

If you are like a lot of people in the State system you probably started out being quite idealistic. You may, by now, be feeling a little defeated or burnt out. More often than not you are picking up after people, stopping squabbles, feeling frustrated over trying to get folks motivated and over trying to keep things from getting ripped off or destroyed. That special feeling of accomplishment is all too rare.

Some of these problems—certainly not all of them, but some—come from institutional buildings. Institutional buildings are often not exciting places to be. People can seem lifeless and dull in them. There are few positive signs of ownership or territory and you find yourself wondering who this place belongs to. In this booklet we are going to try to convince you that buildings can be changed, in practical ways, starting right in your own unit. It is clear that there are many problems that cannot be solved by well-managed space, but many can and your space is under your direct control. By your own actions, you who live and work in the unit can reduce the damage being done by poorly handled space. We would like to reinject a little of the same sort of spirit that fills newcomers to an institutional system with ideas and compassion and energy—the spirit to bring about change and growth in your place. Our suggestion

is to get involved with other people around one of the projects in this booklet. The projects deal with your environment, your turf, your place. They show how parts of your environment can be made to function better. They are projects which are compact enough to be completed in a short time and which produce clear results that everyone can see.

All of the projects center around two concepts: privacy and territory. This is because we have found these two concepts violated over and over again, in new and old buildings and in new and old programs. Privacy and territory are important aspects of any environment, and therefore, we would like to show how they can be enhanced by your setting and made to work for you.

Privacy, Territory and Participation.

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Privacy, Territory and Participation: Projects For Your Environment copyright © 1979 by **ARC: Architecture • Research • Construction, Inc.** Written by Michael Bakos, Richard Bozic, David Chapin, Judith Gandrus, and Steven Kahn. Stephanie Neuman, Ph.D. and Robert Reeves were part of the research project which led to this booklet. Funding provided by the Ohio Department of Mental Health and Mental Retardation, Timothy B. Moritz, M.D., Director, through the Division of Mental Health, Office of Program Evaluation and Research. **2nd Printing 1980**

Approach.

This booklet is one product of research in state institutions and community facilities within Ohio's mental health system. In a number of projects sponsored by the Division of Mental Health, the Architecture/Research/Construction group has shown that the environment in which our patients live and receive services can have very powerful effects on them. Physical settings can work to support therapeutic programs. Or they can be destructive to even the best programs or the efforts of the most dedicated staff.

Results of this research have shown, however, that environments can be changed, and that these changes can improve patients' functioning levels, their self-image, and their capacity for treatment. Results such as these are a most gratifying outcome from a research program which only a few years ago spent most of its resources in basic sciences. Since we redirected the focus of the Division's research program to studies of a more applied nature, our primary goal has been the development of new knowledge which would lead to improved treatment.

Privacy, Territory and Participation contains that kind of knowledge. It is a bridge between research and action. It has been specially developed for ward and program staff, because these individuals have the most crucial roles in day-to-day patient care. The booklet is designed to sensitize the reader to some of the most basic ways in which environments affect patients, and programs.

More important, it will give staff (and patients as well) a source of ideas and instructions to help them make small-scale and low-cost—but meaningful—environmental changes to improve the therapeutic potential of their wards and units. I hope staff throughout our system will find this booklet both useful and enjoyable, and I would very much appreciate receiving feedback about how it is used.



Dee Roth, Chief
Office of Program Evaluation and Research

June 1979

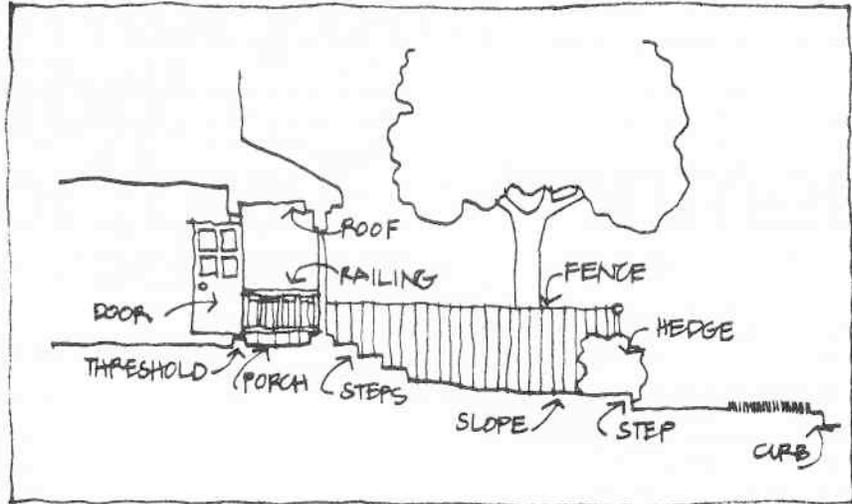
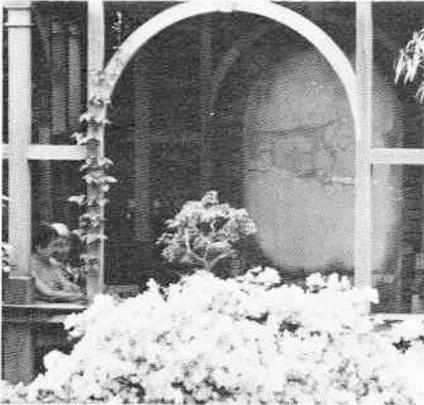
Seeing the Cycle. These pages are organized according to a cycle which begins with awareness, which leads to energy, which leads to action, which in turn leads to completion. Reading the booklet from front to back parallels the sequence of doing a project—sizing up your place, defining your problems, carrying out the solutions, and judging the results.

Adapting the Booklet to Your Place and Style. There are various ways to make this booklet your own. The approach that fits for you and your place may not be the one that fits for others and their places. If, for example, you'd like to begin the booklet by simply browsing through—dipping first into one section and then another—rather than following our cycle, that's great. If the words you use in your place are different from "resident" or "unit" or "staff", don't throw the booklet down in disgust—take it instead as an indication that things are different in different places. You may also feel that the projects need to be modified to be just right for your place—that too reflects the differences between places. Do be aware, however, that in the work that follows we are suggesting a process, and that process is at least as valuable as the finished product. The process may vary with specific people and specific places. What is a constant from one place to another is that the process of changing places is a powerful experience. In changing your place, you too will change.

Ideas about privacy and territory.

Everyday life is full of examples.

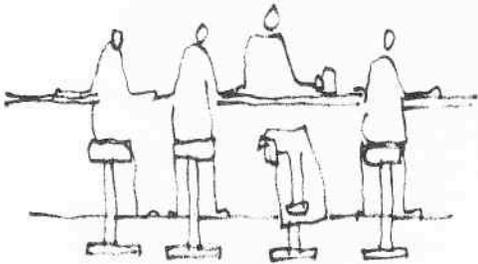
Buildings do many things—they enter into our lives in many ways. In this booklet we concentrate on how buildings help make privacy and territory. Privacy means having control over contact with other people; territory means having control over a place. They are close to being the same thing.



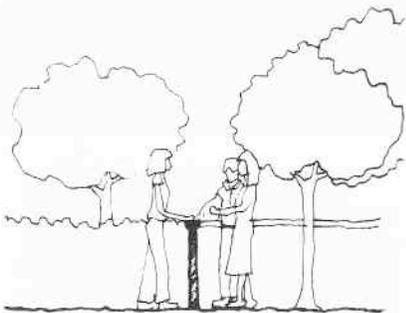
Most of the parts of an everyday house lead a double life: each part serves some important function and each also acts to mark privacy and territory. A slope down to the sidewalk helps drain water away from the house and keep the basement dry; this same slope helps to mark the edge of the front yard, to define the boundary between public and private property. The porch and its roof are a place to wait out of the rain, but a stranger better have some reason for being in this semi-private place. You can see a door as merely a way of keeping out the cold—but it is also a marker of territory which is under the control of the people inside.

These marks don't mean much by themselves. A door doesn't give privacy if just anyone can barge in without knocking, and in everyday life people get pretty upset if these marks of privacy and territory are not respected. **You may have to look at the rules in your place—both the rules that govern staff as well as those that govern residents. Living in the real world requires respect for all these marks;** if they're not being respected in your place, you have a problem.





Even temporary marks such as a coat left on a chair will say: "This seat is taken, sit somewhere else." Children play games and sometimes fight over territorial rules. "I was here first." "Don't cross that line." It's a way for them to learn the rules, asserting their own right to control space—throwing their weight around.



But privacy and territory don't work only to keep people apart—in fact, they let people live more closely together and interact on a comfortable basis. Talking over a back fence is great for the same reason that talking across the table is more comfortable than sitting out in the open, vulnerable to one another.



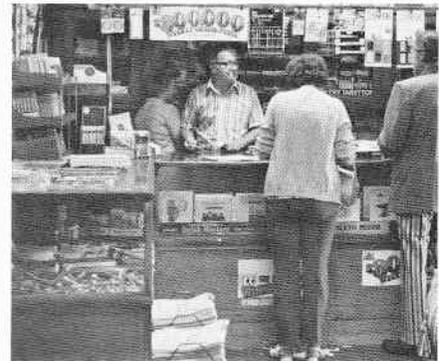
So, having a "barrier" actually brings people closer together.

People who have a private place are more likely to interact with other people; people with no privacy will interact less. Having a place to be private means that the choice to join others or invite them in is always open to you.

This is exactly opposite to the thinking that has prevailed in old-line institutional settings. There, the attitude has always been that people will interact more and engage in more activities if they are all shoved together in large dayhalls and dormitories. This is just not true. Shoved together, people interact less, engage in fewer activities, and are more likely to withdraw psychologically. Withdrawal in institutions is sometimes a result of a lack of privacy, not necessarily a problem somebody "has". We must understand the difference between the problem of people and the problems of place if solutions are to be aimed at the proper targets.

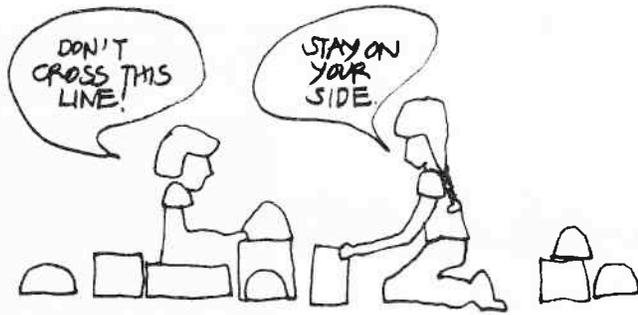


The difference between being "nobody" and "somebody" depends, somewhat, on having territorial props. These props convey information about both roles and rules. A good example is a shop. The



counter itself defines a territory for customers on the front side and the shopkeeper behind; these are the rules and there are expected behaviors—roles—for each. If you don't believe it, try walking behind a counter uninvited. After you are thrown out of the place you may reflect on how powerfully the rules of territory affect "acceptable" behavior.

The biggest "somebodies" in institutions usually have the largest, most carefully marked territories even if they use them only a few hours a week. While top administrators or doctors may argue that they need their offices for functional reasons, they usually leave the issues of status unstated, despite the fact that the need for the trappings of status may be perfectly legitimate. In our society it seems somehow to be bad manners to argue these needs

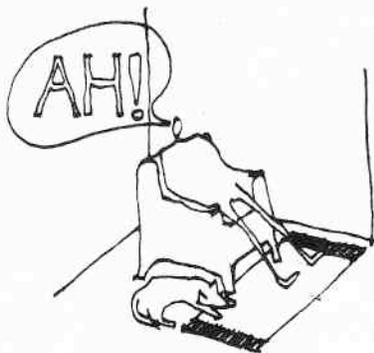


directly. One just doesn't say, "I need this big private office to show everyone how important I am." The real problem, however, is that too many people don't have the status to get their own space. Since everyone really needs to feel like somebody, everybody—both staff and residents—needs to have the status of owning some place.

may not be pleasing to anyone else. Without privacy, private acts are forced into public view and become "inappropriate behavior".

Even small groups of two or three people need the option of private places to support their identity as a group and block the intrusion of others.

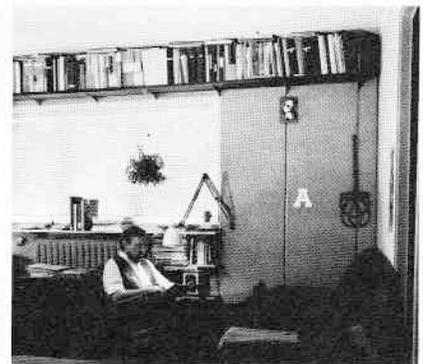
be. This question of style is tremendously important. If you are committed to a person's right to privacy, you must also commit yourself to accepting—even celebrating—individual differences. Obviously, filth and roaches, as a style, are to be discouraged. But you can, at the same time you are discouraging pests, encourage other personal styles to bloom.



Privacy means not being intruded upon. It means not having to hear others' sounds and it means knowing that others don't have to

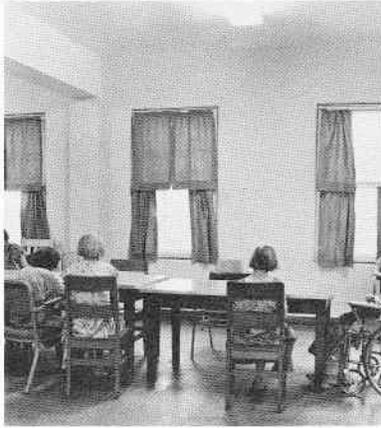


Having your own territory means having your own style, and your style may not conform to other people's ideas of how things should

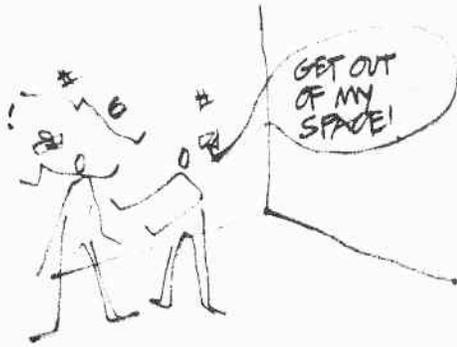


hear yours. It means being able to control what you choose to let other people see about yourself. It means to be free to do private acts which





If you have a problem with too little interaction, not much participation in activities, and a general lack of motivation, you probably have a problem with too little privacy. This can be true for staff as well as clients.

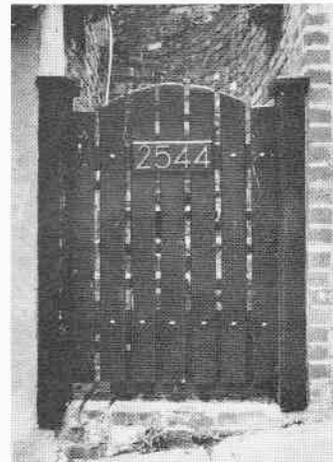


Conflicts are often the result where territories are not clearly defined. If you have a problem with fighting, verbal abuse, or just a lot of anger, you probably don't have clearly defined places. Lack of territory means others will encroach on your space and on your ego—it's just too hard to know what's yours and what's mine. This, too, can be true for staff as well as clients.



