

Empowering Artists Who Have Experienced Homelessness in the city of Dallas, Texas Through
Temporary Public Art in Urban Spaces

by

Ángeles Margarida

Presented to the Faculty of the Graduate School of
The University of Texas at Arlington in Partial Fulfillment
Of the Requirements
For the Degree of

Master of Landscape Architecture

The University of Texas at Arlington

December 2021

Copyright © by Ángeles Margarida 2021

All Rights Reserved



ACKNOWLEDGMENTS

I want to start by thanking my chair, Dr. Diane Jones Allen. She has been a source of inspiration and fortitude. Every time I faced a challenge, she was always there to provide support and every time there was a milestone to celebrate, she was also there to cheer me on. I also want to thank my committee, Dr. Amy Archambeau and Dr. Austin Allen. They have been incredibly insightful throughout the thesis process. I could have not made it to the finish line without their guidance and advice. Thank you.

I want to thank the five artists that participated in my study. Without their valuable art and perspectives this project would not have been a reality. I am extremely grateful that they participated and were open to sharing their stories with me. I am forever grateful to them.

I want to thank Betty Heckman, the Stewpot Art Director. She never said no from the first day I contacted her with my project idea. She was an incredible resource in contacting the artists and helping me tailor the project for the artists. Without her, this project would have not occurred.

I want to thank Juan Galvan and the Downtown Dallas Inc. team. Juan was helpful from the start by providing advice on how I could exhibit an installation in one of their parks. Thanks to Downtown Dallas Inc., I was able to host my temporary art exhibit at Main Street Garden Park.

They graciously allowed me to use the park for a week free of charge.

I want to thank Amy Meadows for helping me find a place in Downtown Dallas, Texas to exhibit my art installation. She provided significant guidance on who I could contact and different avenues I could try.

I want to thank Pamela Nelson for also helping me find places to exhibit and for talking to me about the Stewpot Art Program. Her historic knowledge on the Stewpot Art Program was

invaluable to this thesis research. I am grateful to her as well for attending the exhibit and supporting the work of all of the artists.

I want to thank Diana Calderon and Willie Baronet for talking to me and sharing information about their projects. They were used as two of the precedent studies for this thesis research. Their willingness to help and openness to share information made this process enjoyable.

I want to thank Christina Morris from IRB. She was incredibly helpful in the process of submitting all the necessary forms to get my engagements approved. She was always very diligent and worked hard to get my forms approved. I am grateful to her.

I want to thank the Fab lab team at UTA for the fabrication of parts of my walls and the vinyl stickers for my introduction panel. Timothy Neill and Morgan Chivers were very diligent, timely, communicative and incredibly helpful. I am thankful for their work and for attending the reception day as well.

I want to thank my family and friends for supporting me throughout this whole process. They all know how hard it has been for me to get to this point. They have been a source of energy and I feel immense gratitude towards them. I also want to thank my brother Rafael for donating the rolling carts that the artists used on the mural painting day. Thanks to him they will get to continue using them at the Stewpot Art program.

Lastly, I want to thank Luis Rojo, my best friend and love of my life. He has been my helping hand throughout this whole process. He will probably tell you it is his thesis as well. We spent many hours debating on design and project logistics. He assisted me with the mural construction and fabrication. As well as the wall transportation process and painting. We even lost one wall

on the highway I-30 and he managed to recover, fix it and still use it for the exhibit. I am
eternally grateful to him!

Thank you to all. Everyone here was essential to making this dream a reality and I am filled with
gratitude and love. Thank you.

December 2021

ABSTRACT

Empowering Artists Who Have Experienced Homelessness in the city of Dallas, Texas Through
Temporary Public Art in Urban Spaces

Ángeles Margarida, MLA

The University of Texas at Arlington, December 2021

Supervising Professor: Dr. Diane Jones Allen, FASLA

Homelessness is a critical social crisis impacting the United States in the 21st century. According to The United States Interagency Council on Homelessness, in 2019 there were eight states that displayed a significant increase in the homeless population since 2010, with California and New York states having the most homeless. Even though homeless populations reportedly decreased in 2019 in the U.S. since 2010, most states continue to have large numbers of homeless populations, making this a persisting crisis in 2021 (United States Interagency Council on Homelessness, n.d.). In 2019 Texas was among the top seven states with the largest homeless populations in the U.S. with a total of 25,848 homeless individuals. According to the National Alliance to End Homelessness, Irving, Dallas City and County estimated 4,538 homeless individuals on a given night in 2019. The Metro Dallas Homeless Alliance 2020 point in time count shows that there was a nine percent increase since 2017.

People experiencing homelessness have historically been marginalized and excluded from their communities. Urban landscapes in the United States, such as in Dallas, Texas do not offer people experiencing homelessness public spaces where their voices and stories can be

heard and represented. They are usually unwelcomed and excluded from public spaces, such as parks and sidewalks. This thesis aims to provide a platform for artists who have experienced homelessness to share their voices and empower this underserved community.

This thesis aimed to achieve this through the exploration of the personal narratives of five artists who have experienced homelessness and two who never experienced homelessness themselves, but have worked closely with those that have. These artists shared their personal experiences with homelessness in the city of Dallas, Texas through a temporary public art installation as a means of discovering if temporary public art can become a tool of empowerment for people experiencing homelessness and a stimulus for change in the local communities' perceptions of homelessness.

Employing the action research approach, three specific events were coordinated: the backpack exchange, the mural painting day, and the opening reception day. The study evaluated the impact the design process and final art installation has on the participants and the local community. The Literature Review provided a framework for the development of the project. Two surveys were administered to provide data on the participants' experience and a third survey assessed the communities' views towards homelessness.

The findings revealed that this type of project does empower marginalized communities, such as the homeless community in the city of Dallas, Texas. Even though not all people visiting the exhibit expressed a sense of connection with the art created, it did get them to think and talk about homelessness. Findings showed that art can become a catalyst for people to address homelessness. The findings implied that similar projects could be accomplished to empower the homeless and other underserved communities. This thesis research provides evidence that homeless artists can feel empowerment from sharing their art with the larger community.

TABLE OF CONTENTS

List of Tables.....	xv
List of Figures	xvii
Chapter 1 Introduction	1
1.1 Introduction	1
1.2 Problem Statement	2
1.3 Research Purpose	3
1.4 Research Questions	4
1.5 Definitions of Terms	5
1.6 Methodology	5
1.7 Significance and Limitations.....	6
1.8 Chapter Summary.....	7
Chapter 2 Literature Review	8
2.1 Defining Homelessness	8
2.2 What Are the Causes of Homelessness?	9
2.2.1 Lack of affordable housing.....	9
2.2.2 Foreclosure crisis.....	10
2.2.3 Eviction.....	11
2.2.4 Poverty.....	11
2.2.5 Unemployment.	13

2.2.6 Mental illness.....	14
2.2.7 Domestic Violence.	15
2.2.8 Substance abuse.....	15
2.3 The Rise of Homelessness in the United States, in Texas, and in Dallas	16
2.4 Addressing Homelessness Myths.....	19
2.4.1 All people experiencing homelessness are mentally ill.....	19
2.4.2 People experiencing homelessness don't work.	20
2.4.3 Shelters are humane solutions to homelessness.	20
2.4.4 Treat the illness first and then find permanent housing solutions.	21
2.5 The Laws that Criminalize Homelessness in the City of Dallas, Texas	21
2.5.1 Volume I, chapter 47, trailers, trailer parks & tourist camps.	22
2.5.2 Volume II, chapter 31, offenses-miscellaneous, article I, general.	23
2.6 The COVID-19 Pandemic Impact on the Homeless Community.....	26
2.7 What is Environmental Justice?	29
2.7.1 Participatory design and planning.	31
2.7.2 Healthy places.....	32
2.7.3 Access to resources.....	33
2.8 What is Public Art?	34
2.9 The Theory Behind Community Art Empowerment.....	37
2.10 The Stewpot Art Program	43

2.11 The Importance of the Participatory Design Process	44
2.12 How Design Impacts Space.....	47
2.13 Precedent Studies	50
2.13.1 AIDS memorial quilt, by: Cleve Jones.....	50
2.13.2 We are all homeless, by: Willie Baronet.....	52
2.13.3 We are still here, by: Medio Completo Artists, Audubon Arizona, & Huhugam Heritage Center.....	54
2.13.4 Black lives matter street mural, by: collective effort.....	56
2.14 Chapter Summary.....	58
Chapter 3 Methodology.....	64
3.1 Introduction.....	64
3.2 Action Research Paradigm.....	64
3.3 Population Study	66
3.4 Site Analysis & Selection Process	67
3.5 Data Collection & Analysis Methods.....	68
3.5.1 survey.....	68
3.5.2 concept sketches.....	69
3.5.3 mural making day.....	70
3.5.4 installation art exhibit.....	71
3.5.5 opening reception day.....	71

3.5.6 community group engagement approach.....	71
3.5.7 photo & video.....	74
3.6 Design Process	75
3.7 Chapter Summary.....	76
Chapter 4 Analysis and Findings	77
4.1 Introduction.....	77
4.2 Action Research Paradigm.....	77
4.3 Site Analysis and Selection Process.....	77
4.4 Study Population.....	108
4.5 Data Collection & Analysis Methods.....	109
4.5.1 survey.....	109
4.5.2 concept sketches.....	132
4.5.3 mural painting day.....	133
4.5.4 installation art exhibit.....	137
4.5.5 opening reception day.....	143
4.5.6 community group engagement approach.....	144
4.5.7 photo and video.....	146
4.6 Chapter Summary.....	146
Chapter 5 Design.....	147
5.1 Introduction.....	147

5.2 Site Selection.....	147
5.3 Site Analysis and Inventory	153
5.4 Concept.....	157
5.5 Design.....	162
5.5.1 signage design.....	162
5.5.2 artists’ mural sketches.	169
5.5.3 design proposal.	170
5.5.4 wall construction.....	173
5.5.5 mural painting day.	178
5.5.6 installation art reception opening day.....	183
5.5.7 built design.	187
5.6 Chapter Summary.....	193
Chapter 6 Conclusion	194
6.1 Introduction	194
6.2 Summary or Research Questions Revisited	195
6.3 Discussion	198
6.4 Implications for Landscape Architecture	200
6.5 Future Research.....	201
Appendix	203
References	222

List of Tables

Table 1 All U.S. Renter Households.....	10
Table 2 Hourly Wages by Percentile vs. One and Two-Bedroom housing Wages	12
Table 3 Civilian Unemployment Rate, Seasonally Adjusted.....	14
Table 4 Total People Experiencing Homelessness	16
Table 5 Dallas City & County, Irving CoC (Continuum of Care).....	17
Table 6 All Homeless Individuals 2020 Point In Time Count.....	19
Table 7 311 Homeless Service Calls (30 day rolling window)	26
Table 8 Precedent Study Themes Identified Diagram	33
Table 9 Action Research Process Diagram.....	65
Table 10 Research Process Diagram.....	75
Table 11 Site Selection Process Diagram	78
Table 12 Criteria Diagram	79
Table 13 Possible Sites Map.....	81
Table 14 Six Possible Sites	83
Table 15 Original Observation Form.....	84
Table 16 Site Analysis & Inventory Ethnography Observation Map	85
Table 17 Site Analysis & Inventory: Existing Site Conditions & Programming Map.....	87
Table 18 Original Observation Form.....	92
Table 19 Site Analysis & Inventory Ethnography Observation Map.....	93
Table 20 Site Analysis & Inventory: Existing Site Conditions & Programming Map.....	95
Table 21 Original Observation Form.....	100

Table 22 Site Analysis & Inventory Ethnography Observation Map	101
Table 23 Site Analysis & Inventory: Existing Site Conditions & Programming Map	103
Table 25 First Survey Question Data	111
Table 26 Second Survey Question Data	112
Table 27 Third Survey Question Data	113
Table 28 Fourth Survey Question Data	114
Table 29 Fifth Survey Question Data	115
Table 30 Sixth Survey Question Data	116
Table 31 Seventh Survey Question Data	117
Table 32 Eighth Survey Question Data	119
Table 33 First Survey Question Data	124
Table 34 Third Survey Question Data	125
Table 35 Seventh Survey Question Data	127
Table 36 Eighth Survey Question Data	128
Table 37 Third Survey Question Data	129
Table 38 Fourth Survey Question Data	130
Table 39 Artist Sketch Idea of Mural Design	133
Table 40 Site Selection Maps	148
Table 41 Six Possible Sites Map	151
Table 42 Example of a Site Analysis & Inventory Ethnography Observation Map	155

List of Figures

Figure 1 Environmental Justice Process & Objective.....	31
Figure 2 Participatory Design and Planning.....	32
Figure 3 Healthy Places	33
Figure 4 Access to Resources	33
Figure 5 Motive Spaces	48
Figure 6 Height to width ratio of static and linear spaces.....	49
Figure 7 A Narrow Gap Attracts Intense Attention.....	50
Figure 8 Oct. 11, 1996 AIDS Quilt Installation on the National Mall.....	51
Figure 9 Photography of An Installation	52
Figure 10 Photography of Signs from People Experiencing Homelessness.....	54
Figure 11 We are Still Here Art Installation Exhibit	55
Figure 12 Bookmaking Workshop.....	56
Figure 13 Photography of BLM Street Mural.....	57
Figure 14 Aerial Photography of BLM street mural.....	58
Figure 15 Image of Materials Provided Inside Backpack To Artists.....	70
Figure 16 Image of Articles Inside Backpack To Artists	73
Figure 17 Site Analysis & Inventory: Existing Site Conditions & Programming Images	88
Figure 18 Site Analysis & Inventory: Existing Site Conditions & Programming Images	97
Figure 19 Site Analysis & Inventory: Existing Site Conditions & Programming Images	105
Figure 20 Screenshots of Partial Survey for the Local Community As Seen on Phone.....	110
Figure 21 Wall Mural Division Suggestion.....	134

Figure 22 People Interacting with Murals on Saturday, April 17, 2021	138
Figure 23 People Interacting with Murals on Sunday, April 18, 2021	139
Figure 24 People Interacting with Murals on Saturday, April 24, 2021	141
Figure 25 Presenting Exhibit to Public with Artist.....	144
Figure 26 Example of a Site Programming Map With Photos	153
Figure 27 Wall Concept Morphology Diagram	157
Figure 28 Organic Form+ Flow Diagram	158
Figure 29 Wall Concept Morphology Study Diagram.....	159
Figure 30 Elements Diagram	160
Figure 31 Installation Art Sketch.....	161
Figure 32 Signage Sketch	163
Figure 33 Signage Wall Border Consideration.....	164
Figure 34 Signage Wall Construction.....	165
Figure 35 Signage Wall Painted	166
Figure 36 Signage Wall Vinyl Cut Weeding Process.....	167
Figure 37 Final Product of Signage Wall	168
Figure 38 Artist Sketch Idea of Mural Design.....	169
Figure 39 Chalk Sketching on Murals	170
Figure 40 Design Proposal Renderings.....	171
Figure 41 Wall Construction Digital Model	173
Figure 42 Wall Construction Phase I	174
Figure 43 Wall Construction Phase II.....	175
Figure 44 Wall Construction Phase III	176

Figure 45 Wall Construction Phase IV	177
Figure 46 Mural Painting Day 1	178
Figure 47 Mural Painting Day 1	179
Figure 48 Mural Painting Day 2	180
Figure 49 Mural Painting Day 3	181
Figure 50 Mural Painting Day 4	182
Figure 51 Wall Transport Day	183
Figure 52 Opening Reception Day	184
Figure 53 Opening Reception Day	186
Figure 54 Full Model & Signage Closeup	188
Figure 55 Waves of Emotion & Bedtime	189
Figure 56 I Feel Free, Lord Protect Me & What Direction Do I Go?.....	190
Figure 57 Rescued, Spacey Stuff & Onyx Fire.....	191
Figure 58 Mural Art Installation at Main Street Garden Park	193

Chapter 1

Introduction

1.1 Introduction

In summer 2019, the researcher traveled to Tanzania in East Africa to the Village of Roche with a team of students and professors. The team designed a healing landscape for the Roche Health Center in collaboration with community members of Roche. This experience was instrumental in awakening the researcher's commitment to work with vulnerable communities. This project inspired the researcher to engage with another vulnerable community, which led to her interest in the homeless community in Dallas, Texas.

Homelessness is a critical social crisis impacting the United States in the 21st century. According to The United States Interagency Council on Homelessness, in 2019 there were eight states that displayed a significant increase in the homeless population since 2010, with California and New York states having the largest homeless populations. Even though homeless populations reportedly decreased in 2019 in the U.S. since 2010, most states continue to have large numbers of homeless populations, making this a persisting crisis in 2021 (United States Interagency Council on Homelessness, n.d.).

The researcher became interested in the topic of homelessness because as a Texas resident, she frequently encountered people experiencing homelessness in the urban landscape. She began studying homelessness in the U.S. and found that in 2019 this issue was impacting 556,300+ Americans (United States Interagency Council on Homelessness, n.d.). The researcher kept reading (primarily negative) public opinions of people experiencing homelessness in the newspaper or online articles and unsatisfied by the tone and authenticity of those articles, she was encouraged to learn about homelessness from those who are directly experiencing it.

A third factor influencing the researcher's thesis choice has been the graphic and impactful, public art created during recent *Black Lives Matter* protests. The researcher was moved by the impact these artistic statements are having on the public, and wondered if this project could achieve something similar.

This thesis research project explored the personal experiences of eight artists who are living homeless in Dallas, Texas. The goal was to discover if impermanent public art can become a tool of empowerment in the public landscape for homeless communities. This project aimed to provide a platform to homeless individuals, so they can, through art, authentically express their experience of homelessness in the urban landscape. The hope is that their stories might initiate important conversations that can alter misconceptions about homelessness and provoke creative solutions. This chapter illustrates the background for this research. It offers a statement of the problem, research purpose, research questions, definition of terms, methodology, and significance and limitations of the study.

1.2 Problem Statement

This research project identified that homelessness is a significant social issue impacting the United States in the 21st century. The researcher identified the magnitude of the homeless population in the United States by state as documented in 2010, and compared it to the 2019 homeless population. Over the span of nine years, homeless populations decreased in most states, with the exception of eight states that had a significant increase. The states with the highest increases were California and New York. Even though most states decreased homeless populations, the numbers across the U.S. for most states is still a large and growing figure. This demonstrates that the necessity and importance of addressing homelessness in the United States is more crucial than ever in 2021 (United States Interagency Council on Homelessness, n.d.).

According to the National Alliance to End Homelessness, the Texas cities of Irving, and Dallas, and Dallas as a whole experienced an average of 4,538 homeless individuals on a given night in 2019. The Metro Dallas Homeless Alliance 2020 point in time count shows that there has been a 9% increase since 2017 in Dallas homelessness.

In the United States, the homeless community has historically been ignored, isolated, and ostracized in urban areas because of false perceptions on homelessness. The researcher began this thesis research project by asking a series of questions that led ultimately to asking, “Do the existing urban landscapes in the U.S. serve the needs of the homeless population? Do people experiencing homelessness have representation in the area where they live? How can they achieve representation? Are their voices heard and implemented into the urban landscape? What is the landscape architecture profession doing to improve these urban landscapes for the homeless community?”. The researcher found through literature review and observation, that urban landscapes in the United States, like Downtown Dallas, Texas, do not offer people experiencing homelessness public spaces where their voices and stories can be heard. They are usually unwelcomed and excluded from public spaces, such as parks and sidewalks.

1.3 Research Purpose

The purpose of this research project is to provide homelessness a platform of discussion to holistically address this reality and find creative solutions with and for the homeless community in the city of Dallas, Texas. Another purpose is to develop innovative ways through the landscape architecture profession to lift up vulnerable communities, such as people experiencing homelessness, and include them in the urban landscape to improve their quality of life. This research project advocates for policy change on the criminalization of homelessness, since the

current Dallas, Texas laws punish people for experiencing homelessness. This is about making cities like Dallas, Texas live up to their responsibilities for addressing homelessness.

This thesis research project sought to achieve this, through an exploration of the personal experiences of five artists who are living homeless in Dallas, Texas. These artists participated in a collective mural temporary exhibit, where each painted a mural of their personal experience with homelessness. The goal was to discover if temporary public art could become a tool of empowerment and reconciliation in the public landscape for homeless communities.

The hope for this project was that the artists experiencing homelessness might find the temporary art exhibit as an uplifting and healing experience. Additionally, it was intended that the stories of the artists would initiate important conversations that can reshape misconceptions about homelessness and provoke an empathetic response to this. Finally, the project was expected to serve as an educational opportunity for the local community, encouraging the community to find creative solutions to help the homeless community.

1.4 Research Questions

1. To what extent can temporary public art *empower* artists who have experienced homelessness and have an impact on the local community?
2. How are *attitudes* toward homelessness expressed by *local* citizens after experiencing the temporary art installation created by artists who have experienced homelessness?
3. To what extent can *participatory design* create a *meaningful* engagement experience and produce *authentic* public art?
4. How can the practice of landscape architecture *serve* to empower the homeless population in the urban landscape?

1.5 Definitions of Terms

Empowerment: is a multi-dimensional social process that can help people gain an increased sense of control over their own lives. It is a process that fosters power (that is, the capacity to implement) in people, for use in their own lives, their communities, and in their society, by acting on issues they define as important (Czuba, & Page, 1999, para. 11).

Installation Art: is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time (Tate, n.d., para. 1).

Urban Landscape: The urban landscape is essentially the overlay between a city's natural systems – the water, trees, air quality, open space, and biodiversity – and its human systems – the sidewalks, bike lanes, fields, transit systems, infrastructure, etc. The two systems are intertwined to the point they are inseparable, and combine to make up what we commonly refer to as the public realm (Hough, 2013, para. 5).

1.6 Methodology

The research method strategies used in this thesis were qualitative data methods. These methods were: surveys, literature review, precedent studies, site analysis and selection process, art installation, community engagement approach strategies, and photo/video. Three surveys were used in this study. Two were given to the artists experiencing homelessness and one was given to the local residents that visited the exhibit. The literature review provided insightful information on site selection, design development and community engagement strategies. The precedent studies were analyzed and themes were extracted to provide a framework for art installation project. A site analysis and selection process was conducted to select the location the project would be located in, this was completed by data from the literature review and by establishing requirements that determined possible sites for the project. The installation art project was conducted through two

activities, a mural making day and an open reception day. The mural making day was a day where all artists met in one place to paint their individual murals. The open reception day is the opening day of the mural exhibit to the public. It is a day to celebrate and honor the work of the homeless artists. The community engagement approach strategies were adapted because of COVID-19 and so strategies to keep everyone safe were achieved. Photo and video was used to compile and document the process of making the installation and open reception day. All the data collected was evaluated and provided a richer answer to the questions asked.

1.7 Significance and Limitations

This study is significant because it aimed to unite, include, and improve the quality of life of the homeless community in the city of Dallas, Texas. It addressed a current social crisis that the United States is impacted by and shows how through community engagement and design strategies homelessness can be addressed. This project is significant because it gives a voice to marginalized communities, and honors them through design in the landscape they represent. This research demonstrated how the landscape architecture profession can become an advocate to uplift marginalized communities, such as the homeless community in Dallas, Texas to achieve impact.

One of the limitations in this study was that the COVID-19 pandemic has had a significant impact on the engagement approach. Initially the engagements were going to be indoor/outdoor workshops once a week, but because of the safety concerns for the participants, this strategy had to be adapted. Initially, a longer engagement approach was intended, but after discussing with the Stewpot Art Director, Betty Heckman, the engagement was shortened based on her recommendations.

The art installation structure design was intended to be explored and determined through engagements with the artists, but Betty recommended that the medium be painting, as the

participants are painters and familiar with that medium. Another limitation is that the attendance of the participants is not guaranteed because they are unreliable and dealing with daily challenges that will take precedence over this project, because of this they might not show up to participate.

1.8 Chapter Summary

Chapter I provides an introduction to the problem statement, research purpose, research questions, definition of terms, methodology, and significance and limitations. It begins by addressing the overall topic, which is the rising numbers of homelessness in the United States. It then shows the motivations of the researcher for choosing to research the topic of homelessness. The problem statement highlights the increasing numbers of homelessness in eight states in the United States and how this community is lacking a platform to express their personal stories. The purpose of this research project is to ultimately give homelessness a platform of discussion to holistically address this reality and find creative solutions with and for the homeless community in the city of Dallas, Texas. The research questions ask four key questions that determine the success of this research. The definitions function as a guide for key words that might not be as well-known and are meant to inform the reader to better understand the research. In the methodology, the researcher goes through an abbreviated list of all the methods that were used in this research and how they were conducted. In the significance and limitations the researcher shares the importance of this project and reasons that this project was challenging at times. In Chapter II the reader will start to learn more about topics like what is homelessness, design principles and engagement practices.

Chapter 2

Literature Review

This literature review focused on the homeless communities in the city of Dallas. Background information is provided on what homelessness is and how this issue is affecting thousands of people across the United States and specifically in Dallas, Texas. Dallas local laws are highlighted to show the current approach to homelessness that the city of Dallas has adopted. The COVID-19 crisis has impacted millions of people, but people experiencing homelessness have been affected more egregiously because they do not have homes to quarantine in. This chapter also focused on the principles and concepts of Just Design within communities and how such practices projects can succeed. Public art and empowerment theories are discussed to promote understanding of how these guidelines and principles can influence public art projects and create positive outcomes for communities.

2.1 Defining Homelessness

According to the National Alliance to End Homelessness (NAEH), the term “homelessness” refers to a family or individual who does not have a stable or established dwelling, and instead inhabits urban areas that might not be intended for residence. Examples of such inadequate dwellings are parks, cars, abandoned buildings, bus/train stations, or informal tent settlements. Homeless people They also might seek refuge in public overnight shelters, transitional housing, hotels or motels that can be publicly or privately owned by local and federal government or often by a charitable or faith based organization. A person or family may also be considered homeless if they are leaving an institution, where they were a resident

for the duration of 90 days or less or they are entering an institution and previously resided 90 days or less in a location not intended for habitation (NAEH, 2012).

2.2 What Are the Causes of Homelessness?

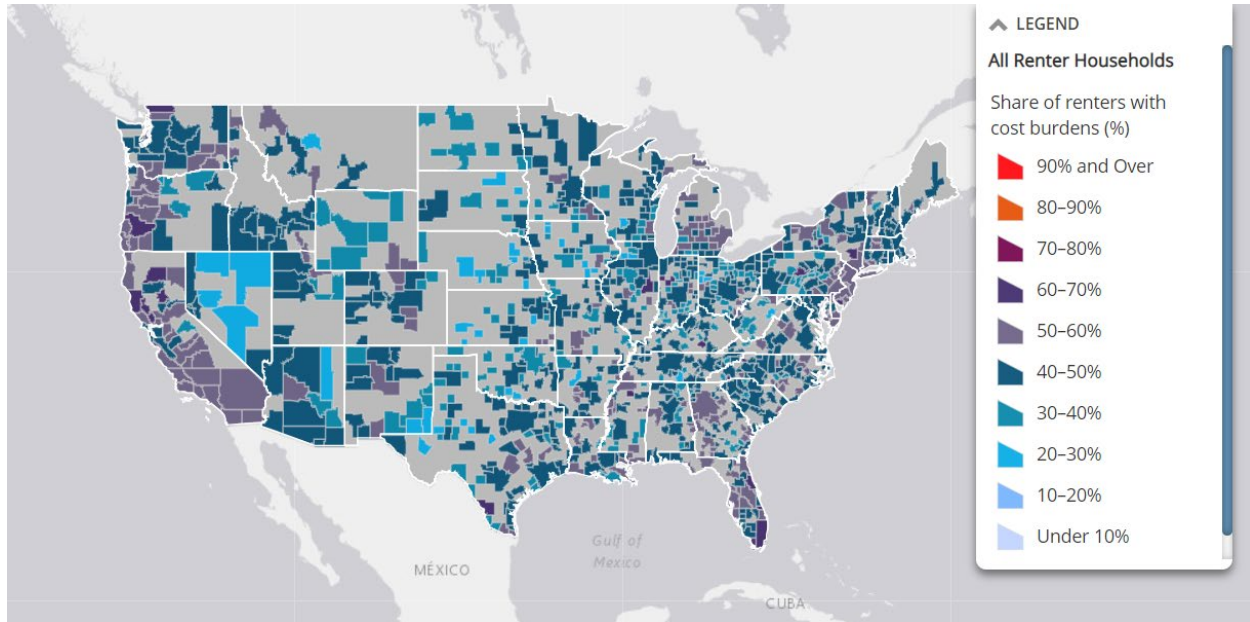
2.2.1 Lack of affordable housing.

The category of ELI (extremely low incomes), a classification given by HUD (The United States Department of Housing and Urban Development) showed that in 2012 10.3 million renters were below the poverty line, but there were only 5.8 rental units affordable for the 10.3 renters to access. It is important to note that only 31 percent of affordable units were available to the people in the ELI classification. Even having a job is not enough to guarantee their ability to secure viable housing options. This puts ELI individuals at risk of becoming unsheltered (National Law Center on Homelessness & Poverty, 2015).

In *Evicted: Poverty and Profit in The American City (2016)*, Matthew Desmond describes how poverty-stricken Americans may spend over half their income on housing. He also highlights how one in four Americans use more than 70% of their income to pay for their rent and electricity. An alarming number, that is, millions of Americans are estimated to be evicted every year (2016).

In 2014, The Harvard Joint Center for Housing Studies identified through GIS mapping that 49.3 percent of American renters were paying more than 30 percent of their income for their monthly housing. This shows a “record high of 21.3 million renters with cost burdens, and includes 11.4 million (26.4 percent) with severe cost burdens...” (Harvard Joint Center for Housing Studies, n.d.). Refer to this map in Table 1.

Table 1 *All U.S. Renter Households*



Source: Harvard Joint Center for Housing Studies

2.2.2 Foreclosure crisis.

This crisis has affected many since 2008, and an increase of homelessness has been linked to foreclosures since 2008. An estimated 40 percent of renters face foreclosure and it is estimated that this number continues to rise (National Law Center on Homelessness & Poverty, 2015).

The book *Evicted: Poverty and Profit in The American City* (Desmond, 2016). sheds light on the foreclosure crisis through the personal stories of Milwaukee, Wisconsin citizens, but author Matthew Desmond establishes that even though the book is centered in Milwaukee, it rings true for much of urban America. The author indicates that minority neighborhoods were targeted by the subprime lending industry and deceived into purchasing bad mortgages. Furthermore, these communities were given perilous refinancing options that led to the 2008 market crash, leaving many of these families facing eviction due to foreclosure. Desmond (2016) notes that between 2007 and 2010 Hispanic and African American families experienced a larger reduction of wealth

compared to white families, with the average black family losing 31 percent of wealth and the average Hispanic family losing 44 percent of wealth, making minorities the largest group negatively affected by the foreclosure crisis (2016).

2.2.3 Eviction.

In *Evicted: Poverty and Profit in The American City*, Matthew Desmond (2016) writes about eviction focused mainly on the city of Milwaukee, Wisconsin. In 2009-2011 more than one in eight Milwaukee renters experienced a forced move, leaving families and individuals vulnerable to forced moves into inhabitable apartments, or with nowhere to go but to the streets. Desmond explains that for over a century low income American families typically spent 30 percent of their income on housing but since 2008 families are often spending over 70 percent of their income on housing, creating a culture of eviction which has resulted in millions of Americans being evicted every year. Little research had been done previously about eviction and its effects on neighborhoods, but recent data shows that eviction is common in lower income neighborhoods. It also shows the negative impact it has on families, children, and communities at large. Eviction is experienced as a form of loss, --loss of material belongings, jobs, and community bonds. Data shows that people who have been evicted have a 15 percent higher chance of losing their job as compared to people who have not been evicted (2016).

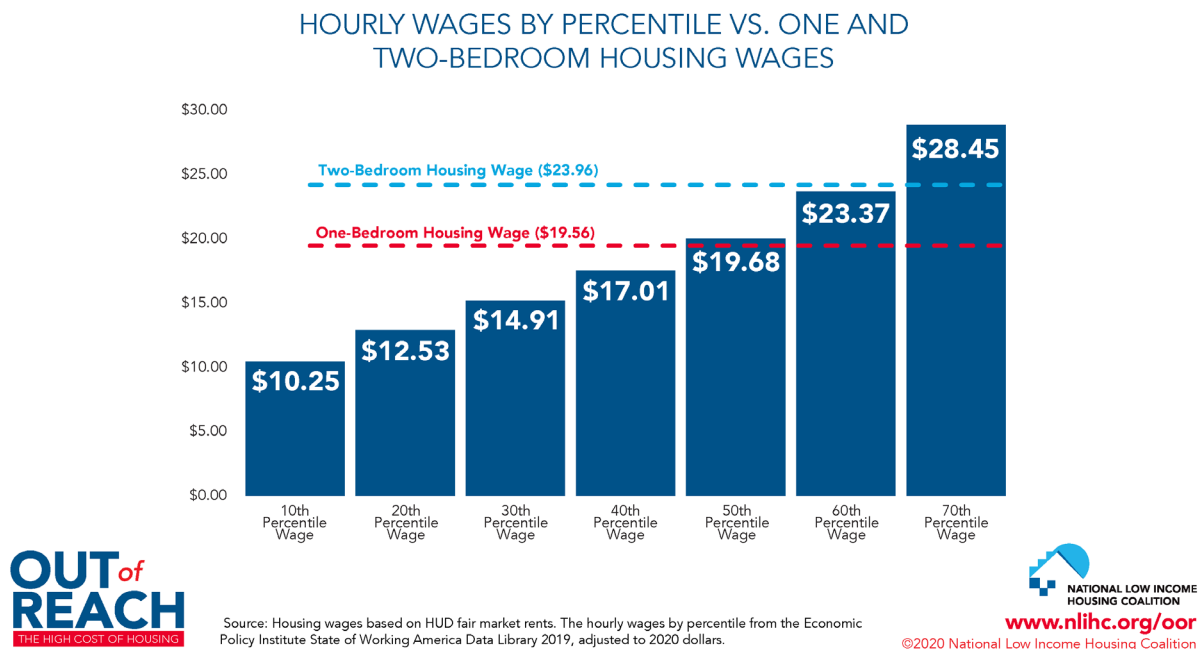
In *Forced Relocation and Residential Instability Among Urban Renters* the authors attribute homelessness and material hardships to eviction and forced moves. The effects of eviction are also linked to mental illness and suicide (Desmond, Gershenson, & Kiviat, 2015).

2.2.4 Poverty.

Poverty and homelessness are interconnected. Carrie Aldrich, (Harnish, 2016) a woman experiencing homelessness, explains how she has been homeless three times and has been

employed at the same time. Her situation is unique, but it shows how low paying jobs lead to poverty and poverty is linked to homelessness. The jobs Carrie has worked in are administrative work where she was earning about \$12 per hour. As a single woman with no support or family escaping poverty becomes a challenge. The author explains that the federal minimum wage \$7.25 per hour has not increased since 2009 leaving communities living in poverty, vulnerable. Most of the low income jobs have not increased in pay and provide no paid time off, sick leave or benefits. According to the National Low Income Housing Coalition, the average national fair market price for a one-bedroom home is \$1,017 and for a two-bedroom is \$1,246. If the average hourly wage needed to rent a one and two bedroom home in most states ranges between \$19.56 to \$23.96, people like Carrie who are making \$12 per hour, is not enough to afford the rent, let alone lift themselves from poverty (Harnish, 2016).

Table 2 *Hourly Wages by Percentile vs. One and Two-Bedroom housing Wages*



Source: National Low Income Housing Coalition.

2.2.5 Unemployment.

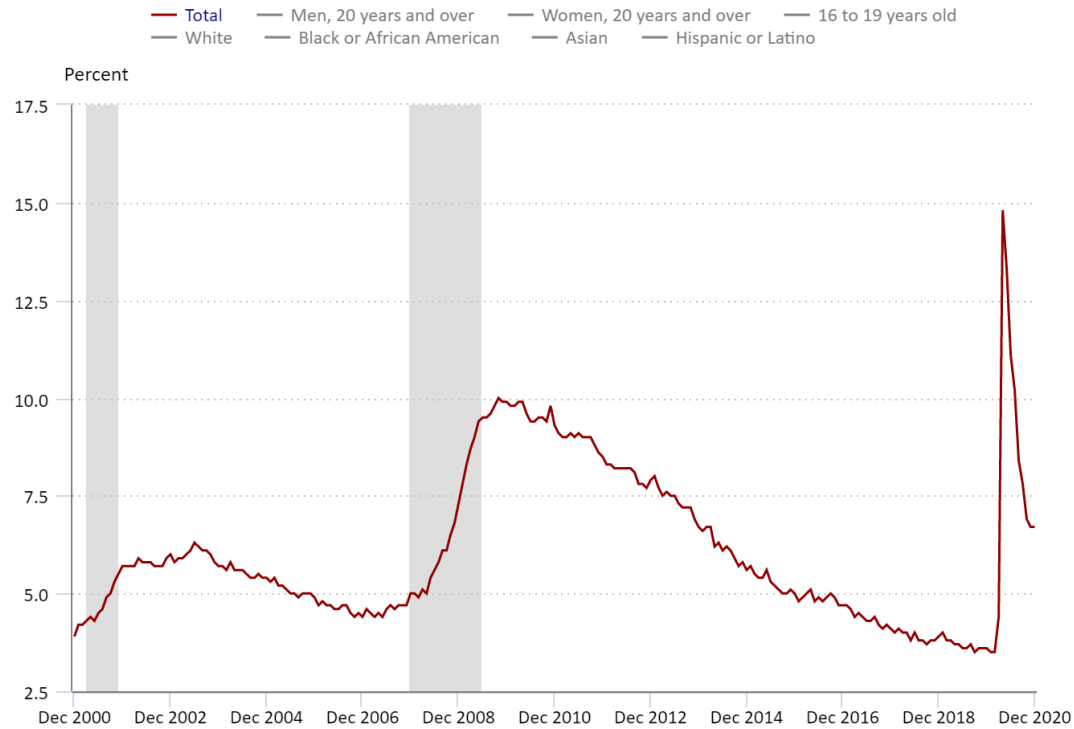
Losing employment is one of the top reasons why people become homeless. Most low income families live paycheck to paycheck every month and losing a job can strain finances, and lead them into homelessness. Another instance is reducing the work hours, can also be very significant to people who are relying for that exact amount of money to pay their monthly bills. A recent survey from the U.S. Conference of Mayors' Task Force on Hunger and Homelessness found that unemployment was among the top causes for homelessness among families and individuals (National Law Center on Homelessness & Poverty, 2015).

As shown in table 3, unemployment rates in the United States increased 10 percent in 2009, but have decreased to a 3 percent in February 2020. Because the COVID-19 pandemic unemployment rates have risen to a 14 percent high amidst April 2020, but have slowly decreased to 6 percent in December 2020. Given the impact the pandemic has had on the United States, it is significant to wonder how will these figures impact the number of homeless individuals living in the United States.

Table 3 *Civilian Unemployment Rate, Seasonally Adjusted*

Civilian unemployment rate, seasonally adjusted

Click and drag within the chart to zoom in on time periods



Hover over chart to view data.
 Note: Shaded area represents recession, as determined by the National Bureau of Economic Research.
 Persons whose ethnicity is identified as Hispanic or Latino may be of any race.
 Source: U.S. Bureau of Labor Statistics.



Source: U.S. Bureau of Labor Statistics

2.2.6 Mental illness.

According to the Solutions Center of Shelter and Support Services Inc. (n.d.), 20 to 25 percent of the homeless population endures some form of mental illness. This can cause difficulty creating and maintaining relationships. It can also be challenging to care for themselves, in terms of hygiene and health visits. People who suffer from mental illnesses are more likely to become homeless than people who do not. The SAMHSA (Substance Abuse and Mental Health Services

Administration (n.d.). report establishes that more than 60 percent of people who have experienced chronic homelessness have suffered lifelong mental health issues. There is also a strong connection between substance abuse and mental health. The report indicates that 50 percent of homeless individuals deal with substance abuse and mental health issues simultaneously (2011).

2.2.7 Domestic Violence.

Many women who become homeless have experienced and are fleeing from domestic violence. A survey conducted in 25 U.S. cities, found that 15 percent of homeless adults had suffered domestic abuse (National Law Center on Homelessness & Poverty, 2015). The National Law Center on Homelessness & Poverty published a study in 2005 showing that one in four women became homeless after suffering domestic violence. In 2012, 28 cities found that violence was a significant causal factor for families and children becoming homeless. Ninety-two percent of homeless mothers claimed they experienced domestic and sexual abuse. Women who live in poverty and are single mothers have a high risk of experiencing domestic violence (n.d.).

2.2.8 Substance abuse.

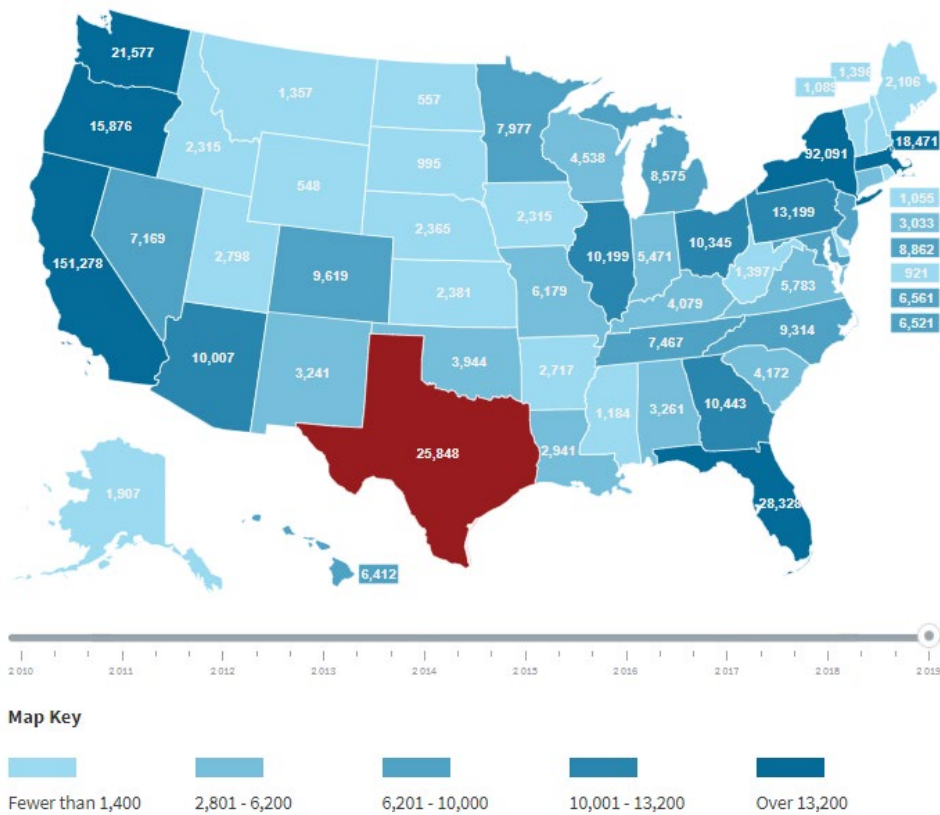
Substance abuse has a strong connection to mental health. A 2013 HUD annual report, states that 257,000 homeless individuals suffered from acute mental health or chronic substance abuse. In 2003 SAMHSA reported that 38 percent of homeless people were abusing alcohol and 26 percent were abusing other narcotics. A 2014 study by the U.S. Conference of Mayors' Task Force on Hunger and Homelessness, found that among 25 U.S. cities that substance abuse was among the top three causes for homelessness. This study also indicated that 13 percent of families become homeless because of substance abuse. People experiencing homelessness can have a difficult time coping and sometimes may use alcohol or drugs to provide relief, but hinder

themselves from stability and recovering from homelessness (National Coalition for the Homeless, 2017).

2.3 The Rise of Homelessness in the United States, in Texas, and in Dallas

According to the United States Interagency Council on Homelessness, the total people that experienced homelessness in Texas in 2019 were 25,848 individuals. Texas was among the top seven states experiencing the highest number of homeless cases in 2019 and was the fourth state with the highest cases in the United States (2019). Table 4 shows the number of cases of homelessness in each state and the darker the color of the state is, the higher the population of homeless citizens.

