SYMPOSIUM 2016
ART & DESIGN FOR SOCIAL JUSTICE
PRESENTED BY
FLORIDA STATE UNIVERSITY
THE DEPARTMENT OF INTERIOR ARCHITECTURE & DESIGN AND THE DEPARTMENT OF ART EDUCATION
MONDAY, JANUARY 18, 2016
PROCEEDINGS
EDITOR’S REMARKS FOR THE PROCEEDINGS

It is with great pleasure that we present to you the Proceedings of the eighth Art & Design for Social Justice Symposium. This event brought together researchers, teachers and practitioners from an array of backgrounds including art, art education, art therapy, and interior design with one commonality: a concern for the welfare of others. Complementing these events was a keynote address by Mark Randall of Worldstudio who discussed the growing movement of Social Art and Social Design, explored how to engage in this inquiry, and shared numerous examples of others’ successful work. A plenary panel of FSU faculty followed the keynote address, which broadened this discussion through the multiple perspectives of Dave Gussak, Art Education, Kenan Fishburne, Interior Architecture & Design, Michael Austin Diaz, Art, and Jill Pable, Interior Architecture & Design and facilitated by Mark Randall. This session sought to address the breadth of art and design initiatives for the universal public through such questions as how do we define and activate social outreach through our fields? What techniques work to engage target communities? How can this movement thrive and grow?

These proceedings provide the submitted abstracts of the Symposium’s accepted presentations and posters. These entries were double blind reviewed by art and design educators and researchers for their relevance to the Symposium’s mission and quality of content. These proceedings, as well as those from the event in preceding years, are also available online at interiordesign.fsu.edu/Symposium/

Jill Pable, Ph.D., FIDEC, ASID
Proceedings Editor
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8:00AM - 8:45AM » REGISTRATION AND CONTINENTAL BREAKFAST

8:45AM - 9:00AM » WELCOME AND INTRODUCTIONS Lisa Waxman & Dave Gussak, Symposium Co-Chairs
9:00AM - 9:45AM » KEYNOTE Mark Randall, Principal and Creative Director, Worldstudio
9:45AM - 10:30AM » PANEL Voices from the Field: Art and Design for Social Justice with Jill Pable, Kenan Fishburne, David Gussak, and Michael Austin Diaz, Moderated by Mark Randall

10:45AM – 11:15AM
COLLABORATIVE ACTS IN THE BUILT ENVIRONMENT
Dorothea Scott-Fundling, Marymount University

ACTION RESEARCH AND YOUTH EMPOWERMENT: CREATING OPPORTUNITIES FOR YOUTH ACTION THROUGH SERVICE-LEARNING AND PHOTOVOICE
Marcia Agama, Florida State University

CHANGING PUBLIC PERCEPTION OF HEROIN RECOVERY
Kimberly Burke, University of Cincinnati

11:20AM - 11:50AM
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David Gussak, Florida State University

PROMOTING PEACE AND CULTURAL UNDERSTANDING BETWEEN THE UNITED STATES AND IRAQ THROUGH EXPERIENCE DESIGN
Tara Headley, Savannah College of Art and Design

11:55AM - 12:25PM
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POLITICIZING THE INTERIOR
Liz Teston, University of Tennessee

CHILDREN’S DISCOVERY CENTER: A CASE STUDY IN COMMUNITY ENGAGEMENT FOR STUDENTS
Kimberly Burke, University of Cincinnati

2:30PM » SYMPOSIUM ENDS - THANK YOU FOR ATTENDING
ABSTRACT

Through action research and arts-informed inquiry, a group of senior high school students dually enrolled in a certificate program to become correctional officers, explored and served their community during the daytime hours at their school, in an effort to increase their awareness and address relatable social issues. This action research project provided service and photovoice activities for students to become empowered with an increased awareness about the potential value and significant impact that their actions can have in the community.

Methods that lead to youth empowerment are those that infuse civic engagement and youth voice (Duke, Skay, Pettingell, & Borowsky, 2009). Programs that integrate service and meaningful experiences such as service-learning programs, offer opportunities for students to attain community awareness and social responsibility, leading to civic engagement (Henderson, 2009). In particular, art-infused approaches such as photovoice can facilitate dialogue, discussion, and discovery of social issues in the community that can lead to a deeper connection to the community (Graziano & Litton, 2007). This art-based method, typically subject-produced and used to engage students collaboratively helps to record and reflect community concerns as well as strengths, promoting critical dialogue in the process. In this study, photovoice was utilized as both a pedagogy and method. Photovoice was incorporated in the planning phase of the service-learning activities, and the resulting photographs were also incorporated in the interview methods.

Lack of opportunities for youth to be empowered with active roles in the community can result in a poor sense of civic responsibility and community engagement in adulthood, affecting social capital (Duke, Skay, Pettingell, & Borowsky, 2009). The resulting findings of this qualitative study will provide insights about youth empowerment, and the methods that address community disengagement and lack of youth social responsibility.

As mentioned, during the stages of action research, thoughts about social responsibility were explored through art-informed inquiry, more specifically, photovoice. The action research project activities were framed by four components the can lead to youth empowerment in the classroom:

A. Connect with the students’ cultural knowledge;
B. Provide opportunities for students to feel ownership of the project;
C. Respond, and empower students with the belief that they can make an impact in their community; also labeled as CORE pedagogy (Zyngier, 2007).

This pedagogy infused an environment that seeks to provide opportunities for students to feel empowered by having autonomy and sense of ownership of the activities performed, as well as to critically comment on their lived experiences.

The overarching question that this study will answer is: What can we learn about youth empowerment through an action research project that incorporates art, service-learning, and CORE pedagogy? In order to answer this leading question, the following supporting questions will be pursued:

1. How can photovoice be used to help students define, explore, and reflect about their community and relevant social issues?
2. How can photovoice be used to help students plan and reflect about efforts that address social issues/injustices?
3. How do youth describe their thoughts about service and likelihood to continue to serve after participating in the service-learning activities?

The qualitative methods include an open-ended questionnaire, written reflections to prompts, focus groups, interviews, and field notes. In addition, the resulting photos and videos from the photovoice activity will also be incorporated as part of the inquiry process to elicit conversation during interviews and focus groups with participants.

REFERENCES


ABSTRACT

During the past decade, communities throughout the world have suffered losses of life, livelihoods, and dwellings as a result of natural disasters and political violence, consequently, peoples’ life are affected by such unexpected circumstances which created an urgent need to live in temporary and emergency shelters as temporary dwellings units. These units and through their interior environment, have failed to address the health, safety and welfare of the refugees as well as maintain and restore a sense of self, social and cultural identity.

This study examines the significance of some of the human senses in architecture and interior environment and the importance of the space for people were forced to leave their countries, homes and spaces by unexpected circumstances which resulted in missing some of their senses including, sense of self, social and cultural identity. Also, this study explains the role of interior design in acquiring social justice for Syrian refugees by proposing an innovative design solution, that can successfully address the health, safety and welfare of refugees as well as maintain and restore a sense of self, social and cultural identity through design.

This study proposes an innovative design approach that will be employed to create a design for a temporary dwelling unit that can successfully contribute to the quality of living of Syrian refugees as well as maintain and restore a sense of self, social and cultural identity through design.

AUTHOR BIOGRAPHY

Ziad Al Kammha, Miami International University of Art and Design, Damascus University
School of Interior Architecture

Ziad Al Kammha graduated from Damascus University with bachelor degree in Interior Architecture. Ziad also holds Master of Architecture (M. Arch) from The American University of Dubai and a diploma in industrial design from Saint Marten College in London.

Ziad is a registered interior designer in Great State of Florida with more than 10 years of experience. His experience has ranged from high end luxury homes in Miami and Bahamas including entertainment design projects for high end clients as well as many hospitality projects in the Gulf region in Dubai and Qatar. Many of his works have published regionally and internationally through many interior design and architectural magazines.

Also, Ziad is the founder of the Syrian Project, a non-profit design and consultant organization established to provide professional design services to help the Syrian refugees in improving their life condition through design. He is a former interior design instructor at Miami International University of Art and Design (MIU) and The Art Institute of Fort Lauderdale. He taught multidisciplinary interior and industrial design courses for undergraduate level. Through his academic career, Ziad was a CIDA (Council of Interior Design Accreditation) task force faculty member, worked with program chair and other faculty member to develop courses that led to accreditation of the Interior Design program at the Art Institute of Fort Lauderdale in 2015.

ABSTRACT

As interior design programs struggle to balance credit hours with the demands of industry, required curriculum, and accreditation, how can schools provide meaningful learning opportunities for students to use design skills to serve the common good? Students can participate in mission trips and service projects but the scope of the experience is limited and most do not allow students to fully utilize their design skills. Our university is geographically located near the epicenter of the heroin epidemic and most of the students and faculty are removed from the effects. We saw this as an opportunity to educate our students and show them the power of their gifts as young designers. This presentation follows an interdisciplinary studio (interior design and graphic design) whose goal was to change public perception of heroin recovery.

