

Toward a Phenomenological Inquiry of Place and Identity in the Hoosier Heartland

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Fig. 1. Exhibit opening: finding indiana: our search for place.

INTRODUCTION

This paper engages the 2003 ACSA Annual Meeting Conference theme, *Recalibrating Centers and Margins*, by describing a collaborative, interdisciplinary, community-oriented seminar positioned outside the traditional limits of education and scholarship as well as outside the framework of an architectural design studio. As a ‘close-up reading’¹ of place and identity, seen and understood in the cultural landscapes² of Indiana, this project begins with the axiom by Goethe, “the book of nature is open for all to read, yet few look into it, fewer try to understand what is written.”³ Engaging students as co-investigators in this reading of the Hoosier heartland, we crisscrossed the state collecting objects, images, and stories relating to both current issues and historical events, consistently focusing on the significance of ‘place’⁴ in shaping who we are. Subsequently, we spent long hours designing and modeling—and eventually building—an interactive exhibit which was showcased first at the *Minnetrista Cultural Center* in Muncie, Indiana, and then

traveled to the communities that were formative in its realization.

BACKGROUND

This one semester, interdisciplinary seminar was entitled *Crossroads of America: At Home in the Heartland* and was taught through the *Virginia B. Ball Center for Creative Inquiry* (VBC) at Ball State University. Conceived as an experimental and innovative learning environment,⁵ the VBC is remotely located apart from the main campus, graciously housed in a neo-Tudor, 1920’s mansion left to the University by the Kitselman family.⁶ The VBC operates under the rubrics of three pedagogical tenets: collaborative, interdisciplinary, and community-centered teaching and learning. The first tenet, collaboration, is essential in that the ensuing seminar is a crucible in which ideas clash, mix, and frequently meld through a rich process of laboring together and cooperating with one another. To nourish interdisciplinary scholarship, the second tenet, each year the VBC selects four fellows from university faculty who then recruit fifteen students from various disciplines to participate in a twelve to fifteen credit hour, project-driven, immersion seminar of their own creation. To create connections with the people living in the community and to engage the public in dialogue, fostering its third goal, each group of faculty and student scholars spends its semester working with a community sponsor. Dissolving the campus boundary once again, such partnerships yield not only new relationships, but also expanded knowledge and multiplied possibilities for service learning, civic literacy and public scholarship.

In the *Crossroads of America* seminar, a diverse group of architecture, landscape architecture, urban planning, art, and biology majors investigated the cultural landscapes of Indiana in small collaborative teams. Working with *Minnetrista Cultural Center*, we spent ten weeks searching Indiana for stories to

illuminate the state's identity, five weeks conceiving and modeling ways to share these discoveries, and three weeks building a full-scale museum quality public exhibition where people would come together to see, to learn, and to share their stories. In this paper, I will articulate a phenomenological inquiry of place and identity informed by a paradigm of collaboration, interdisciplinarity, and community learning that this seminar proffered. I will conclude by presenting examples of the work and teaching that occurred in the seminar and in the exhibit: *finding indiana: our search for place*, and pull on a few threads that allowed a traditional conception of place to be repositioned within the realm of a unique teaching and learning seminar.

STORY OF THE JOURNEY

Looking out the small, leaded glass panes of the Kitselman mansion, it appeared as if the fifteen of us were engaged in a friendly game of paddleball on the green expanse of the lawn. We each had a round sponge paddle with our name and an identifying logo creatively scripted on each side. Mine said teacher, but the heat and intensity of our immersion semester called upon me to be something other than a professor with the traditional hierarchy of master/apprentice. I abandoned that privileged position early on in this unique learning environment and had become an interdependent strand in the web of our collective experiences. We had come together this November afternoon to play a game, to be a team, to not let the ball drop, to reconnect, to build trust in each other, and to use the soft paddle to beat out our frustrations, to speak our minds, and to once again, become the community of scholars we knew we were. More than any of us could have predicted, the class had divided into isolated camps and we were losing sight of our common goals, with less than a month to go before our exhibit opening. We had lived as if we were a utopian university community, but the creative tension of the design of the exhibit had left us a far less connected community of scholars. Through this brief team-building exercise, we weathered the storm, as we had the fretful morning after the terrific rain that came rolling over the dunes of Lake Michigan, and tested our tents for weather ability and our patience for breaking camp in a downpour. These colorful experiences were just part of the ordinary occurrences during the eighteen weeks we had spent inquiring about and creating visions of the cultural landscapes of Indiana. I begin with this short story because it illustrates well one of the most difficult tenets for the interdisciplinary seminar, collaboration.