Table 4 Total People Experiencing Homelessness

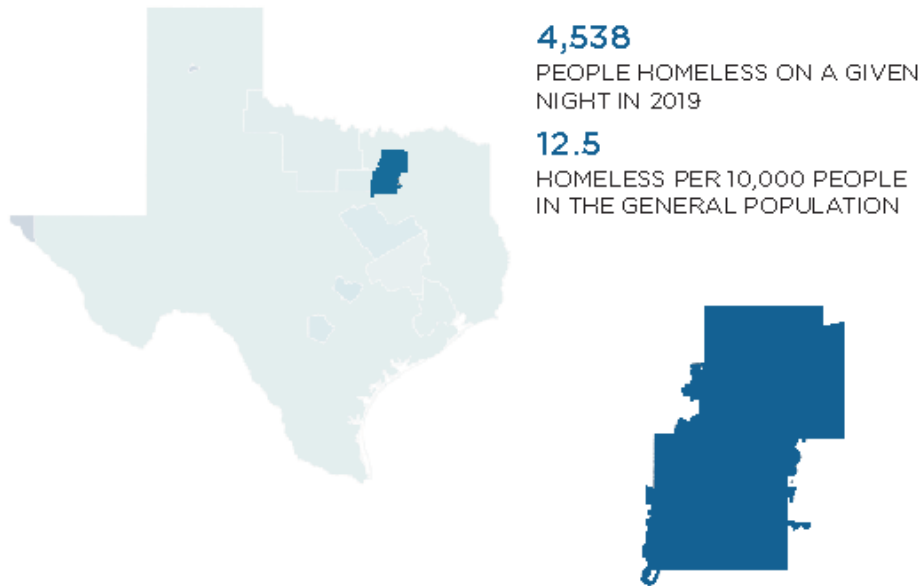


Source: United States Interagency Council on Homelessness.

The National Alliance to End Homelessness divides Texas in a series of 11 areas or blocks, each of which report a nightly total number of homeless people. For every 10,000 people in the nationwide population there are 12.5 people homeless. For Texas as a state, the total is 25,848 homeless and its 9.0 homeless people per 10,000 citizens. A review of all 11 blocks from all of the Texas cities (table 5) showed that, the city of Irving, Dallas City and County entities had a total of 4,538 homeless people on a given night and 12.5 homeless individuals per every 10,000 citizens, making this CoC block the highest one with homeless populations in Texas. The map below shows the boundaries of this area. The data expressed visually is provided by the HUD (United States Department of Housing and Urban Development) point in time count yearly event.

Table 5 *Dallas City & County, Irving CoC (Continuum of Care)*

DALLAS CITY & COUNTY, IRVING COC



Source: Adapted from National Alliance to End Homelessness.

Every year the MDHA (Metro Dallas Homeless Alliance) organizes a point in time count event where the organization and over 1,000+ volunteers go out to the streets to count the Dallas homeless community. This entity is required by federal law to carry out the point in time count. The last count occurred on January 23, 2020 at 8:00pm with a total of 1,750+ volunteers. The MDHA uses an application called Counting Us, that allows the MDHA volunteers to track with a GPS the locations of homeless people and provide surveys to them. The data collected not only shows the organization and the city the total population on homeless individuals, but it also allows them to assess which services are most needed and if the numbers are increasing or decreasing. The MDHA divide the homeless population into four categories: Unsheltered, Emergency Sheltered, Safe haven and Transitional housing. An Unsheltered person is defined as an individual that does not have a home and is not receiving any shelter services, and is instead sleeping in areas not intended for habitation, like a park, car, street, etc. The Emergency Shelter category is defined by HUD as “any facility with overnight sleeping accommodations, the primary purpose of which is to provide temporary shelter for the homeless in general or for specific populations of the homeless.”

The Safe Haven category is a type of supportive housing that assists the chronically homeless that are severely mentally ill and have not been able or wanted to take advantages of other supportive services available. HUD defines Transitional Housing as “a project that is designed to provide housing and appropriate supportive services to homeless persons to facilitate movement to independent living.” Table 6 shows the data starting from 2017 to 2020, demonstrating that homeless populations have risen substantially from 2017 to 2019 from a .5 percent to 9 percent increase. In 2020 there was a decrease in homeless individuals compared to

the other years, but there was still a small -1.4 percent increase. Below are the results collected on the January 23, 2020 point in time count.

Table 6 *All Homeless Individuals 2020 Point In Time Count*

ALL HOMELESS INDIVIDUALS 2020 POINT IN TIME COUNT

	UNSHELTERED UN	EMERGENCY SHELTERED ES	SAFE HAVEN SH	TRANSITIONAL HOUSING TH	TOTAL	CHANGE YEAR TO YEAR
2020	1,619	1,938	50	864	4,471	-1.4%
2019	1,452	2,313	49	724	4,538	+9%
2018	1,341	1,991	23	785	4,140	+9%
2017	1,087	1,861	19	822	3,789	-5%

16.2% DECREASE IN EMERGENCY SHELTERED HOMELESSNESS

11.5% INCREASE IN UNSHELTERED HOMELESSNESS

Source: Adapted from Metro Dallas Homeless Alliance.

Based on all the data that is demonstrated here, it is clear that homeless populations in Texas and Dallas County are on the rise in a dangerously fast pace. This issue is a humanitarian one that is impacting the lives of thousands of people in need of help. This issue is important and should be given the importance that it merits in order to affect positive change in the state of Texas and City of Dallas, Texas.

2.4 Addressing Homelessness Myths

2.4.1 All people experiencing homelessness are mentally ill.

People usually associate people experiencing homelessness with mental illnesses because of a small group of mentally ill homeless people they have either seen in person or heard from others. This group stands in the minority for people experiencing homelessness. In the 1960's and 1970's the government de-institutionalized psychiatric care and the increase in homelessness in the

1980s has often been attributed to this decision. Recent research has shown that severely mental illnesses is found in approximately 13 to 15 percent of homeless people, including families. On the other hand, in male adults who are unsheltered the percentage increases from 30 to 40 percent (Culhane, 2010).

2.4.2 People experiencing homelessness don't work.

A national study in 2002 by the Urban Institute shows that 45 percent of unsheltered adults had worked in the past 30 days. Many unsheltered people find unique ways to make money, in unconventional ways they find opportunities, like collecting scraps for metal or assisting in shelters. Job loss is usually the second most common reason why people become homeless. In a study done, they observed how people who became homeless had had a precipitous decrease in their wealth before experiencing homelessness. The study also shows how three years later, the people who had become homeless after increasing their income, they were able to recover financially (Culhane, 2010).

2.4.3 Shelters are humane solutions to homelessness.

In the 1980's homelessness became a national crisis, causing reformers to create emergency shelters as a response to temporary housing and services. Shelters went through a transition period of becoming institutionalized through the 1980's and 2,000's because of the amounts of people they were receiving. Large shelters are known for overcrowding, and conflict. Many of these shelters are not the safest places or the most comfortable. Some shelter's do not allow families to remain together and separate them. Others usually do not allow pets to enter the premises. Overall, personal and material safety is a large concern for people who are experiencing homelessness. Culhane emphasizes how spending funds into permanent housing is a better option than into

building more shelters, that are not positively impacting the lives of people experiencing homelessness (2010).

2.4.4 Treat the illness first and then find permanent housing solutions.

For two decades the approach to solving homelessness has been to first treat the patient and then place them in housing. Throughout decades researchers' and policy makers have shifted their approach to finding a home first and then addressing their other issues. These professionals feel strongly that a homeless individual's recovery and quality of life are improved by securing housing for the individual first, and then treating the illness. There are many "housing first" programs that aim to place people directly into their own housing unit, and avoiding shelters. Many of these programs work with people experiencing homelessness to assist them with rent subsidies and other services of support. According to HUD, the government has funded more than 70,000 such housing units since 2001. Meanwhile, the number of chronically homeless nationwide has decreased by a third since 2005. That number now stands at 112,000 (Culhane, 2010).

2.5 The Laws that Criminalize Homelessness in the City of Dallas, Texas

The purpose of this section is to understand the legal and political approach in the city of Dallas, Texas, which is the site of this research study. This section focuses specifically on the laws that affect the homeless residents of the city of Dallas to understand the local urban landscape that people who are experiencing homelessness have to endure daily.

The *Housing Not Handcuffs: Ending the Criminalization of Homelessness in U.S. Cities* report from the National Law Center on Homelessness & Poverty studied the legal impacts on homelessness in 187 U.S. cities. This report showed that in 2016 47 percent of these 187 cities had laws that prohibit sitting and lying down in public spaces. Thirty-two percent of these cities prohibit loitering in public spaces. Eighteen percent of cities prohibit sleeping in public spaces.

This report further found that the passage of laws criminalizing homelessness have increased drastically between 2006 and present. Since 2010 research has shown that the prohibition of camping in cities publicly has increased 69 percent, bans on sleeping in public have increased 31 percent. Laws on banning sitting and lying down in public have increased 52 percent. In this report the city of Dallas, Texas is used as an example for heavily giving citations to the homeless community. The city of Dallas issued 11,000 citations during January 2012 and November 2015 to homeless residents for sleeping in public and in 2015 it also gave 2,000 citations for panhandling. These laws only hinder people experiencing homelessness because going to jail for citations can cause them to lose their employment, unpaid tickets and a criminal record can lead to less job opportunities (2016).

Below are the laws that affect people experiencing homelessness in the city of Dallas, Texas:

2.5.1 Volume I, chapter 47, trailers, trailer parks & tourist camps.

- a) 47-1. Definition: (11) TOURIST CAMP means a lot, tract, or parcel of land used in whole or in part for the accommodation of transients by day or week, or for a longer period of time with or without compensation and where parking facilities are provided for automobiles and accommodations are provided where transients may pitch their own tents, to be used for temporary dwellings. Where such facilities are provided in connection with house trailers or cottage units at one site, the whole shall be known as a tourist camp (elaws, n.d.).
- b) 47-4. Building Permit – Required: No person shall erect or construct or proceed with the erection or construction of any building or structure, nor add to, enlarge, move, improve, alter, repair, convert, extend or demolish any building or structure or any part

thereof or install any plumbing, electrical or mechanical equipment as part of a building or structure, or make any other improvement in any building or structure or cause the same to be done within a tourist court, tourist camp or house trailer park as defined in Section 47-1 without first obtaining a building permit therefor from the building inspector (Ord. 4720) (elaws, n.d.).

- c) 47-5. Same -Application: Application for a building permit shall be filed with the building inspector in writing on a form to be furnished for that purpose (Ord. 5424) (elaws, n.d.).

2.5.2 Volume II, chapter 31, offenses-miscellaneous, article I, general.

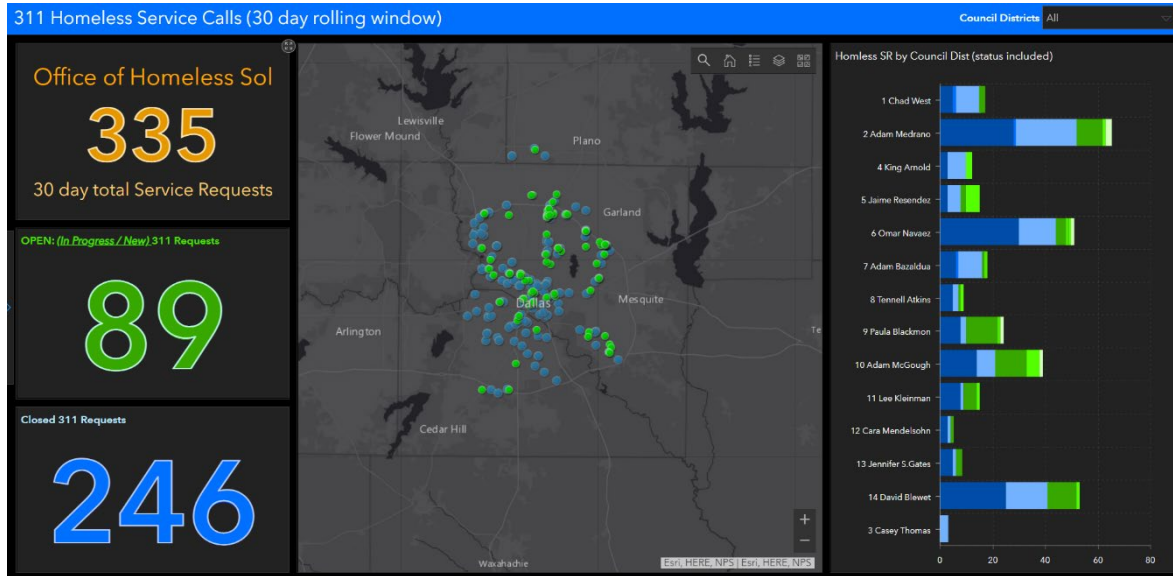
- a) 31-13. **Sleeping in a Public Place:** (a) A person commits an offense if he: (1) sleeps or dozes in a street, alley, park, or other public place; or (2) sleeps or dozes in a vacant lot adjoining a public street or highway. (b) It is a defense to prosecution under Subparagraph (2) of this section if the person owns the vacant lot or has the consent of the owner to sleep or doze on the vacant lot (Ord. 14971) (elaws, n.d.).
- b) 31-13.1. **Prohibition On The Unauthorized Placement, Erection, Or Maintenance Of Temporary Shelters On Designated Public Property:** (a) In this section: (1) DESIGNATED PUBLIC PROPERTY means any of the following: (A) Any parks, grounds, buildings, facilities, or rights-of-way under the jurisdiction, management, or control of the city's park and recreation board. (B) Any of the following properties, grounds, buildings, facilities, or rights-of-way owned, leased, or controlled by the city:
 - (i) The Dallas city hall and the city hall plaza, as defined in Section 31-37 of the Dallas City Code, as amended.
 - (ii) The Dallas convention center and the convention center grounds, as defined in Section 31-37 of the Dallas City Code, as amended.
 - (iii) The J.

Erik Jonsson central library and the central library grounds, as defined in Section 31-37 of the Dallas City Code, as amended. (C) Any vacant and unimproved lots owned, leased, or controlled by the city. (2) TEMPORARY SHELTER means any tent or other type of portable or impermanent structure, whether manufactured or makeshift, in or under which a person can be sheltered or partially sheltered from the elements. (b) A person commits an offense if the person places, erects, or maintains a temporary shelter in or upon any designated public property. (c) It is a defense to prosecution under Subsection (b) of this section that the placement, erection, or maintenance of the temporary shelter by the person on the designated public property was expressly authorized by: (1) an ordinance or resolution of the city council; (2) a special event permit issued under Chapter 42A of the Dallas City Code or another license or permit granted by the city; (3) a contract with the city; or (4) if the designated public property is under the jurisdiction, management, or control of the city's park and recreation board, a permit or other written authorization granted by the board or by the director of the park and recreation department. (d) A person who violates a provision of this section is guilty of a separate offense for each day or part of a day during which the violation is committed, continued, or permitted. Each offense, upon conviction, is punishable by a fine not to exceed \$500. I Before taking any enforcement action under this section, a police officer shall ask the apparent offender's reason for placing, erecting, or maintaining a temporary shelter on the designated public property. The police officer shall not issue a citation or make an arrest under this section unless the officer reasonably believes that an offense has occurred and that, based on any response and other circumstances, no defense in Subsection (c) is present. Before issuing a citation

or making an arrest, the police officer shall give the person an oral or written warning that: (1) requests the person to cease the placement, erection, or maintenance of the temporary shelter and to completely remove the temporary shelter and all personal belongings from the designated public property within one hour after issuance of the warning; and (2) states that failure to comply with the warning may result in the citation or arrest of the person and the removal by the city of the temporary shelter and any personal belongings remaining on the designated public property. (f) If a person's temporary shelter and personal belongings are not removed from the designated public property in compliance with a warning issued by a police officer under Subsection I, the city may remove those items from the designated public property and store them at a secure location (if the items are determined by the city to have a market value) or dispose of them as solid waste (if the items are determined by the city to be perishable, to have no market value, or to pose a threat to the public health, safety, or welfare). If stored property is not claimed within 60 days after removal, it will be deemed unclaimed or abandoned, and the city may sell, recycle, convert, or dispose of the property in accordance with city ordinances and policies and any applicable state or federal laws (Ord. 29070) (elaws, n.d.).

2.6 The COVID-19 Pandemic Impact on the Homeless Community

Table 7 311 Homeless Service Calls (30 day rolling window)



Source: dallasgis.maps.arcgis.com

Kevin Krause, a Dallas Morning News Reporter, highlighted in a recent article (2020) a rise in city encampments occupied by people experiencing homelessness since the COVID-19 pandemic began. Recently a new dashboard online has been created where locals can call and identify existing encampments. The data shown in table 7 was collected from the 311 system which is a calling system where locals are able to call and identify existing encampments around the City of Dallas (Krause, 2020). This map shows the significant increase in homelessness since the start of the COVID-19 pandemic.

The Dallas Observer in a recent article, (2020) quoted the President and CEO of the Metro Dallas Homeless Alliance, Carl Falconer who said that “When you are homeless, staying healthy is a concern you have every day,” “Whether it’s the flu, pneumonia, TB or COVID-19, people are always worried about their health when they’re homeless” (Hicks, 2020, para. 26). In this article,

the journalist Tyler Hicks, identified some challenges that the homeless advocates, volunteers and staffers have been facing in trying to support people experiencing homelessness. Shelters have had to improve their screening efforts. When, a homeless person is showing symptoms shelter personnel have sought lodging for them at a local motel or hotel to isolate. Staffers have also been driving meals to elderly homeless people that have been put in motels or hotels (Hicks, 2020).

NBC DFW also highlighted the additional challenges that COVID-19 has brought upon the local homeless community. In an article written by Alanna Quillen (2020), she emphasizes how two things that have greatly impacted the regular services provided to people experiencing homelessness have been affected by COVID-19 because shelters and other organizations have had less volunteers help and city orders. One of the organizations that works with homeless people in Downtown Dallas is *Our Calling*. Wayne Walker, the Executive Director of *Our Calling* talks about the several challenges they have been facing since the start of the COVID-19 pandemic and how they have adapted and worked through it. They are one of the only places locally that offer food, showers, bathrooms, and laundry services to people experiencing homelessness. Most of the food they supply is donated by local stores, and when locals panicked at the beginning of the pandemic and over bought food and sanitary products, those stores that would donate, could no longer supply because they were out. Virtually, overnight, the *Our Calling* organization lost 80% of the products that they typically provide to homeless individuals. This has been quite a challenge because even though their food supply is lessened, demand for food products continues to rise. “On a normal business day throughout the year they will see about seven to eight new homeless people every day,” said Walker. “Now we’re seeing about 20 to 30 new homeless people every day that we’ve never seen before and more people are experiencing homelessness” (Quillen, 2020,

para.11). Also, to make matters more difficult most shelters and organizations have seen a decrease in volunteer workers, so they have more work to do with fewer workers.

Another challenge that Our Calling has faced is the local laws that were enacted because of COVID-19, such as the ban of public gatherings indoors. This was very limiting for *Our Calling*, forcing them to move their efforts outdoors with tents and tables to accommodate services. Health care services have also been another challenge for *Our Calling* because before the pandemic they used to have a bus that would provide people experiencing homelessness with health services on site, but ever since the start of the pandemic the buses were needed in hospitals and those services were temporarily disabled, rendering homeless individuals with no health services for an indefinite amount of time. Bed spaces have been a challenge as well. Because of the six feet apart COVID-19 protocols, beds in shelters have had to be spaced out six feet apart making shelters decrease the number of beds that are available. The city recognized that most shelters had less space for sleep to offer to homeless individuals, so they have transformed the Kay Bailey Hutchinson Convention Center into a temporary homeless, providing 350 beds per night. They have been receiving 300+ people every night (Quillen, 2020).

The Dallas Morning News informed the public through an article in April 2020 that a homeless shelter, Dallas Life had experienced 38 COVID-infected individuals and 200 staffers and shelter individuals that were exposed to the COVID-19 virus. The tough reality is that homeless individuals are in a vulnerable category amidst the COVID-19 pandemic because they are most likely to have health conditions and are exposed for long hours to public communal areas, like parks, libraries, plazas, where a lot of people interact increasing their odds of contracting and spreading the COVID-19 virus (Manuel, & Norimine, 2020).

According to the Dallas Morning News on June 17, 2020, The U.S. Department of Housing and Urban Development allocated \$174 million dollars to cities across Texas for homeless services. This funding has been a reaction to the need that the COVID-19 pandemic created. The funding provided was to be used for healthcare, childcare, homeless shelters and their services and to assist people on the verge of becoming homeless. Ben Carson, then-Secretary for the U.S. Department of Housing and Urban Development said “Unfortunately the dire living conditions of our most vulnerable Americans left many without a home to isolate in or the proper medical and healthcare resources needed to defend themselves against this invisible enemy” (Oxner, 2020, para. 4).

Since the COVID-19 pandemic emerged in early 2020, everyone has been affected in many ways, but homeless people have been affected in a unique way since they have no home in which to shelter or isolate. That leaves one wondering, where can they go when they have no home to go to?

2.7 What is Environmental Justice?

The Environmental Protection Agency (EPA) (Office of Environmental Justice in Action) defines Environmental Justice as “fair treatment and meaningful involvement of all people regardless of race, color, national origin, or income, with respect to the development, implementation, and enforcement of environmental laws, regulations, and policies. This goal will be achieved when everyone enjoys the same degree of protection from environmental and health hazards, and equal access to the decision-making process to have a healthy environment in which to live, learn, and work” (EPA, n.d., para.1).

When the EPA refers to fair treatment, they mean “no group of people should bear a disproportionate share of the negative environmental consequences resulting from industrial, governmental and commercial operations or policies” (EPA, n.d., para. 2).

When the EPA refers to meaningful involvement, they mean that “People have an opportunity to participate in decisions about activities that may affect their environment and/or health; the public’s contribution can influence the regulatory agency’s decision; community concerns will be considered in the decision making process; and decision makers will seek out and facilitate the involvement of those potentially affected” (EPA, n.d., para. 3).

The *Environmental Justice + Landscape Architecture a Students’ Guide* discusses the roles marginalized groups should have in the decision making process of design changes within their communities. Historically the voices of these groups have not been heard, which consequently has negatively impacted their well-being and health. By designing with the environmental justice principles, a diverse group of people are encouraged to participate and collaborate in important decisions that affect many in the community (Noto, Spiegelhalter, & Ruswick, 2016, p. 4).

The publication *Environmental Justice + Landscape Architecture a Students’ Guide* explains that “Environmental justice is expressed in the landscape as equitable design” (Noto, Spiegelhalter, & Ruswick, 2016, p. 6), meaning that designers, stakeholders, and public policy makers should be responsible for and aware of the decisions made for communities, in order to avoid injustices. By following equitable design practices communities will be better served and designs and policies will reflect the realities of these communities. This report defines equitable design as “...both a process and an objective. As a process, equitable design taps into the tools of inclusive and participatory design with communities. Equitable design is one that promotes

environmental justice as an explicit objective through the creation of healthy places and access to resources” (Noto, Spiegelhalter, & Ruswick, 2016, p. 6).

Figure 1 *Environmental Justice Process & Objective*



Source: Environmental Justice + Landscape Architects a Students' Guide

The equitable design process is divided into three ramifications: healthy places, participatory design and access to resources.

2.7.1 Participatory design and planning.

In order to design and plan in an equitable way for a particular community, that community needs to be part of the process. Using methods such as listening are key to meeting the needs and desires of the community, especially when it comes to marginalized groups who have endured discrimination and exclusion for years. By collaborating with the community in important design changes to their landscape, inclusion, trust and constructive design is being fostered. A relationship

between the community and the designer is created, allowing for a more honest and authentic engagement and final product (Noto, Spiegelhalter, & Ruswick, 2016, p. 6).

Figure 2 *Participatory Design and Planning*



Source: Environmental Justice + Landscape Architects a Students' Guide

2.7.2 Healthy places.

Environmental justice is an important principle for landscape architects and by following these goals, healthy, equitable and public spaces are achieved through schoolyards or parks. Studies have shown that increasing the number of trees in a neighborhood has improved the air quality, benefiting the health of the community. Another study shows that neighborhoods with less green space than had higher death rates than neighborhoods with abundant green space. Lower income neighborhoods had less access to green open spaces, jeopardizing their health, while neighborhoods with higher incomes had better access to green spaces and lived longer (Noto, Spiegelhalter, & Ruswick, 2016).

Figure 3 *Healthy Places*

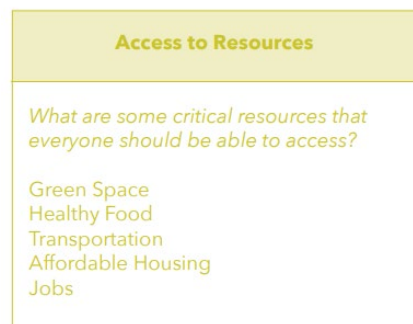


Source: Environmental Justice + Landscape Architects a Students' Guide

2.7.3 Access to resources.

Landscape Architects and other professionals should work with communities to identify needs and issues to better distribute and improve access to green space, transportation and healthy landscapes. Landscape Architects and other professionals should also recognize challenges with accessibility at site specific scales for people with disabilities, as well as the need for minority groups to be included and considered such as the visually impaired or the homeless, among others (Noto, Spiegelhalter, & Ruswick, 2016, p. 6).

Figure 4 *Access to Resources*



Source: Environmental Justice + Landscape Architects a Students' Guide

2.8 What is Public Art?

Americans for the Arts is a nonprofit that advocates for the arts and art education in the United States. They define Public Art as, "... art appearing in public spaces. The term *public art* may conjure images of historic bronze statues of a soldier on horseback in a park. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It may interpret the history of the place, its people, and perhaps address a social or environmental issue. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals!" (Americans for the Arts, n.d.).

Public Art also, "...instills meaning—a greater sense of identity and understandings of where we live, work, and visit—creating memorable experiences for all. It humanizes the built environment, provides an intersection between past, present, and future, and can help communities thrive" (Americans for the Arts, 2020, p. 2).

Why Public Art Matters 2018 emphasizes on four community values that show the importance that Public Art is to communities and the benefits that befall on local communities. The four values are:

1. Attachment and Cultural Identity,
2. Artists as Contributors,
3. Social Cohesion and Cultural Understanding,
4. Public Health and Belonging.

The *Attachment and Cultural Identity* section, explains that public art cannot be as significant without the sense of community *attachment*. This attachment of people and place is

strengthened by reflecting the unique cultural and historical characteristics of a community through public art. When people feel connected to their local public spaces, they feel a sense of ownership and respect, allowing them to care and maintain their civic spaces. *Cultural Identity* is shown by translating the historical context and cultural relationships of the area into public art. The aesthetics of a place is important because these characteristics define space and give a unique identity. When public art has a strong connection with their community, it allows people to feel valued and heard. An example of a public art installation that has put these themes into practice is the work of Joe O’Connell, “Ballroom Luminoso” located in San Antonio, Texas below a highway underpass. This public art installation transformed this space from a deserted and dark space, into a welcoming environment, where the community could gather and admire the chandelier light show (Americans for the Arts, 2018).

In the *Artists As Contributors* section, artists are identified as an important part of the community because of the creative ideas and solutions that they offer to the public realm. The existence of public art in communities acknowledge the value these artists bring to their communities and make them feel supported. Artists provide valuable contributions to communities because they bring innovative perspectives that advocate and challenge ideas, values and convictions that represent their local communities (Americans for the Arts, 2018).

In *Social Cohesion and Cultural Understanding*, public art aims to create understanding between different cultures through visual tools. Shared civic spaces are used to tell stories, activate the community’s imagination and strengthen the cultural exchange through public art initiatives. In Philadelphia, Pennsylvania, artists Shira Walinsky and Laura Deutch developed a concept for the 47 bus route, where they translated 47 stories of different people who ride the 47 route every day through a bus mural (Americans for the Arts, 2020).

In *Public Health and Belonging* (Americans for the Arts, 2020), public art was noted to reduce stress for the local community and provide a sense of belonging to citizens. When communities are allowed agency in public art work, this process fosters a strong bond between the community and their local landscape. People become more engaged in their communities and positive relationships may be fostered. Public art can also support the physical and mental health of individuals in their community by creating their local community areas that are more welcoming and attractive to users. Public art can provide communities with a different perspective regarding a social or cultural issue and allow them the opportunity to reconcile with the issue and understand the issue from someone else's perspective. Studies have shown that public art placed in healing spaces, like hospitals have the power to improve the healing process of patients and maintain an enjoyable place for people to work (Americans for the Arts, 2020).

The UT Southwestern Medical Center at the William P. Clements Jr. University Hospital located in Dallas, Texas is a dedicated space that has adopted art as a healing mechanism within the hospital. UT Southwestern Medical Center recognizes that art is a strong healing tool for patients and employees. Studies have demonstrated that art can have a strong effect on the patients' healing process and experience in hospitals, that is why art has an important role in this hospital. A study in 2011 found that images with nature depicted helped calm anxiety and decrease noise levels in two Texas emergency department waiting rooms (Landro, 2014). The Williams P. Clements Jr. University Hospital has a significant art collection that was carefully selected based on design research with the aim to assist their patients in their healing process and experience (UT Southwestern Medical Center, n.d.).

Studies have also shown public art to reduce stress, develop or strengthen a community's identity, and promote a healthy environment. It is important to recognize that public art is also

efficient in making people slow down, enjoy public space longer and improve mood (American for the Arts, 2020).

2.9 The Theory Behind Community Art Empowerment

The research article “Art in the community for potentially vulnerable mental health groups” aims to show that art making can be a positive tool for healing with vulnerable community groups. It notes that the act of creativity “...tends to increase self-confidence, feelings of self-worth, motivation for life” (Argyle, & Bolton, 2005, p.342). Art is seen as a form of communication between the participant and the facilitator, and as therapy in itself. The benefits of practicing art are argued as a tool to enhance self-motivation and self-care, as well as a conversation, where ideas and healing discovery are shared collectively through memories and experiences.

The *National Service Framework for Mental Health* did a study with three different groups of people that were categorized as susceptible to mental health issues. The groups selected were a group of homeless individuals, a single parents’ group, and a substance abuse group. Each of the groups were assigned an artist who would meet with them weekly for ten weeks. As part of the study’s data collection methods, researchers conducted semi-structured interviews with each participant at the first and the final workshop. Interview data collected included the participants’ expectations and satisfaction with overall group experience. It is significant to note that the participants were given the freedom to choose if they wanted to participate in the art process and also, to choose the art medium they wanted to experience. Options were provided, such as creative writing, photography, drama, painting and drawing. Most participants chose painting and drawing because these were mediums that most participants expressed comfort and familiarity with.

The participants in the study were more engaged and motivated because they knew that their work would be exhibited. A participant said “We think art would be best and then perhaps

we can put our pictures up on the walls in the center and say that we've done it (drop-in center member)" (Argyle, & Bolton, 2005, p.347). The study found the participants who expressed clarity about the goals and aims of the project were more likely to feel positively motivated about participation in the project.

The group of homeless individuals from the drop-in center were not trusting at the beginning of the project. Their attendance was not stable, and the artist noticed this so they worked hard to gain the members trust and build rapport. Because of the artist's efforts to build trust, the group felt more comfortable, and the attendance became stable with six remaining participants.

A finding from this study was that on an overall basis, the individual participants found the art workshops to promote self-healing. Another finding was that groups already established, had a positive impact on their development. This group dynamic enhanced the "...sense of belonging, group cohesion and collective esteem, characteristics which have been found to be a major curative factors in group work (Yalom, 1995; Doel and Sawdon, 1999)" (Argyle & Bolton, 2005, p. 350). Another finding was that feelings of self-esteem and confidence were developed through the development of their new artistic skills. The many benefits achieved by this study suggests that more projects like these should be continued to do with communities (Argyle, & Bolton, 2005).

Empowerment Evaluation: Theories, Principles, Concepts, and Steps

The authors discuss theories, concepts and principles that aim to connect theory and practice in order to assist professionals in recognizing and materializing the empowerment evaluation practice approach with communities (Fetterman, Kaftarian, & Wandersman, 2018, p. 2). The following paragraphs will review the empowerment theory, self-determination theory, action and use theory, empowerment principles, and concepts.

Empowerment theory states that it "...is about gaining control, obtaining resources, and understanding one's social environment. It is also about problem solving, leadership, and decision making. It operates on many levels, and distinguishing between empowering processes and outcomes is critical" (Fetterman, Kaftarian, & Wandersman, 2018, p. 3). Fetterman describes how in empowerment theory processes are related to the outcomes. Definitive outcomes allow for process retracing to better understand why and which processes are successful in terms of increasing a sense of empowerment. Zimmerman notes that "empowerment outcomes refer to operationalization of empowerment so we can study the consequences of citizen attempts to gain greater control in their community or the effects of interventions designed to empower participants" (Fetterman, Kaftarian, & Wandersman, 2018, p.3).

Self-determination theory "is defined as the ability to chart one's own course in life. It consists of numerous interconnected capabilities, such as the ability to identify and express needs; establish goals or expectations and a plan of action to achieve them; identify resources; make rational choices from various alternative courses of action; take appropriate steps to pursue objectives; evaluate short-and long-term results, including reassessing plans and expectations and taking necessary detours; and persist in the pursuit of those goals" (Fetterman, Kaftarian, & Wandersman, 2018, p.4).

It is significant to note that the theories of action and use are interconnected in every step of the process. Action theory is described as a "... usually the espoused operating theory about how a program or organization works. It is a useful tool, generally based on program personnel views. The theory of action is often compared with the theory of use. The theory of use is the actual program reality, the observable behavior of stakeholders (see Argyris & Schon, 1978; Patton, 1997). People engaged in empowerment evaluations create a theory of action at one stage and test

it against the existing theory of use during a later stage” (Fetterman, Kaftarian, & Wandersman, 2018, p. 5).

There are ten empowerment evaluation principles, which are the following:

1. Improvement: Empowerment evaluation is designed to help people improve program performance; it is designed to help people build on their successes and reevaluate areas meriting attention.
2. Community ownership: Empowerment evaluation values and facilitates community control; use and sustainability are dependent on a sense of ownership.
3. Inclusion: Empowerment evaluation invites involvement, participation, and diversity; contributions come from all levels and walks of life.
4. Democratic participation: Participation and decision making should be open and fair. 5. Social justice: Evaluation can and should be used to address social inequities in society.
5. Community knowledge: Empowerment evaluation respects and values community knowledge.
6. Evidence-based strategies: Empowerment evaluation respects and uses the knowledge base of scholars (in conjunction with community knowledge).
7. Capacity building: Empowerment evaluation is designed to enhance stakeholders’ ability to conduct evaluation and to improve program planning and implementation.
8. Organizational learning: Data should be used to evaluate new practices, inform decision making, and implement program practices; empowerment evaluation is used to help
9. Empowerment Evaluation : Theories, Principles, Concepts, and Steps organizations learn from their experience (building on successes, learning from mistakes, and making mid-course corrections).

10. Accountability: Empowerment evaluation is focused on outcomes and accountability; empowerment evaluation functions within the context of existing policies, standards, and measures of accountability; did the program or initiative accomplish its objectives? (Fetterman, Kaftarian, & Wandersman, 2018, pp. 7-8).

The empowerment evaluation concepts show how to apply the approach. The concepts are divided into five categories. These categories are as follows: “critical friends, cultures of evidence, cycles of reflection and action, communities of learners, and reflective practitioners” (Fetterman, Kaftarian, & Wandersman, 2018, p. 8). The authors refer to a critical friend as the facilitator that works with the community and is a strong advocate for the project at hand. This facilitator provides guidance to the community and assists having difficult discussions in a constructive way. The culture of evidence refers to searching for the why’s and evidence during every step of the process. (Fetterman, Kaftarian, & Wandersman, 2018). The cycles of reflection recognizes the constant ever changing nature of the “analysis, decision making, and implementation” (Fetterman, Kaftarian, & Wandersman, 2018, p. 8) process during community projects. It is a “cyclical process” (Fetterman, Kaftarian, & Wandersman, 2018, p. 8). The community of learners becomes the community group formed. Members are able to learn from each other and most importantly “...hold each other accountable concerning progress towards stated goals” (Fetterman, Kaftarian, & Wandersman, 2018, p. 8). The reflective practitioners become the professionals that use the collected data to “...inform their decisions and actions concerning their own daily activities. This produces a self-aware and self-actualized individual who has the capacity to apply this worldview to all aspects of their life” (Fetterman, Kaftarian, & Wandersman, 2018, pp. 8-9).

In *A Hermeneutic Phenomenological Study of Community Mural Making and social Action Art Therapy* murals are depicted as a “...particular form of community art...” (Rossetto, 2012, p. 19). The Latin word for mural is *murus*, meaning wall. Murals are characterized as ancient art forms that have been recorded since the discovery of the Lascaux Caves in France (Rossetto, 2012). These cave paintings date back to c.17,000 – c.15,000 BCE, the upper Paleolithic era (History, 2009). Rossetto, describes the use of murals throughout history as “...sources for enhancement of cultural and political issues, for inspiration and reflection, and for connecting communities to their cultural heritage” (Rossetto, 2012, p. 19). There are mural programs in the United States that have focused on helping and lifting communities through art. An example of programs like these is the Philadelphia Mural Arts Program. It has focused on creating art for the youth as a powerful outlet of expression. Another example is The Great Wall of Los Angeles, which is considered to be one of the longest mural walls in the world. This mural project was completed over a span of several years and members with diverse backgrounds were part of the art creation. There is also the New York Groundswell Community Mural Project. This project allows the local community to use their voice and stories through city murals.

Rossetto reflects on a study by Testa and McCarthy, where the effects of mural making are being studied on a group of inpatient adults. The findings reveal that by publicly exhibiting the groups work, this had a positive effect on the participants self-esteem, as well as on the communities perceptions on mental health (Rossetto, 2012). In another study, “public viewers were asked to respond artistically to artwork created by people living with mental illnesses, perceptions of injustice and a desire to effect social change increased among viewers as a result” (Rossetto, 2012, 20).

2.10 The Stewpot Art Program

The Stewpot Art Program was started by Pamela Nelson and Louise Khan in 1994 in the city of Downtown Dallas, Texas. Pamela Nelson is a local Dallas artist and advocate. Louise Kahn, a Dallas Philanthropist, reached out to Pamela and asked her to teach art classes at the Stewpot to people experiencing homelessness. Pamela, who had recently bought a building in Downtown Dallas near the Stewpot accepted the challenge. Louise funded this project for a year, until her passing. When Pamela started, all she had was a few tables outside and a cart. Louise wanted a report from Pamela weekly to know what her grant was doing for these individuals. Pamela said “she was very sure that this was her project too” (P. Nelson, personal communication, December 16, 2020). After Louise’s passing, the presbyterian church offered Pamela a room and to continue paying for supplies. Pamela came to the Stewpot to teach her classes once a week for fourteen years. After her, there have been two predecessors. The current Art Director is Betty Heckman. The Art program at The Stewpot is esteemed very highly and this is why they continue to support it and pay a fulltime Director now.

Pamela explains that “clients feel very isolated most of the time. When you see homeless people they are usually walking one at a time. Usually it’s a lonely life. When they come together at the Stewpot to make art, they are all part of this art group and they feel like they belong to something and that’s a much different feeling than walking around all day by yourself” (P. Nelson, personal communication, December 16, 2020). The Stewpot Art Program not only provides a place to develop group connections and relationships, it also provides a safe place to leave your materials. Pamela says “a lot of times people get their stuff stolen, and so they are never sure that where they left something or hid something, is going to be there again. So, this is a feeling of security and stability that is so necessary in everybody’s life, but they usually don’t have it” (P.

Nelson, personal communication, December 16, 2020) . She also talks about the kindness that this community of artists show towards each other. Pamela says “I loved to see how kind they were to each other. They shared materials, if somebody had one cigarette left. They’ll give it to somebody else. It was just a real kindness of being around a common” (P. Nelson, personal communication, December 16, 2020).

Pamela also gladly emphasizes that “we were around a table for many years, but now there’s two rooms” (P. Nelson, personal communication, December 16, 2020). The program has expanded ever since 1994 and it has been all because the Stewpot supports it. Pamela believes it might be one of the longest running homeless art programs in the United States and maybe the world. The Stewpot Art program is a unique one that offers people hope and joy. More programs like these should be replicated to assist people who are experiencing homelessness (P. Nelson, personal communication, December 16, 2020). One of the artists from The Stewpot referred to the Stewpot as having great meaning to him because it has allowed him to become himself (Dallas Morning News, 2015).

2.11 The Importance of the Participatory Design Process

In *Design As Democracy: Techniques For Collective Creativity* the introduction of the book explains that participatory design “...is hands on-democracy in action. It is up close. It is personal. It is grounded in the everyday places and lives of people. For over half a century it has guided us in understanding communities, honoring difference, creating vibrant neighborhoods and ecosystems, challenging environmental injustice, and fostering citizenship” (Allen et al., 2017, p. 1).

The process of transactive design is essential for a fruitful exchange between the community and the designer. *Design As Democracy: Techniques For Collective Creativity*

describes this process as an empathetic exchange of understanding. A new language of knowledge is discovered that "...flows from the community, as local and outside technical expertise mix. Everyone gains knowledge beyond their limited experiences. We teach each other. We become smarter together. This initiates thinking multimodally across boundaries of discipline, race, and class. This empowers communities and sustains stewardship" (Allen et al., 2017, p. 2).

Participatory design has been found to be a powerful tool for community projects to achieve positive outcomes. Seven projects are showcased in the section *Putting power to Good Use, Delicately and Tenaciously* that found the emerging theme of the power of participatory design in them. It describes participatory design as "...one of the most effective means in a democracy to create cities and landscapes that distribute resources and shape places to be sustainable, representative of diverse publics, well informed by local wisdom, and just. Transactive design processes empower participants and designers with information, skills, and self-confidence as well as the recognition that there is much to be gained by change" (Allen et al, 2017, p. 261).

Building ownership and pride among the community is significant because this leads to "long-term stewards of the project and others in our community" (Allen et al, 2017, p. 196). The process of engaging a community in a project and not just having them participate, but actually take part of co-creating and building the project is shown to "imbue a sense of accomplishment, pride, and ownership like nothing else can. Sweat, blood, and sore muscles create a more visceral connection than other forms of participation. Co-construction awakens passion. It is transformative" (Allen et al, 2017, p. 196).

Participatory design has also been a strong advocate for giving voice to the voiceless. This is described in *Design As Democracy: Techniques For Collective Creativity* as "...a rallying force that has long been a guiding principle of participatory design. Almost always when a subculture is

oppressed there is an associated endangered ecosystem exploited by the same forces that oppress the human community. Like powerless people, the land cannot speak for itself against dominant authority. The community of land has little or no legal standing, necessitating advocacy and proactive design strategies. In those cases principles underlying conservation biology and spatial sociology need to be introduced into the design and empowered in the political fray. Similarly, sustainable green strategies often lack political support, and the designer must be their advocate” (Allen et al, 2017, p. 262).

When professionals or facilitators engage with communities, they need to recognize and be aware of the dynamic power roles play into the success of the project. In *Inclusive Iteration: Participation as Method in Design Theory and Practice*, Eduardo Staszowski recognizes the importance of being a proponent of trust, empathy and transparency with communities and projects. He believes that “Designing *with* and not *for* someone is the new axiom that seeks to redefine design by combining expert, tacit knowledge and participation as method, thus transforming the relationship between designers and their clients—a call that is aligned with neighboring disciplines and praxes (Ingold 2013)” (Abendroth, Bell, & Staszowski, 2019, pp. 179-180).

In *A Model for Art Therapists in Community-Based Practice* the authors aim to provide a model that other art therapists can attempt for future community projects. Even though this is more specific to art therapists, the concepts and principles are adaptable to all professionals attempting to engage with communities. The authors acknowledge the importance of being conscientious of the balance of power dynamic with community projects. They recognize “one cannot ignore the inherent power dynamics that exist when an outside professional enters a community to facilitate

a project. It is important to acknowledge and address differences in power from the beginning, rather than pretend that they do not exist (Talwar, 2016) (Ottermiller, & Awais, 2016, p.147).

In *Empowerment Evaluation: Theories, Principles, Concepts, and Steps* the authors also distinguish the importance of the role a facilitator hold during a community project. Research shows that instead of the facilitator seeing themselves as the professional and isolate themselves from the group. It is recommended that the professional work together as an equal with the participants in order to achieve a successful project (Fetterman, Kaftarian, & Wandersman, 2018, pp. 15-16).

2.12 How Design Impacts Space

How we experience space is defined by the “...sensory perception of our surroundings” (Robinson, 2016, p. 57). These sensory perceptions are described by Architect Erno Goldfinger as “the smell and feel of the air; the quality of the sound of voices or birdsong, footsteps, car engines, the texture of the ground under our feet are all sensory qualities of space that contribute to our experience in addition to what we see” (Robinson, 2016, p. 57).

The dynamics of a space are crucial to understanding in order to effectively apply this concept to any design. Robinson explains that “the dynamic qualities of space are those that create a sense of movement or rest within it” (2016, p. 66). Shape has an important influence on dynamics too. It is believed that “the shape of a space, its horizontal proportions, affects its dynamics” (Robinson, 2016, p. 66). A dynamic and motive space must be “...longer than wide implies movement. It appears, like a street or corridor, to have a strong orientation, to lead somewhere” (2016, p. 66). Motive spaces become more dynamic when irregular forms are used. Surprise is evoked through “limited bends, corners or changes in levels. The concealment and anticipation

that results creates a desire to explore and the shape of space can be designed to incorporate anticipation, incident, surprise and arrival” (Robinson, 2016, p. 67).