Mission

Through social activism and artistic practice our goal was to help change public perception of heroin recovery, engender compassion and support for those addicts strong enough to attempt recovery, continue breaking down the "them, not us" mentality and eliminate the notion that addicts are a disposal part of society. We set out to create a brand that relates to a safe place that makes it easier to manage the transformation process: including prevention of active use, relapse, engaging those in treatment and working collaboratively through recovery.

Design

Working with an organization that runs rehabilitation centers and members of the Heroin Impact Response Team, Interior Design students researched and created a vision for the redesign of the WW Doctors Building into a recovery center. The students created collateral material showing a vision for the facility that could be used for fund raising efforts.

Executional Considerations

While this is a serious topic, communications need to feel uplifting & inspiring. Most people do not understand recovery or how it differs from other forms of treatment. There is a stigma that paints addicts as a disposal part of society requiring an educational component to most consumer-facing materials to alter misperceptions.

Immersive Experiences

Throughout the semester students and faculty were immersed in the cause;
attending meetings of the heroine impact response team (hirt) and the local chapter of people advocating recovery (par).

meeting with the community leaders, politicians, administrators and caregivers of all levels.

interviewing addicted addicts and their families.

touring different types of recovery centers including detox, long term care centers, women and children shelters and a methadone clinic.

talking with clients, staff members, and care givers at different recovery facilities.

collection

throughout the semester the students and faculty developed a true understanding of the challenges of addiction and its web of destruction that plagues addicts and their communities. Not only did attitudes about heroin change but a pay it forward mentality developed as students shared their experiences with family, friends, and colleagues. The interdisciplinary nature of the studio encouraged interaction between disciplines and a better understanding of collaborative field work. Student effort and interest increased significantly throughout the semester as they understood the potential impact of their work. As a class, the students developed material for the recovery efforts and designed a recovery center to meet the specific needs of the local community. Their work was shared with community leaders and plans as well as building documentation.

the students were given the opportunity to program the building as development, and completed precedent studies of similar facilities.

the students visited the site and the surrounding neighborhoods for strategy.

the site was the subject of a community charrette that brought together residents of four surrounding neighborhoods to develop a plan for the former industrial property. the session revealed the community’s belief that the land should serve the residents in a “positive and sustainable way”. the attendees agreed that the park should reclaim the riverfront ecosystem and provide recreational and educational experiences for disadvantaged youths with safe access to the river.

the university is located in a small college town about an hour from the city. the architecture and design students had minimal exposure to inner city life and little understanding of poverty and crime. the challenge for the class was to get the students to relate not only to the subject but to connect with the community and more specifically the children that would be the primary users of the discovery center.

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abstract

charrettes have been common in design schools and have recently found success in community planning. how can we use community engagement processes as a tool for teaching? a recent experience helping to plan and implement an interdisciplinary community charrette inspired the children’s discovery center studio discussed in this presentation.

third and fourth year interior and architecture students were asked to design a children’s discovery center on a recently rezoned rf-r (riverfront recreational) 14 acre industrial parcel along the riverfront. the site is adjacent to a poverty-stricken neighborhood with the highest crime and drug abuse rates in the city.

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author biography

kimberly burke, university of cincinnati

kimberly burke received her m. art ed. from the university of cincinnati, where she also earned a b.s. in interior design from the college of design, architecture, art, and planning (daap). prior to teaching she worked for 17 years in the field of interior design in various capacities including commercial, retail, and corporate design. professor burke served 10 years as the chair of the interior architecture & design department at mount st. joseph university and is currently teaching interior design at the university of cincinnati. her research interests include humanitarian/public interest design, design process and pedagogy, and the interdisciplinary exploration between design and experience.

children’s discovery center: a case study in community engagement for students

kimberly burke

for students

community engagement

center: a case study in community engagement for students

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city parochial school students. They met twice a month throughout the semester and through a series of charrettes designed and built a city of the future. The ongoing experience of working with the disadvantaged students allowed the design students to make personal connections and better understand the many faces of poverty.

Outcomes
The charrette experience benefited both the university and K-8 students. The research and planning involved accelerated learning and impacted design decisions but also engendered compassion, empathy and respect for the residents and the children. As a result, the university students were invited to show their projects to the community council and the work was displayed at the grand opening of the community school and spring festival.

REFERENCES


ABSTRACT
In 2011, the United Nations (UN) declared Internet access a human right. UN Secretary General Frank LaRue stated, “facilitating access to the Internet for all individuals, with little restriction to online content as possible, should be a priority for all States” (Estes, 2012, n.p.). In the United States, cities are responding in various ways that range from municipal Wi-Fi initiatives to Wi-Fi networks in public spaces. Recently in cities across the country, public space has been recognized as a viable place to offer Internet access to the public through free Wi-Fi networks. Similar to the public library, outdoor public spaces may offer users a way to access information online that is otherwise difficult to find. The Federal Communication Commission (FCC) has also recognized broadband as no longer a luxury, but a necessity for participation in society and the primary form of free access of information.

As the importance of Internet access heightens and mobile device ownership increases (Pew Survey, 2012), Hampton, Livio, and Sessions (2010) assert that Internet access, because of its location within public space and the electronic connectivity it offers may have the ability to increase the overall use of public spaces while offering access to information to the public. This assertion is timely as cities across the country find a compelling need to revitalize outdoor public spaces and vacant lots. In order for public spaces to maintain relevancy and better serve communities as viable ‘third places’ – those places outside of the home and work environment – contemporary public space should offer users choices in social interaction, and more equitable access to information through Wi-Fi networks and other technological support. One way this project aims to achieve this goal, within the context of public space, is to develop a furniture system that can provide wireless connectivity and power source for device charging.

The purpose of this creative work is to explore urban furniture forms that aim to connect people to the physical environment with information resources. This proposal will explore the feasibility and possible forms of smart urban furniture with the ultimate goal to provide free charging stations and internet

THE RIGHT TO SIT AND PLUG-IN: EXPLORING THE FORMS OF URBAN FURNITURE SYSTEMS FOR PUBLIC SPACE

Melanie Duffey & Christopher Arnold, Auburn University

AUTHOR BIOGRAPHIES
Melanie Duffey is an Assistant Professor in the Interior Design Program within the Department of Consumer and Design Sciences in the College of Human Sciences at Auburn University. Joining the faculty in 2013, her research is multidisciplinary and includes research within the disciplines of: Interior Design, Architecture, Urban Planning, Communication Studies, and Environmental Psychology. It examines both the micro-scale of the user’s (human) experience, and the macro-scale of the physical characteristics of the built environment. More specifically, her research focuses on changes in ‘third
access for small electronic devices using solar power. While such furniture systems are emerging on the market (see Figure 1), there is little attention for the design, form, and ergonomic factors of these systems.

Additionally, there is little consideration for how these systems integrate into traditional public spaces from an aesthetic, psychological, and functionality standpoint. The potential to reconfigure people, places, and information within physical space. Recent research projects have examined these ‘hybrid spaces’ that offer social interaction within both physical and digital environments, and assessed (1) human behavior in these environments, and (2) users’ perceptions of such places. At the individual-level of analysis this type of research’s goal is to understand the inner experience of the person in the form of perceptions, feelings, values, and underlying motivations, which impact the meaning of the physical environment for that individual.

Christopher Arnold is an associate professor with the School of Industrial and Graphic Design at Auburn University. Having joined the faculty in 2003, he has taught in the “design foundations” studio, directed graduate theses, and lectured on subjects including design for systems and service at the graduate level. Educated as an Industrial Designer and holding a Masters degree in Community Planning, his professional experience spans a broad range of scales and contexts. Exploring design futures, Chris’ research interests lay in the development of tools and methodologies enabling designers to better connect with people and the systems through which they interact. Recent consulting activities have addressed the scaffolding of experience in human service systems with special emphasis on design for health and healthcare delivery environments, and visual arts as a way for sixth through twelfth grade students to address issues and develop skills related to digital awareness - the ability to safely navigate digital spaces.

Figure 1: Existing smart urban furniture system demonstrating little consideration for aesthetic, ergonomics, function, and psychological (environmental and behavioral) understanding of how Internet users in public space use technology.

1. Offering the public increased access to information
2. Revitalizing vacant sites and under utilized public spaces

ABSTRACT

Research and applied practice in interior design are separate undertakings, and yet certain types of research can effectively inform practice decisions in interior design. This presentation will present a case study of a project that embraced both. The Comprehensive Services Center (CESC), a new homeless center located in a medium size southern city, received final funding commitments and was slated to begin construction in early 2014. An architectural firm with a lead architect and staff interior designer were selected by the clients. Additionally, two interior design professors (the authors) were invited to participate by sharing their homeless shelter research. Their first shelter research project had been to enhance an existing local family shelter room and determine the effects on a female resident with two children who stayed in the room, in comparison to a similar family staying in a standard shelter room. Later, these researchers reviewed additional homeless centers throughout the state with the goal of providing a template for enhancing existing and new homeless shelter projects. Because of the size of the new CESC shelter project and an unsettling lack of information regarding their role, the professors had initial hesitation. Ultimately, however, the opportunity to enhance the health, safety and welfare of the homeless shelter user through informed design was hard to resist. How could they not participate?

