

COMMUNITY BUILDING

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**Aside, Where
Efforts Complement**

When the clammer of chaos stopped
and learned to work in silence
where no pen or camera could be put to it,
we knew solitary desperations
and they seeped into every bit we owned,
dragged their hungry fingers across
every inch we'd earned.

They were partly our backs
that rose this roof and
put these walls upright.
Not one name, but
a circle of names
to list on the door.

A congregation of cheeks, a
meeting of eager hands
in this place where we all come
for a common quiet
and other eyes that know
what ours are looking for.

We are here and
our hidden grottoes, our
fragmented shelters
are empty now
while we are out together
gathering light and air.



COMMUNITY BUILDING

CONCEPT AND OBJECTIVES

The role of the After August Museum's community building is to provide the Lower Ninth Ward with a place where the community can gather, store, and share resources. Contributed by the community and researched by museum's employees, the available resources are widely varied. Because each person's troubles take different shapes, the museum must offer as vast an offering as possible—information to help receive insurance money, applying for loans, finding the least expensive and most reliable contractors or materials for construction, storm-proofing homes, treating medical concerns, putting on a public event, representing the needs and rights of the community or of an individual politically, and even increasing literacy.

The After August Museum is designed to act as a facilitator of information. Many of the members of the Lower Ninth Ward do not have the money to pay for the complete renewal of their homes, much less to pay to learn the best ways to rebuild it. So, if the community is set to do so very much on their own, the museum can help them self-educate in an informed and efficient way.

All of these resources are shared and disseminated within several rooms of museum's community building. The reception and community information areas are obvious examples of such spaces. There is also a large community meeting hall where neighbors and friends can gather to discuss local issues or organize collective community efforts.

The museum's community building also houses spaces in which equally practical yet more personal gains can be made. It provides a classroom in which residents of the Lower Ninth Ward can attend or arrange open classes to help improve the literacy of people of all ages, practice creative writing, develop artistic skills, and even exercise their mathematical minds. Often the results of classes offered by the museum are displayed within the exhibits of the museum's other building. Downstairs from the classroom there is a community library where residents can satisfy their intellectual hunger.

Additionally, on the second floor of the community building, there are kitchen and dining areas where members of the community who have been forced to prepare food in the tiny spaces of a FEMA trailer or who have no kitchen to use of their own can serve and prepare home-cooked meals in comfort.

Historically and traditionally, sharing food has great meaning within communities. The shared experience of nourishment and pleasure is one that can help strengthen the ties between all involved.

Crisp light fills the space, but there are seldom shadows. All the angled, overlapping shapes of the scene make a modern mosaic. Each piece is thoughtful and clean-edged. Many are new wood; others are shining steel.

The openness leaves enough space to breath in whole atmospheres, plenty to share with the amicable mouths making voices around me. The order is comforting, a restful reprieve from the chaos outdoors.

The building is an infant, pale and happy in its youth, vibrating with something that's always happening within its rooms.

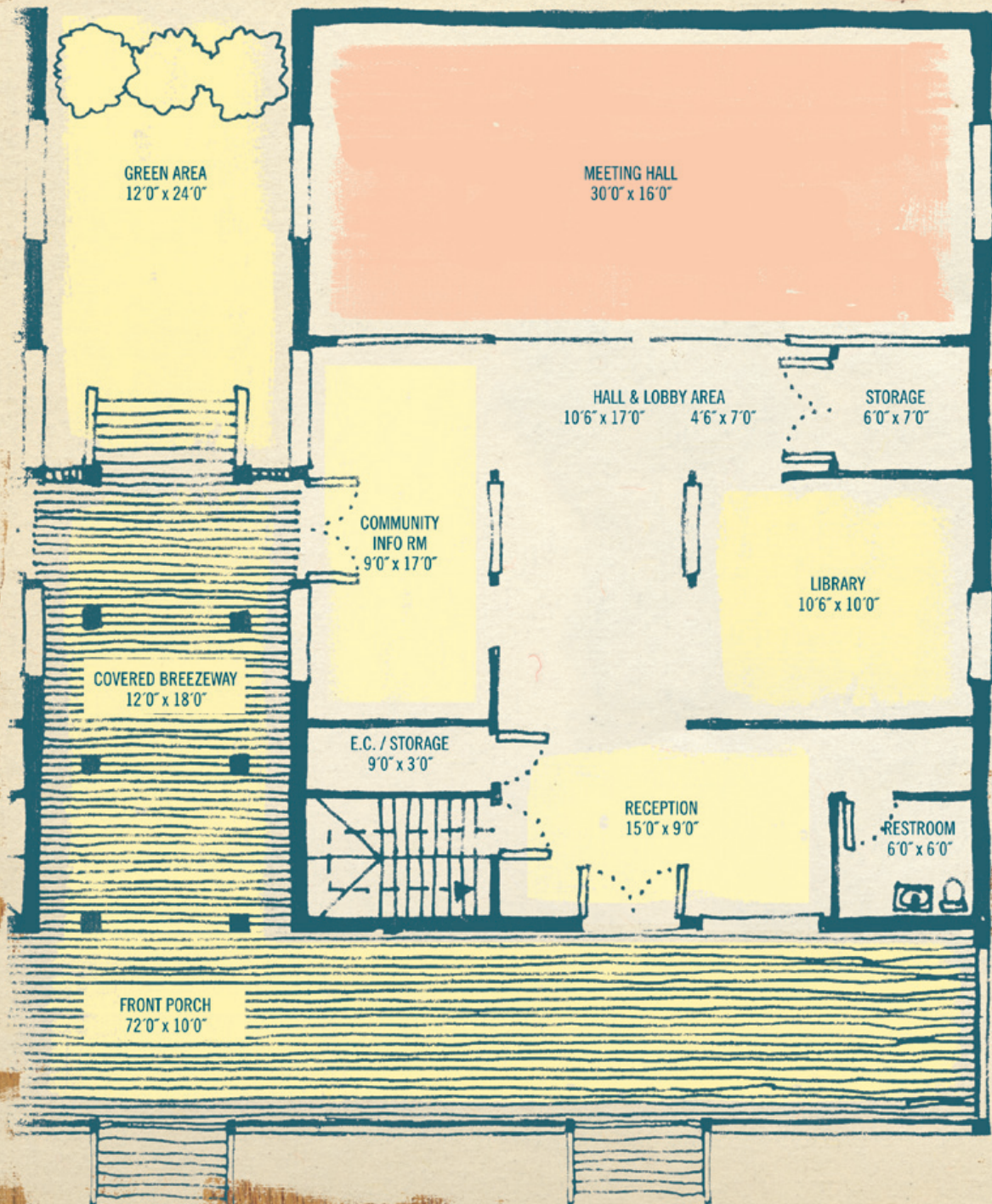
One room lined with books and filled with chairs shaped by hands who also belong to this city; another warm with the buzz of computers linked to other computers speckling the world at large; others big and empty and waiting for the neighborhood to gather and speak through all their problems.

The materials are common and familiar—simple ply, coated concrete—made new by a lack of the paint that normally masks them. It is the look of perpetual potential, of ever-coming growth.

This is a place of questions in search of answers, a place for searches to collide and combine.