Figure 5 *Motive Spaces*

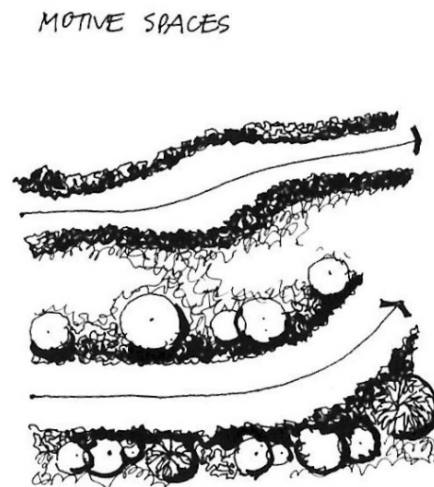


FIGURE 4.3 Static spaces and motive spaces

Source: The Planting Design Handbook, illustrations by Jia-Hua Wu

Vertical Proportions are significant variable for dynamics and also the level of comfort people feel in a space. Robinson explains that “the height to width ratio of a space also influences its dynamics” (2016, p. 70). If the spatial material is designed too low then the “containment and orientation are lost” (Robinson, 2016, p. 70), and if it is too high, then the space feels claustrophobic and enclosed (Robinson, 2016).

Figure 6 *Height to width ratio of static and linear spaces*

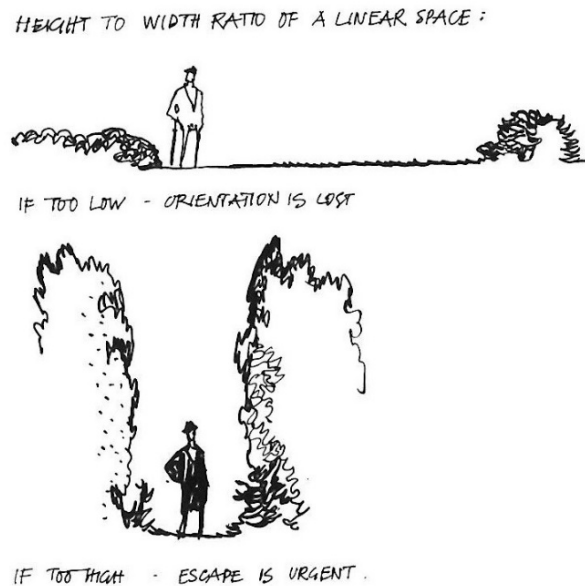


FIGURE 4.6 Height to width ratio of static and linear spaces

Source: The Planting Design Handbook, illustrations by Jia-Hua Wu

Robinson recognizes the importance of focus in design. He explains that “...public built space is often a dominant building, a sculpture or a water feature” (2016, p. 73). He emphasizes that “whatever the focus is, it needs to be distinct from its surroundings and of a strong character. In fact, the character of the focus tends to dominate a space and define its identity” (Robinson, 2016, p.73). Robinson reveals that “when an object is located in a defined space, dynamic forces are brought into action between the object and the boundaries of the space” (Robinson, 2016, p.75). Rest and movement is produced by the use of an asymmetric focus. An external focus acts as a distant landmark that people can usually see from any point of view and it draws them into that space. The external focus also becomes a visual landscape aid to direct users through an axis and provide the space with “...a particular identity, a sense of place, because it is visually included in it. The external focus will be part of the experience of the space” (Robinson, 2016, p.76).

Transitions can influence how we experience space. Robinson explains that “our first view of a place, like our first impression of a person, sets the scene for an acquaintance. The basic form of the transition is created by the arrangement of the boundaries that separate the spaces. This will determine how much of the next space is visible before crossing the boundary and how quickly its full extent is revealed” (Robinson, 2016, p. 94). A simple gap in space can create an intriguing transition.

Figure 7 *A Narrow Gap Attracts Intense Attention*



A NARROW GAP ATTRACTS INTENSE ATTENTION

Source: The Planting Design Handbook, illustrations by Jia-Hua Wu

2.13 Precedent Studies

2.13.1 AIDS memorial quilt, by: Cleve Jones.

The AIDS Memorial Quilt is an important public art project because it was the first time that the AIDS disease was acknowledged and given the platform it deserved. In the United States during 1970 it was a felony to be openly gay. In 1981 the AIDS disease started spreading to seventy-one countries and infected about ten million people. The majority of the population infected were LGBTQ people (Jones, 2020).

Figure 8 *Oct. 11, 1996 Aids Quilt Installation on the National Mall*



Source: <https://www.flickr.com/photos/haomao/2974545032/>

In 1987 Cleve Jones came up with the idea to create quilts to remember and honor the people that perished from the AIDS disease. On October 11th of 1987 1,920 panels were exhibited outdoors on the national mall at Washington D.C. The concept of the quilt was intended to be something that brings you comfort and also the size of each quilt is made very deliberate because it is three feet by six feet, which is the size of a burial plot. Currently, the aids quilt memorial has a total of 48,000 panels, making up over five football fields (Jones, 2020).

This project was created by a collective of ordinary people. People have been given freedom to express themselves through these panels, with a set size requirement, but the context expressed in it, is open to creativity. The healing aspect of this project makes it unique because it gave this social issue importance and a place for people to heal from this tragedy. The size of this project is also very impactful. The project has increased in size to the point that they can no longer place it all together in one place. When people first came to visit the memorial on the national

mall, they were impacted by the number of deaths because they visually were showing each person through the panels, forcing people to see the toll that this deadly virus had taken on the LGBTQ community. The projects relationship to space in the national mall, made its social message more meaningful and moving. The AIDS memorial quilt was successful in eliciting attention and awareness for the aids disease and the tragedy this community had endured.

2.13.2 We are all homeless, by: Willie Baronet.

Willie Baronet is the creator of the *We Are All Homeless* project. The project started in 1993 when the artist purchased his first sign. Through his project he aims to create awareness about homelessness and show people a different perspective towards homelessness (W. Baronet, personal communication, September 1st, 2020). Willie has created many installations since 2009 and a documentary called *Signs of Humanity* that documents his road trip through twenty-four U.S. cities, where he purchases signs from many people experiencing homelessness. He talks to people experiencing homelessness throughout the different cities and portrays their reality. A question that he continuously asks throughout the video is what does home mean to you? (Baronet, & Chumley, 2016).

Figure 9 *Photography of An Installation*



Source: Willie Baronet

This project used the medium of homeless cardboard signs. The artist has been purchasing signs since 1993 and continues to create diverse installations with them. Using homeless signs as the artistic medium is a unique approach because it incorporates an object that is part of the cause you are advocating for and transforms it into a powerful artistic message. The project had an uncommon collaboration approach because by purchasing the signs, made by people experiencing homelessness, he made them a part of the exhibit. Willie has completed many installations since 2009, and they have all been in different locations. The installation is never in the same form or arrangement. It changes, depending where it is at. The temporary art installations have occurred inside galleries, theater sets, exterior spaces, libraries, museums, etc. When talking with Willie, he confessed that his first exhibit was very intentional in terms of space selection because it was in a gallery in Dallas, Texas, where the man who owned it was very devoted to the homeless cause (W. Baronet, personal communication, September 1st, 2020). Willie wants viewers to self-reflect and ponder the work. He wants people to come see his work and leave seeing homelessness through a new lens. He also wants to promote kindness and compassion, to remind the public that they are people too, that are going through a challenging time and are needing a helping hand. The signs that Willie has purchased through the years vary in terms of message. Some show a comedic approach, others honesty. Some portray desperation and others hopelessness. Messages overall seek for help and compassion. Below you can see an example of some of these (W. Baronet, personal communication, September 1st, 2020).

Figure 10 *Photography of Signs from People Experiencing Homelessness*



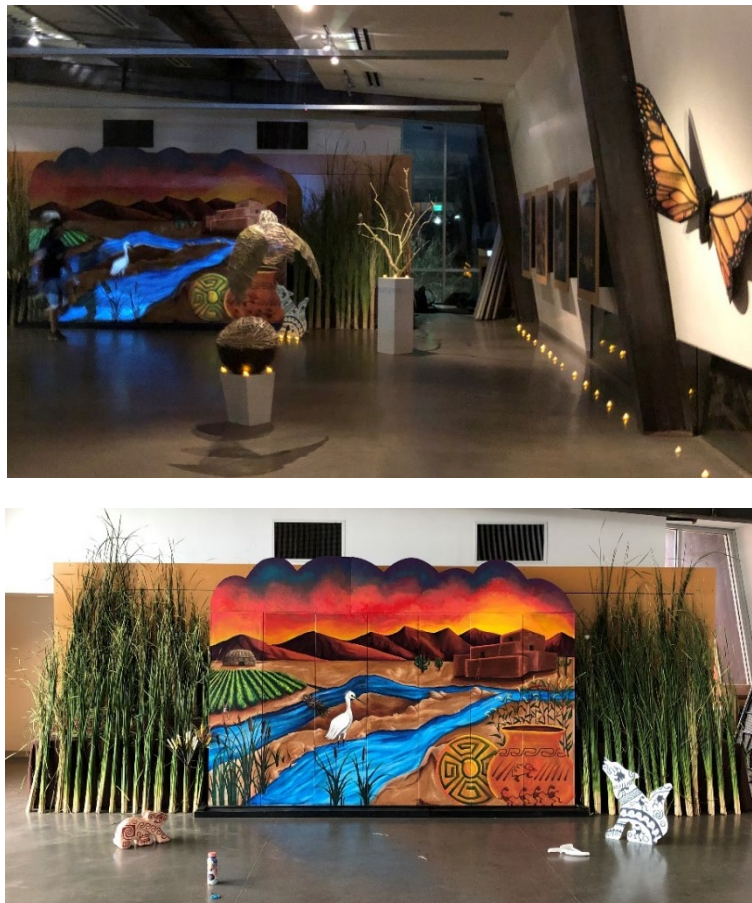
Source: Willie Baronet

2.13.3 We are still here, by: Medio Completo Artists, Audubon Arizona, & Huhugam Heritage Center

This project was a collaborative work that was submitted as a temporary public art project for the Water Public Art Challenge in Arizona. It was selected as one of the top five winners, among a short list of fourteen finalists. The team called, Visit eth ve:m (All of us together) intends to honor the ancestral land and the Huhugam people through their temporary art installation. Water is also a crucial component to this project. Through the Gila River Valley they tell the story of this community (Arizona Community Foundation, n.d.). Collaboration was a key component to the success of this project and talking with one of the artists from the Medio Completo collective, Diana Calderon, attributes the success of this installation to the fruitful collaboration between the artists, Audubon Arizona and the Huhugam Heritage Center to honor the indigenous through their work. (D. Calderon, personal communication, January 5th, 2021). The artists had a one year long immersion with the Huhugam Heritage Center before the day of the event. Two native Gila River Huhugam artists participated on the day of the art exhibit. This installation was open to the public

where it allowed the community to learn and experience Arizona’s history and connection to its natural resources (Arizona Community Foundation, n.d.). The art installation included a painted mural with video projection, poetry performance, five sculptures of native wildlife, and a booklet station led by two of the eight artists in *Medio Completo*. The event occurred on November 16, 2019 at the Arizona Audubon Center.

Figure 11 *We are Still Here Art Installation Exhibit*



Source: Diana Calderon

A bookmaking workshop was led by Calderon and Ayo for the public at the event. Calderon referred to it as a “print, make & take” (D. Calderon, personal communication, March 16th, 2021) workshop because the public was able to choose and print their own design, and bind their personal

booklets. This activity allowed the public to learn about the culture and share stories about their native roots. A hundred booklets were printed on the day of the event. This installation is important because it focused on educating the community and it gave a voice to a community that has been ignored from Arizona's history.

Figure 12 *Bookmaking Workshop*



Source: Diana Calderon

2.13.4 Black lives matter street mural, by: collective effort

The Black Lives Matter Street Mural in Washington, D.C. was created on the morning of Friday, June 5th, 2020. This public art piece was commissioned by the Mayor of District of Columbia, D.C. Muriel Bowser. The street mural spelling “Black Lives Matter” spans two blocks of 16th St. towards south of St. John’s Church. Its sixteen bold yellow letters encompasses two car lanes in width. Not only were the bold letters painted on the ground, the street sign on the traffic stop was changed to say “ Black Lives Matter St.” as well. (Willingham, 2020).

Figure 13 *Photography of BLM Street Mural*



Source: ABC News

This mural was commissioned by the Mayor, but it was a collective work completed by regular citizens. The size of this mural is obscenely large and very impactful. It is so large, that it has been captured by Google’s satellites from space and the image can be searched on Google Maps. The location was a deliberate statement and intentional decision. This message was placed on the 16th St. leading up to the Whitehouse and St. John’s Church, so the U.S. Government and the local community could not ignore the movement of Black Lives Matter. By placing it on the street, the collective of people are claiming this space as theirs and using art to express themselves about police reform and ending systemic racism. Mayor Bowser said “there are people who are craving to be heard and to be seen and to have their humanity recognized” (McEvoy, 2020). This mural has been a catalyst for others across the United States and the world. There are a total of fourteen cities that have joined and created their own street murals with the same words *Black Lives Matter*, each city giving their murals their own personal identities. Among these cities are San Francisco, Sacramento, Hollywood, Oakland, Raleigh, Brooklyn, Austin, Cincinnati, Seattle, Charlotte, Atlanta, Orlando, Flint, and Tulsa (McEvoy,

2020). There are mixed feelings about the impact this mural has. Based on a recent search on Twitter for people's reaction on the DC mural, forty-one people's opinions were studied. Thirty-one were positive and ten were negative. Some people felt excited and reacted joyously towards the mural, while others did not understand what letters could do or why they were art. Public Art is subjective and often controversial. The important thing is that it has bridged a gap for conversations and has drawn much needed discussions on the reality of black communities.

Figure 14 *Aerial Photography of BLM street mural*



Source: Google Maps

2.14 Chapter Summary

Sections 2.1 and 2.6 in this chapter are significant to this study because it provides the research project with essential background information about homelessness. Section 2.3, titled *The Rise of Homelessness in the United States* informed the methodology site selection & analysis process and thus identified the top seven states in the United States with the highest homeless population in the country based on the data. From those top seven states, one state was selected and within that state the city with the highest homeless population was selected. This site selection process provided the study with a site to focus in.

Section 2.7, titled *what is Environmental Justice?* Served as a means to understand what social justice is and what it does for communities. It was necessary to learn the principles of environmental justice to allow for the development of a more equitable, inclusive and collaborative thesis project based on these guiding principles.

Section 2.8, titled *the theory behind community art empowerment* provided practical data on three previous studies that involved community art projects. This section also provided theoretical data on empowerment, self-determination and action theories and principles. These theories and principles were essential to developing the framework of this thesis project.

Section 2.9, the Stewpot Art program was discussed because this is the program that the researcher interacted with to contact the participating artists. It is also a program of great significance and impact to the Downtown Dallas, Texas homeless community.

Section 2.10, *the importance of the participatory design* process informed the methodology because it discusses best practices on working with communities to allow for successful projects. The type of approach that was selected for this project was based on the information that this section provided.

Section 2.11, how design impacts space provided the researcher with guiding design principles and elements that were implemented on the design of the art installation.

In the literature review four precedent studies were selected that served as successful examples of community art projects. These precedents were analyzed through information collected from the internet, videos and by conversing with two of the project artists. Overarching themes from each project were identified and then placed next to each project specifically to its work and qualities. These were the following themes extracted: social message, platform for

expression, outdoor location, collaboration, mural medium, temporary installation art, size intent, educational: awareness, social impact, honor community, and promote self-reflection.

The following eleven themes will be explained in greater detail below:

1. The theme of *social message* signifies that the projects with this icon focus on social justice and intend to extend a calling or a message onto the community to make change or bring awareness on a specific subject. All four projects were identified as carriers of a social message.
2. The theme of *platform of expression* signifies that the project served as a vehicle or space where the community could use their voices to express their needs and desires. This theme is expressed in all four projects.
3. The theme of *outdoor location* signifies that the projects with this icon were held in an outdoor space. Only three projects were identified as outdoor spaces.
4. The theme of *collaboration* signifies that the projects with this icon valued collaboration between the community and designers. Collaboration was very valuable to the success of all the projects. This theme is expressed in all four projects.
5. The theme of *mural medium* was extracted from two projects, *We Are Still here* and *Black Lives Matter*. Mural medium refers to the use of a wall or any surface that can function as a canvas for painting and depicting themes and ideas through paint.
6. The theme of *temporary installation art* was expressed in three projects. This provided an insight on the effectiveness a temporary installation art has versus a long standing installation piece. Temporary installation art means that it is not a

permanent art piece in the landscape, it is only meant to be seen for a specific amount of time and then removed.

7. The theme of *size intent* signifies that the size and dimensions of the installation art were intentional as part of the experience and message. For example, two projects reflect this theme: *AIDS Memorial* and *Black Lives Matter*. The quilts in the *AIDS Memorial* were intentional the size of a coffin, so people could see the visual impact on all the lives that had been lost because of the aids disease. In the *Black Lives Matter* project, the street mural was deliberately painted on the street that headed towards the white house so the United States president could not miss it and also the size was important to notice too, because it was so large it could be seen by google maps. This monumental size was intentional as a way of making sure people saw and could not ignore it.
8. The theme of *educational: awareness* signifies that the projects were not just an art piece, but were also a way to educate the community and a particular topic and bring awareness of its existence. All four projects express this theme, as they all educate their communities about different topics, whether it was about aids, indigenous communities, homelessness and the experience of African Americans in the United States.
9. The theme of *honor community* signifies that the projects honored specific communities through their installation art. All four projects honored their communities. For example, the *We Are Still Here* project honored the indigenous communities living in Arizona through their project. They honored this community

through collaboration and providing a platform for expressing their voices and history.

10. The theme of *promote self-reflection* signifies that the project through their installation art inspired viewers to reflect about themselves and about the topic. All four projects expressed self-reflection. For example, *We Are All Homeless* left people after the exhibit thinking about how they were treating the homeless community and what they could do to help people experiencing this. This project allowed people to view the topic of homelessness from a different perspective and introspect about the topic. Four projects were selected and analyzed. Initially all of these projects were selected because of the theme of the overall project, which was about a social message. After, these four projects were each studied and themes were extracted from each of them. Out of the many themes, eleven themes were identified as representative of the projects. These themes were also used to apply in the development of the installation art project.

Table 8 *Precedent Study Themes Identified Diagram*

THEMES IDENTIFIED



PRECEDENT STUDY



Source: Adapted from Illustrator & The Noun Project

Not all of the projects had all of the themes, for example, the *AIDS Memorial* and the *Black Lives Matter* project carried ten of the identified themes, while *We Are All Homeless* and *We Are Still Here* carried nine of the identified themes. Overall, the eleven themes identified were selected as necessary themes to use as a framework for the development of the research study project. The precedent studies and the themes extracted informed the methodology of this thesis research, as well as project development from start to finish.

Chapter 3

Methodology

3.1 Introduction

This chapter presents the methods used in this study. It uses qualitative research methods to study the impact the temporary art installation has on the local community and on the artists that have created the murals. Chapter three presents the following sections: action research paradigm, site population, site analysis and selection process, data collection and analysis methods and the design process.

3.2 Action Research Paradigm

This research project adopts the model of action research. In *A Practical Guide to Behavioral Research: Tools and Techniques*, the authors Barbara and Robert Sommer introduce the topic of action research from the perspective of Kurt Lewin, a social psychologist. He believed that there was a need to "...bridge the gap between research and application" (Sommer, & Sommer, pg. 211), because the research created was not making a difference to the lives of the people that this affected. Because of this problem, Lewin developed the idea of action research that promotes for "...the advancement of knowledge and the improvement of a local situation" (Sommer, & Sommer, pg. 211).

Sommer & Sommer explain that, "these two objectives can be accomplished, through the direct involvement of the potential users of the information in the research process, this represents a major shift in authority, from the researcher to the group. Because of the direct involvement of potential users, the approach is sometimes called *participatory research, participatory action research, or collaborative research*" (Sommer, & Sommer, pg. 211). By adopting this approach it

allows participants to “...no longer be passive recipients (subjects) of the research process; they become active participants” (Sommer, & Sommer, pg. 212).

Table 9 *Action Research Process Diagram*



Source: Lewin, 1946

Based on the principles explained by Kurt Lewin and Sommer & Sommer, as well as the precedents, and several studies presented in the literature review, the researcher developed a specific engagement approach for the artists who have experienced homelessness and for the local community. The community engagements were divided into three events: the backpack exchange, the mural painting day and the opening reception day. Data was gathered from many avenues, such

as three surveys, photography, video, art installation, and the outcome of the community engagement events.

3.3 Population Study

The study population selected was divided into two groups: Group A and Group B. Group A are the artists who have experienced homelessness. This group was identified and contacted through The Stewpot Art Director. All communication with the artists was done through the Stewpot Art Director. The requirements to be included in this group category were:

- Participants had to be 18 years or older of age
- Participants had to be artists of all levels
- Participants had to be currently experiencing homelessness or have experienced homelessness in the past
- Participants had to be comfortable with sharing their personal experience with homelessness through their art
- Participants needed to create one mural and fill out two surveys

Group B represented local community in Downtown Dallas, Texas. This group category was identified by the project's site location. Part of this group that provided data was contacted by a digital invitation to the opening reception by their relationship to the project and the researcher and the other part were people who frequent the park normally. The requirements to be included in this group category were:

- Participants had to live in or near Downtown Dallas, Texas or be familiar with the area by either working there or traveling often to this location
- Participants had to be 18 years or older of age

- Participants needed to visit the exhibit & fill out a digital survey

Through Group A the researcher intended to study what impact would the project have on the artists experiencing homelessness before and after the process of participating. Through group B the researcher intended to study how the art installation would impact the participants and if it had any change in the way they viewed homelessness in Downtown Dallas, Texas.

3.4 Site Analysis & Selection Process

The site selection was informed by the literature review data from the section *The Rise of Homelessness in the United States* that provided several indicators of site suitability. The data exhibited the highest population numbers of homelessness in the United States as a first scope. The scope was narrowed into the top seven states with the highest numbers. The scope was narrowed again into the highest population numbers within the cities of the selected state. Once the scope of focus was narrowed to a city, a set of requirements were established to search for possible sites. The requirements were formulated based on the literature review data and to accommodate the needs of the study population participants. The requirements established were:

- The site must have good visibility and access
- The site must be within the boundary of the city selected
- The site must be near homeless shelters
- The site must be near public transportation (less than a 10 min. walk)
- The site must be approved by the city or a legitimate private entity
- The site must be an outdoor space
- The site must be in or near a public park

After these requirements were established, a Google maps search was used to narrow the area of interest. Six sites were selected based on the requirements and were considered as a possible site for the research study. Once six possible sites were selected, they were visited in person. The final site was selected because it met all the requirements, and compared to all the others it was the best location for the project. The visibility and accessibility, which was a very important requirement was the best among all the other sites.

Once the site was selected an ethnography observation was done three different times at the park to observe and learn the best location to place the art installation. Based on those observations the art installation placement was selected.

3.5 Data Collection & Analysis Methods

3.5.1 survey.

Two groups were given surveys, Group A and Group B. Group A, were citizens of the local community who either lived or worked there. They were asked to complete a digital survey on the day of the opening reception of the art installation exhibit. The survey was accessed electronically by all the people that attended the reception. The survey was embedded into a QR code on the introduction panel. Participants were able to access the survey through their phone. They placed their phone's camera over the QR code and it directed them to the link of the electronic survey. All answers were recorded electronically. The survey for Group A was intended to reveal if visitor perceptions about homelessness had changed after viewing the temporary art exhibit.

Group B, which was the artists who have experienced homelessness. Two surveys were provided to Group B. The first, was to assess their perception about the installation art before making it. The first survey was printed in paper and provided in a drawstring back pack with materials and instructions on the mural making day. The surveys were collected from each artist

in person. The second survey was to assess the final perceptions of their experience and see if it empowered them. The second survey was sent out digitally to the Stewpot Art Director. As she got responses from the artists, she returned them back to the researcher through email or in person.

3.5.2 concept sketches.

Group B members, which were the artists who have experienced homelessness, were given a drawstring back pack with materials and instructions. In these backpacks as part of the instructions, a section was devoted to the concept sketch. Each artist was asked to draw or sketch a concept for their individual murals. The concept sketches intention were to provide the artists with the opportunity to start developing their ideas before starting their mural painting. Some artists like to prepare before projects and others are more spontaneous and enjoy creating their art without planning. This allowed flexibility for those artists that prefer to plan ahead of time. Inside the backpacks each artist had the following materials to use as tools to create their concepts: A sketchbook, two pens with a thick and thin point, color pencils, eraser, pencil sharpener, chalk, pencils, small pad, kneaded eraser, tortillon and a ruler.

Figure 15 *Image of Materials Provided Inside Backpack To Artists*

MATERIALS



SKETCHBOOK



TWO PENS



RULER



COLOR PENCIL + CHALK + ERASER + PENCIL SHARPENER + PENCIL + SMALL DRAWING PAD
+ KNEADED ERASER + TORTILLON

Source: Margarida, 2021

3.5.3 mural painting day.

All five artists received a drawstring backpack with materials and instructions on this day. The researcher coordinated with the Stewpot Art Director to communicate with the artists and make them aware of the time, date and place to meet for the mural making day. The artists met at the Stewpot outdoor garden. The artists were provided all the materials to create their individual murals. The materials provided for the artists were as follows: brushes, paint, water, mixing trays, cloths, hand wipes, and individual rolling carts for personal use. The movable walls were brought

to this site several days before the artists arrived. Each artist had the same section in length of the wall to paint. Each artist had the freedom to depict their experience with homelessness however way they saw fit their style and story interpretation. The mural painting lasted four days. Once, every artist was done and the murals dry, the walls were sealed. Once, the walls were dry after sealing, they were ready to be transported to the selected site: Main Street Garden Park.

3.5.4 installation art exhibit.

The installation art exhibit was composed of a series of seven murals from each artist. The murals were painted on a four piece segmented wooden wall. The mural sizes varied in length, but extended between four to six feet each in length and six feet in height. The wall was composed of an organic undulating form that bisected through the Main Street Garden Park Plaza area. The structure was placed on Main Street Garden Park to be exhibited for the duration of a week.

3.5.5 opening reception day.

An opening reception was held at Main Street Garden Park on a specific day. The murals were transported the weekend before the reception was held. Invitations were sent out electronically for people to attend. A table with refreshments and food was provided to the attendees. A short speech was given at the reception explaining to all attendees the art installation. The people who attended the reception viewed the final work of all the artists and were able to interact with the artists as well. The event lasted two hours.

3.5.6 community group engagement approach.

The community engagement approach was informed and developed by the literature review and by conversations with The Stewpot Art Director. She has been working with the artists who have experienced homelessness for a long time. The artists were identified and contacted through

her because they trust her and she is in contact with them. It was crucial to identify a contact that had that relationship with the participants in order to extend that trust to the researcher.

The initial approach was intended to be in person workshops, but because of the covid-19 pandemic the engagement approach had to be adapted in order for the project to move forward and keep everyone's safety as a top priority.

Five backpacks with materials and instructions were created and provided to the artists on the day of the mural making day. The participants drawstring backpacks had the following articles inside: a sketchbook, two pens, a small plastic case with color pencils, an eraser, pencils a sharpener, chalk, pencils, a small pad, a kneaded eraser, a tortillon, a ruler, one mini hand sanitizer, a facemask inside a Ziploc bag and a folder with printed material inside. The printed material had an introduction and instructions of the project, who the researcher is, one survey, a COVID sheet, and a consent form.

Figure 16 Image of Articles Inside Backpack For Artists

MATERIALS



SKETCHBOOK



TWO PENS



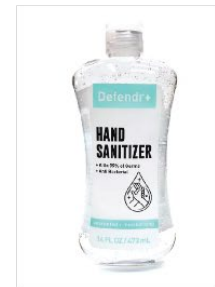
RULER



BACKPACK



FOLDER



HAND SANITIZER



CHALK AND PENCIL CASE



FACE MASK

Source: Margarida, 2021

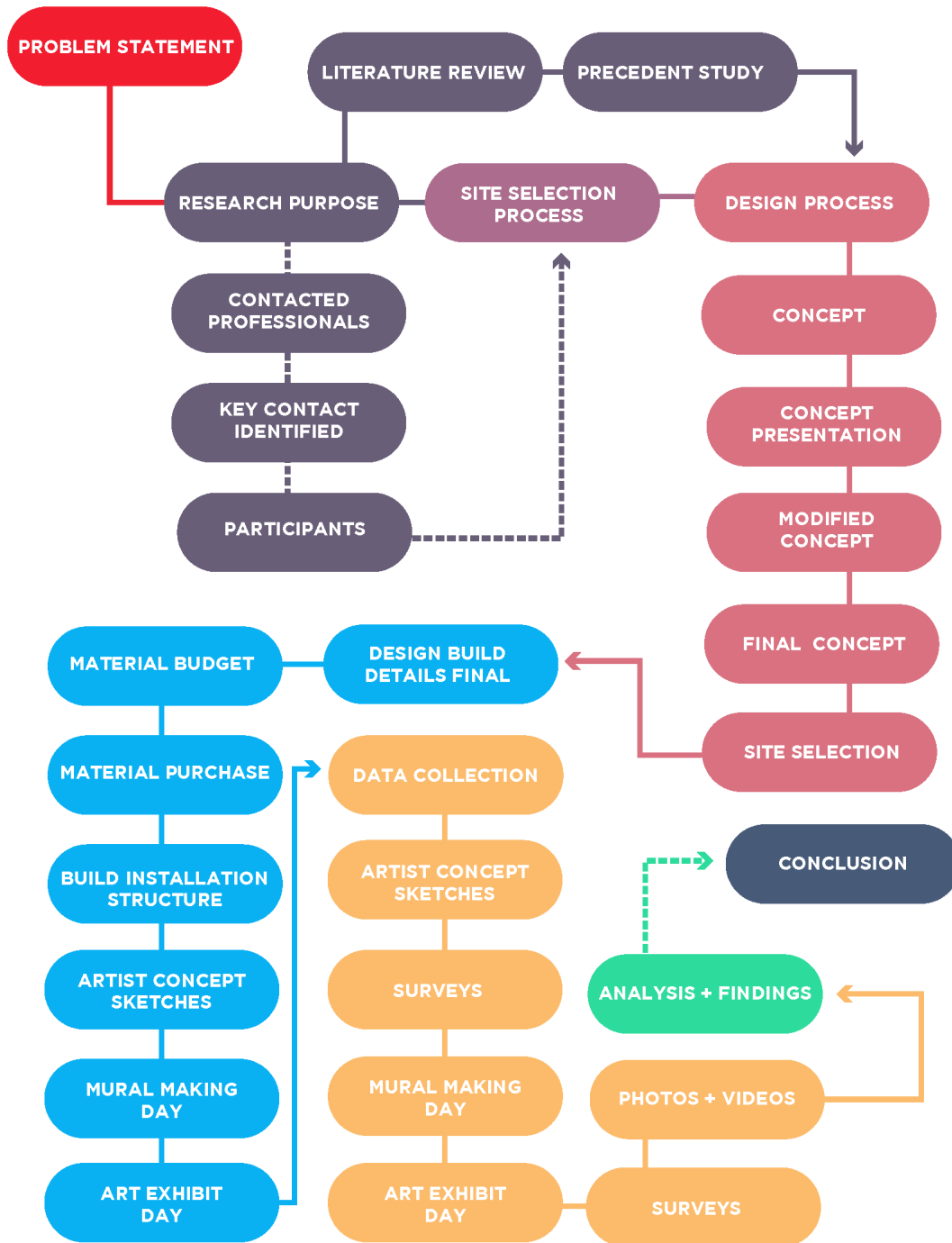
The engagements were broken in two to three activities. The first engagement was identified as the backpack exchange. The backpacks were provided on the mural making day before the artists began painting. The second engagement was identified as the mural making day. The artists met with the researcher at the Stewpot outdoor garden to paint. The third engagement was identified as the opening reception exhibit day. The artists met with the researcher at Main Street Garden Park to celebrate their installation art with others in attendance. The installation art was exhibited for a week at the park.

3.5.7 photo & video.

This study used photography and video to collect data of the mural making day and open reception exhibit day. The photos and videos taken have documented the different processes in this research study. An iPhone and GoPro 7 silver camera was used to capture all of the photos taken for the study. The GoPro 7 silver camera with a stabilizer was also used to capture all the video footage for the study.

3.6 Design Process

Figure 10 Research Process Diagram



Source: Adapted from Illustrator

3.7 Chapter Summary

This chapter describes the qualitative methods used to accomplish this research project. The sections in Chapter Three were: action research paradigm, population study, site analysis and selection process, data collection and analysis, surveys, concept sketches, mural making day, installation art exhibit, opening reception day, community group engagement approach, photo and video and design process. These methods were used to assess and understand the emotional responses to the art exhibit created by artists experiencing homelessness in the city of Dallas, Texas and determine the impact the art installation has on both Groups A and B.

Chapter 4

Analysis and Findings

4.1 Introduction

This chapter presents the analysis and findings found in this study. Chapter Four presents the following sections: Action research approach, literature review, precedent study, site analysis and selection process, and data collection and analysis methods. These sections will reflect the findings found from engaging with the participants.

4.2 Action Research Paradigm

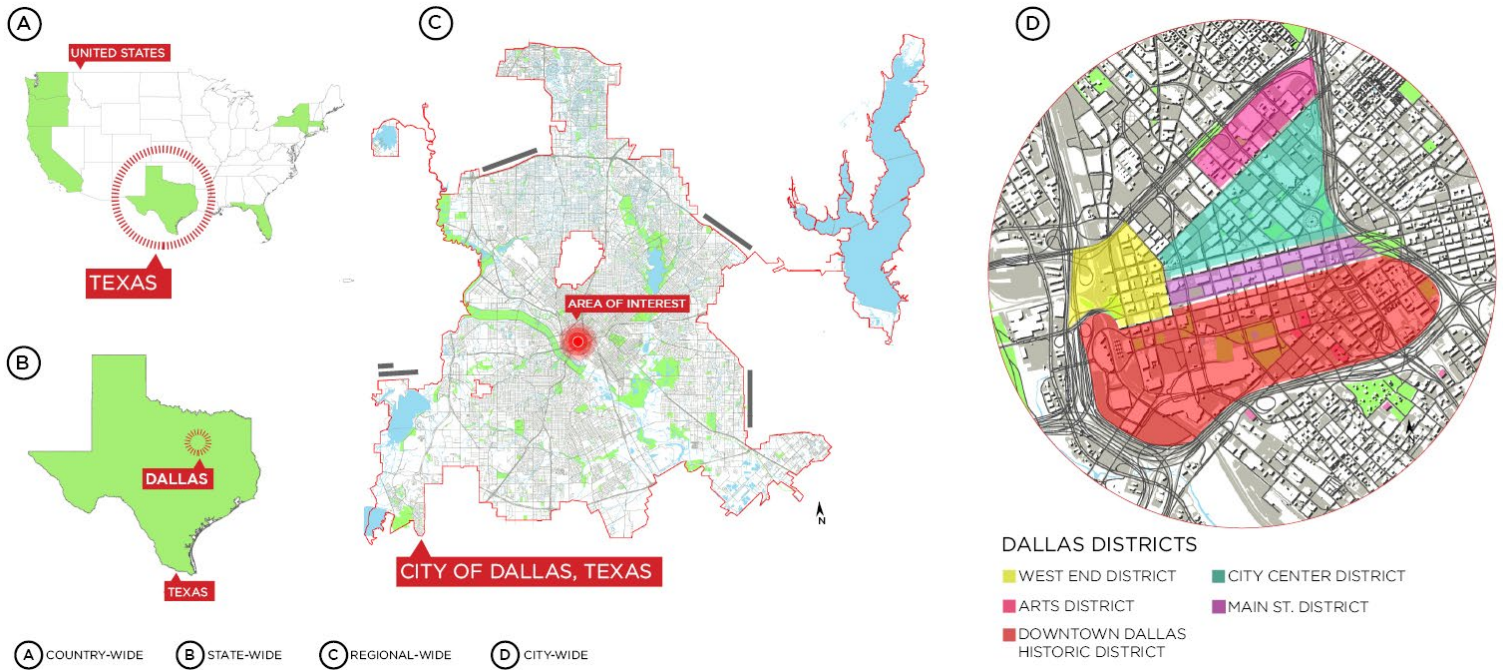
The researcher designed three community engagement events: the backpack exchange, mural painting days and the opening reception day. The researcher strategy was based on Kurt Lewin's action research paradigm (1946, cited in Sommer & Sommer, 2002). She approached the Stewpot Art Director as a key contact to connect with the homeless artists and through this contact engaged with the artists. The Art Director communicated the project to the artists and they showed up to the mural painting day. During these days, the researcher was present. She was documenting the happenings with photos and video, but was also participating with the artists by interacting with them and assisting in simple tasks such as color mixing or giving small design suggestions when asked by the participants. On the day of the opening reception the researcher was also present, engaging with all the community members and artist, while gathering data at the same time. After the events, the researcher gathered the data and analyzed the after effects, as well as noted the successes and failures of the project.

4.3 Site Analysis and Selection Process

The site selection process and analysis was divided into two parts. The first, was the larger scope of selecting a state and a city. The second, was selecting the focused site within the city where the exhibit could be held. Both of these scopes had different requirements and processes. The literature review identified that Texas was among the top seven states in the United States

with the highest homeless population. It also identified the city of Dallas as the city in Texas with the highest homeless population. These findings assisted the researcher in selecting these sites.

Table 11 *Site Selection Process Diagram*



Source: Margarida, 2021

Once the city of Dallas, Texas was selected. The Downtown Dallas area and possible sites were identified based on the diagram appearing as Table 12:

Table 12 *Criteria Diagram*

CRITERIA IDENTIFIED



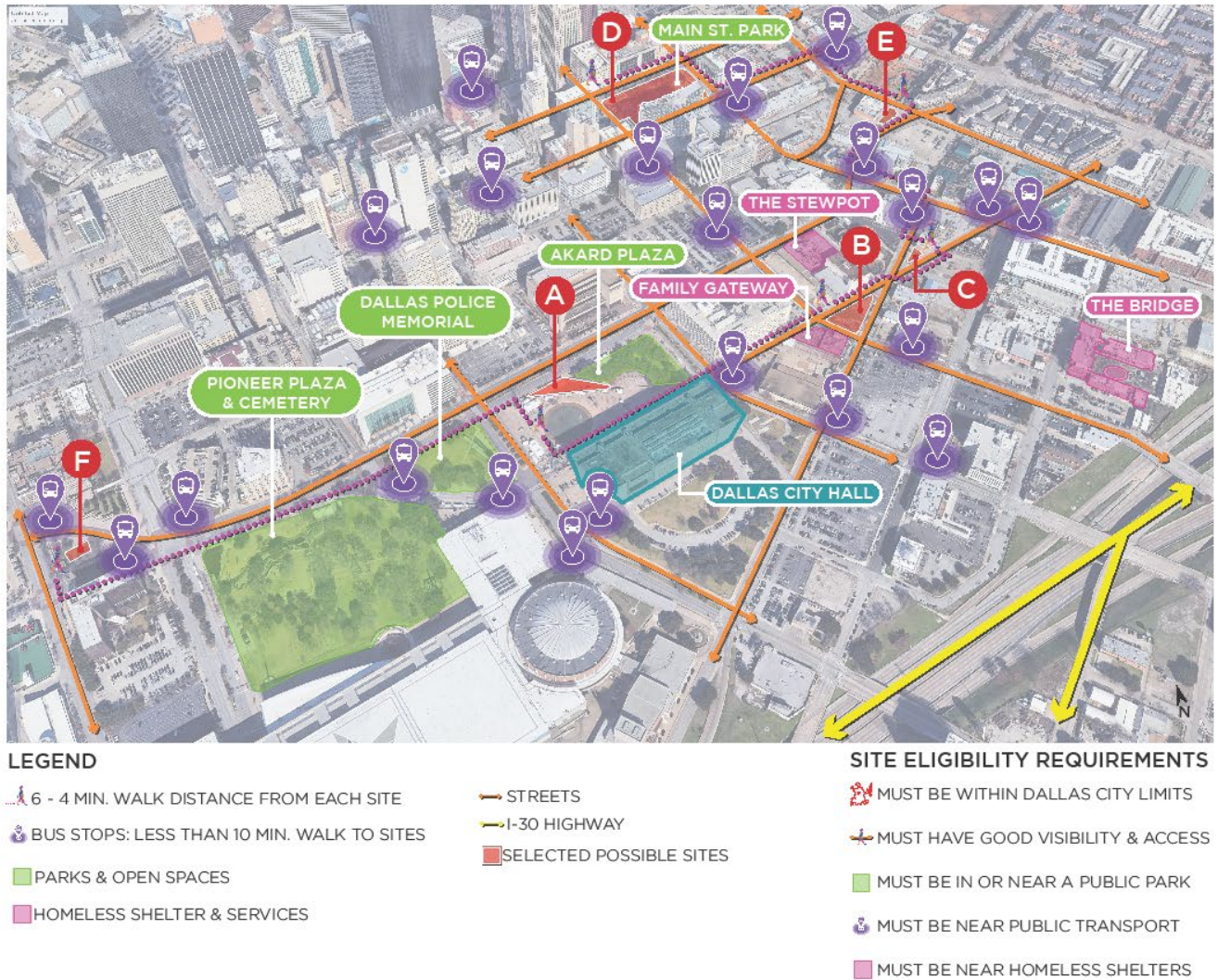
Source: Margarida, 2021

The criteria for *good visibility* was deemed significant because it was important for the installation art to be placed in a location that could be seen by many viewers in order to create a larger impact. The criteria for *good access* was important because the site where the exhibit would be placed needed to be easily accessed by pedestrians and drivers. The criteria for *within boundary of the city of Dallas, Texas* was necessary because this was a guide established based on the data of the highest numbers of homelessness. This data identified that homelessness was a social issue that this location was facing. The criteria for *near homeless shelters* and *near public transportation* was considered necessary to remain close to the services that the artist experience homelessness seek, to avoid any attendance conflicts and to be considerate of their time. The criteria for *approval by the city or private entity* was the most important because this was the defining factor on deciding

the final site selection. The criteria for *outdoor space* was crucial because the study is focused on art in the landscape, so an outdoor space was necessary to establish the site. Finally, the criteria for *in or near a park* was also significant because it is also considered an outdoor space and is an important part of the urban landscape in the city of Dallas, Texas.

Based on all eight criteria, six possible sites were identified. All six sites complied with all of the requirements, except the entity approval. Only one site was able to get the entity approval. The crucial step for finalizing the site selection, after analyzing each one, was finding out who owned the land. This process varied by site. The researcher first, verified all site addresses through the Dallas Central Appraisal District website and found that site A, C, D, E, F where all city owned. Site B was the only privately owned land, but was not able to figure out who owned it. The researcher sent a letter to the company on file on the Dallas website, and had one response by email, but they replied saying that they were not the land owners and could not help. The researcher also spoke with three persons involved in Dallas, Texas through different industries to get feedback on the possibility of exhibiting on either of the six available sites and what the process to exhibit would look like. Downtown Dallas Inc, which is a nonprofit that is in charge of activating most city of Dallas, Texas parks agreed to collaborate with the researcher and this exchange established that Main Street Garden Park would be the selected site for the temporary installation art exhibit.