To safeguard their time, the research professors drafted a letter that identified and established expectations for their involvement, describing the parameters of their pro bono consulting to the parties involved. They requested access to conduct future research in the new shelter after completion, to which all parties agreed. As they reviewed the plans and met with stakeholders including the architectural team, it became apparent that their research would be unavoidably intertwined with actual design decisions. The professors discovered that although the paid professionals were providing construction documents, the interior design itself was not in the contract! They recommended that the contract be revised so that the architect’s in-house interior designer would be paid for and professionally responsible for the interior. This was put in place (to their relief) and they then created their own division of responsibilities: one professor, a long time business
owner and practitioner, would manage involvement, meet with the shelter director, determine effective space planning within the provided building plan, and provide preliminary FF&E selections by reviewing submittals by others. The other professor would recommend color palettes, assist with interior detailing selections, lighting specifications, and provide interior idea sketches, art and signage concepts, and review submittals for these areas. All parties would come together for meetings to determine design considerations, contribute to decisions on budget, introduce clarifications, and review submittals as requested or needed.

The following creative presentation will show the resulting interior details, colors, creative lighting, way finding and signage development, as well as functional and durable FF&E, applied to provide ease of wayfinding, a sense of inclusion through community and a feeling of hope. Figures included will provide specific examples:

- Carpet inserts extend a “welcome mat” to residents waiting to enter the dining hall, coaxing them to engage with their case managers
- Furniture placement promotes conversation, not just in common areas, but in hallways, where it is positioned by large windows to allow residents to engage with each other as well as the outside world
- Dining hall furnishings are stackable and movable to allow for special events and facilitate creating large community engagement tables
- Ceiling suspended custom art installation (the intake area) expresses the concept “doors and windows of opportunity and possibility
- Millwork and lighting along the dining corridor where case managers are located evoke a friendly and positive streetscape scene
- Forms and wall graphics that have curving edges prompt smooth movement through corridors to provide positive ease of progress to dormitories
- The wave-like ceiling installation in the dining room humanizes the institutional ceiling and provides a playful accent
- Lighting and inspirational messages in bathroom areas provide opportunity to start the day in a positive frame of mind

Florida State University. She holds B.S. and M.F.A. degrees in Interior Design and a Ph.D. degree in Instructional Technology with specialization in architecture. She is the author and co-author respectively of Sketching Interiors at the Speed of Thought and Interior Design: Strategies for Teaching and Learning. She has served as national president of the Interior Design Educators Council and is a Fellow of IDEC. Included in the list of 30 Most Admired Design Educators in the United States in the 2015 annual DesignIntelligence rankings, her research focuses on the design of environments for the disadvantaged. She is the originator and project lead for Design Resources for Homelessness, a research-informed online knowledge reference for architectural designers and organizations creating facilities for homeless persons. She believes that design can make life more interesting, fulfilling and humane.

Figure 1: This welcoming intake area combines intuitive signage, welcoming colors, well-scaled lighting and soft curves. The use of corrugated metal not only provides durability but a casual feeling with a textural context. The high curved ceiling is inspiring and clerestory windows allow a glimpse of the sky. The centering carpet, planned by the interior designer of record, provides a sense of arrival.

Figure 2: Another view of the entry area highlights the custom art installation entitled “doors and windows of opportunity” suspended from the expansive vaulted ceiling. This piece, designed and executed by Florida State University art professor Judy Rushin began as a conceptual design by one of the professors. The piece unites colors and form to embody the concept that all are welcome, the future is full of possibilities and life can still be beautiful. The art panels of wood and glass complement the large scale mounted metal wall lighting fixtures providing a sense of human scale and material variety to the lofty area. The palette of the shelter is cohesively brought together in the art piece.
ART THERAPISTS WORKING WITH INMATES IN THE PRISON MILIEU A THERAPEUTIC AND CREATIVE NICHES

ABSTRACT

Art therapists who wish to work in prison may believe that they will be forced to operate within a highly structured and regulated system that restricts true creative expression and healing. Yet, for an environment that is perceived as stifling, desolate, and rigid, there are surprisingly inventive displays of creativity that occur within the walls. Counter-intuitively, innovative artistic expression is inherent— even championed— within this subculture. The ability to create tangible, tradable artistic items is a status builder (Gussak, 2015; Kornfeld, 1997), as art is prolifically displayed through prison craft shops, inmate painted wall murals, decorative envelopes that inmates can “buy” from each other to send letters to loved ones, and intricate tattoos (Gussak & Ploumis-Devick, 2004). This is not a new phenomenon. Ursprung (1997) recognized that “prison art is probably as old as the institution of prison itself” (pg. 18). Plato and Socrates’ inspirations, in some part, emerged from their respective incarcerations (Rojcewicz, 1997). In the very first century gladiators enslaved in arenas sent to be slaughtered scratched images onto the walls of their imprisoning barracks (Kornfeld, 1997). When a Pennsylvania prison built in 1829 was recently excavated, inmate handicrafts, specifically wooden toys, figurines, and gaming pieces, were discovered (Ursprung, 1997). Inmate artists manage to develop ways around the system to create, despite knowing that in many cases, the act of creating may, at best, break the rules and, at worst, be considered illegal (Gussak, 2013; 2014). To underscore, such expression occurs despite the environment.

Due to restrictions placed on the inmates and staff, art therapists find themselves severely hindered by the rules and regulations imposed by the institutions in the name of security. For example, while most agencies would consider typical art materials such as clay a staple of the art therapists’ toolbox, such materials are verboten inside. Mask making, an effective and paradoxically revealing therapeutic technique, is not allowed, considered a tool that could be used in an escape attempt.

Despite such limitations, there seems to be a marked increase in creative activities and therapy. Over the years, the number of art therapists that attend the Forensic Art Therapy focus group at the American Art Therapy Association conference has grown considerably. Art therapists, in partnership with the inmates with whom they work, rely on their own creativity and the inmates’ ingenuity to circumvent imposed limitations. They do so by using untraditional materials, inventive strategies and ingenious techniques.

This paper presentation will, through personal experiences, numerous illustrations and perspectives of other correctional art therapists, demonstrate the workaround techniques that allow art to flourish and creativity to heal in this uncreative environment.

REFERENCES


ABSTRACT

Literature has confirmed the interest and value of collaboration among the fields of art education, museum education, and art therapy. Practical implementation of these collaborations would benefit arts leaders with various specialties. Florida State University’s Museum of Fine Arts (MoFA) and the FSU Graduate Art Therapy Program developed a model collaboration enhancing relationships with partnering community organizations through offering art educational services, art therapy services, and museum tours. The details of this program will inspire and motivate arts leaders to creatively develop and implement similar collaborative partnerships enhancing these fields.

Overview of the Poster

The poster will provide information on relevant research studies documenting the interest and need for collaborative arts relationships. It will focus on the FSU Art Therapy and MoFA program mission, objectives, procedures, and results. A doctoral student’s internship work with six Tallahassee community organizations will be featured to demonstrate the power of utilizing the museum as a space to provide therapeutic art experiences for all audiences, particularly elderly populations and individuals with disabilities. It will finalize with a Q & A response time.

ABSTRACT

Women numerically dominate specific fields, and particularly the arts, education, and helping professions (Blackmore, 2006, 2013). Feminist creative leadership begins with developing autonomous professional identities of future leaders. Feminist creative leaders often advocate and support personal reflection, self-expression, passion, caring, and unique viewpoints (Csikszentmihaly, 1990; Sternberg, 1999). In the arts and within creative professions, the development of feminist identity can be processed through creative expressive means. Creative Expressive Mixed-Media Photo Essays have been used to enhance professional and cultural identity development in K-12 educators, university level students, art therapists, and other creative professionals.

The realization of how powerful creativity is in our lives and how artistic characteristics benefit leadership is explored through this poster session (Alder, 2006; Cranston & Kusanovich, 2013). The purpose of this poster is to inspire others to consider how artistic expression is an integral part of creative leadership and to advocate for the development of feminist creative leaders

Overview of Poster

This poster session will depict images and explore concepts related to photographing unique media in non-traditional ways in order to explore cultural, professional, and feminist identity development. The poster will provide sample visual photo essay journals, printed photographs, and a photo slide show for inspiration, including the procedure for engaging in the Creative Expression Mixed Media Photo Essay experience. This studio workshop will explore the process of photographing unique media in non-traditional ways, utilizing mixed media designs to create expressive photo essays to process individual cultural, professional, and feminist identity development. Attendees will view the process of this visual art experience and take ideas for practice in their own creative professions. There will be a Q & A opportunity for interested professionals.

