



Architects of Peace: Pathways and Unintended Pauses in the Landscape of Our Common Home

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This curriculum unit is recommended for:
IBMYP Visual Art, years 4-5; Visual Art Intermediate, grade 10

Keywords: architecture, art, global sustainability, peacebuilding, homeland, values, environment, metaphor, war, peace, citizenship, critical thinking

Teaching Standards: See [Appendix 1](#)

Synopsis: This curriculum unit will make a significant contribution to visual art courses while challenging students' critical thinking skills through topics related to existential meaning and global sustainability. Peacemaking and peaceable living influence communities. The school community, as a small society, is a source of meaning for all its members. What we believe, how we treat others, what we love, and how we live create meaning in our everyday lives. Meaning provides stability. When stability is gone, such as through war, we feel empty and we struggle to retain meaning through memory. Some of the questions this unit will raise are, How can a 'built structure' serve as a metaphor for memory? How does our national identity manifest itself in a built environment? What is meant by *common home*? Is our *common home*, so filled with meaning, so precious, that we are willing to fight for it if we believe it is threatened, or does it motivate us to live peacefully? How will this relate to students' lives now and in the future? In global context students will consider the right to environment as a motivation for peacebuilding.

I plan to teach this unit during the coming year in to 32 students in IBMYP Visual Art, Beginning

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Gloria J. Brinkman

Home is the land of one's childhood and youth. Whoever has lost it remains lost himself.
W.G. Sebald ¹

Introduction

It was on the final day of the school year when I came across a sad story in an online news feed. On June 12, 2015, huge sections of the 2,500 year-old city of Sana'a, Yemen lay in ruins from a Saudi-led airstrike. Heart-wrenching before and after photographs revealed the devastating loss to a people and their history in this ancient mountain city. Sana'a has a unique architecture featuring rows of multi-storied structures built from hand hewn stone and red bricks, lined with decorative tiles and speckled with unique towers that pierce the sky in a mountainous landscape. In recent decades the city and its beautiful gardens had undergone extensive restoration. Today, a large part of an ancient city referred to by the Director General of the UN "as one of the world's oldest jewels of Islamic urban landscape" lies in rubble. This, two days ahead of UN-brokered peace talks in Geneva.

Just a few months earlier, on March 6, 2015 an article was published online titled *ISIS Erasing History, Culture in Syria and Iraq*. CBS News broadcast the horrific video footage of the wanton destruction of some of the world's most precious cultural treasures in ancient sites in the cradle of civilization, areas controlled by the terrorist extremist group. Streaming videos captured militants engaged in the brutal, intentional destruction of cultural artifacts by ISIS as they slammed sledge-hammers at ancient museum artifacts and drove bulldozers into the museum buildings completely annihilating any remnant of culture not their own. Director-General of UNESCO, Irina Bokova commented on cultural terrorism as a tactic to subjugate. It resonates with every bloody conflict of the modern era: To control people, you have to control culture, the context on which civil society is built.²

Built structures are repositories for memory and cultural identity. In her book, *Peace Education, How We Come To Love and Hate War*, Nell Noddings writes that the destruction of a home-place may cause permanent trauma from which one may never recover. One's actual home, and nation home, are centers of meaning. The dread of losing ones' original source of meaning should cause us to hate war and violence passionately. However, Noddings states, when we are in actuality threatened with that loss, we may embrace war as the courageous way to prevent it.³ In light of current events,

I was impressed that this concern resonates throughout the world, including our own country, and in and around major US cities such as Charlotte, as acts of violence and forceful social protest threaten devastating change to the places and spaces that provide us meaning. I decided therefore, to write this curriculum unit with a content focus on architecture; specifically how American architectural elements express our values.

In consideration of our CTI seminar topic, *Peace Education, Psychological Factors That Endorse War*, I decided to explore the notion of existential meaning discussed by Noddings in chapter 9 of her book. I teach Visual Art to high school students at a large urban school that is composed of diverse students brought together from disparate places to be part of a learning community. Because of a lack of shared values, a pervasive sense of boredom and apathy often ensues in the community. As Noddings explains, when people are bored, unsuccessful in their work, or unsatisfied in their social relationships, in need of change, or desperately seeking meaning, war (or unrest) may appear as an attractive means of escape.⁴

Peacemaking and peaceable living influence communities. The school community, as a small society, is a source of meaning for all its members. My intention in writing this unit is to bring students to a deeper understanding of how people create or inculcate, sustain, or destroy meaning and identity through a look at the built environment. As Noddings espouses, humans have a need for a deep and dependable source of meaning in their lives. What we believe, how we treat others, what we love, and how we live create meaning in our everyday lives. Meaning provides stability. When stability is gone, such as through war, we feel empty and we struggle to retain meaning through memory.

Some of the questions this unit will raise are, How can a 'built structure' serve as a metaphor for memory? How does our national identity manifest itself in a built environment? What is meant by *common home*? Is our *common home*, so filled with meaning, so precious, that we are willing to fight for it if we believe it is threatened or does it motivate us to live peacefully? How will this relate to students lives now and in the future? In global context students will consider *the right of environment* as a motivation for peacebuilding.

Content standards and objectives

This unit, written in response to the CTI seminar "Peace Education; The Psychological Factors That Endorse War", supports instruction through the North Carolina Essential Standards for Visual Art, in its three overarching strands, Visual Literacy, Contextual Relevancy, and Critical Response. This unit is appropriate for teaching in a Visual Art, Intermediate (Art II) course or year 5 of International Baccalaureate Middle Years Program for Visual Arts.

Visual Literacy emphasizes the use of the language of visual arts to communicate effectively, applying creative and critical thinking skills to artistic expression. At the

Intermediate level students understand the use of global themes, symbols, and subject matter in art. Students use experiences and observations to create content for art. Learning goals will address this standard in the class activity titled *Our “common home”, a house of many rooms*.

Contextual Relevancy refers to understanding the global, historical, societal, and cultural contexts of the visual arts. At the Intermediate level, students use the visual arts to explore concepts of civics and economics, such as systems, functions, structures, democracy, economies, and interdependence. Students apply skills and knowledge learned in various disciplines to visual arts and use collaborative skills to create art. Learning goals will address this standard in the class activity titled *Pillars of “the right of environment”*.

Critical Response refers to the use of critical analysis to react, either in writing, verbally, through art, or through other modalities to art. Critical Response requires the use of skills such as observing, describing, analyzing, interpreting, critiquing, judging, and evaluating personal art and the art of others. At the intermediate level, students critique their personal art using personal or teacher generated criteria. Learning goals will address this standard in the students’ written assessments of their learning.

Rationale

The school where I teach, North Mecklenburg High School, is a large neighborhood urban high school just north of Charlotte, North Carolina with magnet programs for International Baccalaureate and Career Technical courses of study. The 2014-2015 North Mecklenburg High School Improvement Plan Report defines our school as a comprehensive high school located in Huntersville, NC. Currently in its 63rd year of operation, the school serves a population of approximately 1887 students. The student body reflects the diverse community that it serves, 18.5% of the students are white, 58.3% of the students are African American, 15.7% of students are Hispanic and 6.5% are other ethnic backgrounds. Based on applications for free and reduced price lunch, the school’s needy population is 59%.