Privacy and territory are supports. As such, they should not be withheld from institutionalized people or given only as a reward for good behavior. Both privacy and territory are necessary as a foundation for normal behavior. It's pretty absurd—isn't it?—to withhold necessary supports and then expect normal behavior?

Both privacy and territory have been studied by environmental psychologists and have been found to affect behavior in significant ways. Both are now more clearly defined as legal rights of institutionalized people under the "least restrictive environment" doctrine. Finally, both are a part of life outside the institution. Privacy and territory are a springboard for having choices, power and control: elements which are basic to human growth and development.



Involving people.

In the process of changing, include the people who live and work in your place.

Making a place your own—getting involved—is not strange. What is strange is that in institutions this rarely happens. Institutional systems too often foster the attitude that there is no place for input, decision making or initiative by the people directly involved. We think, instead, that users are experts when it comes to what needs to be done and how. Walk into almost any State supported facility and you will get the impression that it doesn't really belong to anybody. If this is true in your place, make the place yours. Involving people in down-to-earth changes in their physical environment will open new doors. It won't change everything, but it's a start. It means somehow having a stake in your daily life. "I may not be here for very long, but I am here now"—reason enough to have a say in things. Think of it as squatters' rights.

Seeing the Benefits

New Energy. Think about how good it feels to get a few people together working on a common problem. Shared interests and efforts are an antidote to burnout and frustration. Staff and residents need nourishment. A surprising resource for that nourishment is working together to change a place. Participation is therapeutic.

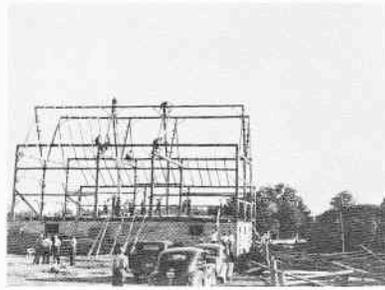
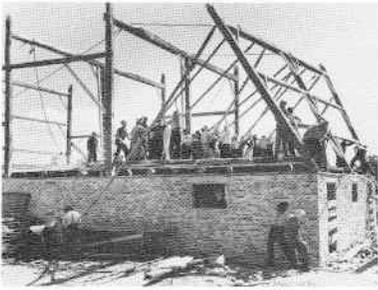
Relating. Working together on a "special project" breaks the routine. For one thing, you may start saying some things you've been holding back. In the day-to-day routine of things you may not feel comfortable talking about someone else's style, paying another person a compli-

ment, expressing your own attitudes or challenging another's way of doing things. While working together on a project, things get said in a joking way or even straight out—the point is they get aired and fresh energy gets stirred up. The sharp dividing lines that usually distinguish staff from residents often fade in a cooperative effort giving each a chance to share the other's point of view.

Feeling Powerful. Just think about some of the problems you've already noticed in your place. Wouldn't you love to take hold and change things? If you've been around the system for any length of time you know better than to wait for "them" to take care of it. There is no one else who cares whether your program and place fit together. The truth is that the people who live and work on a unit are experts about the problems and possibilities there. You don't need to wait for someone else: you can do it yourself. Working on these small and practical projects will give you a great sense of accomplishment and a sense of control over your own situation.

Involvement and Responsibility. Where people take more responsibility for their own place they take better care of it. There is less destruction and ripping off. With participation you will see a continuing effort to keep things up and going—a sense of pride and ownership.





The users of a place can be involved from the beginning to the end of the process and users can be involved in designing as well as building.

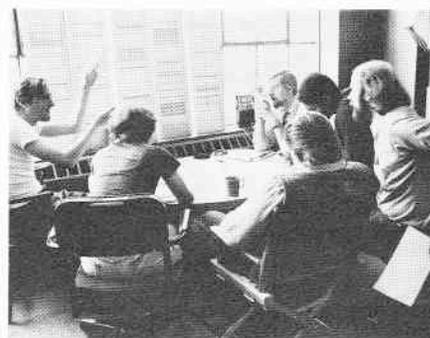
Taking Steps

Stirring Up Interest. There is a process to go through to effectively involve the interested people on your ward and work through the cycle that leads to the completion of the projects suggested here. If you've read through this material and find yourself excited about doing some project you may be able to get some excitement going with the residents and staff of your place. Show this booklet to other people on your unit. Include a range of roles: see if there is any interest among residents, house-keeping staff, the night shift, social workers, or food service people. Give anyone who spends time on the unit a chance to participate. You may also find other people who have already tried to do a project; get them involved and learn from their efforts. To begin with you want to get yourself and others in your place feeling that something might happen.

At this point there are some things you don't need. You don't need to have a plan in mind—you can even feel at a total loss. Plans will emerge out of problems and needs. You don't need to know where the money will come from—yet. You also don't need to hear negative things like, "That will never work".

Forming a Group. So far the energy for involvement for change has probably come predominantly from one or two people who may or may not work on your unit. The rest of this process, though still depending on the initiative of individuals, is to be done as a group with a core group taking major responsibility.

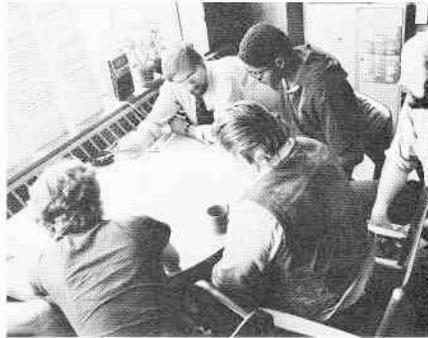
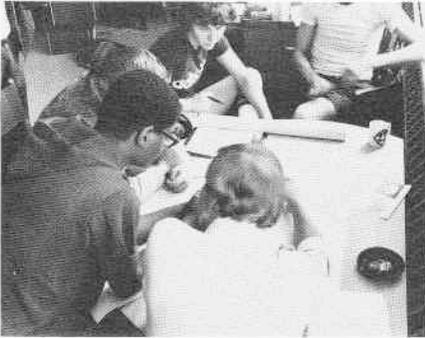
If involvement is genuine, you can expect lively interchanges. If people sit back passively, not responding, you are probably not doing an adequate job of involving them.



Organize an open meeting where anyone who is interested can attend. Some space for meeting and some supplies will both be useful. The meeting space needs to be quiet and small enough that you can get a few people together without hassles. Large paper in pads, magic markers, copies of the Scaled Floor Plan Grid, the furniture cutouts, a Polaroid camera and a portable tape recorder will all come in handy; but paper and pencils are enough to start with.

At the first open meeting your purpose will be to introduce and discuss the activities and ideas proposed in this booklet, to stimulate enthusiasm, to create a receptive atmosphere for any changes that may occur, and to create a core group of people willing to commit themselves to action.

Find out which group members are interested enough to volunteer to put in time and effort and which are supportive but not able to give a lot of time. Form a core group with four or five of the most interested people and decide on methods of letting all the others know what is going on at regular intervals. Plan to touch base regularly with everyone by having open meetings to inform others and get feedback, or by tacking up sketches of planned work on a central bulletin board, or by circulating questionnaires to get a sampling of attitudes, needs and ideas. There is no reason to cut anyone out of the



decision making process. You'll need whatever energy is available. So, form a core group, because it is easier for a small group of people to work efficiently, but find ways of keeping everyone else informed of what is going on.

The question of whether to choose a leader is an important one and reflects your style as a group. To begin with let the group share leadership responsibility on a task by task basis. Discuss the need for a single leader from time to time. If you do decide to choose one, a leader should be someone who has the support of the group, is capable of organizing, listening, sticking to the point, and being able to stimulate creativity and energy in others.

Setting Meeting Guidelines.

Keep the agenda down to only a few items. Get things done with some zest. Don't let meetings drag out beyond the time that something worthwhile is happening. Do be sure to set the agenda and individual assignments before the next meeting. Check to be sure that everyone has had a chance to speak out before the meeting is ended. Go around the group and ask people if they are satisfied with the chance they've had to speak. If the meetings are to encourage personal growth as well as producing changes in the environment, attention will have to be paid to each person's needs for being heard and treated with respect.

Doing the Awareness Exercises. To be most effective these awareness exercises should be considered a group endeavor. Some of the exercises are to be done

individually and discussed as a group. Others are best done in a group meeting. Think of the awareness exercises as laying the groundwork for the definition of the space related problems on your unit. It would be hard to over emphasize the importance of doing this groundwork well. The more detailed your perceptions of your unit are, the more precise will be your analysis of the problems, and the more fitting your chosen projects or solutions. Take sufficient time for the awareness phase. New awarenesses need time to sink in. The awareness process is one of one perception leading to another. Once you begin to see and hear in a new way, things dawn on you. Pace it right. Don't be hasty in trying to push the definition of your unit's problems. When you have spent enough time on awareness fill out the awareness Summary Form as a group and put it in your three ring binder.

Using the Evaluative Tools.

With the fresh view provided the group by "Getting In Touch With Places", take up the evaluative tools which will help you to measure in a more objective way, and channel your attention toward a definition of your specific problems. The tools—behavioral mapping, activity analysis and plan making—help you to define the problems you have and also document them. This documenting is useful in showing where your place was before you started to change it. It's a baseline evaluation. It is necessary for comparison with your final results. You need to know whether or not things got better as a result of your activity, and, if they did, who benefited. Making a "before" and "after" comparison is a way of saying that things do change and, hopefully, a way of making more

things change. Sometimes it is a way of getting more money and energy channeled into the next proposal for change.

Stating the Problems.

It's almost certain that by this time people will want to talk about solutions to problems, rather than just problems alone. Don't talk about solutions until there is agreement about what the problems are. Look at your Awareness Summary Form. See the results of using the Evaluative Tools. Make a list of four or five of your most serious problems.

Proposing the Projects.

Once there is agreement, each person in the group might take one of the problems and propose a project. Use the Scaled Floor Plan Grid and make enough copies to try several different arrangements for each project. In some cases you will want to build a cardboard model and mock up a solution. This gives you a chance to see the project concretely and make changes before you begin the work.

The task for the next meeting is to decide which project to carry out. The reasons for picking one project over another are different from one place to another. It may be a matter of costs, who talks the loudest, materials already available, likely benefits, fun, or what would make the biggest splash. Give each project proposal a fair hearing. As you begin to choose a project, limit what you plan to do so that you don't get in over your head. Keep it small and contained enough that you can actually get something done.

Getting in touch with places.

You spend the better hours of your life in just a few places.

How The Place Affects You.

You will find that there are an incredible number of things that contribute to the pleasantness and usefulness of a place and even to your feelings about it. The size of the room and how it is broken up is important. The temperature. The ventilation. The lighting. The windows and openings. The colors and textures in the room. The sounds. The smells. The furniture and how it is arranged.

Your reactions to the physical features of a room influence your choice of what you do there. Your feelings about it do too. Is it a friendly room, a place you'd choose to be? Does the room remind you of any other sort of place—a funeral parlor or a beer hall? What is it that makes it attractive, special, functional, playful or surprising? Does it pick you up or make you feel depressed?

Sound. Sound has a powerful influence on your way of relating to a place. Sound has a lot to do with whether your home or unit seems like one room full of people who are forced to deal with everything at once, or whether it seems like a series of activity islands to choose among: places to get a task done, to get some relief, to join in the fun.

Comments like, "The noise really bugs me!" or "By the end of the day I feel worn out and angry, but

not like I really accomplished anything." can point to a lack of acoustic privacy which is energy draining and exhausting. Sometimes a person's need to withdraw from too much noise is misinterpreted as psychological withdrawal—a good example of a person being blamed for the place's problem.

Spatial Variety. A variety of places can offer an appropriate space for each of a number of activities. Sameness can be boring. If in your unit, you look around and see everyone doing the same thing at the same time, it may be that you have too little spatial variety to offer an opportunity for diversified activities. Do look around! Are there small spaces, just right for one or two people, medium sized spaces for small groups, a large space for big events? Or is everyone out in the open, lined up along the walls? Can any spaces be used for several things at the same time?

Degrees of Publicness and Privatness. What are the signs of ownership and personalization in any given room? Are there personal effects around that might tell you who this place belongs to? Are there books, photos, personalized clutter? Spaces can be categorized as private, semi-private or public depending on how you answer questions like these.

A place is private if it belongs to one, or several, people to the exclusion of others. How does the room you're looking at stack up on the private/public scale? Is it away from outside eyes and ears? Must outsid-

ers go through entry rituals—knocking or asking permission before entering? Are there territorial markers such as doors, locks or even walls to set it apart from more public places? Do the owners have the key and the right to close the door—even lock it—at will? Can the owners raise or lower the temperature, turn the lights on or off, arrange and decorate the place, open a window, pull a blind or make other adjustments to add to their comfort in the room? If you can answer yes to these questions your space is private.

If the place is, instead, a semi-private place, it might have transient groups of owners rather than an ongoing group made up of one or more individuals. It might be open to onlookers and be slightly less formal than a private place. Someone could come to the fringe of this place and see and hear what's going on but still feel the need to ask permission to come near.

If your place is public it belongs to whomever chooses to use it. Is control over adjustments and changes out of the hands of the users? Are the activities that go on here open theater to onlookers and onlisteners? Are the territorial markers only temporary ones like occupancy or a bag leaning on a bench? If so, your place is public.

As a part of the exercises that follow we will ask you to characterize spaces as private, semi-private and public.

1. Make two copies of this form for each person.
2. Do the exercise first at home and then again on your unit.

Looking At A Room Form	Place: Room:	Date: By:
The Room's Effects on You.	Your Control Over It.	
<p>Size Pace off the length and width. How many paces long? _____ How many wide? _____</p>	<p>Would you feel free to add a partition to adjust the size of the room? _____ Comment: _____</p>	
<p>Temperature and Ventilation Do you wear a sweater here? _____ Do you seek refuge from drafts? _____</p>	<p>Can you prohibit smoking here? _____ Are you free to open or close a window? _____ Adjust the thermostat? _____ Comment: _____</p>	
<p>Lighting Do you squint here? _____ Is there a glare? _____</p>	<p>Do you have access to the light switch? _____ Does your turning on a light affect anyone else? _____ Comment: _____</p>	
<p>Color Could you remember the color if you weren't here? _____</p>	<p>Might you paint the walls any color you wish? _____ Comment: _____</p>	
<p>Sound Do you hear street sounds? _____ Kitchen sounds? _____ Furnace sounds? _____</p>	<p>Who can hear the sounds you make here? _____ Would you scream? _____ Cry? _____ Sing? _____ Laugh? _____ Comment: _____</p>	
<p>Smells Does one smell characterize the room? Furniture polish? _____ Disinfectant? _____ Freshness? _____</p>	<p>Would anyone object to your using a smelly spray paint here? _____ To your keeping a cat and litter box? _____ Comment: _____</p>	
<p>Connections Which feels better: coming in or going out of this room? _____ What is your favorite view from the window? _____ Who do you see and who sees you from here? _____</p>	<p>Do you feel comfortable locking the door? _____ Do others need your permission to enter? _____ Comment: _____</p>	

Beginning the Exercises. In order to understand as fully as possible the effect of your unit on the people who live and work there, it would be useful for you to experience the setting through a new lens. One way to do this is through comparison. With that in mind we've designed the following exercises to help you compare what we hope is your most nourishing and supportive environment—your home—to the unit where you spend so much of your time.