COLLABORATIVE TEACHING AND LEARNING

Although we acknowledge architectural design as a complex form of collaborative action, we paradoxically reinforce sole

design authorship in an architectural work. Sociologist Magali Larson writes, "the ideological autonomy that our society accords to professionals and, even more so, to artists cannot hide the fundamental heteronomy of architectural work."⁷ This myth of autonomy is conditioned in architectural schools where the primacy of the artistic genius is upheld by attributing singular importance to the creative "starchitect." Even when team projects provide the opportunity for students to perceive design as a collaborative process, the groups' negotiations often occur without critical reflection, and the final outcome is divided into individual solutions. Students must see design as the arrangement and management of a variety of issues and forces and see the skill of an architect, not as their ability to project a singular vision of the world, but to translate the significant players' visions into a shared framework and to embrace the contribution of others and the social and material reality of their production. By focusing on the activity of place making as creating a dialogue of interaction, we see that every individual as part of a collaborative setting has a voice in the process and participates in the creation of the built environment.

On the first day of class, we formed five teams of three scholars each, composed of students from the differing majors of architecture, art, landscape architecture, urban planning and biology. These small groups, each with their own chosen name, had particular responsibilities to research two differing natural regions of Indiana,⁸ evolving local knowledge as they involved themselves in their unique environments. Local knowledge, Lynda Schneekloth and Robert Shibley write, "refers to the knowledge that people-in-place have of their own lives and their own places. It is particular and specific and relies on the experience of place."⁹ Although we traversed much of Indiana as a collective group of fifteen, the teams traveled together and independently, with their own daily itineraries for the first four weeks in October. It was in this team travel that Owen Glendening, Minnetrista Cultural Center's executive director noted, "the students really went the extra mile to find stories,"¹⁰ like team Red Dog visiting the tiny southern town of Bono, which used to have twelve bustling streets while all that remains today is a crumbling brick schoolhouse, or Team Emistica talking with an eighty year old Martinsville farmer who still works the fields and a Winamac family who have been making tombstones for five generations. Through the research of the individual teams, the student scholars had come to realize how seldom ethnographic surveys or historical analyses of significant structures report on building activity as a process of communication or a product of a culture's aspirations and maturation. They also learned, that although we no longer construct instinctively as the primitive builder with today's modern master architects' desire to be original, the production of most of the built world has been and continues to be the work of non-architects constructing and construing their everyday lives.¹¹

The unique identities of these teams and their findings on the fabric of everyday life as situated in their defined geographical areas were clearly established at the months end, and pulling together as a group of fifteen scholars for the design and construction of the exhibition proved challenging at best! Attempting to re-energize and re-mix the allied groups while freeing us to think about how we could embrace multiple conceptualizations of place and identity, three design teams of five were set up, made up of one member from each of the regional research teams. Collectively we met to establish the 'frame' for our exhibition design. Questioning this, one student wrote:

"People laugh when I say I am spending the semester studying the state of Indiana. What could possibly be interesting here? Am I going to teach people how to plant corn? Spend the semester going to the racetrack? Talk about the Amish? I'm not really sure how to describe what my semester will be like because I don't know myself. All I do know is that I will be gaining an experience unlike any other. I'm sure all of these subjects – corn, racing and the Amish – will be included in the seminar, but we unfortunately won't have the room to include everything we learn. We will have to compact and condense until we are able to make sense out of what we want to present to the public . . . we have to know our frame."¹²

As we continuously talked about our evolving ideas for the design of the exhibition, asking how we could re-frame our collective work, we tested the validity of these ideas in physical form in a series of design charettes. Proposals and presentations of models and drawings were made as design ideas were explored in teams. Over time the three schemes became one and a final scheme was presented to and endorsed by the folks at the Minnetrista Cultural Center. Roles and responsibilities regarding the fabrication of the exhibit were then identified as students interviewed for individual positions. In a final spirit of collaboration, three overall teams dealt with fabrication, technology, and artifacts in the building of the exhibition. We worked fervently for twenty-two long days until the exhibit, *finding indiana: our search for place*, opened to the public on Friday, December 14th, 2001. This purposeful activity of struggling together within social dynamics and individual agendas had strengthened the possibility for our work to illustrate the collaborative processes by which places can be made.

