

# WELCOME

## TO THE SECRET LIFE OF PUBLIC SPACES

**W**elcome to the festival of events for Penn State's Creative Campus Innovations project, *The Secret Life of Public Spaces*. A collaboration among Penn State's Architecture, Dance, Engineering, and Landscape Architecture departments; the Center for the Performing Arts; and Los Angeles-based DIAVOLO dance theatre, the eighteen-month project culminates in this festival of film, installations, discussions with artistic personnel, and, of course, performances.

Led by a faculty team, student work has occurred in each partner discipline, as well as together in a collaborative environment. DIAVOLO's Artistic Director Jacques Heim and Associate Artistic Director Jones Welsh have worked with the students and faculty along the way, helping to shape and create dynamic, fully integrated performances. In addition to the student works, the Center for the Performing Arts is thrilled to be presenting the world premiere of its commissioned work by DIAVOLO, *Transit Space*.

Not only has the project encouraged Penn State faculty and students to work in new ways, but DIAVOLO as well. I had the opportunity to see the "avant premiere" of *Transit Space* in Los Angeles recently, and the performance, inspired by skateboard culture, features collaborations with a sound designer, composer, and spoken word artist—a great artistic reflection of the core principles of our project. The piece represents a major new work for the company, and we are all honored to be presenting the world premiere here. Don't miss it!

None of this amazing collaboration would have been possible without



the support of our funding partners, with lead support from the Doris Duke Charitable Foundation, which was administered through the Association of Performing Arts Presenters. Additional and vitally important support for the project was provided by the University President and Provost, College of Arts and Architecture, College of Engineering, Institute for the Arts and Humanities, H. Campbell and Eleanor R. Stuckeman School of Architecture and Landscape Architecture, Center for Research in Design and Innovation, Learning Factory, Office of Undergraduate Education, the University's Vice President for Research, and Center for the Performing Arts. Everyone involved in the project is deeply grateful.

All of us on the team hope you will engage with the festival events—most of which are free. We invite you to explore *The Secret Life of Public Spaces*.  
**[creativecampus.psu.edu](http://creativecampus.psu.edu)**

—Amy Dupain Vashaw, audience and program development director, Center for the Performing Arts

## OVERVIEW

The Center for the Performing Arts at Penn State received a grant administered by the Association of Performing Arts Presenters, with funds from the Doris Duke Charitable Trust, in the Creative Campus Innovations Grant Program. The purpose of the Creative Campus Innovations Grant Program is to identify, support, and document cross-campus interdisciplinary collaborations that integrate the work of performing arts presenters in the academy and the surrounding community. Our team proposed a residency/creation program among Penn State students and faculty in Architecture, Landscape Architecture, Dance, and Engineering, with secondary partnership with the H. O. Smith Botanic Gardens in The Arboretum at Penn State. Our artistic partner in the project is Los Angeles-based DIAVOLO dance theatre, Jacques Heim, artistic director. The collaboration between the student/faculty team and Diavolo will result in two unique dance works.

*The Secret Life of Public Spaces* is a multi-disciplinary, action-research project to invigorate public space. Public space is the theatre of everyday life. On its stage we engage with the environment, culture, and citizenship. Everyday patterns slip into invisibility and are lost to mindful engagement. *The Secret Life of Public Spaces* proposes a rediscovery of movement (people), topography (space), and devices (objects) based on inquiry, and performances will reveal and recast the everyday dynamics of public spaces. Student performances build on the interplay of movement and devices. Their explorations of community and campus spaces introduce a third element—topography—and inspire DIAVOLO to bring active topography to the stage.



Team members work on a prototype of Dance Vehicle 1.

Outcomes include research into contemporary dance, public spaces, and kinetic objects, along with site-specific dance performances and kinetic objects by Penn State students and faculty on two University Park and community plazas—the HUB-Robeson Center plaza and the arboretum's event lawn. A new work by DIAVOLO has its world premiere at Eisenhower Auditorium and continues on international tours. The project outcomes will contribute practically to advances in contemporary dance, the design of parks and public spaces, and the creation of buildings and furnishings.