As a neighborhood school the student population is inclusive of students with physical, emotional, behavioral and learning disabilities. As is typical throughout the district, the school has a large number of immigrant students, many of whom are identified as ESL/LEP who are aided through special services. As a magnet program for the district, the culture of IB at this school is well established and highly valued as a challenging structure for learning and academic preparation for the college bound urban student. Approximately 19% of students are enrolled in IB courses across grades 9-12. In grade ten IBMYP students are required to design, create and orally present a Personal Project.

I teach secondary visual art to students in traditional Visual Arts courses as well as students in the International Baccalaureate Middle Years Program. The IBMYP design

cycle is the framework that guides students' learning through investigating, designing, planning, and creating and evaluating phases with the goal that each student ultimately conceives of a personal interpretation and brings it to a point of realization in the creation of an original response. Students demonstrate the relationship of their initial research to the context of their own work and write of their personal and artistic growth. Global themes direct students' investigations guided by an essential question framed by the IBMYP Areas of Interaction. Beginning with background and contextual research, the ultimate goal for students is to address the statement of inquiry through artistic response to key concepts and the perspective of global context.

That students investigate topics of peace building and global citizenship, applying critical thinking as it relates to creativity is very intriguing. Concerns of both the built and the natural environment hold great potential to support students' understandings of the various perspectives through which art can be appreciated in the context of time, place, and geographic conditions.

Through this unit teachers and students will grow their understandings of how the merits inherent in educating for peace can be inculcated through consideration of our *common home* and how American cultural values are manifest in our built environment. A working knowledge of the relationship between image and idea is essential to rigorous engagements in the classroom. As teachers facilitate learning goals for their students this unit presents opportunities for both collaborative and independent investigations that grow students' analytic and problem solving skills to use across disciplines and beyond the classroom.

Content Background

Themes discussed in our Peace Education seminar, relating to the psychological factors that endorse war, motivated great curiosities in me but also stirred deep emotions. As the wife of Viet Nam Veteran, and mother of a former United States Marine, I have a personal interest in matters related to war and sincere concerns for those whose lives are impacted by times of war. My father and my father in law were veterans World War II. In 1991, our family was crushed when my 25-year old cousin lost his life over the sands of the Middle East. His US Army helicopter was shot down on the day of the cease-fire in Operation Desert Storm. In my own family the aftermath of war experiences linger in memory and in nightmare. It is hard to understand how and why the history of human kind is so punctuated by the events of war. In exploring the topic of the seminar, I became captivated by the points made by author Nel Noddings. In her book, *Peace Education, How We Come To Love And Hate War*. She explores how we can help young people to understand the psychology of war, how easily they can be swept into it, and what sustains the war mentality in our culture.⁵

This past summer, my husband and I traveled to Washington D.C. It was his first time to visit there. Of primary importance to our trip was a visit to the Viet Nam Veterans

Memorial, a very moving and emotional experience for both of us. At sunset, as we approached the edge of the National Mall near the Lincoln Memorial, I noticed a beautiful building just across the street. Its roof was upswept like the wings of a white dove in flight. It was the United States Institute of Peace.

On my arrival home, this motivated my research. Through the Institute's website I was led to resources for the classroom on topics of Peace Education. I found a wonderful resource online recently published by UNESCO called *Global Citizenship Education, Topics and Learning Objectives*. This document, listed in the annotated resources at the end of this unit, offers teachers a broad array of topics and activities across all grade levels through which to explore ideas and develop habits of Global Citizenship. Qian Tang, Ph. D., Assistant Director-General for Education writes,

At a time when the international community is urged to define actions to promote peace, well-being, prosperity and sustainability, this new UNESCO document offers guidance to help Member States ensure that learners of all ages and backgrounds can develop into informed, critically literate, socially-connected, ethical and engaged global citizens.

On interdisciplinary teaching and learning the document goes on to say,

Arts, including visual art, music and literature, can build capacity for self-expression, develop a sense of belonging and facilitate understanding of and dialogue with people from different cultures; they also play a central role in critical inquiry and analysis of social and other issues.⁶

Noddings advocates that the great aims of education, including educating for peace, must be thoroughly embedded in the entire curriculum. In order to do this, and meet the needs of twenty-first century living, Noddings states that we should rethink the discipline-oriented structure of our schools.⁷

All educators must become keenly aware of their responsibility to promote moral awareness and a commitment to peace.⁸

In an article published by the United States Institute of Peace called *The Arts and Peacebuilding: An Emerging Approach*, Katherine Wood offers the remarks of Admiral James Stavridis, dean of the Fletcher School of Law and Diplomacy, advising that the way to understand Russians and their leadership is to read Russian literature by Dostoyevsky, Tolstoy, and Solzhenitsyn. Literature is considered the true lens if you want to understand the Russian mind and illuminates decisions made by the Kremlin.⁹

The question is raised, how do master writers and artists interpret national identity? Which aspects of their works are unique to their home place as compared to which say something more universal about the human condition? What makes novels, poetry,

theater, dance, music, painting, architecture, and film so compelling within and across cultural and national borders? What might be their relevance for conflict and peace?¹⁰

Research into these questions is growing as peacebuilders increasingly turn to the arts as a means of conflict transformation. The arts now appear in peacebuilding practice on a global scale, comprising a wide range of activities. Governments, international organizations, academic institutions, civil society, and artists are involved in initiatives spanning policymaking, research, funding, and/or practice. Many artists themselves are peacebuilders, incorporating themes of conflict, resistance, justice, hope, and reconciliation into their creative work advocating social change through their art.¹¹

The arts lie at the intersection of nature and culture and open a gate to better understand the emotional and psychological drivers of conflict.¹²

In my intention to develop this unit on the art of architecture, I was impressed by this idea of a "gate" as a metaphor as well as an architectural structure. In his book, *Architecture and The American Dream*, Craig Whitaker describes the "gate" as an entirely recognizable American symbol.¹³ In the discussion that follows, I explore some of the relationships that I discovered between America's values as expressed in its architecture, *the right of environment* and the concept of our *common home* as motivations for students to consider as peacebuilders. In one of the class activities for this unit students will focus on the theme of peacebuilding, collaborating to design and create metaphoric gate structures to install on the school campus to symbolize what Whitaker describes as "unintended pauses".

War is enormously destructive. It destroys lives, bodies, buildings, and property. It is hard for young Americans to grasp the enormity of war largely due to the fact that, in the last century and a half, war was not fought on US territory.¹⁴ Most students we teach, were born post 9/11, thus the devastating attacks on the World Trade Center in 2001 are just stories in their history books. It is not part of their experience to internalize the terror of an attack on their homeland.¹⁵

As I was writing this unit, the horrific attacks in Paris occurred on November 13, 2015. A high ranking security official speaking on a news broadcast made the point about how technology is so strongly vital to fighting terrorism, yet terrorists can hide behind this same technology. Terrorists are using highly encrypted apps for cell phones where messages, once sent, then self-destruct. Even the tech developers and manufacturers themselves cannot crack messages sent through such high level encryptions.