REFERENCES


ABSTRACT

This research explores the relationship of Western society, namely the United States, with the Middle Eastern country of Iraq. It analyzes various books, articles and other sources dealing with the culture of global relations between these two countries. Iraq's history of political conflict, violence and corruption is explored, as well as the role of the United States in contributing to the current state of Iraq. The relationship between the two nations is covered from various viewpoints, expressing opinions as well as stating facts from both sides. Emotions and perceptions are an integral part of this relationship; therefore various writings on emotional design and spaces dealing with the transmittance of information and ideas to the public such as exhibition, museum and memorial design were reviewed. These sources were identified and studied in order to determine how the conflict between two countries affects the perception of Iraqi civilians in the mind of citizens in the United States. The research explores how experience design and emotional design can be applied in an interior setting to inform people in the United States of the experiences and conditions in Iraq for non-combatant citizens, in order to provide enlightenment, evoke empathy, and encourage peace and cultural understanding.

PROMOTING PEACE AND CULTURAL UNDERSTANDING BETWEEN THE UNITED STATES AND IRAQ THROUGH EXPERIENCE DESIGN

Tara Headley, Savannah College of Art and Design

AUTHOR BIOGRAPHY

Tara Headley was born on the island of Barbados. Growing up in the Caribbean offered an enlightening cultural experience which she expanded through travels to other countries, later moving to the United States to pursue her education at the Savannah College of Art and Design. An extremely focused individual, Tara continually set goals for herself, which been realized through internships, job experience and maintaining a 4.0 GPA throughout her college career. She graduated at the top of her undergraduate class with Summa Cum Laude honors. Accomplishments during

Definition of Terms

Expressive Visual and Performance Arts: Experiences in the visual and performing arts facilitate imagination, active listening, awareness of the moment, meaning making, and unique solutions.

Feminism: A feminist ethos emphasizes knowledge about the inequities and injustices in society including other forms of oppression.

Feminist Creative Leadership: Female creative leaders who develop inspiration and creativity by providing direction, being sensitive to the needs of others, taking risks, and increasing sense of belonging for all individuals.


Conflicts in the Middle East have been at the forefront of media attention in the United States for the past decade and many people have been quick to formulate negative opinions based on limited knowledge and often biased information. The general population in the U.S. often lacks empathy when dealing with the population of Iraq. The research focuses on developing a method to encourage individuals within the United States to be receptive to new ideas about Iraqi culture and become empathetic towards Iraqi citizens.

The primary research question is: Can the physical environment be used to present Iraqi citizens and their culture in a way that reflects a holistic reality, beyond the current media portrayal of this country while promoting peace between the United States and Iraq?

Other questions include:

- How does the impact of war and conflict between the Iraq and the United States affect Americans' views of the Iraqi people?
- How can the idea of peace between the United States and Iraq be promoted through design?
- How can the physical environment be designed to influence specific emotions?
- Can Iraqi culture be distilled into architectural and design elements within another country effectively?

Three main research methods were utilized: a literature review with 36 sources, 6 interviews and 9 case studies. The results of these inquiries provided a greater understanding of Iraqi culture and history, exhibition design, emotional design and ways to communicate pertinent information to visitors of an exhibition space. Common themes and topics emerged during the analysis of the research which were referenced for importance to the development of the interior design project.

The concept and method chosen for showcasing this information to the public is an Iraqi cultural center focused on museum displays with immersive and informative designs. Emotional and experience design is used to portray accurate depictions of Iraqi non-combatant civilians and the struggles they face in their day-to-day lives in order to correct the assumptions made in the United States, developed from the mass media portrayal of the worst aspects of Iraq and its small population of militant citizens. Crossley (2003) states “design is now less about creating artifacts and more about creating and staging a new compelling story for people to experience” (p. 35). The content highlights the history of Iraq with a special focus on the civilians in that country. The mistreatment of people from Middle Eastern cultures comes from ignorance as well as misinformation provided by the media (Chomsky, 2002). Through research findings, it was shown that when given the correct information and a way to access and understand the culture, people's perspective and opinions may change. Iraq has been ravaged with war for many years and innocent people living in this environment have been for the most part ignored in the media (Chomsky, 2002). It is important to give a voice to these people living in appalling circumstances through an interactive experience that will be memorable to visitors and shift people’s perspective on the Iraqi people.

The ‘Iraqi Center for Peace and Cultural Understanding’ will be a journey of enlightenment for people who want to learn about the culture and citizens of Iraq. It follows a path from the lobby/entrance and initial information area through a series of exhibition spaces depicting the history, culture, art and stories of the Iraqi people. The visitor’s experience will end with a final immersive experience of the five senses, leaving a lasting impression of the true culture of Iraq. The goal of the project is to create a sense of empathy for the citizens of Iraq in the minds of people in western society which has been achieved by providing visitors with a direct association and feeling of connection to the Iraqi people through interior design. All of the elements within the design of the center work together in order to combat the current negative media portrayal of Iraqi citizens and offer a greater look at the holistic reality of the country and its people, consequently bridging the gap by encouraging peace and cultural understanding between the United States and Iraq.

**Figure 2:** ‘Central Immersion Space’. Fully Iraq-influenced space leading to rooms which house exhibitions immersing visitors in the 5 senses as they pertain to Iraq’s culture.

**REFERENCES**


ABSTRACT

No one is as troubled, triumphant, and special as you...
Until you realize...they are.

Insights such as above can prompt students to transcend their own experience and acknowledge the lives and difficulties of others. This type of understanding is critical, especially in fields where decisions are made on the behalf of others, such as interior design. Yet, while students may sympathize with another individual, they may lack the types of experiences that elicit actual empathy. Inspiration for the pedagogical aid entitled Empathy Tool Kit resulted from an interior design educator’s desire to help students acknowledge the plight of others through active simulations and reflective learning. The tool kit was designed to be an inexpensive and reusable resource for instructors while providing graphic and pedagogical stimulation to students. In this workshop participants will learn about the kit’s development, partake in the tool kit’s activities, and generate ideas surrounding opportunities to encourage empathy relative to their areas of expertise.

Initial Inspiration

Research suggests a student’s prior knowledge can help or hinder their learning (Ambrose et al., 2010, p. 14). Yet, students may come to their studies with little exposure to others. After several years of hearing student commentary based on assumptions, stereotypes, or marginalizing paradigms surrounding accessible design, the author wanted to explore how to more effectively teach this content. Experiential learning has been useful in previous interior design disability simulation exercises (Cline, 2007). The goal in this case was to provide educators with an assembled, cohesive, active-learning style package that presents a broad spectrum of impairments (cognitive, sensory, and mobility) to students via: task cards, necessary equipment, and clever packaging (See Figure 1).

Goals

• Design engaging learning activities based on empirical research and precedent simulations
• Create stimulating graphics that clearly describe simulations
• Provide the instructor with a logically sound setup for the exercise (introduction, graphic icons, numeric values, and resources)

Development

Following research of previous simulations (AgeLab 2012; Byron, 2009; Cline, 2007; Texas A&M Agrilife Extension, n.d.), tasks were developed utilizing props that could be used in 8-10 minutes. Simulations were tested by students for three semesters. In pairs or groups, students performed tasks at designated stations then circulated to subsequent simulations. Individual graphic task cards were designed for every simulation; each containing facts about the condition, a written and visual instruction about the simulation, and a question prompting reflection. Based on student feedback tasks that did not initiate added difficulty or stimulate conversation were eliminated.

Results

Students in a recent semester were filmed describing their perception of the most difficult activities. Of 36 responses, 24 indicated those impairments impacting sight would have largest impact on their daily functioning. Yet, anecdotally these students also demonstrated an understanding of the broader range of issues that may impact others.

Implications

Empathy is often necessary to enact social justice, and this tool kit provides a potential resource for which instructors can stimulate these important and necessary conversations. Future iterations may provide new activities or target different audiences such as patient-care organizations and non-profit groups. It is hoped that with the kit’s usage, students can better understand the plight of others when making important decisions.

Others: Pedagogical Tools to Encourage Empathy

Amy Huber, Florida State University

Author Biography

Amy Huber is an Assistant Professor at Florida State University. Prior to teaching she was a project designer for award-winning corporate offices and airports. Amy is a LEED AP BD+C accredited professional, Construction Document Technologist, and an NCIDQ-certified designer. Her research focus is on design communication, technology, and design pedagogy.

References


Figure 1: Empathy Tool Kit volumes

Figure 2: Images of activity testing
Kindergarten through twelfth grade students are encountering real harm while on the Internet. Middle and high school students are more vulnerable because of their increased unsupervised time on the net (Berson & Berson, 2005). This is an issue I uncovered while teaching in the high school art room. I found that while art classes open the world to students through the interactive nature of the subject, there has been little intentional teaching of digital awareness skills to provide grades six through twelve art students with transferable knowledge that can aid them as they navigate the net. Because of the wide spectrum of students, from gifted to special needs, taking these courses and the relationships built as we work together to meet artistic goals, the art room is a good place to research the hands-on development of digital awareness skills. Digital awareness is the ability to navigate the net safely, fully aware of the benefits and hazards that are part of online experiences (Ribble, 2011).

