

## 2008 NEW ORLEANS GREEN SALON

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### INTRODUCTION:

The information compiled in this article came from presentations, performances and videos created for a conference<sup>3</sup> about sustainability entitled “2008 New Orleans Green Salon” held at Loyola University New Orleans on March 13, 2008.<sup>4</sup> The authors of this piece, along with Roger White,<sup>5</sup> were the organizers of the event; Collins and White were co-chairs and Marx served as the conference supervisor.

As graphic design educators and practitioners in the field of design we are concerned with the way our profession responds to the environmental sustainability challenges of today. Many people outside of our profession see “design” as a decorative add-on to every day life. We describe design as the force that translates concepts or raw information into tangible metaphors that each audience can understand. By way of example, for this conference we wanted to explain how much electricity it takes to illuminate the *Salon* venue, Rousel Hall. We assigned this as a design “problem” to one of our classes.<sup>6</sup> The resulting design was a documentary video, *Green Salon: Rousel Hall Loyola University New Orleans* which is included in the DVD insert to this journal.<sup>7</sup> Design will not save the world, but design can disseminate a lot of information that may help.

We are both members of AIGA,<sup>8</sup> the professional organization for design. A relatively new AIGA initiative, Center for Sustainable Design (CFSD), is a national effort to introduce, manage and deal with sustainable issues surrounding the field of design.<sup>9</sup> On a small scale CFSD provides case studies and advice for managing the use of paper and inks so as to minimize harm to the environment.<sup>10</sup> On a broader scale, it introduces challenges and controversial issues about natural resources such as forestry, land management and the use of fossil fuels in manufacturing and distribution.<sup>11</sup> CFSD uses

“green salons” to introduce these questions and issues. In 2007 Loyola was invited to host a *Salon*. Marx is the *AIGA Loyola Student Group* advisor and Collins is a member of the *CFSD Task Force* so we were delighted with the invitation and curious about what *sustainability* might currently mean to a place still consumed by efforts to stabilize communities, lives, and individual careers.

We are not originally from south Louisiana but both of us love and respect the culture and place.<sup>11</sup> It is important to remember that Louisiana is unlike the rest of the United States for several reasons including: Louisiana civil law is still based on the Napoleonic Code; it contains approximately forty percent of all wetlands in the continental U.S.;<sup>12</sup> and a cursory look at a map of the lower half of Louisiana shows it is riddled with natural gas and oil fields.<sup>13</sup>

“Design” is not a word either of us naturally associates with New Orleans. Design necessitates forethought in organization and a long-view when planning any job. This requires a company or companies with management who recognize the value of design and budgets to sustain the act of design and its implementation. As local industry can not or does not support much in the field of design, there are relatively few design practitioners in this region.<sup>14</sup> It is interesting to note, however, that currently there are seven universities and colleges teaching graphic design as a major course of study and that there are over two hundred student members of the local AIGA. What then would New Orleans have to say about sustainability, and in particular, what would it have to do with sustainable design?

These dynamics and questions helped formulate the organization for *Salon*. An advisory committee was put together to grapple with questions about ethics, technology, logistics, and local cultural issues.<sup>15</sup> Recommendations for participants came from colleagues in education, associates in the professional business sectors of New Orleans and the national AIGA-CFSD Task Force of which we are part. The topic of sustainability is so broad that we decided to analyze it in three parts: the world-view, the local view and the personal view. New Orleans is traditionally diverse so we wanted to build panels for

discussions of each view with as diverse a range of experts as possible. For this reason, we invited scholars, practitioners and locals, as well as individuals from the national arena.<sup>16</sup>

When thinking about New Orleans, it is necessary to include music in the agenda, as this is where jazz was born. After hurricane Katrina, it was of extreme importance to the city's cultural heritage that Loyola College of Music and Fine Arts become home to the Thelonious Monk Institute of Jazz.<sup>17</sup> And so it seemed natural that the Monk Institute ensemble become part of the *Salon* experience.

From our point of view the venue for this *Salon* was very important. "Experiential design" is a relatively new but influential component within the contemporary "design" discipline,<sup>18</sup> so we chose the site for the *Salon* experience with great care. Loyola University is fortunate to have a world-class recital facility in the College of Music and Fine Arts, the Louis J. Roussel Performance Hall.

*Roussel Hall is a vital part of the Loyola University New Orleans College of Music, the university and the New Orleans community at large... The acoustics are amazing, the seats are comfortable and the stage is wonderfully visible from all seats and rows.*<sup>19</sup>

With a seating capacity of 592, this superbly engineered auditorium was chosen as the site for *New Orleans Green Salon*.

We had attended seminars and conferences locally and nationally and felt that the product of the experience was directly influenced by the environment in which it was held.<sup>20</sup> As conference organizers we were fortunate to have the support of many institutions.<sup>21</sup> Because *Green Salons* were new, and the idea of sustainability in New Orleans so tenuous, we had no way of predicting attendance. Therefore, the decision to book Roussel Hall was a bit of a challenge; could we fill this venue to capacity? Would the number of individuals who attended matter or could the quality of the experience be

enough of a product to justify the use of a resource as large and important as Roussel Hall? What would be the product of a quality experience and how would we gauge its success?

Collins had begun working with the CFSD Task Force during the summer of 2007— planning for *New Orleans Green Salon* continued through fall of that year and spring of 2008. The more involved we became in the sustainability issue the more we became aware that one, five and a half hour event might not be long enough to convey everything we wanted discussed. Also, we wanted the general environment to be as sympathetic to sustainable causes as we could arrange. Therefore, we began organizing other forms of media to display and explain issues<sup>22</sup> that might not otherwise fit into the allotted schedule.<sup>23</sup>

Many factors were involved in forming the panels and creating the event day. Roger White, our co-chair, was inspired to help us organize the New Orleans *Salon* because he wanted to involve himself in creative problem solving. As a political scientist, White explained, his career had primarily been concerned with using his non-creative self. White joined our project to learn something from our process. During the time our event was being planned, White was promoted to Vice Provost, changing the dynamic of his involvement. Nevertheless, we were encouraged to choose our participants on our own, a situation that made us feel free to pursue who we wanted and what topics we would cover.<sup>24</sup>

The lead panelist was Marc Alt from CFSD in New York. At its inception, we were flattered that Alt wanted to be part of our *Salon*. However, we did not know how he would fit in to the New Orleans “scene” in its current status. While very influential, we felt that AIGA was primarily a large, urban organization not in touch with the dynamics and needs of (a) a medium-sized southern city and, (b) an environment still suffering from post-traumatic stress.<sup>25</sup>

Another important panelist was Jeff LeBlanc, also from New York. LeBlanc's work understanding and explaining technology and energy use was a great compliment to Alt's design view.

Earlier in 2007, Amy Koritz and Ron Bechet hosted a workshop at Xavier University in New Orleans co-sponsored by the Interactive Telecommunications Program (ITP) which is part of Tisch School of the Arts at New York University. The workshop was primarily attended by members of the New Orleans arts community and local arts educators.

Through a series of presentations by ITP faculty and staff, the workshop helped to identify specific needs of individuals and initiatives in the community. In the afternoon, members of ITP addressed some of these issues through technology training that can facilitate overcoming some of those needs.<sup>26</sup> Technology as a sustainable resource was new to us so we thought it would be an important addition to the *Salon* and were thrilled to learn that ITP was able to sponsor LeBlanc's inclusion in our program.<sup>27</sup>

With design and technology experts scheduled for the conference, we wanted as many additional disciplines represented as there was time in the program for them to participate. We were able to tap members of the *Loyola Environmental Studies Program*, enabling our first panel to have representation from professors in sociology, atmospheric chemistry and philosophy.<sup>28</sup> We were fortunate to have these esteemed experts on hand and the fact that they were already working together on this topic was a boon to our program.