Give your full attention to the exercises. There are several levels of usefulness. Reading through them can, by itself, lead you to begin noticing areas you've never been aware of. If, at this point, you have organized a group and there is enough enthusiasm to begin to work together, you can complete the exercises in a group meeting.

You might not see the value in every exercise. Try them and see what comes up. Create your own exercises around areas that interest you. After each exercise complete the part of the Awareness Summary Form relevant to that exercise. The information on the Summary Form should represent the conclusions and discoveries made by the group as a whole after doing and discussing the exercises. Filling out the Summary Form will be one more step toward defining the problems that exist on your ward.

The individuals or groups who involve themselves around these investigations might be residents only, staff only or a combination of the two. However you begin, we urge you to expand the activities to

include all the categories of people who in one way or another share the spaces in your unit.

As you work through each experience (1) allow yourself to become more sensitive to your home environment, (2) compare your home and your unit spaces, (3) think of the effects of the place on your mood and choice of activity, (4) question why things are as they are in your unit and (5) consider how they can be changed to be more supportive of your overall goals.

Exercises

1. Sharpening Your Consciousness Of A Place And Its Uses. These first two exercises are intended to be done in your own home and then again on your unit for comparison. Make enough copies of each form for every member of your core group to have two of the first form and one of the second. When both the home and ward surveys have been completed, share your findings by having the group read their completed forms outloud and discussing them. When you share the results of the exercises, tape the session or ask someone to take notes identifying individual contributions. Record the results on the Awareness Summary Form at the end of this section.

A. Looking At A Room. Choose a room and get your senses in touch with the place by answering the

questions on the Looking At A Room Form. When you observe the effects the place has on you and the degree of control you have over changing or altering those effects notice how those factors affect your sense of ownership.

B. Spaces and Activities. In order to get a feel for the relationship between certain spaces and certain activities, fill out the Spaces and Activities Form. Think about each activity in a leisurely way. Close your eyes. Imagine yourself doing the activity.

When each person in the group has done this exercise with regard to their home setting, staff members can fill out a similar form with such unit activities as: filing, freshening up, using the toilet, talking with fellow workers, talking with residents, chartwork, giving medicine, eating an apple, gossiping, flirting, organizing a singing group, crisis coping, resting, getting shift change information or moping.

Residents can use the same form with activities such as the following: eating cookies sent from home, taking a nap, hugging another resident, telling a secret, primping, taking medicine, watching "All My Children" on TV, chatting, telling someone off, sewing a rip in an undershirt, brooding, playing checkers, sitting quietly.

2. Finding Places For Activities. Before a core group meeting, prepare slips of paper with solitary activities like: reading, knitting, thinking, playing solitaire, sleeping,

1. Make two copies of this form for each person.
2. Do the exercise first at home and then again on your unit.

Spaces and Activities Form		Where:	Date:	By:
Activity	Place	Feelings	I.D. Marks	Type
	Where do you feel most comfortable doing this activity? The kitchen, backyard, den, garage?	What are your feelings about this place with regard to this activity? Homey, cold, cozy, inviting, safe, other?	What I.D. marks show who this place belongs to and gets used by? A toothbrush, shoes, photographs, books, other?	How can the place be characterized? Private, Semi-private or public?
Lying on the floor playing with a child.				
Reading Time Magazine.				
Playing Monopoly.				
Lifting weights.				
Eating potato chips.				
Thinking out a problem.				
Trying on new clothes.				
Making love.				
Checking in the mirror to see if you are gaining weight.				
Reading your professional journal.				
Combing your hair.				
Reading Playboy or Playgirl.				
Fixing a broken vase.				
Repotting a plant.				
Pumping up a tire on your bike.				
Cleaning the hamster cage.				
Washing out your socks.				
Arguing.				
Turtle-waxing your car.				

plucking your eyebrows, writing a letter. Each group member draws an activity from the slips and chooses a place in the unit to do it. Discuss your criteria for choosing that place with the others in the group. Did you think about the sound? The space? Do you have an instinctive liking for the place? How did its privateness or publicness enter into your choice? If you had drawn another activity might you have chosen another spot?

As a variation, break up into pairs and draw slips for activities to do in pairs such as talking, gossiping, discussing a TV special, holding hands, rolling a skein of yarn, setting the table, making a bed, cutting one another's hair. Did you look for a different space for an activity involving two people? Was the space available? When you have completed these exercises, decide, as a group, on the best way to fill out number two on the Summary Form.

3. Privacy And Publicness. In a core group meeting imagine the meeting room as having privacy in one corner and publicness in the other. Imagine a line between the two extremes. Place yourselves along that line as if it were a continuum between the privacy and publicness corners. The person in the group who needs the most privacy should be nearest the privacy corner, while the

person who has an equal need for publicness and privateness would be halfway between the two corners. Look around. Does anyone's placing surprise you? Does your own? Talk about it.

Now switch, and assign each group member the name of a place on the unit. Let each person representing a spot place themselves on the privacy/publicness continuum. Is the line heavy at one end or the other? Is the space on your unit so arranged as to be pervasively public, driving people into withdrawal? Or does it provide degrees of publicness and privateness? Rank the areas on your ward according to privateness and publicness in number three of the Summary Form.

4. Missing Activities. Make a list of as many activities as you can think of that you do at home in the space of a day. Include hand washing, cooking, caring for a pet, watering plants, talking intimately with someone, curling your hair and many, many more. Cross out those you would have to exclude in your unit for lack of an appropriate place. How do you feel about excluding those activities? Which would be uncomfortable or difficult to do on the unit? Would people on the unit be enriched by being able to do some of them? Share your lists in a group meeting and record the results in number four of the Summary Form.

5. Treasure Hunting for Signs of Territory. Go on a treasure hunt with a camera. One way to have a fresh look at your spaces is through the eye of a camera! Shoot a roll of film on your ward. Take pictures of

signs of territory—locks, doors, counters, cupboards, wardrobes, plants, mirrors, personal pictures, knick-knacks, books, bedroom slippers, coffee cups and so on. What kind of things does each "sign" tell you? Keep out? John lives here? Open territory? Share and discuss these photos in group and complete number five of the Summary Form.

6. Savoring Sounds. First record sounds in each area of your unit for two minutes each. Identify the time and place on the tape. Take this recording home or to another place to listen to. Can you easily identify the activity going on there? What kinds of noise do you hear: TV, chatter, doors slamming, fans, shouting, music, things dropping? What is the general tone? Quiet? Racket? Confusion? Is the quality abrasive, echoing, clattery? Is there laughter and excitement? If what you hear is too much noise, is it due to hollow spaces that echo? Let several members of the group have a turn at taking the tape home. Share your perceptions and conclusions with others in the group.

Now put up a big sign-up chart in the dayroom of the unit. Divide it into two columns: Noises I Like, Noises I'd Like to Get Rid Of. Residents and staff can note the sounds that they notice during the day. Do this for one day and discuss the results in a group meeting. Record your choices of noises to eliminate and ways to go about it in number six of the Summary Form.

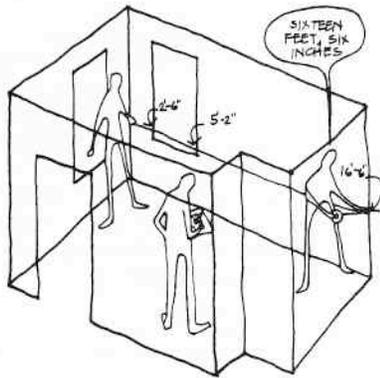
You'll need only one copy of this form.
 This is the place to sum up individual
 experiences.

Awareness Summary Form			
<p>1. Write a summary in the form of a list of selected quotes using the tapes or notes from Exercise 1. Include opposing points of view, seemingly stray thoughts and impressions. Be sure there is at least one quote from each person. If two quotes express a similar realization or awareness choose the more vivid of the two.</p>			
<p>2. Group the spaces and rooms on your ward.</p>			
Good Places to be Alone	Good Places to Meet With One or Two Others	Good Places for Large Group Meetings	
<p>3. Rank the areas in your unit in an order beginning with the most private places running to the most public.</p>			
A.	C.	E.	G.
B.	D.	F.	H.
<p>4. List 6 activities that the group would like to encourage by creating places for them.</p>			
1.	3.	5.	
2.	4.	6.	
<p>5. Attach two photos or sketches that show signs of territory on your ward.</p>			
6a. List noises that are liked.		6b. List noises to be gotten rid of.	

Evaluative tool: Making plans.

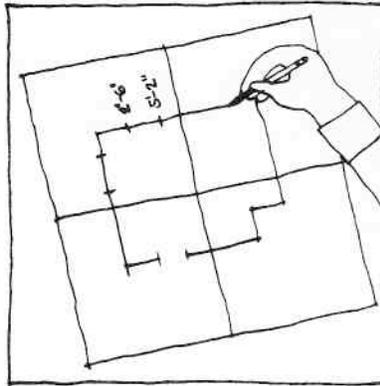
Once you have drawn a few floor plans you'll be amazed at how you see things differently.

A scaled drawing is a quick and easy method to record a floor plan—quick and easy, that is, if you feel comfortable with drawing or sketching. We've found that many people are somewhat critical of their own first attempts and need a lot of encouragement. The best advice we can give is that it's worth doing and the more you draw the easier it becomes.



To record the dimensions of the room, three people, a measuring tape, a clipboard, and pencils are needed. Begin by sketching a rough outline of the room on a plain sheet of paper. One person holds the end of the tape in the corner of the room (the zero point), another reads off dimensions of the room while unrolling the tape, and the third writes the dimensions as they are read on the rough outline sketch.

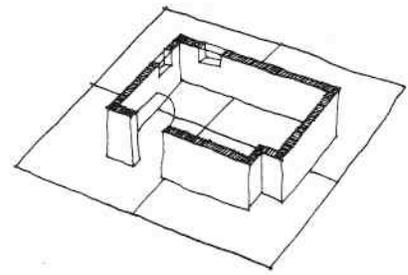
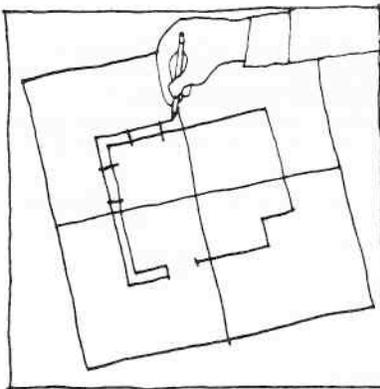
Once you have the dimensions written, you are ready to transfer them to a copy of the Scaled Floor Plan Grid. The plan grid is sectioned into four squares to help you center your drawing. Divide the length of the room in half and count that number of



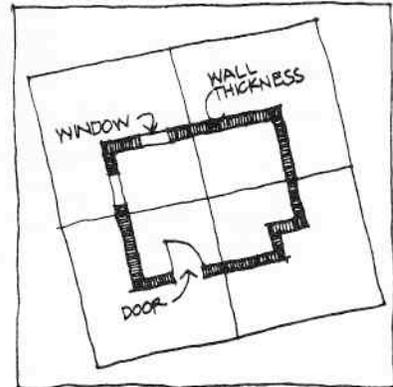
squares from the center (remember, each square represents one foot). This locates a zero point for this wall. Do the same with the next wall to locate its zero point. Draw a very light line each way and mark off dimensions from your rough sketch plan.

Keep drawing the light line all the way around. As you are marking off dimensions along the line, count one square for each foot. Estimate the inches: since 6" is half a foot, represent it with half a square.

Now you have all the information you need to complete an outline of the plan. Draw a second outline, still keeping it light, about one half square beyond the first line. This represents the thickness of the walls.



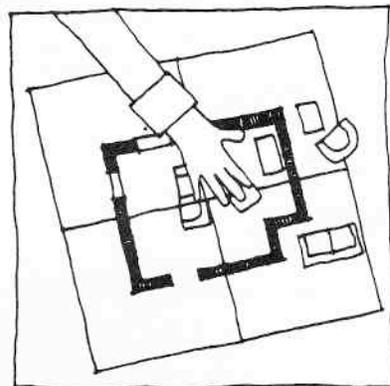
Draw light lines to indicate the edges of the door and window openings.



Go back over your lines to make them uniformly dark and neat. Fill in all the solid parts of the wall by cross-hatching. If there are any fixed features of the room which you will have to work around—a water cooler, for instance—draw them in. You are done with drawing the plan!

Make a few copies of your plan. Use the furniture cutouts from the back cover flap to try different arrangements. Trace around these cutouts to record your arrangements.

Think, now, about what it is that you have done. The idea of a plan is to slice off the top half of a room—to make a cross section—on paper. Not really so hard after all.



1. Make a few copies of this form, blank. Use them to make a rough sketch plan and then to make your finished plan. One or two extra will allow for mistakes.
2. Once you have the floor plan completed, make several copies to use with the furniture cutouts to try different arrangements.

3. Transfer the completed plan to copies of the Behavioral Mapping Form or the Activities Analysis Form, as you use them. Their grids are smaller, but the number of squares is the same.

Scaled Floor Plan Grid

Place:
Area:

Date:
By:

A large grid for drawing a scaled floor plan, consisting of 20 columns and 30 rows of squares. The grid is enclosed in a double-line border. The top-left corner of the grid is aligned with the 'Scaled Floor Plan Grid' header. The grid is intended for drawing a floor plan, with the 'Place:' and 'Area:' labels positioned above it and the 'Date:' and 'By:' labels positioned to its right.

Evaluative tool: Behavioral mapping.

Make a stop-action picture of what folks are doing on your unit.

A behavioral map is the floor plan of some area of your building or ward with the activities of staff and residents shown on it. To do the mapping one person walks around with a "map" or unit floor plan clipped to a clipboard and makes a simple code mark for each person observed on the unit, giving a sort of bird's-eye view of what's going on. Study our completed mapping form. We have used a number for each resident and a letter for each interaction or activity.

To prepare your form for copying, turn again to ours which has been completed as an example. Fill in activities you think we've missed, and cross out behaviors which you think are not likely to happen on your unit. You may need to break down a category into more distinct parts: "Talking" might be broken down into "Casual Conversation", "Making Requests" and "Verbal Aggression". It is important, for comparison purposes, that once you have settled on categories, you keep them the same throughout your mapping.

Fill in the names of everyone you are planning to map. Transfer a scaled floor plan to the grid on the form. You will need twenty copies of this form for the "before" maps. After you have carried through a project, redraw the floor plan if there have been any changes—you will need twenty copies of this form for the "after" maps.

You are ready to begin. For your purposes it is best to choose two weekdays with a comprehensive schedule of 9 a.m. to 1 p.m., doing

one mapping every half-hour. Be sure that the days are normal days with a regular schedule, and remember that the "after" mapping should be done on an identical schedule. You can change the mapping schedule to suit your needs: you could map all day or reduce the mapping to two hours.