After August COMMUNITY BUILDING

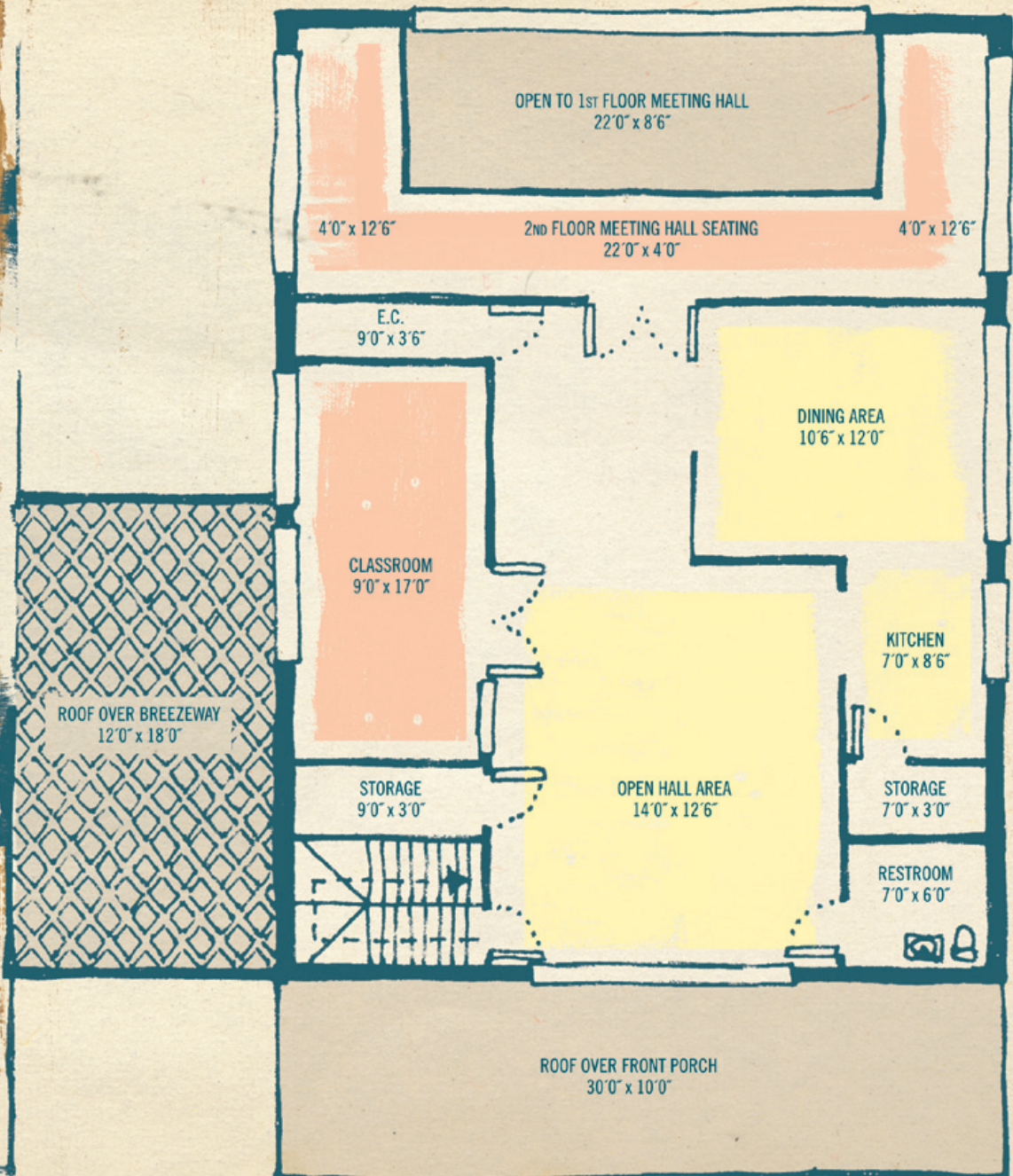
FIRST FLOOR



INTERACTIONS

- Individual
- Individual & Communal
- Communal

SECOND FLOOR





VISITOR EXPERIENCE

The After August Museum's community building allows visitors to openly and freely interact with each other. The spread of information in this building is from person to person, rather than from person to artifact to person. Therefore the spaces are often integrated and the atmosphere is open. Again, visitors are free to design their own route through the building, between the exhibit spaces. They direct themselves to a specific space according to their specific needs for information or resources. The two levels of the house are organized according to the kinds of experiences inherent in collecting specific kinds of information. Areas on the second floor provide visitors with more personal resources—the classroom and the kitchen are examples. In these rooms, visitors are given access to everyday tools and services often rendered unavailable by Hurricane Katrina.

As in the exhibition building, if visitors are not sure where they are going, they can be directed to specific rooms by navigational signage or the employee at the reception desk.

PROGRAMS AND SERVICES

The After August Museum provides several programs and services to the Lower Ninth Ward. For the most part, these take place in two rooms: the classroom and the meeting hall.

THE CLASSROOM

Education is a large part of both personal and communal growth. Therefore, the museum's community building includes a classroom for lectures and workshops that is open to the public.

THE MEETING HALL

Whether they are organized by the After August Museum, are brought to the Lower Ninth Ward by members of the community itself, or happen to actually be residents of the area, speakers, writers or artists can find venue in the meeting hall. Any similar kind of presentation, event, or public discussion the community desires can take place here.

Having a space for these kinds of events is something all communities should have. The celebration of and participation in common interests brings members of a neighborhood together and potentially results in other collaborative community projects outside of the museum's walls.



PHYSICALITY

INTERIOR

The community building, like the exhibition building, feels like a home in transition.

The interior of the community building appears to be in the process of being rebuilt. Unlike the exhibition building, this “home” does not have a traditional aesthetic, but a modern one.

Its walls are smooth and clean and brightly painted. The hardwood floor shines, and the ceiling is high and brightly lit. Steel joints and surfaces are exposed but are finished to please the eye. The space is composed of a simple geometry of crisp angles. Textures in the space are smooth and bounce the light around the rooms.

MATERIALS

This building shares the same list of common materials as the exhibition building, except each of the materials here are treated to accommodate the community building’s specific atmosphere.

Where the wood in the exhibition building is highly textured and dark, the wood here is polished, unblemished and naturally blonde. Here metals are smooth and silver.

Despite being carried by most hardware stores, the materials of the community building are used deliberately and uncharacteristically. A material usually used as framework that ultimately gets masked or hidden, like plywood, is fully exposed and treated unabashedly as a surface material. So, while its common construction materials symbolize a potential for coming growth, the community building’s intriguing use of them provides a feeling of simultaneous completion.