INTERDISCIPLINARY TEACHING AND LEARNING

Design education is dominated by internal competition to become a star, to gamble or risk bold ideas, and to take chances. This competitive spirit often fosters isolation and secrecy, promoting the myth that ideas are unique, personal, and not meant to be shared least someone gain the competitive edge. In this context, students do not utilize each other as resources as much as they could, believing they must work

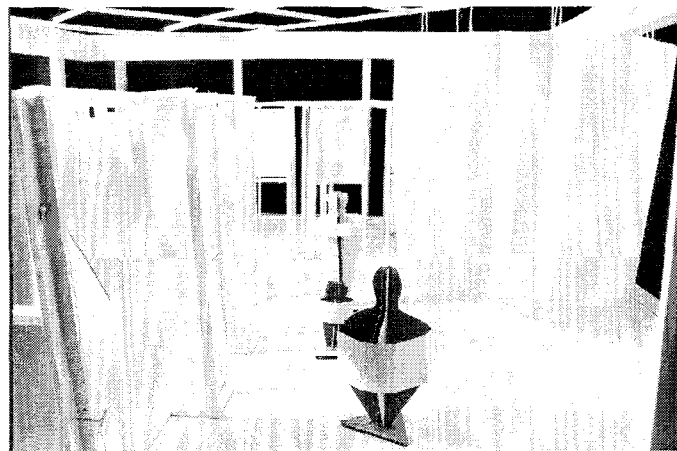


Fig. 2. Study model showing story telling room on right.

independently or with others who see the world in exactly the same way.¹³ The question must be, how can we structure a context whereby students draw on the different expertise and backgrounds of class members and synthesize ideas and concepts across disciplines? The motivating effect of differing perspectives and the inclusion of competing realities as a positive source for conceptualization in design work is essential. If we understand form giving as an activity of making sense together, John Forester writes, "designing may then be situated in a social world where meaning, often multiple, ambiguous, and conflicting, is nevertheless a perpetual practical accomplishment."¹⁴ Making sense involves finding a common language in which the multiple viewpoints, beliefs and values expressed in the work become intelligible to the group. The challenge is to create an environment where differing realities affirm, rather than destroy connections with each other, thus reinforcing the community.

A second tenet of the VBC, interdisciplinarity, was rich in its rewards. As one student scholar writes, "I think that the seminar was well balanced in terms of what people's strengths were. Working with people of different backgrounds and majors was a great experience!"¹⁵ The field exploring cultural landscapes and place making is extraordinarily broad, not only in terms of its subject matter, but also in the way that its content is presented and interpreted. Part architectural history, cultural history, environmental-behavioral research, sociological research, this project is about the subtle bonds of feeling we experience with cultural landscapes, past and present. This sensibility of place making is the way all of us as human beings transform the places in which we find ourselves into places in which we live.¹⁶ The multi-disciplinary manner in which we studied Indiana began during the first week of class as we went on a field trip to study the geology of Delaware County on one day and learned of the pivotal points in Indiana's history during a detailed slide talk on the next. Our work drew from a wide array of methodologies and perspectives and through a series of guest lectures, presentations, short field trips, extensive readings, and literature reviews, we were given a solid foundation on

which to build our own individual understandings about Indiana. Thomas J. Schlereth, Professor of History and American Studies at the University of Notre Dame, coined the expression 'above-ground archaeology' as the concept of concentrating on using material objects and physical sites as primary evidence for understanding humankind. "The above-ground archaeologist," Schlereth commented, "simply does his or her 'digging' into the past above-ground."¹⁷ Kathy Poole, Landscape Architect from the University of Virginia, shared with us her own exhibition on mapping, but more importantly offered keen insight into our thinking about Indiana. "I love to fly into flat land, it's beautiful because I'm not from it," she remarked, and later asked us, "how will you show a sense of horizon?"¹⁸ Each student team had to serve as a host for the many, varied guest speakers that filled our early afternoons with skills, knowledge and values. This hosting activity included preparing the luncheon meal, usually of Indiana home cooking, and writing a synopsis of the presentation, following up with a kind note of thanks. This rich interdisciplinary foundation, coupled with the artistic, technical, and integrative skills of the student scholar's own varied disciplinary backgrounds, was essential in the complex task of finding, making and conserving place within the cultural landscapes of Indiana. At a university fund-raiser, where this project was showcased, a student scholar remarked about his learning experiences:

"It isn't like any experience I've found in the architecture building where most project-related decision making is individually driven. This was different. We were a team. Everyone involved considered each decision. Fourteen twenty something's with different majors, social circles, backgrounds, hair color, and somehow we all managed to collaborate and enrich each other's lives every single day for the entire semester. We worked together, ate together, traveled together, camped together, showered together and we made things together."¹⁹

The task of producing an interactive exhibit focusing on the cultural landscapes that make Indiana unique had come together with a craft and cooperation of making, but the richness of the stories told was truly a result of the interdisciplinary focus of the students and study. One story in particular, highlights this richness. Theodore Clement Steele is a Hoosier painter whose landscapes of *the House of the Singing Winds* in Brown County, Indiana are well known.²⁰ The literature of Gene Stratton-Porter, author of *A Girl of the Limberlost*, a biographical account of this 1800's swampland, is equally rich.²¹ Together these stories are woven with the personal interests of the students, an art major whose pencil drawings of bugs and other insects are as provocative as the rich photographs of Stratton-Porter's wild plants, moths and birds, and an architecture major whose strong ecological literacy made her acutely aware of the importance of forest and wetland reclamation that both the chosen subjects promoted.²² Interdisciplinary teaching and learning, had a significant impact on the cultural

artifacts, graphic material, and literary text that was presented in the juxtaposition of these two stories. Yi-Fu Tuan coined the term 'topophilia' to refer to the affective bond between people and place,²³ and the works of art by T. C. Steele of the deforested Brown County hills and the writings of Gene Stratton-Porter of the dark waters of the Black Swamp region brought together this idea and the varying perspectives offered by the students with remarkable authenticity.

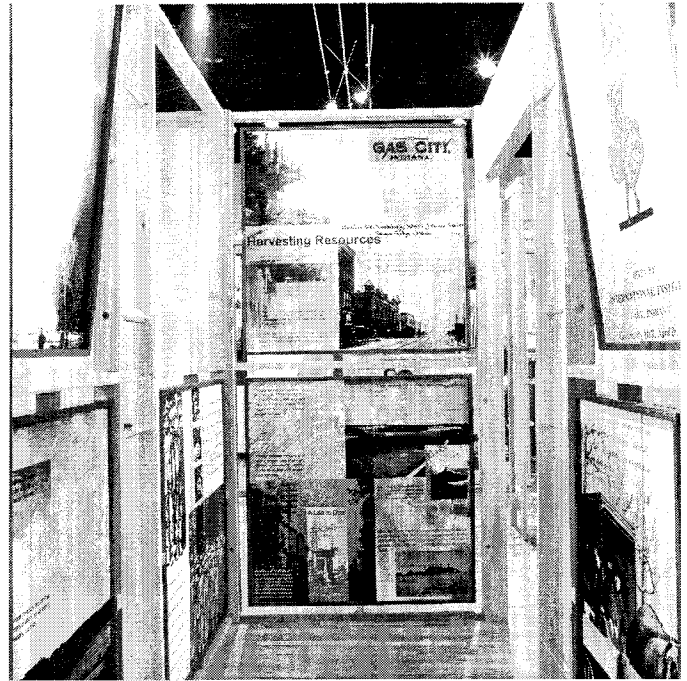


Fig. 3. Graphic story of coal and gas in Indiana.

COMMUNITY-CENTERED TEACHING AND LEARNING

Teaching in design is often hermetic and hierarchical, with a power relationship of teacher over student professing in an isolated design environment. With social relations structured in this way, there is not necessarily an exchange of ideas among students, faculty and the larger professional and lay community.²⁴ Although a true democratization of the process may be impossible, an attempt at empowering students to facilitate equal deliberations and interactions with community, faculty and peers is essential. In addition to addressing the asymmetry of power, we must look critically at situations where students can get out into the community and see, as Samuel Mockbee, founder of the Rural Studio wrote, "old people sitting quietly on sagging porches and scruffy chicken hens noisily pecking and wandering on hard dirt yards."²⁵ Mockbee's belief was that architecture education should expand its curriculum to 'sow a moral sense of service to the community.' In this classroom of the community, students often gain their first intimate experience with the true pulse of a place.