To contrast this scholarly debate we invited members of the business community working in areas of sustainable building, development and community activism. *Global Green, New Orleans* was recommended to us, especially its *Holy Cross Project* for its popular press appeal.<sup>29</sup> Grabbing press continued to be an issue for a while, however we satisfied skepticism that periodically arose about attendance with the popularity of the *Monk Institute Ensemble*.<sup>30</sup>

Beth Galante, Director of *Global Green New Orleans* was unable to participate, but John Moore was able to attend.<sup>31</sup> At the time, he was green building program director for *Global Green* and joined Nicolas Alatzas, renewable systems designer, *FutureProof* architectural firm on our second panel.<sup>32</sup> We asked Koritz to be the “moral man” on this panel representing academia, social activism and voice opinions representing the other side of urban development.<sup>33</sup> During an early meeting about our *Salon*, Galante introduced us to an interesting new paradigm called, “green washing.”<sup>34</sup> Although we had been unaware that such a term existed, we realized that part of our efforts in making the *Salon* was to expose *green washing* practices and wondered if any members of our panels might be accused of such practices themselves.<sup>35</sup>

The third and last panel was themed, “*What can I do to become more sustainable?*” This panel talked about sustainable practices on the individual level.

The event started at 12:00 noon, each panel lasted for one hour with a fifteen minute Q & A period, followed by a fifteen-minute break before the next panel. Promptly at 5:30 p.m. the *Monk Ensemble* performed the original jazz composition, *Somewhere on Earth*, an emotionally touching piece reflecting what a soundtrack might be for a sad and rainy day. This was followed by two more pieces from their repertoire and it was obvious that the *Ensemble* would have been delighted to go on well into the evening. The audience consisted of Loyola and Tulane students and faculty, members of the community and AIGA New Orleans Chapter members; some attended the entire afternoon while others came in and out as individual schedules allowed.

We were honored to learn that Bob Thomas, Chair in Environmental Communications and lead environmental consultant to our Governor, spent almost the entire afternoon with us.<sup>36</sup> Other than the co-chairs, supervisor and panelists, the videographer and photographer, student volunteers managed the event logistics and technical needs.

*New Orleans Green Salon* drew about one hundred twenty five attendees.<sup>37</sup> Did this number warrant the use of a resource as large and important as Rousel Hall? Was the

“product” worth the space it occupied? Throughout the afternoon it was easy to observe that the answer was yes. All attendees were captivated by the panel discussions; there was no fidgeting, no coughing or conversation other than what was presented on stage or during the question and answer sessions. The atmosphere was relaxed and commodious, people’s eyes were focused squarely on the proceedings. For one afternoon Rousel Hall really did become one of those “places where people could gather in a comfortable environment and exchange creative ideas”—in other words, the creative “safe haven” that Koritz so longed for after the storms.<sup>38</sup>

One moment in particular stands out in our minds as evidence that *Salon* helped our community. After the second panel, a gentleman in the audience approached the photographer who was documenting the program and asked for an introduction to the representative from *Global Green*. The man explained that he was himself building a house, he did not have a lot of money, but he understood there were things he could do to make his house more “friendly”. With encouragement from the photographer the man talked to Moore directly. Immediately, Moore and the man left for the *Global Green* offices where he would be able to obtain the information he wanted. Although a small note to a long day, this immediate response to a direct need by a member of the community was another example of the success of *Salon*.

The conference brought together eight speakers from academic, professional and arts communities, an original video documentary and a beautiful piece of jazz. The speakers were allowed to present in the form they chose—some lectured without visual support, some lectured with PowerPoint or .pdf visual assistance. An additional “speaker” presented through an original documentary video<sup>39</sup> and another presented virtually in the form of a twenty-minute video,<sup>40</sup> then attended the panel discussion in person.

The purpose for this article was to examine the tenuous relationship among academia, community, business and the arts in a city still challenged by the aftermath of great disaster. “Design necessitates forethought in organization and a long-view when planning any job...”<sup>41</sup> *Salon* was not “designed” to discover a silver bullet for global

sustainability, nor was our goal to create a blockbuster event.<sup>42</sup> With *Salon* we were able to create a moment in time and in an important place where the beautiful chords of *Somewhere* came to symbolize a nurturing environment in which interdisciplinary elements were able to share ideas and forge a meaningful bond.<sup>43</sup>

The following is an overview of the program and some of the more cogent points introduced by the speakers. SJSJ has generously included the jazz and video pieces as a DVD enclosed in this issue.<sup>44</sup>

#### PROGRAM OVERVIEW:

(1.) INTRODUCTION TO THE PROGRAM: Chicken Little or David & Goliath.<sup>45</sup>

(2.) WHAT IS THE ENERGY USED TO ILLUMINATE THE VENUE FOR THIS CONFERENCE?.<sup>46</sup>

(3.) SO DOCTOR, HOW SUSTAINABLE ARE WE? PANEL I

(A.) The disconnection between what is at stake and people's perception of the gravity of the problem.<sup>47</sup>

(B.) Global warming is well researched while global cooling is under researched but equally threatening to the planet.<sup>48</sup>

(C.) Reproduction in human beings is the biggest issue and reproduction *rights* is a larger and more contentious issue.<sup>49</sup>

(4.) SO, WHAT CAN OUR COMMUNITY DO TO BECOME MORE SUSTAINABLE? PANEL II

(A.) Global Green, New Orleans.<sup>50</sup>

(B.) Building sustainable communities in post-Katrina New Orleans.<sup>51</sup>

(C.) How to build better structures in New Orleans.<sup>52</sup>

(5.) WHAT CAN I DO TO BECOME MORE SUSTAINABLE? PANEL III

(A.) Becoming aware of your energy use.<sup>53</sup>

(B.) Green design.<sup>54</sup>

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NEW ORLEANS GREEN SALON NOTES AND CITATIONS:

<sup>1</sup> Director of Special Projects, AIGA New Orleans and currently member of adjunct faculty, Loyola University New Orleans. During the year of planning and implementing the *Salon*, Collins was Visiting Assistant Professor of Graphic Design.

<sup>2</sup> Associate Professor of Graphic Design, Loyola University New Orleans

<sup>3</sup> We would like to thank those who helped make this conference a success. Local support at Loyola in planning, management, technical support and documentation was provided by: Dr. John Clark, Gregory F. Curtin, Distinguished Professor in Humane Letters and the Professions; Stewart Becnel, Performance Halls Manager; Justin Mauck, Learning Technologies Developer; AIGA Student Group officers and senior members Emma Schall, Eliza Schultz, Martha Ashely Heatherington, Michelle Neuhoff and Rachel Osborn; LUCAP Social Affairs Chair, Sunshine Bond; Typography II students Allyson Galpin, Brianna George, Hope King, Amie Leicher, Lizzy Margiotta, Danielle Matherne, Lydia Mulero, “Chex” Sindelar, Perry Spadoni, Joe Fleming, Andriana Genualdi, “Logan” Napoli, Nick Sherman, Kirsten Thornton; Design for Music Industry students Tom Chichila, Elena Fougrousse, Nadria Frazier, Christilisa Gilmore, Alex Grant, Marley Lovell, Larry Lowe, Jared Marcell, Jack McClain, Michael Twillmann, Leah Walbourne and Kenny Wuerstlin.

