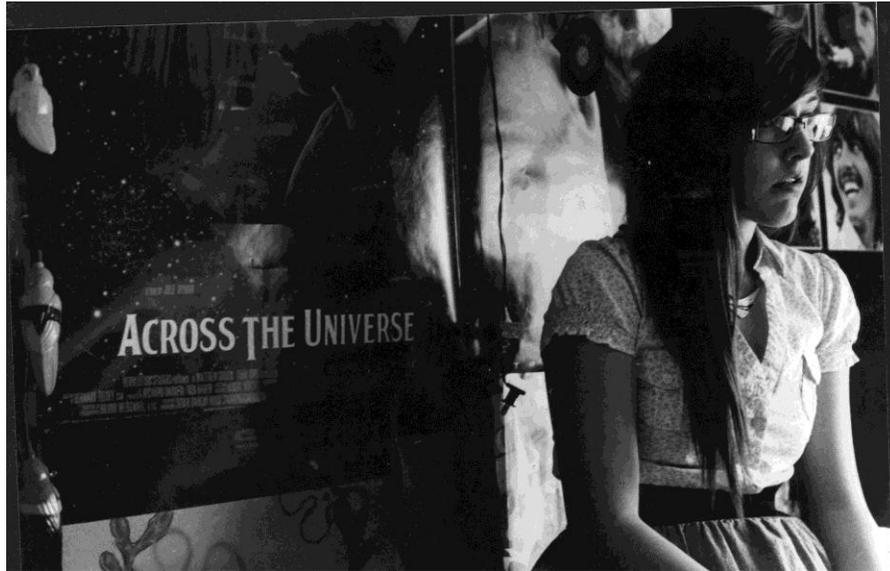


Figure 7



Figure 8

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# Exploring Effective Designs for Building Primary Schools in Haiti

Leslie Hallquist, Florida State University



Leslie Hallquist

## Introduction

“Without education, development is a dream” -Diébédo Francis Kéré, architect

Most Americans spend a dollar a day without giving it a second thought. In Haiti more than half the country’s population struggles to survive on less than one dollar a day (The World Bank, 2006). As the poorest nation in the western hemisphere, Haiti exists amidst a crisis where economic development stands still and lack of education and illiteracy runs rampant. It is not that Haitians are unwilling to learn, in fact studies show that Haitian families are willing to make great sacrifices in order to education their children (World Bank Study, 2006). In addition to overwhelming poverty, part of the problem is the lack of sufficient school buildings.

It is important to note that Haiti has had a long unstable and violent history to better understand how the Haitian people arrived at their current impoverished state. Examining the history of their educational systems is important for an overall understanding how Haitians view education. It should also be noted what has been done and left undone for the forward progress of education of Haitian children. Other underdeveloped countries facing many of the same challenges as Haiti, such as a warm tropical climate, lack of stable electrical and clean water supply and poor economic infrastructure have built successful schools with designs solutions addressing all of these challenges.

As an interior designer, I am interested in exploring effective designs for building primary schools in Haiti. In order to make a recommendation for such designs, the history of Haiti along with the history of their education systems will be studied. Also, the local building materials will be noted and other examples of successful primary school designs in other underdeveloped nations will be studied. Recommendations will consider Haiti's poor economy, their tropical climate, and unique culture.

### **The Need**

The Haitian government unsuccessfully fulfilled their promises to provide free education as stated in their constitution. More than 90 of the schools in Haiti operate from the private sector thus, placing the burden of financing education on the students and their families (Lunde, 2008). Haitians highly value education and see it as way out of poverty. A livelihood study conducted in 1996 showed that, "many families are forced to sell livestock, their principle form of savings or assets, to finance the beginning of the school year" (World Bank Study, 2006, p 8). Even with the educational reforms of the 1970s, where an effort was made to make education more accessible and relevant to the poor, education still remains vastly unattainable for the general population. And where education is attainable the quality is alarmingly low and inconsistent

A major obstacle for the education of the children in Haiti, particularly affecting the rural areas, is the lack of physical access to school facilities. It has been noted that some children, as young as those in first grade (6 years old), will walk hours one way to school each morning after performing their domestic chores at home (Lunde, 2008). This long fatiguing walk, oftentimes before dawn, drains the students' ability to stay focused and alert while at school. Low attendance and high dropout rates are common in most primary schools. It seems that there is a correlation between children who travel long distances to school and the high dropout rates. Although this is not the only reason, it is a contributing factor.

On January 12th, 2010 a 7.0 magnitude earthquake shook the island of Hispaniola. According to the U.S. Department of the Interior (2010), official estimates 222,570 people killed with 300,000 injured during the earthquake. Over half of the 15,000 primary and 1,500 secondary schools in Haiti were destroyed or severely damaged. The three universities in the capital city of Port-au-Prince suffered serious damage (UNESCO, 2010). Education plays a critical role in the rebuilding and recovery from a natural disaster such as this. Thousands of children are displaced and roaming the street without a purpose. The Haitian children affected by the earthquake have experienced intense trauma and many suffered from physical injuries. A return to some semblance of normalcy, such as returning to school, is crucial for them. If Haiti is ever to progress, there exists a need for greater opportunity for education for Haitian children. Education of the children can provide a hope for a failing nation.

### **The Purpose of the Study**

The purpose of this research study is to examine the educational facilities in Haiti and other underdeveloped nations worldwide and to explore effective methods for building primary schools in Haiti.

Reviewing literature about the history, building materials and building practices, and education systems of Haiti and other underdeveloped countries along with observations and interviews of existing schools in Haiti will be used to raise awareness and to make recommendations for primary school design elements addressing issues related to the country Haiti.

The primary question of this research is: *What are effective design methods for building primary schools in Haiti taking into consideration their economy, climate and culture?*

### **Significance of the Research**

Very few Haitian children are able to complete a primary school level of education (Lunde, 2008). Many factors contribute to the low enrollment levels with one cause being the lack of adequate school facilities, especially in rural areas. This research is intended to raise awareness of the poverty and lack of educational opportunities for Haitian children. In addition, the research will make recommendations effective school design elements with consideration given to the local climate and culture of Haiti.

### **Methodology**

The researcher will first review supporting literature about the history of Haiti, its past and present educational systems, available building materials and current building practices. The literature review will also address the needs of school children in poverty-stricken countries and other underdeveloped countries and explore some of the more successful school building solutions. Once the literature has been reviewed, the researcher will visit Haiti to conduct observations and informal interviews with those living in Haiti and with those associated with existing schools in Haiti. The individuals interviewed will be missionaries living in Haiti who are associated with Missionary Flights International and who speak English. Photographs will be taken to document the current condition of Haiti and Haitian schools. Once that data is gathered, recommendations will be made for effective designs for building primary schools in Haiti.

The procedure for research will include 1) review of literature, 2) Institutional Review Board approval, 3) site visit to Haiti, 4) data collection via observations, interviews, and visual documentation, 5) data analysis, 6) reporting the data, and 7) discussion of the findings and recommendations.

### **Goals of the Recommendation**

After reviewing literature and traveling to Haiti for observations and interviews the researcher will make a recommendations effective design elements for primary schools in Haiti. The goals of the recommendation are to propose design recommendations for primary school buildings for Haitian children while being sensitive to the local culture, utilizing local materials and employing simple construction methods. The design solution recommendations will address issues specific to the country of Haiti such as their hot climate, unreliable electricity grid and poor economy. It is hoped that the recommendations will raise awareness and for the need

of Haitian primary schools and raise support for building schools with designs similar to the researcher's recommendations.

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## ***Art Therapy with Haiti's Orphans*** **Amanda Sander, Florida State University**



**Amanda Sanders**

On January 12, 2010 a 7.0 magnitude earthquake struck southern Haiti, killing an estimated 230,000 people and leaving approximately 1.2 million people homeless (United States Agency of International Development, 2010). Numerous organizations and religious groups have responded to the scene to provide relief and other kinds of assistance to the 3 million Haitians who were affected by this disaster. HOPE Worldwide, an international charity, was dedicated to providing immediate relief efforts over the first 6 months after the earthquake (HOPE, 2010). As a member of a summer volunteer corps, and as an art therapy student, I traveled to Ganthiers, Haiti with HOPE Worldwide in order to develop and implement an art group to be included within an educational program for orphans.

In this presentation, I will narrate my experience as the only art therapist on a team of 14 volunteers and explore the children's use of the art in groups. The participants of this project in Haiti included 80 male and female orphan children, between the ages of 7 and 18 years old, residing at the orphanage due to one of the following reasons: (1) removal from their home due to abuse or neglect, (2) surrendered by their parent/guardian because of behavior problems, or (3) found homeless and wandering the streets of Haiti. The art groups were conducted daily over the course of one week and required the involvement of other volunteer

members to translate the art directives into French or Creole and supervise the children's use of the art materials.

From my own observations, and through comments of other volunteers on my team, I realized how much the art groups helped the children to focus, communicate, and express themselves in a healthy and more socially accepted manner. I believe it is important to educate others about the impact of art groups in disaster zones and how it can serve as a tool for both expression and communication. My experience taught me to employ the power of art so that I may cross the cultural and foreign language-barriers. I learned that I did not need my words in order to help the children of Haiti. All they needed was for someone to witness their journey through the art, and through doing so, communicate empathy and unconditional positive regard for them. I hope to inspire my audience to take action throughout the world by embracing the power of art to help those in even the most unfortunate of places.

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***The Architecture of Mission San Luis and the Formation of Meaning Within the Historical Learning Environment***  
**Yelena McLane, Florida State University**



Yelena McLane

In this paper I set out to explore the recently completed visitor center at Mission San Luis, a National Historic Landmark in Tallahassee, Florida, as both what I have termed an *architecture of meaning*, in which specific historical narratives are communicated, and a *transitional environment* in the sense used by Winnicott (1971) to describe those physical spaces that contain educational potential, which can lead to transformative experiences in the user. The latent meanings of the new visitor center arise from the central function that it plays as both a symbolic and physical place of cultural transportation of the visitor from the modern world through a metaphoric portal of time into a world from almost four hundred years ago.

## Architecture of Meaning

Architecture plays an increasingly significant role in our post-modern world: it is more than just amalgams of functional building components or containers for aesthetic space. Today, architecture has taken the form of *environments*—complex and dynamic spaces that, in addition to possessing physical and aesthetic characteristics, are imbued with new social functions, one of which may be to employ space to facilitate the creation of diverse meanings by their users. The built environment may create or reinforce meanings through overtly didactical applications, like we find in museums, or the influence of architecture on the user may be more subtle. In either case, where architecture has as its main purpose the facilitation of learning, it may become what I have termed *architecture of meaning*.

## Transitional Phenomena

Meaning does not pre-exist as something to be discovered like a treasure buried within the structure of the building. The process of acquiring knowledge and meaning-making is dynamic and fluid (Ellsworth, 2005), and knowledge may emerge from a user's experiences within a built environment.

My interpretation of what learning is and how it happens is drawn from Winnicott's (1971) concept of "transitional objects" and "transitional phenomena." According to Winnicott, the transitional object is a phenomenon that connects a person's inner mental concept with an external object, and which occurs in a particular place and time. The transitional object represents the transition from a state in which an individual contains only oneself into a state of being in relation to something outside and separate from the internal self.

Museums immerse the visitor into a *cultural experience*—an extension of transitional phenomena that originate in the interaction between the individual and his or her surroundings—between the inner world of the known self and the outer world of potential new knowns, between "me" and "not me." (Winnicott, 1971). Such spaces become contexts in which a person's normal state of habitual or natural conformity to the outside world (with its familiar culture, expectations, traditions, structures, and knowledge) transitions into a state where that person must creatively adapt to less familiar surroundings (Winnicott, 1971; Ellsworth, 2005).

## Place—Space—Environment

*Place*, *space*, and *environment* are words commonly used in discourses on architecture, and often interchangeably. All three share a basic semantic root—a physical locality. To deepen this discussion, however, it is important to define these terms as I use them, and to point to some subtle but significant differences between them. *Place* is two-dimensional, static, and fixed. Places are associated with orders of

knowledge, state structures, and national cultures (Rogoff, 2000). Places are geographic locations, and are centers of socio-cultural narratives. *Space* is three-dimensional, less rigid, with a stronger temporal aspect in its meaning. Space is subjective, being the product of inhabiting location through individual experiences (Rogoff, 2000).

In the concept of *environment* notions that characterize space—fluidity, three-dimensionality, temporality, and subjectivity—are amplified. An environment is more than a space: it approaches reality by appealing to all of our senses and by creating deeper and richer contexts. Environments are dynamic in nature, which includes, in addition to three-dimensionality, visual and audio components, as well as textures, smells, and sometimes even tastes. The inherent dynamism of an environmental system creates much broader contexts for psychic reactions, and as a result may liberate the user's subjective perceptions.

By combining Winnicott's (1971) idea of transitional phenomena and my own interpretation of the concept of environment, there emerges the idea of the *transitional environment*. The transitional environment is neither wholly internal (within the user's psychic space) nor external (circumscribed within a physical place)—it emerges from the relation between the two. It is a context (or multiple contexts) that stimulates transition in addition to being a location where that transition takes place. Returning to Winnicott's (1971) idea that transitional space is an "illusion"—that is it is neither real nor unreal, neither internal nor external—the transitional environment emerges as a similarly illusory playground where cultural experiences may originate (see also Ellsworth, 2005).

As such, museums and exhibitions may be transitional environments. They are formed by their exterior structures, interior architecture, lighting, graphic elements, media installations, and the arrangement of objects on display. All of these elements may support and convey a carefully crafted and arranged story, and create a context for the interpretation (Derine, 2008). Such contexts may be driven by narratives that motivate the transitional potential within the environment, where the "real and imaginary intertwine and form experiences of narrative space" (Derine, 2008, p. 21). Derine calls such contexts "spaces in between" (Derine, 2008, p. 21, see also Brueckner, 2008), which I interpret to mean capable of facilitating the transformation of the user's state of mind from one of a mere occupier of space to one of an active participant in an environment with narrative potential.

### **Mission San Luis—Contexts and Meanings**

Mission San Luis is a living history site and National Historic Landmark at the location of the western capital of seventeenth-century Spanish Florida, which now combines ongoing archaeological excavations and

research with recreated structures (a fort, church, clerical quarters, Spanish residence, and Apalachee round house, among others) and costumed interpreters depicting life at the historic mission. The recently opened visitor's center at the mission serves as an example of a transitional environment. The story of the mission begins at the visitor center, which becomes a prelude to the historic site by preparing visitors for their metaphoric trip back in time to the seventeenth-century Spanish mission and Apalachee Indian settlement. The visitor center building and its contents (including archaeological artifacts, didactic displays, and design elements like doors, windows, wall treatments, and space planning) cumulatively condition the visitor to be receptive to the transitional potential of the mission by creating a stylized and engaging Spanish colonial cultural atmosphere.

Upon entering the building one realizes that it is more than just a place to pick up brochures and pay the entry fee (Figure 1). The atmosphere inside is quite striking, and it offers much in the way of discovering, learning, and experiencing the larger story of the mission. The visitor center's relationship to the archaeological complex of the mission is crucial: being the main and defining entry point, it serves as the spatial and temporal portal to the site. The metaphor of the portal is not a mere figure of speech. The environment of the visitor center is a transitional space: it connects times (the now and then), and it connects places (the contemporary world from which the visitors come to the campus of the archaeological site and anachronistic reconstructions of Spanish and Apalachee structures). It may be interpreted as a metaphor for the voyage that the missionaries took from rich and opulent Spain (represented by the visitor center building designed in traditional style of Spanish architecture) to the austere mission (with its rustic buildings and strange Native American vernacular).

The visitor center environment serves as a gathering space and a space for conversation (see Forgan, 2005; Tzortzi, 2007). The main entry hall—an airy two-story atrium reminiscent of a palatial court—is centrally located in relationship to other spaces in the building. The arrangement of spaces within the building places the atrium as the reference point for the mission complex as a whole: it orients the audience, defines their movement within the building (while closing them off from many of the utilitarian spaces in the complex), and connects the outer world to the history hidden behind the cloister walls just beyond the great windows that look inward toward the archaeological site. Such variety of functions emphasizes and expands the transitional character of the space. The fact that the visitor center also serves as the entry and exit point to the museum further reinforces its role as an ordering device, and makes its presence even more prominent (Tzortzi, 2007).