Since mapping can be tiring, done for four hours at a stretch, work out a mapping schedule with people taking regular turns. Be sure that the mappers have discussed the categories of activities and agree on what each one includes. Have mappers map individually to get the hang of it a few times before the first official mapping day. They can discuss their trial run experiences to get straight on any questions that have come up.

To make a tally of your maps, add up the totals for interaction and activity at the bottom of each map. Use a new copy of the Mapping Form to create a composite of all the "before" maps and another to create a composite of all the "after" maps,

each with the correct plan drawn in. Use the eraser end of a pencil and an ink pad to make dots for each person who was mapped, checking off each person from the original maps, as you go. A lot of the dots will fall on top of each other, but this will still give you a neat picture of where people congregate in the space. Compare the "before" and "after" maps for behavioral changes.

When the mapping and tallying are over, gather your group for an informal analysis of the data. What can you say about where people congregate? Do some areas seem to belong to the same person or group? Or do people seem to locate themselves just anywhere, without any particular pattern? Where do people go to be alone and private: to their own room or to the stairhall to hide out? In particular, try to guess why things are happening as they are: are people sitting passively withdrawn because there is no private place available?



Behavioral Mapping Form
 Place: U. R. P. H. C. Date: June 12th 1979
 Area: 2nd Fl. 2nd W. Bldg.

Name	Interaction				Activity				Floor Plan of Area					
	A	B	C	D	E	F	G	H	I	J	K	L	M	N
12 Anna B.	2	7	3		5	0	4							
10 P. Wolf	1	6	2		3	2	2							2
16 J. Wolf	4	0	2		1	1	5							
12 J. Wolf	2	6	3		1	2	4							1
14 S. Wolf	1	7	2		1	1								2
9 M. Wolf	3	1	2		3	1	5							
14 M. Wolf	5	6	3		2	3	4							
12 B. Wolf	1	6	2		2	3								
13 M. Wolf	1	1	6		1	1	6							1
10 M. Wolf	2	4	3		3	5	1							
10 P. Wolf	2	3	5		1	2	3							1
10 J. Wolf	1	3	5		1	2	3							1
9 M. Wolf	1	3	5		1	2	3							1
3 M. Wolf	2	1	1		1	1	1							
Totals (13)	28	7	4		3	2	2							2

Behavioral Mapping Form
 Place: U. R. P. H. C. Date: June 12th 1979
 Area: 2nd Fl. 2nd W. Bldg.

Name	Interaction				Activity				Floor Plan of Area					
	A	B	C	D	E	F	G	H	I	J	K	L	M	N
15 M. Wolf	2	7	3		3	3	6							2
12 J. Wolf	3	4	3		4	3	1							2
15 J. Wolf	3	3	1		9	3	2							
16 J. Wolf	4	6	2		4	5	4							3
9 M. Wolf	1	3	2		3	5	1							
9 M. Wolf	1	3	2		3	5	1							
8 M. Wolf	1	1	5		1	1	2							2
10 B. Wolf	1	2	3		6	5	2							
11 M. Wolf	1	2	4		1	1	2							3
10 P. Wolf	2	2	2		6	2	1							
9 M. Wolf	1	1	1		1	1	3							1
5 M. Wolf	1	2	2		1	3	1							
Totals (13)	28	7	4		3	2	2							2

Behavioral Mapping Form
 Place: U. R. P. H. C. Date: June 12th 1979
 Area: 2nd Fl. 2nd W. Bldg.

Name	Interaction				Activity				Floor Plan of Area					
	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1 Anna B.	✓				✓									
2 J. Wolf	✓					✓								
3 J. Wolf	✓					✓								
4 J. Wolf	✓					✓								
5 M. Wolf	✓					✓								
6 M. Wolf	✓					✓								
7 M. Wolf	✓					✓								
8 M. Wolf	✓					✓								
9 M. Wolf	✓					✓								
10 M. Wolf	✓					✓								
Totals (10)	28				3									

The composite "before" and "after" maps, above, are tallied from completed maps, similar to the one at left. The circles with numbers inside identify the person from the column of names, and the arrowhead indicates the direction the person is facing. Interaction and activity are first checked in the columns and then added at the bottom. The composite "before" and "after" maps include totals for each person as well as totals for the whole group of people mapped.

1. Make a few copies of the blank form for practice.
2. Fill in names in numbered spaces. Use more copies if you need more space.
3. Review the Interaction and Activity lists. Make changes if you wish, but once you have settled on categories keep them the same through your mapping.
4. Transfer a Floor Plan from the Scaled Floor Plan Grid, page 17.

5. Make copies enough for mapping schedule you have planned.
6. During mapping, place a circle with a number inside to represent the location of each person. Add an arrowhead to show which way the person is facing. Then mark a check under one of the four Interaction categories (A, B, C, or D), and another check under the most appropriate Activity category (E through N).
7. After mapping, tally your results under Total.

Behavioral Mapping Form										Place: Area:	Date: By:								
Name	Interaction				Activity						Floor Plan of Area								
	A.	B.	C.	D.	E.	F.	G.	H.	I.	J.	K.	L.	M.	N.					
1.															[Floor Plan Grid]				
2.																			
3.																			
4.																			
5.																			
6.																			
7.																			
8.																			
9.																			
10.																			
11.																			
12.															Interaction	A. No Interaction. Farther than 3' from others.			
13.																B. No Interaction. Within 3' of others.			
14.																C. Minimal Interaction. Requests, demands.			
15.																D. Extended Interaction. Conversation.			
16.															Activity	E. Sleeping.			
17.																F. No Activity. Staring, pacing, sitting.			
18.																G. Watching others. Passive participation.			
19.																H. Watching TV. Passive participation.			
20.																I. Cigarette Related. Smoking, exchanging.			
21.																J. Walking, Moving.			
22.																K. Hostile Behavior. Verbal Abuse, fighting.			
23.																L. Talking, Listening, Telephoning.			
24.																M. Self-Directed Tasks. Eating, grooming.			
25.																N. Outward-Directed Tasks. Reading, cleaning.			
Totals																			

Evaluative tool: Activity analysis.

A step-by-step look at an activity can reveal invasions of privacy & violations of territory.

While behavioral mapping is a terrific way to take an overall look at the use of space on a unit, it doesn't help much if you want a detailed picture of a particular activity. Suppose you've had a vague feeling that the stated goals of your unit are not being met in your bedtime routines, and you'd like to take a special look only at that activity. Activity analysis will do the job.

A lot of the power of activity analysis is that it lets you look at things step by step. No matter how complex it is, any activity can be broken down into parts small enough to be easily understood.

Our concern is privacy and territory. Doing an analysis—taking things apart—will help you see where violations of privacy and territory occur. Keep in mind that if there were only one person doing one thing in a place, there would be no violation of privacy or territory: it is where people share space that what one person is doing may come into conflict with what another is doing. In order to dig out the conflicts in a given space, you may have to analyze several or all of the activities which go on there.

Steps

1. Make a copy of the analysis form.
2. Pick an activity from the list or name one of your own.
3. Draw a plan of the space on the analysis form, including all the space in which the activity takes place. Transfer the drawing using the form from "Making Plans".

4. Make a few copies of the form with the plan drawn in.
5. Observe the activity and draw each step on the plan. List each step in the numbered spaces. If you observe more than seven steps, cut back on the scope of what you are observing or add on a second form.
6. Imagine yourself playing the role of each person involved. At what points do you feel your own sense of privacy and territory would be violated? Write this on the form. Can you find points where performing the activity requires inefficient steps? Does the space function well for each step of the activity being performed?
7. Repeat the whole process for another activity which takes place in the same space.
8. Save the completed forms for a "before and "after" comparison.

Activities to Consider for Violations of Privacy and Territory.

1. Getting up in the morning.
2. A team meeting.
3. Making a phone call.
4. Doing homework.
5. Preparing a cup of coffee.
6. Taking a break.
7. Filling out confidential records.
8. Learning to play the guitar.
9. Medication time.
10. Taking a shower.

Activity Analysis Form

Place: *Tom's Room* Date: *June 24 1979*
 Activity: *getting up* By: *SB*

Activity Steps	Things Needed	Floor Plan of Area
1. <i>step out of bed</i>	<i>robe</i>	
2. <i>get dresser locked from bureau storage</i>	<i>locked</i>	
3. <i>put on slippers</i>	<i>a stool</i>	
4. <i>get towel</i>	<i>towel bar</i>	
5. <i>get toothbrush and toothpaste</i>	<i>locked storage</i>	
6. <i>go to toilet</i>		
7.		

Privacy and Territory Issues

anyone passing by in hall has a direct view into all Tom's activities. This is because of room arrangement and because staff insist Tom keep his door open. Tom and John have disputes about personal belongings. Locked storage is needed. Also, Tom get in each other's way!

Projects.

Begin with these and go on to create your own.

Organizing. To get from here to there you need to know each step to take. The size of the steps depends on how much experience you have had. If your group has had very little experience with building anything, break down the steps of the project you choose into many tiny parts: what is needed, where it will come from, who will get it, what has to be done to it and who will do it, what tools are needed, how long each step will take, which step comes first, which second, who should be consulted for approval, what the time schedule for each part will be, what costs are involved, what you will do yourselves, what you will need done by others, and which steps take more time and are liable to hold up the project.

At this point, you may want to think over the plans you have made. Are you biting off more than you can chew? If so, trim down your project now. A small piece of work, well-done, is very satisfying. You can do more later if this project is a success. If, on the other hand, this project is so large that you bog down part way through, it won't be likely that you will do other ones. Think small.



Getting It Done. As much as you can, do the work by involving both staff and residents. You may have to make special arrangements to do this: arrangements for permission, wages, or treatment programs. Maybe you will be able to rely on maintenance personnel or even a building contractor to do some of the work, but the advantage in doing some part of the work yourselves is that it becomes, indeed, an occasion—a time to work together, to learn new respect for each other's skills, or to get away from the routine. Your group's style could include getting a work crew together and getting the whole project done on Thursday, with a party on Friday.

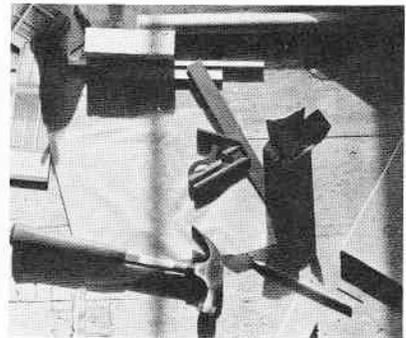
Considering Fire Safety. Every material you consider and every plan you make should be carefully screened for fire safety. Your agency may have either a fire marshal or a safety officer. Otherwise, your local fire department can answer any questions you have about materials and safety precautions. There are methods of treating most materials so that they are fire resistant.

Materials used to finish the interiors of buildings—ceilings, wall coverings, trim, doors—are rated for flame spread by the National Fire Protection Association. Materials are assigned to classes "A" through "F", with the safest materials rated class "A". Institutional occupancies usually require class "B" materials on all exposed interior surfaces, and materials of one class lower may be used if there are automatic sprinklers. (NFPA 101)

The materials which usually cause trouble in fires are various types of plastics which give off killing fumes, wood, and fabrics including carpeting. Check the fire rating of any plastic you are considering and eliminate it if unsafe.

Wood which has been treated with a salt solution under pressure is available on the market. When heated, it gives off a gas which actually helps put out a fire. It does have a drawback. The salts often leave a powdery surface which dulls saw blades quickly. The advantage is that treated wood has a class "A" rating and can be used safely on any surface of any building.

If you are treating fabrics, your success depends on the right combination of fabric and treatment. Many fabrics are sold with a fire rating, and even carpeting is available with a class "A" rating and may be used to cover walls, as well as floors, safely. Keep in mind that many fire treatment procedures need to be repeated after the fabric has been washed or dry-cleaned.



Rearranging furniture.

Project 1

Even without money, you can arrange furniture to reflect how it is used.

Generally, people are hesitant to move furniture around to suit their own needs, especially if the furniture doesn't belong to them. Often, one person has decided what will be placed where. So, if a room is arranged in a certain fashion, then it is likely to stay that way for a long time. But furniture was made to be moveable, and arranging and rearranging furniture is a terrific way to begin to get people interested in changing their places. It's easy, costs nothing, and everybody can get involved.

Get your core group together and sit down to talk about why your day room, dining room or office is arranged the way it is. Where did the furniture come from? Who decided where to put things? Do you like the way the arrangement works? Do you feel comfortable changing it? Discuss how the room is being used now and how you would like to use it.

When you are ready to begin planning for new arrangements, gather your tools. Get the furniture cutouts, found on the back cover. Draw a floor plan of the place on a copy of the Plan Grid in "Making

Plans". Once you have drawn the floor plan for your place have several copies made so that you can record each suggested arrangement.

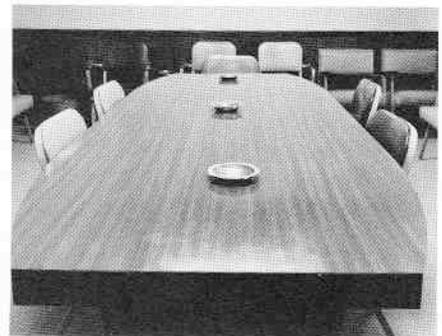
The best way to visualize a suggested arrangement is to move the furniture cutouts around on the floor plan. When you are satisfied with a set-up, trace the furniture in. Set the completed plan aside and begin to work on another suggestion using another copy of the floor plan.

Think in terms of a specific arrangement for a specific activity. Rearrange the furniture on the plan layout so the space works for each suggested activity. You will be, in a sense, changing the scenery for each new performance. Look over the plans you have made of the different arrangements and select the ones that seem to have the most to offer. Then, as a group, decide how you would like to leave the room arranged.

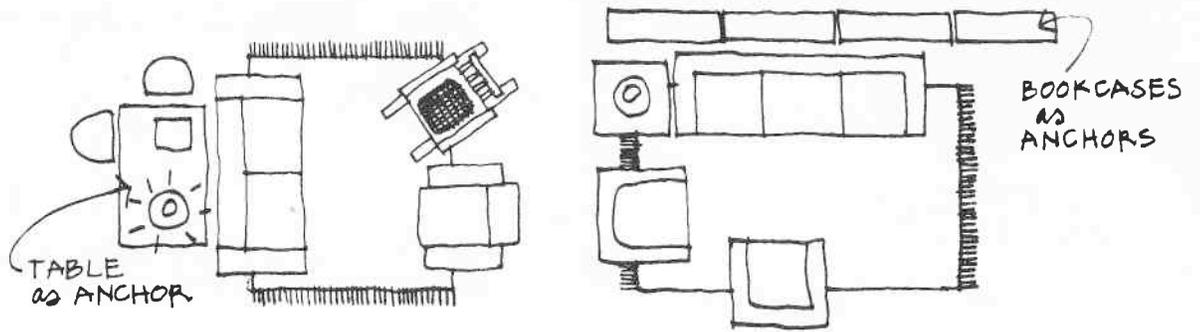
Make the arrangement with the understanding that you will come back within two weeks and rearrange it if it is not working as you had hoped. In the meanwhile, keep an eye on the room to see if anyone tries

to put everything back in its original place. This happens quite often. We think this is because people assume that there are rules about how things are supposed to be arranged. That idea ought to be dispelled. The only regulation about furniture is that it musn't block the fire exits. That gives you alot of leeway.