Special help was provided by: Marc Alt, President, Marc Alt + Partners, Co–Chair, AIGA Center for Sustainable Design; Tom Igoe and Marianne R. Petit, Associate Arts Professors, New York University’s Interactive Telecommunications Program, for providing organization and logistical help for the conference; John Mack Collins for photographing the event; *Thelonious Monk Institute of Jazz Ensemble* members

Johnaye Kendrick, Gordon Au, Jake Saslow, Vadim Neselovskyi, Joe Johnson, and Colin Stranahan; and John Snyder, Conrad N. Hilton Eminent Scholar in Music Industry Studies, Professor of Music Industry Studies and Coordinator of Music Industry Studies for recording and producing *Somewhere on Earth* which was composed by Vadim Neselovskyi expressly for this event.

<sup>4</sup> This event was generously sponsored by Loyola University New Orleans, SGA Loyola, AIGA Loyola Student Group, AIGA New Orleans, the Graphic Design and Music Industry Studies departments of Loyola, AIGA Center for Sustainable Design (CFSD), Technology and Community Arts Project-Xavier University/Tulane University/ITP Tisch, New York University, Global Green New Orleans, Hallmark, Thelonious Monk Institute of Jazz, Loyola and Loyola University Community Action Program (LUCAP) and special thanks to The Reverend Kevin William Wildes, S.J., President, Loyola.

<sup>5</sup> Dr. Roger White, Vice Provost, Loyola University New Orleans, at the beginning of the *Salon* project, White was Associate Professor of Political Science

<sup>6</sup> *Design for Music Industry Studies* is a new, experimental course offered to music industry studies majors in their junior and senior years at Loyola.

<sup>7</sup> *Green Salon New Orleans: Roussel Hall Loyola University New Orleans* original video created by Jack McClain, concept created by students in Music Industry Studies, Loyola University New Orleans, 2008.

<sup>8</sup> "AIGA, the professional association for design, is the place design professionals turn to first to exchange ideas and information, participate in critical analysis and research and advance education and ethical practice. Founded as the American Institute of Graphic Arts in 1914, AIGA is the oldest and largest membership association for professionals engaged in the discipline, practice and culture of designing. AIGA now represents 22,000 designers through national activities and local programs developed by 59 chapters and 240 student groups..." see <http://www.aiga.org/content.cfm/about>.

<sup>9</sup> *AIGA Center for Sustainable Design (CFSD)* is a national resource for sustainable business practices in the field of design, see <http://sustainability.aiga.org/>.

<sup>10</sup> The manufacture and distribution of paper impacts the physical environment on an enormous scale. Paper production alters land resources where trees are farmed, involving habitat for animals, plants, water and indigenous peoples. Most paper is made from wood pulp that comes from trees transported by truck and/or rail from tree farms to processing mills. Paper pulp may be again shipped to the facility making actual paper, then, the finished goods are shipped to paper distributors who then sell to individual vendors. See

Center for Sustainable Design *Resources* then *What is Sustainable Design* then *Paper and Printing*, [http://sustainability.aiga.org/sus\\_paper](http://sustainability.aiga.org/sus_paper).

<sup>11</sup> Maria-Rosario Jackson, see “Introduction”, *After Katrina: Rebuilding Opportunity and Equity into the New New Orleans*, <http://www.urban.org/publications/900927.html> (2006).

<sup>12</sup> Watermarks: June 28 from “LA Coast” Homepage, *CWPPRA*, <http://www.lacoast.gov/>.

<sup>13</sup> DELORME: *LOUISIANA ATLAS & GAZETTEER* 41-64 (2003).

<sup>14</sup> Compared to other cities and regions in the U.S., there are relatively few professional members of AIGA in south Louisiana. There are only 68 professional members in this area even though the combined, averaged population of the three largest cities in south Louisiana (New Orleans, Baton Rouge, and Lafayette) is well over half a million (579,739). By comparison, the averaged population for Washington, D.C. is 588,292 which has 635 professional members of AIGA; there are 142 in Portland, Oregon with a population of 550,396; 150 professional members in Kansas City with an averaged population of 450,375; and Atlanta, which has 420 members for an averaged population of 519,145. U.S. CENSUS BUREAU, *Population Division Places over 100,000: 2000, 2007* (averaged populations taken from 2007).

<sup>15</sup> Members of the advisory committee included: John Clark, Tom Igoe, Stewart Becnel, Jonathan Bloom, educational coordinator for Thelonious Monk Institute and Suzanne Jenkins, who was then Director of the Thelonious Monk Institute of Jazz.

<sup>16</sup> The introductory speech was delivered by Dr. Edward J. Kvet who, at the time of the *Salon*, was Dean of the College of Music and Fine Arts, currently he is Interim Provost. Panelists included: members of Loyola Environmental Studies Program, John Clark, Joelle Underwood, Assistant Professor of Chemistry, Atmospheric Chemistry, Anthony E. Ladd, Associate Professor of Sociology, John Moore, Green Building Program Director, Global Green New Orleans, Amy Koritz, Associate Professor of English and Urban Studies, Tulane University, Nicolas Alatzas, Project and Construction Manager, Renewable Systems Designer, FutureProof LLC, New Orleans, Marc Alt, Jeffrey LeBlanc, Researcher, Interactive Telecommunications Program, TSOA, New York University and Terry DeRoche, Digital Media/community arts activist, New Orleans Center for Creative Arts/Riverfront.

<sup>17</sup> *Thelonius Monk Institute of Jazz Ensemble* performed *Somewhere on Earth*, an original composition in celebration of New Orleans as a sustainable community. A copy of this piece is provided in the DVD enclosed in this journal. *Also see* “Introduction to the Program”, Note 45.

<sup>18</sup> Erin Malone, *AIGA Experience Design - Past, Present and Future* from “Boxes and Arrows” [http://www.boxesandarrows.com/view/aiga\\_experience\\_design\\_past\\_present\\_and\\_future](http://www.boxesandarrows.com/view/aiga_experience_design_past_present_and_future) (2004).

<sup>19</sup> *Green Salon New Orleans: Rousell Hall Loyola University New Orleans* by Jack McClain, A copy of this video is provided in the enclosed DVD.

<sup>20</sup> The idea for a “safe haven,” or place with an environment that nurtured creative thought, came from an early conversation with Amy Koritz, about the *Salon*. In this conversation Koritz commented that after the storms, cultural life in New Orleans had lost places where people could gather in a comfortable environment and exchange creative ideas. Environments where casual thought, playfulness, experimentation and creativity had once been common in most communities, but due to post-Katrina stresses on academic and personal life, these places seemed to have gone away.

Amy Koritz and Ron Bechet, *The New Hybridity: HOME, New Orleans and Emerging Forms of Community/University/Arts Collaboration*, National Community Arts Convening and Research Project, Maryland Institute College of Art (2008) <http://www.mica.edu/communityartsconvening/> (follow “Community Arts Convening Program Information, read full article” then download .pdf #52).

<sup>21</sup> Event sponsors.

<sup>22</sup> Modest recycling efforts had just resumed at Loyola prior to *Salon*, see Katy Bodin, *Hurricane-halted recycling to resume: Program should commence in early February*, THE MAROON, Jan. 25, 2007 at 1, 3. See also Deborah Poole, *Students can grow green opportunity*, THE MAROON, Feb. 15, 2008 at 15. See also Rachel Strassel, *Growing Pains: Loyola’s environmental grade barely qualifies as passing, according to a nonprofit group’s recently released study*, THE MAROON, Nov. 9, 2007 at 1, 4.