The layout of spaces—short, symmetrical, along the central axis—facilitates a free flow of the visitors' personal navigation patterns (at least within those areas that are open to the public). The area in which the

visitors intuitively gather is placed in logical and natural relationship with the other interior spaces—both educational and utilitarian. Another noteworthy feature is that the interpretive exhibit room, with its archaeological objects and artifacts, is secondary to the atrium within the design scheme. The grand, highly ornate and polished atrium, which one could intuit as being discordant to the aesthetics of a seventeenth-century Spanish mission, is not, however, in conceptual conflict with the tangential didactic environments of the center. Rather it is a central part of it—the place from which the initiated visitor, who has learned about the mysterious spaces beyond through cursory study of the artifacts on display, and a film screening, and perhaps a conversation with a docent, launches into the more fully transformative experience of the recreated mission itself. The message that the architecture sends is that what is important is the environment, the atmosphere, the origins of the events one is about to discover.

Another defining feature of the visitor center environment is its juxtapositions and contrasts, which become an important component in the larger fabric of the mission's story. The architect's selection of the site, and the design and execution of the visitor center each emphasize the element of surprise: throughout the center, and on the campus as a whole, there appear tells of the architect's desire to impress visitor by making him or her pause in "awe" of the space and environment. Such an approach has long been embedded in the fabric of museum design, originating from cabinets of curiosities (Forgan, 2005). One example, mentioned briefly above, is the drastic differences between the two worlds: the symbolic world of Spain and life in a mission settlement in Florida and the world of Native Americans. Such dramatic contrasts between the visitor center and historic site engage the visitor more intensely into the story. High contrasts put additional emphasis on each of the narrative components of the mission's story.

The juxtaposition of the expertly controlled environment of the visitor center creates an additional layer of meaning. One senses that the Spanish are a people who had to a comparative extent lost their connection with nature living behind the stone walls of fortresses, while the Apalachee possibly perceived themselves to be more a part of it, at least by comparison with their new Spanish neighbors. One gets the ready impression, however, that the mission priests and Spanish settlers, all far away from home, learned both to respect and appreciate and depend on nature more than they might have in the old country.

The new Mission San Luis visitor center, both in concept and as realized as an architectural edifice, is not an unquestionable transitional environment. The meaning of the mission is formed in part by the obvious absence of the Native American side of the story. The visitor is made to experience the mission through the eyes of a contemporary version of a Spanish colonist, and the perceptions of the Native American dwelling in

this place at the same time are significantly underrepresented, especially given that the Apalachee Indians who lived in the area outnumbered the Spanish residents by several factors.

When visiting the mission, one of the visitor's tasks is to identify various cross-cultural references that constitute the fabric of the visitor center's environment, and to reconstruct the story which would incorporate the omissions that the curators and the stakeholders made. As Forgan (2005) has put it, buildings express ideologies encoded into their structure, they are, according to Schroeder-Gudehus (1993): "artifacts in themselves, created at considerable expense and reflecting the intellectual and material context of the society in which they were founded" ( p. 3). According to Falk (2009), "Our identity is a reflection and reaction to both the social and physical world we consciously perceive in the moment, but identity is also influenced by the vast unconscious set of family, cultural, and personal history influences each of us carries with us" (p. 72). Although the seventeenth-century mission is not the society in which the visitor center was founded, the center is arguably an artifact reflective of the intellectual and material context of the society in which it was created—a neo-colonialist American society of the twenty-first century—which manifestly values material convenience in the form of a comfortable, modern edifice. It endorses the capture and display of historical objects for both the good end of education, but also the end of acculturating audiences to perceive the dominant historical group of Spanish missionaries most deserving of celebration through the transformative potential of the mission and visitor center.

## **Conclusion**

This paper is an initial attempt to offer a conceptual approach for analyses of architectural environments where transitions potentially resulting in learning and forming meanings occur, one example of which is the visitor center at the historic Mission San Luis. The result of such analysis should be a better understanding of what works and what does not work in built environments, how architecture and interior architecture form meanings and become a part of a general narrative of an institution, and information from which designers and architects may draw in developing ever more deliberately transformative environments.

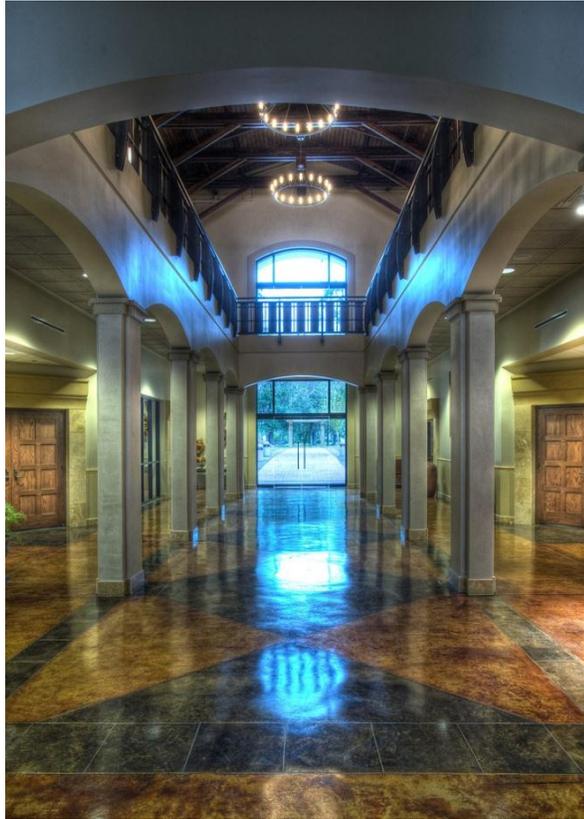


Figure 1. Visitor Center Atrium

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## ***A Vehicle for Fostering Deep Thought About Cultural Clashes: Istanbul Center's Art and Essay Contest Comes to Town.***

**Katherine Cassandra Whitehead, Florida State University**



**Katherine Cassandra Whitehead**

The Art and Essay Contest is a project organized by the Istanbul Center ([www.istanbulcenter.org](http://www.istanbulcenter.org)) in Atlanta, GA, a Turkish non-profit cultural organization that seeks to provide ways to engage young people and the community in dialogue events, fostering cross-cultural understanding. The Art & Essay Contest (the "Contest") is co-sponsored by the United Nations Alliance of Civilizations Secretariat in New York ([www.UNAOC.org](http://www.UNAOC.org)), among many other American and Turkish entities. As part of the Turkish-American community's contribution to the ever increasing "glocal" (local + global) society, this Contest challenges students in middle and high schools across the Southeast to create a work of art or original essay communicating solutions to social problems. The Contest gives students a theme each year under which to conceptualize creative works. The Contest asks students to

consider complex social problems, such as cultural bias, intolerance, and respect towards others. In exploring humanistic themes, the Contest's organizers and co-sponsors also incorporate a 'glocal' (local + global) setting in which students consider each year's theme.

Through asking students to present solutions to societal problems, the Contest is a tool through which students explore, create, analyze, synthesize, and express their views often resulting in powerful student artwork and amazingly insightful essays and short stories. In applying creative and analytical skills, the top three winners in each category, along with their sponsoring teacher, are offered a life changing trip to the Republic of Turkey for ten days of educational and cultural programming.

The impact on students and sponsoring teachers that travel to Turkey is profound. Many, if not all, students and teachers who participate in the trip offer testimonials of deep changes on a variety of levels: culturally, emotionally, psychologically, personally, professionally, spiritually, and intellectually. Students and teachers return to the U.S. with a heartfelt love of the Turkish people and a much more sophisticated understanding of themselves and the world in general, especially in regards to cultural stereotypes and misconceptions about Muslims and Christians, as Turkey is a predominantly Muslim country.

The Contest is co-curricular for Visuals Arts, Language Arts and Social Studies teachers, among others, as it adheres to national standards as well as the Sunshine State Standards. A precise rubric for the art section of the Contest for sponsoring teachers and students who enter is provided. The art section's judging criteria was developed by faculty at Kennesaw State University in Kennesaw, GA. The essay section's rubric was created by faculty at Georgia State University in Atlanta, GA.

The 2010-2011 school year is the first year during which the Contest is being piloted in parts of Florida. In presenting this Contest to audiences at the Symposium, the author seeks to share the opportunities of this project to educators and its potential impact on students and teachers in the state of Florida.

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**Laylah Ali: Symbols of Power and Repression from the Greenheads to the  
Typology Series**  
Alexandria Wyeth Zettler, Florida State University



Alexandria Zettler

The first time I saw the work of the visual artist Laylah Ali was during a leisurely visit to the Harn Museum in Gainesville, Florida, on a fall afternoon. Her *Typology series* was included in an exhibition titled *American Matrix: Contemporary Directions for the Harn Museum Collection, Part II* and was displayed in a central, enclosed gallery. From a distance, the dozens of approximately sixteen-by-twenty-inch frames seemed to hold drawings of little tribal, cartoon-like characters from Africa or Australia. As I drew nearer, I was both fascinated and horrified. Held within each frame were ink drawings on white paper of intricately and elaborately dressed, deformed, human-like creatures, each in an apparent suspended moment of violent interaction.

Later, I performed an Internet search on Ali and found that she was a featured artist on the PBS *ART: 21* series about power. Since then, I have addressed the implications of her work on social justice issues, understanding the content to be about feelings of powerlessness and otherness; however, I have yet to explore the specific symbols in Ali's work from a universal and/or personal Jungian point of view. Therefore, this paper will introduce the artist, describe the art and its symbols, discuss the cultural context of the symbols, and, finally, explore the psychological implications of these symbols.

## **The Artist**

In a 2008 interview for the Boston Globe, Ali described herself as both "mulatto" and a typical American. In a 2005 PBS interview, she described herself as a black kid growing up in an all-white neighborhood and attending an all-white school in Buffalo, New York, in the 1960s and '70s. Her father was from an African-American family that worked on farms in Mississippi, and her mother was from a more affluent European-American family. "I developed heightened powers of observation not just from curiosity," she adds, "but for survival" (McQuaid, 2008, ¶11).

Though she is best known for her *Greenheads*, featured in *The 1999 DeCordova Annual Exhibition*, she has a long vita that includes both international and national venues, including a solo show at the Museum of Modern Art in New York, and she was a featured artist in the Public Broadcasting System's *Art: 21* series. Ali double-majored in art and English at Williams College and earned an MFA from Washington University in St. Louis, Missouri. Currently, she is an associate professor of art at Williams College in Massachusetts, maintaining a studio both there and in Australia.

## **The Art and the Symbols Therein**

Ali has asserted that all of her paintings and drawings thus far are stories meant to be "read" by the viewer. Over time, Ali's symbolic imagery evolved from explicit objects of cultural repression in the *Greenheads* to implied anthropological and familial relationships and Jungian archetypes in the *Typology* series. Therefore, it seems important to examine the art and symbols as they appear, chronologically, in order to read her visual vocabulary and assign meaning to the stories depicted.

In Figure 1, "Untitled, 2000" (from the *Greenhead* series), three figures are positioned on the right half of the paper, hanging from thin brown ropes against a light-blue background. The thinness of the figures indicates an obvious lack of strength, helplessness, and, perhaps, integrity, characteristics further amplified by the fact that the figures are hung.

Their balloon-like heads are flat and green with staring, wide-open eyes, and the faces half-covered in black masks. The circular shape is a symbol for the self and wholeness; however, the dark green color of the heads may indicate materialism, cheating, deceit, and/or difficulties with sharing and a transition between life and death (Cirlot, 1971). Additionally, the masks imply that the wearers are in the process of “metamorphoses that must be hidden from view” (Cirlot, 1971, p. 207).

The figures’ light brown bodies dressed in skinny, calf-high, black boots and tight uniform-like undergarments dangle in a neat line. The uniforms are symbols of the need to belong, rigid authority, emotional repression, or conformity to the beliefs of others. Tiny round pink bandages are affixed in domino-like patterns on their bare chests. “Bandages, bands, sashes or swaddling bands [all possess]... a double symbolism, embracing both the swaddling clothes of the newborn babe and the winding sheet of the corpse in the tomb (Cirlot, 1971, p. 22).

The right hand of each figure is opened wide, and the left hands clutch various objects, which are, from left to right, a severed brown leg in a black and white tennis shoe, a whip, and a brush. Body symbolism indicates their relationship to those around them, communication, and the natural elements. The right side of the body and corresponding limbs or hands relate to the rational, the conscious, the logical, and the virile; the left side represents the opposite, the irrational, the unconscious, the illogical, and the meek (Cirlot, 1971).

There are two figures standing on the right side of the painting. Both have green balloon-like heads, but only one wears a black mask. Though all five figures seem ageless and androgynous, they have youthful male characteristics. The masked figure is clutching the arm of the unmasked figure and has an angry expression. He is wearing a sleeveless blue and black, belted Speedo-style bodysuit and calf-high, black boots. Although the belt or girdle is a symbol of the protection of the body and “implies the defensive (moral) virtues of the person due to its allegory of virginity” (Cirlot, 1971, p. 24), Ali said in the PBS interview (2005), she adds belts to her figures because “superheroes most often have belts. If we’re going to use that word, power, belts connote some kind of power. Imagine policemen without belts. You couldn’t take them seriously” (¶20).

The unmasked figure is staring wide-eyed at the hanging figures in either horror or surprise and hides his arms behind his back. His leg is severed at the knee. He is wearing a white sleeveless T-shirt, black shorts, and a black and white tennis shoe on his one foot. The foot represents power, the foundation, stability, and the sense of understanding. The foot, also a phallic symbol, connects the human soul to the earth however; lameness indicates a defect of the spirit (Cirlot, 1971). Does the foot in the left hand of one of the hung men belong to the lame man? Was his foot removed to prove a defect in his spirit? Or did the removal of his stability, his foundation by irrationality leave him defected? The Jungian archetypes represented by the

standing masked man may be the champion or the hero. On the other hand, since he wears a mask over his green face, he may be the trickster.

In Figure 2, "Untitled, 2000" (from the *Greenhead* series), three figures are again painted on a sky-blue background. Two shorter figures are positioned symmetrically on the far left and right sides of the page. Their balloon-like heads are also flat and green, and they have oval-shaped eyes and short, white, stringy hair covered by towering conical, pure-white hats. Their bodies are completely covered in white robes, blue socks, and white shoes. Both figures clasp their white-gloved hands piously against the front of their bodies. One is wearing a belt, and the other is wearing a collar. The color white on the elder figure's garments indicates wisdom and purity; however, "the hat covering the head takes on the significance of what goes on inside it, thought" (Cirlot, 1971, p. 140). The implied purity is overpowered by the phallic shape of the hats that express rational superiority over the brown man squeezed between the two. The robes, collars, and hoods imply a sense of superior dignity, cutting the wearer off from the world, and "the covering of the head signifies invisibility and repression rendering the psychic content invisible" (Cirlot, 1971, p. 151). Finally, the buckle implies self-defense and a protective shield (Cirlot, 1971).

The taller central figure stands with his skinny brown arms stretched above his head, grasping a disembodied smaller green head. He seems to be talking and is looking wide-eyed at the figure on the left. He is wearing a blue, sleeveless T-shirt, a belt, blue striped shorts, and black, skinny, calf-high boots. The new archetypes of knowledge, guidance, and mystery, the wise old man/magician, are clothed in symbols of dominate, superior, rational thinking, and power, making these "intelligent" heroes, the judges. How do we know what they are hiding under their pompous hats? Perhaps they are the really the deceiver, or the tricksters.

According to Dream Moods (2009), a decapitated head implies the tendency to act before thinking or to use poor judgment; So, is the middle man, caught with poor judgment in his hands, the fool, and in fact, the only one who can make something meaningful out of something meaningless, if only for a moment? With the *Greenheads*, Ali seems to be asking question of social justice!

In Ali's *Typology* series, in addition to the change of media, her figures are both more human-like rather than cartoonish and at the same time are more bizarre. The costuming has an anthropological quality, and the subjects are related to relationships rather than socio-cultural themes. Additionally, the symbols have become more archetypal and abstract. For example, Figure 3, "Untitled, 2005" (from the *Typology* series), features two armless figures with flat features and open mouths full of white teeth, one with a white and one with a black face. The figures are facing each other, offering a three-quarter view, framed from their calves to the middle of

their tall, elaborate headdresses. A leg-like limb extends from each of their chests, and we have a profile view of a foot at each end. Though both figures have intricately drawn patterns on their heads, faces, and bodies, it is unclear whether the patterns are actually skin-tight clothing, body designs, or tattoos. Both figures' headdresses sit atop intricately designed, medieval chainmail coifs or aventails.