## ARTISTIC STATEMENTS

It has been my pleasure to be able to contribute to such an outstanding group of faculty and students. We all have expanded our horizons by working together on *The Secret Life of Public Spaces*. The team involved came from many different backgrounds—dance, architecture, engineering, and landscape architecture. This was a natural fit for DIAVOLO because our work exists at the intersection of these many disciplines. I have always seen myself as more of an architect of movement than as a choreographer. The dancers learned to see like architects, the engineers learned to work like dancers, and so on. I feel every university should be able to have that incredible, valuable experience we all had.



—Jacques Heim, DIAVOLO artistic director

It is a pleasure to represent DIAVOLO creatively and an honor to be a part of the Creative Campus project on both a DIAVOLO premiere and the collaborative student performances at Penn State. *Transit Space* is quickly becoming a rich and mature movement performance incorporating collaborators in spoken word, sound design, and interactive technologies. Having seen it from its infancy as part of a DIAVOLO intensive workshop with Penn State dance students, *Transit Space* has made leaps and bounds from just simple skateboard tricks and traffic patterns into a complex web of cityscape narratives and movement relationships. My participation in the training of Penn State dance students and the development of their site-specific performances on campus has been an inspiring journey for me. It was invigorating to the point of overwhelming to witness the amount of creative energy that was going into the initial stages of development. The amount and scale of the project proposals of the students was a powerful testament to the



caliber and dedication of their instructors. I only wish I could be at Penn State more to support the high quality work already coming from the students and faculty. Thank you to all for this opportunity!

—Jones Welsh,  
DIAVOLO associate artistic director

# ARBORETUM SITE-SPECIFIC DESIGN AND PERFORMANCE ELEMENTS

## **Mudio**

Design: Alex Thomson

Design Statement: *Mudio* (*myoo-dee-oh*) is a system that creates an “audio space” that can be layered on top of a physical space but can only be noticed by those actively looking for it. Essentially, *Mudio* is a tiny radio station with a range of only 30 feet, created by using low-powered FM transmitters (similar to the ones you would use in a car). By incorporating *Mudio* into the various other projects, viewers can “tune in” to the piece, enhancing the experience by creating an additional layer of depth. *Mudio* was created by trying to answer the question, “How do you create an intimate space without limiting space itself?”

## **Biflatable**

Original Design: Michael Stonikinis  
Re-design and Fabricator: Alex Bruce  
Choreography and Performer:  
Megan Bailey

Design Statement: The biflatable is a means of pedestrian transportation alternative to the sidewalk, allowing users the freedom to explore public environments with minimal intrusion upon the natural landscape. A balloon suit (pedestrian airbag) prototype experiments with a new mode of pedestrian travel alternative to that of the modern sidewalk. A harness attached to a 4-foot diameter, helium-filled weather balloon mitigates the danger of both the sidewalk and its surrounding landscape by providing its wearer with greater buoyancy in the event of tripping or loss of balance. When wearing the biflatable, the balloonist feels a noticeable counteractive upward tug from the overhead balloon.

Responding to the preliminary testing of the pedestrian airbag, the enhanced biflatable and beta suit utilizes two 5-foot diameter balloons to provide its wearer with greater counter-buoyancy and improved mobility within the harness. The biflatable is not only an alternative to the sidewalk, but also a fully-integrated replacement that enhances the pedestrian experience of public spaces.

Movement Statement: The Muse brought to life is the inspiration for this character. The dance has a free and airy quality, like wind that is swirling and changing direction. The Muse provides inspiration, light, and a fleeting moment to escape from reality and indulge in fantasy. From close-up to far away, watch for her to guide and inspire you on this journey.

## **Light Terrain**

Original Concept: Gina Montecallo  
(*Soundscape*)  
Sensor Design: Joe Affel  
Performers: Catherine Grumbein and  
Cristina Pesce

## **Walking Ritual**

Choreography: Catherine Grumbein,  
Molly Johnson, and Cristina Pesce  
Performers: Valerie Adolphe, Ola  
Akinyerni, Quilan Arnold, Abdul Baza,  
Tiffany Bierly, Patricia Chen, Maggie Davis,  
Sahirra Dессesse, Molly Johnson, Kyra  
Krass, Allison Louie, Rebecca Miller, Dee  
Patterson, Kevin Prince-Anokze, Ariel  
Rapaport, Cindy Reen, Jamie Roth, Mabel  
Tavarez, Jing Yu, and Rebecca Zajac

Movement Statement: *Walking Ritual* was designed to be done in a large group, symbolizing a community that works together. The specificity of the

walking patterns represent the way a movement becomes intricate when a large group is involved. When the dancers move together, they are a unit. When the dancers do the same movement at different times, it symbolizes individuality within their community. The walking choir is the first step in an ascending complexity of choreography as the audience moves through the space.