Our students remain distant from such attacks yet they should be asked to consider: How do you stand by your commitment to non-violence? Is our conduct resonant with our values?¹⁶ It is perhaps our greatest task in education, says Noddings, to teach people to listen to one another and maintain the lines of communication.¹⁷

Love of place

America was founded on honored principles documented in the Declaration of Independence and the Constitution. Though our record as a nation is not unblemished these principles are cherished and promote patriotic pride. Noddings acknowledges that there are things to be proud of and young people need to believe that there are principles to which they should be committed. Patriotism is built on recognizing both the brilliance and failure of principles and this contributes to love of country, love of place. In our seminar we talked a lot about practices and attitudes towards patriotism. One Fellow in our seminar was an immigrant to this country at the age of four. His eager admirations for America lead to a life long love of American history. Having settled in New York, the events of 911 hold endearing meaning for him and his family. Yet another Fellow grew up in the Philippines during her father's military career. For her, a sense of home place was quite differently structured than that of her urban students.

Noddings poses the question, can love of place contribute to a healthy patriotism? Patriots are often willing to die for the place they identify as their country. Patriotic love of place is universal; the loved place associated with ownership. Patriotism exudes feelings that this is *my (our)* place with the innate understanding I must protect it from being violated or changed in its nature. Love of place is so strong that national leaders sometimes use it as an excuse to go to war- to protect the homeland-even when there is no actual threat to the homeland.¹⁸

The actual loss of homeland is indeed a tragedy. When we read of the longing of displaced people, we are deeply moved. Survivors of catastrophic bombings, such as happened in Sana'a, Yemen, suffer from an almost willful loss of memory. There is a temptation to forget, yet the impossibility to do so.¹⁹ First generations of displaced people long for particular neighborhoods, orchards, houses, roads, and landmarks. Later generations are additionally deprived. Not only are they separated from actual places, they are also separated from the memories associated with those places.²⁰

Noddings makes a key point about the need for meaning in our lives. Existential meaning affects every aspect of our being-what we believe, how we treat others, what we love, how we live. Identity longs to be rooted in places. One's homeland is a loved place. A home is shelter but also the place where relationships are built. A home filled with meaning, and considered precious, can become something one is willing to fight for if threatened.²¹ Love of place, then can be a source of conflict politically. When the place is associated with ownership, it tends to be the primary focus for patriotically inspired battle.²²

In dealing with the everyday problems of the real social world, most of us need a place to which we can retreat to refresh our spirit. A church, a lakeside cabin, a hike in the hills or a walk in a garden may provide such a place. Yet, Noddings explains, the house itself can be a center of refuge and restoration.²³ Considering the house as both a refuge and a

shelter, the meaning we construct there establishes a foundation for meaning in the larger world. Paralleling this, what we learn in that world gives new meaning to our life inside.²⁴

In our love for home and place, we must have concern that its welfare is intimately connected with that of the Earth itself on which it exists. Noddings see this as a hopeful sign in nurturing a psychology against war, following the thinking that because I love *this* place, I want and will support a healthy Earth to sustain it. Referring to this as *ecological cosmopolitanism*, it follows that if the well-being of *my* loved place depends on the well being of Earth, I have a good reason for supporting the well-being of *your* loved place. This notion espouses a rather selfish reason for avoiding war and preserving the home places of all human beings.²⁵ Yet, within the present condition of global consumption of resources, equity of place, and equity of human condition does not exist.

The right of environment

The timely visit of Pope Francis to the United States in during the early weeks of the Peace Education seminar, inspired me toward consideration of his remarks to the United Nations General Assembly on September 25, 2015. The Pontiff spoke of humanity's "right of environment"-the concern for a sustainable global environment for all peoples-and the concept of our "common home" as crucial to Peace in our global society.

... we human beings are part of the environment. We live in communion with it, since the environment itself entails ethical limits which human activity must acknowledge and respect. Man... can only survive and develop if the ecological environment is favorable. Any harm done to the environment, therefore, is harm done to humanity.²⁶

In consideration of peace education, the remarks of Pope Francis can be understood as a wake-up call in the psychology against war. As the competition for access to diminishing global resources and the destruction of natural environments increases, so do warlike behaviors in an effort to lay claim to them by the rich and powerful. Marginalized peoples are driven from their homes, not by bombings but by destruction of their way of life. We are seeing in the news everyday a different kind of "war" that is forcing loss of homeland, loss of loved place.

Our common home

In his Encyclical Letter on Care for our Common Home in May 2015, Pope Francis speaks of a need for understanding and respect for our "common home", built on the understanding of a certain sacredness of created nature, a sacred value. Without an understanding and respect for our common home, we are setting the stage for new conflicts, new wars; wars that cannot be won.

It is foreseeable that, once certain resources have been depleted, the scene will be set for new wars, albeit under the guise of noble claims. War always does grave harm to the environment and to the cultural riches of peoples, risks which are magnified when one considers nuclear arms and biological weapons...Politics must pay greater attention to foreseeing new conflicts and addressing the causes which can lead to them.²⁷

In reference again to *The Arts and Peacebuilding: An Emerging Approach*, Katherine Wood writes about sacred values. She affirms that human behavior is influenced by “sacred values”-deeply held beliefs that often have nothing to do with religion. Human beings make decisions and choices based on their most deeply rooted values. Sacred values may be explicitly religious in content or they may be nonreligious, such as the values placed on children by their parents, or the willingness of someone to die for a cause. Sacred values are largely emotional. They are unconscious in nature and can be found at the core of both personal and communal identity. Humans are not entirely rational beings. When people construe issues central to a conflict as sacred values, they become “devoted actors”. The actions of devoted actors can seem absurd when viewed through the lens of the rational actor model.²⁸

The transformative power of the arts, Wood writes, lie in the fact that art operates-often simultaneously-in the physical, emotional, and existential realms. Existentially, the human search for meaning, purpose, community, identity, and values by which to live is expressed and interpreted through the arts. Values are deeply rooted in the lives of individuals, groups, and nations differing in views of the world. A person’s worldview can be opened and enlarged through the arts, enhancing understanding of others. This leads to empathy and inclusion. Alternatively, artistic media can intensify divisions and disparities in worldviews and dehumanize others. The slick and ruthlessly violent videos used by world terrorists that repulse most people somehow successfully recruit individuals to their ideals, demonstrating the potential of artistic techniques to fuel rather than heal conflict.²⁹

Recent findings presented at the El-Hibri Foundation, Alliance for Peacebuilding, and Beyond Conflict affirmed the importance of “sacred values” in human decision making. The conference recommended the inclusion of artists in next steps along with neuroscientists in conversations and research aimed at direct study of the brain’s cognitive and emotional processes in relation to the arts. The goal is to investigate the possible relationships between art and the neural responses of empathy and hatred and the arts influence on the development of sacred values, both positive and negative.³⁰

American values and the American built environment

In his book *Architecture and the American Dream*, Craig Whitaker explores the notion that American cultural values, more than any other attribute, determine how our man-

made environment is shaped, and how we appraise what we have built.³¹ I find this idea of values and how they are expressed in American architecture to be fascinating and highly relevant to peace education. Whitaker posits that we admire a building, or group of buildings, because they express ideas about ourselves, even in subtle ways.³² Conversely, when a building's appearance conflicts with our beliefs, we find the architecture disquieting. The criteria we use to make these judgments are a product of our culture and our values, some of which are deeply engrained.