The white-faced figure on the right appears to be female and is bent backwards from the waist. She has an open mouth full of teeth and a black oval mask drawn around both eyes. The eyes stare straight up to the top of the page, and there is a leg-foot extending at a ninety-degree angle from the chest, sporting a short tube-sock and sneaker. This figure appears to be wearing some type of decorative body-skimming clothing, a skirt, belt, and leggings with knee patches.

The figure on the left appears to be male and is standing straight up facing the other figure. The figure has a black face with white marks around its open mouth and eyes. He wears white circles at the shoulders, striped leggings, body-tight clothing with a belt and shield-like buckle over his belly, and the leg-foot is wearing a long tube-sock and a sneaker. This figure also has a limb that protrudes from the chest at a ninety-degree angle.

These two figures may represent the divine couple or the Syzygy (szizidzi), which includes the anima/animus as well as implied duality. The important new symbols observable are the belly and the feet. The belly is "the place where transmutations are effected, metamorphoses of a natural order ... thus, the belly laboratory becomes, in a sense, the antithesis of the brain" (Cirlot, 1971, p. 24). The feet, in this case, may represent the phallic or aggressive male association with the symbol. The Dream Moods (2009) indicated that wearing armor symbolizes defense mechanisms and, again, the belts, hats, and buckles may represent power and protection in this drawing. Additionally the replacement of hands by feet denotes that communication may be aggressive and domineering.

In Figure 4, "Untitled, 2005" (from the *Typology* series) features three armless figures with flat features and white faces. Two of the figures are facing each other offering us a three-quarter view, and there is a baby strapped on the back of the female figure on the right. The group is fully framed on the page from the ground line to the top of their tall, elaborate headdresses. Though both figures have intricately drawn patterns on their heads, faces, and bodies, again, it is unclear whether the patterns are actual skin-tight clothing, body designs, or tattoos.

Most of the previously mentioned symbols appear along with the poignant additions of the male dominated archetypal family, including the feeding, nurturing, and soothing symbol of the mother; the stern, powerful, and controlling symbol of the father; and the baby or child motif, transcendental symbol for birth, new

beginnings, hope for the future, and salvation (Jung, 1969). However, the mother's left leg is severed at the knee, indicating a defected feminine and intuitive self, and her large protruding tongue sticks out towards the male figure on the left, who appears to be looking away and talking. The bound and gagged baby (the past) is tightly swaddled and its wide-open eyes look towards the back of the mother figure. The tongue sticking out, according to Dream Moods (2009), is a phallic symbol connected with the use of sex as a communication tool.

The zenith of all the symbolic imagery embodied in Ali's work can be found in Figure 5, "Untitled, 2005" (from the *Typology* series). Like Figure 4, Figure 5 includes many of the previously discussed symbols, and includes the female dominated archetypal family. However, the child motif is amplified through the inclusion of two armless child figures. One, a tightly swaddled baby wearing a terrified expression, is impaled upside down on a sharp stick emerging from the mother's headdress, and the baby hangs tenuously above and in front of her. The other child is hung like a puppet from another headdress stick behind her. The string is attached to her amputated left leg. Again, according to Cirlot (1971), the foot is a symbol of the soul, and lameness indicates a defect of the spirit. This female seems to be the archetype of the terrible mother, the symbol for being at odds with all that is natural. Despite the irrationality and insecurity of her past, the hopelessness of her future, and her grossly defected feminine spirit, she chats amiably to the dominate, repressed and superior father figure on her right, who seems lost under his defensive armor and enormous, elaborate, thorn-adorned headdress. With the *Typology* series, Ali seems to be asking questions of feminine identity in the familial relationship.

### **The Cultural Context of the Symbols**

At the time of the 2005 PBS interview, Ali was enmeshed in the creation of her characters called *Greenheads* (see Figures 1 and 2) while teaching at the Commonwealth School in Boston. She said she had a love/hate relationship with the making of her characters, as her painting process entailed a painstakingly rigorous method despite the deceptively simple details in them. The *Greenheads*, all titled "Untitled, 2000," were brightly colored gouache figures painted on light-blue backgrounds. The flat cartoon-like characters with green heads and extraordinarily thin, medium-brown bodies are in stark contrast to the acts of violence being committed or witnessed on the page. Ali said the *Greenheads* were inspired by cartoons such as *Scooby Doo* and implied the content was influenced by the cruelty of childhood dodge-ball games and by *Roots*, the 1977 television miniseries (McQuaid, 2008). However, in interview after interview, she refused to talk about the meaning of her work. Ali said,

In terms of my personal life, many things are in here. I often look at the paintings, especially some of the earlier work, and recognize things from my childhood or things that I've witnessed or experienced. I don't usually talk about those things because I feel like it's personal—it goes in there, it stays in there, it informs the work. And it deepens it.... I'm not good with saying, "Well this is what the work is about." Work is about, "This is what happened to me" and "This is what I'm looking at in the world." (Miller & Otero, 2005, ¶4)

The drawings from the *Typology* series, many titled "Untitled, 2005" (see Figures 3-5) amplified her imaginary anthropologic, folklorish, and violent cartoon style. This series was created in her New York studio as she listened to broadcasts from the British Broadcasting Corporation and Public Broadcasting System. According to her 2005 PBS interview, she was "Deeply affected by current affairs, such as the war in Iraq, continued violence in Somalia, and the depredation in New Orleans, following hurricane Katrina."

However, in a conversation between Laylah Ali and Kara Walker, reproduced in the *Typology* exhibition booklet, Walker said, "In your recent drawings, I get a sense that your world has grown to accept the couple as a unit locked in an awkward battler, one that resembles romance..." (PAFA, 2007, p. 15).

### **Psychological Implications of These Symbols**

In the *Greenheads*, color symbolism helps decode the overall atmosphere of the work, and the garments indicate the attitudes and beliefs of the figures. The gauche paintings feature a blue background, which may represent truth and wisdom, but this color is often painted on the walls of prisons and psychiatric institutions in order to maintain a subdued atmosphere. According to Cirlot (1971), blue represents "passivity, dissimulation, and debilitation..." (p. 53), thus implying Ali's perhaps unconscious attempt to disguise or hide her true feelings, thoughts, or intentions, using personal symbols.

However, the archetypal content manifested indicates her feelings about the powerlessness and even otherness felt by individuals or groups who may be outside of the dominating culture in which they live and exist, and they experience discrimination even by their own group members. We cannot distinguish who the heroes are, as they are thin, weak creatures, hidden behind their masks, sanctimonious robes, towering hats, or begging to be part of the popular faction in their uniforms. The images may be related to the cruelty experienced by her racist peers, but through the *Greenheads*, Laylah Ali has asked her audience, "Who are the good guys?"

In the *Typology* series, Ali used universal archetypes to examine couples and family dynamics. Cirlot (1971) wrote that the couple or the Syzygy is “a perfect partnership between man and woman [that] can occur when not only our physical forms are compatible but also the anima and animus (p. 44) while the family represents “the conscious, traditions, moral commandments, and prohibitions restraining the forces of instincts” (p. 102). Meanwhile, the remaining symbolic contents reveal her view of the nuclear family, as well as the “family of man,” as hopeless with abused child motifs behind and before the negligent and male-dominated, terrible mother, the woman without an identity.

## **Conclusion**

Throughout her work, Ali presents a paradox between the ideal couple or family and the reality of women's roles in a larger context, as well as the conundrum encountered when we cannot distinguish between the concepts of right and wrong in terms of social justice. Perhaps Ali's work signifies the presence of our “pre-human, animal past, when our concerns were limited to survival and reproduction, and when we were not self-conscious” (Cirlot, 1971, p. 291), better known as the archetype of the shadow.

Ali's *Greenheads* and *Typology* may series have a complete visual language of their own, involving both the expressive and receptive modalities, creating a dialogue between artist and audience where Ali's intent is for the “real” story to be veiled. However, using *Dream Moods* (2009) *Dream Dictionary*, Cirlot's (1971) *A Dictionary of Symbols*, and Jung's (1969) *The Archetypes and the Collective Unconscious*, we can decipher the symbolic language and understand the story the artist has either purposefully or accidentally told about power and repression using personal and universal symbols.

## Figures

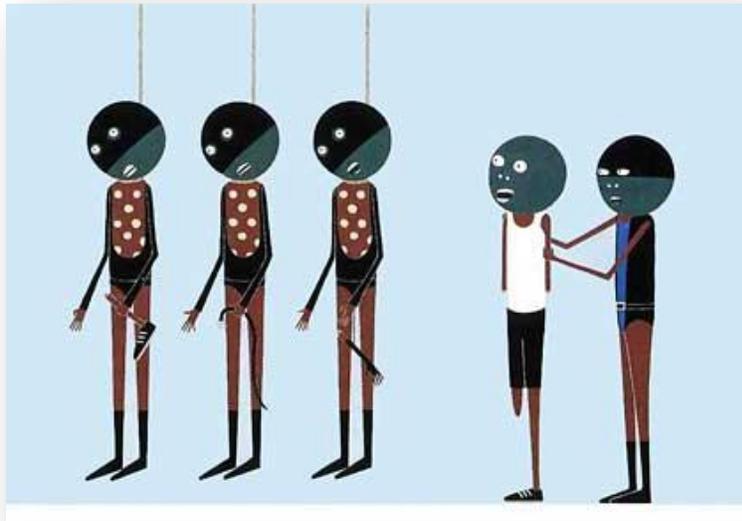


Figure 1. "Untitled, 2000" (from the *Greenhead* series) by Laylah Ali. Gauche on paper, 13 x 19 inches.

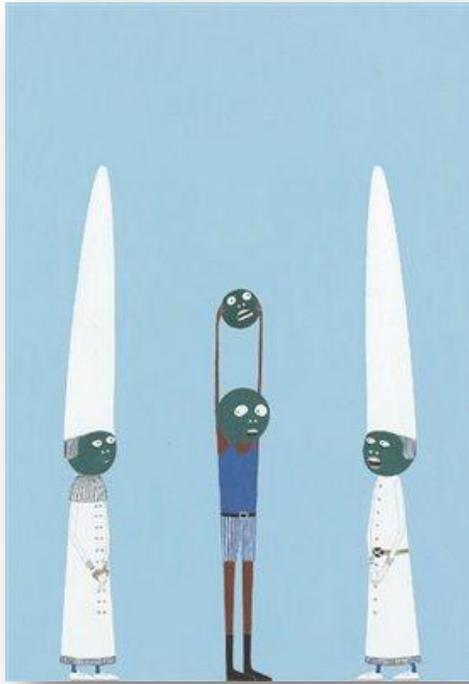


Figure 2. "Untitled, 2000" (from the *Greenhead* series) by Laylah Ali. Gouache on paper, 19 x 14 inches.

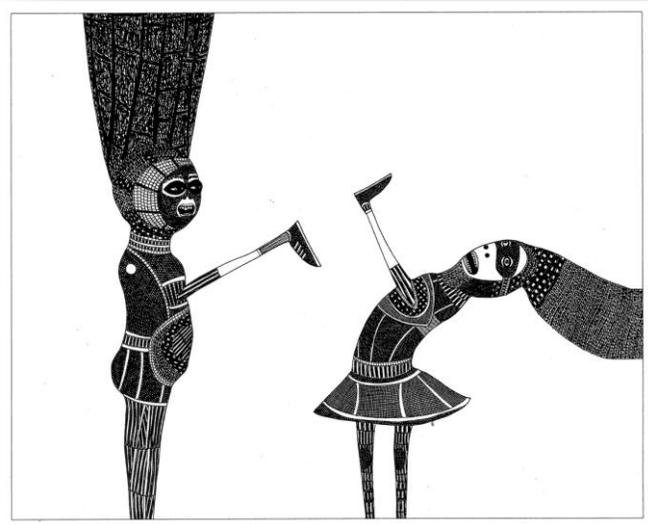


Figure 3. "Untitled, 2005" (from the *Typology* series) by Laylah Ali. Ink on paper, 11 x 14 inches.



Figure 4. "Untitled, 2005" (from the *Typology* series) by Laylah Ali. Ink on paper, 14 x 11 inches.



Figure 5. "Untitled, 2005" (from the *Typology* series) by Laylah Ali. Ink on paper, 14 x 11 inches.

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# An Introduction to the Concept of Pro Bono: Children's Furniture in Support of Literacy

Jill Pable & Marlo Ransdell, Florida State University



Marlo Ransdell and Jill Pable

## Introduction

This poster discusses the development, evolution and outcomes of a furniture design studio project that engaged students simultaneously in the design of conceptually driven three-dimensional full-scale forms and a meaningful service-learning project.

This project sought to integrate service learning into the interior design furniture studio by asking students to respond to the needs of a specific community of children, and to do so by creating custom furniture pieces for the children's use. The project's ultimate objective was to communicate to design students the potential for design to change not just perceptions of its intended users, but that design can actually motivate

users to self-improvement that is central to life success. Specifically, this project addressed motivating children to read, an issue significantly important to their futures.

Emphasis was placed on connecting design students to the importance of this societal need and charged them with responsive action through creative studio-based design. Student project outcomes were a creative, conceptually driven furniture pieces that found an extended life in a literacy outreach program for children beyond the confines of the college studio classroom. Essentially, the project challenged design students to extract meaningful concepts from a carefully chosen, assigned children's book, then build a full-size weight-bearing furniture object the recipient four year old child can use to explore the book's ideas.

## **Literature**

The theoretical underpinnings of the project suggest benefit for both design students and child receivers of the project. First, the heart of the studio project capitalized on the idea that the deconstruction of a concept and its reinterpretation through form offers learning benefits, and enables design students to gain the ability to visualize the form as a three-dimensional representation of a beginning concept that began as a two-dimensional idea (Dondis, 1973). In so doing, students can develop critical skills of three-dimensional design by focusing and constructing all views of the form (Wong, 1977) The students were also challenged to confront Vitruvius' tripartite test of fitness defined as *firmitas* (structural integrity), *utilitas* (purpose) and *venustas* (beauty) within the object, the topic of significant lecture and discussion within the class.

Secondly, the recipient children received a tangible expression of the book coupled with the opportunity to experience an 'explorable' object, with the goal of imparting a sense of wonder that might foster further excitement within children for reading skills. Competent reading skills were chosen for the project's focus given the central importance of reading for young children. Among early learning skills, reading is likely one of the largest impacts in a child's development in that it enhances social skills, problem solving capacity, and creativity (Freedman-De Vito, 2010). Prompting children to engage in reading is so important that it is a common component of state-sponsored voluntary pre-kindergarten programs.

A third justification for the project can be found in early education research that relates three-dimensional forms to positive child outcomes. Research suggests that because pre-kindergarten children often learn kinesthetically (through physical exploration and movement), the presence of tangible 'manipulatives' that support learning goals is helpful, and also supports a shift toward hands-on teaching techniques (Farwell, 2010). Similarly, multiple intelligence theory suggests that specifically designed encounters with materials can

create 'crystallizing experiences' which can help a child discover a passion that can extend through life (Gardner, 1993).

## **Methodology**

Working with a state-sponsored Early Learning Coalition (ELC) organization, two interior design educators engaged their 40 Furniture Design junior-level college students in this full-scale furniture project. The project's three-year evolution reached its current iteration in 2009 and was again offered in this format in spring of 2010.

This five-week exercise offered a series of challenges to the students:

- Develop a lucid form driven by a children's book provided by the ELC, and develop this concept through a series of deconstructive exercises that derive core concept and attendant form.
- Create a furniture object that inspires four-year old children to read or view the book while using the piece.
- Design the object to a four-year-old's anthropometric proportions including sitting height, standing height and reach.
- Work through the complexities of prototyping and full-scale production, accommodating structural soundness and proper craft.

The design students were divided into five-person cohort groups and introduced to online notebooks for required documentation of their progress which enabled students to build the full-size objects outside of class. Students posted text, photo, sketch and/or video information for cohort member and instructor view and comment twice weekly. This accompanied a once-weekly in-class group/instructor critique.

The concept phase required deconstructing and extracting concept elements from the children's books that provided content for a concept board submitted for formative assessment. Design development commenced with a scale model to evaluate feasibility, safety, and anthropometric issues. The piece's full-size skeleton was then constructed with the help of continuing virtual and in-person critiques. The class met at a woodshop to cut out the pieces' internal struts using power tools. Students next completed the external skin of the piece. The cardboard furniture pieces were not painted so that the children themselves could add these finishing touches and lend them the opportunity to interact kinesthetically with the book's content themselves. Finally, students presented the finished furniture pieces to teachers and students at two area pre-kindergarten

facilities, which gave the college students the opportunity to see their intended users engage with the objects firsthand.