## **Movement Choir**

Choreography: Megan Moore  
Performers: Jordan Abramson, Kristin Bauman, Kalena Brown, Elizabeth DeLuca, Ralph Densing, Anbria Griffin, Margaret Hoffman, Meghan Kephart, Lauren Kohl, Leah Kohl, Victoria Lamina, Jacqueline McNenny, Giselle Pina, Lauren Sangrey, Marisa Sklarsky, Samantha Tomer, and Abbey Zembower

## **Dance Vehicle 2**

Design: Meghan Tierney and  
Joshua Seiler  
Movement: Allison Evans and  
Meghan Tierney

Design Statement: The design came from the concept of transferring motion into a different direction. *Dance Vehicle 2*—or the moving stage—is a machine that incorporates a nine-cube grid with 2-foot-square boxes that move up and down when stepped upon. The motion of the boxes going up and down turns an axle, causing the stage to move forward.

Movement Statement: The vehicle itself includes movement in two planes of motion—the boxes go up and down with gravity and the stage moves back and forth parallel with the wheels. The movement of the dancers on the vehicle creates a third type of motion, which allows for creativity. The dancers can move from box to box randomly or in a choreographed manner, both of which contrast from the other two linear motions.

## **Playfabric: Fabricating Community Connection through Play**

Design: Tommy McCann

Design statement: Play is not just a children’s game, but a game for our development as people. As designers, we hold the power to foster development through imagination, creativity, storytelling, socializing, game playing, and physical activity. If we make public spaces places of irresistibility, people could not help but want to be in them. Although a monumental task, *Playfabric* seeks new ways of strengthening the fabric of community in creating irresistible environments. The idea behind this installation is working with people to take ordinary objects and using them in extraordinary, playful ways.

## **Glowing Cities**

Design: Christopher Weir  
Choreography: Catherine Grumbein,  
Allison Evans, Molly Johnson, and  
Cristina Pesce  
Performers: Molly Johnson, Caitlin Miller,  
and Akiko Miyagi

Design Statement: *Glowing Cities* is an exploration of the three tiers of space, the inflated forms providing levels of privacy and interaction through supplemental perimeter zones, visual datum, and refuge spaces. *Glowing Cities* provides refuge areas by creating a variety of spaces within the larger public environment. Regardless of personal preference, confidence level, or desired level of interaction, each individual can gain a personalized experience from the forms designed for the three tiers of space—public, personal, and intimate. Comprised of giant inflatable structures that migrate through spaces, *Glowing Cities* functions as a nomadic performance piece. Supported and lighted from the interior and inflated by fans, the pieces can be experienced from inside and outside. Movement Description: The *Glowing Cit-*

ies choreography is intended to expand upon the designer's use of three spheres of space—public, personal, and intimate. The partnering work references the fact that our bodies are structures in space and inhabit the same spheres as the design. The choreography is a collage of public, personal, and intimate movement reflecting aspects of the structures.

### **Tribes**

Inspired by research and designs by: Mike Minchin, Mark Haney, and Liz Jenkins  
Choreography: Sara Caplan, Bromlyn Fitzgerald, Rebecca Kelly, and Kimberly Mongrandi  
Performers: Sara Caplan, Alexis Chagaris, Catherine Deluce, Bromlyn Fitzgerald, Erica Friel, Rebecca Kelly, Maria Malizia, Elizabeth Martinsen, Sarah Mckitish, and Kimberly Mongrandi

Design Statement: The *Tribes* project was a detailed analysis of public spaces plus the people who make them thrive. In discovering the secret life of public spaces, observations exposed common movements, habits, and preferences people make in public space. Our findings revealed conscious and subconscious decisions people make in their patterns of movement, resting, and gathering/socializing. Our work involved dancers from Penn State's University Dance Company, who helped bring understanding to these observed human motions and abstract them so they could be understood in more obvious ways. Understanding common behaviors in public space allows designers better knowledge when creating future public spaces.