In the seminar, *Crossroads of America*, our community sponsor, *Minnetrista Cultural Center*,²⁶ was a brilliant partnership, yielding not only physical space for the opening of our exhibition and expanded knowledge and expertise in exhibit design, but also engaged public dialogue, rendering VBC's third tenet, community interaction, visibly alive. Early on in the semester, *Minnetrista Cultural Center* and the *Virginia Ball Center* served as sponsors for three talented artists, two writers and one musician, each taking a personal look at the Hoosier heartland. Authors Michael Martone²⁷ and Susan Neville²⁸ presented readings from their recent works, *The Blue Guide to Indiana* and *Fabrications* respectively, to an electrically charged audience at *Minnetrista Cultural Center* while singer/songwriter/musician Dillon Bustin gave a performance of regional story telling through song there the next night. A capacity of literary art is to give visibility to intimate experiences, including those of place. It can illuminate the many places with little visual prominence that are profoundly significant to particular individuals and groups. This is wonderfully illustrated in Neville's visits to casket makers, wood carvers, glass poppers and cartographers in Indiana as she illuminates new, uncommon perspectives from which to view how we live. Another poignant example of this inconspicuous presence cited by Martone concerns reading the 'flatness of Indiana, feeling the slight disturbances in the field.'

"The Midwest is unique for this framework of squares stretched across the landscape, this cage of reason that has never quite fit. It is ground that has been imprinted, literally. It comes to us with its own fractal geometry where the smallest of its parts replicates itself on ever-larger scales. All the efforts of politicians and surveyors to net up the region in knowing have not begun to capture the spaces between the weave. To write about the Midwest is to cast a web in those spaces and then wait patiently for things to begin to stick."²⁹

Traveling this long stretch of flat ordinariness marked by the diagonal of Interstate 65, we began to sense a slight 'unevenness' as we discovered peculiarities in the regions we were studying. Venturing off the main road to discover the real 'side bar stories' of Indiana promoted civic involvement in our students and in the community members who interacted with them. In those 'nose to nose' day long discussions with ordinary folk, like Thomas Malott, a retired government worker who has been taking on the challenge of restoring and renovating the old Pipe Creek Mill or Elaine Davis, the owner of the general store in Leathenworth who had worked in her youth as a guide to the Wyandotte caves when they were locally owned, students began to see how their own experiences and the experiences of others were recognized and validated in this complex venue of exploring place. Transformation of personal experiences is a beginning step toward integrating diverse perspectives into design.³⁰ The past is contemporaneous with the present as memories drawn from the geography of a place are clustered around idiosyncratic "shining points of light."³¹ The local's

stories of the past and the student's stories in the present do not denote two successive moments, but two elements, which coexist. In the relationship between space and time, Gilles Deleuze writes, "one is the present, which does not cease to pass, and the other is the past, which does not cease to be through which all presents pass."³² Because of special connections the students had made with the local residents, engendering trust and respect, treasured family heirlooms were lent as artifacts for the exhibition. It was as if Anne Marie Marx, owner of Jewel Crafters in Vincennes, had been waiting for us to come and tell her story. Opening the vault of her jewelry shop, at one time a bank, Anne Marie entrusted three students to a large mussel shell, a hatpin beautifully decorated with a fresh water Wabash pearl, a buttoned clamshell and a mussel-harvesting hook. After carefully crafting the story and displaying the artifacts, a visitor to the exhibit remarked, "I've never seen a pearl from Indiana." Neither would any of the other thousand of visitors to the exhibit, had it not been for Anne Marie Marx. Material artifacts brought another voice to the construction of place, a chorus of fresh water pearls, clay tiles, lime stones, remembered places, and stories of untold lives.

Respecting the existence and importance of local forms of knowledge, each experience of travel brought us closer and further from our search for place. We had traveled to Vincennes to visit the *George Rogers Clark* historic site, but ended up hearing about the pearls that used to be harvested from the Wabash River.³³ Living in a small shack along the river in 'Pearl City,' an elderly pearl seeker remarked, "I wouldn't want to live anywhere else. They'd have to drag me away kicking and screaming. I love the river."³⁴ This is one of the thousand stories of Indiana that made its way into our final exhibit: *finding indiana: our search for place*, but seven students riding through Pearl City in the back of a jeep, or recording the sound of the pigs in the front yard of a river dweller, or crossing the railroad viaduct over the river looking for a place to jump should the train need our walking track, these stories and so many more did not appear in visual or written form. The editing of the more than one hundred initial 'stories' of Indiana to the twenty-two presented in the exhibition, was the most daunting task, but as one student scholar reflects, "I hope the community enjoys reading our stories as much as we enjoyed finding them."³⁵