Notice if people are using the space any differently than they did before the rearrangement or if they are making small manipulations of the furniture to find more comfortable and useful arrangements. When you have made these observations, get everyone in the group back together to share their impression of the kinds of changes they have seen and would like to see.



Empty or occupied, furniture says a lot about how a space is used. This sort of message is so powerful that it sometimes seems as if the chairs control the people rather than the other way around.



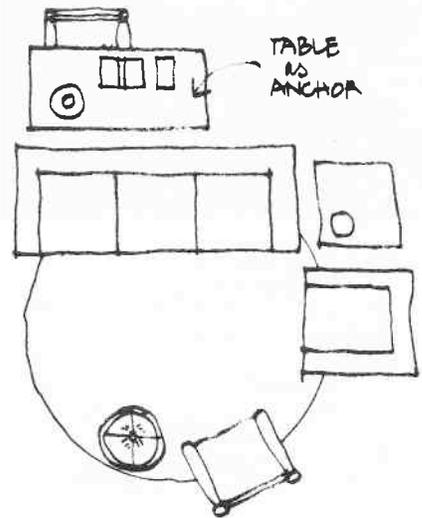
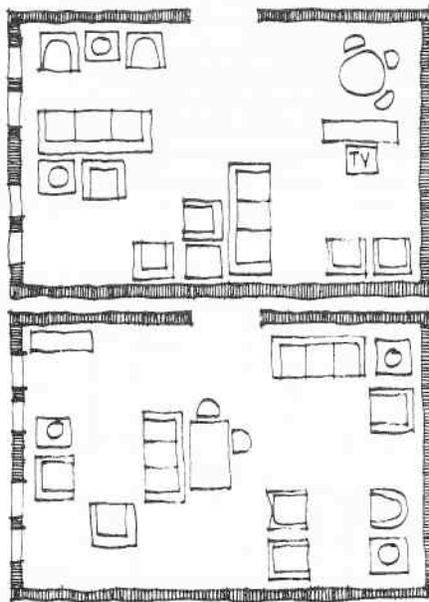
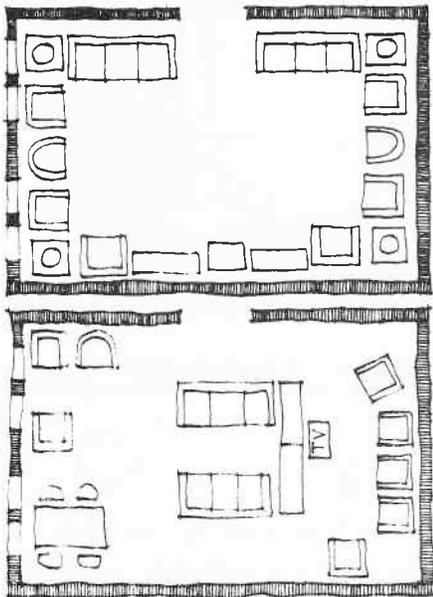
1. Make two or three areas in any room, rather than arranging the whole room as a single space for a single use. This will add to the diversity of activities and options available in the room. Set up each area so that it can accommodate a different group size: one area for three people, one for five, and even a place for just one person. By having a range of sizes, you can fashion different territories around different activities. Having a single chair by a window or in a corner will provide a cozy hangout where someone can sit and read a book or just be alone. The variety of settings will give a better

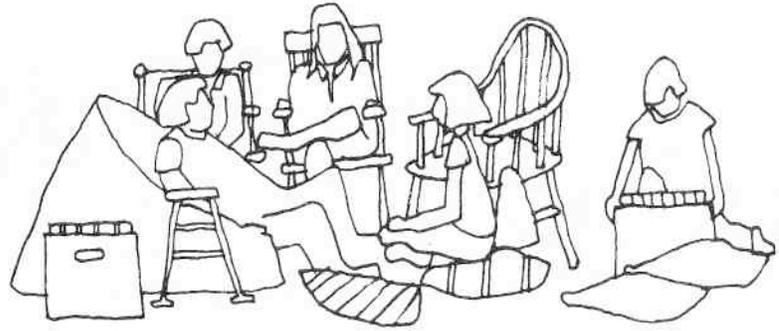
sense of scale because the room will be broken up into smaller comprehensible parts, rather than being just one large space.

Use lighting to support the different areas. A few table or floor lamps can help define areas by means of light. The results will be much more homey and warm than with glaring overhead ceiling lights.

When you're arranging the groupings, think about what people who sit on the furniture will see or want to look at. "Sight lines" to the entrance of the room may be important to some so that they can see who is coming or going. A special view out a window which overlooks an active outdoor space may be worth capitalizing on.

2. Anchor groupings of chairs with some large piece of furniture such as a table, low book shelf, or even a folding screen. Since most people don't choose to sit in a chair that is alone out in the open, place anchors at the back of seating so that occupants will not feel their backs uncomfortably exposed. This is a good alternative to shoving the furniture against the walls and leaving a big empty space in the middle. Area rugs also help anchor seating groups or activity areas. If your place has wall to wall carpeting, you can add an area rug of contrasting color here and there. Anchors let you place furniture out in open space because they provide a substantial territorial backdrop. These groupings create more useable and interesting spaces that invite something to happen in them.



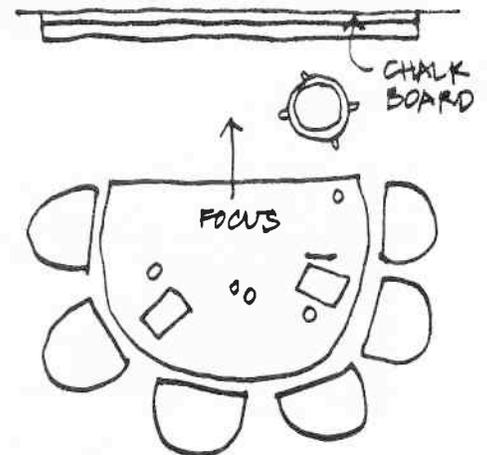
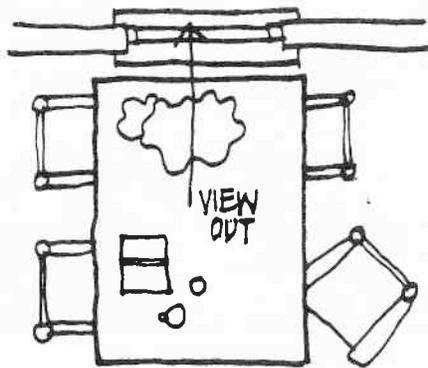
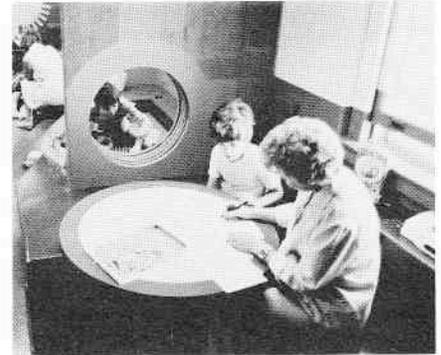


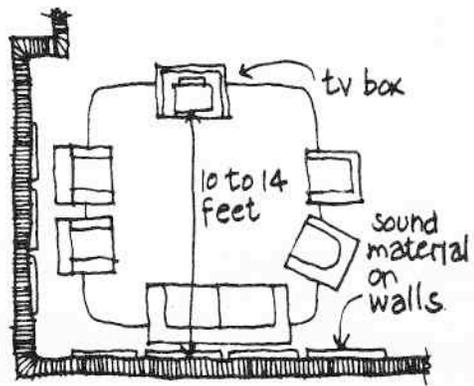
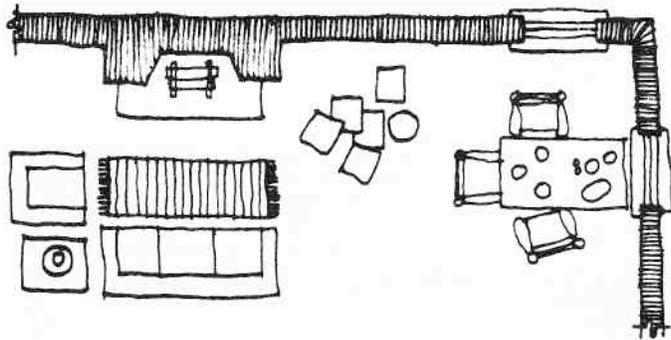
3. Don't set up a room with enough space for every single person who might appear. Lots of empty chairs around make it seem like a performance being played to a half-empty house. Let people go out after a spare chair or stool on those rare occasions when more are needed. Also, there is nothing wrong with someone sitting on the floor, on a cushion, on the arm of a chair, or on the stairs during a crowded get-together. It adds to the atmosphere.



Pay special attention to the sort of arrangement that is comfortable for interaction. Long, straight rows kill interaction; groupings around a table support it.

4. Use a variety of different pieces of furniture: some old, some new, some stuffed and heavy, others easy to move. Individual chairs are generally more comfortable and easily arranged for conversation than couches. Have a few pieces around for their symbolic value. Include, perhaps, a rocking chair, a wicker butterfly chair, a throne, a bench, a hammock, a carpeted cube, a beanbag chair, a glider, a hassock or a director's chair. The choice and use of them will encourage taking on different roles or expressing different moods. Some furniture suggests how it can be used: there are pieces you can lie down on or huddle up inside of; some rock, swing and even roll. Why be limited to just one kind of seating experience when there are so many good choices? A mixture of furniture adds life, variety and pleasure to any space—and different kinds of furniture can be used to set up different kinds of territories and areas. It also avoids the institutional impression of everything being the same.





5. Avoid groupings of furniture which are completely "in the round". Somehow a conference table or a tight circle seem overly business-like for a residential place. If you are in the seating arrangement you may feel that too much is expected of you; and if you are out, it takes a lot of effort to get in. Having one side of the grouping open provides an informality and openness that makes getting into and out of the activity seem easier and acceptable. A fireplace or chalkboard at the opening of the grouping is a magnet for the group's attention and will let people have the option of glancing away from one another's faces from time to time. Placing a table against a window so that people sit in a "U" shape and have a view outside is another way to do it. The magnet gives a definition as well as a focus to the territory around the furniture arrangement—the two become identified together as a territory or a place.

6. Don't let television take over everything that happens. There is a pretty wide range of opinions about television. Some people feel it is about the only thing that captures anyone's attention. It is seen as a valuable connection to the realities of the outside world. But, because it is often an excuse to sit passively and stare without interaction or participation, others treat TV as a dangerous drug and think the less of it the better. Regardless of anyone's attitude, most places have let television take over as the dominant feature of daytime spaces. Walk into any treatment setting, and you are liable to be hit with a heavy dose of "The Price Is Right". The noise and flash of TV intrude on the privacy of all other interactions and conversations. If the TV is in a large open area, you can at least confine the area controlled by it. Instead of placing the set facing out from a prominent corner where it assaults everyone, why not face it into a corner of the room with some solid piece of furniture behind it to block noise, so that only those who choose to will be

facing it? If it's feasible, restrict television to a small room, a little away from the center of your place, where watching television can go on without disrupting other activities. If the people on your unit seem quite addicted to TV—to the point where they don't interact—you can combine television watching with some other activity. Why not combine television with the laundry so that folks can wash and fold clothes—which sometimes results in lively interactions—at the same time they are watching TV? Or set up a table and chairs to invite activities to accompany TV watching and perhaps wean the watchers away from wholesale involvement with whatever image appears on the screen. Whatever your solution, try to erase the impression that TV watching is the only thing to do on your unit.



Ledges.

Make the room yours. Express your style.

Personalizing a place—especially one that doesn't belong to you—can cause problems. You want hooks to hang a sweater on, a shelf for your books and magazines, a spot for a plant, or a place to hang a poster and stick up snapshots. But institutional administrators and landlords make rules prohibiting most available methods of hanging things on walls. How else can they save the walls from nail holes, bits of tape, and peeled paint? Aside from this difficulty, most walls, themselves, present problems. How do you nail something up or tape it in a way that it stays, hangs straight, and looks like it really belongs on the wall? For larger things, such as bulletin boards, it is more of a problem. Should they be nailed into the plaster, glued up, or what? What happens when the next person comes along and decides to do something different? These are the kinds of problems that can be lumped together and solved beautifully by wall ledges.

How to Get Started. Let's say you decide to install a ledge in a bedroom. One occupied by people who are "collectors" of things would be fitting. Begin with a look around the room to see where things are located. Notice how the walls and windows are being used. Think how the room might be rearranged. Imagine the functions a ledge might serve. A display shelf for a collection of model cars. A nightstand to hold a clock radio and a box of kleenex. A rack with a hook for hanging once-worn trousers. A good way to think through the wheres and hows of

using the ledge is to talk with the occupants—get them involved in making decisions.

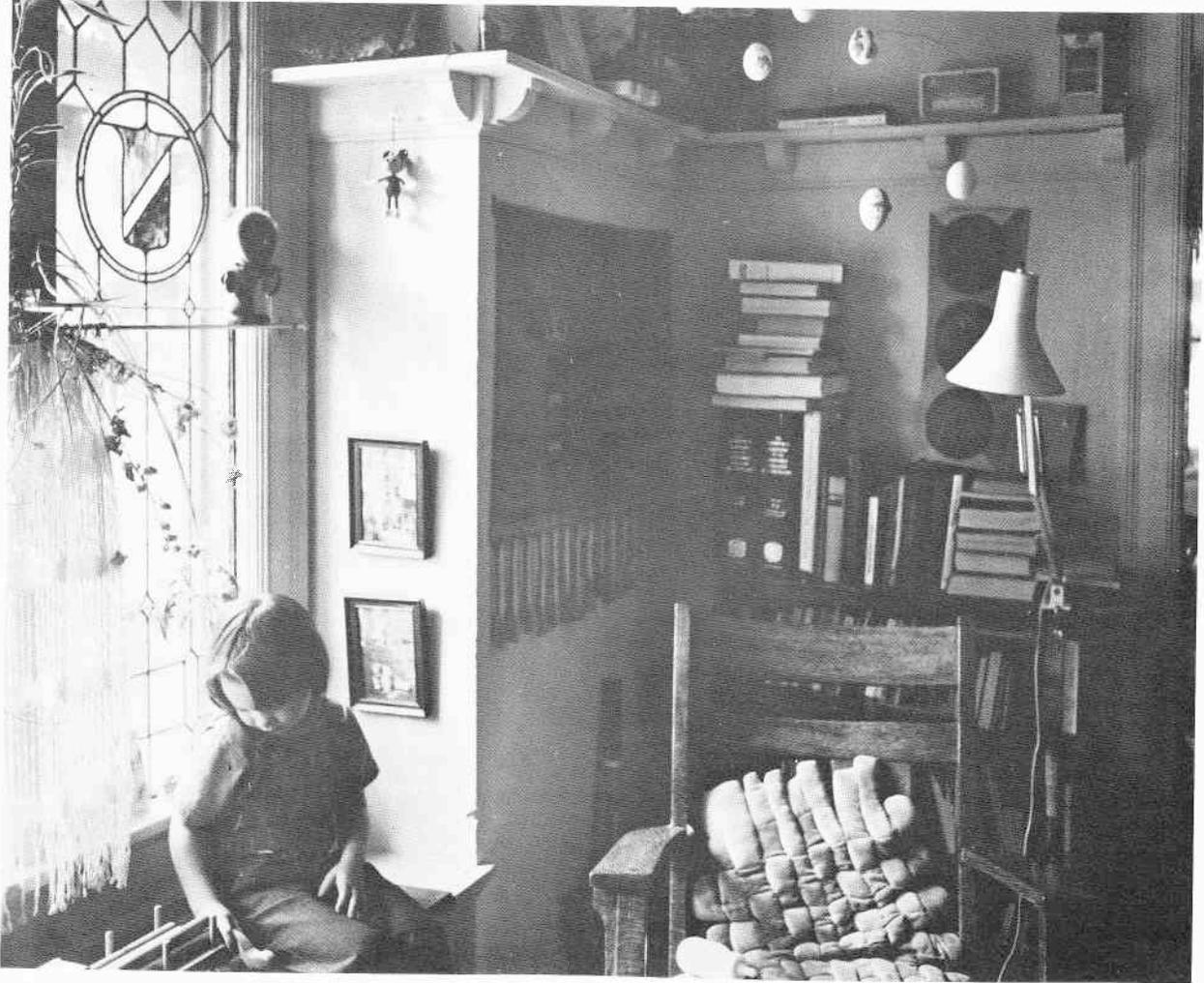
Once you decide on the general placing of the ledge, imaging how the ledge will be positioned in relation to the rest of the wall. If you install a ledge that goes the entire length of a wall, it will have the effect of cutting the wall into two bands. A ledge that is not as long as the wall will appear to float in a sea of wall surface. A continuous ledge that wraps around two or three walls will tie the room together. The choice is yours.