Plywood



*Clear Acrylic
or Plexi glass*



Brushed Steel



Vinyl



AFTER AUGUST

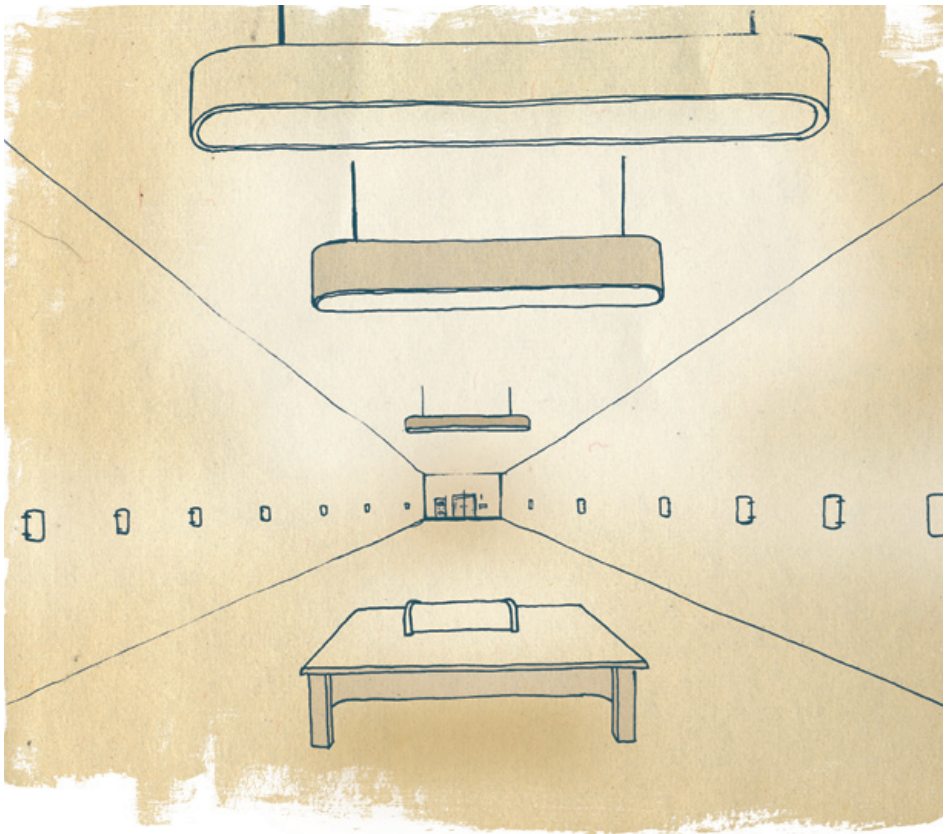
Community Building

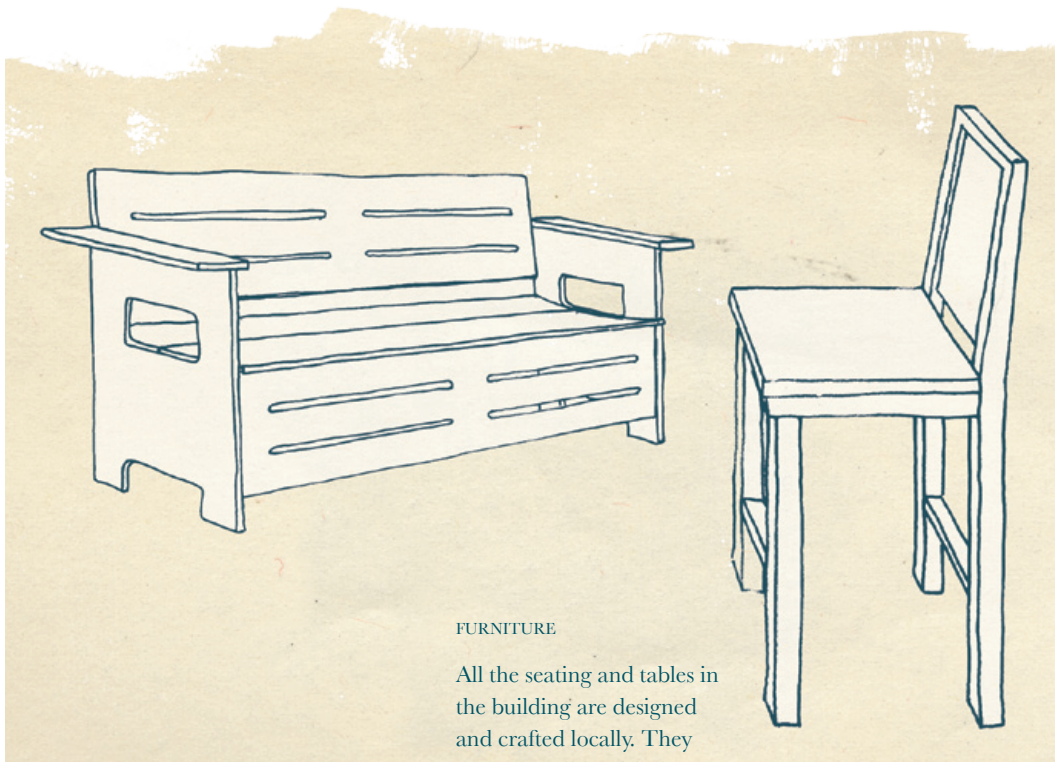
PHYSICALITY

LIGHTING

The community building's lighting complements the openness of the building's spaces and geometry. An even, bright light fills every inch of every room. Much of the light is natural during the day and is replaced by clean, white light after the sun has gone down. Because every individual space is well lit, the overall interior is entirely visible and not made captive by any lack of light.

The light sources themselves are also of elemental modern geometry. Placed at regular intervals throughout the spaces, wall sconces, hanging lights, and desk lamps all but disappear into the interior architecture.



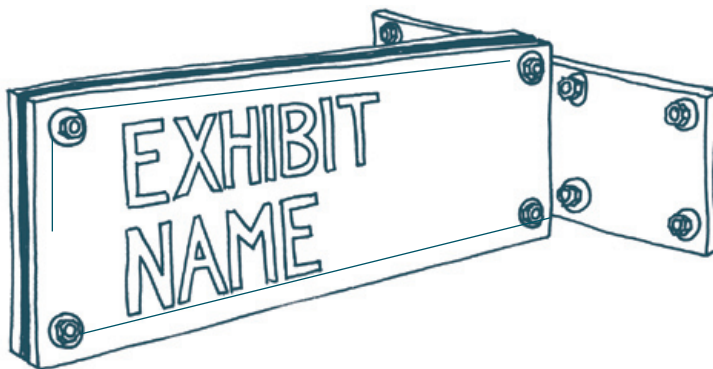


FURNITURE

All the seating and tables in the building are designed and crafted locally. They are compatible with the interior architecture and often share its colors and materials. To keep the overall space open and unobstructed, much of the furniture functions to conserve any available space while remaining comfortable.

GRAPHIC PROGRAM

The graphic program of this building, like that of the exhibition building, is simple and portrays necessary messages concisely and clearly.