STORY OF CRAFTING OF PLACE

The culminating idea behind the VBC, to create something that illustrates the collaborative research, interdisciplinary study, and community centered learning of the seminar and to present this product in a public forum, was undoubtedly the most rewarding aspect of this intriguing pedagogical venue. By giving students hands-on experience in designing and building something with social and material reality, the exhibition's fabrication extended their learning beyond the mobile classroom we had been a part of. With the final frame for our findings defined



Fig. 1. Working the land pavilion in exhibit *finding indiana: our search for place*.

as “an exhibit designed to foster a sense of inquiry and empower the viewer with tools to evolve their own perceptions of place.”³⁶ we spent our last three weeks in the *Minnetrista Cultural Center’s* fabrication shop, actively engaged in measuring, cutting, sanding, building, rebuilding, and crafting the exhibit: *finding indiana: our search for place*. Made of Indiana’s state tree, the yellow poplar, the exhibit was conceived as scaffolding for our discoveries, and offered viewers a glimpse into an essential ingredient for building better communities today, understanding the uniqueness of their place. Juxtaposing parallel stories was an effective way of bringing together differing perspectives of place, allowing viewers to rearrange the things they may have already known and find ways to be re-engaged in the new things they were discovering. The hanging fabric story telling pavilion provided viewers an interactive place to share their own stories of Indiana. Speaking to the project’s success, one student writes, “I think that the final product speaks for itself as far as how much we accomplished. We ended up with an exhibit that I am most proud of out of all of my projects . . . this seminar was an exceptional experience, a once in a lifetime opportunity. The outcome was very gratifying.”³⁷

CONCLUSION

Our semester of in-depth study of the cultural landscapes of Indiana allowed us to respect and cultivate the contested capacity of human relationships and to seek out and revere the natural and cultural environments of place. What gives place its identity? What does this mean for place making strategies in

design? How can we interpret the complex, often ambivalent feelings about space and place? Addressing these lingering questions and attempting to go beyond story telling to theory building, I offer the following concluding themes, which I hope to weave through the research to follow:

1) We must embrace relational and collaborative strategies of design and place making. If we think of finding/making place processes as being associative and porous, embedded in specific situations and social realities, it maintains its collaborative potential to inform a more inclusive and authentic reality. If we think of space as that which allows movement, then place is pause: each pause in movement makes it possible for location to be transformed into places. What begins as undifferentiated space becomes place as we get to know it better and endow it with value, as we pause with greater intensity and duration.

2) We must advance an interdisciplinary hybridization of specialized knowledge with local knowledge and actively consider the differing modes of human experience in our study of place and identity. The public is not uninformed, and our disciplinary expertise must not be bounded or limited, but reflexive, instinctive, and open enough to recognize and respect the existence and importance of occupant’s knowledge. The question becomes how can we articulate subtle human experiences and infuse our disciplinary practices and ‘partial knowledge’³⁸ with the hopes, dreams, and struggles of local people, whose understanding of place may be difficult to identify and articulate because of its seemingly mundane nature.³⁹ How can we be more inclusive in our look at artists, in works of art, music, and literature, and social scientists, in works of humanistic sociology, anthropology and geography, where intricate worlds of human experience are recorded? Interpreting the world as a meaningful order in which the individual can find his or her place in the midst of nature and community requires this rich interdisciplinary knowledge and the direct and intimate experiential perspective that people-in-place⁴⁰ have of their own lives and their own places.

3) We must see place making not as a style, but as a dynamic, democratic process. People are always engaged in making places, whether as public as the Madison hilltop river community along the Ohio or as discrete as a family farmstead in Farmland. In any human life choices arise, decisions must be made. There are location choices. Where shall one build? There are material choices. With what shall one build? And there are form choices. With what form shall one build? This research leaves me with one critical question, how will the profession and discipline of design be transformed if we advance a multi-disciplinary dimension, collaborative perspective, and democratic process in the shaping of public places? And how can the richly dimensioned research the students have captured in *finding indiana: our search for place*, be made useful in the design of human places to come?



Fig. 5. Storytelling room in exhibit.