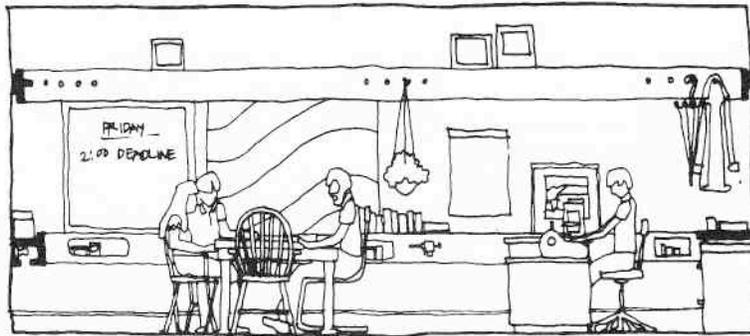
Choosing a Ledge. By now you can probably imagine that ledges can be built in a number of ways. We are showing four different possibilities. One is a one-piece wood ledge that you can hang things from or place small objects on. The second is a wider shelf-ledge on which larger

things like radios and books can be placed. You can also incorporate drawers and cubbyholes into this one. A third possibility is for a widely spaced double ledge system with panels braced between. A fourth variation, the most elaborate, has a rail at the top and a shelf ledge at the bottom.



There probably isn't any simpler device available to help people personalize their own spaces. Besides serving many functional purposes, a ledge also gives human scale and warmth.





How to Build It. At this point choose the ledge system you are going to build and decide if you want to add hooks, drawers, or cubbyholes. If you don't have any carpentry skills, ask around among residents and staff to find someone who has. If all else fails, hire a carpenter. This is a small piece of work and shouldn't cost much. If you lend a hand while the carpenter is working, you can learn how to do it yourself the next time.

If you are going about making the ledges on your own, make a list and a drawing of each piece of wood that you will need. Cut out each piece of wood or have them cut for you. Sand the surfaces and edges before you start to assemble the pieces. Lay your pieces out on the floor to make sure that everything is just as you want it. Measure for the holes you will drill into the wall. If the holes aren't all the same distance from the floor, the ledge will be crooked. Recheck your measurements before you begin to drill!

Getting a solid attachment to the wall is important. What you do depends on what your walls are like on the inside. If they are plaster or drywall covering a hollow space made by wood or metal studs, you can use butterfly attachments. If the wall is solid brick or concrete block, you can use lead anchors or anchor shields. A lesson we have had to learn, repeatedly, is that walls are rarely flat and true—there is always some high or low spot that will make direct attachment difficult. It is possible to attach a ledge board directly to the wall. But it is much easier and

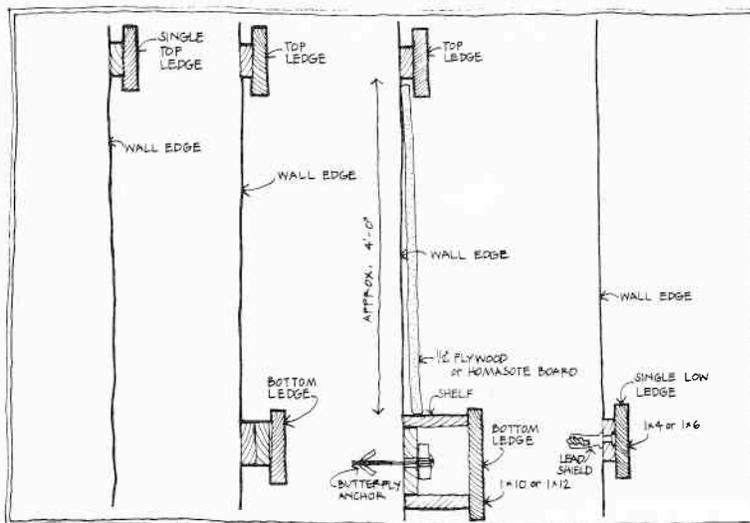
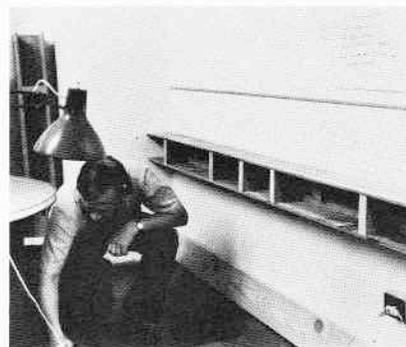
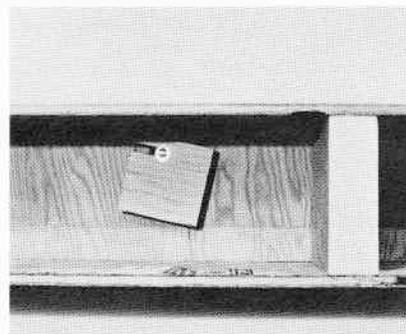
worth the additional trouble to attach another piece of wood to the wall as a backing. Connect the finished ledge to that so you don't have to fool around trying to get it to stay securely on the wall.

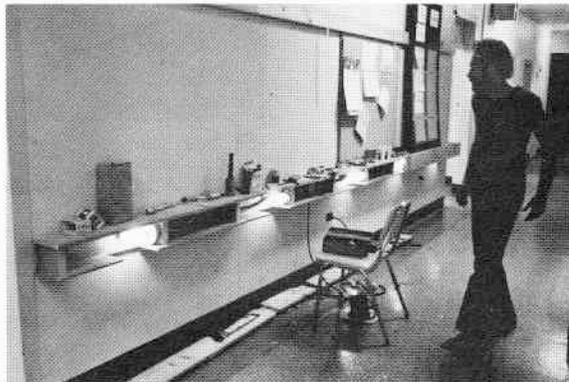
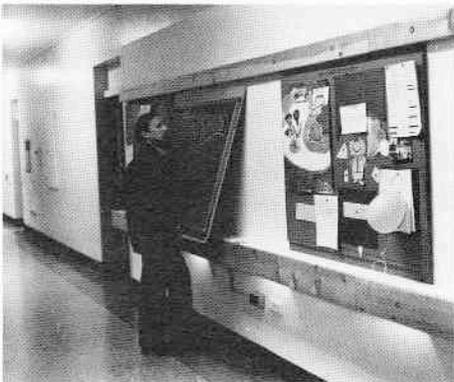
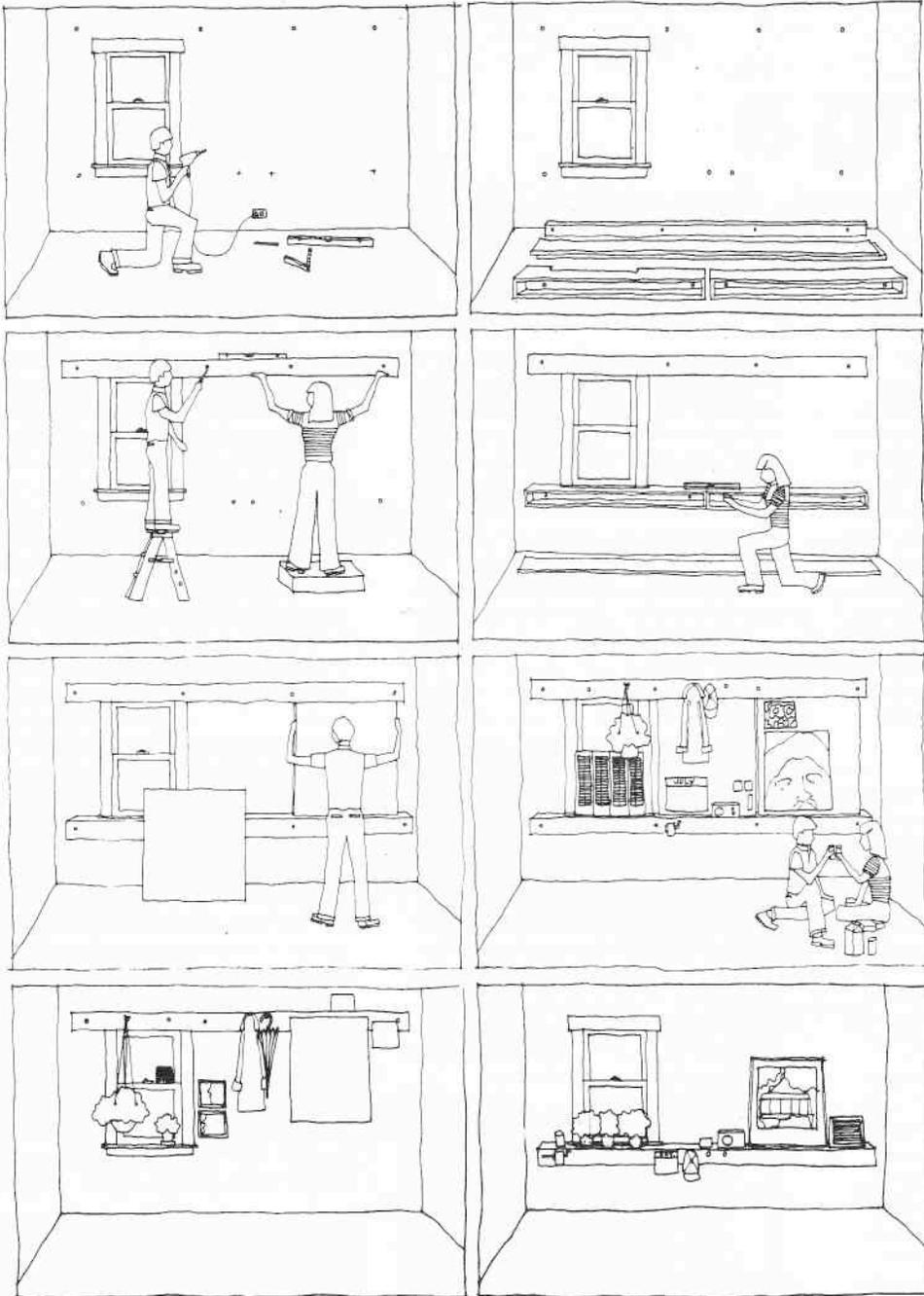
A trick which allows for some adjustment after the ledge is on the wall is to drill large (1") holes in ledge boards. The screws or bolts can be put into the wall before the ledge is put up. The ledge board is slipped onto the bolts or screws and is secured to them using large wooden "C" washers. You can tighten the screws or bolts once the ledge is up.

After the ledge board is attached to the wall, the cover rail is fastened to it. You may use any number of finish surfaces for the ledge, including vinyl or carpet. The more usual choice, however, is to let the wood surface show if it is attractive. Coat a wood rail with a few applications of flat laquer, satin varnish, linseed oil or wax to enhance the natural beauty of the wood.

Now you can have some fun setting up the paraphernalia that will be hung from, tacked to, leaned against, or set on the ledge. Consider adding a pencil sharpener, extra hooks or a litter bag as well as posters, photos,

cards, plants, and so on. You will discover, over time, how easily people can use ledges to express themselves and to help identify their own territory.





Defining a bedroom territory. Project 3

Whatever sanctuary a resident may have will surely start here.

The need for establishing privacy and personal territory in a double bedroom is often overlooked. Research suggests that a two-person or any multiple situation can lead to tension between roommates. Take a walk through the multiple and double bedrooms on your unit. Ask yourself some questions. Do people have private places of their own? Are spaces marked off or defined in any way? Can you tell where one person's place ends and another begins? Are there other furnishings around a bed that define a small territory? Does each person have a wardrobe, a closet, a chair, a desk or a rug? Are there safe places to store personal things? How many personal items—family photos, knick-knacks, bags for a favorite tea—are out and visible? These questions deal with basic territorial needs, and our hunch is that if they aren't dealt with, people's behavior is affected.

Seen in the light of the space-related stresses under which many residents live, a lot of the unusual behavior of institutionalized people seems quite sensible. One obvious stress comes from not being able to get a good night's sleep because others are too close and the sleeper too exposed. Without a good night's rest, people can be groggy, irritable and hard to get along with. We've known residents who are afraid that their things will get stolen and who therefore sleep with a coat on, using the pockets for storage of their treasured items. What other response do they have to their unmet needs for privacy and territory?

This small project suggests several ways to attain the spatial qualities which will begin to ease interpersonal tension and give each room occupant the home base needed to deal with day-to-day living on the unit. To undertake the project you will need only the common furniture available in many institutions or easily purchased through catalogs or furniture stores at a reasonable cost.

Deciding What to Do. Look at our sample bedroom plans. Your rooms may not be the same size or shape as the three we have drawn but, with some alterations, you can revise the plans to make them work for you. Although the standards that most institutions are using show fewer square feet per person in double and multiple bedrooms than we do, we think that our more generous space allotment is in line with our concern for the issues of privacy and territory. The smaller the rooms, the more difficult it is to define privacy and territory, and the more creative one needs to be to find solutions for these problems.



Newer bedrooms, like the one above, are certainly a cut above what was common only a few years ago, right. But even newer bedrooms often lack clearly defined territories and opportunities for personalization: they are cold.

Measure your room and make a scaled floor plan. List any special spaces that the program or the occupants need: an area for calisthenics, a space for visitors, a place for hobbies or pets, a spot for tackboards, or a room for a work surface. Then move the furniture cutouts around on the bedroom plan to see which arrangement works best. Throughout the process roommates should discuss their proposed arrangements to see that both are satisfied with their privacy in the room.