Many American values are unique. Our country was founded on a belief in freedom, equality, and the opportunity for renewal. Foundational to these ideals is the belief that physical mobility makes it possible that we can pick-up stakes and begin anew. Understanding how this vision expresses itself is indispensable to producing an architecture that reflects our uniqueness.³³

Whitaker's book explores how we can actually describe architecture, and specifically American architecture, by evoking American cultural values. The author contends that, just as there are themes and patterns that differentiate American literature, films, and books from those made elsewhere in the world, there are themes that resonate through American buildings and cities that stamp our architecture as uniquely our own and to which Americans respond.³⁴

In reflecting on the bombing of the historic architecture in Sana'a, Yemen, students will consider why such a loss of home place is so devastating to one's sense of self. In what ways was the attack on an ancient city an attack on a people's values? How do built structures in America express our values? What is it about home place that provides us with a sense of who we are and what we value?

In order to understand how unique American architecture is, we need to compare it to the architecture of other countries, particularly Western Europe. European examples can help to explain why certain patterns and forms resonate in our architectural preferences. More important to understanding American architecture is to understand our beginnings and how they shaped our values. Central to these values, explains Whitaker, is the dream of possibilities, the dream of what we could become.³⁵

Fundamentally, Americans believe in the right to choose and thereby to express our individuality. We believe in equality; we place great faith in the tenet that, although each of us is unique, we are all created equal. Of primary significance is our belief in freedom and renewal, in the power to be who we want, and even to change who we are and begin again.³⁶ As Whitaker proceeds to demonstrate, each of these values affects our built environment.

A house of many rooms

America prides itself on diversity, on being a mosaic, a “house of many rooms”. Because our country is a place where one is free to choose it has, throughout history, welcomed new people with new concepts expressed in a visible way in our architecture. In 1791, the expatriate Frenchman Pierre Charles L’Enfant produced the plan for Washington D.C. Our country continued to welcome foreign architects and their ideas. In the present century, many foreign born architects and designers came from abroad to live and practice architecture in America, including such notable figures as Walter Gropius, Mies van der Rohe, Richard Schindler, Richard Neutra, Marcel Breuer, I.M. Pei, and Eliel Saarinen.³⁷

Our nations’ earliest settlers began by borrowing and adapting many architectural forms from the European culture they had just left. Best known in the early days of the Republic were the designs by Thomas Jefferson, who believed that European classicism, based on the work of Italian Renaissance architect Andrea Palladio, provided uniquely fitting models for a new democracy. Palladio’s designs extended the vocabulary of Greek and Roman forms which, to Jefferson, seemed especially appropriate prototypes on which to build an American style. Over the next two hundred years, however, Americans continued to adapt a plethora of identifiably distinct styles ranging from Queen Anne, to Dutch Colonial. As American architect Charles Moore stated, “we, the inheritors of a hundred traditions, had our pick”.³⁸

Our many styles reflect our freedom to choose but also show the world how we are doing. In 1984, architectural historian J.B. Jackson called the American home “a miniature estate...much concerned with keeping its image honored and respected by the outside world.”³⁹ It was expected that the owner was to fit into this image. The owner was to go about his business avoiding scandals or any public information that might discredit the image. In essence, American buildings, most especially on their front façade, project an image of prosperity such that whoever lives and works within is doing very well, thank you.⁴⁰

Given such diversity of style, it would seem that the American landscape should appear chaotic, yet actually the opposite is true. American cities, whether large urban centers or small town neighborhoods look curiously like one another, compared to similar areas in Europe. American buildings, though they bear the mark of different designers, share similar values and therefore demonstrate similar choices. Commercial strips across the country are almost interchangeable. American suburbs, in particular, despite a plethora of styles, are often remarkably cohesive architectural groupings with similar features such as doors, walkways, and frontage to the street. Though American landscapes are separated by hundreds of miles they resemble one another to an astonishing degree. There seems to be a national style of spatial organization. This suggests a central paradox of the American landscape: in exercising the right to choose, Americans have often chosen the same thing.⁴¹

The gridded streets of our cities and towns are not uniquely American, yet the order and geometric logic of a grid was important to early visitors to a new continent. Despite difficult terrain, for early American settlers the order of a grid connoted a sign of virtue and morality, especially on the border of wilderness and the frontier. Not only was the grid the pattern of choice for most new cities and towns, it was used to divide up the entire country in the Land Ordinance Act passed by the Continental Congress in 1785.⁴²

European plans for major cities were often based on the hierarchical structure of a radial design around the king or seat of power. L'Enfant, as the architect for America's capital, was aware that any plan for a new American capital that featured only grand boulevards radiating out from a single center of authority would have been an inappropriate symbol in a country where the thirteen colonies still wanted considerable power against tyranny from a federal government in a country where everyone was supposed to be equal.⁴³

In his design for America's capital, L'Enfant based his street design on America's multiple seats of power. He adapted the European model by creating diagonals that intersected at odd angles and adding more symbols, fountains, and plazas spreading focal points throughout the city as a farmer would spread seed across a field. Whitaker writes,

The democratic energy of L'Enfant's plan for Washington is much like the difference between a web spun by a normal spider and one spun by a spider that has been artificially stimulated.⁴⁴

As the Industrial Revolution spread across America the grid began giving way to newly planned suburban communities featuring curved streets and lots. Though many of today's American suburban plats have curved streets, the underlying symbolism of the grid remains. Whitaker likens streets in undulating rows evenly spaced to the furrows made by the tines of a gravel rake in a Japanese garden. In any given section, the parcels they delineate are as equal as those made by the grid.⁴⁵

Home place, the American Dream

America's early culture was primarily agrarian. Cities, despite being a seat of culture throughout all human history, connote for many Americans only overcrowding and compromise. Cities suggest mutual dependence in a country that stresses independence. Though most Americans live interdependent lives, the belief in independence pervasively infuses one's sense of self. Americans have always wanted to control their destiny, and for many this means having a plot of land and a place to call one's own. Moving from the city had high symbolic value and became a pattern of behavior as America grew. Settlements from 17th century Plymouth to Williamsburg had freestanding houses where inhabitants lived more or less communally with their neighbors. Yet, the freestanding buildings were strong evidence of their passion for independent living. Two and a half centuries later the advent of the automobile provided many Americans a move away from agrarian life and toward work in the city giving rise to our present day way of life.⁴⁶

Though most Americans like to keep their distance from each other, in cities like Philadelphia, New York and Boston patterns of single family row houses were built. Yet, rows of houses joined by common party walls never carried with it the connotation of community that it did in England. In 18th century England rich and poor alike lived between party walls, even the Prime Minister. The English Royalty were the only exception, in their freestanding palaces. By contrast, in America, everyman is king and every man's home is a castle. The family holding is thus a "miniature state", distinctly and forever separate.⁴⁷

Historically, multifamily dwellings were an even less influential pattern in America than were single family row houses. During the industrial revolution, row houses became associated in the public's mind as homes for people too poor to live in freestanding buildings. Later, in the 19th century developers convinced affluent New Yorkers of the virtues of apartment living. For the most part, attached living has gotten away from connoting an impoverished life style. Yet, it remains for many one notch below freestanding independence. Whether small, tightly spaced freestanding houses, each on its own lot in working class Queens, or freestanding mansions in Beverly Hills the notion of independent living is the same differing only in size, not in concept.⁴⁸

In any American suburb, often the most common denominator in rows of houses is their similar setback from the road.⁴⁹ As Whitaker points out, different styles celebrate our uniqueness, while common setbacks celebrate our equality. We all may be different, we each may be king, but we all seem to agree to line up our castles at the same distance from the road. Similarly considered are the spaces between houses. Following the Great Fire of 1666 in London, William Penn prescribed regulary spaced buildings in his original plan for the city of Philidelphia. Thus equally spaced buildings and common setbacks connoted equality and community. Because all dwellings would be the same distance from the road, all would share equally in the expereince of a New World. Individualism and regard for community are equally important values to Americans, and we want them to be expressed simultaneously.⁵⁰

As Americans gaze out at the world from miniature estates they look toward the most potent symbol of all: the open road. Over the course of our history the open road, more than any other symbol, has meant freedom and renewal. While for America's first immigrant settlers freedom meant moving to the New World, for their descendents freedom means the right to renew onesself by getting on the road again.⁵¹

InEurope roads converge on a city. Roads lead to specific goals such as to monuments, churches, or the king's palace. Symbolically, in America roads lead out of town, not to it. But if roads symbolically lead away from a city, away from a center and a place to stop, then architecture is that much more difficult to confront and enjoy.⁵²

In his book *Architecture as Art*, Stanley Abercrombie describes the aesthetic value of architecture as art.