At the entrance to Rousell Hall (and *Salon*) we staged four eight-foot tables and a bank of video monitors for supporting exhibitions. On one table, Kathy F. Anzelmo, Biology Instructor, Department of Biological Sciences (by whose efforts the first post-Katrina recycling efforts at Loyola had begun) displayed recycling vehicles and demonstrated proper maintenance and use. On another table, *Global Green New Orleans* displayed sustainable building materials and literature about sustainable building practices. A third table had three 11” X 17” sheets petitioning Loyola to use only recycled paper. This over-size petition was also tied around 166 campus trees as well as the iconic bronze sculpture of the university patron, Saint Ignatius Loyola (such demonstrations are tolerated and appreciated by both students and faculty). The fourth table held 40” *Green Salon* posters for sale to benefit the AIGA Loyola Student Group. The posters had each been silk screened in two colors, by hand, on paper stock donated by *Mbulance, Design Relief Vehicle*

*Project* in 2005 See Terry Lee Stone, *Designers in Action* in “Interviews/Profiles” under “The Mbulance Hits the Road”, <http://www.stepinsidedesign.com/STEPMagazine/Article/28614>.

Each monitor played a continuous, looping video presentation: the monitor nearest the entrance to Rousell played *One Year Later* the experimental video painting by Michael Wyshock, Assistant Professor, Computer Art & Foundations, State University of New York at Oneonta (2006). The monitor second from the entrance played the original hour-long interview with Bob Marshall, staff reporter for Times-Picayune on sports, the out of doors and environmental issues. Bob speaks about the destruction of wetlands and the environment in south Louisiana. The next monitor showed archival documentaries *Vintage Logging*, *Redwood Logging and Lumber Mills Film Library* (1914, 1937 and 1942). Farthest from the door was a black and white movie starring Kirk Douglas, *The Big Trees* (1952). This Hollywood movie depicts early efforts to save the California redwood forests from logging and the timber industry. As a harsh—albeit vintage—counterpoint, the *Redwood Logging* documentary graphically illustrated the limits of preservation efforts as it shows scene after scene of mature redwoods being harvested.

<sup>23</sup>The schedule for Roussel Hall is usually fully booked during the academic semesters, so it was incumbent upon us to secure time in this prestigious venue for *New Orleans Green Salon*. We reserved the auditorium for March 13, 2008 commencing at 12:00 noon and ending promptly at 5:30 p.m. Another event was scheduled for that evening so we had to promise to be out exactly on time. The venue is primarily booked through the *Montage Series*, see <http://mfa.loyno.edu/montage>.

<sup>24</sup>RICHARDS J. HEUER, JR. PSYCHOLOGY OF INTELLIGENCE ANALYSIS, CENTER FOR THE STUDY OF INTELLIGENCE, CENTRAL INTELLIGENCE AGENCY (1999) 78-81.

<sup>25</sup>Lisa D. Mills MD and Trevor J. Mills MD, *Post-Traumatic Stress Disorder Ten Times Higher In New Orleans Than In The General Public*, Medical News Today (2007), available at <http://www.medicalnewstoday.com/articles/71126.php>, Bio-Medicine (2007), available at <http://news.bio-medicine.org/medicine-news-3/Post-traumatic-stress-disorder-10-times-higher-in-New-Orleans-than-in-the-general-public-804-1/> Associated Press, *Suicidal thoughts, PTSD rising in the Gulf Coast: Survey finds increase in Katrina survivors' mental turmoil as optimism fades* (2007) see <http://www.msnbc.msn.com/id/20381086/>.

<sup>26</sup>Some of the simpler needs identified in the *Technology and Community Arts Project-Xavier University/Tulane University/ITP Tisch, New York University* workshop centered around organization, prioritization and communication. Skills in blogging, podcasting, beginning computing and internet use were provided. Blogs were set-up to help members of fledgling organizations and initiatives communicate with one another, podcasting was taught to help document projects and broadcast information and issues.

Attendees' needs were extremely diverse. Profound needs such as funding to purchase technology, technology maintenance, access to electricity and the internet were addressed through the introduction of long-term planning methods as these bigger problems were more complex than fixable in one afternoon.

<sup>27</sup> ITP Tisch students and faculty continued their relationship with the New Orleans arts community through Xavier, Dillard and Tulane. Unfortunately, Koritz, who has been integral to the success of their joint efforts, is relocating to the northeast. <http://itp.nyu.edu/blogblender/category/general-stuff/> and <http://ny2no.net/about/>.

<sup>28</sup> About the time we began planning *Salon* a flyer for *A Discussion of James Lovelock's New Book: The Revenge of Gaia!* was circulated around campus. According to the flyer, "Lovelock, famous as the originator of the Gaia Hypothesis, argues that we are nearing global ecological collapse, and that to avoid it we must take immediate and drastic action, including the elimination of all fossil fuels and a rapid shift to nuclear power as the basis for the global economy." This forum was presented by members of the Loyola Environmental Studies Program so we turned to them to provide the "worst case scenario" panel for *Salon* discussion. In press releases and promotional material for the event we code-named the Environmental Studies panel "How Sustainable are We?" advertising them as the experts who would give us the overall view. <http://cas.loyno.edu/environmentalstudies/faculty.html>.

<sup>29</sup> Global Green, U.S.A., *Rebuilding New Orleans*, <http://www.globalgreen.org/neworleans/holycross/> (2008).

ARTSJOURNAL, *Aesthetic Grounds; Public Art/Public Space, Pink Project in New Orleans - Brad Pitt* (Dec. 18, 2007)

[http://www.artsjournal.com/aestheticgrounds/2007/12/pinknola\\_07\\_aerial\\_photos\\_http.html](http://www.artsjournal.com/aestheticgrounds/2007/12/pinknola_07_aerial_photos_http.html).

Reuters, *New Orleans project backed by Brad Pitt unveiled*, CHINA.daily (updated Nov. 05, 2007)

[http://www.chinadaily.com.cn/entertainment/2007-05/11/content\\_870367.htm](http://www.chinadaily.com.cn/entertainment/2007-05/11/content_870367.htm)

Lloyd Alter, Toronto, *Treehugger*, *Brad Pitt's Holy Cross Project Under Construction*, (Aug. 27, 2007)

[http://www.treehugger.com/files/2007/08/brad\\_pitts\\_holy.php](http://www.treehugger.com/files/2007/08/brad_pitts_holy.php).

Elizabeth Willoughby, *Brad Pitt Leads Zero Energy Housing Project, Look to the Stars; The World of Celebrity Giving* (Aug. 26, 2007) <http://www.looktothestars.org/news/329-brad-pitt-leads-zero-energy-housing-project>.

Mike Celizic, *Pitt envisions day when energy bills will be 'useless'* Hollywood star believes New Orleans project will serve as national model, TODAY powered by msnbc.com (Aug. 23, 2007) <http://www.msnbc.msn.com/id/20409763/>.

John Pope, *Pitt Power: Actor's fame helps build the first house in the Holy Cross affordable-housing project*, TIMES-PICAYUNE, Aug. 22, 2007 at "Cover" available at <http://www.globalgreen.org/news/48>.

Russell McCulley, *Brad Pitt aims to keep focus on Katrina recovery*, REUTERS, (Aug 21, 2007) <http://www.reuters.com/article/entertainmentNews/idUSN2138454820070821>.