TYPICALS

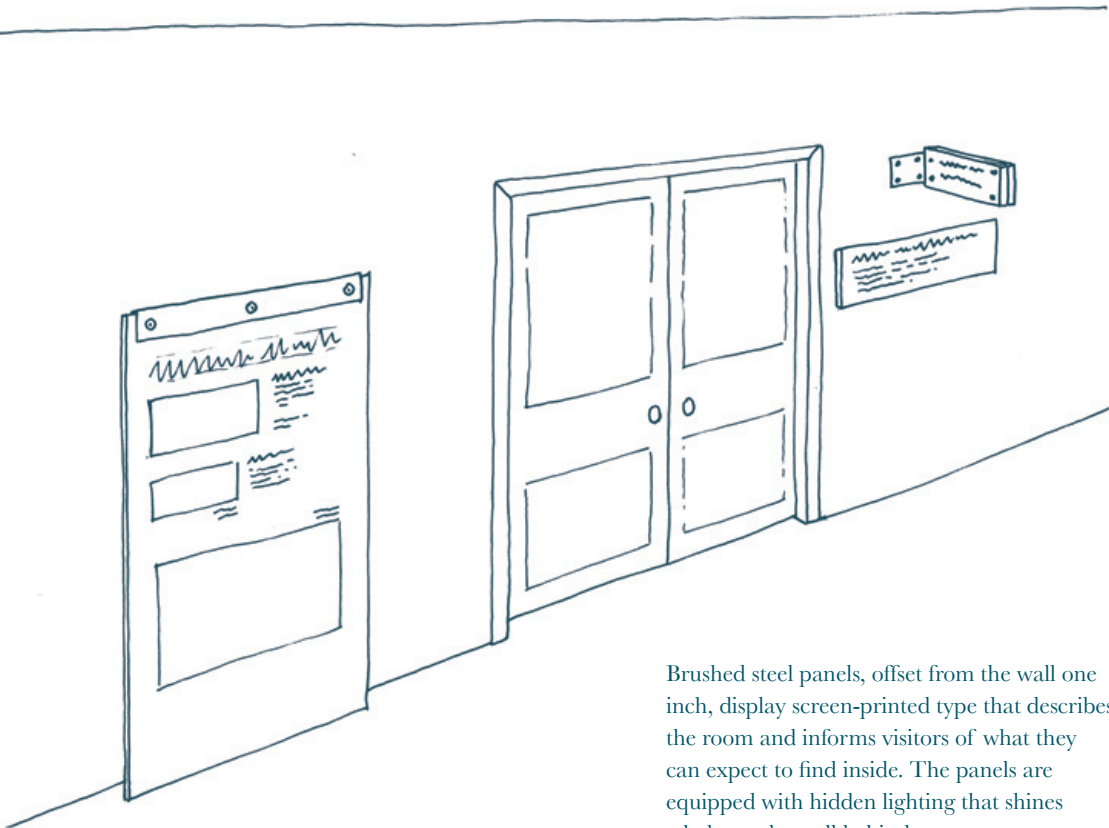
The signs that establish the name of the rooms above each of their doors are constructed with two pieces of transparent acrylic bolted to a brushed steel brace. The name of the exhibit is screen printed onto the acrylic.

The larger informational and directional displays are made from sheets of transparent acrylic, braced to the wall with brushed steel frames. Graphics and type are screen-printed or vinyl-printed to the clear acrylic surface to be viewed against the light paint of the walls.

AFTER AUGUST

Community Building

GRAPHIC PROGRAM



Brushed steel panels, offset from the wall one inch, display screen-printed type that describes the room and informs visitors of what they can expect to find inside. The panels are equipped with hidden lighting that shines a halo on the wall behind.

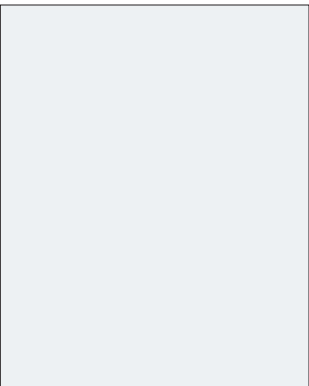


COLOR

Colors are consistent throughout the After August museum, but are used in different proportions according to the specific atmosphere within each building.


This cool green-blue is rich and dark enough to contrast with any of the raw materials used in the community building. It is traditional and fresh at the same time.

Pantone 7541 C



This light gray is used to accent the other light colors common in the community building. It is neutral and versatile.

Pantone 7541 C



This vivid orange brings life to the community building's spaces. It both complements the dark green-blue and works well with the colors of the raw materials of the building.

Pantone 145 C

TYPOGRAPHY

The same typographical system appears in all of the After August Museum’s spaces. The colors of the type may vary to complement the environment in which it appears.

In the community building’s bright and even light, typography will appear in light colors in contrast with darker backgrounds. The darkness of the background will help the sign on which the type occurs to stand out in the well-lit environment.

Typefaces used:

Baskerville is a humanistic serif face that is very legible but not without refined form.

Trade Gothic is a fixed-width sans serif face that is very structured and full of personality.

ROOM TITLES	1A
ROOM DESCRIPTIONS	1B
DISPLAY TITLES	2A
DISPLAY DESCRIPTIONS	2B
PANEL TITLE	3A
PANEL COPY	3B
CAPTION TITLE	4A
CAPTION COPY	4B
CONTRIBUTOR NAMES	4C

WE GO

to the convention
first thing I see is
bodies. We slept

IT WAS LIKE

It was like slavery days again. I
been through it, but that's what

OT

on center,
s six dead
t outside.

HELL.

ain't never
it felt like.

1A

1B

2A

2B

AFTER AUGUST

Community Building

GRAPHIC PROGRAM

FOUR OF US, TWO FEMALES, TWO MEN.

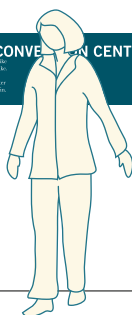
Five days we're out there.

Everything. Fires to get
helicopters attention.

WHEN THEY CAME

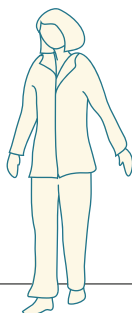
and brought us water and food,
it was peaceful for a second.

But then agitation stirred up again.



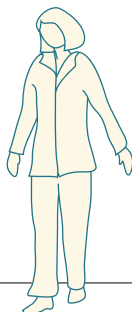
1

WHEN WE GOT TO THE CONVENTION CENTER

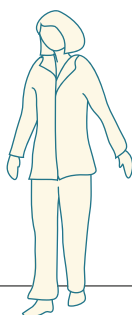


2

WHEN WE GET TO THE CONVENTION CENTER,



32



4

First entering the door to the room, I am faced with a window that looks out, across the transparent roof of a breezeway below, into the windows of the opposite building, behind which a man and a woman sit in chairs staring calmly at the walls.

Below the window, running the length of the entire wall, is a wooden counter top. Pushed in beneath that are several wooden stools.

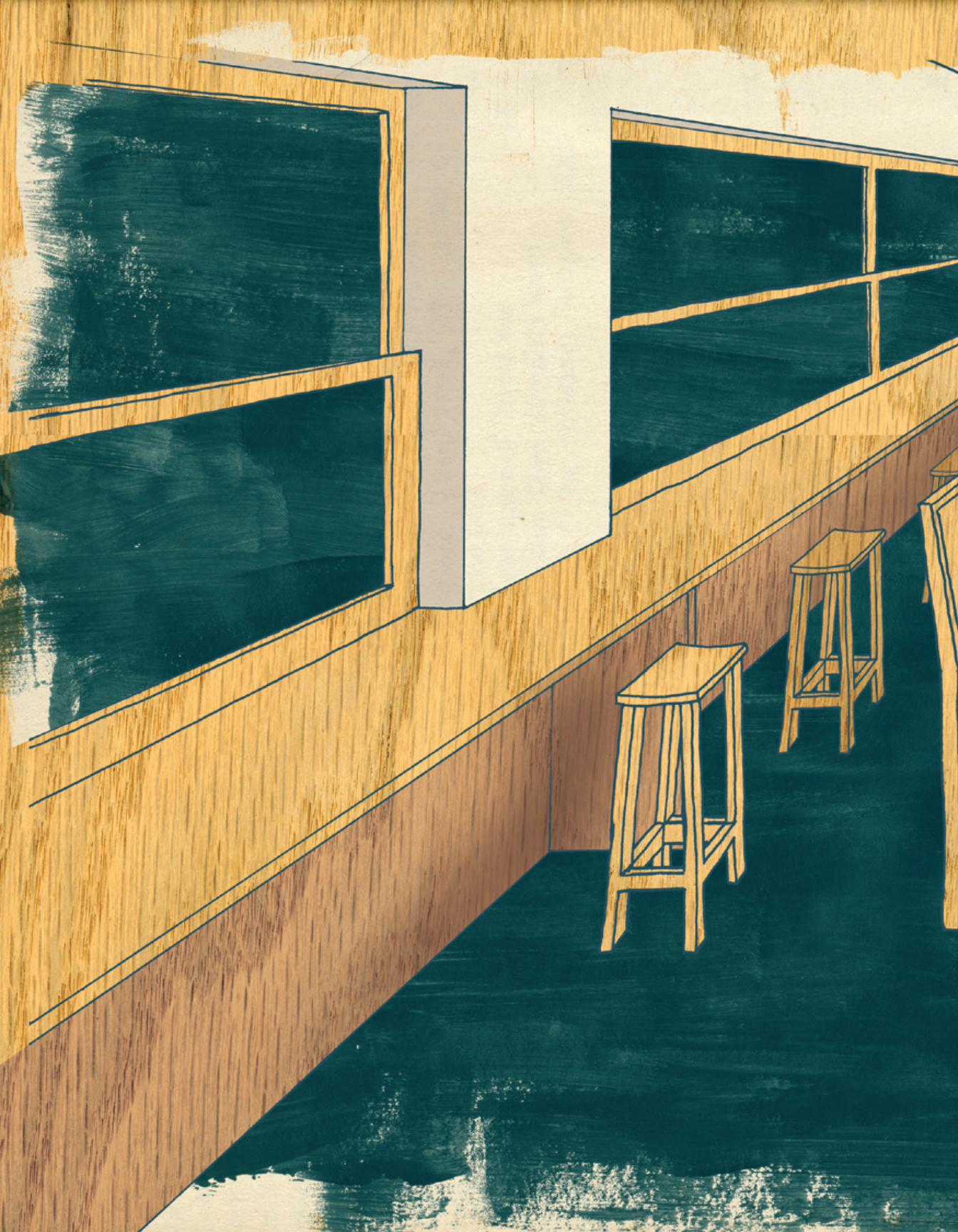
Between the counter and the door, there is a long table. It is wooden and rectilinear. Its lines are straight and its angles right. There are numerous chairs to partner it. There is a small stack of books near the end of the table to my right.