Table 13 Possible Sites Map

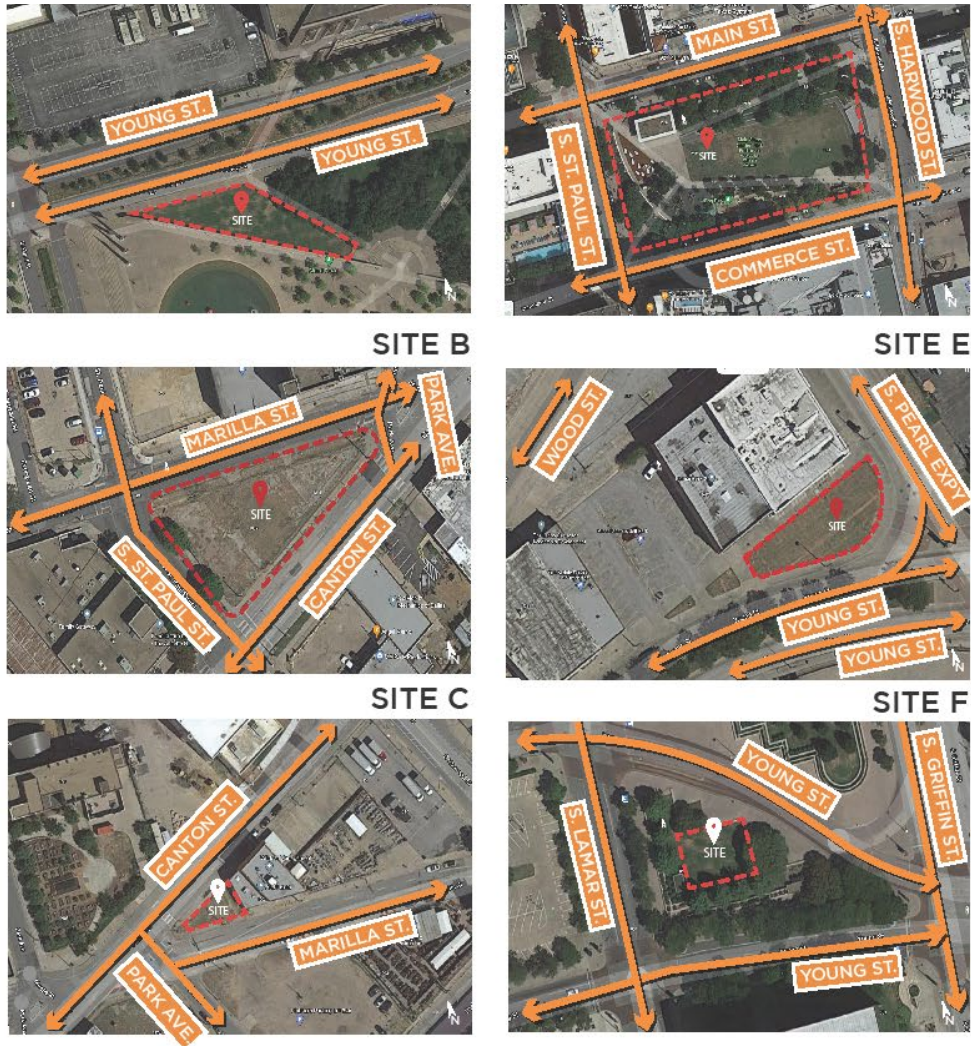


Source: Margarida, 2021

All sites are located among the Downtown Dallas District. *Site A* is located between Young street and South Akard street. This site was considered as a possible site because it met all of the criteria, but mostly because it was right in front of the pedestrian crossing, making the space a landmark opportunity. The site had excellent visibility from the street and easy pedestrian access. It was also right in front of the Dallas City Hall and the Akard Plaza, but it was going to require city approval that might have been near to impossible. *Site B* is located between Marilla street,

Park Avenue, Canton street and South Saint Paul street. This site was considered as a possible site because it had great visibility and excellent pedestrian and automobile access. It was vacant and had ample space to create, like a blank canvas. Most importantly it was near several homeless shelters, but the researcher was not able to contact the land owner, thus not having the needed site usage approval. *Site C* was considered as a possible site because it had excellent pedestrian access and it was next to the Stewpot garden, but its size was not as large as desired. *Site D* was considered as a possible site because it is in a Dallas, Texas park and because of this had extremely good visibility, access and large amounts of people visiting. This was the selected site because Downtown Dallas, Inc. managed the park and through several conversation with them a partnership occurred. They were very interested in the project and provided the approval of having the exhibit in their space for a length of time. *Site E* was considered a possible site because it has good pedestrian and automobile access, but getting approval from the city was nearly impossible. Lastly, *site F* was considered a possible site for the project because it had good pedestrian access and was in a natural outdoor space. Unfortunately, the size of the space was not as large as desired and the visibility was not as good as other sites.

Table 14 *Six Possible Sites*

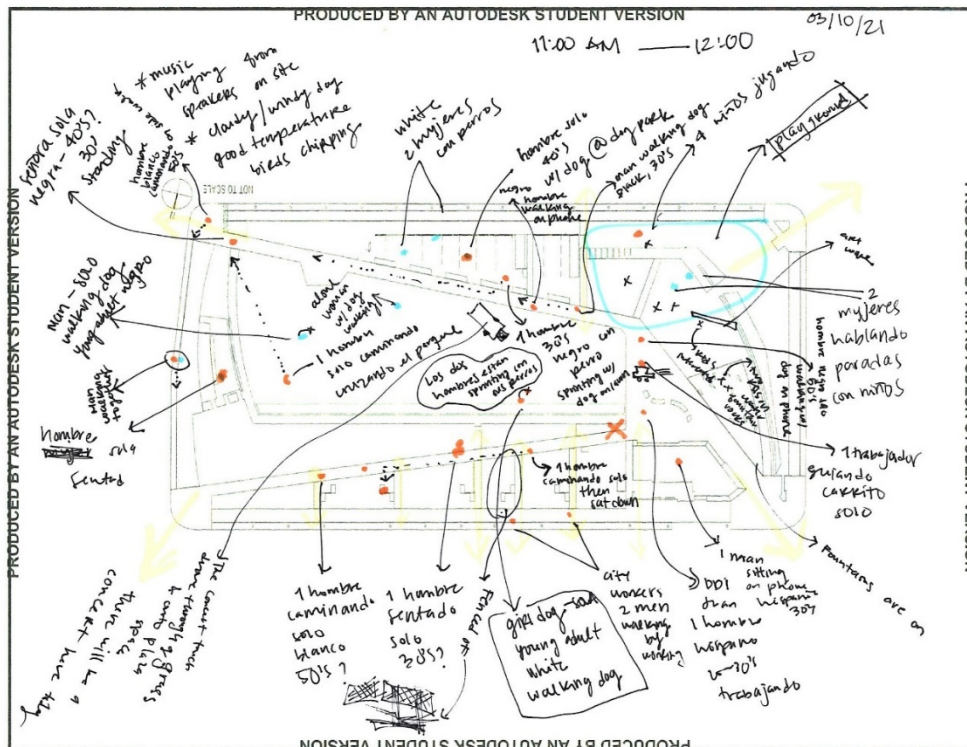


Source: Margarida, 2021

Once the site was selected based on criteria, the researcher visited the Main Street Garden Park three individual days and completed an ethnography observational study for an hour at the site. Ethnography is the systemic study of people and cultures. It is designed to explore cultural phenomena where the researcher observes society from the point of view of the subject of the study (Zeisel, 2006). The techniques used for observation and documentation on all three occasions were as follows: ethnography observation, and photography.

The first visit occurred on Wednesday, March 10, 2021. The duration of the observation was one hour. The researcher brought to the site a printed paper map of the site, several colored highlighters, a pen, and a camera phone. The researcher arrived at 11:00 am and sat on a wooden bench north west of Main Street Garden Park. The researcher remained in the same area the entire observation, until the last 10 minutes were the researcher walked around the park to document through photography the existing park conditions and the activity level of the park. The researcher chose to use two colors to color code if the person in the park was male or female. Orange was for male, blue for female and black x marks were for children. Dots were documented onto the paper, as well as notes with an arrow were attached to the dots, to add the descriptions of each person.

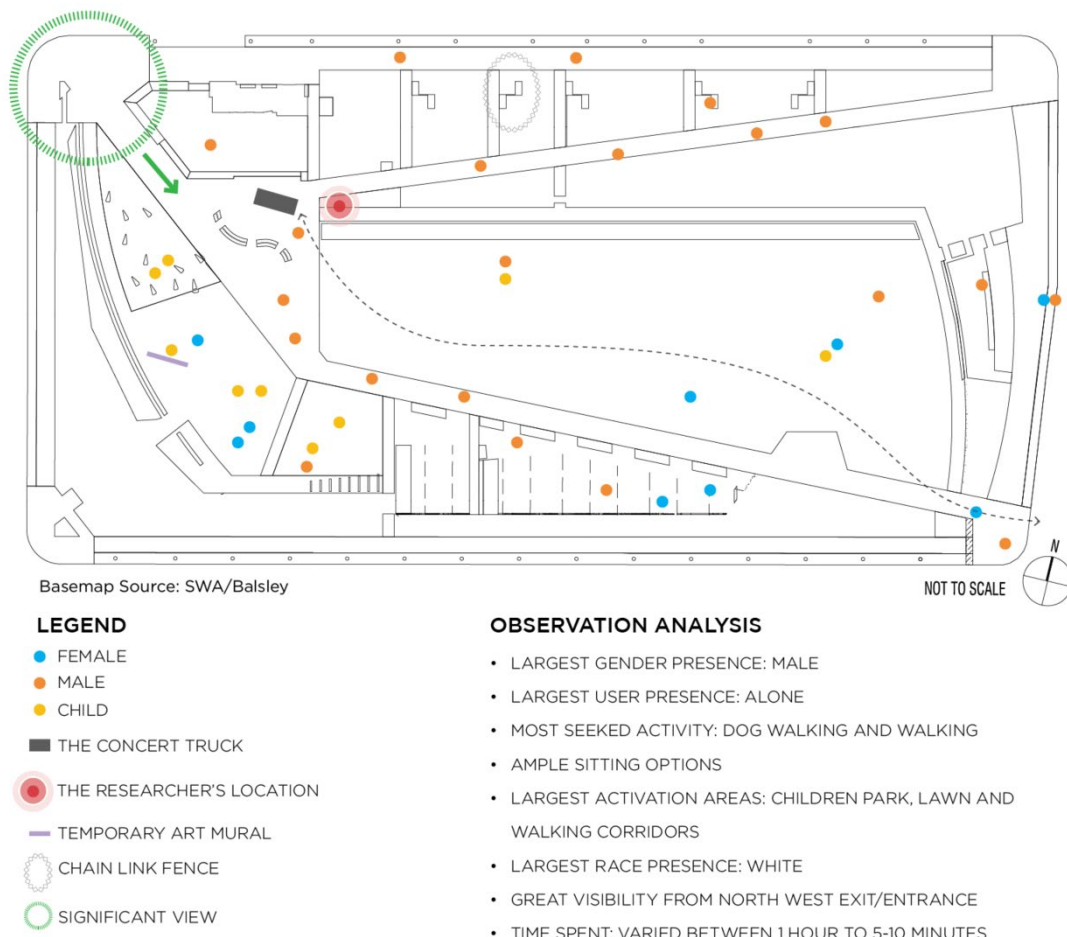
Table 15 *Original Observation Form*



Source: SWA/Balsley & Margarida, 2021

The researcher also identified all the exit and entrances of the site in yellow highlighter and noted any site significant activities, weather, and existing conditions. Photos were also used to document the observation at the park. When the researcher left and returned home, the data gathered was analyzed and a digital color coded map was created to visually show how many individuals attended the park and where they were located. An ethnography chart was also included where the information of each individual was broken down into different groups, such as location on site, number of people, race, gender and activity. This chart is linked to the map, because the map is visually mapping what the ethnography chart expresses in narrative.

Table 16 *Site Analysis & Inventory Ethnography Observation Map*



OPEN SPACE ETHNOGRAM TECHNIQUE

LOCATION/SITE: MAIN STREET GARDEN PARK, DOWNTOWN DALLAS, TEXAS

DATE: WEDNESDAY, MARCH 10, 2021 --FROM 11:00AM TO 12:00PM

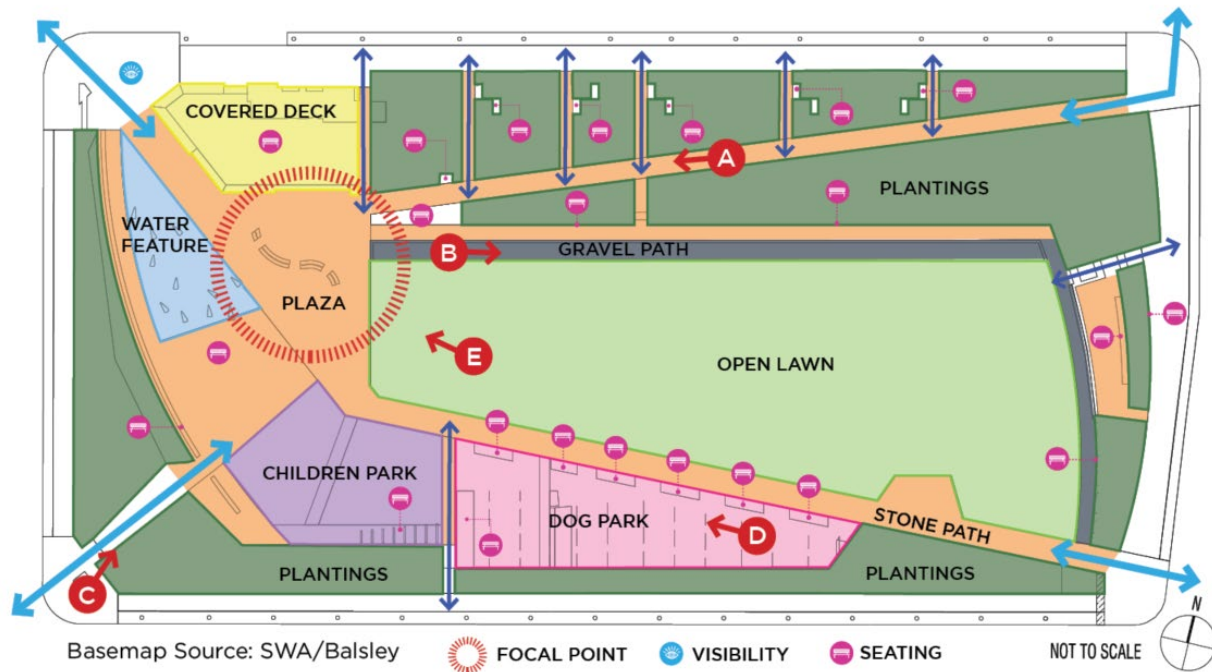
Users	Location on Site	Number	Race	Number	Gender	Age Category	Activity
Alone	Dog Park	1	White	1	F	25-35	Talking with other female & watching dog play
	Dog Park	1	Hispanic	1	M	35-55	Watching dog play
	Dog Park	1	White	1	F	25-35	Talking with other female & watching dog play
	Lawn	1	Black	1	M	25-35	Sprinting + walking with dog in the lawn
	Stone path @ south west	1	Black	1	M	25-35	Walking + talking on the phone
	Stone path @ south west	1	Black	1	M	25-35	Walking dog
	Children Park	1	White	1	M	55-65	Watching kids play
	Lawn	1	White	1	F	35-55	Walking dog
	Lawn	1	Black	1	M	25-35	Walking dog
	Lawn	1	White	1	M	35-55	Crossing through the lawn to the south east exit/entrance
	East side sitting area	1	White	1	M	55-65	He was sitting down
	South east exit/entrance	1	White	1	M	55-65	Walking
	Plaza	1	Black	1	M	35-55	Walking dog + talking on the phone
	South east exit/entrance	1	Black	1	F	35-55	Park security. Watching over park while standing
	Plaza	1	Hispanic	1	M	25-35	Leading a truck to park in the plaza. Worked for park.
	Lawn	1	White	1	F	25-35	Walking dog
	North east stone path	1	White	1	M	55-65	Walking
North stone path	1	White	1	M	35-55	Walking in path + sitting + using his phone	
North stone path	1	Hispanic	1	M	25-35	sitting	
In Groups of 2	Children Park	2	Hispanic	2	F	35-55	Watching kids play
	East side walk	2	white	2	F-M	35-55	walking + talking
	Water Feature	2	Hispanic	2	F-M	5-12	Playing in water feature
	Plaza	2	White	2	F	0-5/35-55	Looking and touching art mural/Watching kid
	North side walk	2	Hispanic	2	M	35-55	Walking + working in park
In Groups of 2 or More	Children Park	4	Hispanic/White	4	(3)F - (1)M	0-5	Playing in park equipment

Source: SWA/Balsley & Margarida, 2021

Key findings from this observation day were that the largest gender presence at the park was male. Also, that the majority of users in the park that day were alone. The activity that was most prevalent in this space was dog walking and people walking by themselves. The people with pets spent longer time in the park, while the individuals walking alone would spend about five to ten minutes to cross from one side to the next, leaving the park after. The largest race presence was white. The areas on the park that were most active were the open lawn, children park and walking corridors. Even though dog walking was a highly sought activity, on this particular day not many people were inside the dog park, they mostly walked their dogs around the park. The

time people spent at the site varied between an hour to five to ten minutes. The north west main entrance of the park had an excellent view point towards the park and can be accessed by anybody, because it is free of stairs.

Table 17 Site Analysis & Inventory: Existing Site Conditions & Programming Map



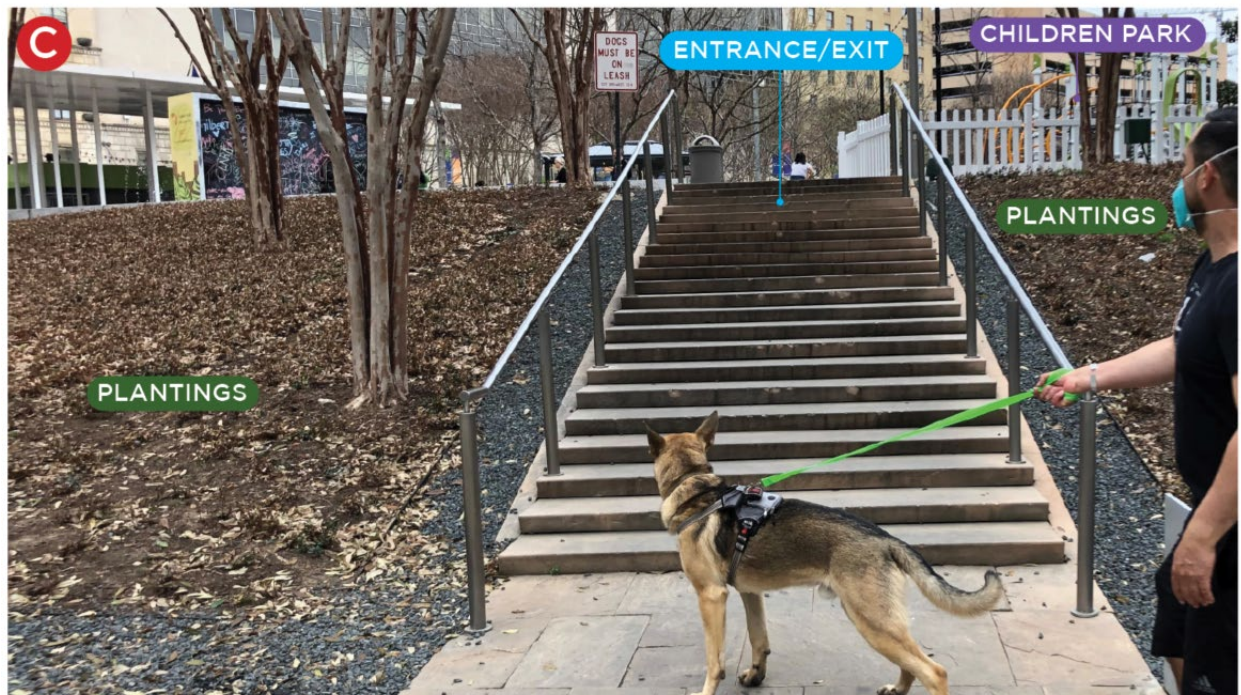
Source: SWA/Balsley & Margarida, 2021

The site has excellent primary and secondary access points to enter and exit the park. On all four corners the lighter blue arrows on the image above reflect these access points. The darker blue arrows show the secondary access points to the park. The park has a good amount and variety of seating around it; it has metal benches, wood group benches, wood couple benches, concrete sit walls, stones to sit on and several loose bistro chairs and tables under the deck area and next to the water feature. The covered deck area has a structure that seemed to be used for food purposes, but it was not in use on the day of the visit. The plaza area is a stone covered area that is large

enough to be used as a flexible space for events. Image E shows the plaza space and also that a concert truck parked in that area. While the researcher did the observation there was no event happening, but they were preparing for one that evening. Image E also shows part of the open lawn area and the covered deck.

Figure 17 *Site Analysis & Inventory: Existing Site Conditions & Programming Images*



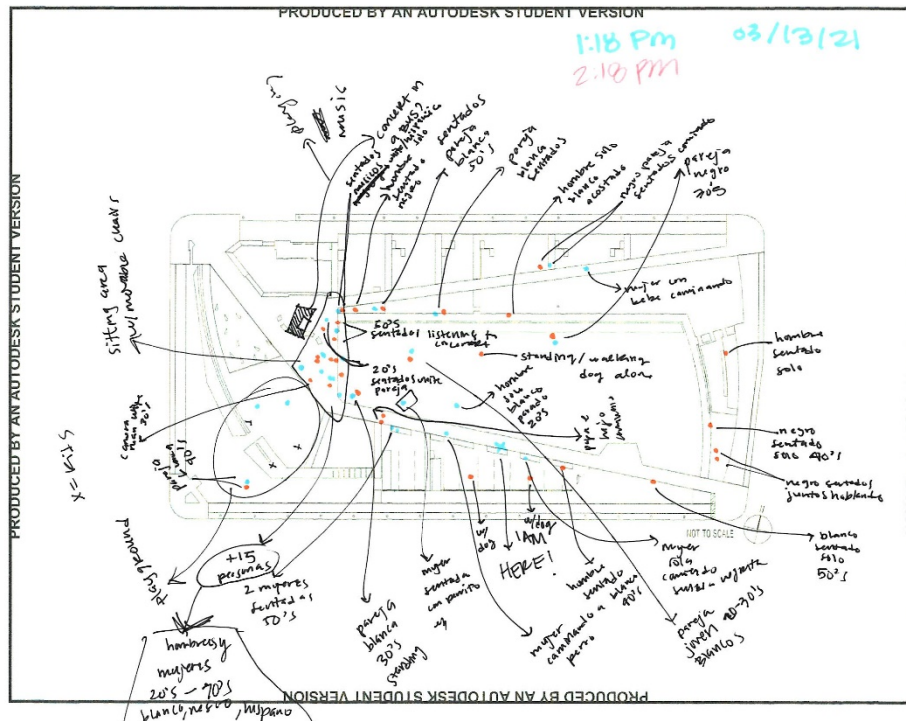




Source: Margarida, 2021

The plaza can be seen on image E, it is surrounded by the open lawn, covered deck water feature and children park. There was a truck driving along the open lawn that eventually parked at the plaza space. It was a concert truck, intended to open up into a stage for a musical performance. The water feature was on and had running shallow water, but the spouts were not on. Next to the water feature there was an assortment of seating such as movable bistro chairs and tables and permanent wood benches. Image D shows the dog park. this is next to the open lawn and the children park. This area was small and not well maintained. They use artificial grass on some areas and have some concrete step elevations for the dogs to climb up and down. The dog park space was not big enough for larger dogs to play and run. The open lawn is a flat open land area that is enclosed by trees mostly on the north and south side and was highly used during my visit. The park had comfortable walking paths of stone and gravel that were used by many to enjoy the park. It also had ample seating options. Image A and B both show the path and seating versatility of the park. One of the main entrances for the park on the south west side, which can be seen on image C, had steps and hand rails leading directly to the plaza and children park.

Table 18 *Original Observation Form*

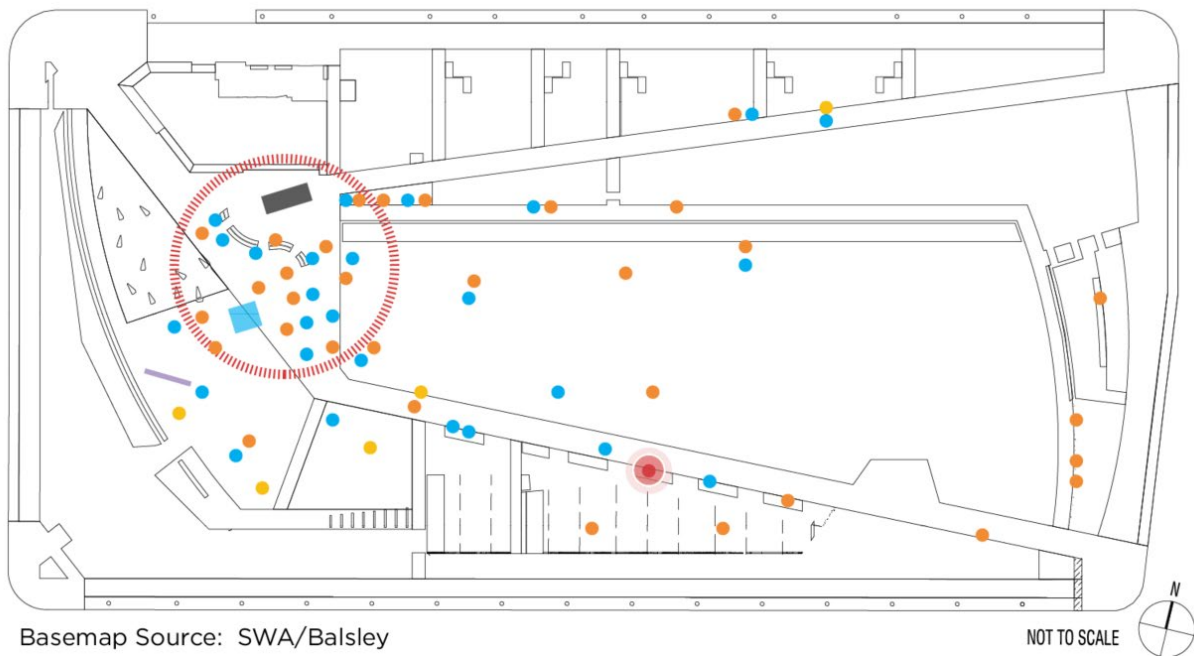


Source: SWA/Balsley & Margarida, 2021

The second visit was completed on Saturday, March 13, 2021. The duration of the observation was one hour. The researcher brought to the site a printed paper of the site, several colored highlighters, a pen, and a camera phone. The researcher arrived to the site at 1:18 pm and sat on a metal bench located central south at Main Street Garden Park. The researcher remained in the same area the entire observation, until the last 10 minutes that the researcher walked around the park to document through photography the existing park conditions and the activity level of the park. The researcher chose to use two colors to color code if the person in the park was male or female. Orange was for male, blue for female and black x marks were for children. Dots were documented onto the paper, as well as notes with an arrow were attached to the dots, to add the descriptions of each person. The researcher also identified all significant activities, weather, and

existing site conditions. Photos were also used to document the observation at the park. When the researcher left and returned home, the data gathered was analyzed and a digital color coded map was created to visually show how many individuals attended the park and where they were located. An ethnography chart was also included where the information of each individual was broken down into different groups, such as location on site, number of people, race, gender and activity. This chart is linked to the map, because the map is visually mapping what the ethnography chart is expressing in text.

Table 19 *Site Analysis & Inventory Ethnography Observation Map*



Basemap Source: SWA/Balsley

NOT TO SCALE

LEGEND

● FEMALE

● MALE

● CHILD

■ THE CONCERT TRUCK

● THE RESEARCHER'S LOCATION

— TEMPORARY ART MURAL

■ TEMPORARY COVERED STRUCTURE

○ ACTIVITY HUB

OBSERVATION ANALYSIS

- LARGEST GENDER PRESENCE: MALE
- LARGEST USER PRESENCE: ALONE & GROUPS OF 2
- MOST SEEKED ACTIVITY: SITTING + LISTENING TO CONCERT
- AMPLE SITTING OPTIONS USED
- LARGEST ACTIVATION AREAS: LAWN + PLAZA
- LARGEST RACE PRESENCE: WHITE
- EVENTS DRAW MORE PEOPLE IN
- TIME SPENT: 1 HOUR+

OPEN SPACE ETHNOGRAM TECHNIQUE

LOCATION/SITE: MAIN STREET GARDEN PARK, DOWNTOWN DALLAS, TEXAS

DATE: SATURDAY, MARCH 13, 2021 --FROM 1:18PM TO 2:18PM

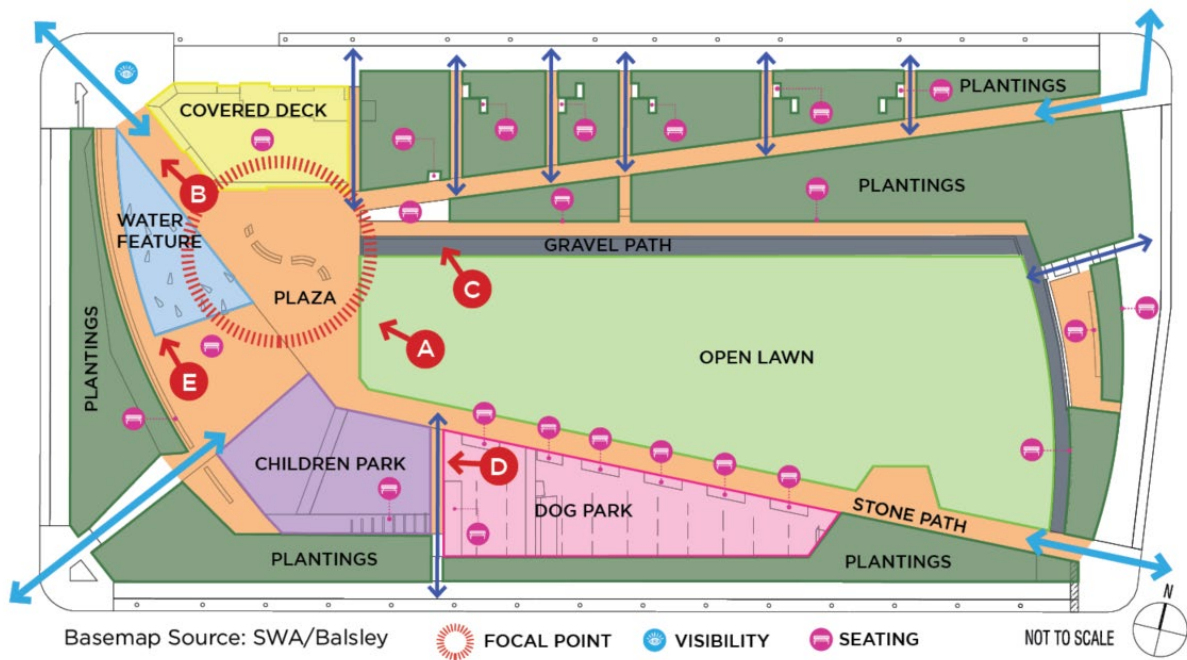
Users	Location on Site	Number	Race	Number	Gender	Age Category	Activity
Alone	South east bench	1	Black	1	M	35-55	Sitting on bench
	North east bench	1	Black	1	M	55-65	Sitting on bench
	North concrete sit wall	1	White	1	M	35-55	laying down on sit wall
	North large wood bench	1	Black	1	M	35-55	sitting and listening to outdoor concert
	Lawn	1	White	1	M	25-35	standing + walking dog
	Lawn	1	White	1	M	25-35	Musician: standing + watching concert
	South east bench	1	White	1	M	55-65	Sitting + listening to concert
	South east bench	1	White	1	M	35-55	Sitting + listening to concert
	South bench	1	Black	1	F	35-55	Sitting + eating
	South stone path	1	White	1	F	25-35	Walking dog
	Lawn	1	White	1	F	35-55	Sitting on blanket w/ small dog + listening to concert
	Dog Park	1	Black	1	M	35-55	Walking dog
	Dog Park	1	Hispanic	1	M	35-55	Watching dog play
	Plaza	1	White	1	M	25-35	Recording outdoor concert
In Groups of 2	South east bench	2	Black	2	M	55-65	Sitting and talking
	North stone path	2	White	2	F-M	0-5/25-35	Walking + carrying her baby
	Lawn	2	Black	2	F-M	25-35	Standing listening to outdoor concert
	North bench	2	Black	2	F-M	25-35	sitting + eating
	North concrete sit wall	2	White	2	F-M	35-55	sitting + listening to outdoor concert
	North large wood bench	2	White	2	F-M	35-55	sitting + listening to outdoor concert
	North large wood bench	2	White/Hispanic	2	F-M	25-35	Musicians, sitting and listening to concert
	South west bench	2	Hispanic	2	F	55-65	Sitting + talking + listening to concert
	South west stone path	2	White	2	M	5-12 / 35-55	Father + son walking
	Lawn	2	White	2	F-M	25-35	sitting + listening to outdoor concert
	Lawn	2	White	2	F-M	25-35	Standing + listening to outdoor concert
	Children Park	2	Hispanic	2	F	5-12 / 35-55	Standing + watching her kid play/ kid playing
	Plaza	2	White	2	F	5-12 / 35-55	Standing + watching her kid play/ kid playing
	Plaza	2	White	2	F-M	25-35	Sitting on chairs + listening to concert
In Groups of 2 or More	Children Park	3	White	3	F-M	0-5 / 35-55	Standing + watching their kid play/ kid playing
	Plaza	20+	Mix between W, H, B	20+	F-M	12-17 to 65+	Sitting on chairs or standing + listening to concert

Source: SWA/Balsley & Margarida, 2021

Key findings from this observation day were that the largest gender presence at the park was male. The majority of the users in the park that day were alone and in groups of two. The activity that was most prevalent in this space was sitting and listening to the outdoor concert. The concert truck seen in the first observation was still there and this time it was open and musicians were playing their instruments and providing the park audience an outdoor concert. The people sitting and listening to the concert in the park spent longer time there, while a few individuals walking alone would spend about five to ten minutes walking their dog around the park, leaving the park after. The largest race presence was white. The areas on the park that were most active

were the open lawn, and plaza. The researcher observed that very few people walking their dog during this time compared to the first observation and only two people used the dog park, with one person staying there for only five minutes and then leaving. The time people spent at the site was between an hour and more. The plaza became a hub of activation and attraction. Events seem to attract more people into the park. The plaza space and open lawn are excellent flexible landscapes to create different types of events, such as outdoor concerts or art installation exhibits. There was also on the south west corner of the park a rectangular installation art mural, with dinosaur imagery. It was there on the first observation and it still remained in the same place during this second visit.

Table 20 *Site Analysis & Inventory: Existing Site Conditions & Programming Map*



Source: SWA/Balsley & Margarida, 2021

The site has excellent primary and secondary access points to enter and exit the park. On all four corners the lighter blue arrows on the image above reflect these access points. The darker blue arrows show the secondary access points to the park. The park has a good amount and variety

of seating around it; it has metal benches, wood group benches, wood couple benches, concrete sit walls, stones to sit on and several loose bistro chairs and tables under the deck area and next to the water feature. The park has the following programmed spaces: a children's park, dog park, plaza, water feature, plantings, versatile walking paths, covered deck area, and an open lawn.

The plaza and open lawn areas were filled with people. Image A and B show people sitting and standing in these two areas, while they listened to the outdoor concert. People of all ages and ethnicities gathered together and appeared to enjoy listening to music and conversing with companions. The wooden bench on image B serves many people at the same time, is very comfortable, and provides a good view of the overall park, especially the plaza area. Image B shows the north west corner entrance and exit of the park. In the first observation this view point was identified as an excellent one looking in and out of the park. It is also right next to the water feature, which image B and E show. This area provides an additional attraction feature for users to enter the park and an enjoyable playful landscape for children. Image D shows the children park, which was recently remodeled and has new play equipment from Landscape Structures, which is an innovative children play equipment design company. The children played all around the park, but they seemed to be drawn mostly to the large green swing in the corner.

Figure 18 Site Analysis & Inventory: Existing Site Conditions & Programming Images



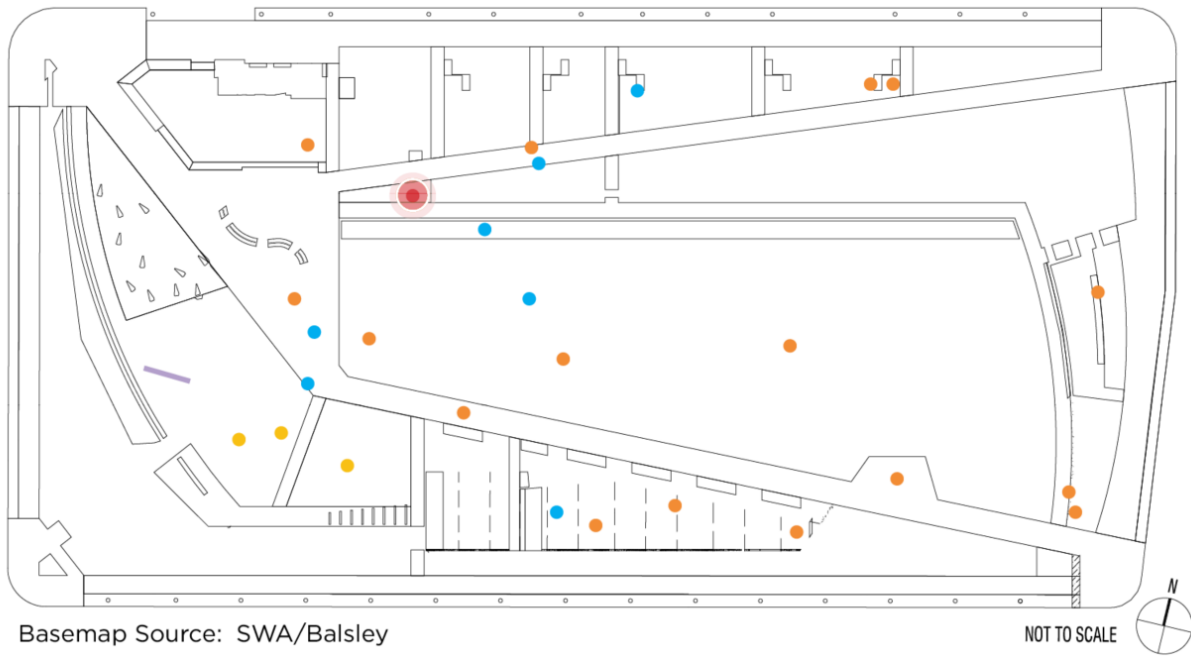




Source: Margarida, 2021

The third visit was completed on Friday, March 19, 2021. The duration of the observation lasted for an hour. The researcher brought to the site a printed paper of the site, several colored highlighters, a pen, and a camera phone. The researcher arrived to the site at 10:00 am and sat on a wooden bench located north west at Main Street Garden Park. The researcher remained in the same area the entire observation, until the last ten minutes that the researcher walked around the park to document through photography the existing park conditions and the activity level of the park. The researcher chose to use two colors to color code if the person in the park was male or female. Orange was for male, blue for female and black x marks were for children. Dots were documented onto the paper, as well as notes with an arrow were attached to the dots, to add the

Table 22 *Site Analysis & Inventory Ethnography Observation Map*



Basemap Source: SWA/Balsley

NOT TO SCALE

LEGEND

- FEMALE
- MALE
- CHILD
- THE RESEARCHER'S LOCATION
- TEMPORARY ART MURAL

OBSERVATION ANALYSIS

- LARGEST GENDER PRESENCE: MALE
- LARGEST USER PRESENCE: ALONE
- MOST SEEKED ACTIVITY: SITTING + WALKING DOG
- LARGEST ACTIVATION AREAS: LAWN + DOG PARK
- LARGEST RACE PRESENCE: WHITE
- EVENTS DRAW MORE PEOPLE IN
- TIME SPENT: VARIED BETWEEN 5 TO 30 MINUTES

OPEN SPACE ETHNOGRAM TECHNIQUE

LOCATION/SITE: MAIN STREET GARDEN PARK, DOWNTOWN DALLAS, TEXAS

DATE: FRIDAY, MARCH 19, 2021 --FROM 10:00AM TO 11:00AM

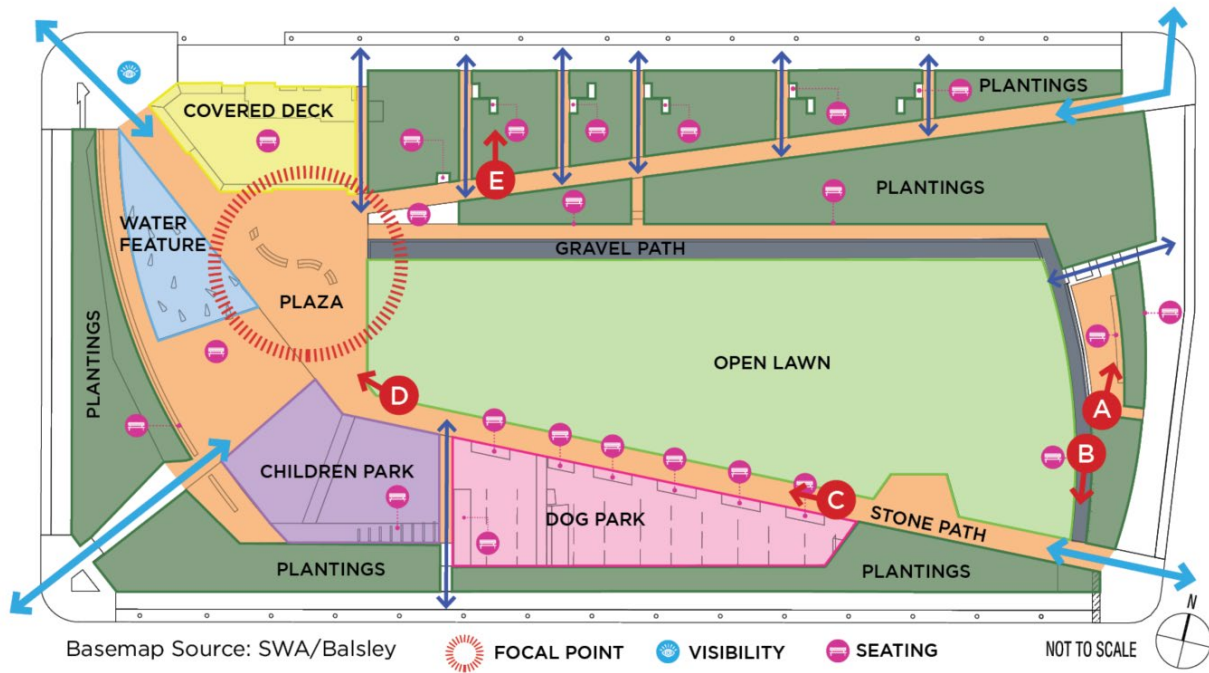
Users	Location on Site	Number	Race	Number	Gender	Age Category	Activity
Alone	Covered deck	1	Black	1	M ●	35-55	Security guard. Standing/walking + watching over park.
	Lawn	1	Black	1	M ●	35-55	Walking dog + talking on phone
	Plaza	1	Hispanic	1	M ●	25-35	Walking dog + taking to dog park
	Plaza	1	White	1	F ●	25-35	Walking dog + taking to dog park
	Children Park	1	White	1	F ●	35-55	Standing + on phone + holding coffee + watching kids play
	Dog Park	1	White	1	F ●	25-35	Watching dog play + talking to to man next to her
	Dog Park	1	White	1	M ●	35-55	Watching dog play + talking to to woman next to him
	Dog Park	1	White	1	M ●	25-35	Watching dog play
	Dog Park	1	Hispanic	1	M ●	25-35	Watching dog play
	South stone path	1	White	1	M ●	35-55	Walking
	South east wood bench	1	White	1	M ●	35-55	Sitting
	North seating	1	Black	1	F ●	35-55	Sitting + eating
	North gravel path	1	White	1	F ●	35-55	Walking dog
	South stone path	1	White	1	M ●	25-35	Walking dog
	Lawn	1	White	1	F ●	35-55	Walking dog + drinking coffee
	Lawn	1	Black	1	M ●	35-55	Walking dog
	Lawn	1	Black	1	M ●	25-35	Walking dog
In Groups of 2	South east benches	2	White/Black	2	M ●●	35-55	Sitting + standing + talking
	North seating	2	White	2	M ●●	35-55	Sitting
	North stone path	2	White/Hispanic	2	M-F ●●	35-55	Walking
In Groups of 2 or More	Children Park	3	White	3 ●●●	(1) F / (2) M	0-5 / 5-12	Kids playing

Source: SWA/Balsley & Margarida, 2021

Key findings from this observation day were that the largest gender presence at the park was male. Also, that the majority of the users in the park that day were alone. The activity that was most prevalent in this space was sitting and dog walking. The concert truck was gone, and the plaza was empty once again. The time spent here by individuals varied between five to thirty minutes. The largest race presence was white. The areas on the park that were most active were the open lawn, and dog park. The researcher observed that most people visiting the park today

during this time were walking their dog. The plaza became a hub of activation and attraction. Events seem to attract more people into the park. The plaza and water feature area were empty and lonely. There was also on the south west corner of the park a rectangular installation art mural, with dinosaur imagery. It was there on the first observation and it still remained in the same place during this second and third visit. The children park was also being used. As you walk through the park, there are speakers that play music, giving a welcoming feeling to the park.