Hollyscoop "Entertainment", *Brad Pitt Visits The Holy Cross Project Site* (Aug. 21, 2007) [http://www.hollyscoop.com/brad-pitt/brad-pitt-visits-the-holy-cross-project-site\\_12381.aspx](http://www.hollyscoop.com/brad-pitt/brad-pitt-visits-the-holy-cross-project-site_12381.aspx).

Matt Petersen, *Touring the Holy Cross Project (GREEN.O.L.A.)*, Yodel Anecdotal (Aug. 21, 2007) <http://ycorpblog.com/2007/08/21/touring-the-holy-cross-project-greenola/>.

Renee Peck, *Brad Pitt helps eco-friendly Village go up in Holy Cross*, THE TIMES-PICAYUNE, Sept. 08, 2007 at "InsideOut" available at [http://blog.nola.com/insideout/2007/09/brad\\_pitt\\_helps\\_ecofriendly\\_vi.html](http://blog.nola.com/insideout/2007/09/brad_pitt_helps_ecofriendly_vi.html).

Renee Peck, *Global Green house unveils eco-friendly decor*, THE TIMES-PICAYUNE, April 12, 2008, available at [http://blog.nola.com/reneepeck/2008/04/global\\_green\\_house\\_unveils\\_eco.html](http://blog.nola.com/reneepeck/2008/04/global_green_house_unveils_eco.html).

<sup>30</sup> CFSD is a national AIGA initiative. At the time of the *Salon* it held weekly Task Force conference calls to take care of planning and operations. In several of these calls, we were encouraged to get Brad Pitt for our *Salon* because an appearance by Paris Hilton at the *Los Angeles Green Salon* had proved very successful. [http://sustainability.aiga.org/discussion/2007/08/bonnie\\_powers\\_a\\_1.cfm](http://sustainability.aiga.org/discussion/2007/08/bonnie_powers_a_1.cfm).

While discussing this with Suzan Jenkins, then Director of the Thelonious Monk Institute of Jazz, we devised a counter-plan to become "press-worthy" but in a New Orleanian-way. Jenkins proposed that the Monk Ensemble compose a special jazz piece and perform it at our *Salon*. The Monk Ensemble agreed. We felt this was more germane to our purpose because local artists had just won two important Grammy Awards. It had been more than 40 years since a Grammy had been awarded for jazz. Early in 2008 Herbie Hancock won for best album and Terence Blanchard's *A Tale Of God's Will (A Requiem For Katrina)* won best in big band jazz. Blanchard is the artistic director of the Monk Institute and Hancock is its founder and chairman. [http://sustainability.aiga.org/discussion/2008/03/bright\\_mississi.cfm](http://sustainability.aiga.org/discussion/2008/03/bright_mississi.cfm).

<sup>30</sup> *Thelonious Monk Institute of Jazz Ensemble*, see

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=260876313>.

The idea of “correctness” remained an issue, it was pointed out that the *Ensemble* members were not local and the *Institute* itself a national organization. Our purpose for the event was to ground it in New Orleans culture and community so we had to weigh “press” advantage against loyalty to New Orleans. In the end we chose to finish the program with the *Ensemble* performing *Somewhere*.

<sup>31</sup> Originally we had arrangements with *Global Green* to provide a tour of the *Holy Cross Project* visitor’s center which was opening almost simultaneously with *Salon*. At one point we thought that having musicians play at the site might enrich the experience, especially if they were native to the area. Following is the email exchange between Collins and Galante, again “correctness” came into play so the idea was dropped:

-----Original Message-----

From: Beth Galante

Sent: Jan 11, 2008 2:32 PM

To: nancy sharon collins

Cc: allen boudreaux

Subject: Re: happy new green salon year from the big easy

Nancy,

Your ideas are appreciated, but I need to make sure that we don't have a misunderstanding about what would be appropriate for our providing a tour of our visitor's center for your group in March.

We have worked closely with the Holy Cross community for the past 2 years on our project (and I've personally worked with them for more than 10 years) and strive to ensure the highest sensitivity to their time, culture and various religious sensibilities. We had a benediction and musical ceremony with the input of the neighborhood at the site last August, and will likely have a second ceremony with them at our grand opening event in March. We would not be comfortable with having a ceremony/event created by an organization unrelated to Global Green's work interjected in our project and focused on the center/house. I sincerely hope that you understand our position - we don't want to be duplicative and as owners and operators of the site, and partner with the community, we need to ensure that we carefully manage everything that happens there.

We give tours of the site and house every day, and will strive to provide a great experience for Green Salon attendees. I am happy to invite members of the neighborhood organization to come meet with your group as well (which is quite multiracial by the way). We should perhaps discuss this further next week to better define how to make our site a highlight of the salon.

Kind regards,

Beth Galante

On 1/10/08, nancy sharon collins <nscstationer@earthlink.net > wrote:  
beth,

there is a percussion artist who performed at CAA last year who allows his drum's voice to speak to the various god's--fresh water, iron (for tools), etc. we were thinking of this sort of like a new beginning, welcome kind spirits into the house, and etc.,

my class thinks this might be an interesting, less intrusive way for a group of white folks tramping through the new house, kind of welcoming us through in a welcome but local, spiritual voice. new ideas and such like. are there any neighborhood folk who might want to come talk with us about the project and their experiences in the last few years?

nancy

-----Original Message-----

From: Beth Galante

Sent: Jan 9, 2008 9:29 AM

To: nancy sharon collins

Cc: allen boudreaux

Subject: Re: happy new green salon year from the big easy

We had a benediction last August to celebrate the groundbreaking, with a brass band, that was well received in the neighborhood. We probably wouldn't want to repeat that, but something involving musicians for the attendees would surely be a good idea - let's explore further once you have an idea on how you'd like to proceed.

Warm regards,

Beth

On 1/9/08, nancy sharon collins <nscstationer@earthlink.net > wrote:  
hi,

thank you both for the links.

here is the link for the aiga center for sustainable design--one of the co-directors, marc alt, is coming for our march 13 green salon.

<http://sustainability.aiga.org/>

i'm working with jonathan bloom in the music dept at loyola on getting local musicians for our trip to the ninth ward house to make the journey a complete cultural destination and some sort of neighborhood benediction at the same time.

i presented our ideas to aiga loyola student group and promised to forward our list for a green pledge. they like the ideas a lot. i owe allen the sustainable list that the task force drafted.

nancy sharon collins"

Galante and Collins exchanged emails about what was appropriate at the *Project* site and what was not. Marx began to feel that a "tour" from a predominantly white, affluent school in uptown would seem

voyeuristic to those living in the neighborhood. Galante let us know that “we have tour buses driving by every day, and it's rare that we aren't giving a tour ourselves, so don't worry about voyeurism at this point. The neighborhood is proud of the project.”