NOTES

- ¹ Grady Clay, *Close-Up: How to Read the American City* (Chicago: The University of Chicago Press, 1973). This work and the collection of essays in the book, *The Interpretation of Ordinary Landscapes*, ed. D. W. Meinig, was informative in articulating strategies for reading the landscapes.
- ² The seminar, *Crossroads of America: At Home in the Heartland* used the concept of cultural landscapes as the unit of analysis for a reading of the people and physical places that surround us. This concept provided a dynamic and reciprocal environment uniting social practices and their physical contexts. The investigation of cultural landscapes in Indiana required a multi-disciplinary approach that was neither centered on one location in isolation, nor seen through the point of view of one person or group.
- ³ Quoted in "The Biography of Landscape," in D.W. Meinig, ed., *The Interpretation of Ordinary Landscapes* (Oxford: Oxford University Press, 1979), p. 53.
- ⁴ The word place is used relationally to denote a center of felt value. People gain an understanding of place through experiences with the tangible, physical natural and built environment. Whole sensory experience accumulates strong sentiments for a place. Knowing a place involves a wide range of sensibilities: tactile, positional, kinesthetic. These sensibilities are dynamic and continually evolving. The concept of place is used extensively by phenomenologists such as M. Heidegger, *Poetry, Language, Thought* (New York: Harper & Row, 1971); R. Mugerauer, *Interpretations on Behalf of Place* (New York: State University of New York Press, 1994); and Yi-Fu Tuan, *Space and Place* (Minneapolis: University of Minnesota Press, 1977).
- ⁵ Joe Trimmer, Director, *Virginia B. Ball Center for Creative Inquiry*, as quoted in promotional brochure entitled *Who We Are* (Muncie, IN: Ball State University Press, 2001). The center is founded on a straightforward, often overlooked educational theory that "creating enriches learning, creating leads to inquiring, and inquiring leads to more creating, a feedback loop that powerfully engages the mind, and makes deeper learning inevitable."
- ⁶ The Kitzelman family made their claim to fame in the steel wire industry as the inventor of barbed wire fencing. Their family home, owned by Ball State University, is now a part of the *University Heights* neighborhood.
- ⁷ Magali Larson, *Behind the Postmodern Facade* (Berkeley: University of California Press, 1993). See also Dana Cuff, *Architecture: The Story of Practice* (Cambridge: MIT Press, 1991), for a discussion of how the individual autonomy and independent evolution of ideas within architecture must be reconsidered within a more collaborative and cooperative nature.
- ⁸ See Michael A. Homoya, "The Natural Regions: An Introduction" in Marion T. Jackson, ed., *The Natural Heritage of Indiana* (Bloomington, IN: Indiana University Press, 1997) for a discussion of the natural regions of Indiana.
- ⁹ Lynda H. Schneekloth and Robert G. Shibley, *Place making: The Art and Practice of Building Communities* (New York: John Wiley and Sons, 1995). See also Dolores Hayden, *The Power of Place* (Cambridge: MIT Press, 1995) for a discussion of the land, historic fabrics, and local histories of everyday places.
- ¹⁰ Owen Glendening, quoted in *The Muncie Star Press*, Sunday, December 30, 2001.
- ¹¹ Tuan *Space and Place*.
- ¹² Addey Hendrickson, *Crossroads* seminar assignment, October 2001.
- ¹³ Thomas A. Dutton, "The Hidden Curriculum and the Design Studio: Toward a Critical Studio Pedagogy," in Thomas A. Dutton, ed., *Voices in Architectural Education* (New York: Bergin & Garvey, 1991), p. 172.
- ¹⁴ John Forester, "Designing: Making Sense Together in Practical Conversations," *Journal of Architectural Education* 38/3 (Spring 1985), p. 14.
- ¹⁵ Student comment/assessment of seminar experience.
- ¹⁶ See Kimberly Dovey, "Putting Geometry in its Place: Toward a Phenomenology of the Design Process," in David Seamon, ed., *Dwelling, Seeing and Designing: Toward a Phenomenological Ecology* (New York: State University of New York Press, 1993), for a discussion of 'lived-space' as the concretely experienced space of everyday life.
- ¹⁷ Thomas J. Schlereth, "Aboveground Archaeology: Discovering a Community's History through Local Artifacts" in Thomas J. Schlereth, ed. *Artifacts and the American Past* (Nashville, TN: American Association for State and Local History, 1994), p. 185.
- ¹⁸ Interview with Kathy Poole, *Crossroads* seminar assignment, September 2001.
- ¹⁹ Crister Cantrell, 5th year Architecture Student, August 2002.
- ²⁰ See Jane and Henry Eckert, *The Hoosier Group: Five American Painters* (Indianapolis: Eckert Publications, 1991) for a discussion of the personal side of the Hoosier artist, T. C. Steele.
- ²¹ Gene Stratton-Porter, *A Girl of the Limberlost* (Bloomington, IN: Indiana University Press, 1984).
- ²² Graphic and written 'stories' are by Casey Steinbrecher, 2002 Fine Arts graduate and Jessica Russell, 5th year Architecture student.
- ²³ Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (Englewood Cliffs, N. J.: Prentice-Hall, 1974).
- ²⁴ See Paulo Freire, *Pedagogy of the Oppressed* (New York: The Seabury Press, 1970); *Education for Critical Consciousness* (New York: The Seabury Press, 1973) and *The Politics of Education* (South Hadley, MA: Bergin & Garvey, 1985).
- ²⁵ Andrea Oppenheimer Dean and Timothy Hursley, *Rural Studio: Samuel Mockbee and An Architecture of Decency* (New York: Princeton Architectural Press, 2002).
- ²⁶ 'Minnetristsa,' the home of Frank C. Ball, was destroyed by fire in 1967. On its site the cultural center that bears the same name was erected in 1988. *Minnetristsa Cultural Center* offers a wide variety of exhibits, events and programs for residents of East Central Indiana and beyond.
- ²⁷ Michael Martone, *The Blue Guide to Indiana* (Tallahassee, FL: FC2, 2001). Martone was born and grew up in Fort Wayne, Indiana. He is a fabulous inventor of history and memory, landscape and people and has written six books of fiction taking the reader across the borders between fact and fiction in a quirky, magical tour of "Hoosierdom."
- ²⁸ Susan Neville, *Fabrication: essays on making things and making meaning* (San Francisco: MacMurray & Beck, 2001). A lifelong resident of Indianapolis, Neville wrote *Fabrication* in what was once a Stutz Bearcat Factory.
- ²⁹ Michael Martone, *The Flatness and Other Landscapes* (Athens: The University of Georgia Press, 2000). In this creative nonfiction work, Martone subtly connects us to the real and metaphorical flatness of America's Heartland, proving that the lives and landscapes that surround us are only as flat as we perceive them to be.