The wall nearest the books is largely comprised of shelving. A number of books, about a dozen sizeable boxes, and a computer monitor inhabit the shelves. The books range in topic from poetry anthologies to surveys of art history to a few mathematical texts. The boxes, labeled

accordingly, contain colored pencils and markers, paints and brushes, pens and pads of paper, calculators and plastic protractors, and assorted objects for the composition of still lifes.

Below the shelves, there are a series of cabinets housing messier or more precarious supplies: modeling clay and carving tools, boxes of dry-erase markers and colorful magnets, a digital projector and the rest of the computer.

The long wall opposite the window is nearly completely covered by a white board, standing slightly off the wooden wall behind it. A long, thin light shines down across the surface of the entire white surface. Held to the board with magnets, two pieces of paper bear children's handwriting. The names "Sean" and "Precious" are written in blue marker beside the pages. The scripts tell stories of evacuating before the storm.







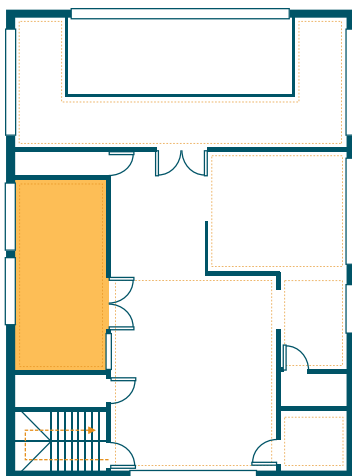
SPACES: CLASSROOM

The classroom is one of the community building's most active rooms. Regular classes are held in this space as a service to the members of the Lower Ninth Ward community.

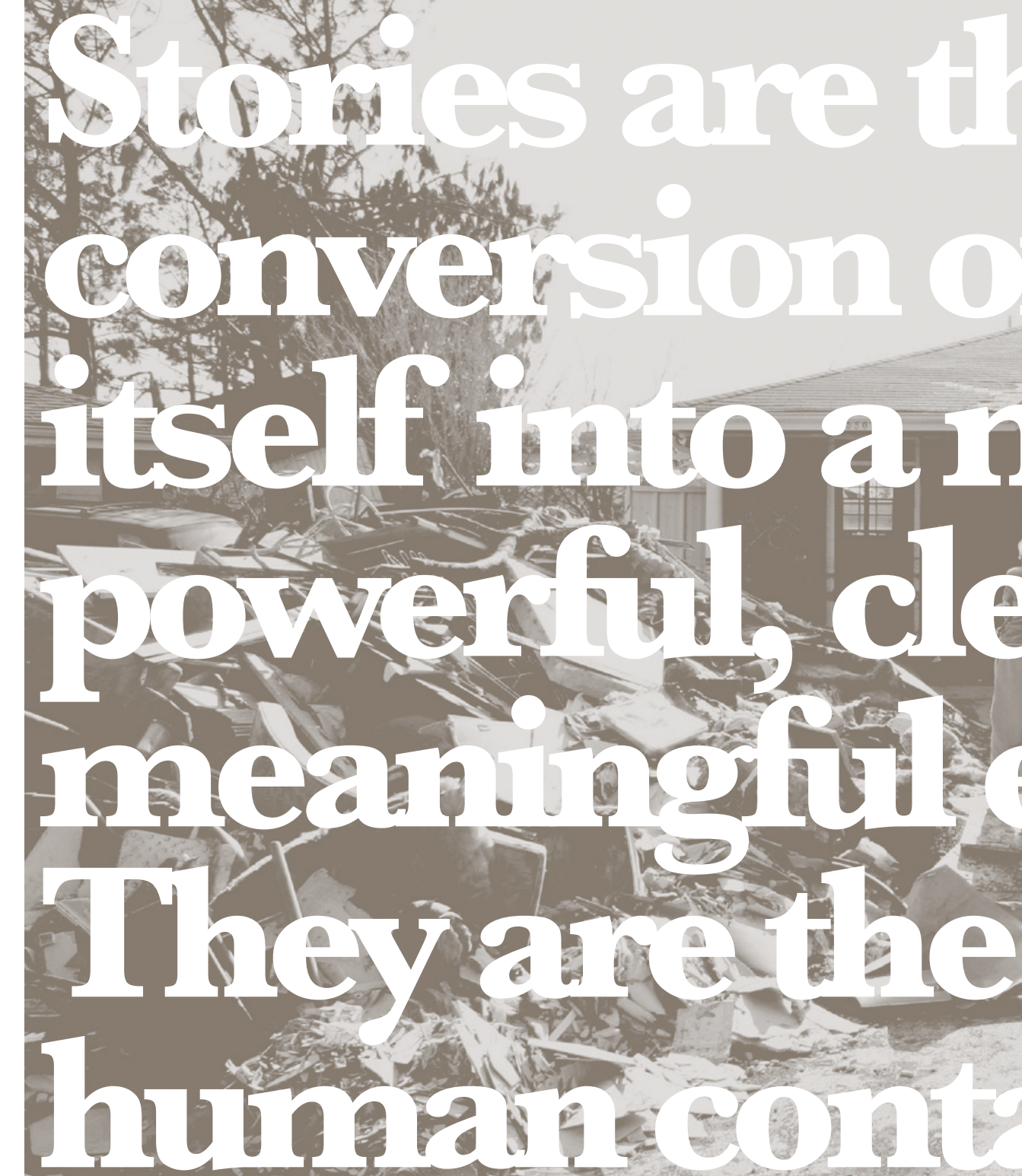
The classes help to increase literacy, artistic skill, and confidence in telling community stories. Students in many of the classes employ assignments centered around stories about the community and experiences during Katrina. If the student wishes, those projects are displayed among the other stories in the exhibition building's exhibits.