This presentation event proved pivotal for students unacquainted with experiencing actual client response, providing a laboratory to see anthropometric choices in action and how the children kinesthetically engaged with the pieces. Design students exited the experience with furniture and form problem-solving skills, sensitivity to children's criteria, and knowledge of a digital collaboration tool, likely useful to them in their eventual practice.

The instructors have gathered student responses to gauge the effectiveness of online notebooks as a studio component. Given students' positive reaction and the project's enhanced outcomes, online notebooks are likely a useful means to increase studio communication and perhaps critical thinking. Further research on the usefulness of online notebooks would help confirm this possibility.

## Conclusion

This project ultimately offered college students the opportunity to give to others, and perhaps as importantly, a glimpse into the potential that design holds to further critical human development skills. Perhaps a final test of the project's impact can be seen in the presence of remaining furniture pieces at the daycare site six months after the projects' presentation, now fully painted by the children who, staff report, consistently flock to them to read and play.

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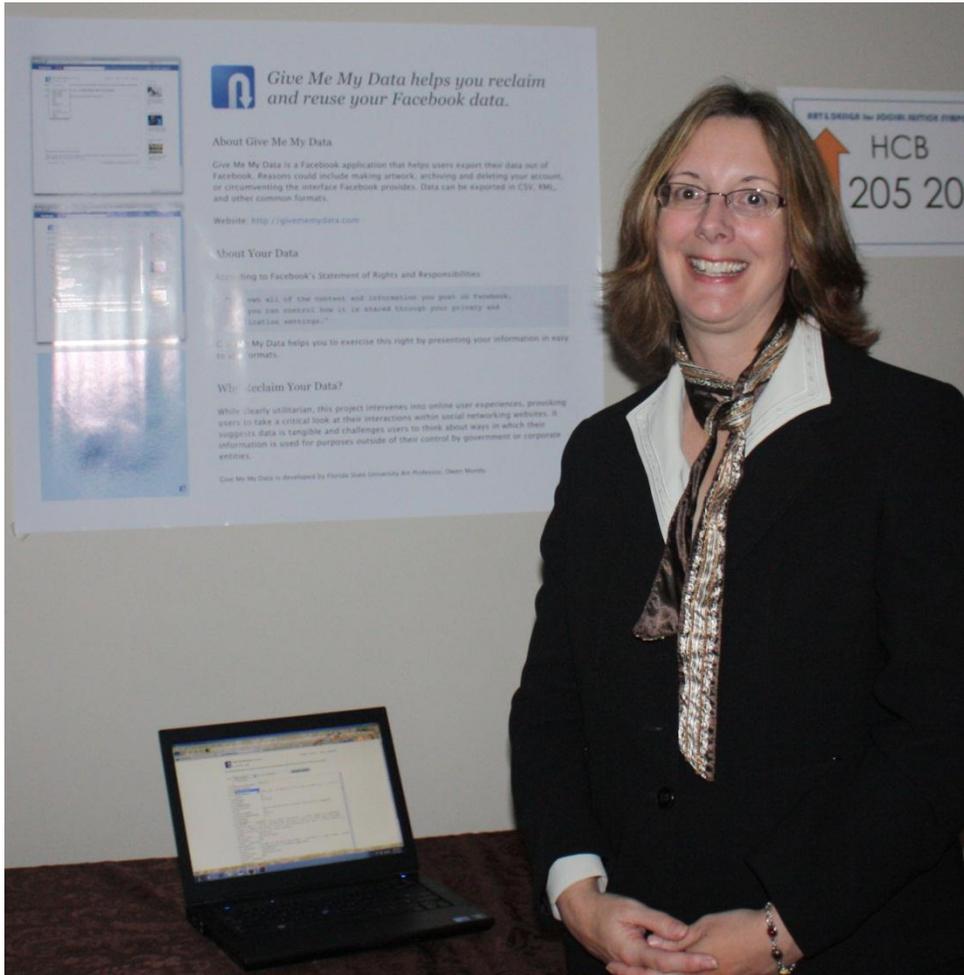
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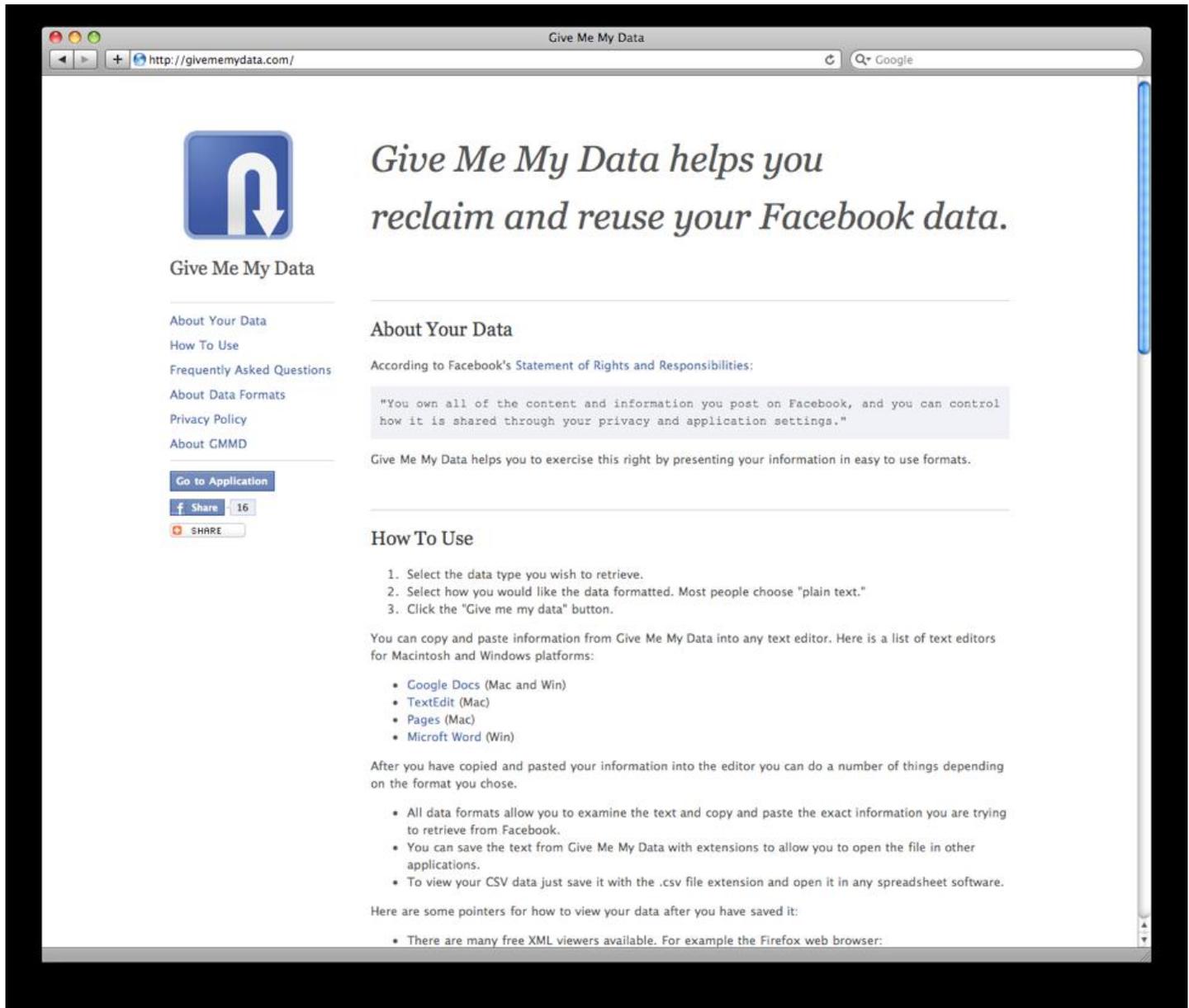
## Give Me My Data Owen Mundy and Melinda Whetstone, Florida State University



Melinda Whetstone

## About Give Me My Data

Give Me My Data is a Facebook application that helps users export their data out of Facebook. Reasons could include making artwork, archiving and deleting your account, or circumventing the interface Facebook provides. Data can be exported in CSV, XML, and other common formats. Give Me My Data is currently in public-beta. Give Me My Data is developed by Owen Mundy.



The screenshot shows a web browser window with the URL <http://givemydata.com/>. The page features a blue logo with a white arrow pointing down from a square. The main heading reads "Give Me My Data helps you reclaim and reuse your Facebook data." A left sidebar contains a navigation menu with items: "About Your Data", "How To Use", "Frequently Asked Questions", "About Data Formats", "Privacy Policy", and "About GMMD". Below the menu are buttons for "Go to Application", a Facebook "Share" button with a count of 16, and a "SHARE" button. The main content area is titled "About Your Data" and includes a quote from Facebook's Statement of Rights and Responsibilities: "You own all of the content and information you post on Facebook, and you can control how it is shared through your privacy and application settings." It states that Give Me My Data helps users exercise this right by presenting information in easy-to-use formats. The "How To Use" section provides a three-step process: 1. Select the data type to retrieve; 2. Select the desired format (most choose "plain text."); 3. Click the "Give me my data" button. It lists compatible text editors for Macintosh and Windows: Google Docs, TextEdit, Pages, and Microsoft Word. Further instructions describe how to handle the exported data, such as saving CSV files for spreadsheet software and using XML viewers for XML files.

## About Your Data

According to Facebook's Statement of Rights and Responsibilities: "You own all of the content and information you post on Facebook, and you can control how it is shared through your privacy and application settings." Give Me My Data helps you to exercise this right by presenting your information in easy to use formats.

The screenshot displays the 'Give Me My Data on Facebook' application interface. At the top, the browser address bar shows the URL [http://apps.facebook.com/give\\_me\\_my\\_data/](http://apps.facebook.com/give_me_my_data/). The Facebook navigation bar is visible, including the search bar and links for Home, Profile, and Account. The application header features the 'Give Me My Data on Facebook' logo, a 'Like' button with 159 likes, and links for 'Learn more', 'How To...', 'Share', and 'Bookmark'. Below the header, a message states: 'Give Me My Data helps you reclaim and reuse your Facebook data. Select data type and format below to get started.' The main content area contains a 'Data' dropdown menu with a checkmark next to 'Personal information'. The dropdown menu lists the following options: Personal information, Status updates, Photos tagged, Photo albums, Links, Pages, Notes, Comments, Notifications, Your friends, Friends connections, Groups, Group members, Events, Attendees, and RSVPs. To the right of the dropdown is a 'Format' dropdown menu with the text 'Select a Format' and a 'Give me my data' button. Below these elements is a large text area with the instruction 'Copy and paste it into a plain text document.' A disclaimer at the bottom of the main content area reads: '\*This is a public alpha version of this software. Check back often for updates and additional data types. Feel free to provide feedback on the Application profile page.' At the bottom of the page, there are links for 'Privacy Policy' and 'Help', and a note stating 'This application was developed by Owen Mundy'. The footer contains various links: 'Built by Give Me My Data', 'Contact', 'Report', 'About', 'Advertising', 'Developers', 'Careers', 'Terms', 'Find Friends', 'Privacy', 'Mobile', and 'Help Center'. A 'Chat (27)' button is located in the bottom right corner. A small error message at the very bottom left reads 'Canceled opening the page'.

## Why Reclaim Your Data?

While clearly utilitarian, this project intervenes into online user experiences, provoking users to take a critical look at their interactions within social networking websites. It suggests data is tangible and challenges users to think about ways in which their information is used for purposes outside of their control by government or corporate entities.

The screenshot shows a web browser window with the address bar displaying `http://apps.facebook.com/give_me_my_data/`. The page title is "Give Me My Data on Facebook". The interface includes a search bar, navigation links for "Home", "Profile", and "Account", and a "Like" button with a count of 156. Below the header, there are instructions: "Give Me My Data helps you reclaim and reuse your Facebook data. Select data type and format below to get started." Two dropdown menus are labeled "Data 1" and "Format 2", both set to "Select a Format". A "Give me my data" button is positioned to the right of the "Format 2" dropdown. The main content area displays XML data in a text box, starting with `<?xml version="1.0" encoding="UTF-8"?>` and containing user details such as `<about_me>`, `<activities>`, and `<affiliations>`. A note below the XML states: "47 user\_details returned". At the bottom of the page, there are links for "Privacy Policy" and "Help", and a footer with "Built by Give Me My Data" and "Contact Report". The right sidebar features advertisements for "Crime Pays", "Big City Life", and "Old and Unusual Fonts". A "Chat (27)" button is visible in the bottom right corner.

## Exhibiting Give Me My Data

Exhibiting Give Me My Data in a gallery or other public place requires the following:

1. Personal computer with access to the internet, a keyboard and mouse. Users can access and use the software on the computer.
2. Four inkjet prints with visualizations created using data exported with the software (scroll down for details)



 Give Me My Data helps you reclaim and reuse your Facebook data.

**About Give Me My Data**

Give Me My Data is a Facebook application designed to give users the ability to export their data out of Facebook for any purpose they see fit. This could include making artwork, archiving and deleting your account, or circumventing the interface Facebook provides. Data can be exported in CSV, XML, and other common formats. Give Me My Data is currently in public-beta.

Give Me My Data is developed by Owen Mundy <owenmundy.com>.

**About Your Data**

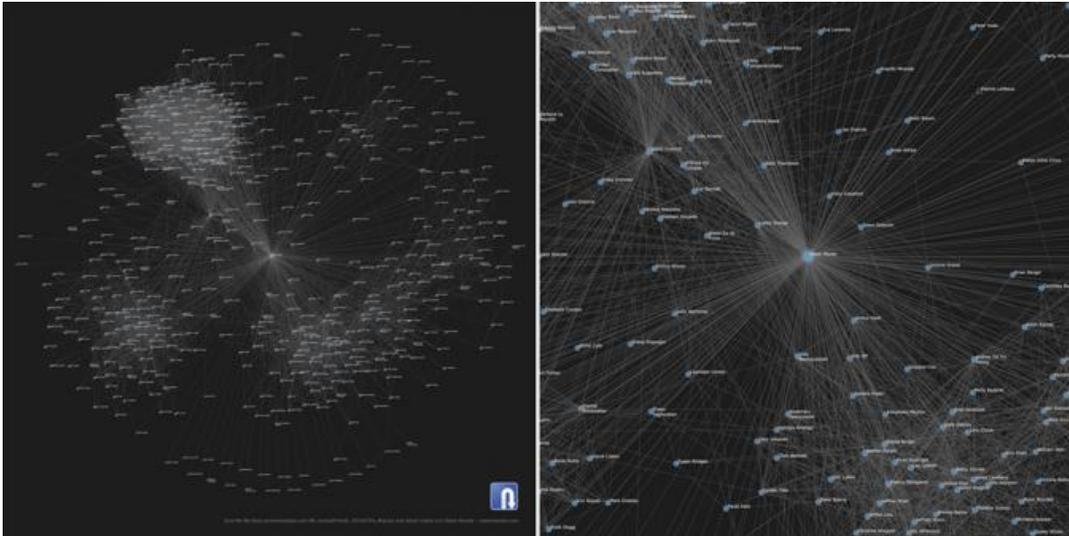
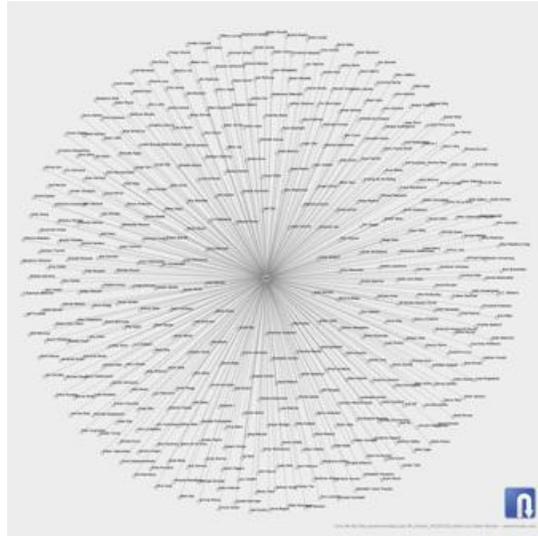
According to Facebook's Statement of Rights and Responsibilities:

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## Details of Images



*Give Me My Data helps you reclaim  
and reuse your Facebook data.*

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Give Me My Data is developed by Owen Mundy <[owenmundy.com](http://owenmundy.com)>.

