

Tom Anderson

Someone once said, tell me where you're from and I'll tell you who you are. The environment we live in, both built and natural, frames and forms us. This issue of the *Journal of Cultural Research in Art Education* is focused on the constructed environment, both in its physical manifestations and in the environment we construct and inhabit in our hearts and minds. The natural environment is becoming a smaller and smaller part of our world (does any environment exist that's not in some part formed by humans?), and the built environment looms ever larger. And as we construct it, so it constructs us. Terraced farm plots on hillsides; brownstones and subways; ranch-style homes with chem-green lawns; cobblestone streets, courtyards and plazas; corrugated steel walls and snow drifts: the environments that frame and define us as Spanish or British Columbian or Inuit or proud citizens of Eugene, Oregon, or Tribeca, provide the big context for our character. The things we bump into in those contexts help make us into baseball players or accountants or art educators.

Whether consciously or not, we shape the environment with our values, and in turn, our environment shapes our values and the values of our children and our children's children. It is my hope that by making conscious the values that underlie and imbue our constructed environments, through critical aesthetic inquiry, we can gain insights into developing and maintaining healthy environments that sustain us body and soul.

Toward that end the articles in this issue of the *Journal of Cultural Research in Art Education* focus of the socially embedded aesthetics of the places we live—both physical and social. B. Stephen Carpenter addresses Pat's Barber Shop, the place where he not coincidentally gets his own hair cut, as an example of hypertext that framed properly is an educational environment that offers a lot of insight art education's concerns in an era of visual culture. Lisa Waxman focuses on third places, in the form of coffee shops where everyone—well some people, anyway—know your name. Kristin Congdon, Steve Teicher, and Adrienne Engell address the use of technologies to portray local heritage on a bus system. Mary Stokrocki and Mariusz Samoraj describe and analyze a Polish "green school" experience. Debrah Sickler-Voigt reports on teaching and learning centered around so-called at risk kids mentored by self taught artist O. L. Samuals. Michelle Kraft addresses equality and inclusion for students with special needs in terms of creating a communitarian environment. Jack Richardson takes on the structures of art education as rigidified community values through the lens of

Situationist "drift". Theodore Drab and Khosrow Bozorgi re-examine middle eastern and particularly Muslim contributions to Western architecture and discuss the educational implications of that. Mel Alexenberg analyzes Wright's and Gehry's Guggenheim museums as presenting postmodern elements reflective of Judaic consciousness. John Turpin makes a case for some early American interior designers as presenting a social and cultural statements, not merely as parroting the formal concerns of their times. Rounding out the theme of this issue, Melanie Davenport connects the aesthetic construction of community to the issues of waging peace addressed in the last issue through the construction of a peace-centered Internet site. The last article is a reprint of Dipti Desai, Thu Bui, and Lisa Di Filippo's article from the last issue, in its entirety. The editorial staff regrets the omission of parts of this article the first time through. Completing this socially constructed environment issue are two insightful book reviews: the first by Erin Tapley of Philip Sheldrake's *Spaces for the Sacred: Place, Memory, and Identity*, and the second by Melody Milbrandt, of Duncum and Bracey's edited volume, *On Knowing: Art and Visual Culture*.

In closing, as always, I want to thank the many folks whose support make this publication possible: among them all my colleagues in USSEA, and in particular the always insightful editorial board and officers, as well as my editorial assistants, Karen Hutzler, who effectively stepped up to fill a big void when the process was dragging down, and Jennifer Snyder. Thanks to my colleague Lisa Waxman for putting out the word about this issue to various architecture and design groups, who are well-represented here. In addition I wish to acknowledge the financial support and resources this journal receives from Florida State University, particular from Sally McRorie, Dean of Visual Arts and Dance, and Marcia Rosal, Chair of the Department of Art Education, as well as the financial support of the organization this journal serves: The United States Society for Education through Art.

Finally I want to note that this is only Part One of the constructed environment theme issue. There was such a good response to the call for papers, I will be running Part Two in the next issue of the Journal of Cultural Research in Art Education. Thanks to everyone for your interest in this important topic.

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