If classes are not taught by employees of the After August Museum, individuals from area colleges, universities, and other community arts organizations come in to take the lead. There are several major universities in New Orleans including Tulane, Xavier, and Louisiana State. There are also smaller universities, colleges, and community colleges in the area. All of these are potential sources of students and teachers eager to get into a community and help. Because

Hurricane Katrina and its aftermath are so well known around the world, there are numerous community arts organizations already working in the area.



Location of the classroom on the second floor of the community building.



**Stories are the
conversion of
itself into a
powerful, clear
meaningful
They are the
human contact**



**the creative
of life
more
earer, more
experience.
currency of
act.**

ROBERT MCKEE

04.



evaluation

LESSONS LEARNED

While I am quite proud of the work I've done on this project, I am under no illusions that it is flawless or exhaustive.

Without a doubt, the greatest shortcoming of this project is its absence of actual contribution by the community that my project aims to help, the Lower Ninth Ward. On more than one occasion I had plans to observe the New Orleans area firsthand. Each of those plans was ultimately spoiled by sickness, lack of time, or lack of money. Those visits would have been essential for any exhibition design firm to make. I have only made indirect observations of the Lower Ninth Ward and a brief visit to the better-recovered areas of New Orleans prior to the start of this project. Faces, names, and atmospheres from those areas still struggling through the aftermath of Hurricane Katrina were all gathered off the Internet, books, and New Orleans' newspapers.

Now it seems obvious that completing such a project necessitates involvement with the community. Instead, I feel I've developed a valid beginning, a worthy starting point for whatever interaction with the community might lie in the future.

While the information probably wouldn't have significantly changed the direction of my project, I think contacting various organizations working in the area or on similar projects in other areas may have helped me considerably. If nothing more, that information would have improved my ability to speak about my ideas.

Last, if there is anything else that I personally would have liked to see be more a part of this project is the third dimension. The project is about members of a community interacting in a physical, three-dimensional space, yet I made only one preliminary model in the early stages of the project. While my time already proved short for what I've done, it would have been beneficial to have gotten my hands a little dirtier than I did, to have built more three-dimensional demonstrations of the museum.

All in all, what this project probably needed more than anything, was an earlier and more focused beginning. I fell in love with the research surrounding the problem at hand and, therefore, limited the time I had left to materialize the solution developed.



exhibition

SHOW & TELL

On May 2, 2008 my classmates and I presented our projects in a collective MFA exhibition.

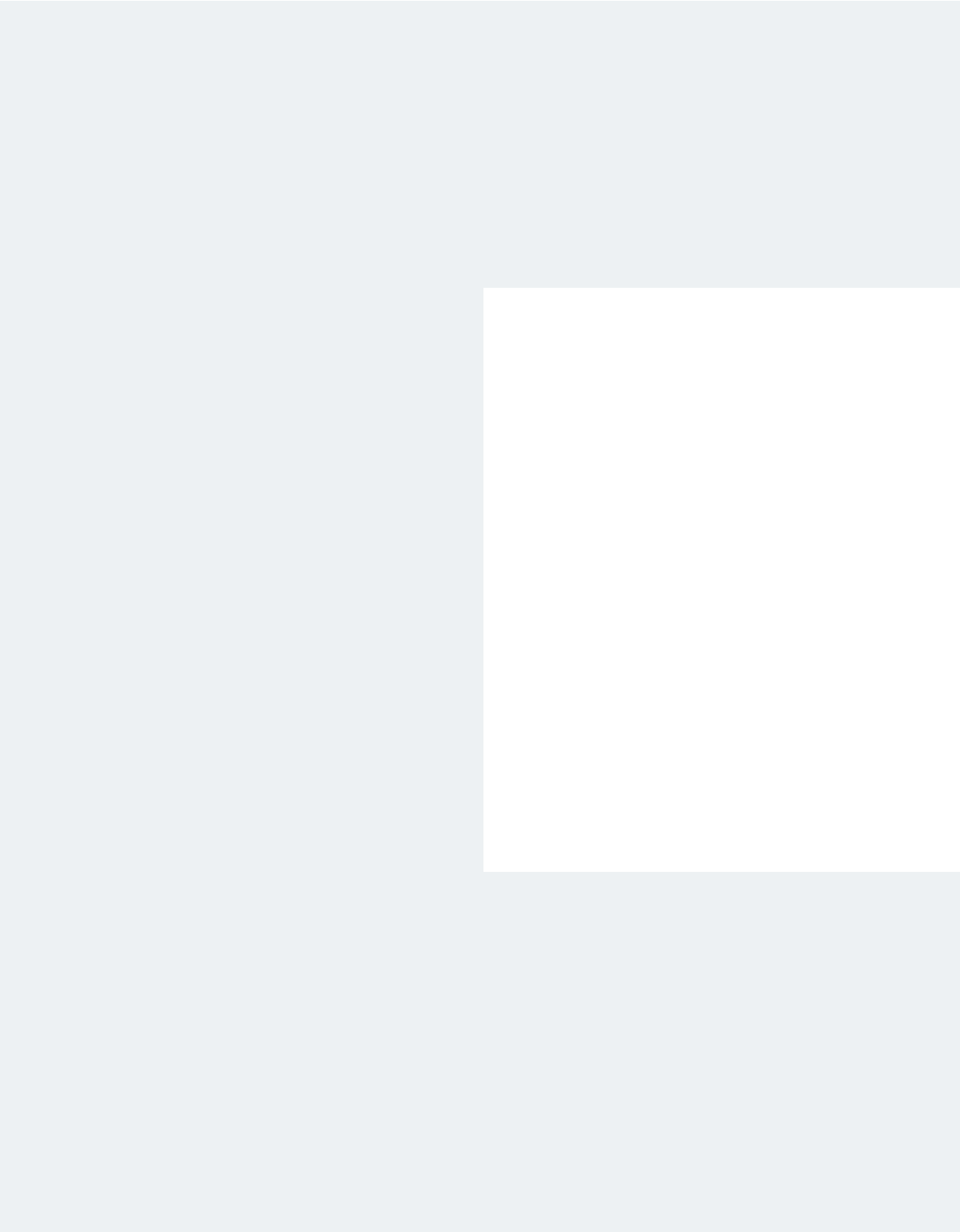
My exhibit was divided into two distinct sections. One part, *show*; one part, *tell*. Each of the sections presented multiple levels of information to the viewer.

In one half of the space, stories from Katrina survivors took the form of black and white typographic posters in the background, while enlarged selections from my project were presented in full color in the foreground.

Standing slightly off the wall, the final version of the After August Museum proposal, printed and bound, was presented to visitors atop a pedestal.

The other half of the space included the façade of a front porch, a rocking chair, and a pair of headphones through which audio of Katrina stories were playing. Behind the porch, the same black and white story posters turned the corner and continued along the wall.





further directions

A NEVER-ENDING STORY

I could expand this project in many way—some obviously more feasible than others.

The first is to continue the visual and verbal descriptions of the spaces of the museum that were passed over due to limited time. The individual spaces within the museum are all uniquely important to the experience. I am also very interested in exploring ways the museum might function as a traveling entity, possibly in the form of an appropriated FEMA trailer. I won't feel that the project has reached an acceptable point until all spaces are visually addressed.

Beyond that there are several options.