Table 23 *Site Analysis & Inventory: Existing Site Conditions & Programming Map*



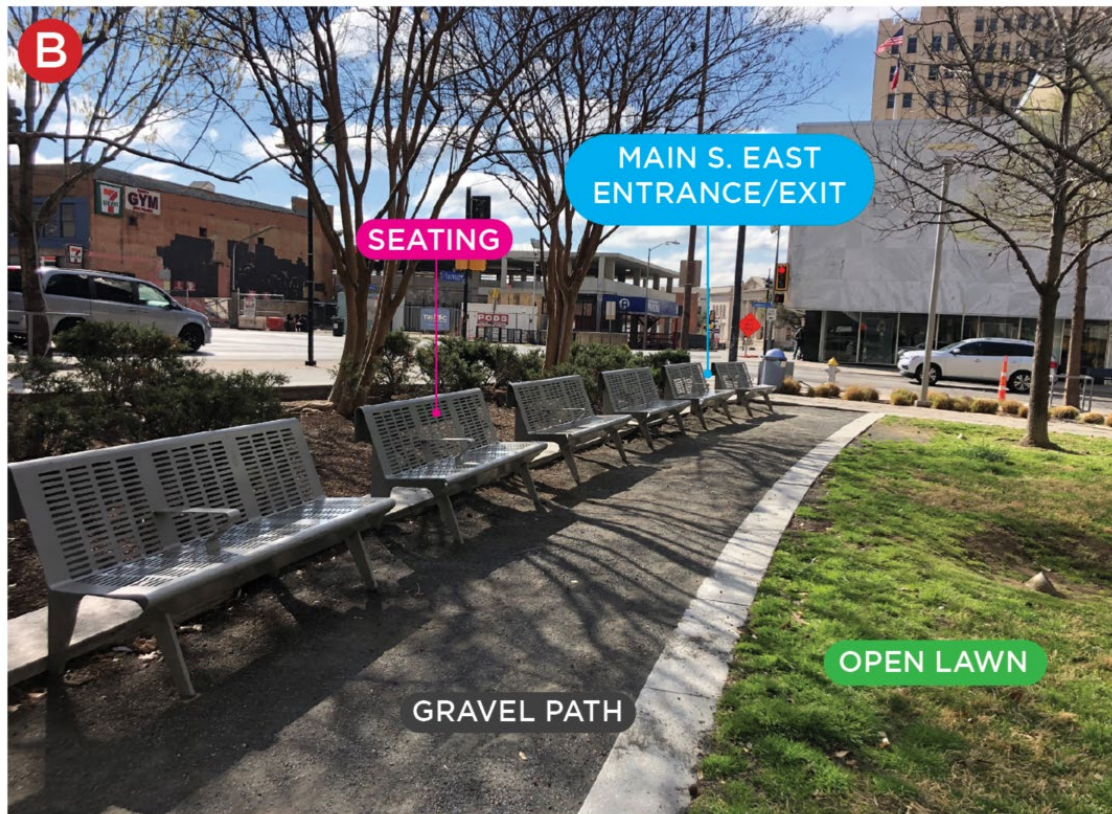
Source: SWA/Balsley & Margarida, 2021

The site has excellent primary and secondary access points to enter and exit the park. On all four corners the lighter blue arrows on the image above reflect these access points. The darker blue arrows show the secondary access points to the park. The park has a good amount and variety of seating around it; it has metal benches, wood group benches, wood couple benches, concrete

sit walls, stones to sit on and several loose bistro chairs and tables under the deck area and next to the water feature. The park has the following programmed spaces: a children's park, dog park, plaza, water feature, plantings, versatile walking paths, covered deck area, and an open lawn.

The plaza as seen on Image D was empty and no events were happening on it the day of observation. Though it was not full of people, the open lawn area attracted a few people to walk their dogs around it. Image A shows a north east wooden bench that accommodates several people and is similar to the one of the north west side of the park. One person sat in it for about twenty minutes and then left. Image B shows several metal benches aligned next to each other on the south east side of the park. This image shows the south east entrance and exit of the park, which is an accessible entrance for people of all abilities. The benches are placed next to a gravel paved path, which provides users with another texture for walking. Image C shows the stone paved path from the south east entrance towards the west side. The dog park is behind the fenced area on the left. The lawn is enclosed by medium sized magnolia trees, that provide shade and a comfortable microclimate for users who come sit under the trees. Image E shows the green seating pod covers, that have been converted into an outdoor installation art piece. It has colorful tubes with strings tied to it.

Figure 19 Site Analysis & Inventory: Existing Site Conditions & Programming Images







Source: Margarida, 2021

In conclusion the researcher found based on the three observations that were completed, that users that are alone frequent the park more during the week and groups of users frequent the park more during the weekends. Another finding was that more males frequent the park on both weekends and weekdays than females. The ethnicity that primarily attended the park was white. The researcher found that if an event was happening users were more likely to remain at the park, than if there were no event happening. Many people use the park to cross to other places in the city and would stay briefly, but the users that did stay longer would either sit or walk their dogs. Walking dogs during the week was more prevalent than during the weekend. Events draw more people into the park and the plaza and open lawn area are excellent places to hold those events because of the good access, visibility and comfort level. These areas have good access because

people of all abilities have different options to access them. Good visibility because wherever you are located inside the park the user can see what is happening in the open lawn and plaza area. Also, people walking from the outside on the sidewalk can see into the park from the north west entrance/ exit making the plaza a key point of hosting an event. Comfort level because the park has many different seating options for people who want to sit and enjoy the event, as well as paths and outdoor space for people to walk and stand at a distance and enjoy the event. Because of these findings the proposed installation art will be placed at the plaza area in Main Street Garden Park for the exhibit on Monday, April 19th, 2021.

4.4 Study Population

There were two study populations for this research. Group A was identified as Dallas residents who attended the homeless artists exhibit opening reception event.

A total of 34 individuals who lived in Dallas attended the opening. The people that attended the exhibit reacted cheerfully and appeared to be excited to be there. The majority of people attending the reception were observed to read the introduction panel and ask questions. In contrast, the people who visited the exhibit after the reception day were not as likely to read the panel of information about the exhibit. Instead, they seemed more interested in taking photos or sitting on the walls before leaving the park. People of all ages did appear appreciate the art installation, especially the children, who gravitated toward the seat base area as a place to climb and walk.

Group B was made up of the artists who have experienced homelessness. The physical work space for the artists to engage in mural painting were designed for eight participant artists, but only five artists actually participated. Three participants were male and two female. All five participated in the mural painting days, and one attended the opening reception day. The researcher

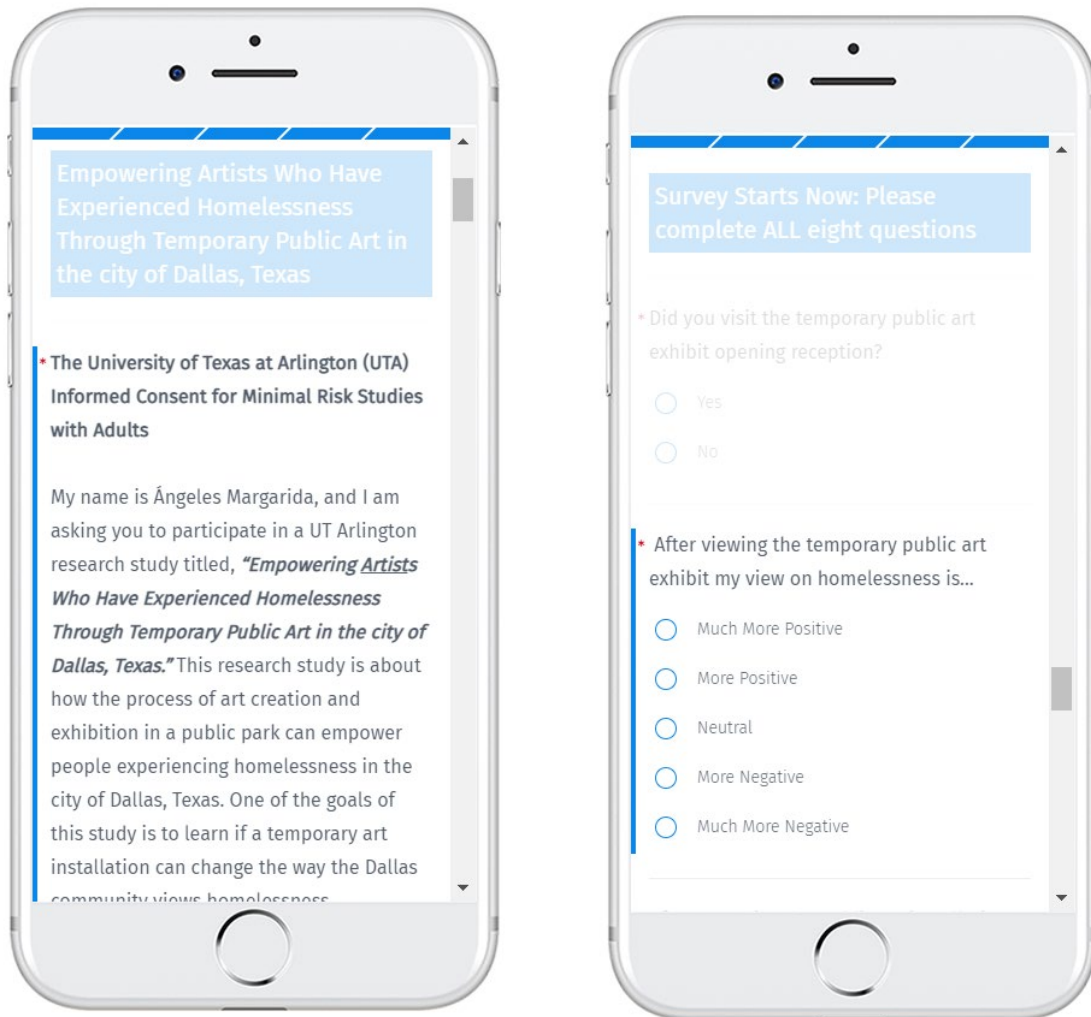
interacted directly with the artists on the mural making days and the opening reception day. After these events, all communication with the artists was through the Stewpot Art Director.

4.5 Data Collection & Analysis Methods

4.5.1 survey.

Three surveys were provided to the study populations. Two surveys were given to group B and one to Group A. Group A was identified as the local community in Downtown Dallas, Texas. The survey for Group A was made accessible to this group on the day of the open reception for the art installation exhibit. The exhibit was held on Monday, April 19th, 2021 at 5:00 pm. The art installation had an introduction panel that had the same information on both sides about the exhibit and the survey. The survey was accessed through a QR code attached to both sides of the panels. All responses were recorded digitally. The survey started with two consent forms. One was consent for photography and video for the reception and an explanation of the project. The other was an acknowledgement form of COVID-19. After the consent forms, the survey itself had a total of eight questions. Screen shots (examples) of two of the survey questions appear in Figure 20, and the full survey appears in Appendix B.

Figure 20 Screenshots of Partial Survey for the Local Community As Seen on Phone

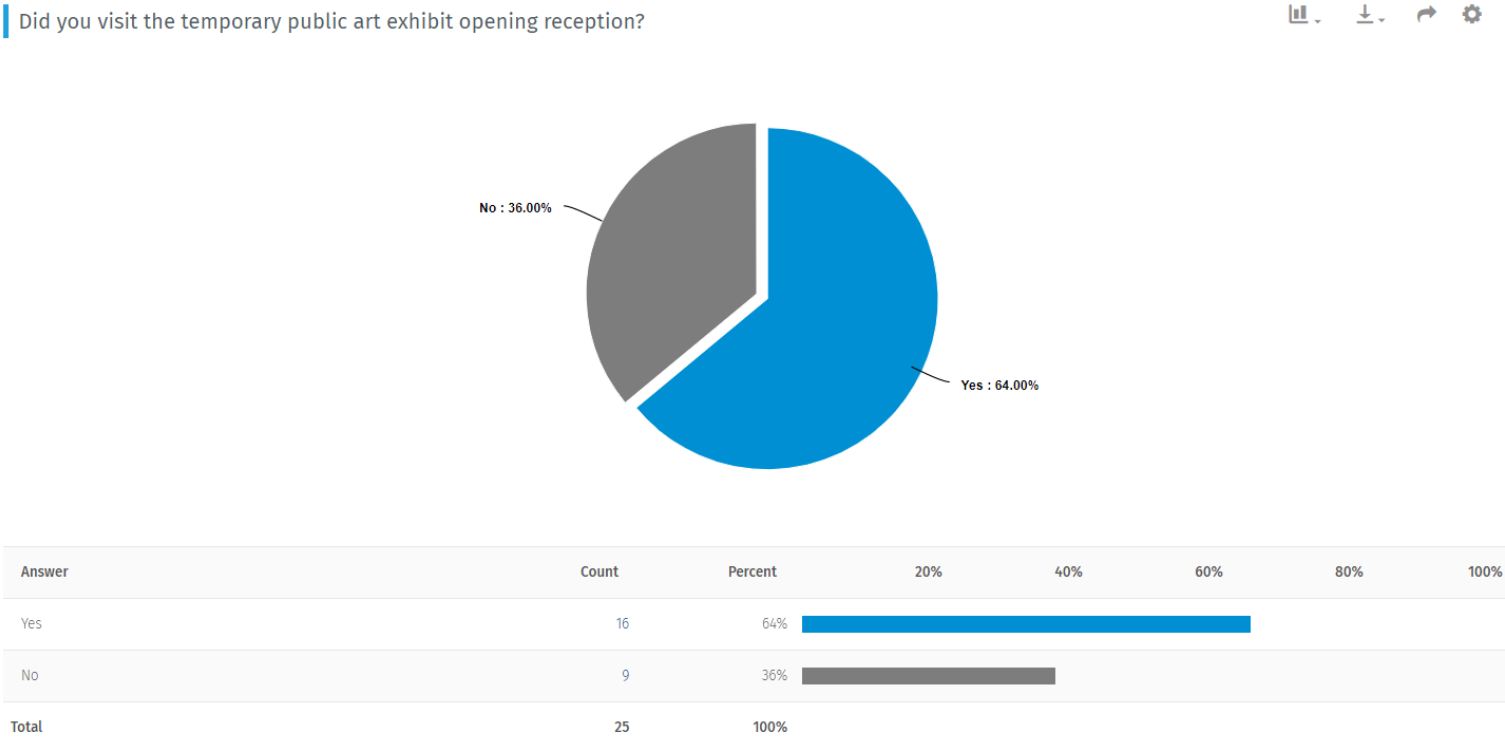


Source: Margarida, 2021, Appendix B, Question Pro Community Residents' Survey, 2021

The survey was active from Monday, April 19th, 2021 to Sunday, April 25th, 2021. The first two consent forms had the option to accept or do not accept. Every person that filled out these two consent forms accepted. The first survey question asked, *Did you visit the temporary public art exhibit opening reception?* Findings showed that 64 percent of people who completed the digital survey, attended the opening reception and 36 percent of people did not attend the opening

reception. A total of sixteen people responded yes to the question and nine responded no, for a total of 25 respondents (See Table 24).

Table 24 *First Survey Question Data*



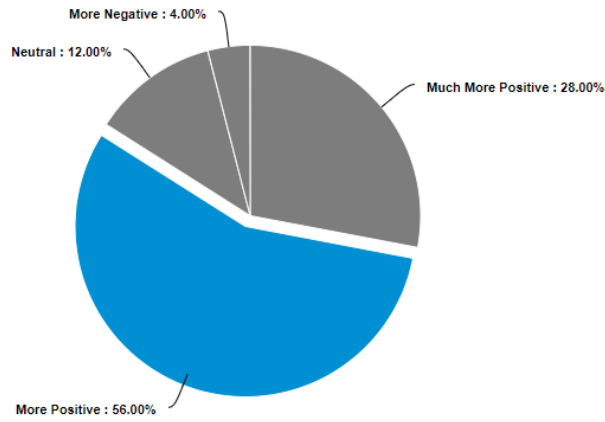
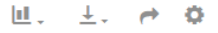
Source: Margarida, Question Pro Community Residents’ Survey, 2021

The second survey question asked, *after viewing the temporary public art exhibit my view on homelessness is...* Per Table 25 twenty-eight percent of people indicated that their view on homelessness was *much more positive* after attending the exhibit. Fifty-six percent of people felt that their view on homelessness was *more positive*. Twelve percent of people felt *neutral* towards how they felt about homelessness. Four percent of people felt *more negative* about how they felt about homelessness and 0 percent of people felt *much more negative* about homelessness after

viewing the exhibit. Twenty-one people were categorized as choosing much more positive and more positive, showing that the majority were impacted in a positive way and their views did shift.

Table 25 *Second Survey Question Data*

After viewing the temporary public art exhibit my view on homelessness is...



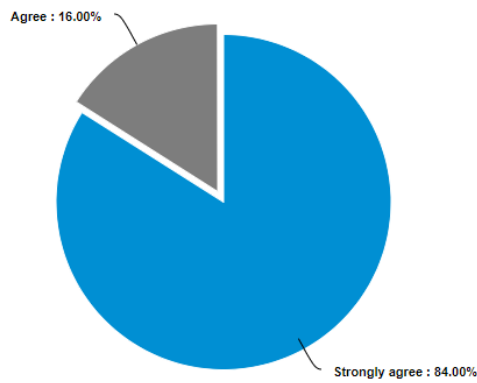
Answer	Count	Percent	20%	40%	60%	80%	100%
Much More Positive	7	28%	<div style="width: 28%;"></div>				
More Positive	14	56%	<div style="width: 56%;"></div>				
Neutral	3	12%	<div style="width: 12%;"></div>				
More Negative	1	4%	<div style="width: 4%;"></div>				
Much More Negative	0	0%	<div style="width: 0%;"></div>				
Total	25	100%					

Source: Margarida, Question Pro Community Residents' Survey, 2021

The third survey question asked, *after attending the public art installation, I want to see more public art like this in Dallas, Texas*. Findings showed, per Table 26 that 84 percent of responses selected *strongly agree* and 16 percent selected *agree*. The other fields of *neutral*, *disagree* and *strongly disagree* were left in 0.

Table 26 Third Survey Question Data

After attending the public art installation, I want to see more public art like this in Dallas, Texas.



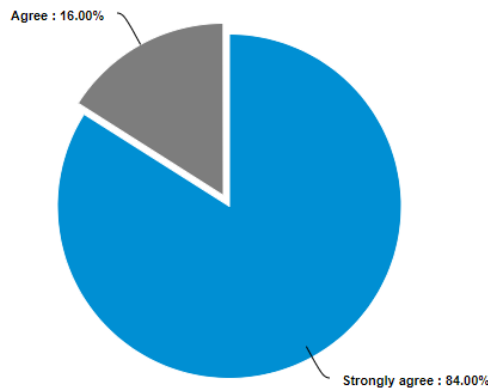
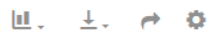
Answer	Count	Percent	20%	40%	60%	80%	100%
Strongly agree	21	84%					
Agree	4	16%					
Neutral	0	0%					
Disagree	0	0%					
Strongly disagree	0	0%					
Total	25	100%					

Source: Margarida, Question Pro Community Residents' Survey, 2021

The fourth survey question asked, *After attending the public art installation, I believe public art can become a tool to empower communities.* Findings showed that 84 percent of people *strongly agreed* with this statement and 16 percent of people *agreed* with this statement. The remaining *neutral*, *disagree* and *strongly disagree* categories were in 0. See Fourth survey on Table 27.

Table 27 *Fourth Survey Question Data*

After attending the public art installation, I believe public art can become a tool to empower communities.



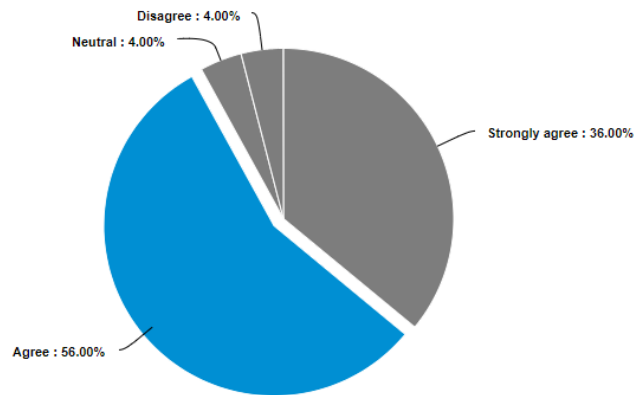
Answer	Count	Percent	20%	40%	60%	80%	100%
Strongly agree	21	84%					
Agree	4	16%					
Neutral	0	0%					
Disagree	0	0%					
Strongly disagree	0	0%					
Total	25	100%					

Source: Margarida, Question Pro Community Residents' Survey, 2021

The fifth survey question asked, *this exhibit helped me connect and understand the struggles people experiencing homelessness go through*. Findings showed that 36 percent of people *strongly agreed* with this statement. 56 percent of people *agreed* with this statement. Four percent of people felt *neutral* towards this statement. Four percent of people *disagreed* with this statement. 0 percent of people *strongly disagreed* with this statement. See Table 28 for responses to the fifth survey question.

Table 28 *Fifth Survey Question Data*

This exhibit helped me connect and understand the struggles people experiencing homelessness go through.



Answer	Count	Percent	20%	40%	60%	80%	100%
Strongly agree	9	36%	<div style="width: 36%;"></div>				
Agree	14	56%	<div style="width: 56%;"></div>				
Neutral	1	4%	<div style="width: 4%;"></div>				
Disagree	1	4%	<div style="width: 4%;"></div>				
Strongly disagree	0	0%	<div style="width: 0%;"></div>				
Total	25	100%					

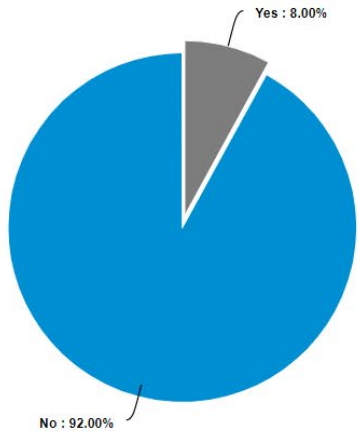
Source: Question Pro & Snipping Tool

The sixth survey question asked, *have you ever experienced homelessness?* Findings showed that eight percent responded *yes* and 92 percent responded *no*. The eight percent was made

up of two respondents and the 92 percent of 23 respondents. The sixth survey question and responses appears in Table 29.

Table 29 *Sixth Survey Question Data*

Have you ever experienced homelessness?



Answer	Count	Percent	20%	40%	60%	80%	100%
Yes	2	8%					
No	23	92%					
Total	25	100%					

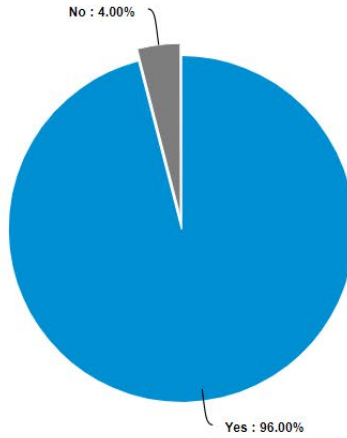
Source: Margarida, Question Pro Community Residents' Survey, 2021

The seventh survey question asked, *did you connect with the art exhibit?* Findings showed that 96 percent of people responded *yes* to this question and four percent of people responded *no*.

The seventh survey question and responses appear in Table 30.

Table 30 *Seventh Survey Question Data*

Did you connect with the art exhibit?



Answer	Count	Percent	20%	40%	60%	80%	100%
Yes	24	96%					
No	1	4%					
Total	25	100%					

Source: Margarida, Question Pro Community Residents' Survey, 2021

The eighth survey question asked, *how do you think homelessness should be addressed in the city of Dallas, Texas?* This question was left as an open ended question, so people could fill in the blank with their ideas. Three rows of blank spaces were provided for those with several ideas or who wished to write more than one row. Findings revealed ten comments that were the most voiced among all the other comments. The researcher created a list that ranked responses to this question from most repeated to less:

1. Job opportunity resources (9 times)
2. Mental health services (7 times)
3. Affordable & equitable housing opportunities (6 times)
4. More funding for programs that assist the homeless (4 times)
5. Better access to resources for the homeless (4 times)
6. Safe spaces for hygiene and to be in (4 times)
7. Education & awareness about homelessness to promote compassion (3 times)
8. Temporary housing opportunities (2 times)
9. A holistic approach to meeting the needs of the homeless (2 times)
10. A mutual connection between local community and homeless community (2 times)

The seventh survey question and responses appear in Table 31.

Table 31 Eighth Survey Question Data

How do you think homelessness should be addressed in the city of Dallas, Texas? Type your answer below.



04/26/2021	43911143	Depends on how one ended up in that situation
04/26/2021	43902829	Temporary homes and affordable housing. Access to free mental health and people being treated with humanity and respect.
04/24/2021	43834409	More funding for programs aimed at support of the homeless/transient population and ending the epidemic.
04/24/2021	43821442	by providing access to community resources.
04/24/2021	43816897	Access to mental health professionals
04/22/2021	43714682	More affordable housing
04/22/2021	43714640	More housing without requirements of sobriety
04/20/2021	43579554	Equitable housing opportunities
04/19/2021	43532102	More awareness and compassion
04/19/2021	43530414	Organizations like The Stewpot really help by addressing needs, including giving opportunities for self expression. I think this holistic view of the person helps hugely.

1 2 3 >

Row 2

04/26/2021	43911143	Mental health care should be accessible for public
04/26/2021	43902829	City officials prioritizing within city budgets.
04/24/2021	43834409	Na
04/24/2021	43821442	N/a
04/24/2021	43816897	Additional programs to help people get jobs
04/22/2021	43714682	More mental health care
04/22/2021	43714640	More mental help to people
04/20/2021	43579554	Cessation of legislation that punishes people for not having homes
04/19/2021	43532102	Data collection for more justification to fix the problem
04/19/2021	43530414	N/a

1 2 3 >

Row 3

04/26/2021	43911143	Financial education, job searching resume help. Community closet
04/26/2021	43902829	Board members of homeless organizations understand the humanity of the clients served.
04/24/2021	43834409	Na
04/24/2021	43821442	N/A
04/24/2021	43816897	Additional programs to help people get homes
04/22/2021	43714682	Housing requirements
04/22/2021	43714640	Affordable housing
04/20/2021	43579554	Investing in resources for job training and mental health and physical health.
04/19/2021	43532102	Increase in areas for homeless
04/19/2021	43530414	N/a

1 2 3 >

How do you think homelessness should be addressed in the city of Dallas, Texas? Type your answer below.



- 04/19/2021 43529953 Those experiencing homelessness should be given more opportunities to better themselves in multiple ways.
- 04/19/2021 43528939 More community centers based around temporary housing, programs on job opportunities and enlisting the help of the homeless in helping other community projects along with rehabilitation programs for those suffering from addictions and other diseases
- 04/19/2021 43528484 Giving homeless more access to resources that address a hierarchy of needs, so this would be including creative expression after food, shelter and hygiene.
- 04/19/2021 43525947 Give the homeless individuals tools to express themselves
- 04/19/2021 43525840 By programs that prioritize educational and economic empowerment over long-term provision of simplicities.
- 04/19/2021 43525749 By allocating more money towards resources that can help prevent or manage homelessness like more services just for homeless people and job/ skills assistance
- 04/19/2021 43525531 We need to provide more opportunities for homeless people
- 04/19/2021 43525518 Housing to get people off the streets
- 04/19/2021 43525213 Homelessness should not been seen as something negative. They should be allowed to tell their story the same way other people are.
- 04/19/2021 43524962 Better aid programs. Better job opportunities.



Row 2

- 04/19/2021 43529953 More money allocated towards homelessness assistance.
- 04/19/2021 43528939 All in first response
- 04/19/2021 43528484 Opening safe houses and parks specifically for homeless that address the specific needs of the person
- 04/19/2021 43525947 Create safe spaces for them
- 04/19/2021 43525840 With empathy first, recognizing that we could all experience homelessness under different circumstances.
- 04/19/2021 43525749 Providing safe spaces for hygiene
- 04/19/2021 43525531 Job opportunitied
- 04/19/2021 43525518 Mental health services
- 04/19/2021 43525213 They should be given opportunities by the local areas to exist without having the pushback to move to areas outside of where they inhabit.
- 04/19/2021 43524962 Affordable housing. Destigmatize.



Row 3

- 04/19/2021 43529953 More education on the situation.
- 04/19/2021 43528939 All in first response
- 04/19/2021 43528484 Community interaction with homeless is important for building a better connection
- 04/19/2021 43525947 Find ways to help them find a way to connect to others
- 04/19/2021 43525840 By focusing on the entire family involved.
- 04/19/2021 43525749 Free mentor ship programs
- 04/19/2021 43525531 Educational opportunities
- 04/19/2021 43525518 Job training
- 04/19/2021 43525213 Homeless people should have more representation within the community as well when it comes to features that are to be used by all members of the community.
- 04/19/2021 43524962 Stop requiring ID to enter shelters

< 1 2 3 >

How do you think homelessness should be addressed in the city of Dallas, Texas? Type your answer below.



- 04/19/2021 43524954 as informal settlements
- 04/19/2021 43524047 Need more HOUSING more SAFE PLACES
- 04/19/2021 43523955 I feel more outreach programs should be put in place to get homeless persons the resources needed to find shelter, mental and medical health services, and employment opportunities.
- 04/19/2021 43523841 More programs to address the mental health aspect related to homelessness
- 04/19/2021 43523807 Empowering the homeless

< 1 2 3

Row 2

Row 2

- 04/19/2021 43524954 g
- 04/19/2021 43524047 Need safe PUBLIC RESTROOMS, there are many interesting models in Europe.
- 04/19/2021 43523955 We need to have more compassion and grow in our understanding of the struggles, obstacles, and reality that homeless persons face, in order to be able to combat those causes.
- 04/19/2021 43523841 More input from the homeless community itself as to what they need
- 04/19/2021 43523807 Training

< 1 2 3

Row 3

- 04/19/2021 43524954 g
- 04/19/2021 43524047 Thank you for bringing this to the park! Makes things more lovely and instigates good questions
- 04/19/2021 43523955 We need to begin treating the homeless as our neighbors and not as pests.
- 04/19/2021 43523841 Better coordination between the city and homeless shelters, ministries, etc. regarding programs and the best way to use funds to help the homeless
- 04/19/2021 43523807 Motivation

< 1 2 3

Source: Margarida, Question Pro Community Residents' Survey, 2021

There were other responses to the question *how do you think homelessness should be addressed in the city of Dallas, Texas?* For example, an individual suggested that homeless encampments should be treated as “informal settlements” in the city of Dallas, Texas. Another person commented that there needed to be “more input from the homeless community itself as to what they need” to better serve their needs. One response focused on representation in the community, saying that “homeless people should have more representation within the community as well as when it comes to features that are to be used by all members of the community”. Another person wrote about expression and how we should “give the homeless individuals tools to express themselves”. A response also asked for the “cessation of legislation that punishes people for not having homes” because the current policies in the city of Dallas, Texas do criminalize homelessness.

This survey of members of Group A was completed by a total of 25 people and it was open to the public from Monday, April 19th, 2021 to Sunday, April 25th, 2021. There were estimated 34 people that attended the opening reception, but only 26 people completed the survey and based on the QR scan code tracking, all the scans were not completed on the opening reception day. The majority of the surveys were completed on the day of the opening reception, but others were completed during the week the exhibit was at the park. Based on three observations made at the park during the week and weekend, the majority often took photos and left. Those that did stop, would take photos and then leave. A small number of people would read the introduction panel and those that did, would read, but not attempt to access the survey.

Group B members were given two surveys. This group was the artists who have experienced homelessness, and who volunteered to participate in the public art project. Group B’s first survey was given on Tuesday, April 6, 2021, which was the first mural-painting day. The

artists met the researcher at the Stewpot garden and each was given a backpack with art materials and a folder inside. This folder held the survey. The initial intention of the researcher was to gather all the artists and sit down and talk about the project and explain the survey, but the artists did not show up at the same time. The researcher adapted to this original intended strategy and gave the folders to each artist as they arrived. The researcher asked each artist to please read it and fill it out before beginning their mural. Eight surveys were printed, but only four artists showed up on this day. A fifth artist showed up the next day on Wednesday, April 7, 2021 on the second mural making day and completed his first survey. All five artists returned the survey back on the same day it was given. After the researcher verified the completion of the first surveys, one of the artists had not completed the survey. His survey was received on Monday, May 10, 2021. The artists were asked eight questions on the first survey. The full survey document appears in appendix A.

How long have you experienced homelessness? This question was left open ended, so that respondents could answer in their own words, rather than being forced to select a response category. Actual responses (shown in Table 32) were:

- *was homeless for 10 years.*
- *3-5 years.*
- *most of my adult life. I'm 28.*
- *I was homeless a full 10 years. It's been over 10 since then that I have been blessed with housing*
- *I've been homeless in the past for 6- 7 years.*

Findings revealed that all of the artists have experienced homelessness for various years, but are no longer homeless. One of the artists did state he was still homeless, but after the

researcher conversed with the artist, he revealed that he would be receiving housing in the coming weeks.

Table 32 *First Survey Question Data*

1. How long have you experienced homelessness? *Write your answer below.*

I was homeless a full 10 years. It been over 10 years then that I have been blessed with housing.

Most of my adult life. I'm 28

3-5 yrs. WAS homeless FOR 104 years

1. I've been homeless in the past for 6 - 7 years.

Source: Margarida, Artists' Survey, 2021

The second survey question asked, *have you ever participated in temporary public art installation?* The options for this answer provided were the yes or no category. All five participants responded selecting no. they had not participated in a temporary public art show. The third survey question asked, *how long have you been doing art?* This question was also left open ended. Their responses (shown in Table 33) were:

- *all of my life.*
- *casually since middle school.*

- 20 years.
- for 15 years.
- self-taught artist 11 years.

Findings revealed that one out of the five artists had not been as committed to art in comparison to the others who had been doing art for several years or all their lives.

Table 33 *Third Survey Question Data*

3. How long have you been doing art? *Write your answer below.*

all my life

3. Self taught artist 11 years

Casually since middle school

FOR 15 YEARS

20 yrs.

Source: Margarida, Artists' Survey, 2021

The fourth survey question states, *Dallas, Texas public art represents your voice*. The participants had to select one category from either *strongly agree, agree, neutral, disagree, & strongly disagree*. Findings revealed that:

- two artists felt neutral towards the statement.
- three disagreed with this statement.

The fifth survey question states, *The Dallas, Texas residents understand what you go through daily as a person who is experiencing homelessness*. The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree*. Findings revealed that:

- two participants strongly disagreed with this statement.
- one artist felt neutral.
- one artist agreed with this statement.
- one artist disagreed with this statement.

The sixth survey question states, *I believe that by participating in this art exhibit, my art can create an impact for people experiencing homelessness in the city of Dallas, Texas.* The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree.* Findings revealed that:

- three artists felt neutral towards this statement.
- two artist agreed with this statement.

The seventh survey question asked, *how does participating in the art creation and exhibit make you feel?* This question was an open ended one, so the participants could respond without restrictions. Their responses (shown on Table 34) were:

- *refreshed.*
- *very good.*
- *freedom.*
- *accomplished.*
- *just overwhelmed with joy and pride! Amazing time and amazing experience!*

Findings reveal the participants described their responses in positive and uplifting tones. One artist stated feelings of accomplishment, another of liberation and another of a combination of pride and happiness.

Table 34 *Seventh Survey Question Data*

7. How does participating in the art creation and exhibit make you feel? *Write your answer below.*

Very good
Accomplished
freedom
Refreshed

7. Just overwhelmed with joy and pride! Amazing time and amazing experience!

Source: Margarida, Artists' Survey, 2021

The eighth survey question asked, *what is your expectation for this project?* This last question was also an open ended question. The participants responses (shown on Table 35) were:

- *beauty.*
- *to be seen.*
- *to express.*
- *that I'll be told that my art piece isn't big enough.*
- *I'm thankful for the opportunity to be able to share my story and show people that sometimes there is a positive ending!*

One participant's response was focused on the aesthetics. Another artist focused on visibility. One emphasized on the ability to show your emotions and one was questioning if his work would be good enough or large enough for the exhibit. One answer showed gratitude.

Table 35 Eighth Survey Question Data

8. What is your expectation for this project? *Write your answer below.*

TO be seen

To express

That I'll be told that my art piece isn't big enough.

8. I'm thankful for the opportunity to be able to share my story and show people that sometimes there is a positive ending!

Beauty

Source: Margarida, Artists' Survey, 2021

Findings revealed that the open ended questions that were given in the survey were mostly answered by short quick responses.

After the opening reception was over, Group B was given a second survey, sent to them through email to the Stewpot Art Director. The director sent the researcher the results back through email as she got responses from the artists. This survey had a total of nine questions. Of the five artists, three responded to the second survey. The first survey question stated, *The temporary public art exhibit changed the way you feel about the power of art.* The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree.*

- two artists selected *agree* to this statement.
- one artist selected *strongly agree.*

The second survey question stated, *the art installation was successful in telling my story*. The participants had to select one category from either *strongly agree*, *agree*, *neutral*, *disagree*, *strongly disagree*. Findings revealed that:

- one artist responded that they *agreed* with this statement.
- one artist felt neutral towards this statement.
- one artist *strongly agreed* with this statement.

The third survey question asked, *How did the process of creating your mural make you feel?* This question was an open ended question. The participants responses (shown on Table 36) were:

- *it felt like some recognition from a point of life, homelessness, which I've experienced in a positive light. Art.*
- *it made me feel creative.*
- *excitement, fabulous.*

Table 36 *Third Survey Question Data*

3. How did the process of creating your mural make you feel? *Write your answer below.*

	<i>It made me feel creative</i>
3. Excitement, fabulous	<i>It felt like some recognition from a point of life, homelessness which I've experienced in a positive light. art.</i>

Source: Margarida, Artists' Survey, 2021

The fourth survey question asked, *How did you feel after seeing your mural exhibited on Main Street Garden Park in Dallas, Texas?* The participants responses (shown on Table 37) were:

- *I did not see it.*
- *the mural exhibit was very well organized, I believe I felt a stability in the progression of my artistic abilities.*
- *accomplished, happy.*

Table 37 *Fourth Survey Question Data*

4. How did you feel after seeing your mural exhibited on Main Street Garden Park in Dallas, Texas? *Write your answer below. For example: empowered, Nervous, Valued, Accomplished, etc.*

I did not see it

4. Accomplished, Happy

The mural exhibit was very well organized, I believe I felt a stability in the progression of my artistic abilities.

Source: Margarida, Artists' Survey, 2021

The fifth survey question stated, *I believe that this art installation has made community members understand and empathize what I go through as a person experiencing homelessness.* The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree.* Findings revealed that:

- one of the artists felt *neutral* towards this statement.

- two artists *agreed* with this statement.

The sixth survey question stated, *Temporary public art matters in addressing social issues*. The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree*. Findings revealed that:

- two artists *agreed* with this statement.
- another artist *strongly agreed* with this statement.

The seventh survey question stated, *Temporary public art can be a tool of empowerment for the Dallas, Texas homeless community*. The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree*. Findings revealed that:

- one artist felt *neutral* towards this statement.
- another artist *strongly agreed* with this statement
- a third *agreed* with this statement.

The eighth survey question stated, *I felt I had the freedom to express my personal story through this art exhibit*. The participants had to select one category from either *strongly agree, agree, neutral, disagree, strongly disagree*. Findings revealed that:

- one artist selected *agree*.
- one artist felt *neutral* towards this statement.
- one artist strongly agreed with this statement.

The ninth survey question asked, *Would you participate in another public art exhibit?* The participants had to select one category from either *yes, no or maybe*. Findings revealed that:

- one artist selected *maybe*.

- two artists selected *yes*. One of the yes responses, was written with several exclamation points, such as *YES!!!*

4.5.2 concept sketches.

The five artists who have experienced homelessness were given a sketchbook and materials to draw their mural ideas on the first day of the mural making. These artists chose to not use the sketchbooks and instead, started painting directly onto the walls. The researcher found that these artists preferred a more spontaneous approach. If it was not done now, it would not get done. Four artists kept the sketchbooks and were very excited for the backpack materials, but one of the artists rejected the sketchbook and the materials. The artists only wished to keep the hand sanitizer inside the bag. There were two artists who had not experienced homelessness and from those two only one used the sketching method before painting. The artist that used sketching used a red color pencil to outline ideas and then used color pencils and markers to color in certain areas to visually see how the colors would work with each other.

Table 38 *Artist Sketch Idea of Mural Design*



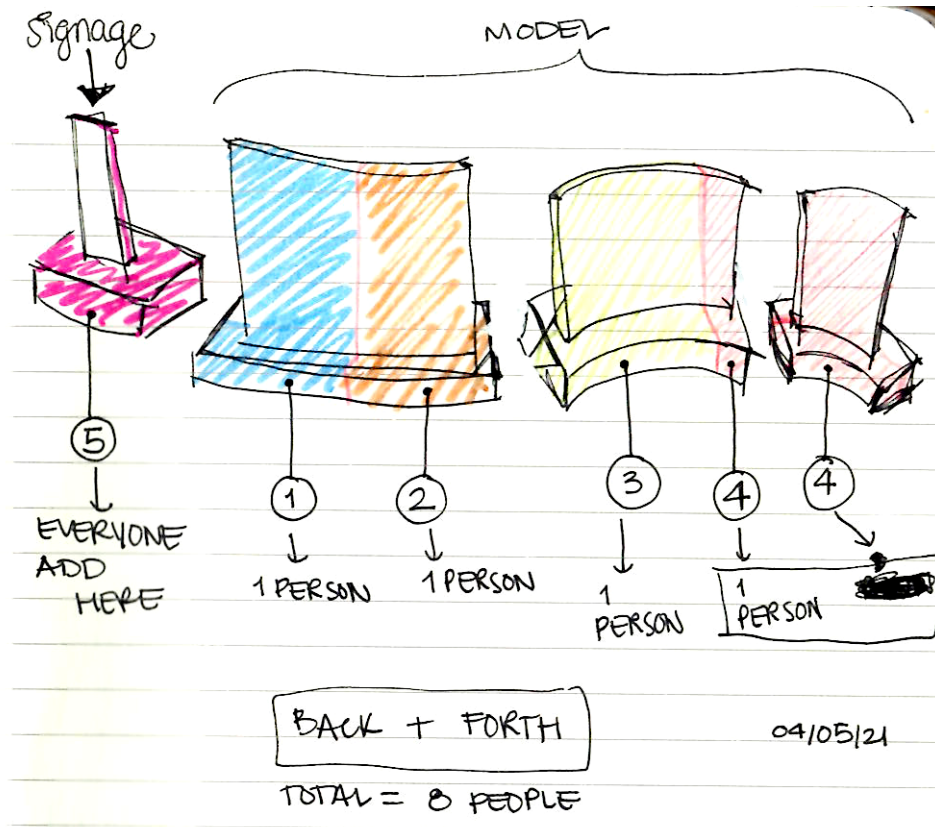
Source: Margarida, 2021

4.5.3 mural painting day.

This event lasted four days. The first day of painting the murals was on Tuesday, April 6, 2021. On this day four artists showed up to paint. They arrived at different times. The researcher arrived at 8:00 am, but the event started at 9:00 am. One artist arrived at 9:00, while the other three arrived about an hour later. The mural painting lasted until 5:00 pm. The artist that arrived the earliest was the last one to leave. The other artists that arrived later left around 1:00 pm. All three finished their murals. Before the artists started painting they completed printed surveys and paper work. On this day the artists were provided with paint, paint brushes, chalk, water, snacks, mixing

trays for paint, water to clean brushes, rags, and a rolling cart to put all their materials in. The artists were showed how the murals could be divided (shown on Figure 21). The divisions were intended for eight artists. Only four artists showed up on this day.

Figure 21 *Wall Mural Division Suggestion*



Source: Margarida, 2021

After seeing this image the artists improvised and decided which walls they wanted to paint. They were told they could paint the whole structure, but they chose to only paint the mural walls and left the bases in white. Some artists chose walls because they were smaller and seemed more of an attainable goal. One artist chose to paint two walls back and forth. This artist took two days to finish the murals. This artist arrived the earliest and left last on the first day. This artist appeared to be increasingly invested in their work and told the researcher that this was the first time in a year since the pandemic started, that they had painted and it felt great to be painting again.

This artist was not able to finish one of the two murals they did, so they came back the next day. The other three artists were able to complete their murals on this day. The other three artists also only selected one wall space. One of the three artists selected the smallest wall and was the first one to finish and leave.

The artists were also provided with pizza for lunch. The Stewpot Art Director assisted the researcher with the event until 3:00pm. If the artists needed to use the restroom, they were able to access the bathrooms at the Stewpot, which were a one-minute walking distance from the Stewpot garden. The mural-making activity was done at the Stewpot garden. This garden was fenced off and provided privacy and tranquility to paint the murals.

On this day it was mostly cloudy, but the weather was comfortable to paint. During mid-day it got hotter, but it was still tolerable to paint. The researcher and the Stewpot Art Director discussed the possibility of the director completing one of the murals. It was decided that the director would complete a mural because even though they had never experienced homelessness personally, they were very familiar with homelessness and worked closely with the artists for years. This perspective was deemed valuable and giving the murals another layer of complexity. Five murals were completed on this day.