The focus of this qualitative research, framed by Dewey's (1934, 1938) pragmatic theory, is to provide strategies teachers can use to begin conversations about digital awareness. Research was completed through the Florida State University Library system, including Gale, Google Scholar, JSTOR, Sage, and Taylor and Francis. First, I researched digital awareness and digital citizenship using the additional keywords of digital literacy and digital media. Then, I researched the current literature on teen Internet use, cell phone use, cyberbullying, and online behavior. Next, I explored arts-based research, digital art, and technology in the art room as a way of meaning-making as well as analytical critique strategies and critical thinking skills that might be beneficial in developing digital awareness skills. Finally, I looked at pre-service art teachers and digital natives as a source of data generation for digital awareness strategies. During the literature review I found a gap in art strategies that might aid diverse groups of students address digital awareness.

Using the research gathered last spring; a pilot study took place during a course for pre-service art teachers in June 2015. The future art teachers who participated are digital natives who have never known life without computers and the Internet. They bring a unique perspective to discussions and activities related to our digital world. Data from participants' critiques, journals, art, artist statements, and from a digital awareness workshop were collected. The suggestions the pilot study participants generated provided some practical ideas that were shared with art teachers at the Florida Art Education Conference in October. Modifications based the results from the summer pilot and additional research will take place during the implementation of the dissertation project.

The first modification to the research design is to have the study participants read articles related to digital awareness skills in the art room at the beginning of the summer course. This will allow them to reflect on the article ideas as they experience similar activities (the online art postings, critiques, and class blog) during the course. After gaining participants permission, I will also use an audio recorder during class discussions related to digital awareness. (Much initial data was lost because I did not use this simple technology.) I will also write memos about what I am learning and try out ideas and themes on participants as they develop (Bogdan & Biklen, 2014; Roulston, 2010).

We will have a one-day digital awareness workshop near the end of the course. The first activity in the workshop will be a critique of real life digital harm using a modified Anderson analytic critique (Anderson & Milbrandt, pp. 104-106). I have worked with Dr. Anderson (personal communication, September 28, 2015) to make the critique format more relevant when analyzing a harmful personal or Internet encounter. This should keep the critique more focused and less repetitive. (This was one of the critiques from the summer 2015 pilot.)

Next, participants will generate a list of online do's and don'ts. Then I will ask them to suggest dispositions or characteristics that might be developed through art projects and I will have them define these dispositions. (Disposition definitions did not take place during the pilot.) As participants brainstorm art projects that might promote helpful online dispositions, I will ask probing questions seeking to understand the project ideas and how they can benefit K-12 students from the participants' perspective. (Ideas were presented last summer without much probing to clarify how they related to the topic.) Next workshop participants will make a piece of art illustrating one aspect of digital awareness. They will explain their thought process in a memo reflecting on the workshop activities, what they took with them, how the ideas might be useful in their future art rooms, and providing suggestions to improve the digital awareness activities in the future.

Finally, I will address data as it is generated during the study. A constant comparison of data with data will take place as codes are refined (Roulston, 2010). During coding inductive analysis involving inferences will take place as patterns and commonalities emerge during the study. (There was lag time between data generation and analysis last year. I missed the opportunity to succinctly clarify ideas because of this delay.) Data from the 2016 dissertation research will be compared with the information gathered during the 2015 pilot. Member-checking and follow-up verification of classroom suggestions will take place after the pre-service teachers have completed their fall student teaching experience.

The goal of this research is to develop methods and techniques that offer the possibility of developing digital awareness in the art room. These methods will be explored in conjunction with the pre-service art teachers. It is my hope that some of the approaches and ideas developed in my proposed dissertation research will be applicable in other art rooms and classrooms where teachers see the need to prepare their digital native students for life in the net.

This research is still in the preliminary stages. At this point I am still refining my research proposal. By...
ABSTRACT
Rationale
22 veterans commit suicide every day in the United States of America. Therapeutic processing of traumatic military experience is necessary to assist veterans with improvement of mental health and daily functioning. Art therapy techniques have been shown to be effective in the reduction of trauma-related symptomology like PTSD and combat-related stress disorders.

Objectives
This study will be conducted to answer the following research question: Will military veteran participants of small group art therapy sessions report a change in self-efficacy after engaging in the process of papermaking?

Methods
Using a mixed-methods single-subject reversal A-B-A design, participants will engage in small group art therapy sessions including papermaking, creative writing, and museum exhibition. Study participants will complete the Generalized Self Efficacy (GSE) scale; qualitative data will be obtained through reflective writing and the artwork itself. The GSE scale will be statistically analyzed for numerical comparison; the reflective writing and artwork will be coded and analyzed to detect recurring themes in language and visual art.

Results
Study to be completed Summer 2016; results pending.

REFERENCES

THE IMPACT OF PAPERMAKING ON SELF-EFFICACY OF VETERANS SUFFERING FROM MILITARY-RELATED STRESS: A MIXED-METHODS SINGLE CASE STUDY
Annie McFarland, Florida State University

AUTHOR BIOGRAPHY
Annie McFarland is a practicing art therapist in the greater Tallahassee area. She earned her Master’s of Science in art therapy in 2013 and is currently pursuing a Doctorate in Art Education with a focus on Art Therapy at Florida State University. In addition to educational pursuits, Ms. McFarland also works locally as an Art Therapist Big Bend Hospice, Westminster Oaks Retirement Community, and Tallahassee Memorial Hospital Behavioral Health Center. She stays active within the Florida State University community and serves as secretary for the philanthropic organization Women for FSU.
ABSTRACT

To do good in the world is often times a matter of determining where in a given, existing system to exert an idea, or apply a new principle. Such is the belief of adherents of systems thinking. Indeed, the main goal in this strategy is to determine the best leverage point, as this is where the least resources can exert the most positive change on the system (Meadows, 1997). That said, systems are very complex, and this makes determining the leverage point a cautionary exercise that deserves deep thinking and reflection.

One complex system is the problem of homelessness in the United States, and a small but important part of that is the physical design of homeless shelters. While facilities’ role in the healing process has been acknowledged (Rog & Buckner, 2007), forces in the overall homelessness system (such as low budgets, spotty public support, and overwhelming numbers of people to be served) oftentimes lead to shelters. In this author’s opinion, that do not serve their homeless residents as fully as they might, hindering people’s recovery.

This presentation will explain the journey the author has begun to craft a non-profit initiative that seeks to positively influence the design of facilities for homeless persons so that these places better promote recovery. The thought was to provide research-informed information to architectural designers and homeless shelter organizations for their application to their new construction projects.

Given the complexity of homelessness, the author sought guidance through a systems thinking design strategy workshop, and then applied a series of strategy tools in order to shape and inform decision-making for its purposes, users, and product offerings. A description of select tools and procedures used will be offered in conjunction with this presentation with the intent that it might assist others who are interested in starting similar initiatives.

In embarking on this task, the author (who is an interior designer) quickly learned that information design and spatial design share some procedural qualities, but in important ways differ from each other. Essentially, this initiative’s ‘designing the design to support good design’ would require the consideration of many issues, including determining risks, recognizing true opportunity, and working with limited resources. The clarity of the issue would need to be defined, and engagement within this complex system would need to be optimized. Rather than avoiding complexity, the nature of the general problem would need to be strategically and thoughtfully embraced.

This presentation will explain this initiative’s use of five strategic systems tools that have led to its development thus far:

Situation Map (Figure 1)

Among the first steps in planning an intervention in a system is to reflect on the problem. In the case of this initiative, completing a situation map revealed stakeholders’ needs and situations on a deeper level.

The Big Idea/Question and Core Values (Figure 2)

The situation map lent clarity and focus, and enabled the author to complete the question “How might we positively affect...?”. This in turn made it easier to develop a series of core values that would drive and shape the initiative’s priorities.

Sketch Personae/Audience Segmentation

Among the most important decisions in forming an initiative are determining who will be served, as the delivered products must deeply connect with and satisfy needs in order to be successful. This spreadsheet-style tool prompted the author in terms of “what does x want?” by empathizing with these persons’ perceptions, motivations and beliefs. Writing out a pretend ‘biography’ of each user type (such as “Murray Smith, principal architect” and “Janice Jones, executive director of a shelter”) helped put a face to an otherwise anonymous client for the initiative, and prompted the author to think about their interests, hopes, and potential barriers to using this initiative (such as money or pre-assumptions, for example).
Business Canvas
Decisions on key stakeholders and the ‘big question’ helped the author flesh out a business canvas spreadsheet that forced consideration of the initiative’s key activities, products, resources, anticipated costs and possible revenue streams. This exercise revealed potential partners that had not been considered before, such as an advisory board and external researchers.

Brand Positioning
With an overall preliminary potential structure on paper, the author was then able to consider how the initiative would be represented to the outside stakeholders it wished to attract. This exercise prompted the author to think about how this initiative was fulfilling a need in a unique fashion that was unattainable elsewhere. This positioning within the larger information market is important for identity to the public and the future attraction of grant funds.

A ‘label’ was produced: “the leading information resource informing the design of homelessness facilities” and also a ‘superlative statement’ with qualifiers: Design Resources for Homelessness is the only online knowledge reference for architectural designers and organizations creating facilities for homeless persons. She believes that design can make life more interesting, fulfilling and humane.