Movement Statement: *Tribes* represents people we meet in everyday life. The research led to intricate definitions of the many tribes found on campus and the spaces they inhabit. We have grouped all the tribes into two camps—the introverts and the extroverts. Amid all our affilia-

tions on campus, we can quickly identify whether we consider ourselves introverts or extroverts. One of the secrets we discovered to public space is how these two groups overlapped and negotiated the same spaces.

### **Arboretum Pavilion Performance *You Move, I Move***

Design: Veronica Patrick  
Choreography: Quilan Arnold, Tiffany Bierly, Michael Hinkley, Rebecca Miller, Veronica Patrick, Meghan Tierney, Chris Young, and Rebecca Zajac  
Performers: Quilan Arnold, Tiffany Bierly, Allison Evans, Michael Hinkley, Rebecca Miller, Kimberly Mongrandi, Meghan Tierney, Chris Young, and Rebecca Zajac

Design Statement:  
The *You Move, I Move* device forms a back-to-back relationship that centers around a ball bearing. This project allows a wearer to rotate and walk on a horizontal surface, as well as flip 360 degrees. Although people in public space walk with individual agendas, it is their reactions to the people and objects around them that determine their immediate path, forming an invisible connective web. This instinctual connectivity to the common sidewalk creates abnormal relationships between the people of public space, which are filled with an unrealized and under-utilized dependence. This device, referred to as "the backpack," turns the abstract idea of connectivity into a tangible form. Allowing the cooperative and dependent wearers to assist each other with a previously impossible task increases the importance and strength of their bond to one another.

Movement Statement: Although people in public space walk with individual agendas, it is their reactions to the people and objects around them that immediately determine their paths, forming an invisible connective web of move-

ment. This instinctual connectivity of the common sidewalk creates exceptional relationships between people in public space. As these relationships develop, the spaces become filled with an unrealized and under-utilized dependence. *You Move, I Move* gives literal form to the intangible connective web of public space with the combination of people and machine. By emphasizing and embracing the dependence people can have on one another, this piece strives to revitalize common movement and common space.

## **HUB-ROBESON SITE-SPECIFIC DESIGN AND PERFORMANCE ELEMENTS**

### **Dance Vehicle 1**

Original Design: Will Bunk  
Re-design and Implementation:  
Alex Bruce  
Choreography and Performers: Megan Bailey, Tiffany Bierly, Allison Evans, Catherine Grumbein, Kimberly Mongrandi, and Cristina Pesce

Design Statement:  
*Dance Vehicle 1* explores the possibilities of walking as both a performative act and a utilitarian power. The simple act of walking powers the machine and becomes performative when incorporated into a dance. *Dance Vehicle 1* also includes a specifically designed space for performance by dancers, but it has potential to create dance movement from those who explore the machine.

Movement Statement: *Dance Vehicle 1* is not just a vehicle to dance on, but a dancer in itself. The wheel's movement can manipulate the dancing we do while we can manipulate the wheel through dancing. Exploring a space within a moving space, dancers are challenged to find strength and creativity in a small space.

### **House Lights**

Choreography: Elisha Clark Halpin  
Performers: Sara Caplan, Catherine Grumbein, Bromlyn Fitzgerald, Molly Johnson, Cristina Pesce, and Cindy Reen

### **The Path**

Choreography and Performers: Megan Bailey and Sara Caplan

### **Into Warmer Air**

Choreography and Performers: University Dance Company

### **Tribes**

Inspired by research and designs by: Mike Minchin, Mark Haney, and Liz Jenkins  
Choreography: Sara Caplan, Bromlyn Fitzgerald, Rebecca Kelly, and Kimberly Mongrandi  
Performers: Sara Caplan, Alexis Chagaris, Catherine Deluce, Bromlyn Fitzgerald, Erica Friel, Rebecca Kelly, Maria Malizia, Elizabeth Martinsen, Sarah Mckitish, and Kimberly Mongrandi

Design Statement: *Tribes* project was a detailed analysis of public space plus the people that make them thrive. In discovering the secret life of public spaces, observations exposed common movements, habits, and preferences people made in public space. Our findings revealed conscious and subconscious decisions people make in their patterns of movement, resting, and gathering/socializing. Our work involved dancers from Penn State's University Dance Company, who helped bring understanding to these observed human motions and abstract them so they could be understood in more obvious ways. Understanding common behaviors in public space allow

designers better knowledge when creating future public spaces to enjoy.