The second mural painting day was held on Wednesday, April 7th, 2021. On this day two artists showed up. The activity started at 10:00 am. The artist that arrived on time the day before showed up on time as well on this day. This artist needed to finish part of his second mural on this day. The second artist showed up a little later and they had not participated yesterday. The Stewpot Art Director was not present on this day, it was only the researcher with the artists. This day lasted until 3:00 pm. The artist that arrived first left around noon because they had to go to work. The mural was completed. The Stewpot brought the artists and the researcher lunch on this day. The

artist that arrived later almost completed their mural because of the weather. The weather was cloudy and comfortable earlier, but as mid-day got closer, it started becoming incredibly hot and sunny. The second artist had to take many breaks because the sun was shining brightly in the location they were painting. The mural was overall finished, it was only missing a few flowers, but the artist had to stop because the climate had become uncomfortable to paint in. This artist was the last to leave. The researcher told the artist if he wished to return another day to finish, they could, but the artist did not want to come back.

The third day of the mural painting day was held on Saturday, April 10, 2021. On this day the researcher became one of the artists. At this point, the researcher had only gathered six artists. The researcher was faced with a missing blank wall and was faced with the dilemma of what to do with it. The walls were all intended to be painted by homeless artists, but that was not possible because some artists could not attend the show because of extenuating circumstances. The researcher thought about leaving the wall blank or creating a wall for people to write in answers, but in the end decided to paint a representation of a story that was shared by one of the artists. This story impacted the researcher and felt it needed to be shared. The researcher started painting the missing wall, but was not able to finish. The day started at noon and ended around 6:00 pm.

The fourth day of the mural painting day was held on Sunday, April 11, 2021. This day started at 10:00am and ended at 2:00pm. The researcher finished the missing mural. Only the researcher and a volunteer were present on this day. While the researcher finished the mural, the volunteer painted the bases of the walls. The researcher thought that if left white, they would get very dirty by people sitting and standing on them and if painted the material would be better sealed from the rain and also would attract more attention by having different colors. The researcher decided to use the most prominent color on each individual mural and extend that color onto the

base as an extension of the artist's work. The volunteer painted the bases as one solid color. After the murals were all dried, the volunteer sealed the walls to prevent water damage.

A total of five artists who have experienced homelessness participated in painting the murals. Four of the artists did one mural and one of them completed two. Two of the murals were made by artists who never experienced homelessness themselves, but worked closely with those that have. These murals express their stories shared. On the first day of the mural painting day the artists seemed cheerful and happy to be there doing their art. Three artists were very open to sharing their stories, but one was more private and quiet. On the second day of the mural making day one artist was very open to sharing, while the other one was more reserved. The overall feedback from the surveys about making their murals was positive.

4.5.4 installation art exhibit.

The exhibit was transported to Main Street Garden park on Saturday, April 17, 2021 at 10:00 am. The murals were exhibited at the park until Sunday, April 25, 2021. The murals were placed in the plaza area of the park. As soon as the walls were placed in their locations, there was a surge of people trying to take photos with them and children jumping and walking all over them. The researcher completed four observations on different occasions to learn how people would interact with the art installation apart from the reception event. The researcher took notes and documented with photography. The first observation was done on Saturday, April 17th, 2021.

Figure 22 People Interacting with Murals on Saturday, April 17, 2021

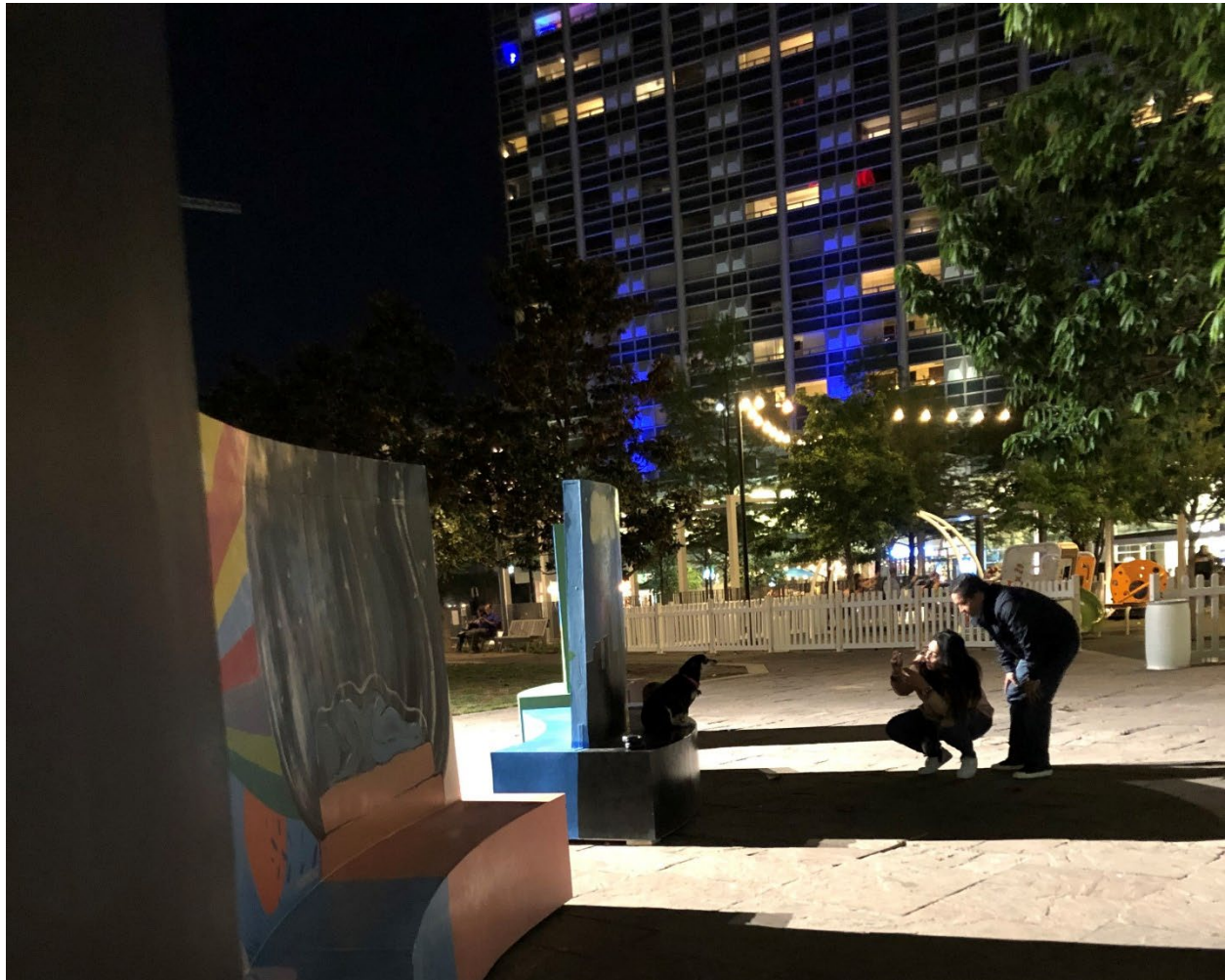


Source: Margarida, 2021

The observation lasted 20 minutes, starting at 1:00 pm to 1:20 pm. The first image captured shows a Dallas park security guard taking a selfie photo with the largest mural wall. The image below shows a child sitting on the largest mural wall as well, while his mother took a photo of him. There were also many young kids around the ages of 6 to 10 that came to the murals and pointed at the images or would walk on the seat bases, while exploring the murals.

On Sunday, April 18, 2021 the researcher returned to art exhibit at the park to complete another observation. The observation lasted 20 minutes, starting at 10:00 pm to 10:20 pm.

Figure 23 *People Interacting with Murals on Sunday, April 18, 2021*



Source: Margarida, 2021

One of the interactions that the researcher observed was captured through a photo. The image above shows a couple photographing their dogs. They were there for about five minutes taking several photos and the dogs were calmly enjoying it. That same day people would walk by and look, and others would stop to take a photo and leave. Two people did ask the researcher what this art project was. At this time the researcher and the volunteer were applying the finishing vinyl sticker with the information about the exhibit. The crowd of people at night was mostly adults between 20's to 50's and some were strolling through the area, but other were just sitting, smoking and talking with friends.

On Thursday, April 22nd, 2021 the researcher completed an observation of 20 minutes, starting at 1:50 pm. During this time, people would walk by and look and keep going. Other continued walking without even looking at the installation. Nobody interacted with the art installation during the observation. There were people around it sitting or parents with their children and the playground, but they did not acknowledge the art installation.

On Saturday, April 24, 2021 the researcher completed an observation of 20 minutes, starting at 2:00 pm. During this time several people interacted with the art exhibit. One man in the image below was at the park with his children, but stopped to read the introduction panel. He read the panel from afar, but did not complete a survey or take photos. In the other image a young girl of about 12 years old climbed up on the seat base, while her mother took a photo of her. She was standing in front of the Dallas Skyline mural. On the third image one girl is being photographed by her friend and posing in front of the space and red murals. They took photos and then left. They did not read the panel with information or complete the digital survey.

Figure 24 People Interacting with Murals on Saturday, April 24, 2021





Source: Margarida, 2021

For the last image, a woman was looking at the drips and colors from this particular mural. She spent about ten minutes looking at the murals and reading the introduction panel. She also completed the digital survey. Findings revealed that more people frequent this park in the weekends and so more people interacted with the mural during the weekend than the week. More people would stop to take photos or look and comment, but not read and take the survey.

The installation was designed to be a temporary structure and because of this, materiality selected was not the best choice for an outdoor art installation. MDF board was used in some areas and because of the nature of this material the nails would not sit in permanently and the researcher's team needed to return to the park and to the Stewpot garden several times to nail everything in place again. The walls had to be transported twice and because of this, areas of

caulking cracked and nails got loose, so the researcher's team has to re-caulk some areas. It rained twice while it was between the park and the Stewpot garden, so the walls had to be re-caulked several times to avoid water damage. The materials used for the impermanence of the structure worked, but had a high maintenance up keep for that week because of weather, transport and people using them. For other similar projects, it is recommended to not use MDF boards. Also, the introduction panel was the only panel that did not have threaded rods and the day after the exhibit was placed at the park, the researcher's team checked on the installation and somebody had pushed the wall and tilted it slightly. Since it did not have the same support as the others, it was not as sturdy and thus was tilted because of human force or weight. Overall, the materials selected were mostly successful, and the built structure held the walls in place from wind or people moving it, It also held the weight of people sitting or walking on the seat bases.

4.5.5 opening reception day.

The art installation was held on Monday, April 19th, 2021 from 5:00 to 7:00 pm. An estimated of 34 people attended the reception. A short speech was given around 6:30 pm explaining to all attendees what the art exhibit was about. Food and refreshments were served for all to enjoy who attended the exhibit. The people who attended took lots of pictures of the different murals. Some people would stand and others would sit on the walls to pose for the pictures. People had many questions and were curious about the murals and the project. From the five artists, one artist showed up. This artist brought to the exhibit about five to seven friends to view their work. The Stewpot Art Director was present at the reception as well. One attendee was so impressed and happy about this time of art installation that they wondered about the possibility about making this prototype into a permanent structure in another Dallas park. One couple stopped the researcher to thank for doing this type of project because they volunteered at the Stewpot and this meant a lot

to them. People were gathered for the speech, but for the rest of the duration of the event, people were spread out in various small groups near the murals. Not everyone who attended completed the survey, but many did complete it and based on the amount of people versus surveys completed, it seems that couples probably completed one survey together, rather than two separate surveys. Several people approach the artist to ask them about their work and they were incredibly open to sharing information and answering questions. The artist was all smiles and proud of showing their work to his friends and others. Overall people were very glad to have attended the event and excited about the murals.

Figure 25 *Presenting Exhibit to Public with Artist*



Source: Rojo, 2021

4.5.6 community group engagement approach.

All community engagements went through IRB review and were approved. The community engagements were divided into three different events. The first engagement was the backpack exchange. This activity was intended to have occurred a week before the mural making

day, but due to delayed IRB approval, dates had to be pushed back and the Stewpot Director did not have enough time to deliver the backpacks to the artists. Instead, the backpacks were given to the artists on the day of the mural making day. The mural making day was the second event. It was better that they were given in person because the researcher was able to answer questions, that would not have been answered if she were not present. Four of the artists took their backpacks, except one who did not want it.

The second engagement was the mural making day. The engagements were designed for eight artists, but only five participated. Some of the artists had questions about what the project was about, and as soon as the researcher explained three of the artists were satisfied and eager to start working on their murals. Two of the artists were a slightly unsure of what the project was and why the researcher was doing it, but after more conversation they were more comfortable and ready to start their work. The artists were told that the topic of the murals was to depict their experience with homelessness and that the way they expressed it was open to their interpretation or style. Based on the surveys responses four of the artists felt they had the freedom to express their creativity and story, but one of them did not. During these four days the artists painted at an outdoor urban garden in the city of Dallas, Texas. The weather was comfortable for the majority of the time. All materials, food and drinks were provided to all artists. The artists would ask the Stewpot Art Director or the researcher sometimes for suggestions on how their work was looking or on how to make certain colors. Primary colors, with black and white were only provided, so all colors had to be mixed. The researcher and the Stewpot Art Director assisted in mixing colors for those who asked.

The opening reception day was the last event. An estimated number of 34 people showed up to the reception. The reception was held in a Downtown Dallas, Texas public outdoor park.

People were comfortably spaced out and moved around to look at the murals. Only one artists showed up to the event. This artist invited several of his friends and was very proud of his work. It is unknown to the researcher why the others did not attend their art show. People reacted positively to the reception and took many photos. The researcher was explaining to everyone at the show the project and how it was important work. People who were at the park, but had not been invited did not join the exhibit. They would walk around and look, but did not stop to ask.

4.5.7 photo and video.

Photography and videos were used to document the whole process from start to finish. Using a camera was very useful to capture those quick moments. Video was a great option to capture longer details, understanding movement through the space and seeing the process happening, such as the mural painting day. Photography was incredibly helpful, especially for the times that the researcher was trying to capture people using and interacting with the murals without it being obvious and distracting that the people were being filmed and possibly acting different because they know they are being filmed. This method was an easy way to document the process of the project from start to finish.

4.6 Chapter Summary

This chapter discusses the findings from the data methods used for this research project. This chapter opened by discussing how the site selection and analysis used Google maps, and established a set of requirements to identify the best site. The researcher completed multiple ethnography observations at the final site to decide where to place the art installation. The researcher collected data upon different occasions, such as: the backpack exchange, mural painting day, opening reception, surveys, and temporary art installation.

Chapter 5

Design

5.1 Introduction

The design for this thesis research is based on the action research model. The design was not the typical design thesis product of drawings and boards, but instead the culmination of a living collaborative experience between the researcher and artists who have experienced homelessness directly and indirectly; five artists have lived in a homeless condition for varying periods of time, and, two who have not themselves been homeless but have worked closely with homeless in the Dallas community. This chapter will describe the process the researcher went through to develop the design. This chapter will reflect on the site selection, site analysis and inventory, design proposal, wall construction, mural painting day, open reception day and built design.

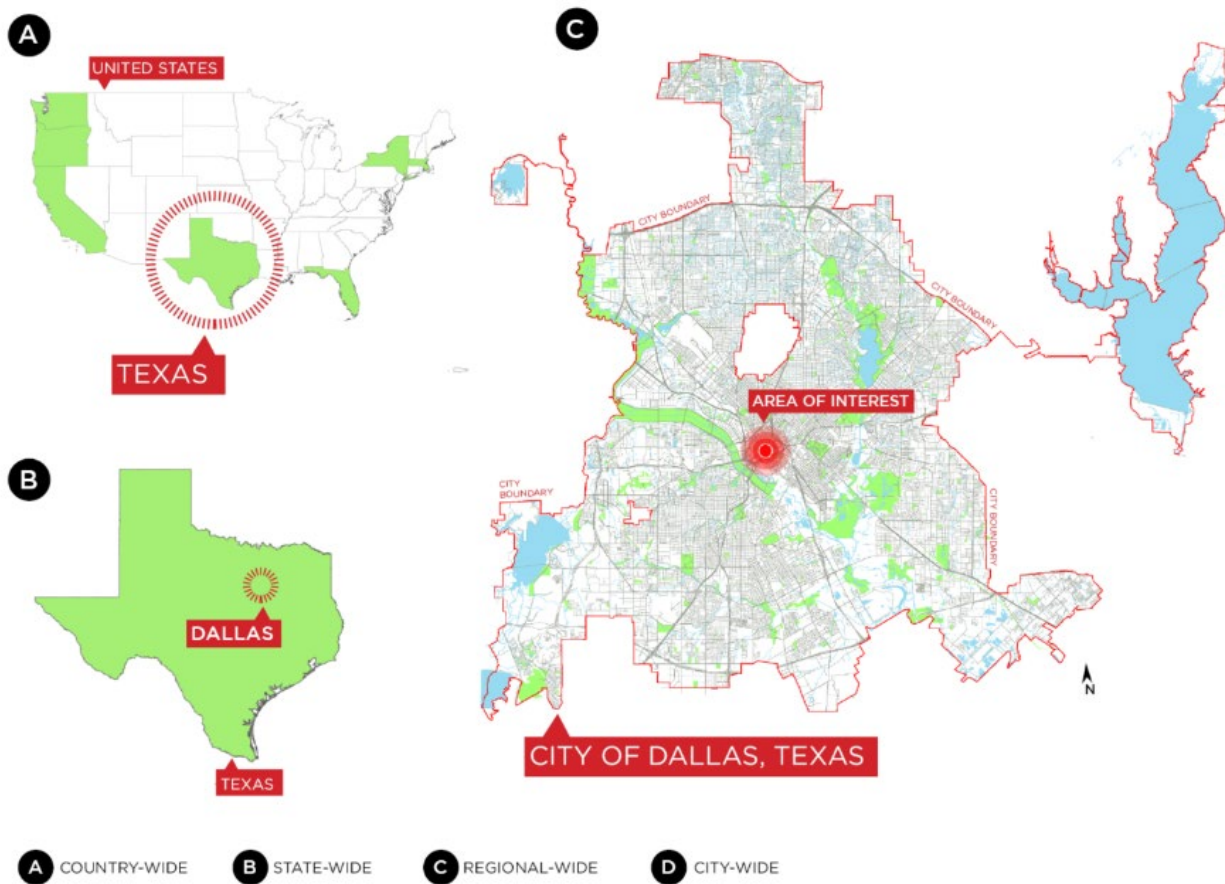
5.2 Site Selection

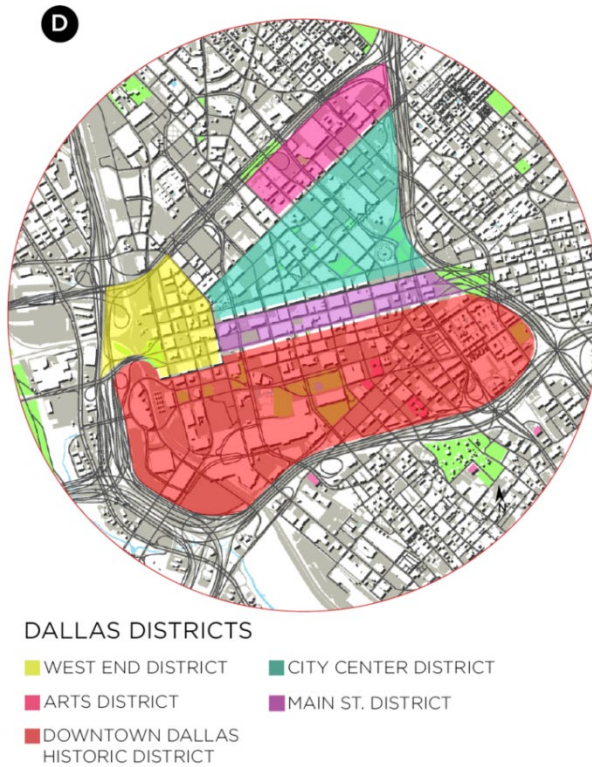
This research study selected its study site based on the literature review data on the highest population numbers of homelessness in the United States as a first scope. The scope was narrowed into the top seven states with the highest numbers, which were: California, Texas, Florida, Oregon, Washington, New York and Massachusetts. Even though Texas was not the state with the highest population, it did have a significant number of homeless residents amounting to 25,848 people experiencing homelessness in Texas. The scope was narrowed again into the highest population numbers within the cities of the selected state. The city with the highest homeless population in Texas was the city of Dallas. Once the scope of focus was narrowed to a city, a set of requirements were established to search for possible sites. The requirements established were the following:

- The site must have good visibility and access

- The site must be within the boundary of the city of Dallas, Texas
- The site must be near homeless shelters
- The site must be near public transportation (less than a 10 min. walk)
- The site must be approved by the city or a private entity
- The site must be an outdoor space
- The site must be in or near a public park

Table 39 *Site Selection Maps*





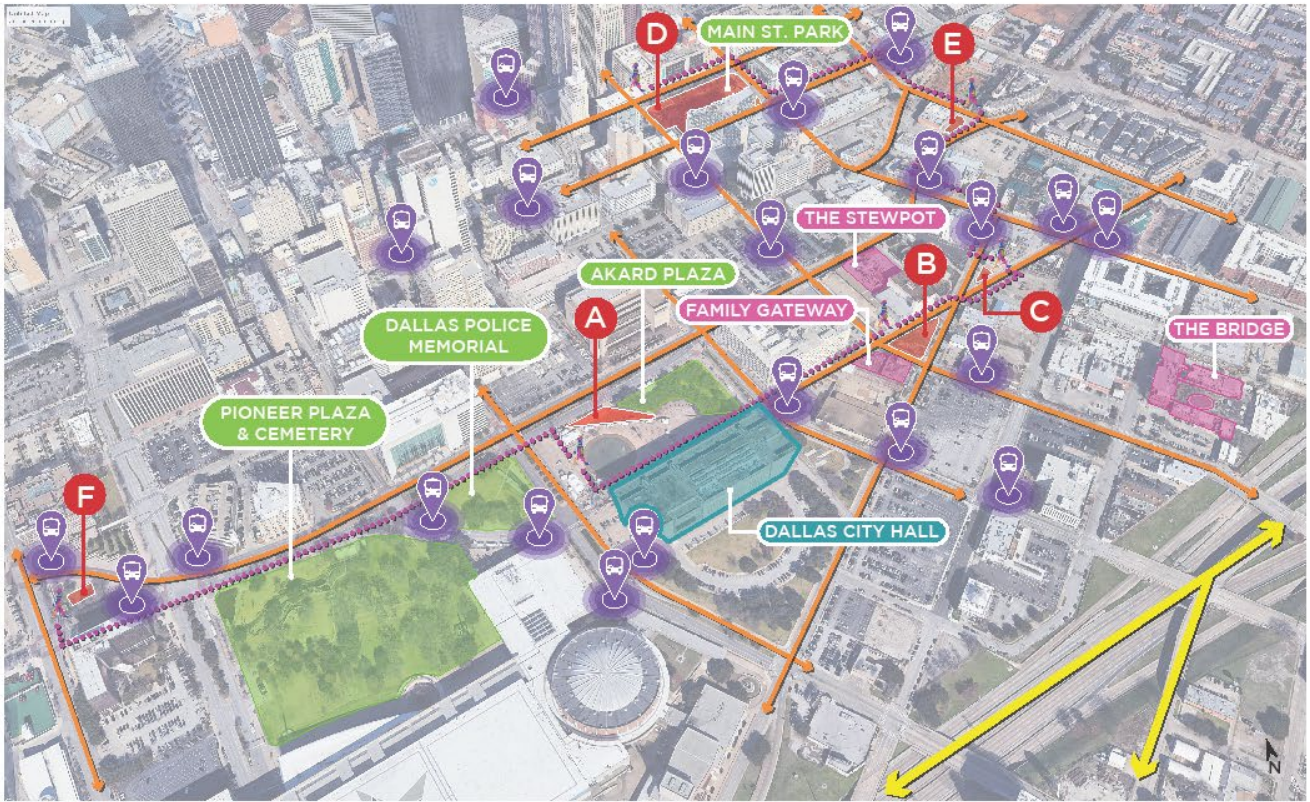
Source: Margarida, 2021

After these requirements were established, a Google maps search was used to narrow the area of interest. The area of interest was Downtown Dallas, Texas. Six sites were selected based on the requirements and were considered as a possible site for the research study.

- Site A: Located at Young St. in front of Dallas City Hall. It had excellent visibility from pedestrians and drivers. The site was within the Dallas city limits. It was an open lawn outdoor space. It was near transportation and homeless shelters, but it did not provide a place for people to stay for a while. Access was also limited, since you could only access the site from the sidewalk.

- Site B: Located at the intersection of Marilla St., Park Avenue, Canton St., and S. St. Paul St. It was a vacant lot, surrounded by a weathered chain link fence. The land was covered in wild grasses and some portions of worn concrete slab. The site was within Dallas city limits. It had good visibility from the street and from the sidewalk. It was near several public parks and public transport. It was right next to The Stewpot and Family Gateway, which are homeless shelters. The site was not welcoming because of its worn down aesthetic and it was private property.
- Site C: Located at the intersection of Canton St., Marilla St. and Park Avenue. This site was within Dallas city limits. It had good visibility and access for pedestrians and drivers. It was near public parks and it was an outdoor open lawn area. It was near public transport and homeless shelters. The stewpot garden is next to it, as well as a ceramic store and lawyer's office. The site had a size limit restriction.

Table 40 Six Possible Sites Map



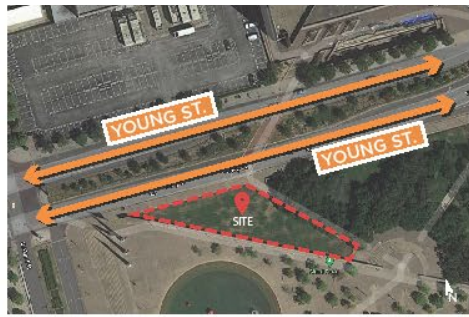
LEGEND

- 6 - 4 MIN. WALK DISTANCE FROM EACH SITE
- BUS STOPS: LESS THAN 10 MIN. WALK TO SITES
- PARKS & OPEN SPACES
- HOMELESS SHELTER & SERVICES

- STREETS
- I-30 HIGHWAY
- SELECTED POSSIBLE SITES

SITE ELIGIBILITY REQUIREMENTS

- MUST BE WITHIN DALLAS CITY LIMITS
- MUST HAVE GOOD VISIBILITY & ACCESS
- MUST BE IN OR NEAR A PUBLIC PARK
- MUST BE NEAR PUBLIC TRANSPORT
- MUST BE NEAR HOMELESS SHELTERS



SITE B



SITE E



SITE C



SITE F



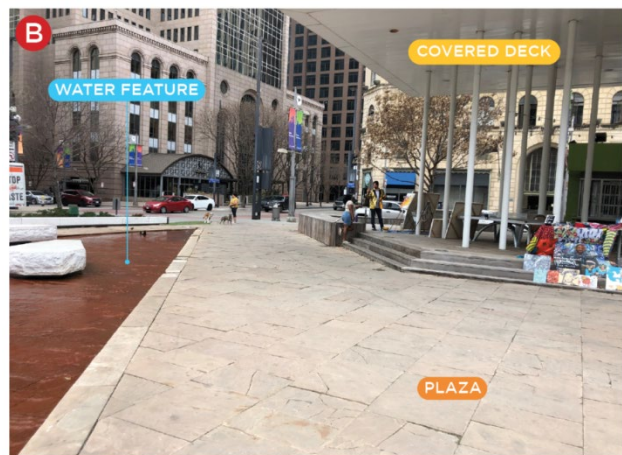
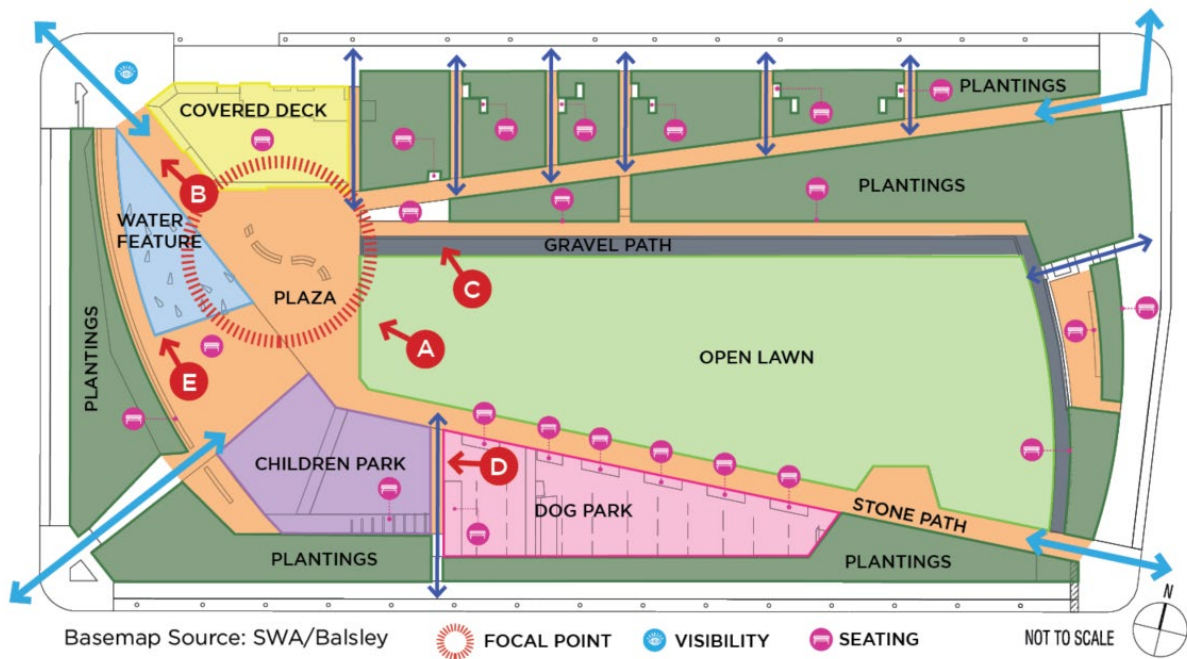
Source: Margarida, 2021

The final site was selected because it met all the requirements for the site selection process, and among all the other sites, it was also the best option. A partnership was established with Downtown Dallas, Inc. They manage the events for the Downtown Dallas parks. After meeting with them twice, they gave the researcher permission to exhibit the art installation for a week.

5.3 Site Analysis and Inventory

Once the site was selected, three ethnography observations were conducted by the researcher. Photos were taken to show the existing conditions of the park and how people used the park areas. The ethnography observations were then visually translated by the researcher into a map. Another map was also developed to show the different programs the park offers the local community. Sketches were also done as an observational technique for the site.

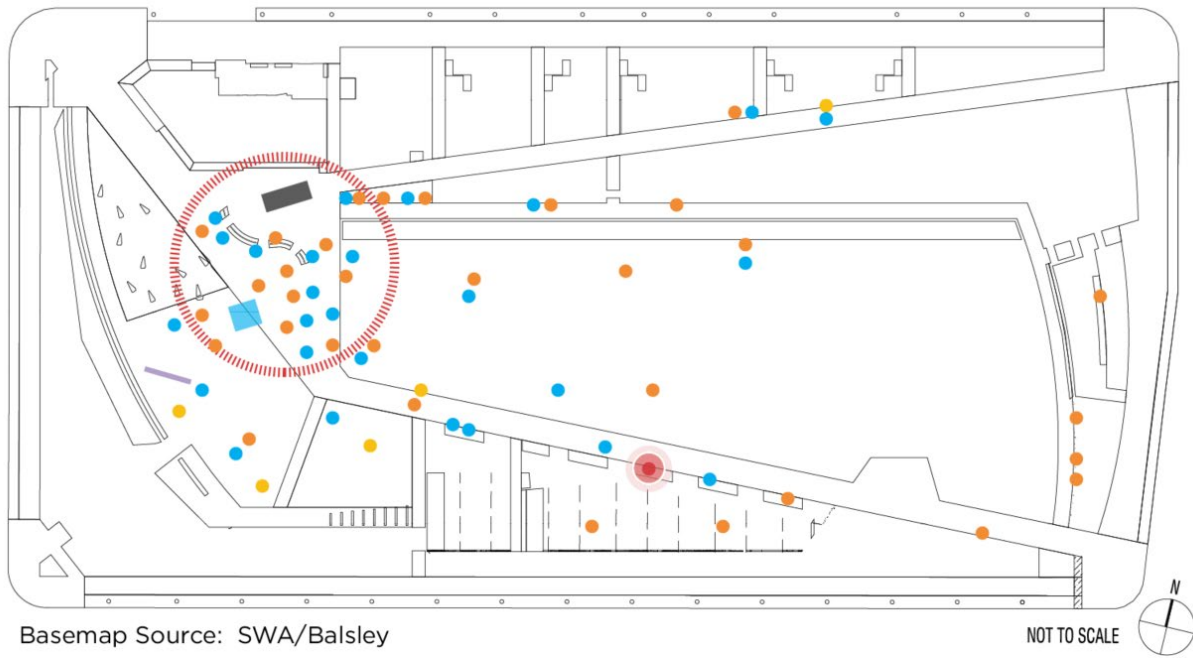
Figure 2.67 Example of a Site Programming Map With Photos





Source: Margarida, 2021

Table 41 *Example of a Site Analysis & Inventory Ethnography Observation Map*



LEGEND

- FEMALE
- MALE
- CHILD
- THE CONCERT TRUCK
- THE RESEARCHER'S LOCATION
- TEMPORARY ART MURAL
- TEMPORARY COVERED STRUCTURE
- ACTIVITY HUB

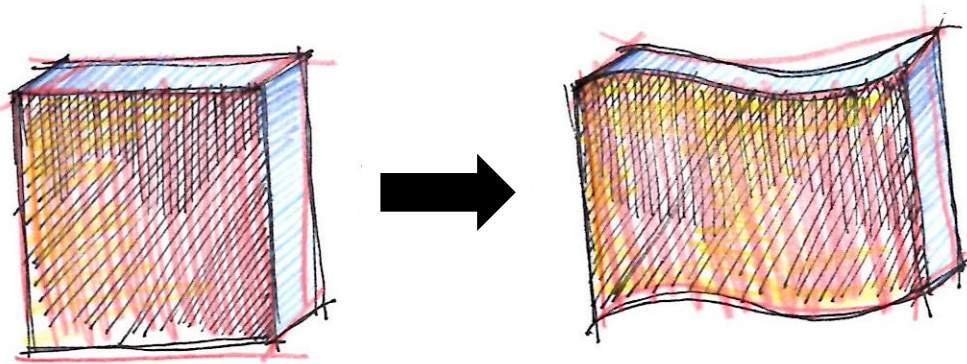
OBSERVATION ANALYSIS

- LARGEST GENDER PRESENCE: MALE
- LARGEST USER PRESENCE: ALONE & GROUPS OF 2
- MOST SOUGHT ACTIVITY: SITTING + LISTENING TO CONCERT
- AMPLE SITTING OPTIONS USED
- LARGEST ACTIVATION AREAS: LAWN + PLAZA
- LARGEST RACE PRESENCE: WHITE
- EVENTS DRAW MORE PEOPLE IN
- TIME SPENT: 1 HOUR+

5.4 Concept

The initial idea for the installation art exhibit was the concept of a wall. The wall concept was influenced by the literature review, the precedent study and the participants. The participants are mostly painters. This means that they are familiar with the typology of a wall and paint. Historically murals are known artistic expressions of many civilizations. It's a comfortable medium to understand and translate into many subjects. The precedent study for the project *We Are Still Here* used as part of their temporary installation a mural area. The rectilinear wall concept morphed into an organic form (shown in Figure 27), but kept the wall concept alive. The organic form emerged as a way of creating a structure that would provide a more dynamic experience to the user that would connect with the landscape more energetically and vivaciously.

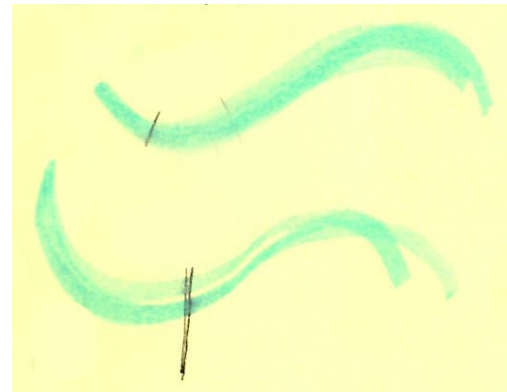
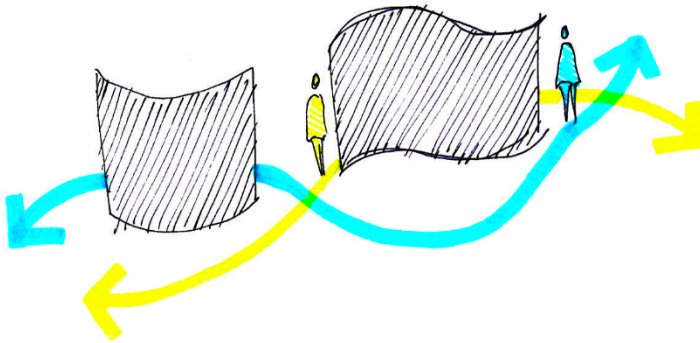
Figure 27 *Wall Concept Morphology Diagram*



Source: Margarida, 2021

The dynamic flow and organic form is informed by the literature review. Research shows that organic forms allow for a flexible and approachable space, as well as a way of creating interest for the user visiting the installation art exhibit. The researcher explored possibilities of movement through space at the art installation (shown on Figure 28).

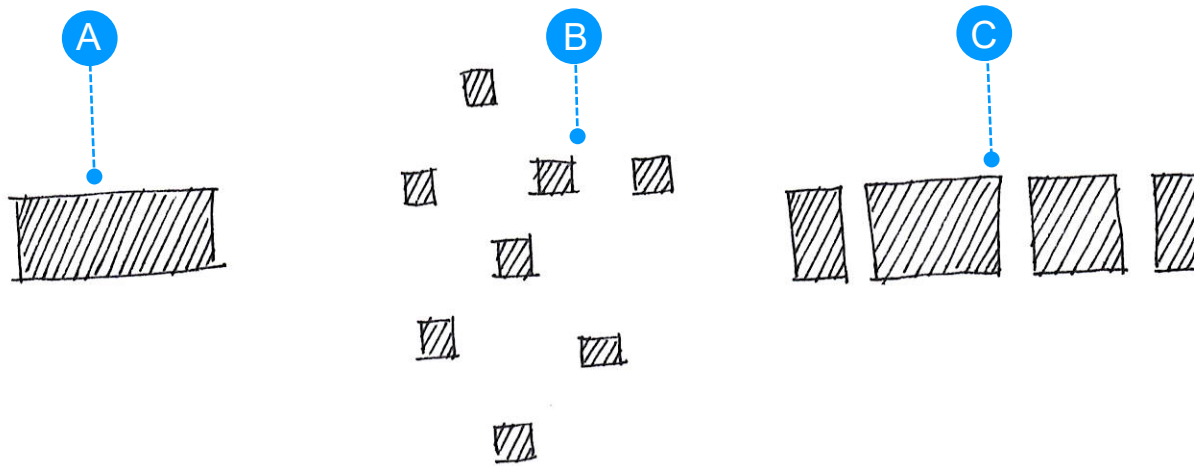
Figure 28 *Organic Form+ Flow Diagram*



Source: Margarida, 2021

The wall morphology was explored as a single and separate entity initially. Figure 29 shows visually the morphology of one entity, which is A, then B, which were separate entities, and then C, which were a combination of A and B. Based on the selected site space and the aim of the research study, entity C was selected. The researcher decided that one entity shared by a collective would be better than separate entities laid close together. A merge of those two ideas were developed. One separate whole entity was selected, and divided in four segments. The intention of separating the entities was to improve the spatial movement and provide a stronger connection to both sides of the walls. The gaps in between the walls will provide interest and surprise, keeping the viewer engaged longer at the installation art exhibit.

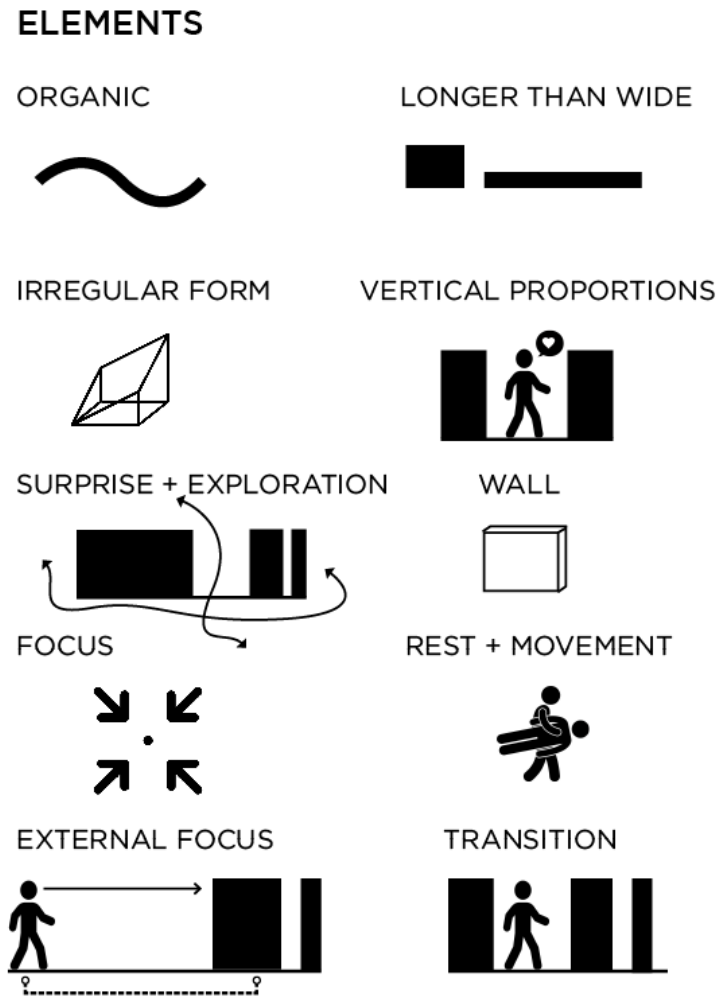
Figure 29 *Wall Concept Morphology Study Diagram*



Source: Margarida, 2021

The wall concept was further informed by ten elements extracted from the literature review section *How Design Impacts Space*. The following elements were identified (shown in Figure 30): organic, longer than wide, irregular form, vertical proportions, surprise + exploration, wall, focus, rest + movement, external focus and transition. These elements were informed by the literature review section *How Design Impacts Space*. The organic form was selected because research shows that this form allows for a versatile flow of movement and rest in the landscape. This form was applied in the design of the wall. The irregular form has shown that it creates a dynamic space. It was applied to the different sizes of each segment, where the structure was placed within the landscape and the spacing between each gap. Surprise + exploration is achieved through the irregular form, gaps in between, length of structure and mural diversity.

Figure 30 *Elements Diagram*

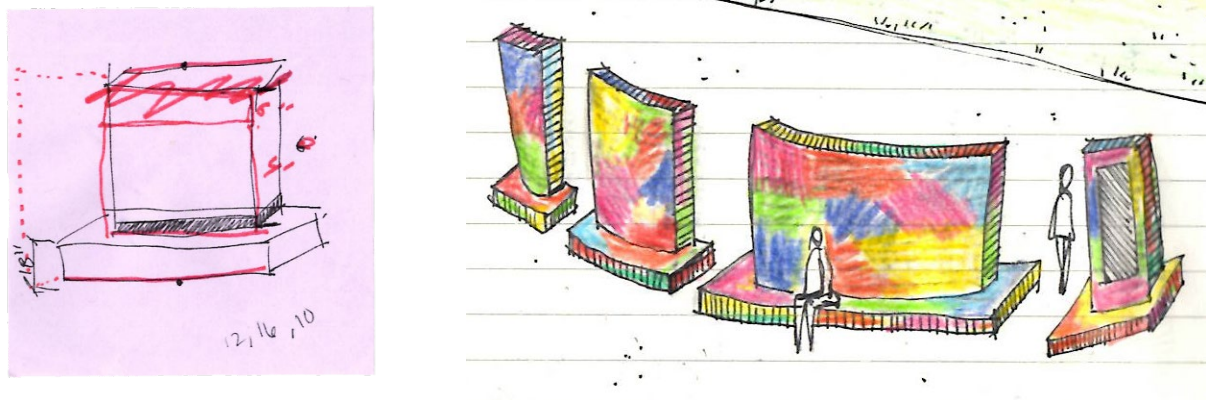


Source: Margarida, 2021

Focus is achieved in this installation because the character of this structure is different than everything else in the surrounding landscape, making it attractive and unique. The external focus is achieved through its placement and character. Viewers from outside the park will see the structure and be drawn inside towards it. Longer than wide length creates a dynamic space and implies movement. This was achieved by making a longer structure than wide. Vertical proportions were a significant consideration because the researcher wanted to find a balance between not losing

the structure in the landscape versus overpowering everything in it. It was important to create a comfort level for people approaching it and viewing it, so the size was established to 6 feet tall. The wall element was crucial because at first the researcher was looking for a physical static wall, but did not think it would be an engaging experience as a movable and temporary wall inside a park. Also, the artists were mostly painters, so painting on a wall is something that they are comfortable with. Meeting the participants needs was always important in the design process. Rest and movement is achieved not only by the form of the structure, but also through a built seating area right next to the wall. If people want to see it and walk around it they can, but if they want to sit on it they can as well. They can also sit on benches located near the structure and observe it from afar. Transitions are achieved here through three intentional gaps. These transitions create intrigue and curiosity on movement exploration for the installation art.