A ‘label’ was produced: “the leading information resource informing the design of homelessness facilities” and also a ‘superlative statement’ with qualifiers: Design Resources for Homelessness is the only online knowledge site that:

- Connects research to applied practice, leveraging both for the effective design of homeless facilities
- Translates research into practical guidelines

This exercise also led to the tag line “Better places, better recovery”.

Value Measurement
Finally, the author learned that an important part of pre-planning is to decide early on how success would be measured. This is important to show grants organizations that the initiative is meeting its goals with verifiable evidence. While a simple counter could be installed at the website that tracks hits, a more effective method might be to reach out to a designer that used the site and learn from them how the site’s information affected their design approach and outcomes in a given project. When compared to a project that did not access the site, useful metrics might be compared such as how many hours it took to determine places to intervene in a system.

Having walked the early part of this development journey thus far, this author has recognized the usefulness of these tools and the likely payoff that pre-planning can realize. This presentation will conclude with a summary of the initiative’s progress thus far as well as audience dialogue.

REFERENCES


ABSTRACT
Design has been traditionally accomplished by specialists trained to address individual user needs and has been regarded as a functional and aesthetic experience. This idea is shifting in practices and processes across multiple disciplines, and design is becoming a collaborative act between the designers and those who live in the designed environment. With this in mind, both artists and designers are required to be more mindful of what they produce. Jenny Whitehall, design strategist for RED, UK Design Council asserts, “design is a political act because it has consequences; and the power we have as designers is that we can design things to have different consequences. Design can include or exclude all manner of people in varied ways throughout society due to disengagement of public policy with the users’ perspective.” In this logic, public art and design have the power to stimulate our built environment and involve users at the common level to engage with society.

My realization of the persuasive power of art and design began when in high school I confronted social dialogue in encounters with graphic media and photojournalism. Images that were initially uncomfortable for the viewer ultimately had a significant impact on my social consciousness. While in art school I was moved by the black and white portraits taken by photographer Walker Evans. He captured the life of tenant farms in the 1930s, raising public awareness of the desolate existence in which migrant farmer families were living. Later, in college I was challenged with posters on my University campus that artfully shined a light on social issues of the 1960s. In many of these posters sponsored by the Black Panther Party and designed by graphic artist Emory Douglass, the African American identity and inequality in the United States were portrayed. A poster ultimately became a vehicle for awareness and social change.

In a similar vein, street artists have attained recognition for works calling for social change. Street art, a popular venue to reach the general public, is often considered an act of rebellion, an illegal defiance to a government or social system. Graffiti was a widespread form of protest during the Arab Spring. French born street artist JR’s Inside Out project mixes street art and photography, installing oversized black-and-white portraits in surprising public locations to draw attention to issues felt by the individuals in certain communities, earning himself the TED Prize in 2011 for Changing the World.

AUTHOR BIOGRAPHY

Scott-Fundling is an NCARB Certificate holder, a NCIDQ Certificate holder, and a LEED Accredited Professional.

With over 25 years of professional experience, Scott-Fundling has lead numerous design projects with Brand & Allen Architects in Houston Texas, Hughes Group Architects in Sterling, VA, and is the owner of Design

COLLABORATIVE ACTS IN THE BUILT ENVIRONMENT
Dorothea Scott-Fundling, Marymount University

THE BUILT ENVIRONMENT
COLLABORATIVE ACTS IN THE BUILT ENVIRONMENT
Dorothea Scott-Fundling, Marymount University
In contrast highly successful South African artist William Kentridge’s work in tackling social issues is underscored in his proposal for Triumphs and Laments, a large-scale drawing frieze depicting the highs and lows of Rome’s history planned for installation along the stone wall abutting the Tiber river that cuts through Rome. Major contemporary public art projects in the city of Rome have often been unsupported and, as a result, this installation review process has taken seven years to finally be approved and scheduled, speaking to its necessity for the community’s identity with its past.

I was unaware of all of this until very recently when I participated in a call for photographic work issued in my own hometown. This was the first I ever heard of JR’s curated street art, and the beginning of my research into this idea. The artists’ call for work was in participation with the Inside Out project, organized by the local initiative for public art in collaboration with our community center to present the project at this year’s multi-cultural festival and to raise awareness of who makes up our community amidst a recent change in the town’s master plan. The county has plans for doubling the current population, and the public arts organization recognized the potential for significant impact on the life of our community due to this public policy change. I approached the call for work by limiting who I took pictures of to my immediate neighbors, discovering how important the act of taking the picture is and how acknowledging the faces of the community is the first step to coming together.

In my teaching pedagogy I’ve incorporated some of the discovery methods of Photovoice, participatory photography projects developed by Carol Wang of the University of Michigan. Using photography to discover contextual clues and themes in an environment involves my students in the study of contexts impacting their design projects. Wang’s Photovoice process, a hands-on method for discovering a community’s identity, encourages residents to represent their community. Narratives are developed with themes discovered in the photographic process and are used to better understand the community and address community needs.

As a designer and artist working in today’s market place, incorporating methodologies such as Photovoice and participating in public installations are important opportunities to collaboratively get involved with the community in decisions that will be felt in our built environment. Social action is the key to encouraging community awareness in public art initiatives and is important in American cities facing growth and change prescribed by public policy. Art and design, experienced by all, should be decided upon, not behind closed doors in a private conference room, but instead in a public arena where the community’s perspective is included.

Like this, designers can be instigators of change. The intentional acts of design have multiple values for positive consequences in our built environment and in everyday lives. Design is not a purely aesthetic creation; it holds power to affect change.
THE PLANT: LIKE A RHIZOME FACTORY

Paul Rutkovsky & Nick Collier, Florida State University

Brian ‘Damage’ Slingerland, Rebecca Kruger, & Caleb Hazelwood, The Plant

AUTHOR BIOGRAPHIES

Paul Rutkovsky has been working with community activists for a year and a half on a new experiment, The Plant, an all-inclusive space to organize, research, and encourage the free expression of others. The Plant is a not for profit venue and is operated by volunteers. Events held at The Plant are free and for all ages. Paul also works with community volunteers, city officials, and students to transform blighted urban projects and living collectively in Brooklyn, a new experiment, The Plant, located on Gaines Street, functions as a multifaceted DIY (do it yourself) arts and community space. At its inception nearly two years ago it was primarily a white wall gallery space that showcased the work of arts students. Since then it has organically grown into much more than just that. As of today we have had film screenings, hosted local and traveling bands, and become a meeting spot for activist organizations, group meditation, Spanish classes, music lessons, art workshops, family events, and potluck dinners. Above all, The Plant is a place where all are welcome, regardless of education or social status, to come together and share encouragement and inspiration to learn, grow, and create. In fact, many of our artists are those that would otherwise be overlooked by most of society.

The fine arts world is a place that is traditionally accessible to the few, those that have studied and honed their skills through the art education system. This, as we demonstrate, need not be the case. Art and artists come in many diverse forms. We believe that art can and should be accessible to anyone, no matter what age, sex, gender, race, creed, or socio-economic status. By actively including all who desire to participate, we’ve formed a community where people who might not otherwise interact can connect with one another. This sharing of technical advice, ideas, and often wildly differing views, leads to the creation of artwork, both individual and collaborative, that is truly unique in today’s society.

The Gains Street corridor is an area of Tallahassee that is, lately, in constant flux and in the process of “revitalization” by major corporate interests. While these companies often offer benefits like non living wage jobs and ease of access to consumer products, they do not offer places to gather, relax and socialize informally, or what Baudrillard refers to as “space for original, unmediated behavior.” These places can and must exist if we are to move forward as an actively engaged society. Real community leads to health benefits, longevity of life, happiness, and a more vibrant, just, and civil society. Community is built through radical inclusion.

The core of The Plant’s mission is the inclusion of all who want to participate. We maintain it as a safe space. This means that we do not tolerate racism, sexism, bigotry, or hate of any kind toward anyone participating or volunteering. We believe that everyone has value and everyone has something to offer. Because of this, all of our programming is free and open to the public. None of our staff receive financial compensation, and most are homeless, impoverished, or otherwise marginalized by the overpressure of hyper-capitalist expansionism. They contribute time and effort because they want to be at The Plant, to create and to facilitate creation. These volunteers know, more than anyone else, the value of experiences, such as creation, invention, and education cannot be bought or sold. Life is not a commodity; it does not have a price tag, but has a value that appreciates with genuine interaction.

If we are accepted to the Creative category we would like to conduct a presentation outlining the following:

- Why is a space like The Plant necessary? The history of The Plant
- What differentiates The Plant from other, similar, establishments? Our working ideology
- The importance and potential benefits of spaces like ours
- The importance of a space like this that exists outside of the normal societal/economic structure
- Problems and obstacles we have encountered, adaptations, and solutions
- The Plant’s future

This presentation would include images in a Power Point style format and be followed by a moderator-led discussion as well as a question and answer session with the audience. The presentation and group discussion will consist of The Plant’s core volunteers. We would like to thank you for your time and consideration and look forward to hearing your decision.