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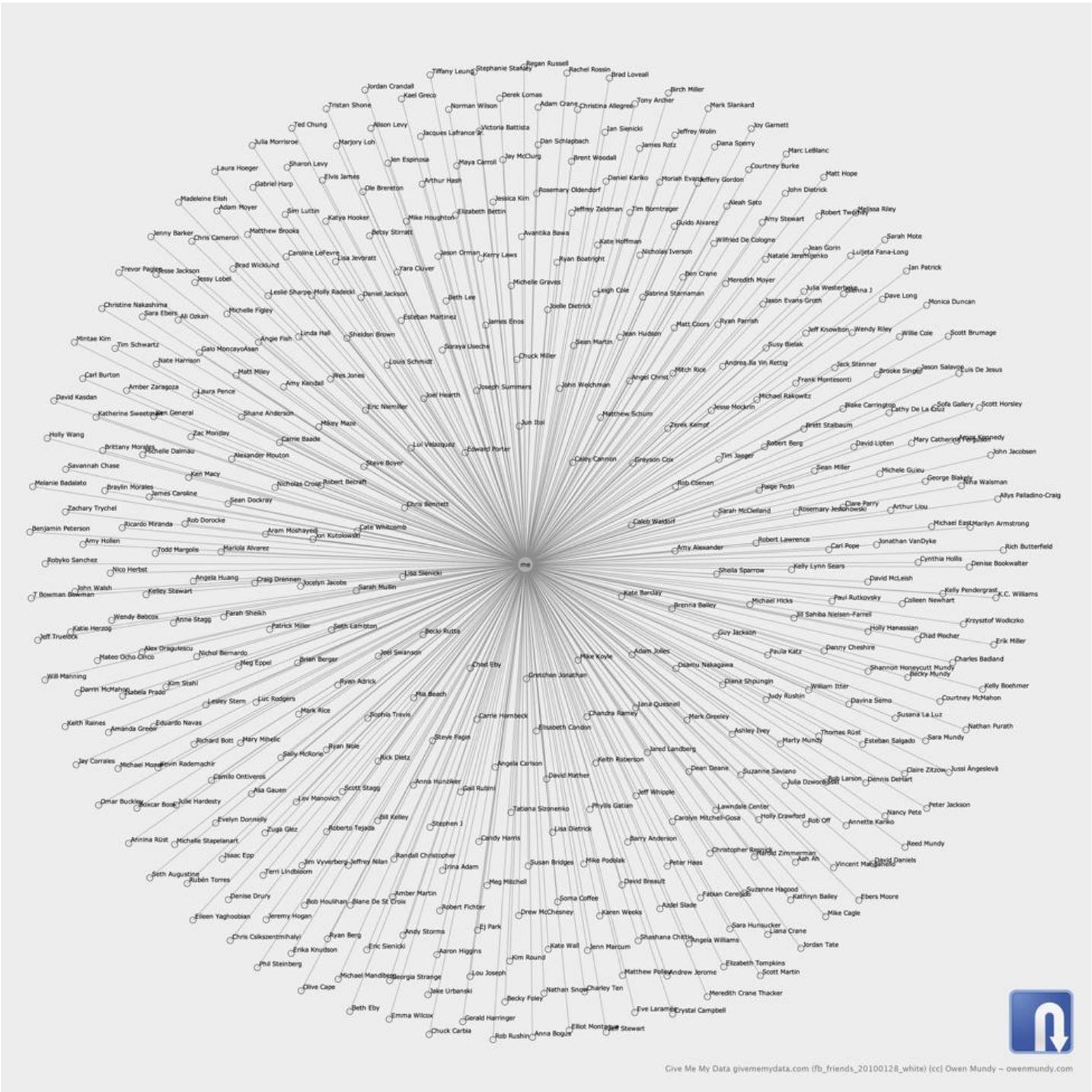


Figure. My connections on Facebook. My name is in the center.

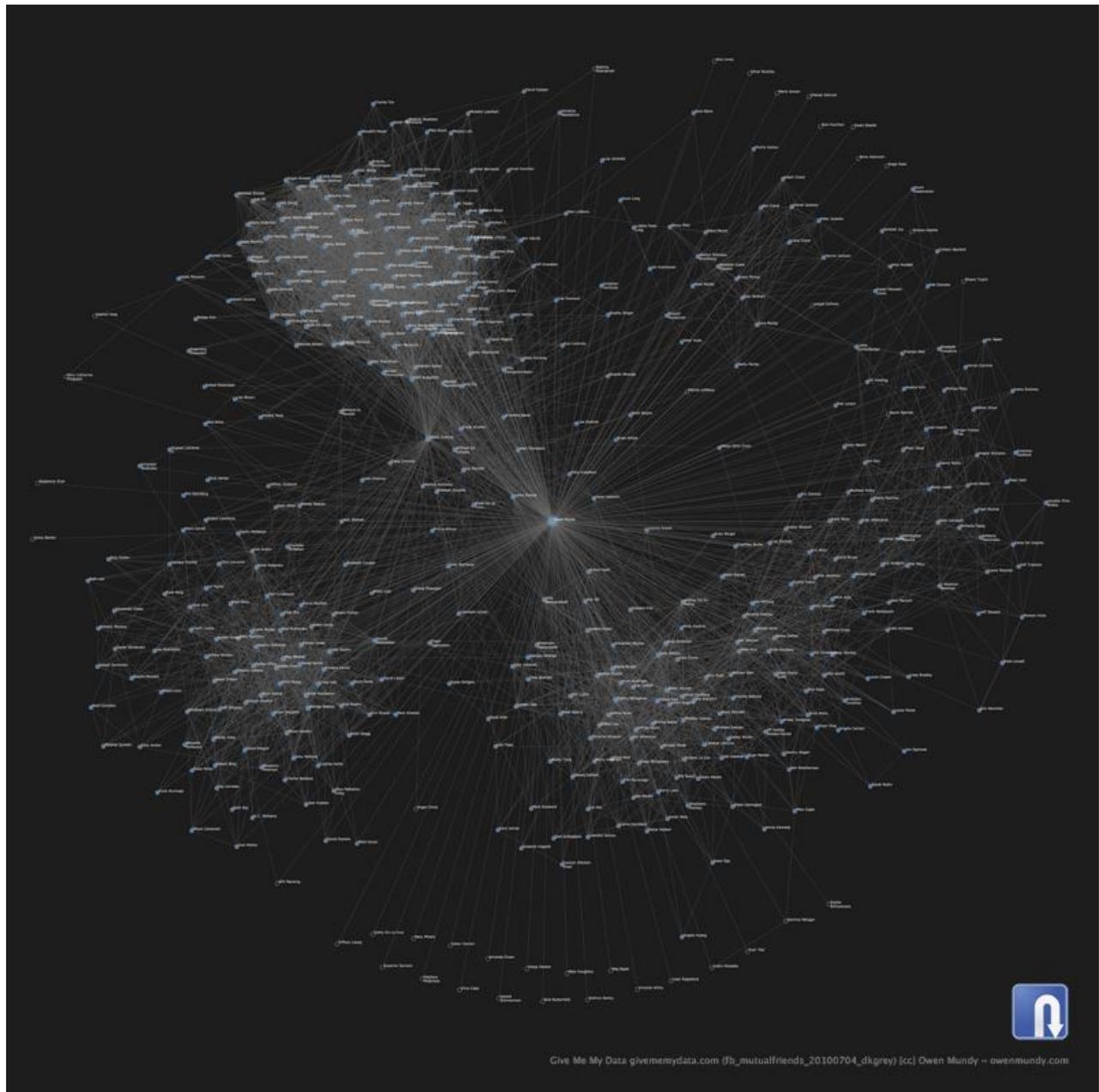


Figure. My connections on Facebook, and their connections to each other. My name is in the center.

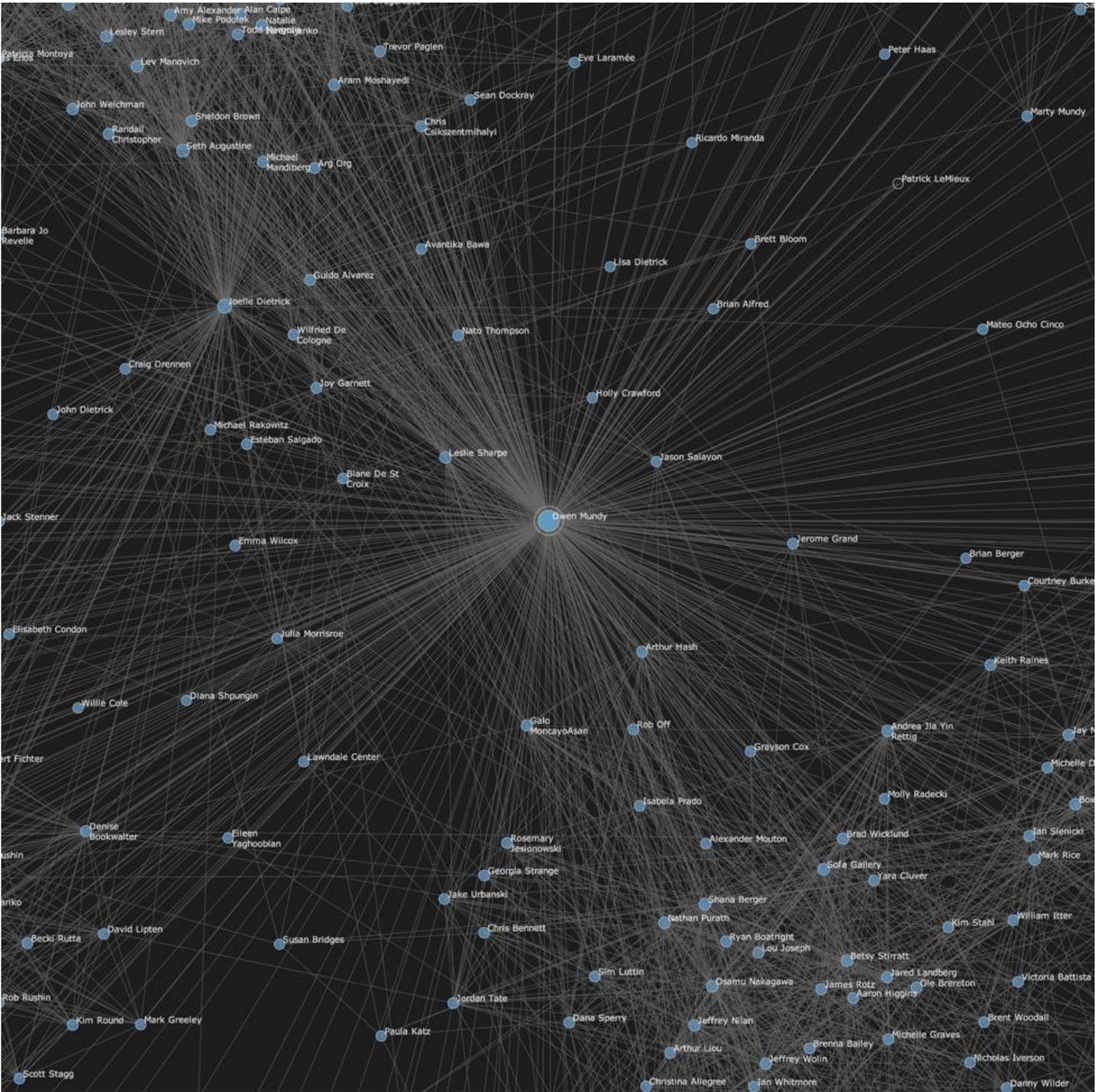


Figure. Detail of “My connections on Facebook, and their connections to each other.”

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***Can Art Transform Urban Blight?***  
**Paul Rutkovsky, Florida State University**



Paul Rutkovsky (r)

Over three years ago, I started picking up garbage, including empty crack bags, in the alley directly behind my studio building in Tallahassee, Florida. I got tired of the alleys in the neighborhood looking like typical neglected “right of way” public alleys found in most urban areas in the United States. As I continued to pick up debris nearly every day, I became more aware and frustrated that my tax dollars supported a blighted and unfriendly and unsafe public space. In the fall of 2007, I decided to offer a workshop in the alleys through the Art Department at Florida State University for the following spring semester.

Get Green was the name of the workshop, and the students called themselves the Alley Sprouts. A very motivated and ambitious team of Alley Sprouts cleaned and cleared out all the underbrush of invasive

plants and began planning for a springtime alley art event. With help from Native Nurseries, students and community volunteers put in mostly native plants and set up a schedule for watering and weeding. The first Art Alley event was installed and open to the public on April 18, 2008. Many attended, and the small alley at times was overflowing with people. Everyone enjoyed viewing pen and ink drawings of flowering plants on recycled animal cracker boxes and free aloe plants, seed bombs in a bag, and the first publication about the Art Alley project. The first alley event was a success, but the next challenge was to maintain the momentum. Since there was no funding for a summer Get Green workshop, I had to rely on volunteers. That summer was a struggle, but volunteers and visitors helped spread the word about our efforts to clean and green a blighted alley. Later in the fall, volunteers suggested we clean up the second and much larger alley. That alley is approximately three times the size of “alley #1.” Ten volunteers showed up, ranging in age from five years old to the assistant director of AARP. Most of the larger “alley #2” was cleared of major invasive bushes and smaller plants, plus we started routinely picking up garbage and not letting it accumulate. Alley #2 was ready for a new Alley Sprouts team to transform it into another friendly green and inviting urban space.

The larger alley has a decades long history of being a respite for transients. Not only were there piles of garbage in the alley but also years of clothing layered into the pathway. The Alley Sprouts pulled up several layers of clothing, removed the piles of debris, installed two large garbage pails, and poured cement steps at a dangerous slippery slope entrance to the long alley. During that time, small events were organized by other artists and art students. Native Nurseries owners, Donna and Jody, visited the alleys and recommended plants that would work best for that environment.

As the large alley cleanup activities continued, I was in constant contact with city officials about the discovery of an underground storage tank in the smaller alley. Since the alleys are in a designated public brownfield, the city soon removed the tank with the assistance of a grant from the EPA (Environmental Protection Agency). Soil samples from twenty to thirty feet below the surface were taken from the alley. There was fear that the soil was contaminated with oil or toxic dry cleaning fluids because the building adjacent to the tank was a dry cleaning business for decades. The results from the soil samples took a couple of weeks but fortunately only low levels of oil contamination were detected – a welcome outcome.

Students and volunteers worked hard to prepare the long alley for the next event, which also included Linda Hall’s Eco-Art workshop incorporating the decades old clothing found in the larger longer alley into a woven installation. The event on April 24, 2009, was the first activity in the large alley after removal of the oil tank in alley #1. The Alley Sprouts created a diverse group of art works that related to the neighboring environment and its history of neglect. The following summer there was no funding once again for the Get

Green workshop, so I relied on motivated volunteers, who organized an exhibit during a very hot July afternoon.

During the fall semester of 2009 the alley students toured the Master Craftsman Studio and started working with Ira Hill on large cement planters for the alley. These were sturdy and vandal-proof all weather planters that allowed us to include flowering plants as well as organically grown vegetables that were safe to eat. In November I was invited to give a presentation about the Art Alleys project to the Florida Brownfields Association's annual conference in Tampa.

We had our largest turnout ever in October for the HallowGreen event. I wore a 95% pure Garbage Jacket and thanked everyone for coming out on a homecoming traffic jammed day. It was also the first time several transient visitors persisted and remained in the alley for the entire event. A student-initiated project included several photographs taken by men who lived in makeshift shelters not far from the alleys. Men and women without permanent housing have used the alleys for decades. Their presence is a continuing challenge that points out the need for more communication and coordination between our activities in the alleys and the greater All Saints District, which includes many locally owned small businesses. We must be more proactive in the neighborhood and try to organize our efforts and possibly hold a "town hall style" meeting every few months or so. Alley rumors spread quickly and are usually exaggerated or totally incorrect. As a result, I've become a de facto mascot and am characterized as an enabler of the panhandlers.

Winter Green Festivus was the final extraordinary effort by the fall '09 Alley Sprouts. It was also the first ever rained-out alley event that had to be moved into my Gaines Street building. This group of alley workers was truly motivated and pushed the project to new levels.