Movement Statement: *Tribes* represent people we meet in everyday life. The research led to intricate definitions of the many tribes found on campus and the spaces they inhabit. We have grouped all the tribes into two camps—introverts and extroverts. Amidst our campus affiliations, we can quickly identify whether we are introverts or extroverts. One of the secrets we discovered to public space is how these two groups overlapped and negotiated the same spaces.

### ***You Move, I Move***

Design: Veronica Patrick

Choreography: Quilan Arnold, Tiffany Bierly, Michael Hinkley, Rebecca Miller, Veronica Patrick, Meghan Tierney, Chris Young, and Rebecca Zajac  
Performers: Quilan Arnold, Tiffany Bierly, Allison Evans, Michael Hinkley, Rebecca Miller, Kimberly Mongrandi, Meghan Tierney, Chris Young, and Rebecca Zajac

Design Statement:

The *You Move, I Move* device forms a back-to-back relationship that centers around a ball bearing. This project allows a wearer to rotate and walk on a horizontal surface and flip 360 degrees. Although people in public space walk with individual agendas, it is their reactions to the people and objects around them that determine their immediate path, forming an invisible connective web. This instinctual connectivity of the common sidewalk creates abnormal relationships between the people of public space, which are filled with an unrealized and under-utilized dependence. This device, referred to as “the backpack,” turns the abstract idea of connectivity into a tangible form. Allowing cooperative and dependent wearers to assist with a previously impossible task increases the importance and strength of their bond

Movement Statement: Although people in public space walk with individual agendas, it is their reactions to the people and objects around them that immediately determine their paths, forming an invisible connective web of movement. This instinctual connectivity of the common sidewalk creates exceptional relationships between people in public space. As these relationships develop, the spaces become filled with an unrealized and under-utilized dependence. *You Move, I Move* gives literal form to the intangible connective web of public space with the combination of people and machine. By emphasizing and embracing the dependence people can have on one another this piece strives to revitalize common movement and common space.

### ***HUB-Robeson Center Score***

Performers: Sarah Burger, Patricia Chen, Maggie Davis, Sahirra Dessesso, Kim Dugas, Jennifer Evans, Erica Friel, Anbria Griffin, Sue Lembeck-Edens, Sarah McKintosh, Jacqueline O'Dell, and Mabel Tavarez

Movement Statement: The score or instructions for how to move in this public space were created to enhance and explore the architecture and topography of the space.

## TEAM LEADERS

**PETER AESCHBACHER** is an associate professor, jointly appointed in the Department of Landscape Architecture and the Department of Architecture. Prior to moving to academia, Aeschbacher was a practicing community designer and activist. He was an inaugural recipient of the Fredrick P. Rose Architectural Fellowship and worked with the Los Angeles Community Design Center, where he designed architectural projects, including housing, community centers, gardens, childcare facilities, and commercial improvements. He was also involved in a number of significant community-based initiatives, including the struggle for and development of the Cornfields State Park, a 42-acre former railyard adjacent to downtown Los Angeles; the Los Angeles Bicycle Coalition; and the Los Angeles Community Garden Council. He has undertaken numerous community-based design/build projects and has facilitated



a number of successful university/community partnerships. He holds graduate degrees in architecture and urban planning from the University of California at Los Angeles.

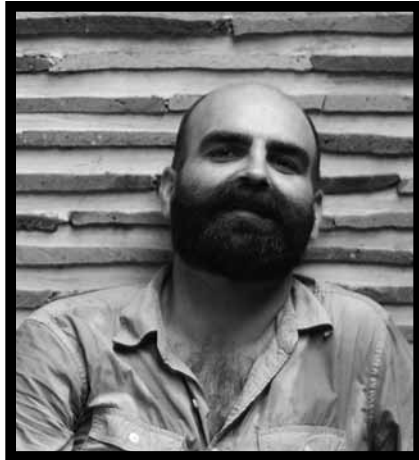
**ELISHA CLARK HALPIN** is the head of the Dance Program and associate professor of dance at Penn State. She graduated *Pi Kappa Phi* with a master of fine arts degree in performance and choreography from The Ohio State University. She has taught at Ohio State, Kenyon College, Wittenberg University, Radford University, and State University of New York at Brockport. At Penn State, Halpin was a recipient of a Distinguished Teaching Award through the College of Arts and Architecture, served on the Faculty Senate, and was a member of the Commission for Women. She is the artistic director of Penn State's University Dance Company and ETCH Dance Co., a professional dance ensemble based in State College and New York City. Her choreographic investigations use the body as a text, using autobiography, ethnicity, and identity as ways to develop



context and construct metaphors in the creation of contemporary dance. Her creative work has been presented across the United States at locations including Bates