Whatever value architecture may have as an exemplary treatment of materials, as a marker in the landscape, as a structure, or as enclosure, and whatever the esthetic implications of those functions, we must remember that, independent of any of them, it is also capable of eliciting esthetic response directly from our minds by its mere being. Architecture, and all the rest of the world, is, for each of us, our own construction.⁵³

Given our many styles, the exuberance with which we proclaim to passersby how well we are doing, the pervasiveness of our gridded streets, our desire for independence, and the overarching symbol of the open road, the great task in American architecture is to use these attributes to enoble the journey as well as to create a sense of community along the way.⁵⁴

Gates, a uniquely American symbol

I found Whitaker's discussion on *Gates and Unintended Pauses* in chapter 5 of his book to offer an exciting topic through which students could explore built structures and America's values. Paired objects proliferate in the American architectural landscape. The concept of dualities means that two more-or-less equal parts are woven into a larger, more complex whole. Two of anything connotes balance; one object may be the mirror of the other, but not necessarily the better. Two similar objects also connote equality, thus in an American context this evokes a democratic ideal. The tension between two architectural elements or structures is a strong American interest. A two-family house, mirror image beach houses, or twin office towers are examples. And so we can use this potent symbol in the built environment to mark and make more meaningful our journey.⁵⁵

In Europe it is not uncommon to find paired columns or paired objects placed as deliberate pauses along a road or pathway marking a transition from one place to another. Twin churches by Rainaldi and Bernini on the Piazza del Popolo in Rome are an example. The nearly identical churches suggest a gate or portal that is permanently open conferring importance on the street that lies between them.⁵⁶ In America it is more rare to find identical elements purposefully placed on opposite sides of a public street because of our tradition of property rights. In our democratic society two owners on opposite sides of the street will have little reason to want their buildings to look alike in a culture celebrating individualism. However, the symbolism of paired elements find more frequent expression in American public icons such as the bronze horses marking the entrance to Washington D.C. over the Arlington Memorial Bridge. In my trip to Washington D.C while writing this unit, I saw these enormous equestrian sculptures, titled *The Arts of War* and *The Arts of Peace*. As Whitaker states, paired elements like these that mark a transition have considerable power because they remind us of our mobility and how easy movement is in this culture.⁵⁷

As mentioned earlier, Whitaker pinpoints the gate as an entirely recognizable American symbol.⁵⁸ Unlike a medieval European city where heavy gates barred outside invaders, or

segregated one group from another, American gates, particularly those on public roadways, are only symbolic.⁵⁹ The Soldiers and Sailors Memorial Arch in Hartford, Connecticut and the Gateway Arch in Saint Louis are examples of Americans' desire for unimpeded progress. In Montana, a large stone gate stands alone on a prairie marking the northern entrance to Yellowstone Park. The gate stops nothing. People and bison move freely back and forth across the invisible boundary. The purpose of the gate, a large stone arch, appearing small against the expansive landscape, testifies to the grandeur of a great natural preserve, and to the even greater promise of the new continent that generated it.⁶⁰

American convictions follow that we can re-create ourselves simply by moving from one place on the Earth's surface to another. By passing through a gate or by crossing an arbitrary line we can change who we are. Gates signify opportunity and renewal, rather than exclusion.⁶¹

The conceptual metaphor of the gate was addressed in Christo and Jeanne-Claude's environmental work *Vally Curtain*, Rifle Gap, Colorado, 1970-1972 creating a barrier where none would have existed in the natural world. A single two-lane road allowed motorists to pass through without interruption under an enormous curtain spanning the gap that, at first glance, seemed an impermeable barrier.⁶²

In 2005 the artists' installation called *The Gates* in New York's Central Park featured 7,503 gates made from free-hanging saffron colored fabric panels. Posted along existing walkways the gates seemed to resemble a golden river appearing and disappearing through the bare branches of the trees. Reactions of public visitors to the gates varied widely. Some of the comments overheard in Central Park included "this is bizzare", "sheer perfection", "it lifts my spirits", "it looks like a psychedelic drive-through car wash", "the gates make you look more closely at other things in the park", "Here you go, son. Reach up and touch twenty million dollars".⁶³

The task of art is enormous. Art should cause violence to be set aside. And it is only art that accomplish this. -Leo Tolstoy⁶⁴

Class Activities

Class activities in this unit introduce students to expressing *sacred values* in the art form of architecture, the concept of our *common home* and *the right of environment* and as motivations for students to consider as peacebuilders.

Our "common home", a house of many rooms

America also prides itself on diversity, on being a mosaic, a "house of many rooms".⁶⁵

In this class activity, students will explore concepts of peace building in consideration of a *house* as a safe refuge and *home place* as a source of meaning, a guardian of sacred values. Learning goals address Visual Literacy as students use and apply the language of art and use tools and materials safely and appropriately to create art. This lesson will span several days depending on frequency of class meetings. Allow a minimum of eight one-hour class periods to complete the discussion, design, construction and arrangement of the units for display.

Noddings mentions the writings of Gaston Bachelard and his considerations of the house as both “a group of organic habits” and a shelter for the imagination. For Bachelard the house is both a refuge and a shelter for dreamers with cellars, attics, doors, corners, nooks, and roofs where one feels justified in curling up in a corner to daydream or to contemplate the meaning of life. He asks, should I open the door and walk out into the world; should I bolt it closed and tell myself that I am safe? His view follows that the meaning we construct in our house establishes a foundation for meaning in the larger world, and what we learn in that world gives new meaning to our life inside.⁶⁶

A house is a center of activity, often a place where we construct our childhood. Stories sustain us in our love of home and place. Homes are centers for relation-building. A home is likened to a small society because it shelters a whole family. The notion of a family as a small society is important because, when it functions well, it is a source of meaning for all its members.⁶⁷ Strong families influence their communities in ways that support peace building. Conversely, an unsatisfactory family life may induce despair and war may become attractive as a means of escape. Paul Tillich refers to this as “the anxiety of meaninglessness”- anxiety aroused by the loss of a spiritual center and the loss of an ultimate concern.⁶⁸ Unhappy family members may welcome the sense of purpose that military ways of life and war can provide. Yet, even a strong healthy family can find its members motivated away from peace when they feel obligated to protect the family they love.⁶⁹

Lesson progression: Through an electronic presentation, show students examples of homes and apartments from several nearby neighborhoods representative of where the students may live. Ask students to reflect on the house they grew up in, where the most significant part of their childhood took place. Ask students to close their eyes and visualize this house and the rooms inside. Visualize that you are in this house, as you were when you were young. Try to remember in great detail one room of your house. What did it look like there? Think about what it smelled like there, sounded like there. What was it like to be there? Ask students to write silently for two to three minutes in their visual journals to the following prompt: Describe your most joyful childhood memory of being in this room while living in this house.