The completed museum proposal could be presented to related organizations and experts and discuss with them ways that the hypothetical parts of my project could be revised into a more plausible, realistic proposal. These organizations could act as a point of entry into the Lower Ninth Ward. The project could then be presented to its potential community and opened to their responses and recommendations. From there grants could be written, funding sought out, and the proposal could actually be realized. The timing for this possibility seems sadly right, despite almost three years separating this project from the date Katrina occurred.

I have developed a profound curiosity in how interactions with and within designed physical spaces facilitate certain types of learning. One example of another application of these principles that I am particularly interested in is how the effects of thoughtfully designed environments might enhance the education of children with Autism.

My brother, Jake, is an assistant professor of design in the School of Theatre and Film at Arizona State University. He and I have repeatedly mentioned our interest in some sort of collaborative endeavor, one specifically dealing with open source technologies and user-generated content. Working on this project I have doodled and scribbled several ideas for such combinations of my developing knowledge of exhibition design and his talents for theatre, lighting, and media design. As he already is teaching and I plan to teach soon, I am sure that some variation of this project will resurface in a research project in which we are both involved.

In any case, I plan to continue my career in exhibition design. Therefore, I hope for significant opportunities to apply the things I've learned from this project to real-world projects. I have no doubt that this project will influence the way I approach other projects throughout my career.



conclusion

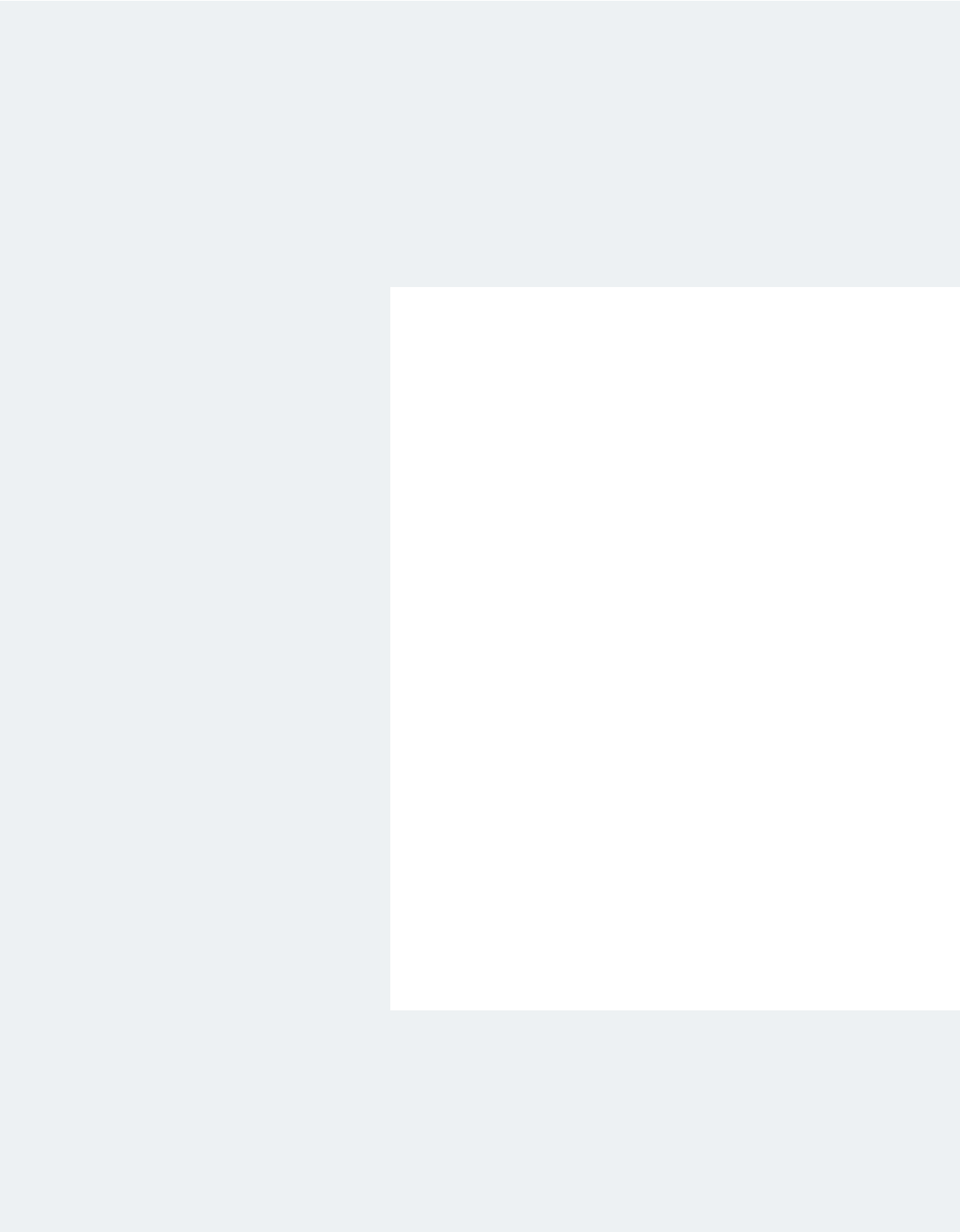
HAPPILY EVER AFTER

This project has been an impetus for great personal change. Upon entering graduate school I was worried about my ability to focus and sustain my interests in any one lengthy project. My pluralistic past has been predominantly a splattering of quickly designed, artistic, and communicative experiments. Until this project, my ability to study and work toward a single longer-term outcome had gone unseen, buried by the continuous flux of my interests and whims. While it may be of little consequence to the rest of the world, this maturation in discipline of thought and process is of great and obvious value to me.

Beyond that, the work I have done for this project has born other smaller, more tangible fruit. My interest in working in systems has evolved into a strength. The pieces of a project such as After August must all work in cooperation, each part complementing all other pieces. These separate parts should, in fact, be inseparable in order for the overall composition of the project to hold its higher meaning and perform a larger function. One misplaced element can result in apparent chaos, devaluing each of the distinct parts and nullifying the value of the gestalt.

Projects like this could potentially lead to great changes in the world around me. Several of the basic principles of this project, if actually put into public practice, may raise questions whose answers would be of extreme value to the graphic and exhibit design professions. While examples of user-generated content have become relatively commonplace in recent years, especially on the Internet, its applications in physical space are few. Such applications, when organized and implemented into a fixed physical community, may have impressive results. These methods of interaction between users (in this project's case, visitors), when taken out of the purely digital realm and into the tangibility of three-dimensional space, could lead to incredible outcomes in the forming, maintaining, and restoring human communities.

I don't pretend to have developed a comprehensive, refined example of how user-generated content and participatory audiences can be incorporated into designed physical space as a tool for community growth. However, I do believe this project can serve as a positive initiative toward one such example.



gratitude

SUPPORTING CHARACTERS

The following individuals helped me to find my way through this project and program. For them all, I am enormously grateful.

- | | | |
|-----------------|------------------|--------------------|
| Sandy Wheeler | Roger Pinholster | Can Birand |
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| Peggy Lindauer | Jake Pinholster | Christine Coffey |
| Roy McKelvey | | Jason Dilworth |
| | | Ann Ford |
| | | Ben Gaydos |
| | | Bizhan Khodabandeh |
| | | Matt Klimas |
| | | Kelley Libby |
| | | Andrea Quam |

Thank you all so much.

bibliography

DIFFERENT STORIES

Calvino, Italo. *Invisible Cities*. New York, USA: Vintage Classics, 1997. *Invisible Cities* is a collection of fictional meditations on the many levels a single city, or environment, functions and can be experienced. This book was great fodder for inspiration at the outset of my project.