Getting the Furniture. For each double room the furniture needed includes: two full size sturdy wardrobes at least six feet in height, two small desks or dressers, two small bookshelves or shelving materials to make bookshelves, and a small table with two or three chairs or stools. These basics can be supplemented by the addition of reading lamps, rugs, and homasote tack boards. When you are collecting the furniture, get a variety so that the occupants can choose the pieces they want and so that the bedroom spaces will be different from one another. Make sure that your furniture is in reasonable shape—repair it





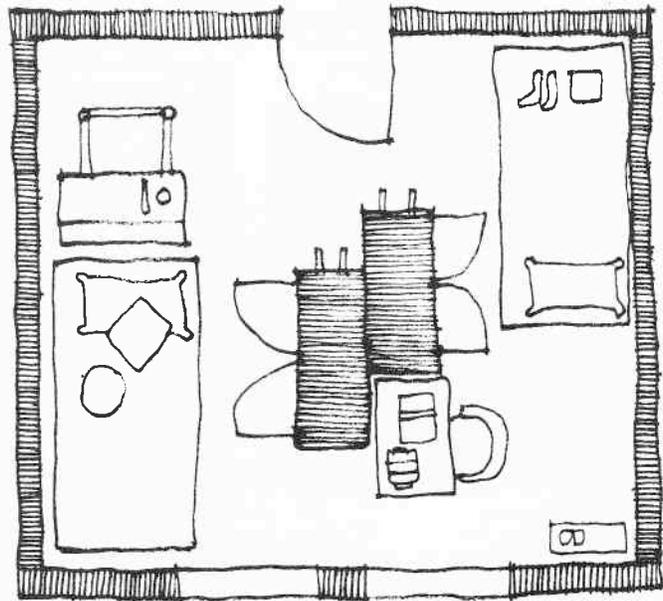
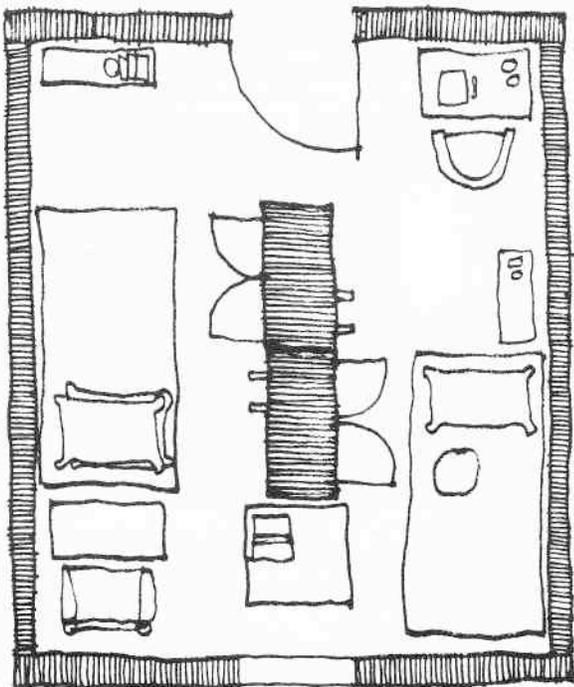
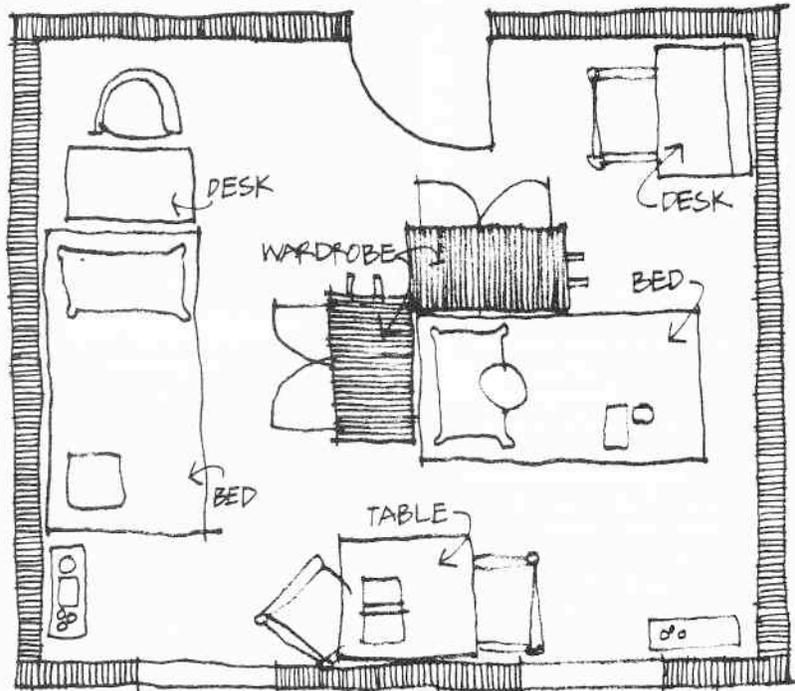
Institutional bedrooms may never achieve this image of Home, Sweet Home because it takes time, care and a real sense of owning a place.

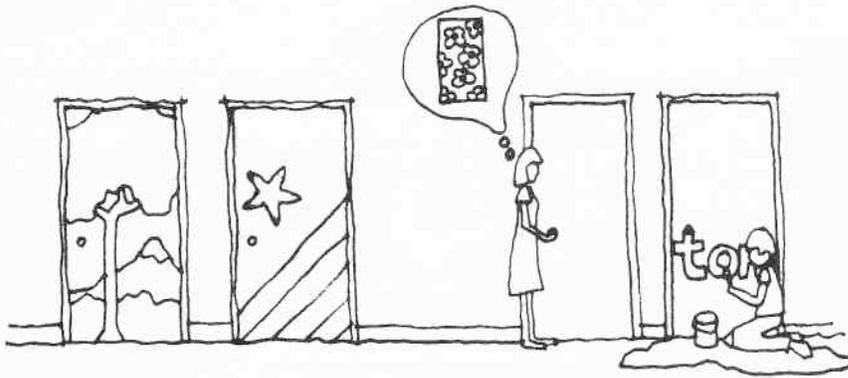
if necessary, scrub and polish, check hinges, and in general put things in working order.

Some people may want to paint or refinish their furniture. Rich colors can make a crummy piece of furniture look pretty good. If you are working with new furniture you might purposely buy the unfinished kind so that each person can decide how to refinish theirs rather than having them all the same.

Setting Up the Room.

By butting the wardrobes together in the middle of the room and by placing them near the door, a small vestibule space is created. This insures that people enter and exit through a neutral transition space without walking through someone else's territory. The table helps divide the space and is a prop for sharing. The wardrobes serve as a barrier and define two separate territories. Both roommates have a territory to set up and arrange as they please. One can be messy, and the other can be neat. Each has a choice.

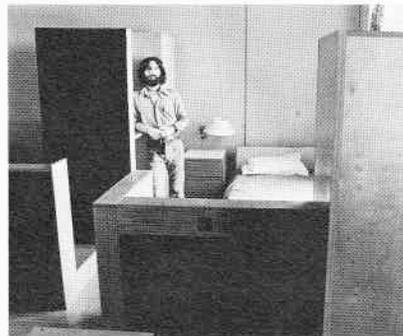




Paint your own door. It's pretty hard to turn amateurs loose with paint on walls without getting messy results. A badly painted wall with blotches, drips and sloppy edges only makes the maintenance staff angry when they must come in to repaint before the next accreditation visit. A door is a different matter. It's easy to slip a dropcloth under the door and paint the whole thing. But maybe more important: it is alright to paint doors unique colors and in unique ways as an expression of the individual occupants of the room within. You might want your own name painted in bold graphics or a mural of Zanesville, or a design based on Cuyahoga Indian pottery, or a picture of Woody Hayes, or a bouquet of carnations. You might paint a door with chalkboard paint and keep chalk available. Mount a tackboard on the door and let the occupant pin up pictures of home, a road map of a familiar place, or a sign saying, "Don't bother me today!" Do try to keep the paint off the hardware and do try to pay attention to the color schemes of different doors. Neatness counts. But above all, let the doors become signs of life and signs of territory.



Changing a dormitory. This eight-bedded room, for elderly men, was as oppressive as any with its cold concrete block walls and unmarked territories. There was no place for secure storage; noises ricocheted from one hard surface to another, and there was no way to personalize each person's area. A plan was developed working with the men. Each person's area is now defined with territorial markers: low walls, platforms and furniture. (Some of the platforms have ramps for wheelchair access, and the low walls hinge to move easily out of the way for bedmaking.) Furniture was brought in and repaired. Built-in locked storage gives each man a secure place to keep personal belongings. Fire resistant carpet on several of the wall surfaces helps to absorb noise. Each bed has a light with an individual switch within reaching distance so that it is under

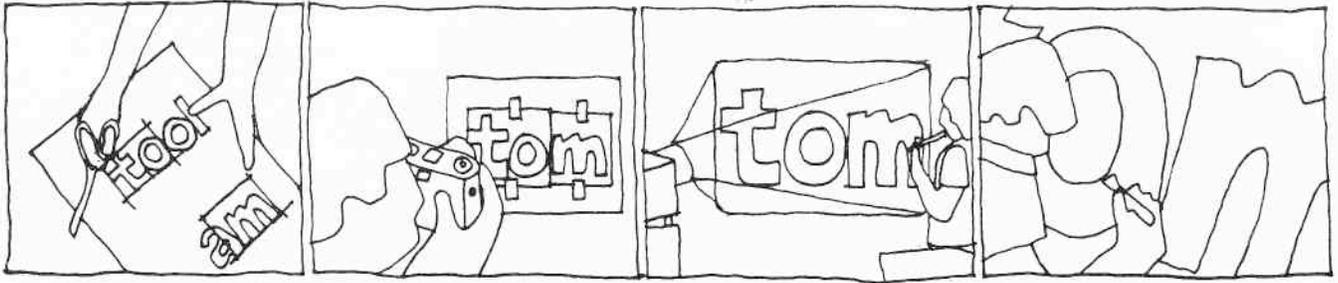


the control of the users. There are shelves and nooks here and there for personal items.

An interesting problem occurred when the men first had keys for their locked wardrobes: they didn't use them. After a time, though, with gentle encouragement from staff, they began to realize that they could now keep their things secure. If things don't change immediately in your projects, allow time for folks to get used to new rules.

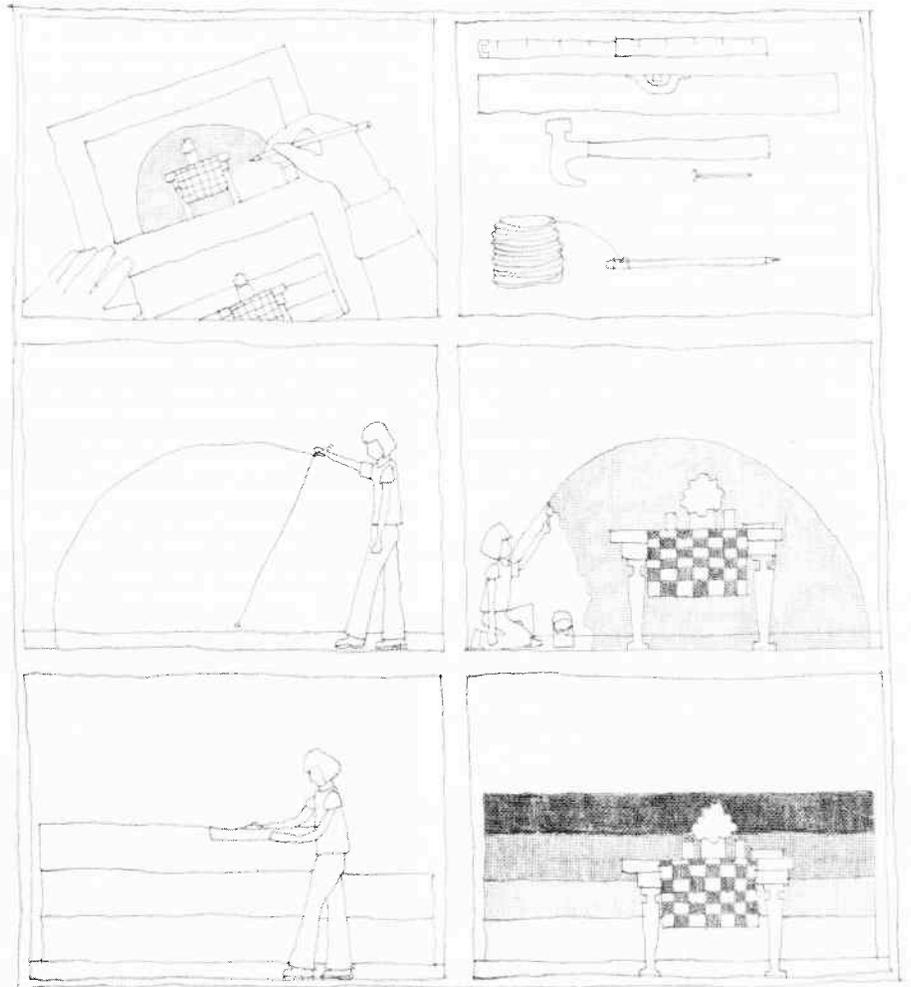
Falling out of bed. Beds are kept high for easy making. This is legitimate: who wants a sore back from leaning over? But elderly people often wake up with stiff joints and if the bed height doesn't let their feet touch the floor while still sitting, they sometimes fall when arising. The platform on one side of the bed prevents falls while most of the bedmaking can be done easily from the other, higher side.





Large letters. "Supergraphics" can be a good way of saying who owns space. Be careful because supergraphics are often overused in modern buildings—overused to the point of expressing the power of the institution rather than the individuality of the occupants. Here's a good way to work:

1. Decide on the one or two words you want to say.
2. Find a magazine ad with large letters that you like, making sure that all the necessary letters are included.
3. Draw a line along the bottom edge of the letters you need, leaving plenty of space around each.
4. Layout your words with tape, using a straight edge on the lines you drew. Be very careful about lining up the letters and spacing them properly. Don't worry, though, about erasing the lines or how the pieces of tape look—you just won't paint them in the final version.
5. Take a slide of the layout using a 35mm camera.
6. Use a slide projector to throw the words on the wall or door. Try moving farther back or coming in closer or tilting.
7. Draw a neat pencil line around the projected letters. Paint them in.



Making a place for small groups. Project 4

Special identity and a sense of place will help keep small groups from getting lost in the shuffle.

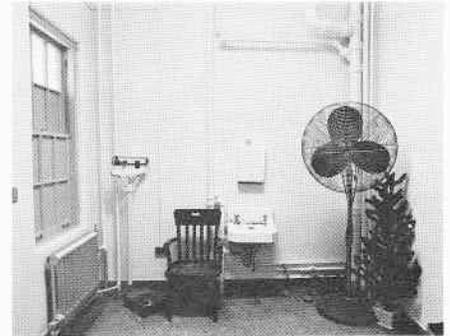
It goes without saying that individual needs for privacy and territory must be met before you make a privileged territory for the exclusive use of just a few people. Once those basic individual needs are being met, though, the next step is to look for places for small groups. Small family sized peer groups offer mutual support and a chance to develop a sense of self and group identity. They provide a setting where communication skills can improve. Where several small group activities are available, people learn to make choices. Any way you look at it, participation in a small group is valuable, yet it remains one of the most difficult things to achieve in institutional life.