The invitation to the *Project* site remained open but for logistical reasons the tour never occurred. The only time for it would have been after the *Monk Ensemble* recital at dusk. Street signs and lamp-posts were still mostly absent in the area making navigation difficult for people unfamiliar with the area so the tour was cancelled. At the close of *Salon*, Alt and LeBlanc approached Moore for a tour and he invited *Salon* participants to *Global Green* for the following morning. We, LeBlanc and Collins arrived but Moore did not. After about an hour the receptionist got the site manager on the phone to ask about touring the *Project*, which Moore had mentioned might be possible. Unfortunately, it was the one-day an actual tour was impossible but a drive through the neighborhood was encouraged. Collins was still reticent about “touring” somebody’s neighborhood, but in deference to Galante’s assurance and LeBlanc’s wishes to proceed we did. The site occupies what had been one city block next to a levee on the Mississippi River in the Lower Ninth Ward. Volunteers and workers were moving new furniture into the new visitor center, which was why we could not actually enter the site. LeBlanc took pictures and Collins periodically waved as they passed other neighborhood residents on the street. We noted that, when Collins smiled and offered a wave these gestures were returned indicating that the neighbors were okay with us visiting. While leaving the neighborhood, however, LeBlanc mentioned that he did feel a bit voyeuristic about touring around in a big SUV taking pictures with his camera.

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=260876313>.

<sup>32</sup> *FutureProof: Sustainable Design Consultancy*, see <http://www.futureproofnola.com/>.

<sup>33</sup> We were interested in getting at the “truth” about “green” issues and sought to challenge the honesty of anyone representing himself in an environmentally friendly way. Koritz was placed on the second panel with Moore and Alatzas making her the “moral man” between two representatives from non-academic concerns. LeRoche had been chosen for the third panel to be the moral man between LeBlanc and Alt. Collins had worked with LeRoche at NOCCA and was impressed with the questions he asked and sensitive issues he was unafraid to approach. LeRoche was unable to attend but in the end LeBlanc and Alt’s “morals” were intact (their science correct) so challenging questions were unnecessary.

<sup>34</sup> In this article, *green washing* is the act of incorrectly representing information so that it appears environmentally friendly. International corporations have been green washing for years, “Shell employs a sophisticated array of damage-control experts, scenario planners, lobbyists and spin doctors to present the image of a caring, thoughtful, and socially responsible company to the outside world.” IKE OKONTA AND

ORONTA DOUGLAS, *WHERE VULTURES FEAST: SHELL, HUMAN RIGHTS, AND OIL* (2003), “Gulliver on the Rampage” at 44.

<sup>35</sup> During the reception following *Salon*, Collins asked Underwood for an evaluation of the “science” behind the presentations. Underwood was comfortable with all the “facts” presented except one point made by Alatzas that was incorrect. Underwood had mentioned this error during Q & A but Alatzas argued with her in a contentious and defensive way.

<sup>36</sup> Dr. Robert A. Thomas, Chair in Environmental Communications (Department of Communications) and Chair of the Environment Group for Louisiana Governor Bobby Jindal, Bobby Jindal Governor Homepage: *Governor-Elect Jindal Announces Economic Growth Transition Advisory Council’s Members and Dates* (2008) see <http://www.bobbyjindal.com/docs/articles/Governor-Elect--Jindal-Announces-Economic-Growth-Transition-Advisory-Councils-Members-and-Dates.html>.

<sup>37</sup> Shortly after 6:00 p.m. a great many of the attendees repaired to Collins C. Diboll Art Gallery for a fully catered reception featuring local Cajun cuisine such as etouffée, jambalaya, rice and beans. These foods reflect the heritage of Cajun culture, “Acadiana is the home of the Cajun people, the descendents of the Acadians, who settled along the bayous and prairies of southwest Louisiana after their expulsion from Acadie (Nova Scotia) in 1755.” see <http://www.gumbopages.com/acadiana/> The *Bill Summers* acoustic and voice group had set up in an alcove, a rich resonance of arial stories ensued. Each story was moving, delightful or playful according to the “voice” of each drum or instrument that was played. Every member of the *Monk Ensemble* was present and almost all of the panelists. In true New Orleans style good food accompanied by good music and a little wine were a perfect “d’nouement” for a compelling day.

We know of no other American culture where food, music and drink are as integral to life as in south Louisiana. The order of these priorities may change from moment to moment but the need for them is as vital as air is breathed.

<sup>38</sup> This refers to the early planning conversation between Collins and Koritz (see note 20) in which Koritz said that if “design” really wanted to help New Orleans we should design places where people could once again exchange ideas in a relaxed, creative, nurturing environment (once again inferring that such places had existed prior to the storms).

Collins served as moderator during the *Salon* but was able to observe the audience during the panel discussions. The event was video taped; Marx and Rachel Osborn took notes throughout the afternoon so Collins felt comfortable allowing her attention to visually scan the audience watching for participation and reactions. After the storms, time had become a dear commodity—people were (are) still re-building lives,

homes and careers. Although Koritz had indicated that she would be able to attend only the panel on which she served, Collins noticed her in the audience during other presentations. It was gratifying to note that Koritz had not only found extra time to spend at *Salon* but that she was stretched-out in a relaxed fashion watching the proceedings as if she were in a popular movie theatre. For Collins, this attitude was exactly the environment that *Salon* was designed to provide.

<sup>39</sup> *Green Salon New Orleans: Rousell Hall Loyola University New Orleans* documentary video by McClain.

<sup>40</sup> *The Allegory of the Birds* video of Clark's presentation.

<sup>41</sup> Refers to paragraph 5 in this article.

<sup>42</sup> The local, free, alternative newspaper's issue for the week of *Salon* was "green". GAMBIT WEEKLY, *Green pioneers, hybrid cars and re-leafing the city*, at Cover Story, 23, 25, 26, 27, 28, 30. The Loyola marketing department had circulated press releases about *Salon* and *Salon* was featured on the university website. Gambit did not include our event in the green issue but Brad Pitt, *Global Green* and Beth Galante were prominently covered. FutureProof was also mentioned.

<sup>43</sup> While we in no way take credit for the greening of the Loyola campus, it should be remembered that along with the efforts of the Environmental Studies Program, Environmental Communications, LUCAP, Anzelmo, Bond and other student initiatives on the university campus, promotion for *Salon* could not but help. In addition to the "sniping" campaigns (where flyers about *Salon* were pasted, guerilla-style all over the campus and surrounding neighborhoods) our event was heavily advertised by AIGA Student Group members, Type II and Music Industries students in the form of posters, flyers and blogs. The first round of posters were taken down as souvenirs as soon as they were put up, these were hand silk-screened on recycled shopping bags. Sniping went on for three weeks prior to the event and Lizzy Margiotta covered the campus trees with recycling petitions the night before the event. All of this made the subject of recycling and sustainability a visible issue on the campus and in the neighborhood. Later that summer, Loyola University New Orleans expanded its recycling plans and sustainable (green) initiatives became a more visible component of its mission and on campus, see loyno.edu, *Loyola press release - July 14, 2008; Green is the theme of Loyola renovation, see Home, then University, then Newsroom, then 2008, then July*, <http://www.loyno.edu/news/story/2008/7/14/1512>.

<sup>44</sup> Refers to *Somewhere, The Allegory of the Birds* and *Green Salon New Orleans: Rousel Hall Loyola University New Orleans*.

<sup>45</sup> *Introduction to the Program*, lecture by Kvet

“Good afternoon, my name is Ed Kvet I am Dean of the College of Music and Fine Arts and on behalf of Loyola University and our college I would like to welcome you all here this afternoon which I hope becomes a very interesting and let’s say controversial afternoon. I think it is truly fitting from my perspective that the lead for such a conference is the arts. We know that part of our role as artists is to create controversy—to create choice to...so I can see no other venue for such a discussion of sustainability than utilization of the arts...

... It is important that this was inspired initially through the AIGA Center for Sustainable Design. And as many of you know, AIGA is the professional organization for design.