FACTORY

The history of The Plant

Caleb Hazelwood is the youngest ever master of the Hazelwood School of Anything Goes Martial Art. Caleb’s lifelong search for a viable path to a future in which humanity does not perish from the universe has led him to The Plant, where he lends his superhuman strength and rugged good looks to the service of that most worthy cause, the facilitation of communication and self-actualization.
WORKING LABS: NAVIGATING TERRITORY, PROPERTY, AND RIGHTS IN A NEW OFFICE MODEL

Lindsay Tan, Paula Frances Peek, Anna Ruth Gatlin, & Carol Warfield, Auburn University

AUTHOR BIOGRAPHY

Lindsay Tan, MFA, IDEC, EDAC, NCIDQ is an interdisciplinary design thinker and award-winning educator. Her professional design work includes hospitality, healthcare, residential and corporate interiors, digital and print media, interface and interaction, exhibit, visual merchandising, and production for stage and film. Tan and her work have been featured in tv, radio, print and online media.

Tan is a grant-funded and published scholar with research/creative scholarship focused on human-computer and human-environment interactions. She is one of few professionals in Alabama to hold both NCIDQ and EDAC certificates and runs the leading EDAC-prep program in the state. She has been an invited speaker at high-education institutions, K-12 schools, businesses and community organizations across the U.S. Tan teaches in Auburn University’s nationally-ranked interior design program, named among the “most admired” in the U.S. by DesignIntelligence 2014. She lives in rural Alabama with her husband and son. She enjoys walking slightly out of her way to step on crunchy-looking leaves.

The Working Labs, eight fully-functioning work space exhibits, were envisioned as a learning resource – one in which interior design students could gain first-hand experience with the leading concepts in work space design as showcased through the furnishings, fixtures, products, and materials of leading industry partners. This project was made possible by transforming individual property – faculty offices – into communal property as part of a larger learning community enhancement project. The design team included interior designers, engineers, product representatives, facilities management, and faculty. Guided by this team and a public-private partnership, the Labs have become a form of communal property in which the individual office inhabitant is not always the central figure in decisions made regarding the office’s use. This approach has demonstrated benefits and disadvantages to the faculty who use these offices.

The authors will present insights from key members of the design team – the University’s in-house Interior Designer who was critical to the success of the initiative, the Lighting Engineer who oversaw key sustainability features, and the Interior Design program’s Department Chair and Program Coordinator, both of whom were leaders in the design and implementation process – as well as from the faculty members/design practitioners who now work in these Labs.

The project could be considered a success by some measures. The leaders of the interdisciplinary design team won the 2015 President’s Outstanding Collaborative Units Award from the institution. The Association of University Interior Designers awarded the Labs project 2nd Place for Excellence in Design in its 2014 annual national design competition. However, the project also challenged the faculty’s understanding of what it means to design for the common good rather than for the needs of the individual user. The interdisciplinary design team is still working to answer these questions for themselves: Who owns the Labs? What rights do the faculty have in regard to making changes? What responsibilities do the faculty have to upkeep the Labs?

Further, the project created a new workflow by which the institution can improve facilities; the full implications of this method are not yet fully understood, but raise additional questions for the team, at the center of which lies a deeper concern: Does design for communal good outweigh the needs of the individual?

Paula Frances Peek is the W. Allen & Martin Reimer Reid Associate Professor in the Department of Consumer and Design Sciences and is the undergraduate coordinator and accreditation coordinator for the Interior Design program. Her academic interests include the manual and technical manipulation and presentation of images associated with products and spaces. Peek teaches coursework in the presentation of design, and in image and personal branding, which includes the concepts of perspective drawing and rendering, color theory, BIM rendering, graphic design theory and application, and branding and identity manipulation. She was named the Auburn SGA Outstanding Faculty Member in 2004 and honored with the Auburn Undergraduate Teaching Excellence Award in 2006. Peek is an active fine artist and graphic designer and has won “Best in Shaw” and first place rankings for multiple national fine art and design exhibitions.

Anna Ruth Gatlin is an award-winning interior designer and project manager in Design Services in Facilities Management at Auburn University, where she regularly manages over 30 concurrent campus projects. She also teaches as an instructor in the institution’s nationally-ranked interior design program, and serves on the University’s Interior Design Advisory Board and the national board for the Association of University Interior Designers.

Anna Ruth is engaged in action research by studying, observing, and affecting the culture of formal and informal learning in higher education through her design and consulting work. When she is not designing, consulting, teaching, or doing research she spends her free time exploring the joys of traditional Southern homesteading culture. She earned her Masters of Science in Consumer and Design Sciences from Auburn University.

Dr. Carol L. Warfield is Professor and Head of the Department of Consumer and Design Sciences, College of Human Sciences, Auburn University, AL which houses nationally-ranked undergraduate programs B.S. Interior Design and B.S. Apparel Merchandising, Design and Production Management, as well as updated graduate programs M.S. and Ph.D. both in Consumer and Design Sciences, and an undergraduate Minor in Philanthropy & Nonprofit Studies.

The department has brought in over $12 million in external research grants in the past two decades under Dr. Warfield’s leadership. Departmental outreach programs include Interior Design and Apparel Advisory Boards, extension programs relating to career development and workforce readiness, and development of innovative academic/industry partnerships. The Working Labs project is one such very visible partnership effort.

Dr. Warfield is a Fellow of the International Textile and Apparel Association and of the Textile Institute. She has served as President of the International Textile and Apparel Association. Her research has focused on global retailing, industry competitiveness, and textile/apparel performance. She serves as Assistant Director of Academic Functions, for the Cary Center for the Advancement of Philanthropy and Nonprofit Studies at Auburn University and as a member of the Steering Committee for the Auburn University RFID Center.
ABSTRACT

This essay examines the role of politics in interiors and cultural theory analysis borrowed from urban design and anthropology. By acknowledging the blurred edge between the interior and urban territories, we suggest that the interior is comprised of both spatial and political experiences. We also recognize that interiors are rooted in the human experience of the interior volume. This essay focuses on place, space and non-place as experiential drivers in contemporary interiors. Then, we will examine how the Situationists subverted conventional disciplinary research methods in the urban environment and how similar methods can enhance interiors. Finally, this essay questions how interiors can stimulate new forms of community, political agency, and social consciousness by appropriating political theories from allied fields.

Let us begin by defining the varied design professions to simplify classifications found here and set aside territorial questions. Interior design deals with designing places for people to occupy. So, by extension those who design interiors focus on the human experience of the interior volume. Architecture is distinct from interior design due to its (obvious) external and scalar characteristics. In addition, designers are more likely to employ pure formal exploration as a design strategy in architecture rather than in interiors. When we expand to the urban scale – political and geometric forces often rule; the routes and paths of an urban grid meet the collective demands of designing for the public. If we shrink back down to the interior scale – individual and aesthetic influences prevail (haptic textures, luminance, and ergonomic furnishings). It is possible, of course, for urban design to take on an individual, experiential quality and for the interior to adopt a political, spatial condition. Regardless, the human experience in the interior volume informs interiors – how people activate space or a how space activates people.

Having defined both these territories, we may now traverse them. A frontier is the outer limits or boundaries of a country, territory or discipline. It could easily be misconstrued as a defined edge. But, the truth is that a frontier is a liminal zone. It has thickness. We often assume there is a hard line between each design discipline, but in reality the defined edge is blurred. Designing interior places relies on current conditions in the surrounding context.

Systematically designing interiors that focus only on aesthetic and individual phenomena feeds this boundary-fantasy. Likewise, urban design, which dedicates itself primarily to political and geometric forces, supports the illusion of a disciplinary edge. As Meade has commented, interior designers often overlook critical discussions about the social-political issues occurring in the built environment. This circumstance has arisen since most interior spaces are private and not a part of the commons. Designers may believe we are absolved from allegiance to meeting the collective demands of the public. But, we are neglecting a varied and stimulating discourse.

This inattention to the urban societal concerns is a cavity in interiors. As such, the theoretical inquiry into collective memory, the politics of inclusion and its role in the built interior is not very prevalent in interior architectural theory. We must appropriate perspectives from urban design and anthropology. Emotions are individual feelings produced by internal provocations like memories or shared external stimuli such as catharsis or euphoria at a public performance. Emotions drive our actions, our creative work, and the way we perceive designed places. Our state of mind has a distinct social character – caused by and occurring within social situations. There are societal norms for emotional and experiential responses to situations, places and interactions. The emotional culture of a people embodies and communicates the societal principles. Emotional culture is a reflection of our group identity. Collectively, our memories and emotions read space through a lens that is unified by a culture – be it generational, geographical or otherwise.