Figure 31 *Installation Art Sketch*



Source: Scanned Sketch. Ink, color pencil on paper

Figure 31 shows a representation of the initial idea for what the installation could look like. The mixed colors are not intended to be an exact assimilation of the final product, but a placeholder for the images that the artists would eventually create. It is a way to see how it could look like all

painted and how a person could feel standing in that space next to the murals. The initial ideas were sketched in post-its and notebook pages. The idea was to give the murals a sturdy base, so that the mural walls could be held up in place, and people could use the base also as a seating area. The size of the structure was highly debated because the researcher wanted to create a balance between not making the murals too small to the point they would look insignificant compared to the size of the space or too large that they would overtake the space and people would feel uncomfortable.

5.5 Design

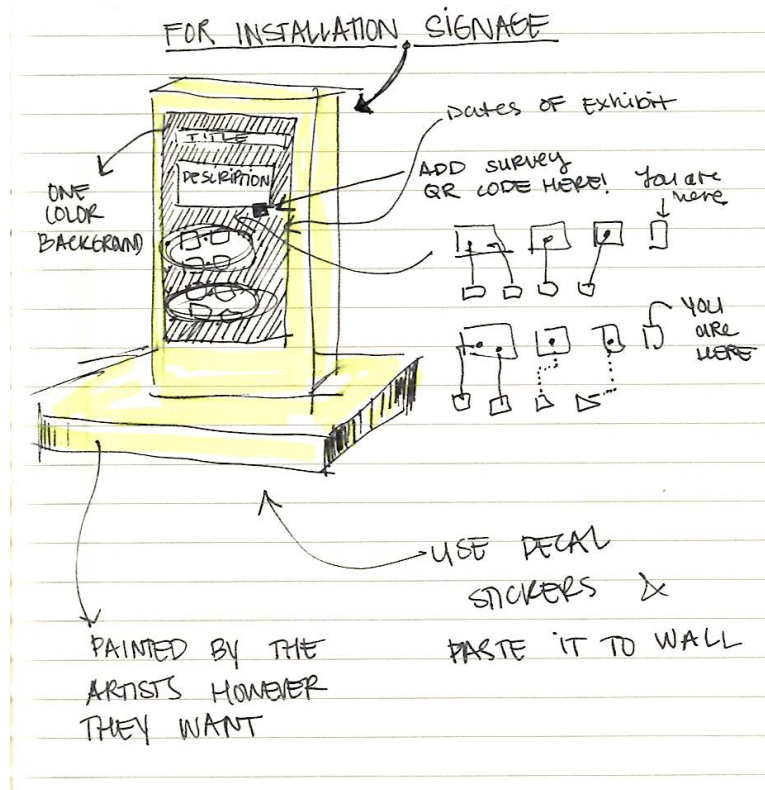
5.5.1 signage design.

The purpose of the signage panel was for people to learn about the exhibit without the researcher being present, as well as allow access to a survey that was attached to the panels through a QR code software, allowing anyone with a phone to access the survey digitally. This survey would provide data for the thesis research. The signage wall was initially not included in the mural design, but it was clear that an informational panel would be needed because otherwise how would people know what the exhibit was about. Instead of making a separate sign to the exhibit, the researcher decided to integrate the sign into the wall structure and incorporate it into the design, so it could flow naturally as part of the mural exhibit.

The researcher considered from the start the size of the sign, the information included onto the design and how it would be organized. The survey was going to be provided on printed paper, but digital was identified as a better option, so it was included onto the introduction panel. A vinyl sticker was considered as a way to display the text for the sign, but other options were considered as well, such as painting them by hand or screwing a clear top over the mural wall and getting the

text etched onto it. Painting the sign by hand would have taken too long, and the etching was costly, so the researcher opted for the vinyl cut because it was more affordable and timely and it could be done with the UTA Fab lab.

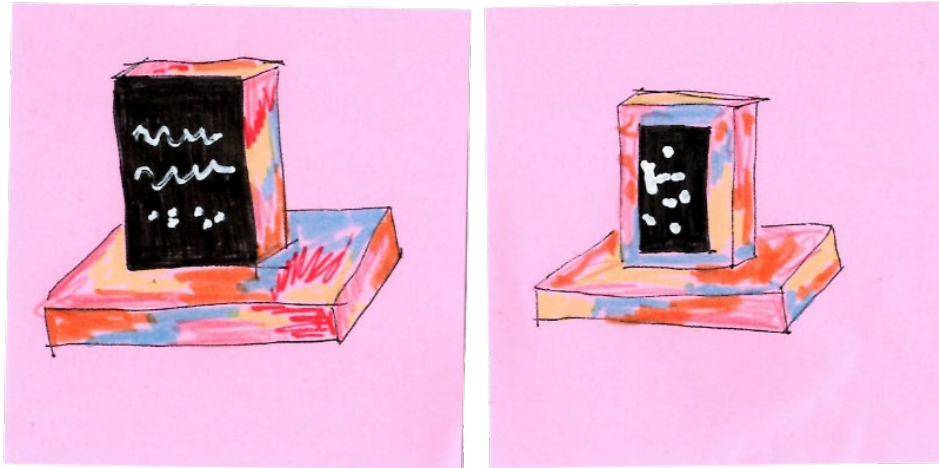
Figure 32 Signage Sketch



Source: Margarida, 2021

Figure 32 shows an image of an initial signage wall sketch. A design consideration was the sign wall painting border width. The researcher was torn between leaving a border or painting the whole wall. Figure 33 shows a visual of this.

Figure 33 *Signage Wall Border Consideration*



Source: Margarida, 2021

The idea was that the artists would paint the colorful area shown on Figure 2.75 and the sign would be displayed in the black colored area. The researcher opted for removing the border from the wall because the sign would have more space and read better. After a concept was sketched, an Auto CAD drawing was done and opened in Sketchup. A model was built in Sketchup. Materials were bought and the construction process started. The signage wall was constructed with 2x4's, MDF boards, thin sheets and screws. The signage mural wall took a few days to put together. The researcher started by putting the frame together. After, the structure was covered with sheets and primed. The wall area was then painted with black paint. Once primed and painted, it was ready to be painted. Figure 34 shows the signage wall in the process of getting a frame constructed and the wall after it has been primed and painted.

Figure 34 *Signage Wall Construction*



Source: Margarida, 2021

The researcher had intentionally set for the artists to paint the edges of the signage mural and the base, but the artists did not want to. The researcher decided to paint edges and the base and extend the mural design ideas of *I feel Free* to the signage wall. Bright colors and organic lines and forms are shown depicted on the mural wall edges. The base was painted a solid green and the walls were covered in deep black. Figure 2.77 shows the visual of this. Once the wall's paint was dry, it was sealed. The painting of the wall was completed in the Stewpot garden.

Figure 35 *Signage Wall Painted*



Source: Margarida, 2021

After the signage wall paint was dry, it was transported to Main Street Garden Park in Downtown Dallas, Texas. The researcher worked with the UTA Fab Lab in the mean time to prepare the vinyl cut design for the wall. The Fab Lab helped the researcher prepare the file, and cut the vinyl with their machine. After, the researcher and a volunteer carefully weeded out the negative space from the vinyl cut. This process was tedious and long to accomplish. I took a full day to weed it out and then a total of four hours to glue onto the surface wall structure. Figure 36 shows the process of weeding.

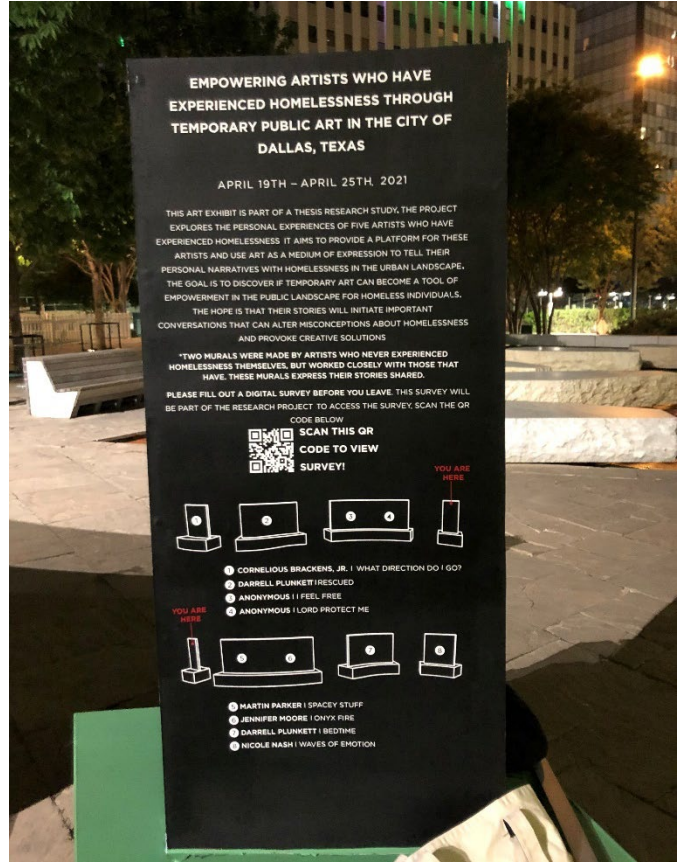
Figure 36 *Signage Wall Vinyl Cut Weeding Process*



Source: Margarida, Rojo, 2021

Two signage displays were cut to have one on both sides of the wall. Squeegeeing the texts and diagrams into the walls was also a lengthy and arduous task. The researcher and a volunteer completed that task during the night. The final product for the sign can be observed on Figure 37 below. The sign had the title of the project, the dates of the exhibit duration, an explanation of what the project was, the survey in QR code format and two diagrams showing the location of the artists murals, their names and the murals titles.

Figure 37 Final Product of Signage Wall



Source: Margarida, 2021

5.5.2 artists' mural sketches.

Figure 38 *Artist Sketch Idea of Mural Design*



Source: Margarida, 2021

Out of the seven artists, one provided a sketch of their mural before starting the painting process. The other artists were more spontaneous in their work approach, so they preferred to paint straight into the mural walls. All of the artists were given sketchbooks and sketching materials to use before painting. This sketch was colored with bright colors and active jagged lines. The mural name is *I Feel Free*. The intention of this artist was to represent a story that was shared by one of

the other artists through this mural. This artist did find it beneficial to outline the mural drawing before painting, because it helped put together the idea ahead of time. Sketching is usually part of this artist's art process and expression.

Three of the artists did use chalk to outline certain parts of their murals on the walls, so in a different way they did use the method of sketching. The two artists in figure 39 below used chalk to outline the figures of people in their murals and then painted over the sketched chalk outline.

Figure 39 *Chalk Sketching on Murals*



Source: Margarida, Rojo, 2021

5.5.3 design proposal.

The design proposal is shown on figure 40. Based on the data and observations the researcher proposed to place the walls on the plaza space. These walls would be composed of four segments. The first wall and smallest would be the introduction panel. This panel will hold all of

the information of the exhibit. The other three walls are where the artists murals will be placed. The images and colors shown in the image below are a representation of the visuals that the artists will be making. This visual is intended as a placeholder and representation, not an identical replica of what the artist's work will look like. The intention of the researcher was for the artists to paint all of the structure. The walls have an undulating curve throughout, making the space a comfortable and interesting space to move through and explore the art installation.

Figure 40 *Design Proposal Renderings*





PHOTO SOURCE: SWA/BALSLEY

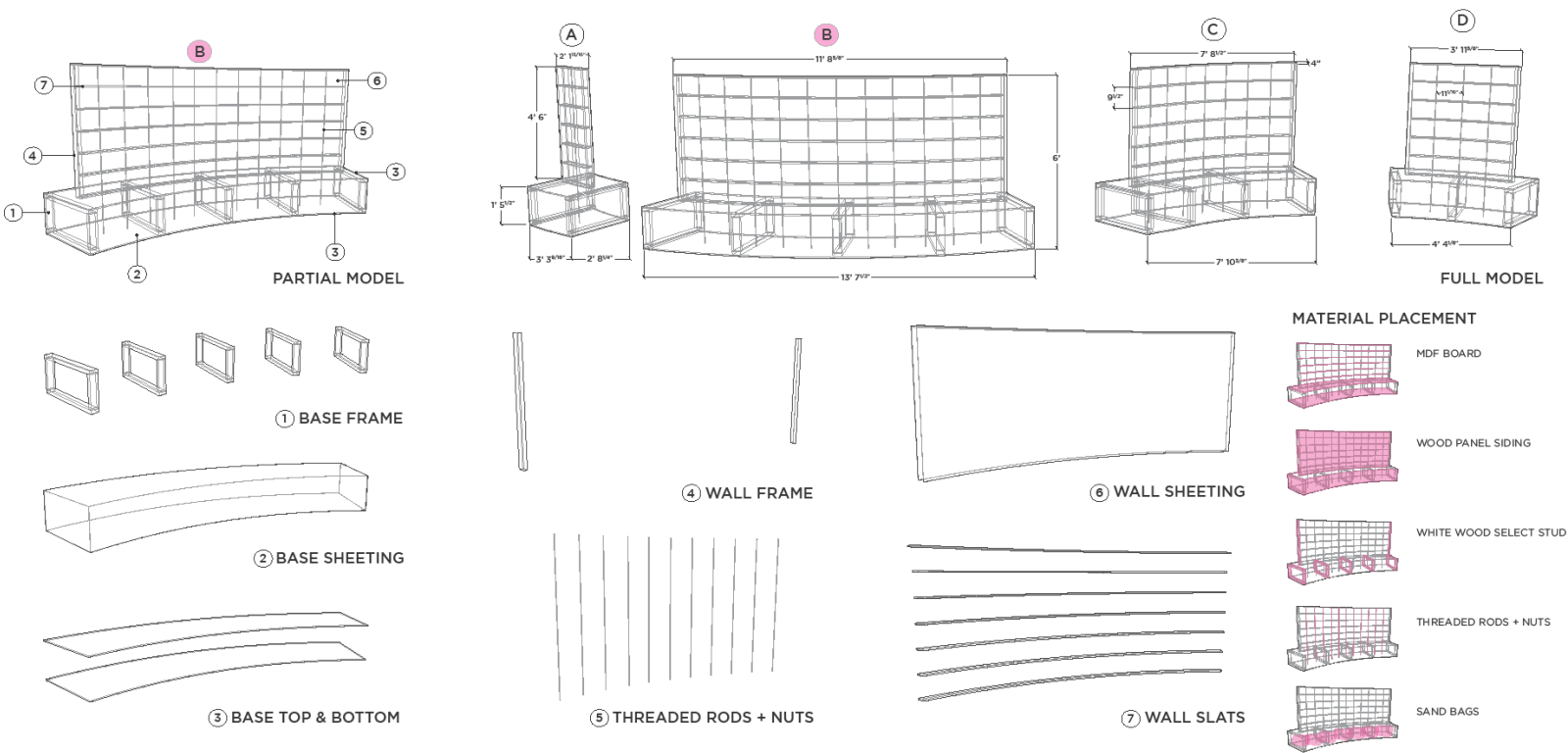
Source: Margarida, 2021, SWA/Balsley.

The second image in chronological order, shows an aerial view of the space the exhibit will be placed in, as well as the size and shape of the walls.

5.5.4 wall construction.

The wall construction process started with Auto Cad drawings, then transferred onto a SketchUp model, to buying the materials and putting the components together. Figure 41 shows the SketchUp model that shows the whole structure, but focuses on wall B, breaking down all its components to show how it was built. The pink highlighted areas show where specific materials were used in the mural walls, such as the MDF, wood panel siding, white wood select stud, etc.

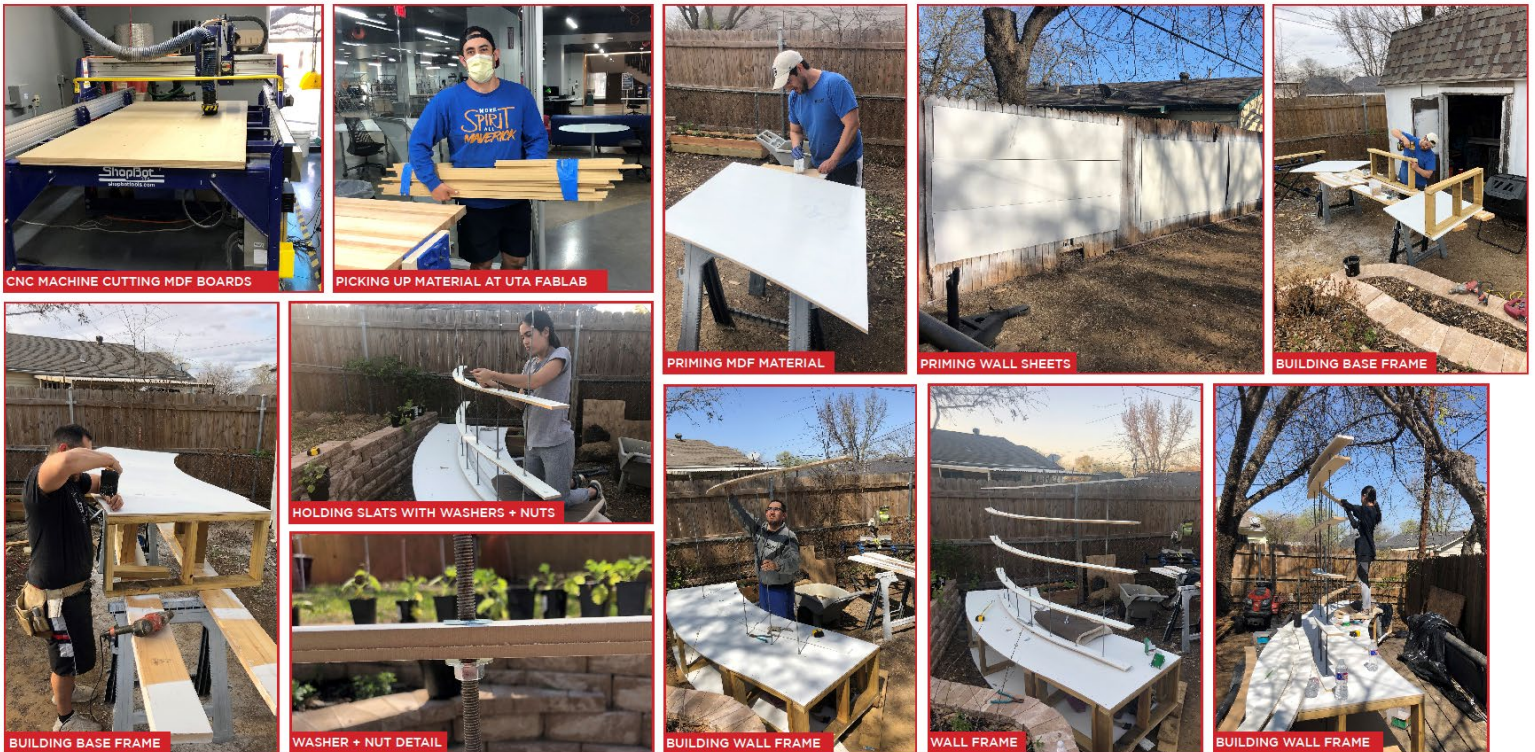
Figure 41 *Wall Construction Digital Model*



Source: Margarida, 2021

The wall construction phase of the project was developed in a series of steps. After the design was set on Auto CAD and Illustrator, the researcher met with a UTA Fab Lab specialists to prepare several files to be cut with their CNC Machine. The parts that would need to be cut are the MDF board pieces that are highlighted in pink on Figure 41. The files were ready and sent to the Fab lab and they cut them with their CNC machine. Figure 42 shows the CNC machine while cutting the parts and after the parts were cut from the block.

Figure 42 *Wall Construction Phase I*

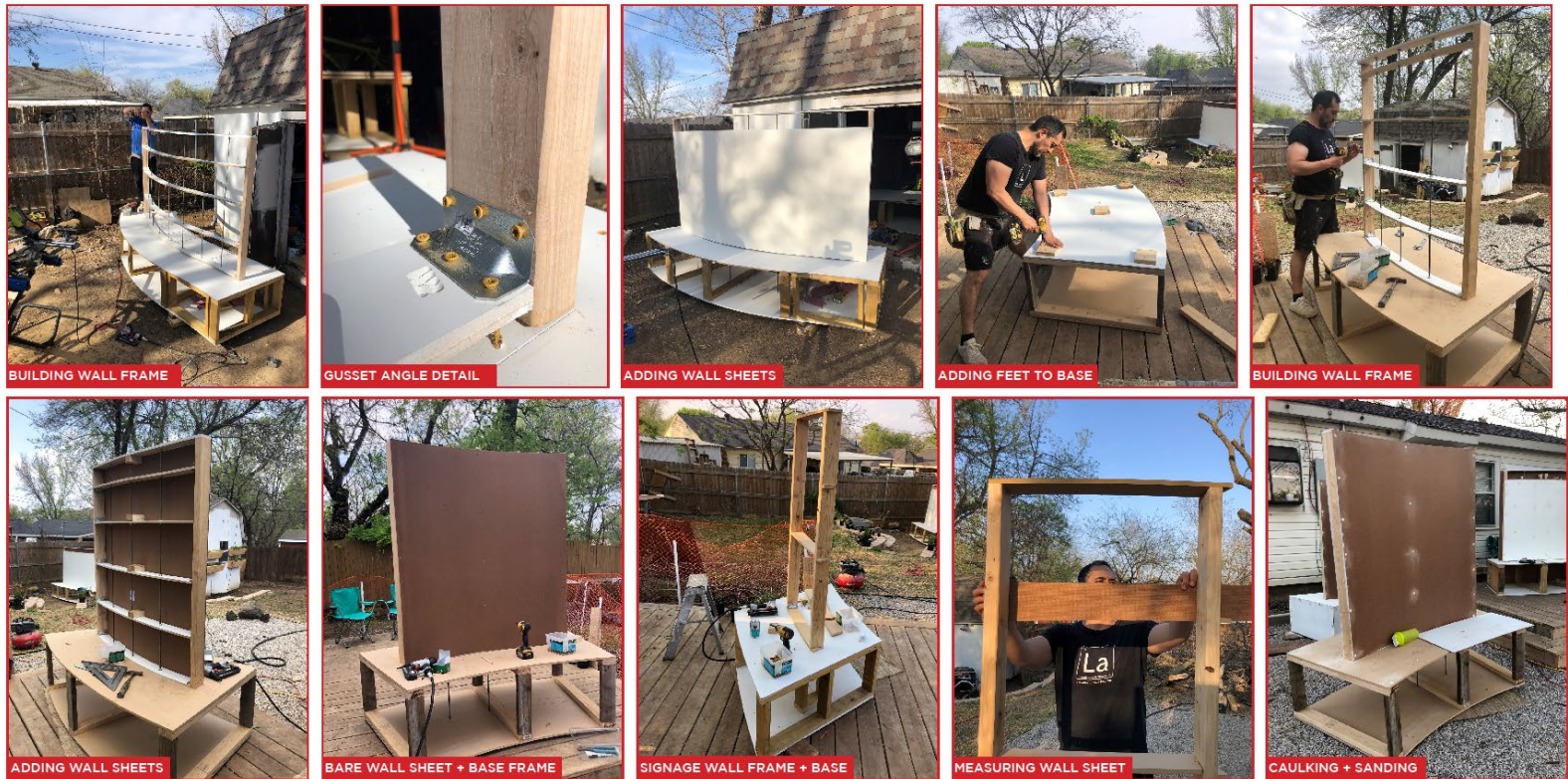


Source: Margarida, 2021

After the MDF board parts were collected, a base frame was built. After this, the wall frame was built. The top and bottom parts of the base were primed, as well as some of the sheets. Each

middle insert was individually placed through the threaded rods, in between a nut and a washer which would hold the insert in place.

Figure 43 *Wall Construction Phase II*



Source: Margarida, 2021

The process of creating the frames for the base and the walls was repeated for each wall. After all frames were set and ready, the wood panel siding was added to cover the frames. The gaps on the siding were caulked and sanded, to prevent water damage. When the caulk was dry, and the walls were covered with wood panel siding, they were primed with several layers. The last wall to be complete was the largest one. When the walls were dry and ready, they were transported on Saturday, April 3, 2021 in the morning to the Stewpot garden.

Figure 44 Wall Construction Phase III



Source: Margarida, 2021

Unfortunately during the transport, one of the walls slid off the trailer and onto highway I-30. The wall suffered some damages, but it was still standing and luckily we were able to recover it. The other three walls made it to the Stewpot garden untouched. This wall had to be taken back to our workshop to fix and two days later it was taken back to the Stewpot garden.

Figure 45 *Wall Construction Phase IV*



Source: Margarida, 2021

Figure 2.87 shows the damages the structure suffered and how we fixed it. The construction process lasted a few weeks, working days and nights. The total budget for this project was \$2,500.00. The transportation part of this was more difficult than anticipated. The researcher had to coordinate for several men to show up and help lifting the walls up and down from the trailer. Two trailers were needed for the transport. The walls were transported for a total of 21 miles.

5.5.7 mural painting day.

The first mural painting day was held on Tuesday, April 6, 2021. Four artists who have experienced homelessness participated and one who has not experienced homelessness, but worked closely with them participated as well.

Figure 46 *Mural Painting Day 1*



Source: Margarida, 2021

The artists started by painting the base of their murals and then moved onto specific details. Each of them selected the walls they wanted to paint. They were all given a topic, which was to express their experience with homelessness through their art. It was up to them how they wanted to express that in terms of style or color choices. They were given the option to paint the bases as well, but they preferred to only paint the walls and the side of the wall. They left the bases white and used

them as a table to put some of their paints or even to allow the paint to drip on this surface. Figure 46 shows the artists in the beginning stages of painting their murals.

Figure 47 *Mural Painting Day 1*



Source: Ángeles Margarida

In Figure 47 some artists have completed their murals and others are still in the process of painting. The mural with the undulating layered colors was named *Waves of Emotion*. The mural with the dark blue background and orange splashes, was named *Spacey stuff*. The mural with the Dallas Skyline was named *Bedtime*. The mural with the red background was named *Onyx Fire* and the mural with the sleeping blue person was named *Lord, Protect Me*. On this day five artists completed their murals, and one did not. Out of the four artists who have experienced homelessness, one decided to complete two murals on the same wall back and forth. The other

artists did one mural. The artist that chose two murals was able to finish one and a half, so he needed to return the next day to finish the remaining portion of the second mural.

Figure 48 *Mural Painting Day 2*



Source: Margarida, 2021

The second mural painting day was held on Wednesday, April 7, 2021. On this day two artists participated. One of the artists had participated on the day before and came back to finish his mural. The other artist was participating for the first time. The mural with the three men in the middle was named, *What Direction Do I Go?* The mural with the cat was named *Rescued*. Both artists completed their murals on this day. The mural painting day 3 was held on Saturday, April 10, 2021. One artists who has not experienced homelessness, but worked closely with them participated on this day. A volunteer also participated. The researcher decided to paint the bases of the mural walls for three reasons. One was so the dirt would not be as visible in comparison to

the color white. Another was to help with an additional layer of sealing the structure to prevent water damage and lastly, to create a stronger color impact. The colors used in each murals background was matched and extended onto the bases. A volunteer painted the bases, while the artist painted their mural.

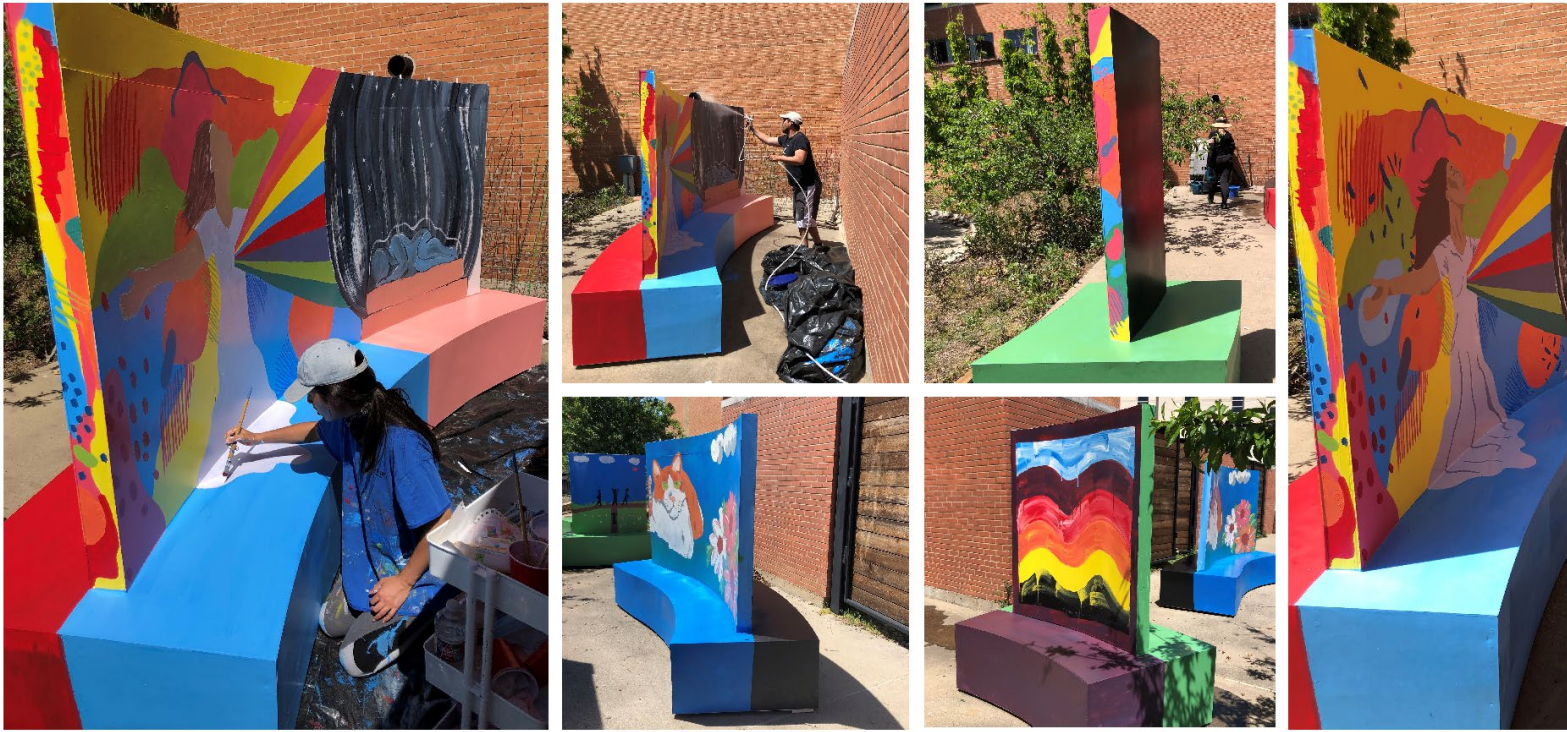
Figure 49 *Mural Painting Day 3*



Source: Margarida, 2021

The artist was not able to complete the mural on this day. The volunteer was not able to complete all the base painting as well. The volunteer also sealed some of the mural walls that were dry. They were there from noon until the evening working. The mural with the colorful forms and yellow background was named, *I Feel Free*. Figure 49 shows the initial stages of the artist, and the process of painting and drawing.

Figure 50 *Mural Painting Day 4*



Source: Margarida, 2021

On the fourth and last day of the mural painting day one artist participated. The same artist and the volunteer that attended the day before participated. The artist completed the mural. The volunteer painted all bases and sealed all of the walls. Figure 50 shows the final product and part of the painting process. Once the murals were dry, they were transported to the Main Street Park in Downtown Dallas, Texas.

5.5.6 installation art reception opening day.

The mural walls were transported on Saturday, April 17, 2021 from the Stewpot garden to Main Street Garden Park. The short distance of seven minutes between the park and the garden were beneficial to making the transport process less time consuming and safe for the walls. The researcher had four volunteers help to lift the walls onto the trailer at the Stewpot garden.

Figure 51 *Wall Transport Day*



Source: Margarida, 2021

After the walls were transported, the researcher had three volunteers assist to carry the walls down from the trailer and move them to the intended place. The process of moving the walls was relatively quick, what took the most time was transporting the walls. Since we only had one trailer this time, we had to go back several times and move things one by one.

The opening reception was held on Monday, April 19, 2021 at 5:00 pm at Mains Street Garden Park. A total of 34 people attended the exhibit.

Figure 52 *Opening Reception Day*



Source: Margarida, 2021

One artist attended the exhibit. The artist was very proud to show his work and felt happy to be part of the art installation. The art installation was placed in the plaza area at Main Street Garden Park. It was easy for people to access the installation, even if they weren't here to see the reception, they had to walk by it. People were sitting on the mural walls or taking pictures with them. A total of eight murals were part of the exhibit. A short speech was given to the people who attended the exhibit explaining the purpose of the project and giving thanks to all that helped make the project a reality. The people who attended the event had many questions about the project and were also excited to be there. Several of the people who attended the exhibit got to talk to the artist that was present. Two of the attendees were able to experience the artist's work in person and have

a one on one explanation about their work and personal stories. This type of exchange built a unique and stronger connection to two particular murals in the exhibit, compared to the other murals exhibited there. Two attendees shared with the researcher how they feel about this type of exchange. One attendee's response stated, *I did feel a connection with his work more so than I think I would have without him there. I was really moved by his explanation. I think being able to talk to him gave the work a layer that might not be easily accessed without him there. Art is open to interpretation. But I think that when it's more personal, like the exhibit, meeting the artist and hearing their story makes it that much more special.* Another attendee said, *I felt more connected to the artist's art work after meeting him because I got to listen to him share his story of the subject of his piece, his cat, and hear how it helped him through his journey. It would have been interesting to hear the stories of the other artists, but it was still enjoyable to view and experience their work.* Figure 52 shows several images on the opening reception with the artist and several attendees.

Figure 53 *Opening Reception Day*



Source: Margarida, 2021

5.5.7 built design.

The final built design was composed of four segmented walls. One of the walls which was located by one of the ends of the structure was the introduction panel. This wall was the smallest out of the other walls. The purpose of this wall was to provide the public with an area that they could read about the project, as well as access the digital survey. This wall has its faces back and forth painted in black, with vinyl cut white text placed on top of the black background. On the sides of the wall it had colorful bright colors that extended from the mural next to it. The base of the introduction panel was a solid green. The introduction panel was originally not included in the art installation design, but the researcher found she needed to have a place that would explain the project without the researcher being present. The researcher then decided that instead of making the introduction panel into a separate entity, she chose to make it part of the art installation, following the same shape and size of the undulating form. The base for all the walls were built in a box like shape to hold the walls in place, but also function as a seat, if people wanted to rest and engage with the structure in this form. The base was built to hold not just the weight of the walls, but also the weight of people sitting on it. On the day of the reception the largest wall held a total of ten people sitting at the same time on one side of the wall. The other three walls were designed for the artists to paint them with the theme of expressing their experience with homelessness. Eight murals were painted for the art installation. Six of the murals were made by five artists who have experienced homelessness. Two of the murals were made by artists who have not experienced homelessness themselves, but worked closely with these artists. These murals were a collective experienced where people of different experiences were able to tell their stories with homelessness and expose personal details about their lives to others. These murals are statements of vulnerability, bravery, joy and hardships.

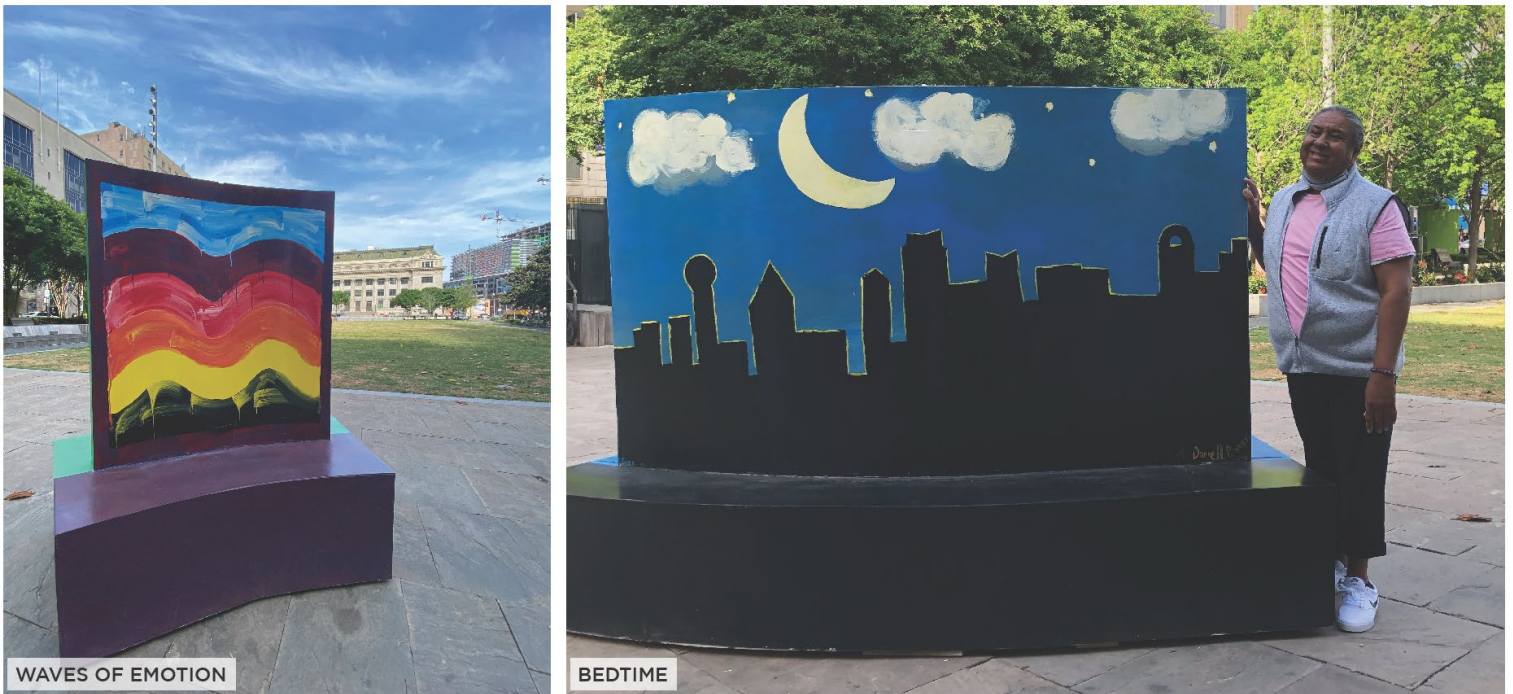
Figure 54 Full Model & Signage Closeup



Source: Margarida, 2021

Figure 55 shows two murals, *Waves of Emotion* and *Bedtime*. *Waves of Emotion* was located at one of the ends of the walls. This mural has a purple, reddish frame with colorful waves that spread across horizontally. Each layer of wave is a different color with drips that fall onto the next wave. Some colors were bright, such as the yellow and reds, and some were darker, such as the purple and black. The artist explained to the researcher that this mural represented her volatile emotions that they experienced when they were homeless. The artist would have very low depressive points and then they would have very happy and manic episodes. For this artists homelessness was an incredibly emotional experience and they wanted to visually transmit this experience in a more conceptual way. The color contrasts of the mural made a huge impact in drawing the viewer into this visceral reality created by the artist.

Figure 55 *Waves of Emotion and Bedtime*



Source: Margarida, 2021

The mural called *Bedtime*, was located right next to the *Waves of Emotion* one. The artist explained to the researcher that *Bedtime* was a literal representation of when the artist experienced homelessness, this image was the last thing he would see when he would go to sleep, the Dallas skyline. This particular artists completed two murals. This particular mural was showing of when he was homeless, and the other mural reflects his new life. This artist wanted to show that there are happy endings. This artist painted the Dallas skyline in a black silhouette with a deep blue sky with clouds, a moon and a few stars. When you look at this mural you can close your eyes and open them and imagine that you are seeing what he was seeing before falling asleep. It is strong imagery and shows how much impact the urban landscape has on people, especially people who are and have experienced homelessness.

Figure 56 *I Feel Free, Lord Protect Me & What Direction Do I Go?*



Source: Margarida, 2021

The mural *I Feel Free* was completed by one of the artists that has not experienced homelessness. The mural was inspired by a story shared by one of the artists that has experienced homelessness. This artist shared that when she was homeless, she felt suppressed, being not only a woman, but also homeless. When she would go to the Stewpot Art program and do art, she felt free. She felt that she could be herself without having to worry about holding herself back. This conversation was meaningful and the artist decided to represent through their work that particular story. The mural has bright colorful rounded forms in the background, with a woman in the center holding her arms stretched out and colorful rays are beaming out of her chest area. The rays zoom directly onto the other mural *Lord, Protect Me*. This transition, even though not on purpose creates an interesting connection between both murals. The mural *Lord, Protect Me* was completed by

one of the artists who also has not experienced homelessness, but has worked closely with the artists. This mural represents a person sleeping alone at night in the streets, that has an invisible veil around them to protect them. This mural depicts themes of safety and fear that people often experience when they are homeless and alone.

Figure 57 *Rescued, Spacey Stuff & Onyx Fire*

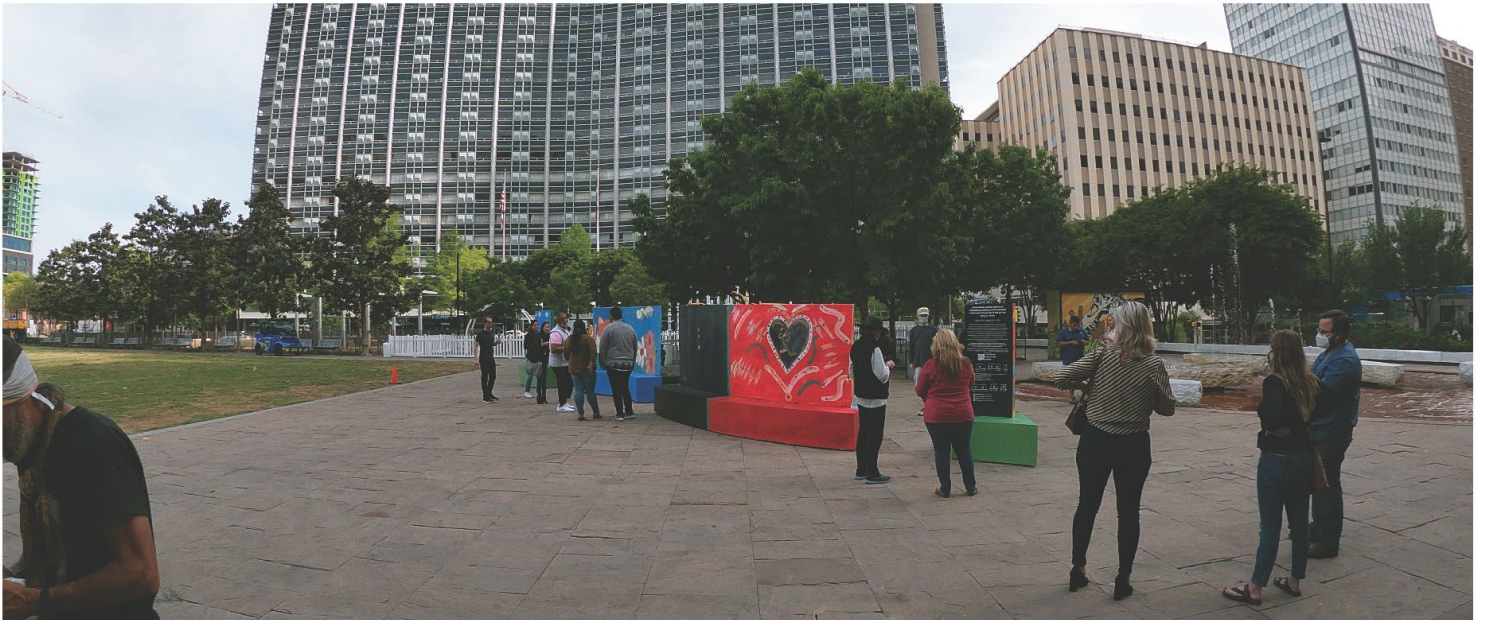


Source: Margarida, 2021

The mural *Rescued* on Figure 57 was completed by the same artist that did the Dallas skyline mural. The mural *Rescued* represents the artist's new life. His aim with his murals was to show that sometimes there is a happy ending, because he starts showing on one side when he was homeless and then the other side after he has come out of homelessness. In this mural he shows things that represent the start of his new life, which incorporate his cat and flowers. Now that he has overcome homelessness, he has a roof over his head, an animal to take care of and fresh flowers

in his home that make him feel joyous. This mural has a bright blue sky with clouds in the background. In the foreground is a large orange cat on the top left corner and warm colored flowers on the right bottom corner. The mural *Spacey Stuff* was located next to *Rescued*. This mural shows a dark blue and black background, with circular splashes of orange paint and in the center three planets and the sun aligned vertically. The researcher was not sure exactly what the mural represents to the artist because when asked they were not clear on the message. The researcher had the impression that the artist enjoyed outer space, but also was lost in a way, in search of a path or himself in his journey with homelessness. This artist had not been practicing art for years, like the others, but still was brave to take up a large mural. The mural next to it was named *Onyx Fire*. This mural had a red bright background with energetic linear strokes surrounding a black heart. The artist told the researcher that the mural meant home is where the heart is. The artist was a private person, so they did not share as much with the researcher, but as the researcher got to know the artist, it was evident their strong personality and resilience showed through their work. It was a reflection of the artists' outlook on life.