The alternative, large, herded group activity, is not nourishing to a person's sense of self and individuality. "Everyone up!" "Let's do our exercises." "Everyone showers on Tuesdays and Saturdays." "Come on, everyone, Bingo!" These are familiar to anyone who has lived or worked in an institution. We might even go so far as to say that you can measure the degree to which a place is institutionalized by measuring the size of the groups involved in activities.

The success of a small group and its activities depends partially on having a place which supports its efforts. Having a place for a small group means that the people in it have a territory and the sanctions that go with it. It means that the group can develop mutual interests and will take responsibility for their place.

Here's What You Do

1. **Form the group.** Small groups stand a better chance of being successful if they are formed on the basis of a specific program or activity. A mutual interest or common activity helps bring people together, so try to find what mutual interests would work best as the basis for the group. At the end of this section we tell about several of our experiences in creating places for small groups. One was a place for a pub group, another for a member group, a flexible place for several groups, and the last a changed place for a nursing station. You may lean toward creating a place for a cooking class, a therapy group, a knitting group, a plant club, an improve-your-looks group, a sports fan club or a yoga group. Keep the number of members down to family size—from six to eight. As time goes on you may want to encourage the formation of other kinds of groups, but always small ones. On some units, small groups are formed as a reward for improvement in the program. Membership becomes an earned privilege. In others, interest areas are suggested by residents, and sign-up charts are used to enlist participants in groups on a first come first serve basis.



2. **Find the place.** One of the drawbacks to organizing small groups is that there is rarely a place for one—let alone two, three or four. We'd like to suggest that there is a place and there are places—right in your unit as it stands. Look around. Check your own use of space. Are there good rooms whose use is being restricted to storage or held down two hours a week by a doctor, or reserved for the art therapy program that ended last year? Could half a lounge space be taken over and arranged to provide space for a small group? An alcove in the day room?

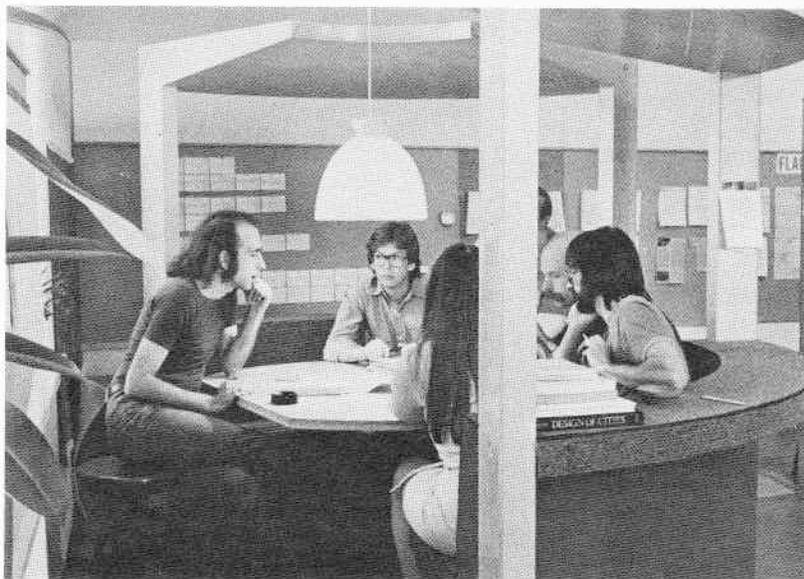
Whether you choose an open or closed space will affect how your group operates. Having your group meet in a separate closed room is certainly one way of achieving privacy. For some types of encounter and therapy groups, the sort of total privacy that a closed room provides may be necessary to help people feel free and open about revealing their personal feelings. For most of the more informal or activity oriented groups, this sort of total separation

would not be necessary. There are a lot of secondary benefits to having these kinds of groups meet right on the ward—provided, of course, that a place can be arranged to support the group.

Meeting right on the ward can serve to spark the curiosity and interest of non-participants. The whole place will seem a little bit more lively. When your group isn't meeting, the setting can be used by other groups or just casually by individuals; it can support a variety of other activities.

Meeting off the ward can create that special feeling of an "event" every time your group meets. The "change of scenery" may be as important as anything for some people, giving them a break from the habit and stereotype associated with the ward. It makes it possible to step out of their usual roles. And then for some groups—a woodworking group perhaps—building codes may require that it be located in a special area with proper ventilation and other safeguards.

3. Turn the place over to the group. The decision about how the space will be adapted and then used must be made by the group and is an integral part of the group's functioning. Obviously there are some things which must be avoided—fire hazards for example—but, generally, the use, feel and style of the room ought to be up to the group. The decisions the group makes will result in real consequences, and because the room is private, will affect only those people in the group. The group makes its



own rules about the use of the place: who enters, how it is to be maintained, what is permitted and not permitted to occur here. Help given the group from outside sources should be supportive and facilitative, not controlling.

4. Adapt the space. If you have found a small room for your chosen activity you can set to work furnishing, painting, and adding ledges according to the group's needs and wants. If, instead, your space is out in the open you have to pay special attention to defining territory. The dullness and barrenness of institutional spaces stem partly from the lack of boundaries and symbolic markers in the definition of space. This place where the small group meets needs to be defined as separate and distinct from the rest of the ward—a place free from distractions and interruptions, from noises and other people wandering by. Here we are: back to issues of privacy and territory.

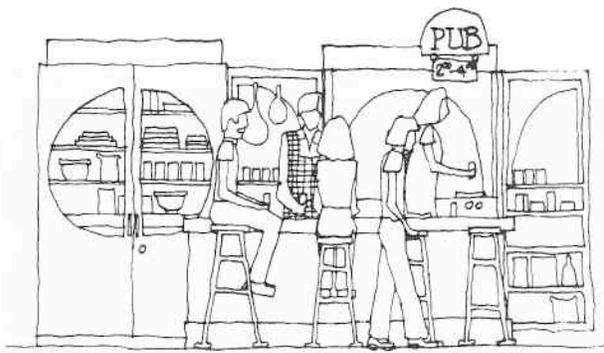
5. Consider some ways to stake out a territory.

Low Walls. They can be as simple as a low bookcase. They indicate what is inside or outside a territory. They provide a stopping place to check things out, a point at which you can decide whether going further would be intruding on someone else. They act as barriers that let people come closer together. People will lean on them and talk across them—like over the backyard fence.

Platforms. A whole area can be raised a step or two to mark the place as special.

Canopies. Varying or interrupting the space from the top of people's head to the ceiling can be effective in making a place more cozy.

Lighting. Central or local lighting, ceiling lights or desk lamps, floor lamps can be used to set the desired tone or atmosphere. Think of the difference between a candlelit restaurant and a garish Burger Palace.



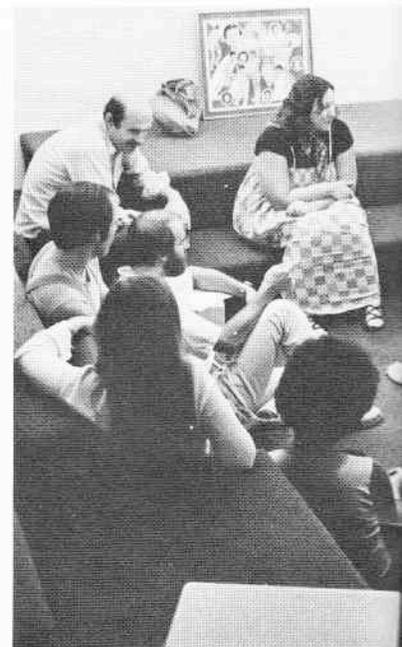
Some Examples

The Fourth Floor Pub Program. On one geriatric ward, staff started a pub program. To accommodate the pub, we took over half of one of the lounges on the floor and installed some seating, similar to a restaurant booth with a table. The circular seating area was raised on a platform covered by a canopy to mark it as a special place. With the approval of the ward doctor, a group of six residents and one or two staff people met twice a week to tipple with a prescribed two ounces of wine per person. (Wine is not an item usually bought through State purchasing channels; "holy wine", however, can be purchased). The point, simply, was to increase interaction skills in a normal social atmosphere. Verbal participation among the residents was measured by a form of behavioral mapping. The participation increased dramatically. Several people whom we would usually see sitting quiet and withdrawn in the dayroom became quite lively and animated during the pub time—talking and joking, remembering old times and discussing current events. In the early sessions the staff person had to encourage interaction, but, as the residents became more comfortable with one another, a spirit of camaraderie developed and the staff person became secondary. Self-esteem seemed to be heightened in those who felt the special privilege of being in this group. The residents were very responsive, looking forward each week to the next session. The pub was an effective and inexpensive approach to intervention.

The Members' Room, 22D.

The treatment program on 22D stresses individual development with resident participation in running the unit as an earned privilege. Residents who achieve specified behavioral developments are given responsibilities for governing the unit; they are called members and are seen as a distinct group. To clarify this special status, staff decided to help establish one room exclusively as a members' room. At first it seemed that there was no space available for this use, but a careful look made it clear that the small laundry was not well-used and, in fact, would be better in a more central, more visibly open location. The washer and dryer were moved and, as a result, became part of a more actively used social center. The members' room was given a fresh coat of paint and a carpet and chairs were scrounged from here and there. Each member

was given a key, since the room could be used as a place where members could read, talk and play records as well as hold group meetings. Although careful thought should be given to the problem before using space as a reward for good behavior, this experience did prove to be valid as a source of pleasure, satisfaction and pride for those members who had "made it".

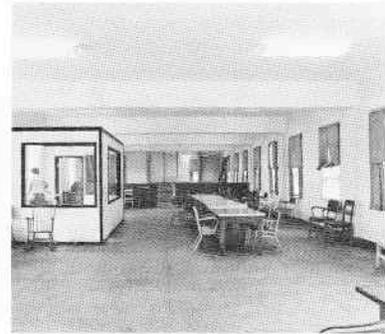




Meeting Room, Ward 8 Left.

Although this project is a good deal larger in scope than the others, we've included it to suggest how far you might go in changing your place if there is money and energy available. Ward 8 Left is set up as an exciting unit with program emphasis on relearning community survival skills. This involves residents and staff in many types of group meetings: ward government, psychodrama, role playing, job seeking, instructional, planning events, and discussion. Some of the corridor wall was knocked out to create an open alcove that allows passersby to see and, if they choose, to join what is going on without disruption. Sliding doors on two sides make it easy to close off the meeting room for formal or private meetings, but also make it easy to keep the room open as a casual gathering place. Lingering and small talk are encouraged by the

conversation area, equipped with a coffee pot, just outside the meeting room: after all, as many really important things get said before and after meetings as during them. The meeting area is marked as special by a low, fire resistant fabric ceiling, soft lighting and carpeted levels. The result has been that 8 Left now has a real center—a natural place to gather and be together informally as well as a facilitating room for scheduled meetings.



Williams 1, Staff Station.

The old, closed nursing station on Williams 1 didn't serve anyone particularly well. For the elderly residents of this women's ward, the walled-in plexiglas station separated "them" from "us" to such an extent that communication required quite an effort. For the staff people who were conscientiously trying to do their jobs, it was all but impossible not to get caught up in the running bull sessions that went on in this privileged area. Staff people described their irritation at residents who came to the nursing station door with apparently endless requests—which on reflection seemed more like requests for human interaction than for the aspirin or kleenex the residents said they needed. The problem here was that the walls which defined the station as a territory made the people inside too inaccessible to the people outside. Once the design for the new station had been worked out with staff, the old station was torn down. This was done on the Fourth of July when a party was held outdoors so the residents would not be disturbed by the noise. A new, more open staff station was raised on a platform and bounded by low walls, making it both an accessible but clearly defined territory. Behavioral mapping showed increased positive interactions between staff and residents at the staff station; it also showed staff people spending more time away from the station and in contact with residents. Staff people commented that they were happier with the new arrangement, and that, even with the increased number of interactions, it was easier for them to get their work done.



Reflecting on what you have done.

Evaluate your project. Write a report.

If you've carried through a project up to this, the last page of the booklet, you'll probably be ready for a way of finishing—a way of feeling complete. You won't be able to get this sense of completion without first evaluating the changes your project has produced. So, if you haven't done an "after" study for the "before" and "after" comparison, do it now, using the same Evaluative Tools as you used before you made any changes.

Why do a report? Two reasons: for the satisfaction of all those who participated in the work, and as a way of gaining the sort of recognition and support which will make it possible for you to do more, to start another project. The satisfaction comes from holding in your hands tangible evidence that something really happened; it's media and is, in some ways, as real as the project itself. Starting another project may depend on dealing with the politics of convincing other people to support you; blowing your own horn about what you have accomplished on this one.

There are several parts which we think will help make a good report and, except for the first part, they should all be familiar:

1. Summary (2 pages)
2. Meeting Form
3. Awareness Summary Form
4. Scaled Floor Plan (Before Changes)
5. Evaluative Tools Form (Before Changes)
6. Scaled Floor Plan (After Changes)
7. Evaluative Tools Form (After Changes)

The idea of the Summary is to make it clear, in a brief way, the what/where/who/how/why of your project. It is also a chance to write just what the project meant to you and others and what ideas you have for doing your next project. Are there any changes that you have noticed that don't appear on the forms? How has this project affected your thinking about another project?

It's in the Summary that you'll take careful aim towards the audience you've chosen. If you are clear about why you are doing a report, you will have begun to think about who it is that you want to read the report. Who is your audience? If you are aiming toward the local newspapers you may want to try for an interesting, points-of-effectiveness style. Wouldn't it be great to have a positive story in the local papers about something that happened on your unit? For your business administrator you may want to stick with facts and figures. A good, solid report might help get more resources for your next project. Aunt Minnie would respond to more of your personal reactions and would be interested in your feelings about what has been done. In a report for yourselves you could decide to do a little of each.

The other parts of the report that we have listed can all be made from the forms already completed. This requires some judgement on your part, particularly if many people have been participating in the project and filling out forms. The idea is simple, though: go through all the forms you have of each type and pick one which you think best represents the others as an example. (You could even take part of one form and another part of another form—parts you particularly like—and combine them into a sort of form collage.) The forms reflect one large part of the project, so use them in the way you feel is most effective, but use them.

Since, aside from the two-page Summary, each part of the report requires only one page, the whole report will be eight pages long. Make enough copies for all those who participated and a few to spare. Be sure to put one in your three-ring binder; and send one to the Office of Program Evaluation and Research, Room 362, 30 East Broad Street, Columbus, Ohio 43215. If you do want to send a copy to your business administrator or to the local paper, be sure to write a personal letter making it clear why you are sending the report.

Now you have completed the cycle, beginning to end. This is the weekend and it is time to step back, relax, and do something else. Other Mondays are coming and there will be time to start other projects.

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