What, you might ask, does this have to do with the communities of Loyola and specifically in New Orleans? And in numerous conversations with locals and some of our esteemed faculty, the notion that 'creative solutions' for making New Orleans a sustainable place would come out of open dialogue between diverse and unexpected disciplines.

With this *Salon* we have learned that design is all about thinking critically and acting justly...so its no coincidence that this event is happening on this campus at a place where we truly hold these ideals dear.

Thus was organized a unique afternoon of original presentations, panel discussions, question and answers, and a special work composed by the Thelonious Monk Institute of Jazz.

Something to be said about that I think is particular note of the relocation of the Thelonious Monk Institute coming to New Orleans from southern California. And after the storm, it was our believe that by bringing this internationally renowned institution such as the Monk Institute to Loyola that would return a bright and shining light on New Orleans and New Orleans, once again making Jazz a vital and indeed sustainable force for this grand city.

Today sustainability means many different things, some in fact, some fiction and much hype. It is our hope and intent that New Orleans Green Salon will offer insight and inspire questions. We truly won’t be able to save the planet, in one day, but maybe we can try.

To kick-off the New Orleans Green Salon I am delighted to present the following documentary video which was created by our new and experimental Loyola course, *Design for Music Industry Majors.*”

<sup>46</sup> *Roussel Hall video:*

“Roussel Hall is a vital part of the Loyola University New Orleans College of Music, the university and the New Orleans community at large. It is an important recital and performance venue servicing world famous as well as local talent. But the question is, are the benefits derived from using Louis J. Roussel Performance Hall greater or at least equal to its energy consumption? For instance, we all love going to live performances in Roussel Hall. The acoustics are amazing, the seats are comfortable and the stage is wonderfully visible from all seats and rows. The problem is, how much energy is burned in the production and during a performance? Does the carbon imprint out way the enjoyment we glean from it?

Using stage chairs, we will present a comparison of the amount of energy used in Roussel Hall in the course of one hour to the average household. One-seventh of one chair equals the amount of energy consumed by one sixty-watt light bulb in one hour. Thirteen chairs equals the amount of energy consumed in the average household in one hour. And finally, seventy-five chairs equals the amount of energy consumed by Roussel Hall in the average hour.

Roussel Hall has a total of ninety-six lights. It uses a total of eighty nine thousand, eight hundred and fifty watts per hour. This is approximately the amount of total energy used by six households in one hour. Is there a way to use energy more efficiently in Roussel Hall without sacrificing the quality of the performance or the experience had by the audience?

Aside from Roussel Hall, we hope all people will become more cognizant of their own energy use and realize the ramifications of their own actions. Will you be part of the problem or the solution?"

<sup>47</sup> In the virtual (video) presentation, Clark uses the metaphor of his experiences as a child growing up in a Protestant Fundamentalist family to explain what is the real problem of global sustainability. Clark points out that we are like the members of his childhood community, listening to the threats of world disaster and then going about our business as if nothing untoward was at stake:

“What are we doing with this at stake? After we hear a sermon saying that human beings, our species, people we love, people we care about are at risk of spending eternity in hell...and that after hearing a sermon, we go out and have Sunday dinner, go off and play games, go back to work. There seemed to be an enormous disconnection between what was at stake and the reaction of people who supposedly believed in the reality of this threat. I can't imagine a worst disaster than the vast majority of human beings spending eternity being tortured, but even that threat, in most cases, does not really motivate people.”

Clark talks about the “disconnection” between our perception of sustainability and actions we are taking relative to the enormity of the problem. He says that we should be spending the majority of our efforts changing the roots of these problems; that “the dominant culture needs to shift” and that changing the dominant culture “should be very central to our lives.”

(In an early planning session for this conference focusing on global sustainability, Clark commented that the worst thing that could be done by Loyola students would be to launch a recycling campaign. This was a shocking statement. However, Clark explained that our efforts should be used for changing the bigger issues such as government and social structures that encourage waste and non-sustainable practices. *See, The Allegory of the Birds* on the accompanying DVD.)

<sup>48</sup> Underwood presented current research on the effects of global cooling. She said that while the problems caused by global warming are well documented, there were very few research initiatives working to understand the effects of *aerosol particulate matter*—and that the amount of this matter in the atmosphere is increasing. Underwood explained that this increase was due to natural and man-made causes such as: wave action forming sea salt particles; emissions from pine forests; food cooking emissions; emissions from ships, cars and planes. These particles form “clouds” in the atmosphere *but do not necessarily produce rain*. Instead, they *may hold moisture* in the atmosphere, *preventing sunlight from entering, thus potentially cooling the earth*.

The main sources for her presentation were “IPCC Working Group 1 Technical Summary,” Intergovernmental Panel on Climate Change, 2007, /Atmospheric Chemistry and Global Change/; Brasseur, G. P.; Orlando, J. J.; Tyndall, G. S., Eds.; Oxford University Press: New York, 1999 and

Finlayson-Pitts, B. J.; J. N. Pitts, Jr. /Chemistry of the Upper and Lower Atmosphere/; Academic Press: San Diego, 2000.”

<sup>49</sup>Ladd explained there are already more people on the earth than resources for sustaining the existing population. According to Ladd, “population is the most tractable/controllable” so he recommended that each family give birth to less than two children. This proved to be a provocative idea, especially because it was brought up in a venue sponsored by a Jesuit institution. During Q & A Marx asked about the Church’s role in promoting large families and how pious individuals could lead sustainable lives while catering to Church demands.

One question was posed directly to Ladd that seemed incongruous to the proceedings but should be mentioned. Carrie Lee Schwartz, Professor of Practice, Tulane University, asked for “design” to be more socially responsible in its depiction of women, she asked “not to promote design through sexual imagery” and state that “men write the script about women.” We believe that she was addressing the advertising industry and not necessarily design but did find her comment about who “writes the script” apropos of Marx’s comments about the Church. She also commented that “sex sells,” in hind-sight this does relate to us being encouraged to use Brad Pitt to help “sell” it.

<sup>50</sup>Moore, from *Global Green New Orleans*, part of *Green Cross* international, told us that recycling efforts were the “genesis of green building” where “reducing over all consumption is the key”. He presented a list of platitudes about building sustainable housing in general, see [www.globalgreen.org](http://www.globalgreen.org), <http://www.rateitgreen.com/>, <http://www.usgbc.org/>, <http://www.greencommunities.com/> and [www.greencommunitiesonline.org](http://www.greencommunitiesonline.org).

<sup>51</sup>Koritz spoke eloquently about *the domain of sustainability*. She said that during the event we had:

“heard about large, scary macro-trends; we’ve heard about concrete things that we can all do in order to make our communities more sustainable. But, in general, when we’ve been talking about sustainability here we’ve been talking about things like:

- recycling
- reducing consumption
- energy efficiency
- renewable energy sources
- green building practices
- wet lands conservation, which we probably should be talking about, more.

But for many struggling communities these look like amenities.

Even though there is a great deal of work and support being done to try to introduce green building practices and other green habits into all communities...*if your in a community where your schools are failing, where your youth are at threat to violence, where you cant find quality healthcare or affordable quality child car, where your worried about food security, where your*

*not sure about job stability, all of these very important environmental issues might not be the first things on your radar screen.”*

After the storms, Koritz became deeply involved with institutional and neighborhood arts activism, recognizing “the role of culture and community in strengthening communities.” She was on the planning committee for the *Louisiana Association for Non-Profit Organizations* in conjunction with the *Urban Institute* which, in a way, lead to her dynamic role in *HOME, New Orleans*.