Dance Festival, the Clarice Smith Center, Dance New Amsterdam, Midwest Regional Dance Festival, New York City Fringe, the Painted Bride Theatre, State University of New York at Brockport, World Dance Alliance, and Virginia Dance Invitational. She was an emerging choreographer at Bates Dance Festival. Her studio-based research explores autobiography, ethnicity, and female identity. She has received funding from the Pennsylvania Council on the Arts, the Penn State Institute for the Arts and Humanities, and The President's Fund. [www.etchdance.org](http://www.etchdance.org)  
[www.dance.psu.edu](http://www.dance.psu.edu)

**KHANJAN MEHTA** is director of the Humanitarian Engineering and Social Entrepreneurship Program at Penn State. His professional interests include innovative system integration, high-tech entrepreneurship, and international social entrepreneurship. Mehta loves connecting concepts, people, computers, and devices. A basic philosophy behind his work is the convergence of disciplines, concepts, cultures, and countries to create a freer, friendlier, fairer, and more sustainable planet. He has led social ventures in Kenya, Tanzania, India, China, and other countries. [www.hese.psu.edu](http://www.hese.psu.edu)



**MARCUS SHAFFER** is an assistant professor of architecture. Prior to joining Penn State, he worked toward the completion of his master of architecture degree at the School of Architecture and Design at Virginia Tech, where his graduate thesis was honored with the graduate program's Outstanding Design Research Award and an Excellence in Thesis Award. He is interested in the machine in an architectural context—from the building of machines, automatons, and “spiritual mechanisms” designed by the ancients to the “mechano-pagan” influence of the machine on modern and visionary architecture in contemporary times. The conceptual basis for the machine in his work is it is an extension of our physical abilities, a record of our techno-material capabilities, and an indicator of our spiritual desiring. Shaffer holds a bachelor of fine arts degree in industrial design from the Rhode Island School of Design and prior to his masters studies, worked as a designer of exhibitions and museum installations.



**TIMOTHY W. SIMPSON** is a professor of mechanical and industrial engineering at Penn State with affiliate appointments in Engineering Design and the College of Information Sciences and Technology. As the director of The Learning Factory, he coordinates 120 industry-sponsored senior design projects each year for nearly 600 students in the College of Engineering. He also serves as the director of the Product Realization minor. His research spans a variety of areas in engineering design, and he has co-authored more than 200 peer-reviewed journal and conference papers. He has received numerous awards for outstanding teaching and research, including the 2007 President's Award for Excellence in Academic Integration from Penn State. He was recently elected as a fellow in the American Society of Mechanical Engineers and an associate fellow in the American Institute of Aeronautics and Astronautics. He received his Ph.D. and master of science degrees in mechanical engineering from the Georgia Institute of Technology and his bachelor of science degree in mechanical engineering from Cornell University.

**AMY DUPAIN VASHAW** has served as audience and program development director for Penn State's Center for the Performing Arts since 2001. Initially hired as education director in 1997, her primary responsibility is the creation of programs that link the artists on the center's season to the community, including Penn State students, students in kindergarten through twelfth grade, senior citizens, and others. Her primary goal is to create a mutually enriching experience for both artists and their audiences by providing the knowledge and tools necessary to fully engage in the artist's work. Additionally, she works with the Center for the Performing Arts director on programming, specializing in dance and family and children's events. She serves as project director for a multidisciplinary project, *The Secret Life of Public Spaces*, recognized with a \$250,000 grant from the Association of Performing Arts Presenters' Creative Campus Innovations Program. She is one of two Penn State delegates to the Imagining America National Arts and Humanities Consortium. Vashaw has served on grant panels for the Pennsylvania Council on the Arts, Pennsylvania Performing Arts on Tour, Association of Performing Arts Presenters, and the National Endowment for the Arts Dance Division. She has also served on curatorial panels for the Pennsylvania Presenters and the Performing Arts Exchange. At Penn State, Vashaw serves as adviser to Orchestis Dance Company, a student ensemble. She has spent her career in the arts, with previous positions as associate director of development for Second Stage, an off-Broadway theatre, and assistant to the director for Pittsburgh Dance Council, a contemporary presenter. She is a graduate of Penn State with a degree in cinema studies. [www.cpa.psu.edu](http://www.cpa.psu.edu)





DIAVOLO Artistic Director Jacques Heim and Associate Artistic Director Jones Welsh work with Penn State's University Dance Company students.