Campbell, Rick; Long, Donna J.; Wallace, Helen Pruitt. *Isle of Flowers*. Tallahassee, USA: Anhinga Press, 1995. *Isle of Flowers* is an anthology of poetry written by Floridian poets about Florida. It provided me an opportunity to observe my own attachment to a specific place and my reaction to the perceptions of the same place by others in a language familiar and dear to me, poetry.

Carter, Rob; DeMao, John; Wheeler, Sandy. *Working With Type: Exhibitions*. East Sussex, UK: RotoVision SA, 2000. *Working With Type* serves to present general approaches to designing typographical elements within museums or exhibitions. It does this by verbal diagrammatic explanations of type usage and by analyzing typographical elements of case study projects from around the U.S. I used the guidelines within while considering the typography of my project's museum.

Caulton, Tim. *Hands-On Exhibitions: Managing Interactive Museums and Science Centers*. London, UK: Routledge, 1998. This book is an overview of techniques for evaluating and developing interactive components in museums and science centers. The book also provides multiple examples of relevant exhibitions. I used this book by referring to it during the planning of my project. Much of it was not applicable due to the atypical modes of interactions found within my museum.

Cerulean, Susan; Newton, Laura; Ray, Janisse. *Between Two Rivers: Stories From the Red Hills to the Gulf*. Tallahassee, USA: Heart of the Earth, 2004. *Between Two Rivers* is a collection of essays concerning environmental issues in a defined northern region of Florida's panhandle. Most of the essays are authored by environmentalists from the area, but other writings are written by a range of individuals from literary figures to housewives. Reading this book and these stories was really the spark that began this project.

Dean, Andrea O. *Rural Studio: Sam Mockbee and an Architecture of Decency*. New York, USA: Princeton Architectural Press: 2002. This portrait of the man, Sam Mockbee, and his legacy, Rural

Studio, describes the inspirations behind the program, the kinds of projects they take on, and how they approach those projects. It has been quite a key player in modeling this project's own approach to architecture and construction.

De Botton, Alain. *Architecture of Happiness*. New York, USA: Pantheon Books. 2006. This book is a collection of case studies and related writings describing the different ways architects were satisfying the responsibility to social and environmental issues through architecture. I found it useful in helping to decide how the structures described within this project might accommodate the needs and sensitivities of the community in which they stand.

Design Observer: *Writings About Design and Culture* (www.designobserver.com). Design Observer is blog maintained and contributed to by three of the design community's better-known and respected names (Michael Bierut, William Drenttel, and Jessica Helfand) and a growing list of contributing authors. The wide spectrum of topics addressed on this blog provided this project with an assorted variety of related articles, including overviews of how design has been (un)involved in the relief efforts following Hurricane Katrina.

Glenn, Joshua; Hayes, Carol. *Taking Things Seriously: 75 Objects With Unexpected Significance*. New York, USA: Princeton Architectural Press, 2007. This is a small book that exhibits a relatively small, yet widely varied, set of odd objects that have gained strange importance to those who own them. Photographs of the objects are accompanied by the respective owner's description of what their object means to them. An essay discussing the many ways people invest material things with meaning precedes this exhibit. The book was quite helpful in, and partly responsible for, the development in a couple individual spaces in my project's museum.

Graubard, Stephen. *Dædalus: Journal of the American Academy of Arts and Sciences*. Massachusetts, USA: American Academy of Arts and Sciences, Summer 1999. This issue, entitled "America's Museums," is a compilation of articles and essays addressing recent and predicting future trends within America's museums. Many of the articles I found most useful dealt largely with the role of the audience in planning and sustaining the museum. This publication was probably the most important of all during my research.

& influences

Hejduk, John. *Mask of Medusa*. New York, USA: Rizolli International Publications, 1985. This is a retrospective of John Hejduk's architectural projects and ideas. Hejduk's evocative and metaphorical approaches to structural design were heavily considered during the early stages of planning the physicality of the After August Museum.

Karp, Ivan; Lavine, Stephen. *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington, D.C.: Smithsonian Institute, 1991. *Exhibiting Cultures* is a collection of essays investigating the ways different museums have represented and contended with the different social and political situations surrounding them. There are several exhibitions described in this book that take into consideration cultural sensitivities comparable to those existent in my project.

Kearney, Richard. *On Stories: Thinking in Action*. Oxon: Routledge, 2002. This is a book that relatively concisely describes the value of storytelling to the evolution of culture. The examples given are both historical and recent. It was one of the few books that guided my interests in the direction of this particular project.

***The New York Times*.** As probably the best-known and respected newspaper in the nation, the Times helped keep me in touch with the current events of the Gulf Coast region. I used both the printed newspaper and its accompanying website.

www.nola.com. This is the website for the city of New Orleans. I used this and many other resources to stay in touch with the happenings of Post-Katrina New Orleans.

Ong, Walter J. *Orality and Literacy: The Technologizing of the World*. London, UK: Routledge, 1982. *Orality and Literacy* is a look at and an analysis of the ways literature and oral cultures have evolved over time, sharing a cause-effect relationship with contextual technologies. The focus of the book is the changes to literacy that have occurred largely as a result of recent technological advances. I used this book in considering the ways museum visitors might relate to different incarnations of the museum's content.

Overton, Patrick. *Re-building the Front Porch of America: Essays On the Art of Community Making*. Astoria, USA: PrairieSea Press, 2001. This book is a description of past and current contributions made to small communities by public art projects. It also overviews the mission and efforts of current community arts organizations to

centralize and stabilize rural communities. This book was generally important to my project as a guide to approaching community development through storytelling.

Sanders, Elizabeth: maketools.com. Elizabeth Sanders is a senior lecturer in Ohio State University's department of Industrial, Interior, and Visual Communication Design. Her website, maketools.com, is a running list of essays she's written since 1992 on her research into participatory audiences in design ("Post Design"). All of the essays are available for download. Nearly all of the dozens of articles on the site related directly to my project.

Stilgoe, John. *Outside Lies Magic: Regaining History and Awareness in Everyday Places*. New York, USA: Walker and Company, 1998. This wonderful book is both an unveiling of the history and science behind certain phenomena in everyday environments and a stimulant for the wonderer and wanderer within us all. This book was primarily a pleasure read, but seconded as inspiration for certain exhibit spaces in my museum.

***Stories From the Storm*. Audible Inc. (Podcast).** During the process of this project I made use of a very many resources in my collection of stories related to Hurricane Katrina and the situation that followed. *Stories From the Storm* is a podcast that delivers stories of Katrina survivors to the rest of the world.

***The Times-Picayune*.** This is the main local newspaper for the city of New Orleans and surrounding areas. It was used to keep current knowledge of the Post-Katrina situation in New Orleans.

Vidrine, T. L. *Suffering Katrina: Personal Stories From Hurricane Katrina Survivors*. BookSurge, LLC: 2005. This small book uses chronologically sequenced personal accounts of Hurricane Katrina in New Orleans to describe the event at large. I used it both as part of my collection of Katrina stories and as a means of better understanding what happened during and directly following Hurricane Katrina.

Winn, Michael. *Dream Publish/RVA*. Richmond, USA: Self-published, 2004. *Dream Publish/RVA* is a compilation of all sorts of stories written by a variety of Richmond residents and inspired by the city of Richmond. The book was intended to function as a verbal portrait of the population of Richmond. It was one book that led to the initial ideas for this project.





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