Spring 2010 started off with a crash as a vehicle destroyed plants and planters and left behind parts of an automobile. The police said that whatever drove into the alley was moving at a fast rate and could have seriously injured anyone in its path. Luckily no one was in the alley, and several days later the city installed a steel bollard at the entrance. We all dodged a serious disaster. That month the "Man in Overalls" visited the alley and gave us suggestions about the best locations to install raised beds for vegetables. In February the city and its Landscape Architect also planted five Crepe Myrtle and three Sabal Palms in the smaller alley only to remove them nine months later. There was little communication between the utilities department and landscaping. According to the Utilities Forester, the Crepe Myrtles posed a future problem and would grow into the power lines. At the same time a student design team from the College of Engineering visited the alleys and met with students and volunteers and surveyed the terrain in and around both alleys. The resulting "Master Plan" was comprehensive and included detailed CAD (computer aided design) drawings that addressed a

chronic problem – flooding and erosion. The Spring Into Green alley event took place March 19 and was our first big attempt to raise funds for the Get Green magazine. The event proved that we could raise money for a full color 32-page magazine. Not an easy task, even with some financial assistance from the Art Department at FSU.

The first large format edition of the Get Green magazine was published and distributed just before our EarthDay BirthDay event that celebrated the 40<sup>th</sup> anniversary of Earth Day. There was major local publicity for the event that included a front page article in the Tallahassee Democrat. This was the first event we sponsored that attracted younger children and their families. Also included in the alley exhibit were drawings I framed by Keith, a frequent visitor to the alleys and an extremely talented artist with alcohol and drug related problems.

The fall 2010 semester included a whirlwind of activities, taking the proverbial two steps forward and a step or two backward. Landscape architecture students from the Department of Architecture at Florida A & M University met with the Alley Sprouts early in the semester to consider possible landscaping additions to the long alley that would help alleviate the flooding problems – one large step forward. The five Crepe Myrtles and three Sabal Palms were removed from the smaller alley and put on the corner of Railroad Avenue and Gaines Street -- a step backward for the alley but a beautiful addition to the street corner. I have had two small grants for alley improvements pending with the city's Community Redevelopment Authority for two years. After speaking with the mayor's office several times to get a yes or no answer, I've heard nothing – one big step backward with continued inertia. Graduate students in the Studio Art program at FSU installed several art works that related to the alleys in a strong social and aesthetic sense – one step forward. The city engineer is still vetting the FAMU/FSU engineering students' master plan proposal – can't figure this one out – no steps?

The Magazine Release Party was the final alley event of 2010, which celebrated the publication of issue number five of the Get Green magazine. We had a good turnout for an evening event, and with the participation of George Blakely's students, the alley was lively with more "site specific" art works than any prior event.

This spring semester 2011, I'm collaborating with architect Chris Robinson. We're team teaching in a Get Green and an Urban Scape drawing workshop. The struggle continues to keep the alleys as clean and green as possible. The question remains: do the Art Alleys (a simple, straightforward ongoing project) deserve the support of the neighboring community and the city, or is it just a vision not ready for Tallahassee?

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## ***Design Change=Exchange: The Global Exchange Studio and Cross-Cultural Projects***

**Lorella Di Cintio, Ryerson University, Ontario, Canada**



**Lorella Di Cintio**

### **Introduction**

Interior Design is experiencing a global paradigm shift. In the last few years, a series of local, national and international events have contributed to this change. One could argue that these events have affected and perhaps directed both professional and educational members of the Interior Design community.

A review of the approved 2008 Council for Interior Design Accreditation Standards will be discussed in the context of this paradigm shift. The paper calls for design educators to adopt directives outlined in the UNESCO Cultural Diversity and Creative Initiatives and to review the Design 21: Social Design Network model. This will be followed by a synopsis of case studies from Ryerson University's School of Interior Design. The case study studios were specifically developed to embrace CIDA's 2008 Standard 2: Global Context for Design and Ryerson University's Academic Plan.

The author concludes that there is an urgent need for effective teaching strategies in the areas of global cultural diversity, experiential and service learning.

## 2008 Present-Day Paradigm Shift

*The global financial crisis occurs, the United Nations General Assembly declares International Year of Planet Earth, Barack Obama becomes the first U.S. president of African American descent, Prime Minister Stephen Harper apologizes to aboriginal Canadians, and the iPhone revolution unfurls.*

In 2008, a number of significant events affected the world's citizens and the ecological, socio-economic, technological and cultural contexts in which they live. But of particular interest to interior design practitioners and educators were the noteworthy changes made to the Council of Interior Design Accreditation Professional Standards (CIDA, Approved 2008). In 2008, Standard 2: Global Context for Design was formally approved. According to the author, the induction of Standard 2 essentially establishes the present-day paradigm shift in Interior Design teaching and practice.

Standard 2: Global Context for Design states the following:

**“Entry-level interior designers are required to have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.”**

### Student Learning Expectations

Student work demonstrates *understanding* of:

a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

Students *understand*:

b) globalization and the implications of conducting the practice of design within a world market.

c) how design needs may vary for different socio-economic populations.

### Program Expectations

The interior design program provides:

d) exposure to contemporary issues [1] affecting interior design.

e) exposure to a variety of business, organizational, and familial structures.[2]

f) opportunities for developing knowledge of other cultures. [3]

For the first time in CIDA's history, the development Standard 2 has elevated professional and global design ethics. Design educators and professionals are now formally tackling the complex issues of globalization within their practice. CIDA is positioning Interior Design education to be globally open in a new way. The provision of CIDA guidance chart for programs and educators offer a minimum direction yet, several underlying themes need to be put to the forefront. For instance, educators are in need of specific guidelines, methodology and tools, and there are very little comprehensive Interior Design textbooks dealing with the Global Context for Design.

## Contextualizing Global Design within the Paradigm Shift

Let's agree in principle that design is a geographically and culturally dispersed activity. And let's agree that over the past sixty-plus years, the design profession has undergone a considerable metamorphosis within the field of global practices. And let's acknowledge that the academic discipline of design has matured

alongside the profession of design by understanding the **histories of global design production**. But we must also acknowledge that there is limited research focused on the design practitioner as a global designer and global citizen.

Design educators, however, are seeing an increased need to prepare their students for the global arena. And it has been long known that providing students with design skills is not enough. (Cross, 1982, Senge, 2008, Danko, 2010) If the design educators are going to effectively support CIDA Standard 2, several acknowledgements must be made, and new mechanisms need to be put in place.

Acknowledgements:

- The increasing impact of global events [whether economical or ecological] is demanding action at local, national, and international levels,
- Global economic strategies and global design production approaches need to be reevaluated,
- Designers and design educators need to move towards better practices that reflect the new reality,
- The global designer is a global citizen.

Teaching and Practice Mechanisms:

Cultural diversity and/or Cross-cultural competences and pedagogies need to be embedded in the curriculum, (Paige, 1993)

Collaborative global design learning needs must be established by way of trans-disciplinary partnerships, (Nicolescu, 1997)

Transformative, experiential and service learning models must be expanded. (Zollinger, et al, 2009)

### **Evolving Standard 2 + Partnering with UN**

The practice of design has changed globally – which begs the question: -What is Global Design? Social Design? Design for Change? What is Design Activism? To CIDA's credit Standard 2: Global Context for Design begins this discussion of global design production. Yet what is most striking about Standard 2: Global Context for design is the underlying layer of what is cultural diversity? - Locally or globally.

According to the United Nations Educational, Scientific and Cultural Organization UNESCO **Culture** under the theme of **Cultural Diversity** (UNESCO, 2009) states that:

“Cultural diversity is a driving force of development, not only in respect of economic growth, but also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life.”

“Cultural diversity is thus an asset that is indispensable for poverty reduction and the achievement of sustainable development.”

Also according to UNESCO **Culture** under the theme of **Creativity** states that:

“By encouraging diversity and contemporary creation, UNESCO endeavors to ensure that all cultures – with due respect for their equal dignity — benefit from the development opportunities opened up by creative industries through strengthening local markets and providing better access to international markets, particularly by means of North-South and South-South cooperation.”

A sub-category of UNESCO **Culture** under the theme of **Creativity –DESIGN 21** states that:

“In the framework of design, with the aim of stimulating and recognizing the creativity of young

designers worldwide, UNESCO implements the [Design 21](#) programme.”

“DESIGN 21: Social Design Network's mission is to inspire social activism through design. We connect people who want to explore ways design can positively impact our many worlds, and who want to create change here, now.”

<http://www.design21sdn.com/design21>

**Q:** *What is Social Design?*

**A:** It's design for the greater common good. We want to use the power of good design for greater purpose. We believe the real beauty of design lies in its potential to improve life. That potential first manifests itself as a series of decisions that result in a series of consequences. The practice of social design considers these decisions on a greater scale, understanding that each step in the design process is a choice that ripples out into our communities, our world and our lives. These choices are the result of informed ideas, greater awareness, and larger conversations and, most importantly, the desire to do good. Social design is design for everyone's sake.

### **United Social Themes**

Partnering with UNESCO means being an active contributor to the goals of the United Nations. To help us do that, we've adopted UNESCO's social themes to better define areas we can aid through social design. EDUCATION, AID, POVERTY, COMMUNITY, ENVIRONMENT, COMMUNICATION, ARTS & CULTURE, PEACE, WELL-BEING.

With respect to UNESCO's directives on cultural diversity and creativity - design institutions, educators and professionals would benefit from adopting the UNESCO models. At the same time, CIDA accredited schools could easier incorporate Standard 2: Global Context for Design, Standard 5: Collaboration and Standard 7: Professionalism and Business Practice within their studios.

### **Case Studies**

Background: The **Design Change = Exchange** research project is a theory-to-practice initiative. Since 2001, Lorella Di Cintio has been introducing a series of cultural-based studios and projects to undergraduate students studying Interior Design.

Design Change = Exchange aims to expand the design learning paradigm by acknowledging embedded dilemmas while contributing to a new body of knowledge.

Specifically,

- to expand the global perspective in the areas of design scholarship and practice by focusing on **design activism, design ethics** and **global justice issues**,
- to secure opportunities and forge new creative partnerships with **aboriginal scholars and community members** —partnerships that build upon and expand traditional knowledge and experience,
- to secure new creative partnerships with **technological scholars and practitioners**, that build upon and expand existing systems while ensuring that development of technology is just and equal,
- to support and improve **disciplinary diversity** and **cultural equity by way of inter-cultural learning**.  
(Gaver, 1999, Wasson, 2000)

Since 2008: Through the Global Exchange Studio and the Cross-Cultural Projects I have been

promoting collaborative design exchanges by uniquely employing experiential and service learning methods in the School of Interior Design at Ryerson University (Ryerson, 2008). The studios provide students with skills in cross-cultural understanding and cross-disciplinary practices. I have established partnerships with aboriginal communities and scholars in Canada and Mexico. The philosophic approach of the studio is to introduce reciprocal social change through the practice of design. The key to the studio's success is its use of collaborative trans-disciplinary practices and the use of cultural probes. The aims of this initiative are to give students the competitive edge to perform in a global arena and to create a new methodology for global learning.

In 2008 and 2009, we partnered with an Algonquin community. In 2008 and 2009, Interior Designers collaborated with Industrial Designers from Mexico. A MOU was signed between Iberoamericana and Ryerson in 2009. Our 2010 collaboration expanded to include Interactive Designers and partnerships with aboriginal communities in Canada and Mexico. In all cases, students conducted field research - visiting aboriginal reserves, community centers, museums, and participating in traditional ceremonies and feasts. Over 180 Interior Designers, 80 Mexican designers, 30 Algonquin and 20 Otomi members participated in the pilot studios.

***In order to sustain these studios, the participants' family and friends, colleagues, alumni, and local design/manufacturing firms made generous financial contributions.***

An underlying question for the students and myself always seems to surface: Where does design stand today in the 21st century?

In studio, I put forth a question: Can the design of an activity, object, or place create social or cultural change? The answer is an overwhelming "yes." We need only to look back a million years to when the human hand first reached for a shell or stick. This moment—and the subsequent advent of the drinking vessel, the building tool, and the weapon – marked the very first paradigm shift in design history: the moment when humans began to comprehend the relationship between form and function.

## **Concluding Statements**

If design is a global cultural product, then the production of design must respect international standards of justice. The salient message in this review of CIDA: Global Context for Design and UNESCO ultimately lies in the realm of undergraduate teaching and learning and its relationship to civic engagement. Design educators need new tools, and it only seems natural that experiential and service learning models must now be fully embraced within the studio setting. If civic-minded educators and practitioners follow the motto that good things happen when people engage with others, then the process of civic engagement – defined as interacting more often and more meaningfully with others in respect to civic issues – will build a stronger and more unified community. (Canada 25, 2007).

The goals for Standard 2: Global Context for Design, Standard 5: Collaboration and Standard 7: Professionalism and Business Practice can be further reached by following the methodology of Think Globally, Act Globally: Extend Civic Engagement Within and Beyond One's Borders (Canada 25, 2007).

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## **Appendix**

Council for Interior Design Accreditation Professional Standards Approved June 2008, Effective July 1, 2009

Professional Standards 2009

II. Interior Design: Critical Thinking, Professional Values, and Processes

Standard 2. Global Context for Design

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

Student Learning Expectations

Student work demonstrates *understanding of*:

the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

Students ***understand***:

- b) globalization and the implications of conducting the practice of design within a world market.
- c) how design needs may vary for different socio-economic populations.

### **Program Expectations**

The interior design program provides:

- d) exposure to contemporary issues<sup>1</sup> affecting interior design.
- e) exposure to a variety of business, organizational, and familial structures. **2**
- f) opportunities for developing knowledge of other cultures. **3**

## **Guidance Chart**

The following guidance is provided to promote consistent understanding of the referenced criteria. Examples offered are for the purposes of illustration only and should not be construed as required or as an inclusive list of items that must be evidenced.

1 Examples include social, political, economic, and ecological.

2 The intent is to provide exposure to a range of design issues and implications. Examples of business and organizational structures might include for-profit, non-profit, publicly vs. privately held, hierarchical, flat, or others. Examples of familial structures might include co-housing, nuclear, extended family, or others.

3 The program could address this in a wide variety of ways. Some examples include study abroad, on-campus cultural exchanging level definitions, and interaction with visiting professors.

The italicized student learning levels in bold are defined to clearly communicate expectations. Refer to pages 8-9 for student learn.

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## ***The Liberatory Critique***

### **Kenneth Krafchek, Maryland Institute College of Art**

The academy, or high-art institution, exists to transmit the values and principles of the dominant cultural paradigm to its students by way of teachers who support this agenda. The academy-trained artist is trained in a manner reflecting this closed set of ideals, the form and function of “legitimate” art being limited — as prescribed by the teacher. In contrast, the student interested in becoming a community artist and cultural worker must seek out a set of skills, knowledge and competencies that transcend the “normal” physical, intellectual and spiritual confines of today’s academy.

The field of community arts supports the fundamental tenet that a community defines its own creative prerogatives. The community artist is therefore receptive to and nurtures “multiple truths,” unique concepts of beauty, and standards of excellence that may be very different from those normally advocated by the academy. Unfortunately, the academy-trained artist too often relies, intentionally or not, on the ideas of the elite. The student’s proclaimed intent to empower the “other” is often betrayed by his/her reliance on a system of knowledge — and methods of teaching — that by their existence produce “otherness.”

The cornerstone of the academy-based educational experience is the “critique,” a process of assessment and ritual of indoctrination that at best is subjective — the antithesis of the liberatory educational model practiced by professional cultural workers. Within this context, the “expert” (i.e., teacher) privileges a certain paradigm — in recent times the Western aesthetic and its core ideological principles and practices. Unacknowledged is the existence of alternative ideas — or the threat they may pose to the legitimacy of the status quo. The student is consequently left with two ways of responding to this quandary — “join the club” and defer to the “powers that be” — or work in perpetual isolation as an outsider. Both alternatives have a profound effect on the artist’s relationship to community.

The critique is the key, recognized method of evaluation within the visual arts, measuring the quality of the students’ efforts (or more specifically their artwork) against the standards of the teacher, program, institution and field. Considering their importance, it is interesting to note that critiques often lack a structured, logical, goal-oriented process that is embedded in the overall design of the course.

## **Steps to the Liberatory Critique**

There are eight interlocking steps to this investigation.