## ***THE SECRET LIFE OF PUBLIC SPACES*** **PARTICIPANTS**

### **STAFF**

Will Del Pilar, evaluation assistant  
Dorothy Evensen, project evaluator  
Deanna Heichel, financial adviser  
Megan Moore, project coordinator  
Jerry Sawyer, project documentarian  
Amy Dupain Vashaw, project director

### **STUDENTS**

#### **IdeaLab Participants**

Mohammed Alburaiqi, Engineering  
Quilan Arnold, Dance  
Megan Bailey, Dance  
Steven Bates, Engineering  
Cowan Bett, Engineering  
Tiffany Bierly, Dance  
Alex Bishop, Architecture

Kyle Brown, Architecture  
Alex Bruce, Architecture  
Will Bunk, Architecture  
Sara Caplan, Dance  
Renee Chernega, DUS  
Bridget Dougher, Engineering  
Allison Evans, Dance  
Chris Falso, Engineering  
Bromlyn Fitzgerald, Dance  
Curtis Fuller, Engineering  
Caitly Grumbien, Dance  
Mark Haney, Landscape Architecture  
Elizabeth Jenkins, Architecture  
Molly Johnson, Dance  
Kevin Johnsrud, Engineering  
Jason Kuruc, Engineering  
Stephen Makrinos, Architecture

Tommy McCann, Landscape Architecture  
Jesus Medoza, Engineering  
Lily Meier, Architecture  
Becca Miller, Dance  
Beau Millett, Engineering  
Michael Minchin, Landscape Architecture  
Kim Mongrandi, Dance  
Gina Montecallo, Landscape Architecture  
Jai Narayanan, Engineering  
Dan Nichols, Architecture  
Michael Pantono, Engineering  
Veronica Patrick, Architecture  
Cristina Pesce, Dance  
Kate Rosen, Architecture  
Brian Schivel, Engineering  
Josh Seiler, Engineering and Architecture  
Kevin Shebek, Engineering  
Ivan Stalev, Engineering  
Alice Stirton, Landscape Architecture  
Michael Stonikinis, Architecture  
Rachel Suffian, Engineering  
Tara Sulewski, Engineering  
Jon Tackie, Engineering  
Alex Thomson, Engineering  
Stephen Thor, Engineering  
Meghan Tierney, Dance and Architecture  
Chris Weir, Landscape Architecture  
Aaron Wertman, Architecture  
Becca Zajac, Dance  
David Zhang, Engineering  
Zach Zimble, Engineering

#### **University Dance Company**

Megan Bailey  
Tiffany Bierly  
Sara Caplan  
Allison Evans  
Bromlyn Fitzgerald  
Caitly Grumbien  
Molly Johnson  
Becca Miller  
Kim Mongrandi  
Meghan Tierney  
Becca Zajac

#### **Capstone Engineering Team**

Steven Bates  
Joshua Cavalier

Brett Cowan  
Matthew Detullio  
Christopher Falso  
Curtis Fuller  
Ethan Healey  
Jason Kuruc  
Beau Millett  
Michael Pantano  
Matthew Robertson  
Jonathan Tackie  
Stephen Thor  
Jingyuan Wang

#### **Sensor and Controller System Integration Class**

Joseph Affel  
Mohammed Alburaiqi  
David Eplee  
Kevin Johnsrud  
Hamed Lashkari  
Spencer Linn  
Jesus Mendoza  
Kevin Sanchez  
Brian Schival  
Kelvin Shi  
Ivan Stalev  
Tara Sulewski  
Tsunghshun Tu  
David Zhang  
Zachary Zimble

#### **Social Entrepreneurship Class**

Bridget Dougher  
Jayashri Narayanan  
Megan Ruffe  
Rachel Suffian

#### **Penn State Performing Magicians**

Jeff Goldbeier  
Jeff Miller  
Rohit Vadakattu

## RELATED PROJECTS

What you see and experience throughout *The Secret Life of Public Spaces* is only part of the story—its public face. Throughout the project period, students and faculty have been engaged in collaborative research around the theme of public space. Under the auspices of this project, more than fifty student projects were created—all incredible examples of the power of collaboration across disciplines. Read more about these, including student statements and project photos, online at [creativecampus.psu.edu](http://creativecampus.psu.edu).