Figure 58 *Mural Art Installation at Main Street Garden Park*



Source: Margarida, 2021

5.6 Chapter Summary

In summary, the Design chapter takes the reader through the process of how the design site was identified. It also explains the design concepts and elements. It talk about specific design focuses, such as the sign design, as well as the mural sketches. It shows the design proposal. It also shows the process of design from sketch to construction to transport to final product. The final built product is discussed at the end.

Chapter 6

Conclusion

6.1 Introduction

This thesis research started with the desire to understand and learn about homelessness. The researcher felt a strong connection to art and after experiencing the *Black Lives Movement* murals on the street, she knew that art could be an answer to finding a channel of expression to address homelessness. Homelessness is a complex topic that the researcher did not aim to solve with her project, but she did want not just herself, but others to learn about this topic and to consider it through a different lens of expression. This is, a visual lens; through public art. The researcher began by collecting data about homelessness, statistics on how the pandemic affected this population and how homeless numbers were growing in the U.S. The alarming number of homeless people shocked the researcher and she knew that this was an important topic that deserved to be heard. In her personal experience, living in the DFW area, she observed how people treated others who did not have a home and read articles that seemed to paint a negative image on homeless people, so she was determined to share to the world a different perspective. One of light, hope, sadness, hardship, but mostly of compassion. After she finished with the literature review, she moved on to figuring out how she would accomplish the study. A methodology was devised and she started contacting people to find a site in Downtown Dallas, Texas. She also had to figure out how to contact a group of artists that were homeless or had been homeless, that would be interested in participating in the project.

The researcher created partnerships with the Stewpot Art Program and Downtown Dallas, Inc. Planning was a big part of the process before any of the events were held. The researcher also went through the process of IRB and received approval to move forward with her project. Three

events were established, the backpack exchange, the mural painting day and the opening reception day. Three surveys were developed to compile empirical data (attitudes) about the project. Each event also provided individual findings from the artists who have experienced homelessness and the local community. After the events were held, findings were collected and analyzed. Results were discussed in the findings and design chapters and the information presented to an audience on Tuesday, June 8, 2021.

6.2 Summary or Research Question Revisited

Chapter 1 for the thesis, *Empowering Artists Who Have Experienced Homelessness Through Temporary Public Art in the city of Dallas, Texas* presents four major questions that the researcher is seeking to answer through the whole thesis. The first question asks:

1. *To what extent can temporary public art **empower** artists who have experienced homelessness and have an impact on the local community?*

Based on the research and findings, the researcher believes that temporary public art can empower artists who have experienced homelessness, as well as have an impact on the community. The researcher saw firsthand the reactions of the artists and the local community towards the project. The majority of the participating artists expressed that they enjoyed making their art and felt heard and seen. The majority of the local community that took the survey about homelessness expressed that they wanted to see more work like that in their community. This experience provided an opportunity for people who have experienced homelessness to tell their stories to people who have not experienced the same. The murals provided a bridge between people who have experienced homelessness and people who have not, and opened their eyes on the things that people who are homeless struggle or have struggled with. Even though there were a few people that expressed that

they did not connect with the exhibit, it did make them think about homelessness, revealing that temporary public art can become a catalyst to address homelessness.

2. *How are **attitudes** toward homelessness expressed by **local** citizens after experiencing the temporary art installation created by artists who have experienced homelessness?*

Local citizens attitudes were captured through digital surveys and also through various site observations. The surveys revealed that the majority of the people wanted to see more art in the Downtown Dallas, Texas area about homelessness. There were few people who felt they did not connect with the exhibit or that they understood what homeless people went through. Two people who attended the opening reception said that they felt more connected towards the murals from the artist that was present because they were able to hear the artists explanation. Having them present helped them connect better with the work. Based on the observations, locals did not seem very interested in reading and were more interested in taking photos and leaving. Children seemed to be more curious about the structure and murals than the adults because of how they would walk around and over it. Several participants from the surveys were touched by the art installation and were glad the voices of these artists were being heard and acknowledged.

3. *To what extent can participatory design create a **meaningful** engagement experience and produce **authentic** public art?*

Based on the research and the community engagement experienced firsthand by the researcher, she believes that participatory design does have the power to create meaningful engagement experiences, as well as produce authentic art. The more included a community feels in a project, the better it will serve that community. In the case of this thesis research,

the researcher looked for a group of artists who have experienced homelessness that were interested in sharing their stories through their art. She found a group of five artists who were willing and interested in sharing their story and art work. The artists were given a blank canvas of walls to pick from. They were not told how to paint anything or given a selected area. They were given the freedom to choose which ever wall they preferred and told the overall them of the exhibit, but how they wanted to express it was up to their interpretation. Four out of the five artists responded that they felt they had the freedom to express their story. The researcher spent two days with the artists getting to know them and observing them work. The atmosphere while making the art was very positive, the researcher and the Stewpot Art Director were encouraging to the artists, cheering them on the whole way. The work produced by the artists was deeply profound and meaningful to them and to people who saw it. One of the attendees at the opening reception said that they were moved by the murals and story of one of the artists. The researcher believes that the engagement with the artists produced authentic and personal art that not only moved them, but also the local community that saw their work.

4. *How can the practice of landscape architecture **serve** to empower the homeless population in the urban landscape?*

The researcher believes that the practice of landscape architecture can serve to empower the homeless population in the urban landscape, but only if they truly engage with the community whole heartedly. If projects are completed without the homeless communities input, they will not be successful and will most likely not reflect that community. Landscape architects learn many skills that allow them to work with communities, especially vulnerable ones. These communities are the ones that need the most help,

weather its access, health, safety, etc. In order to do projects that will benefit the homeless community, several partnerships needs to be made to create a truly collaborative experience. Moreover, listening and getting to know the homeless community is key, you will find you have a lot more in common with them than you thought. In order to assist the homeless community with feeling empower thoughtful projects need to be developed and partnerships need to be bridged.

6.3 Discussion

This thesis adopted the action research model with the intention of not only studying the theory, but also putting it to practice. The process of creating a real life project, and studying it at the same time was challenging and involved lengthy planning. The planning and coordination for the events was a longer task than the actual events, that were shorter in length compared to the planning timespan. The researcher learned throughout this process that to accomplish this type of project, it is incredibly important to seek and establish partnerships with other entities serving the homeless. It becomes increasingly difficult to accomplish everything on one's own. It is also more rewarding to collaborate with others because friendships and connections are developed with people in the process. These people become your allies that rejoice with you the project's success.

The researcher expected that more of the local community would complete the exhibit survey. A total of 25 of the 34 people attending the exhibit opening completed the survey for the local community. This is a return rate of over 70% which is respectable for a study like this one. The researcher believes that when people see too much text, they are deterred from filling surveys or completing them. Maybe the researcher could have made the survey more abbreviated in the consent and COVID-19 forms and this could have attracted more people to take part of the survey. Another thing that the researcher thought of while writing was why some surveys said they

connected with the exhibit and others said they did not. Two of the responses from the attendees at the exhibit stated that being present at the opening reception and talking to the artist helped them build a stronger connection to the art and the project. This made the researcher believe that if all of the artists had been present at the exhibit, people might have felt more connected with their art because they would have heard the why to the artists' work. One artist showed up to the opening reception, which was incredible given the current pandemic situation, but for another project, the researcher will probably try other options to help participants be present for their project. The researcher feels that if they would have attended, they would have enjoyed the event immensely.

The researcher did a great deal of planning, as mentioned above, but one thing that she realized is that you only plan so much, that when the day of the event comes, you have to be prepared for things to go wrong or flow in a different direction than intended, but still work. For example, the day of the first wall transport, the researcher and her volunteers dropped a wall onto I-30 highway by accident, but this meant that the wall had to be repaired first, to the bring to the Stewpot garden. At the moment it was a shocking scene and feelings of hopelessness flashed through the researcher's head, but quickly she adapted and searched a solution. In the end, the wall was repaired and brought later to the stewpot garden and it was ready for the mural painting day. Another example was that the researcher had originally intended to give the artists the backpacks she carefully created a week in advance of the mural painting day, but given a later date approval for the IRB materials, dates had to be pushed back and the Stewpot Art Director did not have enough time to deliver the backpacks, so the researcher gave them to the artists at the beginning of the mural painting day. She also had planned to talk to them all at the same time and go over the folder, but since they arrived at different times, the researcher adapted and talked to them

individually about the project. Even though this was not planned, she got to have intimate conversations with the artists that ended up being a better outcome.

The researcher learned that the process of research is never purely linear. It begins being planned that way, but as it evolves there becomes a back and forth exchange that builds upon each other. This idea is a reflection of what Kurt Lewin describes as the process of action research. You plan, then act and then take notes on your actions and show findings, but you often find yourself going back and then forth, until you have accomplished what you needed to.

Working with a group of individuals that come through different walks of life to create this project has been one of the most rewarding experiences the researcher has had. The researcher truly believes that these artists felt empowered and heard. This project proves that public art can become a tool of empowerment for vulnerable communities and should be used more often in our urban landscape. It can also be a tool for education for people to learn about communities that are usually not heard, like the homeless community in Dallas, Texas. It was a privilege for the researcher to have collaborated with these artists and to have been trusted with the stories they shared. One of the artists taught the researcher that sometimes there is a happy ending, regardless of all the adversity faced, life can be beautiful and projects like this make a difference to people who have experienced homelessness. This gives them hope.

6.4 Implications for Landscape Architecture

The thesis project titled, *Empowering Artists Who Have Experienced Homelessness Through Temporary Public Art in the city of Dallas, Texas* holds significant implications for landscape architecture. Firstly, it recognizes and acknowledges the value of vulnerable communities. It shows the importance that minorities hold in our landscape and the impact that occurs when these communities are heard and served to their real needs and not presumed needs.

It shows that landscape architecture can become an ally and advocate for these communities and it can form a partnership to create meaningful landscapes that truly represent the communities they serve.

Secondly, this project also implicates the need to promote authentic engagement practices with communities. It shows the difference it makes to develop unique community engagements that do not become a one size fits all solution, but is independently tailored to the community that landscape architects are trying to work with. It makes you consider strongly the role dynamics between communities and the designers and how collaborative work will show stronger site connections to communities, than giving them something they do not need nor like. Allowing communities to be involved more in the design processes will show a sense of pride from them and increase their love for the project and their landscape.

6.5 Future Research

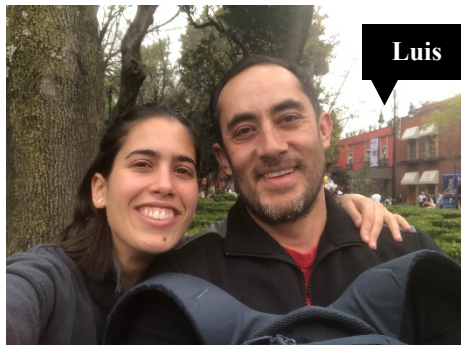
The completion of this thesis project has brought new ideas on how to serve the homeless community in the city of Dallas, Texas. Among these possible projects, one consideration is the lack of public safe sanitation areas. A project to accomplish this would be of great need and benefit to the homeless community. Also, in the surveys many people mentioned the importance of mental health services for this community, a project related to mental health and gardens could be of great significance to this community. Another big topic that one of the artists raised was being a woman when you are homeless, the struggles amplify. A project that could address women living in homelessness would be empowering to them and possibly aid in realities they face in the urban landscape. Lack of access to technology and mobility was also something observed by the researcher during this project, some people who are homeless or who have been homeless do not

own a phone, computer or car. A project that addresses access in the landscape to vulnerable communities could be an innovative proposal and much needed proposal.

Appendix A: Backpack Folder Contents & First/Second Survey for the Homeless Artists



Hello! My name is **Ángeles Margarida**. I was born and raised in Puerto Rico. Growing up in an island nature was deeply rooted into my soul. I was also a big fan of art, as I started at a young age to paint and draw. I also experimented with ceramics, printmaking, pastels, charcoal, mosaic, etc. My brother is my only sibling and I am the oldest. When I graduated high school, I decided to move to Texas for my next adventure. This was a big step because I moved to somewhere I had no friends or family. I attended the University of Dallas, at Irving Texas, where I graduated with a Spanish Literature degree with a minor in Studio Art. Eventually, I met some great people along the way and made friends. At UD Is where my love for printmaking blossomed, eventually having my own solo art exhibit. When I graduated I didn't know what I wanted to do, so I got a job at a staffing company. I realized that it was not something I was passionate about, so I decided to go back to school. I did not know what I wanted to do exactly, but I knew I wanted to dive into a creative job. I found Landscape Architecture and thought it was a perfect mix of design, nature and people, so I applied to the University of Texas at Arlington. Three years later I am about to graduate and I am grateful to have taken that chance. Also, In the UTA program I met my wonderful partner Luis, who I share two playful and sweet fur-babies with; Cash and River. River is a Belgian-shepherd mix and Cash is an Aussie-Labrador mix. I look forward to get to know you through this design process and I am so excited that you decided to be a part of this project! If you have any questions and would like to reach out to me, you can at angeles.margarida@mavs.uta.edu I am always looking at my email and would love to hear from you!



UNIVERSITY OF



UNIVERSITY OF
TEXAS
ARLINGTON



Tell Me About Yourself!

(write below as much as you are comfortable with sharing)

Sketchbook: draw out your ideas!

A sketchbook will be given to you. Please use it and draw or sketch any ideas that you can start developing for the mural that you will be painting. When you meet with me, you can show me what you did. If you wish to keep your drawing you can, I just ask to be allowed to take a photograph of your work so I can document it for the study.

Things to keep in mind:

1. The mural space each of you will individually get will be approximately 6 feet tall x 6 feet wide.
2. All materials will be provided for the murals. For example: paint, brushes, water, cups, and mixing plates.

I want to note that I understand that painting your personal stories can be difficult because it is something personal and distinctive of who you are, but I want to share with you that the power that we have as artists come from our stories. Nobody else in Dallas, Texas or even in the world has the story you have, which makes it increasingly powerful and meaningful to share with others. Your story is unique and deserves to be heard.

What is this project about and why participate?

Project Type:

Temporary Public Art Mural

Project Information:

This is part of a research study with the University of Texas at Arlington for the completion of a Master of Landscape Architecture degree. This project is studying if homeless individuals feel empowered from a temporary public art installation where they express their experience of homelessness in the city of Dallas, Texas.

Where is the installation:

Main St. Garden Park

Participants Needed:

I am looking for a group of artists of all levels that are currently experiencing homelessness who wish to visually express their experience of homelessness through a temporary mural. Also, I will need you to sign a release form of photography and video, as I would like to record and photograph the experience for research purposes.

How will the process work:

1. You will receive a backpack filled with art materials and instructions. With the sketchbook provided you are encouraged to draw or sketch personal ideas for your mural design when we meet at the **Stewpot garden** to paint the mural designs.
2. We will meet at the Stewpot garden on **April 6th starting 9:00am until 5:00pm**. Everyone will have the same amount of wall space that will be lightly traced. Paint, brushes, snacks and water will be provided. Once we are done and the structure is dry and sealed I will transport it to the Park a few days later.
3. The Installation Art Exhibit will be held on **April 19th at Main Street Park at 5:00pm**

Goals & Objectives for the installation:

1. The goal for the art installation is to express through your mural painting your personal story with homelessness in the city of Dallas, Texas. Be bold, be brave and honest to your truth.

My role in this project

I am here to facilitate the process of design, I won't be painting any murals. I will be available to provide advice or assistance, if needed.

COVID-19

Important: Keep distance from each other and wear a face mask. I will bring facemasks & hand sanitizer.

Empowering Artists Experiencing Homelessness Through Temporary Public Art in the city of Dallas, Texas.

My name is Ángeles Margarida, and I am asking you to participate in a UT Arlington research study titled, “Empowering Individuals Experiencing Homelessness Through Temporary Public Art in the city of Dallas, Texas.” This research study is about how the process of art creation and exhibition in a public park can empower people experiencing homelessness in the city of Dallas, Texas. You can choose to participate in this research study if you are 18 years or older and currently experiencing homelessness.

Reasons why you might want to participate in this study include to share your personal experience with homelessness through your art and have the Downtown Dallas, Texas community see your work in Main Street Garden Park, but you might not want to participate if you are uncomfortable sharing your personal experience with homelessness through your art or if you are not able to commit to taking two surveys. Your decision about whether to participate is entirely up to you. If you decide not to be in the study, there won't be any punishment or penalty; whatever your choice. Even if you choose to begin the study, you can also change your mind and quit at any time without any consequences.

If you decide to participate in this research study, the list of activities that I will ask you to complete for the research are:

1. Completing one sketch of your mural painting.
2. Completing two surveys:
 - a) the first, before the art installation.
 - b) the second, after the art exhibit.
3. Painting a mural approximately 6' x 6'.

Both surveys should take about 5 to 10 minutes to complete. The sketch can take as little or long as you need to complete it. For example you can take 5 minutes to complete, but if you can, take more time. The mural painting will take about a few hours to two days. If you can and want to get it done in a few hours, that is up to you. The art installation opening reception will take two hours. Although you probably won't experience any personal benefits from participating, you will have the opportunity to exhibit your mural designs on a well-known and well attended public park, giving you artistic exposure in the city of Dallas, Texas. The study activities are not expected to pose any additional risks beyond those that you would normally experience in your regular everyday life or during routine medical / psychological visits. However, some of the questions that I will ask may be about sensitive or uncomfortable topics.

There will not be monetary compensation by completing this study. If a rideshare is needed to get to and leave the open reception day, it can be provided. Also, all materials, snacks and water will be provided for the mural making day and the open reception day.

The research team is committed to protecting your rights and privacy as a research subject. We may publish or present the results, but your name and personal contact information will **NOT** be used or disclosed. The only identifiable data desired to use is to photograph and record the mural making and opening reception exhibit day. This means that your faces might appear in pictures or videos. These images are intended to be used for the thesis research and for promotional material to advertise the exhibit. While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records as described here and to the extent permitted by law. If you have questions about the study, you can contact me at angeles.margarida@mavs.uta.edu. For questions about your rights or to report complaints, contact the UTA Research Office at 817-272-3723 or regulatoryservices@uta.edu.

You are indicating your voluntary agreement to participate by signing on the line below and returning the survey.

Printed Name + Signature: _____

Date: _____

6. I believe that by participating in this art exhibit, my art can create an impact for people experiencing homelessness in the city of Dallas, Texas. *Circle your answer below.*
Strongly Agree Agree Neutral Disagree Strongly Disagree

7. How does participating in the art creation and exhibit make you feel? *Write your answer below.*

8. What is your expectation for this project? *Write your answer below.*

Thank you for answering these questions, your input is very valuable for our research!

Your survey **ends** here. When done, please leave survey inside the bag and return it to the facilitator.

INFORMATION SHEET: Important Information about COVID-19 and Research Participation

At the University of Texas at Arlington, our primary responsibility related to research is to protect the safety of our research participants.

COVID-19 refers to the Coronavirus that is being spread from person to person across our communities. We are providing you with important information about COVID-19 and the ways your study participation might change because of COVID-19 related risk.

If you are considering joining a study at this time or are currently enrolled in a study, it is important that you consider the following information to determine if study participation is right for you at this time.

How is COVID-19 spread? COVID-19 is a respiratory virus spread by respiratory droplets, mainly from person-to-person. This can happen between people who are in close contact with one another (less than 6 feet). It is also possible that a person can get COVID-19 by touching a surface or object (such as a doorknob or counter surface) that has the virus on it, then touching their mouth, nose or eyes.

Can COVID-19 be prevented? Current ways to minimize the risk of exposure to COVID-19 include “social distancing” which is a practice to decrease the potential for direct exposure to others who may have been exposed to COVID-19, for example by avoiding large gatherings or refraining from shaking hands with others. It is important to understand that since study participation may include increased travel outside of your home and increased exposure to others within a clinical care environment or research site, it may increase your exposure to COVID-19. At this time there is no vaccination to prevent COVID-19 infection.

What are the risks of COVID-19? For most people, the new coronavirus causes only mild or moderate symptoms, such as fever and cough. For some, especially older adults and people with existing health problems, it can cause more severe illness, including pneumonia. While we are still learning about this virus, the information we have right now suggests that about 3 of 100 people who are infected might die from the virus.

Who is most at risk? The Centers for Disease Control and Prevention (CDC) warns that older adults and people of any age who have serious underlying medical conditions might be at higher risk for severe illness from COVID-19. The following settings or conditions specifically may place you at high-risk:

- Age 65 years and older
- Live in a nursing home or long-term care facility
- People of all ages with underlying medical conditions, particularly if not well controlled, including:
 - ♣ Chronic lung disease or moderate to severe asthma
 - ♣ Serious heart conditions
 - ♣ Immunocompromised Page 9 of 9 o Many conditions can cause a person to be immunocompromised, including cancer treatment, smoking, bone marrow or organ transplantation, immune deficiencies, poorly controlled HIV or AIDS, and prolonged use of corticosteroids and other immune weakening medications
- Severe obesity (body mass index [BMI] of 40 or higher)
- Diabetes
- People with chronic kidney disease undergoing dialysis

- People with liver disease

How could your participation in this research change as a result of COVID-19? There are several ways we try to minimize your risk. If possible, we limit the number of times you have to come to a clinical care or research site. We ask every research participant if they have the symptoms of COVID-19 or have been in close contact with anyone who has or had COVID-19. It may be a requirement to check your temperature or we may ask you to wear personal protective equipment (PPE) such as a mask, gloves or eye protection. During your research visits, we try to reduce the time you are exposed to other people as much as possible. There may be last minute changes to how research procedures are performed (such as a change from an in-person visit to a telephone call) or cancellations of research tests or procedures to ensure your safety. It is even possible that your research procedures will be put on hold or stopped because of COVID-19.

The information related to risks of COVID-19 changes every day. The University is actively monitoring these risks and deciding how these risks should change our research. If you have questions or concerns about COVID-19 and your participation in research, please talk to the research team.

Your participation in the research remains voluntary, and you may discontinue at any time without penalty. If there are certain safety precautions or procedures you are uncomfortable with, notify the research team. Accommodations may be possible, but it is also possible that we choose to delay your research participation until a later time when the precautions are no longer necessary, or withdraw you from the study. If you develop symptoms or test positive for COVID-19 within 14 days of this activity, please immediately notify the research team

Signature of Participant

Date

Empowering Artists Who Have Experienced Homelessness Through Temporary Public Art in the city of Dallas, Texas

Instructions: *Please complete all 9 questions.*

1. The temporary public art exhibit changed the way you feel about the power of art. *Circle one answer below.*

Strongly Agree Agree Neutral Disagree Strongly Disagree

2. The art installation was successful in telling my story. *Circle one answer below.*

Strongly Agree Agree Neutral Disagree Strongly Disagree

3. How did the process of creating your mural make you feel? *Write your answer below.*

4. How did you feel after seeing your mural exhibited on Main Street Garden Park in Dallas, Texas? *Write your answer below. For example: empowered, Nervous, Valued, Accomplished, etc.*

5. I believe that this art installation has made community members understand and empathize what I go through as a person experiencing homelessness. *Circle one answer below.*

Strongly Agree Agree Neutral Disagree Strongly Disagree

6. Temporary public art matters in addressing social issues. *Circle one answer below.*

Strongly Agree Agree Neutral Disagree Strongly Disagree

7. Temporary Public Art can be a tool of empowerment for the Dallas, Texas homeless community. *Circle one answer below.*

Strongly Agree Agree Neutral Disagree Strongly Disagree

8. I felt I had the freedom to express my personal story through this art exhibit. *Circle one answer below.*

Strongly Agree Agree Neutral Disagree Strongly Disagree

9. Would you participate in another public art exhibit? *Circle one answer below.*

Yes Maybe No

Thank you for answering these questions, your input is very valuable for our research!

Your survey **ends** here. When done, please return survey back to the facilitator.

Appendix B: Survey for Local Community

My name is Ángeles Margarida, and I am asking you to participate in a UT Arlington research study titled, “Empowering Artists Who Have Experienced Homelessness Through Temporary Public Art in the city of Dallas, Texas.” This research study is about how the process of art creation and exhibition in a public park can empower people experiencing homelessness in the city of Dallas, Texas. One of the goals of this study is to learn if a temporary art installation can change the way the Dallas community views homelessness. You can choose to participate in this research study if you are at least 18 years old and live near or in the city of Dallas, Texas. Including if you travel often to the Downtown Dallas, Texas area. If you don’t experience Downtown Dallas, Texas often and are not familiar with the environment, it is best you do not participate in this study.

Reasons why you might want to participate in this study include to share your perceptions about homelessness in the city of Dallas, Texas. You might not want to participate if you are not able to commit to taking one survey. Your decision about whether to participate is entirely up to you. If you decide not to be in the study, there won’t be any punishment or penalty; whatever your choice, there will be no impact on any benefits or services that you would normally receive. Even if you choose to begin the study, you can also change your mind and quit at any time without any consequences.

If you decide to participate in this research study, the list of activities that I will ask you to complete for the research are to:

1. visit the art installation.
2. complete one survey.

It should take about 5 to 10 minutes to complete the survey. The art installation visit can take as long or little time as you wish to take. Although you probably won’t experience any personal benefits from participating, the study activities are not expected to pose any additional risks beyond those that you would normally experience in your regular everyday life or during routine medical / psychological visits.

You will not be paid for completing this study.

The research team is committed to protecting your rights and privacy as a research subject. We may publish or present the results, but your name and personal contact information will **NOT** be used or disclosed. The only identifiable data desired to use is to photograph and record the opening exhibit day. This means that your faces might appear in pictures or videos. These images are intended to be used for the thesis research and for promotional material to advertise the exhibit. While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records as described here and to the extent permitted by law. If you have questions about the study, you can contact me at angeles.margarida@mavs.uta.edu. For questions about your rights or to report complaints, contact the UTA Research Office at 817-272-3723 or regulatoryservices@uta.edu.

You are indicating your voluntary agreement to participate by clicking on the “Accept” button below.

Empowering Artists Who Have Experienced Homelessness Through Temporary Public Art in the city of Dallas, Texas

The consent form will go first. A COVID-19 form will also be added. The one that is in the introductory packet. After reading it, participants will click the accept button and continue on to start the survey.

Instructions: *Please complete all 8 questions.*

1. Did you visit the temporary public art exhibit opening reception? *Select one*

Yes

No
2. After viewing the temporary public art exhibit my view on homelessness is... *Select one*

Much more positive More positive Neutral More negative Much more negative
3. After attending the public art installation, I want to see more public art like this in Dallas, Texas. *Select one*

Strongly Agree Agree Neutral Disagree Strongly Disagree
4. After attending the public art installation, I believe public art can become a tool to empower communities. *Select one*

Strongly Agree Agree Neutral Disagree Strongly Disagree
5. This exhibit helped me connect and understand the struggles people experiencing homelessness go through. *Select one.*

Strongly Agree Agree Neutral Disagree Strongly Disagree
6. Have you ever experienced homelessness?

Yes No
7. Did you connect with the art exhibit?

Yes No

8. How do you think homelessness should be addressed in the city of Dallas, Texas? *Type your answer.*

Thank you for answering these questions, your input is very valuable for our research!

Your survey **ends** here.

Appendix C: IRB Approval



3/24/2021

IRB Approval of Phase 2 Request and Minimal Risk (MR) Protocol

PI: Angeles Margarida-De Guzman

Faculty Advisor: Diane Allen

Department: Architecture, Planning, and Public Affairs

IRB Protocol #: 2021-0388

Study Title: *Empowering Artists Experiencing Homelessness Through Temporary Public Art in the city of Dallas, Texas*

Date of Convened Meeting: 03/24/2021

Effective Approval: 3/24/2021

The IRB has approved the above referenced submission in accordance with applicable regulations and/or UTA's IRB Standard Operating Procedures. The COVID-19 Phase 2 HSR Task Force reviewed this study and approved with conditions on 3/24/2021. Conditions were met on 3/24/21.

Principal Investigator and Faculty Advisor Responsibilities

All personnel conducting human subject research must comply with UTA's [IRB Standard Operating Procedures](#) and [RA-PO4. Statement of Principles and Policies Regarding Human Subjects in Research](#). Important items for PIs and Faculty Advisors are as follows:

- ****Notify [Regulatory Services](#) of proposed, new, or changing funding source****
- Fulfill research oversight responsibilities, [IV.F and IV.G](#).
- Obtain approval prior to initiating changes in research or personnel, [IX.B](#).
- Report Serious Adverse Events (SAEs) and Unanticipated Problems (UPs), [IX.C](#).
- Fulfill Continuing Review requirements, if applicable, [IX.A](#).
- Protect human subject data ([XV](#)) and maintain records ([XXI.C](#)).
- Maintain [HSP](#) (3 years), [GCP](#) (3 years), and [RCR](#) (4 years) training as applicable.

Your Phase 2 Request has been reviewed and authorized by the UTA HSR Ramp Up Task Force. The procedures may be conducted during Phase 2 as outlined in the Request form. **Please remember you are required to use the Checklist for HSR Planning During COVID-19 and the Special COVID-19 Information for Research Participants when conducting research activities during Phase 2.**

The precautions added due to COVID-19 are temporary and may be discontinued once restrictions are lifted at UTA and you are informed by the Task Force. The Task Force will continue to monitor conditions related to COVID-19 and should there be an increase in prevalence, human subject research at UTA may once again be temporarily discontinued or

REGULATORY SERVICES

The University of Texas at Arlington, Center for Innovation
202 E. Border Street, Suite 300, Arlington, Texas 76010, Box #19188
(Phone) 817-272-3723 (Email) regulatoryservices@uta.edu (Web) www.uta.edu/irs



OFFICE OF RESEARCH ADMINISTRATION
REGULATORY SERVICES

restricted to Phase 1.

Notification of plans to initiate must be provided to your Associate Dean of Research (or Dean in absence of ADR) for college-level/resource considerations.

Please provide the approval to conduct your research at the non-UTA sites to Regulatoryservices@uta.edu.



The University of Texas at Arlington (UTA)
Informed Consent for Minimal Risk Studies with Adults

My name is Ángeles Margarida, and I am asking you to participate in a UT Arlington research study titled, “Empowering Artists Experiencing Homelessness Through Temporary Public Art in the city of Dallas, Texas.” This research study is about how the process of art creation and exhibition in a public park can empower people experiencing homelessness in the city of Dallas, Texas. You can choose to participate in this research study if you are 18 years or older and currently experiencing homelessness.

Reasons why you might want to participate in this study include to share your personal experience with homelessness through your art and have the Downtown Dallas, Texas community see your work in Main Street Garden Park, but you might not want to participate if you are uncomfortable sharing your personal experience with homelessness through your art or if you are not able to commit to taking two surveys. Your decision about whether to participate is entirely up to you. If you decide not to be in the study, there won't be any punishment or penalty; whatever your choice, there will be no impact on any benefits or services that you would normally receive. Even if you choose to begin the study, you can also change your mind and quit at any time without any consequences.

If you decide to participate in this research study, the list of activities that I will ask you to complete for the research are:

1. completing a sketch of your mural painting.
2. two surveys:
 - a) the first, before the art installation.
 - b) the second, after the art exhibit.
3. Painting a mural approximately 6' x 6'.

Both surveys should take about 5 to 10 minutes to complete. The sketch can take as little or long as you need to complete it. For example you can take 5 minutes to complete, but if you can take more time. The mural painting will take about a few hours to two days. If you can and want to get it done in a few hours, that is up to you. The art installation opening reception will take an hour. Although you probably won't experience any personal benefits from participating, you will have the opportunity to exhibit your mural designs on a well-known and well attended public park, giving you artistic exposure in the city of Dallas, Texas. The study activities are not expected to pose any additional risks beyond those that you would normally experience in your regular everyday life or during routine medical / psychological visits. However, some of the questions that I will ask may be about sensitive or uncomfortable topics.

There will not be monetary compensation by completing this study. If a rideshare is needed to get to and leave the open reception day, it can be provided. Also, all materials, snacks and water will be provided for the mural making day and the open reception day.

The research team is committed to protecting your rights and privacy as a research subject. We may publish or present the results, but your name and personal contact information will NOT be used or disclosed. The only identifiable data desired to use is to photograph and record the mural making and opening reception exhibit day.

IRB Approval Date: 03/24/2021
V. 2021-0388



The University of Texas at Arlington (UTA)
Informed Consent for Minimal Risk Studies with Adults

This means that your faces might appear in pictures or videos. These images are intended to be used for the thesis research and for promotional material to advertise the exhibit. While absolute confidentiality cannot be guaranteed, the research team will make every effort to protect the confidentiality of your records as described here and to the extent permitted by law. If you have questions about the study, you can contact me at angeles.margarida@mavs.uta.edu. For questions about your rights or to report complaints, contact the UTA Research Office at 817-272-3723 or regulatoryservices@uta.edu.

You are indicating your voluntary agreement to participate by signing on the line below and returning the survey.

Printed Name + Signature: _____ Date: _____

IRB Approval Date: 03/24/2021
V. 2021-0388

References

- Abendroth, M. L., Bell, B., & Staszowski, E. (2019). Public Interest Design Education Guidebook: Curricula, Strategies, and Seed Academic Case Studies. (First Ed.) *Inclusive Iteration: Participation as Method in Design Theory and Practice*. (pp.179-181). New York, Ny: Routledge
- Allen, D., de la Peña, D., Hester, T. R., Hou, J., Lawson, J. L., & McNally, J. M. (2017). *Design As Democracy: Techniques for Collective Creativity*. Washington, DC: Island Press.
- Americans for the Arts. (2018). Why Public Art Matters 2018. Retrieved from https://www.americansforthearts.org/sites/default/files/Why%20Public%20Art%20Matters_FINAL_web.pdf
- Americans for the Arts. (n.d.). Public Art: Public Art 101. Retrieved from <https://www.americansforthearts.org/by-topic/public-art>
- Argyle, E., & Bolton, G. (2005). Art in the community for potentially vulnerable mental health groups. *Health Education*, 105 (5), 340-354. doi: 10.1108/09654280510617178
- Arizona Community Foundation. (n.d.). The New Arizona Prize: Water Public Art Challenge. Retrieved from <https://www.azfoundation.org/Initiatives-Impact/Prizes/Water-Public-Art-Challenge#3933659-vesich-eth-vem-all-of-us-together-we-are-still-here>
- Baronet, W., & Chumley, T. (Directors). (2016). *Signs of Humanity* [Documentary]. United States: Other Side Pictures.
- Bauman, T., Brewer, J., Dennis, E., El, R., Fernandez, J., Foscarinis, M., Hostetler, J., Santos, M., & Tars, E. (2016). Housing not Handcuffs: Ending the Criminalization of Homelessness in U.S. Cities. National Law Center on Homelessness & Poverty.

Retrieved from <https://nlchp.org/wp-content/uploads/2018/10/Housing-Not-Handcuffs.pdf>

Culhane, D. (2010). Five Myths about America's Homeless. Washington Post. Retrieved from <https://www.washingtonpost.com/wp-dyn/content/article/2010/07/09/AR2010070902357.html>

Czuba, E. C., & Page, N. (1999). Empowerment: What is it? *Extension Journal, Inc.*, 37(5),
Dallas Morning News. (2015). *Dallas Morning News charities highlights the Stewpot Art Program*. [Video]. United States: Dallas Morning News

Desmond, M. (2016). *Evicted: Poverty and Profit in the American City*. New York, NY: Penguin Random House LLC.

Desmond, M., Gershenson, C., & Kiviat, B. (2015). Forced Relocation and Residential Instability among Urban Renters. *Social Service Review*, 89(2), 227-262.
doi:10.1086/681091

Elaws. (n.d.). Code of ordinances: Volume I-II. Retrieved from http://dallas-tx.elaws.us/code/coor_apps836964

EPA: United States Environmental Protection Agency. (n.d.). Environmental Justice. Retrieved from <https://www.epa.gov/environmentaljustice>

EPA: United States Environmental Protection Agency. (n.d.). Learn About Environmental Justice. Retrieved from <https://www.epa.gov/environmentaljustice/learn-about-environmental-justice>

Fetterman, D., Kaftarian, S., & Wandersman, A. (2018). *Empowerment Evaluation* (Second Ed.),
Empowerment Evaluation: Theories, Principles, Concepts, and Steps In: Empowerment

Evaluation: Knowledge and Tools for Self-Assessment. Evaluation Capacity Building, and Accountability. (pp. 2-21). Thousand Oaks, CA: SAGE Publications, Inc

Harvard Joint Center for Housing Studies. (n.d.). Renter's across the country are spending over 30 percent of income on housing. Retrieved from <https://harvard-cga.maps.arcgis.com/apps/MapSeries/index.html?appid=b05d4c1daa2042489bdd99b3e89a27dd>

Hicks, T. (2020). COVID-19 Forces Dallas Homelessness Advocates to Get Creative. The Dallas Observer. Retrieved from <https://www.dallasobserver.com/news/dallas-homeless-coronavirus-11908364>

History. (2009). Lascaux cave paintings discovered. Retrieved from <https://www.history.com/this-day-in-history/lascaux-cave-paintings-discovered>

Hough, M. (2013, May 30). Urbanism and the Landscape Architect. *Planetizen*. [Blog post]. Retrieved from <https://www.planetizen.com/node/63426#:~:text=The%20urban%20landscape%20is%20essentially,transit%20systems%2C%20infrastructure%2C%20etc.>

Jones, C. (Narrator). (2020). *BBC World News Witness History—The AIDS Memorial Quilt* [Documentary]. United States: National AIDS Memorial.

Krause, K. (2020). Homeless Camps Spread to Parks during Coronavirus Lockdown. Now Dallas is Clearing Them. The Dallas Morning News. Retrieved from <https://www.dallasnews.com/news/politics/2020/10/12/homeless-camps-spread-to-parks-during-coronavirus-lockdown-now-dallas-is-clearing-them/>

- Landro, L. (2014). More Hospitals Use the Healing Powers of Public Art: Hospitals Are Giving Artwork a Higher Priority. The Wall Street Journal. Retrieved from <https://www.wsj.com/articles/more-hospitals-use-the-healing-powers-of-public-art-1408404629>
- Lewin, K. (1946). Action research and minority problems. *Journal of Social Issues*, 2, 34-46.
- Margarida, A. (2021). Empowering Artists Who Have Experienced Homelessness in the City of Dallas, Texas Through Temporary Public Art in Urban Spaces. Masters' thesis; University of Texas at Arlington.
- Manuel, O., & Norimine, H. (2020). 38 Test Positive for Coronavirus at a Homeless Shelter in Downtown Dallas. The Dallas Morning News. Retrieved from <https://www.dallasnews.com/news/public-health/2020/04/17/17-in-a-homeless-shelter-test-positive-for-coronavirus-dallas-county-says/%20%E2%80%A2https://endhomelessness.org/homelessness-in-america/homelessness-statistics/state-of-homelessness-2020/>
- McEvoy, J. (2020). Black Lives Matter Murals Color streets Across The Country (Photos), Forbes. Retrieved from <https://www.forbes.com/sites/jemimamcevoy/2020/06/16/black-lives-matter-murals-color-streets-across-the-country-photos/?sh=4cba626b7c03>
- National Alliance to End Homelessness. (2012). Changes in the HUD Definition of “Homeless.” Retrieved from <https://endhomelessness.org/resource/changes-in-the-hud-definition-of-homeless/>

National Coalition for the Homeless. (2017). Substance Abuse and Homelessness. Retrieved from <https://nationalhomeless.org/wp-content/uploads/2017/06/Substance-Abuse-and-Homelessness.pdf>

National Law Center on Homelessness & Poverty. (n.d.). Facts on Homelessness, Housing, & Violence Against Women. Retrieved from https://nlchp.org/wp-content/uploads/2018/10/DV_Fact_Sheet.pdf

National Law Center on Homelessness & Poverty. (2015). Homelessness in America: Overview of Data and Causes. Retrieved from https://nlchp.org/wpcontent/uploads/2018/10/Homeless_Stats_Fact_Sheet.pdf

Noto, P., Spiegelhalter, k., & Ruswick, T. (2016). Environmental Justice + Landscape Architecture a Students' Guide. Retrieved from https://www.asla.org/uploadedFiles/CMS/PPNs/Landing_Pages/StudentsGuide_EnvJustice_Draft.pdf?fbclid=IwAR3CYepZI5vxFgO9TZh6onA9VxiJ2XYgu3dVwZrZmcNQW_HLYOMgi1OaZrh0

Ottermiller, D., & Awais, J. Y. (2016). A Model for Art Therapists in community-Based Practice. *Art Therapy: Journal of the American Art Therapy Association*, 33(3), 144-150. doi: 10.1080/07421656.2016.1199245

Oxner, R. (2020). Arlington Gets \$3M for homeless Services, Resident Assistance Amid COVID-19 Pandemic. The Dallas Morning News. Retrieved from <https://www.dallasnews.com/news/2020/06/17/arlington-gets-3m-for-homeless-services-resident-assistance-amid-covid-19-pandemic/>

- Quillen, A. (2020). Homeless Services in Dallas Pushed to Limits due to Coronavirus. NBCDFW. Retrieved from <https://www.nbcdfw.com/news/coronavirus/homeless-services-in-dallas-pushed-to-limits-due-to-coronavirus/2337482/>
- Robinson, N. (2016). The Planting Design Handbook. (Third Ed.), *Creating Spaces with Plants, & Composite Landscape*. (pp. 57-100). New York, NY: Routledge.
- Rossetto, E. (2012). A Hermeneutic Phenomenological Study of Community Mural Making and Social Action Art Therapy. *Art Therapy: Journal of the American Art Therapy Association*. 29(1), 19-26. doi: <https://doi.org/10.1080/07421656.2012.648105>
- SAMHSA. (2011). Current Statistics on the Prevalence and Characteristics of People Experiencing Homelessness in the United States. Retrieved from https://www.samhsa.gov/sites/default/files/programs_campaigns/homelessness_programs_resources/hrc-factsheet-current-statistics-prevalence-characteristics-homelessness.pdf
- Solutions Center Shelter & Support Services, Inc. (n.d.). What causes homelessness? Retrieved from <https://www.solutionsfdl.com/resources/what-causes-homelessness/>
- Sommer, B., & Sommer, R. (2002). *A Practical Guide to Behavioral Research: Tools and Techniques*. New York, NY: Oxford University Press, Inc.
- Tate. (n.d.). Installation Art. Retrieved from <https://www.tate.org.uk/art/art-terms/i/installation-art>
- United States Interagency on Homelessness. (n.d.). Homelessness Statistics by State. Retrieved from [https://www.usich.gov/tools-for-action/map/#fn\[\]=1400&fn\[\]=2800&fn\[\]=6200&fn\[\]=10000&fn\[\]=13200](https://www.usich.gov/tools-for-action/map/#fn[]=1400&fn[]=2800&fn[]=6200&fn[]=10000&fn[]=13200)

United States Interagency Council on Homelessness. (n.d.). Texas Homelessness Statistics.

Retrieved from <https://www.usich.gov/homelessness-statistics/tx>

UT Southwestern Medical Center. (n.d.). Art Collection. Retrieved from <https://s3-us-west-2.amazonaws.com/utsw-patientcare-web-production/documents/william-clements-university-hospital-art-brochure.pdf>

Vox. (2016). I've been homeless 3 times. The problem isn't drugs or mental illness—it's poverty.

Retrieved from <https://www.vox.com/2016/3/8/11173304/homeless-in-america>

Willingham, J. A. (2020). Washington, DC paints a giant 'Black Lives Matter' message on the road to the White House, CNN. Retrieved from

<https://www.cnn.com/2020/06/05/us/black-lives-matter-dc-street-white-house-trnd/index.html>

Zeisel, J. (2006). *Inquiry by design: Environmental/behavior/neuroscience in architecture, interiors, landscape, and planning*. New York: W.W. Norton & Company.