³⁰ Kathleen Weiler. *Women Teaching for Change: Gender, Class and Power* (South Hadley, MA: Bergin & Garvey, 1988).

³¹ Henri Bergson. in Elizabeth Grosz. *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge: MIT Press, 2001).

³² Gilles Deleuze. trans. Hugh Tomlinson and Barbara Habberjam. *Bergsonism* (New York: Zone Books, 1988), p. 59.

³³ Curator at the *George Rogers Clark Museum* who showed us a Wabash River mussel shell with a number of small, round holes in it where pearl buttons had been ground out.

³⁴ Claire Laines, resident of 'Pearl City,' the name bestowed upon a "tax-dodging, squatter settlement" along the Wabash River just south of Vincennes. Since the early 1800's people have made a living fishing and harvesting mussels in this community. The river folk are conscious of an occupational and social identity separate from those who earn their living on the land. Sustained by a shared love of the river, many still identify with the

nomadic houseboat dwelling subculture that flourished here in the 1950's even as the river has been closed to mussel harvesting since 1991.

³⁵ Student comment/assessment of *Crossroads* seminar experience.

³⁶ *finding indiana: our search for place* script

³⁷ Student comment/assessment of *Crossroads* seminar experience.

³⁸ Donna Haraway. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspectives." *Feminist Studies* 11.3 (1983) See also, Lynda H. Schneekloth and Robert F. Shibley, "Implacing Architecture into the Practice of Placemaking." *Journal of Architectural Education* (February 2000), p. 135. Scholars such as Haraway "call for situated and embodied knowledge that recognizes the partial vision of everyone's seeing and knowing, that is, to be from somewhere."

³⁹ Yi-Fu Tuan, *Space and Place*.

⁴⁰ Lynda H. Schneekloth and Robert Shibley, "Implacing Architecture into the Practice of Placemaking," p. 133.