“*HOME, New Orleans*, is a community-based, arts-focused network of organizations, universities, artists, and neighbors that brings communities together to create positive change in New Orleans. A direct result of the devastation caused by Hurricane Katrina, *HOME, New Orleans* responds to community priorities through neighborhood and community arts projects, memorials, youth theatre workshops, performances, and other forms of creative expression that enhance life and create new opportunities to rebuild community for New Orleans and its residents. *HOME, New Orleans* is guided by the principle that creative expression is a tool for shaping and strengthening all of our communities. We believe merging art-making, education, and community involvement will produce more powerful opportunities for individuals, neighborhoods, and the city as a whole. Indeed, one of the goals of these projects is cross fertilization among the neighborhoods.” Koritz and Bechet, *The New Hybridity*.

*HOME, New Orleans* works within existing neighborhood, institutional and educational structures forming new ways for producing art in a manner that binds communities together and helps them heal. As the “moral man” on this panel it was refreshing to listen to Koritz enumerate goals and actual projects with positive, documented impact.

<sup>52</sup> Alatzas from *FutureProof* talked about “sustainable community development strategies”. Much of what he discussed had been covered by other speakers, the one salient point offered was “educating our children will help them make the right decisions to create a more sustainable future.”

<sup>53</sup> LeBlanc talked about ways in which we can monitor our own energy consumption and what that actually means. He noted that the “typical New Orleans household spends about \$1,800.00 per year on energy,” this pays for about 1700 “Kilowatt-Hour” (kWh). In New Orleans, we pay approximately twelve cents per kWh, which will power one, one hundred watt bulb for ten hours. He explained the importance of understanding our individual consumption because 21 percent of energy use in the U.S. is residential. In New Orleans, a typical home consumes energy for: major appliances (21%), heating (12%) lighting (6%), hot water (10%), cooling (29%) and other devices such as TV, computer, fridge (22%), see [www.hes.lbl.gov](http://www.hes.lbl.gov)

LeBlanc explained that if we understand how much energy we use we can learn to modify our daily habits and cut consumption. He showed how to estimate the amount of energy we use by reading a gas or electric bill. He also showed on-line help that some energy companies offer, using New Orleans’ *Entergy* as an

example, and explained how the *Entergy* “Residential Calculator” web page functions, *see* [http://www.entropy-louisiana.com/your\\_home/Residentialcalculator.aspx](http://www.entropy-louisiana.com/your_home/Residentialcalculator.aspx).

LeBlanc then offered additional tools for estimating the energy we use and gave practical ways for modifying these patterns of consumption:

- *Home Energy Saver*, *see* [www.hes.lbl.gov](http://www.hes.lbl.gov)
- *Berkeley Energy Calculator*, *see* <http://coolclimate.berkeley.edu/>
- *EnergyGuide* sticker that comes on most major appliances and *EnergyStar*, Moore
- *Kill-A-Watt*, a device that plugs into an appliance and reads energy use.
- *Wattsup*, a slightly more sophisticated device that reads how much electricity you use and, over time, can tell you how much energy that costs.

Mindful of the audience whom he was addressing, LeBlanc presented ideas for energy consumption reform that students could accomplish. He showed student run initiatives that had already succeeded at NYU, such as *NYUGREeN*, which had begun as an inter-disciplinary senior thesis piece, but became a university-wide endeavor, *see* <http://www.nyu.edu/sustainability/>

His message to the students was, “get involved” and he presented interesting ways to do so. He said that students have a very powerful voice and that university administration would listen to their ideas. By way of inspiration that student efforts can make a difference, LeBlanc presented other successful NYU programs such as *Sustainability Task Force*, *NYU Green Grant* and other university initiatives that reward sustainable actions.

LeBlanc went on to introduce the work of ITP,

“...where engineers, artists, designer...all come together to work on new technology work together to conjoin that with design, art, social activism and try to make new ways of expressing things, sharing information and make new interfaces to computer.”

Examples of these innovative, engaging and glib interfaces were:

- *BIKEJUS*, by Shinyoung Park, Felipe Ribeiro, Addie Wagenknecht, “harvesting human energy by cycling”, *see* <http://itp.nyu.edu/sigs/sustainable/the-gallery?p=13>.
- *SOLAR BIKINI* by Andrew Schneider, “a solar film bikini that cools your beer and charges your iPod! (With a USB connection!)” *see* <http://andrewjs.com/current.html>.
- *AWAREPOWER*, “remote energy monitors use devices that uploaded information about a household or office to a website so that the information could be monitored anywhere.” *See* <http://itp.nyu.edu/sigs/sustainable/the-gallery>.

<sup>54</sup> Alt was a perfect wrap-up for *Salon*, presenting AIGA CFSD and the *Designers Accord*. Alt recognized that there was so much information available about sustainability that it was daunting for designers to know what to do. He explained that CFSD was created to help designers understand the challenges of designing in a sustainable manner. It is “an effort to digest this complicated information and make sense of it” and is

a virtual “center” where designers can “share best practices and create a community of practice and body of knowledge around sustainability that makes sense for designers...designers who are actually making the things that go out in the world and designing the systems that our economy is based on.”

He talked about AIGA as the largest, oldest professional association for design in this country and that *Green Salons* had become an effective means for communicating sustainability. *Salons* had taken place in large cities such as San Francisco and New York drawing crowds of about 400 attendees each and that most events of this kind lasted about an hour. He lauded the coordinators of our *Salon*, saying that the amount of information that we covered was “*impressive*”.

Alt explained the mission and purpose of *Designers Accord*:

“...is a global coalition of designers, educators, researchers, engineers, and corporate leaders, working together to create positive environmental and social impact.

The *Designers Accord* is made up of over 100,000 members of the creative community, representing 100 countries, and each design discipline.

Adopting the *Designers Accord* provides access to a community of peers that shares methodologies, resources, and experiences around environmental and social issues in design. Any designer, consultancy, or organization creating consequence at scale should join. Find out how to adopt.” See <http://designersaccord.org/index.html>.

He challenged the efficacy of large conferences such as *Salon* in exactly the same way that we had questioned the sustainability of a venue such as Roussel Hall. Alt offered open-source, web based initiatives such as *Designers Accord* as a possible alternative to live interaction.

(This notion of “virtual” proceedings is a curiosity to us as we feel that “live interaction” is still superior for conveying the nuance of big ideas and complex thoughts. On an ironic note to Alt’s suggestion that virtual engagement might be the way to go for a truly sustainable future, we could not help but observe Alt’s thorough enjoyment of the live musical entertainment provided by the Monk Ensemble in Roussel Hall. Further, it was noted, that Alt did not shy from imbibing in local cuisine and the accompanying acoustical refrains of the Bill Summers quintet at the *Salon* reception.)

Alt took a head-on view of designers’ current day predicament, explaining the sentiment that “if I design then I just make more stuff, right?” Alt went so far as to place responsibility for a lot of our planet’s woes on designers and the design process,

“The idea is that the products and services that make up the stuff—the things that are basically driving us into the situation we are in now...*This incredible, dysfunctional. unsustainable way of living—essentially a lot of that is the end result of design, and design decisions.*”

AIGA CFSD and *Designers Accord* were established to help designers make educated decisions about what materials, processes and “energy inputs” to put into smarter, greener designs. Alt hopes that these initiatives become “a global conversation for designers to work with their clients to raise sustainable awareness.” In so doing, perhaps designers can turn us from the “*incredible, dysfunctional. unsustainable way of living*” to which we have become accustomed.