

EDITORIAL

Marcia L. Rosal

*Florida State University
Tallahassee, FL*

*“... a labor
of love.”*

Social justice pervades the curriculum of the Art Education Department's three programs: art education, art therapy, and arts administration. It is also infused in the curriculum for Interior Designers. A brochure posted on FSU Associate Professor Jill Pable's door read, "Design for the other 90%," alluding to the notion that design is usually for the wealthiest 10% of the population. Pable expounded upon Fisher (2009) and Wilson's (2009) ideas recently by stating, "While an exact percentage is difficult to confirm, many sources suggest that architects and interior designers currently provide services for less than 10% of the world's population, and do so nearly exclusively for those who are able to pay for their efforts."

Dr. Pable informed me that the quote on her door was from an exhibit at the Cooper-Hewitt National Design Museum in New York City,*

which focused on designs for low-cost shelters; simple devices to procure safe drinking water; as well as affordable, durable, and waterproof prostheses. Dr. Pable along with her academic colleagues from around the country are involved in socially beneficial design to meet the needs of the other 90%. This work has led to curriculum changes and now contemporary interior design students learn how to use design to improve the lives of those who have little or nothing.

Learning how interior designers make a positive impact has been enlightening. Discovering how architects and artists engage in social justice projects has been just as rewarding. At the 2011 FSU Art and Design for Social Justice Symposium sponsored by both the Department of Art Education and Interior Design Department, a professor in the FSU Department of Art spoke about his alley clean-up project. His talk

sparked the idea of devoting a section of the journal to stories of using art to transform communities and Paul Rutkovsky agreed to write about his project. His is the first in an ongoing series titled, *Art for Life in Action*. A photograph from the alley clean-up project graces the front of the journal.

The publication of a previous issue of the journal generated another addition to the journal. We were asked to review a book by an artist discussed in a previous editorial. Lily Yeh, who created mosaics with people affected by the hostilities in Rwanda, wrote a book on her work in China. Her book is a joyous account of using art to transform small school in rural China. The book review and the *Art for Life in Action* additions will deepen and enrich the journal.

I am completing my term as Senior Editor. It was a labor of love to get the journal up and running. I wish to acknowledge the members of the editorial board, who graciously offered their service to this journal and I want to thank all of them for their expertise. I also want to thank all the authors for their submissions and for working with me to prepare their manuscripts for

publication. Finally, I have worked with several students without whom I would not have been able to bring the idea of the journal to fruition. I want to thank Taylor Freeman, Erin Boomgarden, and Nola Freeman who have served as editorial assistants during my tenure as Senior Editor. Also I want to acknowledge Alexandria Zettler for her expertise in layout design. Now it is Dr. Tom Anderson's turn to be at the helm. I leave the journal in his very capable hands.

*www.cooperhewitt.org

References

- Fisher, (2009). Public-Interest Architecture: A Needed and Inevitable Change. In B. Bell and K. Wakeford (Eds.), *Expanding Architecture: Design as Activism* (pp. 8-13). Singapore: Metropolis Books.
- Wilson, B. (2009). The Architectural Bat-Signal: Exploring the Relationship between Justice and Design. In B. Bell and K. Wakeford (Eds.), *Expanding Architecture: Design as Activism* (pp. 28-33). Singapore: Metropolis Books.