Following their writing time, allow five minutes for students to share their reflections while speaking conversationally with an elbow partner. Next, ask for three volunteers to

share their stories with the class. Ask students to again visualize the house they wrote about and, in their journals, draw a memory sketch of one special room in this house.

Through an electronic presentation introduce students to the art of architecture and key terms. The SlideShare presentation by Antonia Jennifer E. Nardo, listed in the resources for this unit offers a wonderful springboard for this discussion and will aid students' understandings of the elements of art as foundational to architecture.

Show students examples of architectural models of rooms. Students will be introduced to the tools and materials of working with foam board or corrugated fiberboard for the purpose of constructing a simple architectural model of a room, symbolic of their "home place". Demonstrate the materials needed to construct model rooms from foam board or corrugated fiberboard. Explain to students that they will be using tools and materials to design and construct a 3D representation of a room. Students will draw, draft, cut, and assemble foam board components to assemble a simple room construction. As they construct their rooms students may consider features such as cellars, attics, doors, corners, nooks, and roofs as noted by Bachelard. Consider how the viewer looks in.

Students will revisit their journals continuing to write about memories of growing up in a special place that formed their identity and gave meaning to their lives. Discuss the idea of "sacred values". Ask students to write about three sacred values, or taboos, they consider as unbending beliefs. Students will write and then create visual expressions of their memories on paper through drawing, painting, and methods of collage. A variety of papers may be employed including handmade papers, magazines and newspaper, or the use of maps significant to where one lived in the past or lives now.

Students will adhere their writing and images on to the surfaces of their room constructions, covering both interior and exterior walls in the manner of wallpaper. Add a tone or patina to the overall surface of the architectural model using dry-brush or sponge.

The finished room models can be displayed in a variety of ways along a wall or a countertop in a manner representative of an American neighborhood with dwellings at common setbacks from the road. Or they can be joined together symbolic of American row houses, paired elements, or multi-unit structures-a house of many rooms.

Assessment: Students will complete a summative assessment rubric noting their performance towards the criteria established for the project. Performance criteria include composition, craftsmanship, creativity, and challenge. Points on this rubric will be translated to the grade point system used by the district. In addition, students will complete a written self-reflection addressing the following questions: Describe your intention in doing this project. What were you trying to say? Select two elements of art and two principles of art and analyze how you used them specific to your work of art. Explain what you are most proud of achieving in this work. What did you learn about art,

or about yourself, as a result of doing this project? If you were to do this project again in the future what might you do differently?

Pillars of “the right of environment”

The arts lie at the intersection of nature and culture and open a gate to better understand the emotional and psychological drivers of conflict.⁷⁰

In this class activity, students will explore concepts of peace building in consideration of the *right of environment* and its importance to peacebuilding. Students will work in collaborative groups to develop the concept and perform the construction for metaphoric gates to be placed on public view in a temporary installation on campus. Learning goals address Visual Literacy as students use and apply the language of art and use tools and materials safely and appropriately to create art. Contextual Relevancy will guide students’ understandings of the interdependence of global sustainability and peaceable living in support of the rights of all peoples to a livable planet. Through their analysis of works of art and assessment of their own learning goals students will address strands for Critical Response.

This lesson will span several days depending on frequency of class meetings. Allow a minimum of eight one-hour class periods to complete the discussion, design, assemblage and one to two days for installation of the constructions for display. Additional time will be needed to acquire a broad collection of found objects, recycled, and natural materials.

Lesson progression: Through an electronic presentation introduce students to gate-like architectural structures and paired elements used in architectural settings. Use images mentioned in this unit and other American architectural features such as the Washington Arch, New York City and the paired elements of the Lions flanking the front steps of the Public Library, New York City. Discuss the concept of the *gate* as a uniquely American symbol, as expressed by Craig Whitaker in this unit’s discussion.

View and discuss architecture design terms and structural elements related to post-and-lintel construction and the three Greek orders of columns, Doric, Ionic, and Corinthian. View images of columns from medieval churches in Europe for their carved capitals that conveyed biblical and moral teachings to an illiterate population. Discuss architectural proportion based on the proportion of the human body. In *Architecture as Art*, Stanley Abercrombie provides a discussion of Vitruvius’ suggestion that the Greek orders were designed to correspond to different physical types. Specifically, the Doric corresponded to a chunky male, the Ionic to a slender female. Vitruvius was the first to look seriously at man’s body as a source of architectural proportion. He observed that, given an ideal man, his legs apart and his arms extended would touch the imaginary edges of two basic geometric figures, a square and a circle.⁷¹ In an illustration from Albrecht Durer’s *de Symmetria*, the standing male figure is drawn showing exacting mathematical relationships between parts of the human body.⁷²

As an introduction to their consideration of gates as metaphoric structures, engage students in Critical Response in a compare and contrast activity. Students should follow the 4-Step Art Critical Method (The Feldman Method) to compare and contrast two architectural gate-like structures in the built environment, such as The Arc de Triomphe de l'Etoile, Paris 1806-1836 and the Memorial Arch in Washington Square, New York 1892. Consider the similarities in elements of structure and design but also the differences in siting and purpose of each structure.

Critical thinking: Discuss “the right of environment”. Students will reflect on their environment and clarify their understandings of the meaning of global sustainability. Through an electronic presentation, show students images of adolescents enjoying their everyday lives talking, shopping, being at school, etc. Ask students to write silently for two to three minutes in their visual journals to the following prompt: What things do I take for granted in my everyday environment that allow me to be comfortable, fed and nourished? How would my world be different if the lifestyle I take for granted was suddenly changed or threatened? In what ways might I need protection? Following their writing time, allow five minutes for students to share their reflections while speaking conversationally with an elbow partner. Next, ask for three volunteers to share their responses with the class. Brainstorm on the board to create a list of things students would miss or long for as a result of a sudden change of the condition of their environment. Examples are cell phones, clean drinking water, fast food, shopping at the mall, etc.

Students will consider how they derive meaning for their lives from their *home place*. In the event of the loss of their *home place*, how would memories of this place sustain them? What do they hold dear about *home place*? In the event of acts of war or aggression, what would they be devastated to lose? In what ways would they be willing to defend their *home place* or *home land*, should it be threatened? In the event of the loss of their homeland, as is happening to cultures of people across the globe, what would have to happen to establish new sources of meaning?

Through an electronic presentation, show students examples of coastal villages and agrarian communities that are being wiped out due to changes in global climate, such as Newtok, Alaska. Look at examples of people in both America and in other countries who have become climate refugees as a result of lost *homeland* due to climate change. Ask students to consider that animals will move on and try to adapt to a changing climate. Where do people go when their *homeland* erodes away and disappears? How might the loss of *homeland* contribute to loss of meaning in someone's life?

Discuss exclusion; what does this mean? How might exclusion result in people and communities being vulnerable? Discuss how the cohesiveness of a thriving community of people can become vulnerable because of climate change and lack of sustainable resources. How could the plight of vulnerable or displaced peoples lead to war?