### **Step #1**

Critique participants silently familiarize themselves with the artwork presented and mentally record their own personal reactions for future reference and discussion. It is important that critique participants acknowledge their own first reaction without interpretation or judgment. These “unconscious” responses serve each participant as an important “point of meditation,” allowing for real self-critical analysis.

Participants in this liberatory format ideally include not only faculty, students and guest artists — but members of a wide variety of communities, along with members of the community the artist is making artwork about and/or with.

### **Step #2**

Critique participants (except the artist whose artwork is being critiqued) each describe what they see when viewing the piece of artwork in question. Individually and as a group, audience responders take inventory of each and every component (regardless of perceived significance) comprising the sum total of the artwork.

*“I see...”*

This step includes a listing of items, objects or qualities existing in the artwork, including formal elements (color, texture, and line), relational dynamics, historical precedents, symbols, signs, etc.

The simple act of listing what we literally see and acknowledging what we do not see when looking at a piece of artwork is life changing. Seeing alongside of and through the eyes of others as part of a respectful, inclusive “community of equals” is to develop a new relationship to the world. The process above is relational -- as opposed to the object-centric nature of the traditional critique process.

### **Step #3**

Critique participants (except the artist) each describe what they feel when viewing the same piece of artwork.

*“I feel...”*

These “felt” reactions are noted without justification or judgment. Whether emotional or intellectual, this data allows the artist being critiqued to gauge the impact of her/his work; serves as the basis for future interactions

between the artist and critique participants; and provides fertile ground for all involved to acquire a better understanding of their own values, biases, personal history and social, cultural, racial and other influences.

Locating one's feelings in relationship to a piece of artwork is an act of both intimacy and vulnerability — not necessarily related to the artwork itself — but to fellow respondents participating in the critique. The artwork viewed stimulates a response (powerful, weak, good, bad, happy, angry, etc.) in each member of the audience — every stroke, color, line or thing depicted provoking a lifetime of emotional, physical and intellectual “memories.”

#### **Step #4**

Critique participants (except the artist) try their best to articulate why they feel a certain way about the piece of artwork being addressed.

*“I have a personal history and unique belief system (including my own values, biases and opinions) which lead me to react in a certain way to what the artist has presented...”*

Within the academy, the practiced mantra of “anything goes” encourages multiple interpretations by an audience. In fact, the traditional critique justifies myriad *uninvestigated* “truths” — truth being the sole purview of the object, a “thing” existing outside the parameters of a public discourse and definition. The community artist must, therefore, acquire the skills, knowledge and competencies to recognize, celebrate and act on truths born from a communion between (and about) the artist in relationship to community.

There are infinite available responses to a piece of artwork. That said, there are powerful cultural and political pressures forcing the nearly inevitable acquiescence of the viewer to one dominant viewpoint. It must be remembered that the oppressor requires the oppressed to remain blind to their his/her ideas, opinions and feelings — and the importance thereof. The coming together of many peoples and ideas, this community of experts, negates the authoritarian teacher, purveyor of “the right way.”

Without the active participation of community members in the critique — and all other assessment/evaluation methodologies — it is impossible to gauge the response of the community or indeed respect the community's right to define its own standards and desired outcomes. That said, the conversation above illustrates academia's predilection to hold closed conversations about “others” and what they may think, feel, believe, etc. The doors to and from academia and the community must swing both ways and include the voice and viewpoints of the world as a whole.

## Step #5

The artist speaks for the first time and responds to the critique.

*“I heard \_\_\_\_\_ and \_\_\_\_\_ regarding my work during the critique.” “I feel \_\_\_\_\_ and \_\_\_\_\_ about the critique of my work.”*

This step acknowledges the complex nature of interpersonal communication, a “call and response” process lifting up unique perspectives and new understandings. Together, the artist and audience close the circle on a newly formed community that is based on authentic investment, understanding and reciprocity.

The academy-based artist assumes, having adhered to the Western Aesthetic, that his/her artwork will be seamlessly understood and celebrated. The fact that the artist is comfortable with multiple interpretations by the audience is disingenuous — the audience being packed with like-minded, like-trained practitioners all beholden to the same set of principles and practices. Yes, responses may vary, within the limited realm of the Western Aesthetic. But they are in reality a variation on the same theme. A real diversity of opinions is nowhere to be found. Consequently the artist is not challenged to transcend or transmit anything other than the “norm.”

The academy-trained artist therefore acquires a deaf ear to the voice of others and his/her own underlying belief system and motivations (or lack thereof) for engaging a diverse world of peoples and ideas. The self-defined “apolitical” artist is never *not* political; in fact he/she is entrenched in unconsciously oppressive, politically charged practices.

Interactive artmaking supports the practice of community dialogue, the backbone of community arts practice. This communion or intimate relationship between community members points to something larger than the sum of its parts; promotes the importance of process and ongoing authentic engagement; and models the kind of respect required of an inclusive community.

## Step #6

The artist attempts to explain his/her intentions regarding the work critiqued.

*“To the best of my knowledge, I am attempting to...”*

Within the academy, the student is rarely encouraged, willing or able to interrogate his/her own motivations for

making art and related life experiences, ideas or values. The traditional critique rarely measures or evaluates the artistic output of the student against the student's own self-defined standards or beyond the ill-defined aesthetic considerations of the academy.

Deeply resonate, self-critical analysis must be nurtured over time and applied to all aspects of the student's creative output and work in community if she/he is to be a successful community artist. Accountability to something beyond oneself requires self-knowledge and a deep understanding of and relationship to others. It takes a community to educate an artist.

### **Step #7**

Critique participants react to the artist's declared intentions and give suggestions (if any) on how to "improve" the artwork.

*"If your intention was to do \_\_\_\_\_, I think your artwork would be enhanced by doing \_\_\_\_\_ and \_\_\_\_\_ ..."*

The audience is now positioned to provide the artist with legitimate suggestions for enhancement that are based on in-depth analysis of how the artist wishes to dialogue with the world.

This communion benefits not only the individual but also the interchange between individuals and the community as a whole. The traditional practice of artmaking is turned inside out and upside down, the individual partnering with others within an intimate relationship of equals.

We learn from each other and in doing so refine our understanding of and relationship to the world. Truth is born from this coming together — truth no longer an abstraction or the possession of the privileged and powerful. In this case, the artist and audience agree to understand each other with honor and respect.

### **Step #8**

Critique participants conjecture on how the proposed changes might alter the impact of the "modified" artwork.

*"If certain modifications were made, I believe the 'voice' of the artwork (and artist) would be changed in the following ways..."*

This envisioning process stretches the intellectual capacity of the artist and participants who together seek unique solutions to new questions and problems. The artist and his audience practice an ideation process

grounded not in isolation but in relationship to the “we.”

Having unearthed the historical, intellectual and philosophical groundings of the artist and his/her audience of respondents, the artist is now prepared to recraft her/his artwork to better address his/her intentions as they relate to “us.” This final step represents the physical manifestation of knowledge and truth — in the form of art.

## **Conclusion**

A traditional academy-based education is limited in most cases to the study of the self in relationship to the self. Today’s academy encourages the artist to look inward for creative inspiration, marginally aware of the external world — accountable only to his/her own muse.

Within the world of the community arts, truth *exists* in relationship to the *other*. There *is* meaning — by way of accountability to a people, place and/or community.

I advocate for a collective rethinking of how the academy orients its students to the power and relevance of community. The reward is a universe of creative possibilities.

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***Earth Education: Toward a Paradigm Shift in Our Relationship to the Earth***  
**Tom Anderson and Anniina Guyas, Florida State University**



Tom Anderson & Anniina Guyas

The speakers present a new paradigm for environmentally focused art education. Built on the principles of deep ecology through an intersubjective strategy called “interbeing,” this paradigm is interdisciplinary, non-dualistic, experiential in orientation, and focused on human beings’ relationships and potential relationships in the natural world. The presentation consists of an overview of environmental issues, the need for ontological change in our relationship with nature, an articulation of the potential role of art in making that change, principles for constructing curriculum, and suggestions for practice through art education.

Environmentally, the Earth is in trouble. Science tells us so. We need to change our habits in profound ways to right the balance. One aspect of this problem, possibly a reason we are so slow to change our

destructive consumerist habits, is our failure to understand ourselves as interbeing in the biosphere in the sense of deep ecology. We believe art and art education can help with this, first through learning to see the problem and then in giving us a paradigm and strategies to act upon the problem. Sources as different as Tibetan Buddhism, Philosophical Pragmatism, and basic science tell us that the source of all wisdom is, in the first instance, our basic perception. Beginning with this idea, we focus on art education that defines and fosters our individual and collective sense of place, that is, *seeing* our place in the world. It's been shown that if we can truly manage to perceive and attend to the world around us in a locally specific way, we will recognize its value and want to protect and preserve it. In this presentation we present strategies for such perception.

After meaningful, locally specific perception, the next step is to turn understandings and values into actions. In this context we present strategies for action, such as critique of visual culture and advertising that encourages consumerist behavior. Intention is at the root of design. As a culture, we can design TV ads to sell cars and digestive aids, we can design ipods and cell phones to be obsolete almost immediately, and we can design roadways to accommodate cars and trucks, or we can design streets for busses and bikes, phones of green materials for longevity, phone systems that are standardized, and advertising for the public good. In the end it's not only important what we see, but also how we frame it. This is the foundation of what we do. The ancients understood that the important values were best carried on the elegant wings of aesthetics. That's what we're trying to re-introduce as an instrument for paradigm change toward a healthy ecosystem through art education. This approach, of course, implies interdisciplinarity, with science and engineering showing us what *can* be done and how to do it, and the arts and humanities addressing what should be done and why.

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***The Architectural (Un)homely In (Re)presentation and Educational Practice:  
Building Knowledge and Collective Competences'***  
**Karel Deckers, St. Lucas School of Architecture, Ghent, Brussels, Belgium &  
Chalmers University of Technology, Goteborg, Sweden**



Karel Deckers

**Abstract**

*Anguish has become an ever expanding part of contemporary life. Research into the architectural 'Un-homely' / Onheimelijk (or 'Uncanny') addresses a slightly disquieting and often forgotten force in architecture. The current 'culture of fear' calls for a better understanding of and confrontation with imminent threats. The architectural research into 'Un-homely' does not intimidate. Rather, it stimulates the growth of human creativity through architecture.*

*The 'Un-homely' serves as a 'positive' counterweight to prevailing values and norms in architecture (light, sight, visibility and so on): the research functions as a 'disruptive' force to generate meaning in*

*architectural (re)presentation and architectural education. Between the 'homeliness' of safe enclosure and 'Un-homely' outside world we encounter often unwanted, paradoxical and unexpected 'Uncanny' phenomena, balancing between the imagined and the 'real' experience. The research reveals and expands on 'grotesque' and affective values in architectural design.*

*This article in particular elucidates the productive interplay between architectural education and anguish. It first explores the origins and objectives of the architectural 'un-homely' in practice and theory. It is argued that through specific '-un-homely' design studios organized at the Sint-Lucas school of Architecture in Ghent, we are able to strengthen, extend and build up particular competence and care for architectural design. The 'Explicit Research Studios', that were recently organized provide insight in new techniques of edifying knowledge and competence.*

## **Origins**

This article builds upon the results of previous research conducted by the author. In the article, *disquieting workings of the architectural 'Uncanny': A Creative Device for Representation and Education* (Deckers, 2010) we discussed the philosophical origins of architectural 'Uncanny' or the architectural 'Un-homely': this phenomenon originates in a profound and a fundamental uncertainty in dealing with reality. This uncertainty triggers the imagination and establishes fiction as a powerful notion connected to the 'designerly' practice connected to the architectural 'Uncanny' (Vidler, 1994). We have also argued in which scientific framework it operates: i.e. the phenomenology. More specifically, our existence is guided by the principle of Being-Towards-Death (or 'Sein zum Tode') by Heidegger (Heidegger, 1927). Furthermore, we have seen how the architectural 'Un-homely' affects us in complex ways: it becomes a trans-disciplinary, inclusive and affectionate actor in the educational environment. Finally, the architectural experience is rooted in a specific notion of temporality rather than in space.

## **Objectives**

This article in particular identifies an educational environment related to the Un-homely, expanding on the productive interplay between anguish and architecture. How can we implement the modern Un-homely into practice, i.e. the educational practice? We argue that the **educational environment of a research studio is an ideal home to artistic and architectural experiments.**

These studios organized at the St- Lucas School of Architecture aim at explicating specific design methods and (re)presenting outcomes of the architectural design practice. It can be argued that through these studios, we see the emergence of **a research community consisting of both tutors and students**. Therefore we will have a closer look at the **formal and methodological characteristics** of the 'Explicit' Research Studio from different perspectives: before, during and after, by student and tutor.

### **Preset Procedures**

Before starting up the Research Design Studios, we envisaged a set of values and operational criteria specifically designed to propel this Research Studio by building upon previous experiences. In general terms, we argue that the organization and program of the Research Studio is geared towards **stimulating action in small research groups of maximum 3 persons**. The Studio envisages the symbiosis of making (of artefacts) and thinking (about the architectural 'Un-homely') in the course of a limited time i.e. 14 weeks.

In order to awaken the creative forces of the architectural Un-homely within every student, we are operationally **building on an extra-territorial (or Un-homely) logic**. This deliberate de-familiarization towards the school environment enables to take distance from emotions or habits. Students and tutors work offsite and visit places of research outside the school environment thus experiencing real-life situations. This arguably stimulates the growth of awareness of an outside world with a different set of values than the ones you can find in a classical educational environment.

The whole outset of the Research Studio should enable students **acquiring (shared) responsibility for choices made** during the course of 14 weeks. At the beginning of the studio, students are asked to choose a particular research subject and formulate a research question. Consecutively, they join and form several little research groups each investigating this research question. These group formations gradually acquire additional responsibilities such as daily visual and audio registration of the studio workings; publication and formalisation of the studio working through a book/website; organising of relevant excursions; mapping and other shared responsibilities. In this way, complexity and pressure can grow as time is getting shorter. The responsibility that students deliberately take up facilitates the acceptance of doing research, in so doing the research is 'brought home' or made homely.

### **Characteristics of Explicit**

The students are expected to function under time pressure in a **multi task environment**. Every student simultaneously has a set of shared and individual tasks. These tasks are chosen by the students and assigned

by tutors at the same time. This parallel organisation of the design studio takes on unexpected turns as research subgroups are formed with often contradictory responsibilities and conflicting interests. The students are invited to willingly accept, tackle and/or challenge these differences.

The research Studio has a natural interest in **mapping and tracing the design process** as it occurs during 14 weeks: mapping this process is a time-based representation of knowledge building. Students are asked to carefully document and make a visual map of every design stage that they enter. This allows external viewers to follow and identify the research community's pattern of thoughts. The mapping also allows a continuous reflection upon one's own and the other's design process.

**A set of events structures the Design Studio.** Every week participants are expected to perform a task: this compact set of deadlines combined with a charged list of collective and individual responsibilities pressures and enables groups or individuals to produce outstanding and original results. The design studio hereby is guided by a series of reoccurring events, ensuring structure, rhythm and deadlines.

Participants and the (results of the) design process are **permanently evaluated** throughout the 'Explicit' Studio. The evaluation of the Research Design Studios is separated into two blocks. In the morning students are individually reviewed and assessed. In the afternoon, research groups are asked to present last week's progresses. We have also conducted experiments of peer viewing by tutors and students through a web blog. An external jury finally evaluates the works of students in the final week. This arguably adds up to the open and democratic nature of the design studio.

### **Paradoxical Affects**

We believe that **participation and community building** is pivotal in an educational environment that aims at conducting research through a design. Important decisions are not taken exclusively but inclusively both by group and tutors as they concern the development of the studio as a whole. A group discussion prior to any taken decision ensures a sense of involvement, thus creating an empathic community open to dialogue and arguments. The bottom up approach ensures a durable exchange of knowledge rather than the unilateral import and export of pedagogic techniques.

Paradoxically one can detect another kind of force that drives the design process next to 'cooperative' values: competition and **egocentrism**. However, the 'Explicit' Research Studio does not avoid or ignore competition amongst students or sub groups. Achieving honour does play an essential role on an individual or subgroup level. A large part of the student community aims at achieving social promotion. By addressing this need for

confirmation amongst students, tutors can stimulate progression and optimize results in the course of the design studio, thus stimulating a wide and forceful research scope. A paradoxical coexistence of learning and caring communities hereby achieved.