### Wearables

Biflatables  
Character Costumes  
Dance Shoes  
Flag Suit  
Group Connect  
Individual Posture  
Movement Clothes  
Muffle Mask  
PhoneBooth Mobile  
PhoneBooth Wearable  
QR Mask  
Shoes for Benches  
Sidewalk Kit  
Sit Skirt  
Social Avoidance Mask  
Sound Suit  
String Suit  
Text Walking Goggles  
You Move, I Move Device

### Notations

Footprint Marker  
Individual Posture  
Public Choreography  
You Move, I Move Phrase

### Environments

Anarchist Book Club  
Augmented Reality  
Biflatables  
Capstone Danceground  
Cell Phone Infrastructure  
Courtesy Bags  
Dance Cube  
Dance Vehicle

Discussion Wall  
Floating in the Trees  
Footprint Marker  
Glowing Cities  
Personal Space Tent  
Playscapes  
Post-Sidewalk Future  
Soundscapes (artificial plant, cars, crickets, voices)

### Tools

Augmented Reality  
Conversation Box  
Cube Seats  
Light Cube  
Sidewalk Remover  
Worm Bench

### Vehicles

Biflatables  
Conversation Box  
Cell Phone Dance Machine  
Collaborative Transit  
Dance Vehicle

### Movement

Biflatable Testing  
Cell Phone Dance Machine  
Character Costumes  
Cooperative Walker  
Dance Cube  
Dancer Research  
Floating in the Trees  
Public Choreography  
Sketch with Dancer Day  
You Move, I Move Phrase



DIAVOLO Associate Artistic Director Jones Welsh (left) and Penn State Assistant Professor of Architecture Marcus Shaffer (right) investigate a prototype of a playscape by graduate student Tommy McCann.

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# ***THE SECRET LIFE OF PUBLIC SPACES*** **TIMELINE**

**March 2011:** DIAVOLO Artistic Director Jacques Heim and Production Manager and Technical Director Renee Larsen start the collaboration with a half-week visit to Penn State. Workshops with the students, tours of the proposed sites for the student work, and a lecture by Heim and Larsen are highlights. A mutual artistic theme—walking—emerges.

**June 2011:** Ten students from all partner disciplines travel to Los Angeles under faculty guidance of Marcus Shaffer and Elisha Clark Halpin. The students participate in a DIAVOLO intensive workshop and explore public spaces and museums. Students, faculty, and DIAVOLO artistic leaders participate in discussions of DIAVOLO's new work, *Transit Space*. Back at Penn State, The Learning Factory's Iron Lion Challenge has students tackling the task of creating a device for elevated walking.

**August 2011:** Students and faculty engage in an intensive retreat weekend at Penn State. IdeaLab, an interdisciplinary course, begins. In collaboration with Idealab, students in the Sensor and Controller System Integration course start identifying and developing diverse technologies that relate to *The Secret Life of Public Spaces*. Students in the Social Entrepreneurship course develop the business strategy for making the University Park campus more sustainable.

**September 2011:** The first design intervention takes place in public spaces throughout the University Park campus, marking the first time the project's student work and public space intersect. Dancers begin a series of site-specific dance explorations across campus.

**November 2011:** A visit from Heim and DIAVOLO Associate Artistic Director Jones Welsh allows for design reviews of student work, exploration of spaces, and updates on the development of *Transit Space*.

**December 2011:** Fall semester culminates with capstone engineering, sensor and controller system integration, and social entrepreneurship teams exhibiting their projects at the Senior Engineering Expo. Design reviews and performance planning, incorporating the student-made devices, are conducted.

**January 2012:** Spring semester IdeaLab students develop new projects for the performances and refine projects developed in fall 2011.

**March 2012:** Final work is done on student projects in preparation for the culminating events of the project.

**April 2012:** *The Secret Life of Public Spaces* festival launches with activities spanning ten days.