View images of ‘the plastic beach’ -tons of plastic trash washes up on the world’s beaches every day. Discuss how the global culture of waste can contribute to war and conflict over the right of environment. Because we share the planet, what are peacebuilding citizens to do to assure that *my* home place and *your* home place are sustained as livable and continue as sources of meaning? Paul Tillich refers to “the anxiety of meaninglessness”- anxiety aroused by the loss of a spiritual center and the loss of an ultimate concern.⁷³ How can we protect ourselves against meaninglessness?

Working in groups, students will brainstorm ideas for the design and construction of life-sized built structures of metaphoric gates to be installed as unintended pauses in the landscape of the school.

The gates may be constructed in a variety of ways using foam board, corrugated fiberboard, or the type of tubes used in forming concrete. One method suggested here is to use concrete form tubes, duct tape, foam board and found objects. The concept for the gates evolves around the idea that rising out of the culture of waste (recycled materials) the imagery on the pillars pulls our vision upwards to the upheld (lintel) arch or cross member revealing an evolution in our culture toward upholding sustainability, care of the natural planet and global peace. Akin to The Arts of War and The Arts of Peace, equestrian statues in Washington D.C. students might consider demonstrating opposing cultural attitudes on their gates-a lack of sacred values inherent in a culture of waste contrasted with values essential to peacebuilding through global rights of environment and thus lives that hold meaning. Encourage creativity in the design of the gate and imagery.

In teaching this unit, I will recommend that students consider the integration of items from our throw-away culture of trash as well as found utilitarian objects. Look at the work of Alabama artist Thorton Dial for inspiration on how to utilize found objects in painted assemblages. Students can follow the order of classic columns or create unique interpretations from materials they gather. Safe use of tools and sound construction of the gates as life-sized structures are important considerations. Objects densely placed around the pedestal base of each pillar may add stability as well as visual weight. As the eye is drawn upwards, materials might transition and evolve in progression toward inclusion of more eco-friendly items, culminating in natural and nature based imagery representative of a healthy and nurturing planet, inclusive of peoples living in peace from all parts of the globe. Imagery, whether painted, drawn, collaged or attached should have the intention to convey sacred values, similar to the capitals on medieval columns. Paint and seal the surface of the constructions, especially if placed outdoors. Install the gates as unintended pauses in grassy areas, in the library, or in selected passages within the school.

Assessment: Students will complete a summative assessment rubric noting their participation in the groups’ performance towards the criteria established for the project. Performance criteria include composition, craftsmanship, creativity, and challenge. Points on this rubric will be translated to the grade point system used by the district. In addition, students will complete a written self-reflection addressing the following

questions: Describe your groups' intention in doing this project. What were you trying to say? Select elements of art and two principles of art and analyze how they are used specific in this work of art. Explain what you are most proud of achieving in this work. What did you learn about art, or about yourself, as a result of doing this project? If you were to participate in a project of this nature in the future what might you do differently? Explain the role you performed in the group during this project. Describe, in your own words, how your group worked effectively as peacebuilders to successfully accomplish goals for the project.

Critical thinking topic

During a seminar discussion on the topic of hatred, a Fellow reminded me about two events, here brought together for a critical thinking activity such as a Socratic seminar.

The defacement of the Confederate Veterans Monument in Cornelius, North Carolina in 2015 is compared to the destruction of the Buddha figures in Afghanistan in 2000. Students will compare the similarities and differences (cultural /political/artistic) demonstrated in these two acts of destruction in so far as they each represent an attack on the sacred values of an established group of people in a home place.

One. The 105-year-old Confederate Veterans Monument in front of Mt. Zion United Methodist Church in Cornelius, North Carolina was vandalized in July 2015, almost exactly a month after the shootings at historic Emanuel African Methodist Episcopal Church in Charleston, S.C. See the article, *Vandalism at Confederate Monument*, Cornelius Today, July 20, 2015, listed in the resources for this unit.

Two. The destruction of the Buddha figures in 2000. It's been nearly 10 years since the Taliban destroyed Bamiyan's towering Buddhas. With Afghanistan convulsed again by war, rebuilding isn't even on the agenda. They stand "like missing hearts carved out of the mountain's chest, abandoned chambers where ancient wonders of the world once gazed placidly". See the article, *10 years after destruction, Bamiyan remembers its Buddhas*, 2010, published by Hazara People International Network listed in the resources for this unit.

Conclusion

We, and future peacebuilders, must remain mindful of the words of Pope Francis in his plea before the UN General Assembly,

Today, and everyday, I would ask each of you, whatever your capacity, to care for one another. Be close to one another, respect one another, and so embody among yourselves this (United Nations) Organization's ideal of a united human family, living in harmony, working not only for peace, but in peace; working not only for justice, but in a spirit of justice.⁷⁴

Vocabulary

Architecture, grid, post, lintel, column, capital, gate, pillar, model, ecological cosmopolitanism, right of environment, common home, sacred values, exclusion

Materials for the classroom:

Visual art images-digital or hard copy, books, posters, drawing and painting materials; poster size paper for drawing and group collaborations, heavy duty adhesives, tape, duct tape, hot glue gun, hot glue sticks, scissors, craft knives, cutting mats or cardboard to protect table surfaces while scoring and cutting, paint, brushes, acrylic sealer, foam board, corrugated fiber board, concrete forming tubes, found objects

Annotated list of readings and resources for students

An Architectural Alphabet, The Library of Congress. Washington D.C., 2000. This is a beautiful picture book featuring architectural details of the Library of Congress in Washington, D.C. The book provides an illustrated vocabulary helpful to students.

Hard Truths, The Art of Thornton Dial. This site features a 2012 exhibition of the artist's work at the High Museum of Art, Atlanta Georgia. Dial is an excellent artist to investigate for found object sculpture. <http://www.high.org/Art/Exhibitions/Hard-Truths-Thornton-Dial.aspx>. Accessed 11/21/2015.

Isis Erasing History, Culture in Syria and Iraq. CBS News. This is segment from a primetime news broadcast showing militants destroying archeological and artistic icons of Persian culture. <http://www.cbsnews.com/news/isis-erasing-history-culture-in-syria-and-iraq/>, March 6, 2105. Accessed June 14, 2015.

ICAP, International Committee of Artist for Peace. This is a website for an organization whose mission is to establish peace and develop peacemakers through the transformative power of art. The site features links to videos, performances and exhibitions by artists including professionals and high school students nurturing the theme of peace. <http://www.icapeace.org/>. Accessed 11/15/2015

Artists Culture of Peace. This site is a beautiful pdf document featuring images quotes and stories from national celebrities in the visual and performing arts and their creative works for peace. <http://icapeace.org/icap/exhibits/ArtistsAsPeacemakers-Web-Dec07.pdf> Accessed 11/15/2015

Pope Francis' Remarks to the United Nations General Assembly, September 25, 2015 <http://www.nytimes.com/2015/09/26/world/pope-francis-remarks-to-the-united->

nations-general-assembly. <http://www.nytimes.com/2015/09/26/world/pope-francis-remarks-to-the-united-nations-general-assembly.html>. accessed 9/26/2015

The Arts of War and The Arts of Peace. Wikipedia. This webpage provides images and information about a relevant pairing of equestrian sculptures in Washington D.C. https://en.wikipedia.org/wiki/The_Arts_of_War_and_The_Arts_of_Peace. Accessed 11/14/2015.