In his philosophy of place and space, Certeau describes space as an area that is stimulated by people. He describes place as an area of stasis, where everything is ordered, identifiable and codified and anthropological space as an experiential place within a contextual setting. Augé expands his place theory as a derivative of Certeau’s anthropological spaces. Unlike Certeau, he sees place and space as a dialectic. His interpretation of place deposits layers of events, histories, and cultures to reinforce the inertia of place. He describes space as abstract – occupied by people, a physical void or a time interval. Two people initially form a space, and then expand to a group, then in relation to the built environment, followed by the city and ultimately society. We transform a place into space by our interaction with each other and with buildings and the city. We identify our spatial perception through these interactions, yet beginning with the foundation of our collective memory. Design reveals the importance of everyday life and intimate moments within the built environment. Place forms our early memories.
By extension, Augé’s non-place is characterized as a postmodern, generic space occupied by people for a predetermined reason. For example, people relate to shopping malls and airports in a detached, solitary manner. Non-place takes our collective identity and twists it into a heterotopic, transactional experience. The question remains, how do people activate the space of a non-place and how subjective is their experience? In non-places, how much separation is there between Augé’s objective and subjective spatial conditions? What is the phenomenology of the non-place? We could speculate that non-places allow for experiences of psychological interiority. The contemporary physical experience of space is less subjective, thus allowing for greater introspection and the development of an internal narrative.

In reading space and understanding non-place in the context of place, we must speculate on the everyday. Many cultural theorists elevate the micro-subversions of the everyday as a diversion from monotony. In this way of understanding the everyday, the quotidian routine of life brings about micro-subversive actions to drive away the boredom. Likewise, the commodity consumption of everyday material culture emits a signal representing our chosen identity. Both of these approaches to consumerism imply that everyday life is dull; yet by researching the commonplace we elevate it. We lift it up in the same way that cultural theorists have elevated micro-subversions and material culture. By analyzing the everyday, we can see the authenticity and the capacity of “placeness” in the most ordinary of non-places.

To understand politics and the everyday, we should consider the work of the Situationists. Their work is particularly compelling within the context of political interiors because it provides a model for subversion of conventional urban design. While still being political and concerned with spaces of movement, it explores the everyday city from an experiential and personal standpoint. Intimacy, memories, and emotions help us acknowledge our humanity and understand place. Each person has value. Each experience or memory is significant because it contains the bits that make up a person. In light of this emphasis on the individual, how can interiors stimulate new forms of community, political agency, and social consciousness? Through recognition of the occupiable threshold on the periphery of the interior territory and urban territory, we uncover the frontier unifying these disciplines. We acknowledge the interior as both spatial and political, and that interiors concerns itself primarily with the human experience of the interior volume. Theoretical inquiry into collective memory, the politics of inclusion and its role in the built environment can reposition the role of the interior in the volatile climate of contemporary design. Each design profession, should exploit the built environment’s disciplinary frontiers to appropriate perspectives of everyday design.

REFERENCES
5 Ian Buchanan, Non-Places: Space in the Age of Supermodernity, Social Semiotics 9, no. 3 (1999): 393-398.
ABSTRACT

Art therapy has been found to meet those who are hard to reach in our community and help them overcome social justice inequalities. For example, one of the largest surveys conducted in the United Kingdom on medical and other interventions for mental illness found that 52% of 2663 respondents had experienced art or music therapy and 81% of these had rated the experience helpful to very helpful (Hogman & Sandamas, 2000). The initial research report rated art and creative therapy as one of the most helpful therapies by people who had experienced it. In more recent study, within the United States (Feen-Calligan & Nevedal, 2008), client perceptions of a 10-week community-based art therapy program revealed that out of those who attended (N= 120) 86% had a high level of satisfaction.

However, research conducted over the last thirteen years on perspectives of art therapy indicated that it is a somewhat misunderstood and undervalued profession by fellow professionals in the community. For instance, in the United States, 313 psychology professors were surveyed about their views of several fields in psychology, which revealed that they had a low level of understanding and perceived credibility of art therapy (Bellmer, Hoshino, Schrader, Strong, & Hutzler, 2003). In reference to these findings, Bellmer et al. (2003) concluded that art therapy is still a relatively new field and respondents may not have had enough knowledge or experience with the field to truly understand its benefits. Nevertheless, together these findings indicate a need to explore the question: Do professionals in the community understand the contribution art therapy makes to the vulnerable and at-risk in our society?

This workshop will explore findings from a critical inquiry that identified perceptions by nine mental health professionals of art therapy on their views about actual contributions by art therapists. By focusing on the organizational contexts and structures that art therapy practices are typically situated within, the purpose of this inquiry was to understand: How the values art therapists intrinsically hold within practice transmitted, translated and interpreted by mental health professionals? Through analysis of the findings, a critically reflexive form of practice was developed to assist art therapists in substantiating their role, while still strengthening a team mentality that is directed toward serving their clients.

Through this workshop audience members will be invited to share and discuss their perceptions of art therapy by working in small focus groups. Using the findings from the previous study as starting point, audience members will impart their views on how art therapy can be better integrated into the community, and in particular will be asked for their suggestions for how art therapists can make their role better understood. At the same time, it is anticipated that through this interactive workshop audience members will learn about the benefits of art therapy, thereby helping to demystify some of assumptions that currently exist about art therapy.

REFERENCES


ABSTRACT

As of 2013, 2.2 million soldiers have returned home from the wars of Afghanistan and Iraq. Owing to improvements in body armor, first aid, and field hospital technology, more soldiers are surviving what would previously have been fatal injuries. As a result, about 48,000 wounded veterans have returned to the United States—more than in any other U.S. War—with an average of eight to nine combat-related injuries or ailments for which it may take months or years of therapy to achieve full or even partial recovery (Institute of Medicine, 2013).

Why have these conflicts been so different than previous wars in terms of injuries? Many injuries from Afghanistan and Iraq are the result of Improvised Explosive Devices (IEDs), which by design, propel shrapnel into many parts of the body causing multiple traumas and often traumatic brain injuries. The ability to survive injuries in the field gives the soldiers a fighting chance at life, but with long road of recovery ahead of them. Among the most difficult injuries to treat is one that is hardest to see—the post-traumatic stress and mental illness that often follows happening outside. If they are not able to see what is outside in a way that allows them to feel safe (and keep others around them safe) then they may feel anxious. Although access to nature is important, where natural vistas are not available, landscaping should be designed in ways that emphasize unobstructed points of view and reduce the potential for concealed threats.

Noise

Anxiety and loud noises can be a trigger for memories and flashbacks. Brains dealing with post-traumatic stress process stimuli differently than other brains and “saw danger around every corner.” Windows

Veterans reported the need to constantly surveille spaces for danger. Therefore, windows present a challenge to some who want to constantly keep up with what is happening outside. If they are not able to see what is outside in a way that allows them to feel safe (and keep others around them safe) then they may feel anxious. Although access to nature is important, where natural vistas are not available, landscaping should be designed in ways that emphasizes unobstructed points of view and reduce the potential for concealed threats.

Light and Darkness

Flickering lights, flashing lights, strobe lights, and darkness can all pose challenges for individuals dealing with post-traumatic stress. For some people, the LED lights that are now ubiquitous in our homes, offices, and communities, including traffic signals and red tail lights on automobiles, can present problems.

Sightlines

Veterans reported preferences for unobstructed views of their surroundings, to the extent allowed for by the local geographies. They felt closed in, more anxious, and more vulnerable to unseen threats when they were surrounded by tall buildings, or when buildings had multiple exits and entrances, and potential hiding places. Student veterans reported feeling uncomfortable in the presence of tall buildings and “saw danger around every corner.”

AUTHOR BIOGRAPHIES

Lisa Waxman, Amy Huber, & Yelena McLane,
Florida State University

Lisa Kinch Waxman, Ph.D., is a Professor and the Chair of the Department of Interior Design here at Florida State University. Her research includes topics related to place, design that foster community, and design for special populations. She is a NCIDQ certificate holder, a LEED-AP, and a licensed interior designer in Florida. Her teaching expertise includes environment and behavior, sustainability, and studio.

Amy Huber is an Assistant Professor at Florida State University. Prior to teaching she was a project designer for award-winning corporate offices and airports. Amy is a LEED AP BD+C accredited professional, Construction Document Technologist, and an NCIDQ-certified designer. Her
access to the outside world from which wounded veterans have been removed for a while. This ability to socialize can impact significantly one’s sense of well-being and the speed of recovery.

Normal and Uniquely Normal
When there are physical and mental wounds, the desire to live a normal life is still there, but it may be harder to achieve. Therefore, designing to accommodate a range of physical differences is important, but the residences and rehabilitation centers should be designed—as much is reasonably possible—like other spaces for those without any challenges.

Old Self, New Self
Design should encourage recovery. The early stages of healing typically focus on repairing damage. However, the path is often long and spaces should help rehabilitated veterans in their transformation to their new selves, perceived not as hospital patients or disability sufferers, but as individuals empowered to proceed to the next phase of their active lives.

Conclusion
Veterans give much of themselves, and when these men or women are injured, they deserve designs that afford them the best possible chance for recovery. By taking into consideration some of these design guidelines set forth in this presentation, spaces can better accommodate a recovering soldier’s unique needs.

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REFERENCES