Designing can be regarded as an activity towards protection and enclosure, but also an activity that goes well beyond these classical values: an **intentional and relentless activity towards risks seeking** (Deckers, 2010). By indulging in challenging deadlines and uncertainty, the Design Studio becomes a **landscape for building up, demolishing prejudices**, exchange of collective competence through the occurrence and (re)presentation of the different issues ( the architectural Uncanny, the provoking instrumentality of architectural furniture, ...).

There's also an element of **controlled improvisation: the formation of norms and** rules of the Studio is continuously balanced and checked and evaluated by all participants in the course of 14 weeks. If necessary, rules or norms that were previously installed, are adapted to any new given situation. This arguably creates an **ethical space** that regulates and ensures equality and social justice amongst the research community of students and tutors.

The studio allows students and tutors to instrumentally **shape their 'designerly' direction** by working on their personal direction of profile as a designer/researcher. Given the specific objectives, program and characteristics of the 'Explicit' workshop, the participant can thus assert awareness about his or her position in life and society as a researcher.

The students are invited to design according to a 'un-homely' logic – i.e. **taking distance from their respective ego** enabling them to think and work according to an informed intuition avoiding pre-set narratives. The drive towards marking an authorial signature is thus abandoned in favour of an empathic and unpredictable 'ghost discourse'.

## **Conclusion**

The architectural 'Uncanny' or 'Un-homely' can be a means to differentiate our set of experiences of space and time. The intentional use of anguish can be a driving design force within the practice of architecture and education.

After the unconditional acceptance of mortality and change, we see the emergence of the 'Uncanny' as a trans-generational force beyond the here and now.

The way to 'designerly' knowledge is paved by indeterminate and unconscious factors. A Research Studio such as 'Explicit' intends to make these unpredictable factors relevant and instrumental. The optional

character of architecture as a knowledge building discipline challenges designers and researchers to take position.

We argue that the educational 'Uncanny' is a relatively safe but challenging, caring but competitive laboratory that allows the 'Un-homely' to infiltrate into 'designerly' practice. We have seen that through a set of formal characteristics that the educational 'Uncanny' can become a powerful environment that is able to empathically **bind affectionate issues, temporal, fictional and technical constraints** hereby achieving a fragile balance between the triangle of educational, designerly practice and theoretical understanding of the 'Un-homely'.

We argue that the 'Explicit' Research Studio stimulates an educational environment that is able to foster, produce and represent knowledge while simultaneously instituting and propagating involvement and care. The explicit studio forms a temporary, small and intense research community where -often contradicting- values and types of knowledge are being shared, exchanged and created.

The research studio is a way **to make students care and to be more aware that they are not just informing but also forming a long term process of research**. They are not just random passengers into a short design exercise. They become active participants in a process of gaining knowledge and care thus allowing the emergence of something that we can qualify to be 'social justice'.

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***Children and Parents in Homeless Shelters: Observations on Personal Control Features as a Counteragent to Crowding***  
**Jill Pable, Florida State University**



Jill Pable

In 2005, a national survey identified that 39% of the homeless are children and represent the fastest growing segment of this population (U.S. Conference of Mayors, 2008). According to the Urban Institute, families with young children began to appear at shelters intended for single adults in increasing numbers in the 1980's. While the number of homeless individuals is notoriously difficult to count, one estimate is that families comprise 34% of the homeless population (23% children and 11% adults) on any given night (Burt, et al., 1999). According to the Urban Institute, this implies that about 420,000 families, including 924,000 children, experience homelessness in the United States in a year. When examined in the context of only low-income families, about 8 percent of households and 9 percent of children have been homeless during the past year. It is likely that many more families are housed in unstable situations, sharing space with others, or in substandard housing (Burt, et al., 1999).

Homelessness has also been affected by the economic crisis in the United States that commenced in 2008. For example, 83% of the 25 reporting cities in a 2009 Mayor's organization indicated that homelessness was increasing. Amongst these cities, economic factors, high unemployment and the lack of affordable housing were among the leading reasons (Mayors, 2008). The effect of the increase in numbers of homeless individuals can mean fewer persons are served by available shelter facilities. In San Francisco, for example, the reported numbers of families turned away from shelters increased from 12 to 60 per month (Mayors, 2008).

For those individuals who are able to access public facilities, it is often the transitional shelter that provides the means for families to find their feet again. Transitional housing offers families the chance to essentially regroup, assess their situation and, with the help of case managers, devise a plan to locate employment and a permanent place to live. Transitional shelters are well-regarded, and many communities consider transitional housing an effective way to help families stay secure and locate permanent places to live (Locke, Khadurri & O'Hara, 2007). Transitional shelters typically permit stays of six months to one year.

The new presence of children amongst the homeless in transitional shelters has prompted researchers to identify that "... there are important qualities of shelters that may worsen or buffer a child's experience. These could include the amount of privacy accorded to families [and] the crowdedness of the facility..." (Rog & Buckner, 2007, p. 5.22). It is crowdedness and its effects that form the basis for this research study.

Transitional shelter bedrooms are typically small and house four family members in a 10' x 12' bedroom, a situation that far exceeds standard western conceptions of sufficient living space (Baldassare, 1979). Various cross-sectional and longitudinal studies identify that crowded residential conditions can negatively affect psychological health (Evans, Palsanc, Lepore, & Martin, 1989; Lepore, Evans & Schneider, 1991). Crowded physical environments have been shown to disrupt complex task performance (Paulus, Annis, Seta, Schkade & Mañhews, 1976), negatively affect frustration tolerance as well as creativity (Sherrod & Cohen, 1979; Dooley, 1978), and interfere with verbal problem solving when combined with personal space invasion (Aiello, DeRisi, Epstein & Karlin, 1977). Generally speaking, crowding disrupts the normally socially supportive relationships that exist within groups of cohabitating people, and generally results in various forms of social withdrawal (Lepore, Merritt, Kawasaki, & Mancuso, 1990). Crowded living conditions can alter family activities and perceptions of each other. Contact itself is not the problem, but rather unwanted contact that may be perceived as intrusive or interfering. These may increase interpersonal hostility and decrease positive frames of mind amongst family members (Chapin, 1951).

Psychological studies establish that perceptions of crowding are likely linked to the extent of personal control in an environment (Burn, 1992). That is, places like homeless shelters that tightly control living

conditions may exacerbate perceptions of crowding. That connection gives rise to this study's premise: could a family bedroom be a more conducive place to live if enhanced control of the environment was made available? Controls might include personal lighting for reading and privacy curtains around beds. Further, what might be the effects of such controls on children in their formative years?

### **Methodology and Research Questions**

The fundamental question of this study was "how is a family bedroom environment that provides personal controls in a transitional homeless shelter perceived and used by a resident family?" Integral to this question are the anticipated aspects of helplessness, sense of control and sense of crowding. Interestingly, few research studies to date have examined the sense of crowding within transitional homeless shelters (Burn, 1992), and no located studies have tested architectural alterations in service to this issue. Hence, the study was exploratory in nature. Case studies provide flexibility in such instances in that they allow for the exploration of *a priori* questions, or permitting a study's results be shaped in part by the data that surfaces. Case studies also lend themselves more to hypothesis generating rather than hypothesis testing (Gerring, 2007), which is appropriate in this case where prior studies were sparse. The nature of the study's questions lent themselves to a personal-level inquiry that addresses homeless researchers' call to understand the specific homeless experience and its impact (Rog & Buckner, 2007). A case study method permits in-depth, extended engagement with individuals and, as Gerring explains, relies on belief in a micro-macro link in social behavior wherein small changes can impact large outcomes (2007).

In order to bring a measure of focus and, owing to the existence of literature that predicts people's likely responses to influences such as crowding and helplessness, this study opted to formulate a series of questions to focus its inquiry, plus leave open the door for other unanticipated findings.

The questions assume that when personal control features were made available, a family would likely find the features a positive addition to their living environment. This is not seen as a problem, recalling that homelessness researchers currently appeal for the need to refine the question from "*whether* homelessness has an effect to what *aspects* of homelessness are prone to creating problems in what age groups and in what domains" (Rog & Buckner, 2007, p. 5.22; italics added).

Research questions included:

1. **How are interior environment controls used** by shelter families? Are family activities altered?
2. Do local interior environment controls **promote differing levels of satisfaction** with the interior environment for family members?

3. Does the presence of local interior environment controls **lessen the perceived sense of crowding**?
4. Do the controls **prompt personalization** activities in family members?

Two families were the subject of a twelve-week case study at a transitional homeless shelter that accepts single women, single men and families. Both families occupied unaltered family bedrooms for six weeks, then one family moved to a second bedroom changed to include a series of personal control features for the second six weeks (see table 1).

Multiple data gathering strategies included photography, interviews of residents and case managers and questionnaires based on other researchers' empirical studies that triangulated findings. Data were analyzed for pervasive and emergent themes and credence was given to data supported over multiple strategies.

## Findings

The study concluded, not surprisingly, that the family was more satisfied with the altered room than the unaltered one. On average, the family spent three more hours a day in the altered bedroom than they did in the unaltered bedroom (see figure 1). Further:

1. The parent occupying the unaltered bedroom for the length of the study perceived that lack of privacy experienced in the unaltered bedroom may **compel their children to avoid the bedroom**, or in the case of older children, **spend more time away from the shelter entirely**, a source of worry for them (see figure 2). The potential implication of this point is important-- if the private rooms at the transitional shelter compel children to leave, at a time of particular family crisis, this is likely not conducive to healing but rather to scattering of the family, and with it the potential for unfavorable outside influences on children's development. In contrast, the family in the altered room reported use of the privacy curtains, bed lighting, and radios with headphones by both children and the parent, who explained that it provided them opportunities for needed 'me' time.
2. The altered room appeared to **lessen the family's sense of crowdedness** as evidenced through interview and questionnaire, even though the square footage had not been expanded. Responses suggest this was accomplished through the dutch door that visually expanded the space into the

hallway at the residents' option, as well as increased storage that permitted organization of the family's many belongings and reduced visual clutter.

3. Presence of the control features in the altered bedroom appeared to **support the parent's role and engagement as an authority figure**. Interviews with case managers suggest that parents often feel demoralized when they begin to live at the transitional shelter, especially in the eyes of their children. Providing parents a sense of control may serve to enhance their sense of personal empowerment. For example, the lap desks permitted easier monitoring of children's homework completion without leaving the bedroom and the marker boards served as a parent-controlled reward for the children.
4. The altered room may have unexpectedly **enhanced young children's ability to engage in imagination play**, an aspect of child development well documented as important by researchers (Whalen, 1995). The study's children engaged the room's features in games such as 'store' with the dutch door and 'runway' with the full-length mirror (see figure 3), activities they did not engage in within the unaltered bedroom.
5. Heightened expressions of **personalization and territoriality** were observed from the family in the altered room such as the marker board messages (see figure 4). As a result, the room likely was a more thorough expression of their personal identity, an effect that some researchers suggest is critical and helps the family successfully mediate their relationship with the larger world (McCracken, 1989).

## Conclusions

Study results suggest that children may be particularly impacted by physical environmental conditions that existed in the study's transitional shelter bedrooms. For example, when the parent who moved halfway through the study to the altered room reflected on what might have been had she remained in the unaltered room, she remarked that the lack of its features would not be a crushing blow to her personally, but their presence was eminently important to her children. When asked would she have felt differently in the unaltered room, the parent responded

“...yeah, I would have. I don’t think I would have stayed more in the room, you know. I don’t know if I would say I would be depressed, but I woulda had a different feeling. Sometimes you just want peace and quiet, and I couldn’t have that. Sometimes you feel like you get, you know, aggravated, you know, frustrated, and as far as the kids go, like, *I don’t think they would have probably lasted, they probably would have cracked* or like [in high voice] ‘I want to leave, I want to go stay here, stay there’. Because they couldn’t do what they wanted to do like they could in a regular home.” [italics added]

Personal controls in transitional shelter bedrooms may be assistive to homeless residents and particularly to the experience of children in their formative years. Further studies that test the veracity of these hypotheses can confirm these benefits for designers and shelter organizations.

*Table 1.* Environmental features added or changed within the altered bedroom.

Number	Alteration
1	Bedroom entrance door: change out to lockable lockset with master (staff) and child (resident) keys
2	Increase storage in the room, including hanging clothes storage, dresser units, wall shelves, bedside table and wall hooks
3	Create double-lock system for medications storage in room
4	Lighting/fan/headboard system
5	(4) laptop desks
6	(4) alarm clock/radios with headphones
7	Magnetized wall paint on both bed side walls. Marker boards on these walls by each bed.
8	Cubicle-style curtains for (4) beds with tiebacks

9	Dutch-style main door with horizontal shelf surface
10	Television with DVD player, rabbit ears. 19" screen.
11	Floor area rug(s)
12	(4) wall-attached bed bolster cushions
13	Blackout roller shade window treatment
14	Full length mirror
15	Family-customizable door signage
16	Seating cubes (2)
17	(4) bed elasticized covers (place over blankets and sheets for day use)
18	Marker board surface on door



*Figure 1.* Multiple activities in the altered bedroom may prompt the family to spend more time in the bedroom together, an impulse that shelter staff support, as it enhances family time and discourages gossip amongst residents.



*Figure 2.* Older teens may occupy different sleep/wake cycles than other family members, and hence in the tight bedroom quarters may resort to avoidance behaviors, or leave the bedroom and/or shelter premises more often than parents would like.



*Figure 3.* The altered room's new dutch door provided the children the setting to play 'store' where they asked hallway passersby if they would like to buy something.



*Figure 4.* The altered rooms' opportunities to personalize space were taken advantage of by the family children. This message suggests that the children exhibited territoriality over their bed areas, likely a positive expression of self-identity.

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***Picturing the Truth: One Art Therapist's Experience as Expert Witness in a Death Row Case***

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Dave Gussak

In the summer of 2006, a man kidnapped his two sons, murdered one of them and attempted to kill the other. Indiana's prosecution was seeking the death penalty; the defense worked hard to avoid this. They claimed that Walker had a mental illness before, during and after the crime, and subsequently should not be executed. As part of their defense, they brought in an art therapist as expert witness to use the defendant's expansive and impressive body of art completed over many years to verify that he suffered from a mental illness during the time he committed his crime.

On August 29, 2009, 40 art pieces selected from the 100+ drawings and paintings the defendant had created were presented in the court, demonstrating how the art supported that the defendant suffered from a

mental illness at the time of his crimes. Due to state law regarding mitigating circumstances, the defendant received a 95-year sentence. However, the judge did recognize that the defendant suffered from a mental illness based on the defense team's expert witness testimonies, including that of the art therapist's. Consequently, as part of his verdict, the judge required that the defendant receive mental health services while serving out his sentence.

From this experience, a book project was developed to investigate the potential impact and effectiveness of using art as evidence-and an art therapist as the expert witness- on the outcome of a death penalty case. While art therapists have provided expert testimony in court hearings before, the available literature reveals that they have usually been for family, custody and child abuse cases (Cohen-Liebmann, 1995, 1999, 2003; Gussak & Cohen-Liebmann, 2001; Safran, Levick & Levine, 1990). Despite that some art therapists have indeed testified in criminal hearings (California vs. Leonard, 2007; M. Junge, personal communication, February 11, 2009), there is no literature that fully explores the role that art therapy may have in such proceedings. Thus, it is expected that through this project, sources will be generated that provide an understanding for those in the mental health and legal professions of the impact that such testimonies can have on murder trials.

The information for this project was obtained through interviews and content analyses. The interviews were conducted with the defense attorneys and their team, the prosecuting attorney, the judge, and the other two expert witnesses for the defense, a psychiatrist and psychologist. The convicted inmate's own reflections of his artwork have also been recorded. Content analyses were conducted from available transcripts of the hearings and subpoenas, state law, case notes from the applied assessments and the judge's final statements. Files of other death row cases where art was used as part of the testimony were also reviewed for additional context.

This symposium presentation will examine in great detail the role one art therapist in a capital murder trial, the conclusions and assessments made based on meetings with the defendant, and an overview of a

sample of the defendant's works of art. Relying on the information culled by the transcribed interviews and available documents this presentation will also examine the effectiveness of such testimony as seen by the court, the prosecution, and the defense.

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**Special Thanks to Paper Reviewers**

Lynn Sanders-Bustle, University of Louisiana-Lafayette  
Dave Gussak, Florida State University  
Hannah Mendoza, University North Carolina- Greensboro  
Tock Ohazama, Florida State University  
Ryan Shin, University of Arizona