Christo and Jeanne-Claude, The Gates. Kahn Academy: Expressionism to Pop Art, Minimalism and Earthworks. This well-done video explains The Gates installation. <https://www.khanacademy.org/humanities/art-1010/minimalism-earthworks/a/christo-and-jeanne-claude-the-gates>. Accessed 10/24/2015.

Christo and Jeanne-Claude, The Gates. This is the artists' webpage for The Gates project showing original concept designs, plans, sketches, and proposals for the site specific project for New York's Central Park. This is a marvelous site for students to explore in following the artists' concepts, planning and revision of ideas for a site specific work; provides the stimulus for discussions about the nature of the creative process. <http://christojeanneclaude.net/projects/the-gates#.Viud-xCrTBI>. Accessed 10/24/2015.

Vandalism at Confederate Monument, Cornelius Today, July 20, 2015. This online news article is about the defacement of a statue of a Confederate Soldier in Cornelius, N.C. <http://corneliustoday.com/wp/vandalism-at-confederate-monument>. Accessed 11/16/2015.

Buddhas of Bamiyan, Wikipedia. This webpage offers images and information about the terrorist destruction of centuries old icons of faith in Afghanistan in 2000. https://en.wikipedia.org/wiki/Buddhas_of_Bamiyan. Accessed 11/16/2015.

Francis D.K. Ching. A Visual Dictionary of Architecture. This is an illustrated pdf resource featuring a comprehensive guide to key terms and images related to architecture. Available through SlideShare.com. <http://www.slideshare.net/Arkirollly/a-visual-dictionary-of-architecture?related=1>. Accessed 11/21/2015.

Mohamed Sathak. Basic Theory of Architecture, Re-uploaded. This resource features vivid graphics of basic design elements of architecture as well as beautiful images of built structures in architectural design. <http://www.slideshare.net/muyora/basic-theory-of-architecture?related=1>. Accessed 11/21/2015.

Arch. Ma. Antonia Jennifer E. Nardo, M.Arch. Primary Elements of Form. This SlideShare presentation offers an excellent introduction to the elements of art from the point of view of architecture; an outstanding resource for any discussion on visual

form, space, and composition. http://www.slideshare.net/AJstar26/primary-elements-of-form?next_slideshow=1. Accessed 11/22/2015.

The Village That Will be Swept Away, Newtok Alaska.
<http://www.theatlantic.com/business/archive/2015/08/alaska-village-climate-change/402604/>. Accessed 11/22/2015.

Alan Taylor. Alaska's Climate Refugees. The Atlantic, July 7, 2105. This online article features a photo essay of images by Andrew Burton revealing the plight of residents of Newtok, a coastal Alaskan village, who are being forced to flee their home place because of changes in the global climate and the erosion of the land beneath their village.
<http://www.theatlantic.com/photo/2015/07/alaskas-climate-refugees/397862/>. Accessed 11/22/2015.

Washed Up: Alejandro Duran Turns Mexican Ocean Trash into Environmental Sculptures. This site shows extraordinary environmental art made from beach trash.
<http://inhabitat.com/washed-up-alejandro-duran-turns-mexican-ocean-trash-into-powerful-environmental-sculptures/washed-up-project-7/>. Accessed 11/22/2015.

Tang, Qian, Ph. D. UNESCO, Global Citizenship Education, Topics and Learning Objectives. This document offers teachers a broad array of topics and activities across all grade levels through which to explore ideas and develop habits of Global Citizenship.
<http://unesdoc.unesco.org/images/0023/002329/232993e.pdf> (accessed 6/13/2015)

Annotated bibliography for teachers

Abercrombie, Stanley. *Architecture as Art, an Esthetic Analysis*. New York, New York: Van Nostrand Reinhold Company, 1984. This book offers an interesting analysis of artistic and esthetic considerations of the built environment.

Noddings, Nel. *Peace Education, How We Come To Love and Hate War*. New York, New York: Cambridge University Press, 2012. This book was the primary text for this unit's CTI seminar topic, Peace Education, Psychological Factors That Endorse War.

Whitaker, Craig. *Architecture and the American Dream*. New York, New York: Three Rivers Press, 1996. This is a wonderful book on the topic of how our unique American values are expressed in America's built environment.

Appendix 1: Implementing Teaching Standards

This unit supports the North Carolina Essential Standards for Visual Art in its three overarching stands, Visual Literacy, Contextual Relevancy, and Critical Response. This unit is appropriate for teaching in a Visual Art, Intermediate (Art II) course or year 5 of International Baccalaureate Middle Years Program for Visual Arts. North Carolina defines visual art as an elective in a technical subject.

Through this unit teachers and students will grow their understandings of how the merits inherent in educating for peace can be inculcated through consideration of our *common home* and how American cultural values are manifest in our built environment. A working knowledge of the relationship between image and idea is essential to rigorous engagements in the classroom. As teachers facilitate learning goals for their students this unit presents opportunities for both collaborative and independent investigations that grow students' analytic and problem solving skills to use across disciplines and beyond the classroom.

The Visual Literacy strand emphasizes the use of the language of visual arts to communicate effectively, applying creative and critical thinking skills to artistic expression. At the Intermediate level students understand the use of global themes, symbols, and subject matter in art. Students use experiences and observations to create content for art.

Contextual Relevancy refers to understanding the global, historical, societal, and cultural contexts of the visual arts. At the Intermediate level, students use the visual arts to explore concepts of civics and economics, such as systems, functions, structures, democracy, economies, and interdependence. Students apply skills and knowledge learned in various disciplines to visual arts and use collaborative skills to create art.

Critical Response refers to the use of critical analysis to react, either in writing, verbally, through art, or through other modalities to art. Critical Response requires the use of skills such as observing, describing, analyzing, interpreting, critiquing, judging, and evaluating personal art and the art of others. At the intermediate level, students critique their personal art using personal or teacher generated criteria.

This unit also addresses also addresses grade 9-10 Common Core Standards for Reading in Science and Technical Subjects. Through class activities students will determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific technical context. Students will analyze how two or more (visual) texts address similar themes or topics in order to build knowledge or to compare the approaches the authors (designers) take. Students will compare and contrast findings presented in a (visual) text to those from other sources noting when the findings support or contradict previous explanations or accounts.

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- ¹ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 138.
- ² Qian Tang, Ph. D. *UNESCO, Global Citizenship Education, Topics and Learning Objectives*.
- ³ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 138.
- ⁴ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 137.
- ⁵ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 18.
- ⁶ Qian Tang, Ph. D. *UNESCO, Global Citizenship Education, Topics and Learning Objectives*.
- ⁷ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 143.
- ⁸ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 50.
- ⁹ Katherine Wood, *The Arts and Peacebuilding*, 1.
- ¹⁰ Katherine Wood, *The Arts and Peacebuilding*, 1.
- ¹¹ Katherine Wood, *The Arts and Peacebuilding*, 1.
- ¹² Katherine Wood, *The Arts and Peacebuilding*, 2.
- ¹³ Craig Whitaker, *Architecture and the American Dream*, 146.
- ¹⁴ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 21.
- ¹⁵ Nel Noddings, *Peace Education, How We Come To Love and Hate War*, 150.
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