

Exploring Forts: An Arts-Based Inquiry into Fort Creation

Through an Art Therapy Lens

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Abstract

Exploring Forts: An Arts-Based Inquiry into Fort Creation Through an Art Therapy Lens

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Using an arts-based approach, this research examines the effects of the materiality of forts on the researcher and explores the possible implications in an art therapy context. A review in literature considers connections between forts as a place of memory elicitation as well as therapeutic containers. Further review of literature investigates forts in relation to play, place attachment and house or home. The specific arts-based methodology used to explore the experience of the materiality of ten forts built by the researcher is outlined. The three themes used to explore the experience of the forts were bodily sensation, feelings and memories elicited. Information on these three themes were recorded at four points in the production and while experiencing of the forts: before fort production, while making the forts, and experiencing the forts on the outside and inside. Based on the details gathered from the arts-based inquiry into forts, the information is compared and discussed in respect to material, structural and experiential differences. The discussion based on the experience of the ten forts is then analyzed using art therapy and related field research to suggest possible uses of forts in art therapy practices.

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Introduction

Fort is a noun from Middle French meaning strong or fortified (Barnhart, 1995). The Oxford English Dictionary defines it as “a fortified place; a position fortified for defensive or protective purposes...the place of security (of a wild animal).” (Simpson & Weiner, 1989, p. 95). In modern times the word fort has been appropriated as a name for temporary structures built outdoors or indoors, by hand, and out of available materials (Powell, 2007; Richtel, 2012; Sobel, 1993). The word fort is often used in conjunction with words like pillow or blanket, and is one common name to label the temporary spaces that are created with household objects like chairs, tables, couches, blankets and pillows (Richtel, 2012) but not exclusively those objects.

There are many possible names that I could have chosen for the structures that I investigated in this research, like environments, dens or houses. However, I felt that the word fort was embedded enough in our cultural lexicon that giving it another name was unnecessary and confusing. It was important to use the word fort in order to connect it to experiences of similar spaces created throughout many people’s lives. I believe that these links to previous experiences change the way one creates and views the newly created fort space. I also believe that using the more common term of fort could lend an air of familiarity or help with memory elicitation of previously made forts.

To be transparent about my biases, I will disclose several of my encounters with forts or creating small spaces out of materials, from a young age. I have memories of creating fort-like nests in bed with blankets or setting up spaces for myself and sometimes with friend in a large box or a closet. I remember the special importance of

these spaces that I created with my own hands and the implied ownership of these spaces, which was significant for a child who can claim control over few spaces.

My interest in the importance of forts wasn't articulated until my undergraduate years, when I realized my attraction to creating artwork similar to forts. This discovery culminated in co-curating and participating in an exhibit of different depictions of forts by myself and 3 other artists. I created a fort-like installation for viewers to enter and observe. It was during this exhibit that I noticed how much people changed around and inside the forts. For myself, I noticed that having a physical space I could enter into meant that I experienced with all my senses a new place, which a strong impression on me.

During my graduate program in art therapy, I had one final experience with forts that cemented my interest in the effects of forts on people. I integrated a group fort-making activity into a presentation on play theory. When provided with materials to build forts, I observed that this group of adults became more playful, excited and engaged younger versions of themselves. I was intrigued anew by the transformative aspect of these spaces.

These experiences could affect my research, in that, they are largely positive and safe encounters with forts. The experiences of forts can vary from person to person and since I have come across forts as places that foster creativity and connection between people and place, this may color my interpretations of the literature, the themes investigated, the data and the data analysis.

Research Question

My primary research question is: What is the art therapy student's experience of the materiality of forts and how could that experience be applied to art therapy?

The first part of the question will be investigated using an arts based research methodology. I will make ten forts and record data on my experience of the process and final product. The second part of the question will be examined through comparing data analysis observations to theory on art therapy. The process is detailed in the methodology section.

Operational Definitions

Art therapy. A type of psychotherapy and counseling that “is based on the idea that the creative process of art making facilitates reparation and recovery and is a form of nonverbal communication of thoughts and feelings.” (Malchiodi, 2012, p. 1)

Forts. Outdoor or indoor, places or structures built by an individual or a group of individuals using materials in their surroundings, usually temporary in nature.

Literature Review

Forts and Memory Elicitation

When I crawled inside, it was as if I had discovered a secret trap door leading to a mysterious place... I brought all my special things inside – my first doll, my Matchbox cars, special rocks and shells... it became “The Hole” and was a place to play alone or with a friend. When we were inside it was as if we stopped existing in our parents’ world...

The place felt very safe, like a bomb shelter, and exciting, like another planet. (Sobel, 1993, p. 93)

This quote was from Sobel’s (1993) book that explores the childhood pastime of creating forts and dens. The woman from the excerpt is an adult named Nancy who was recalling a nook in her childhood house that she had discovered and made her own. Richtel (2012) interviewed several adults on the topic of forts and found that the enthusiasm of adults making forts with their children was sometimes so strong that it became unclear for whom the fort was for. These authors point to the possibility that forts could elicit in both adults and children strong memories, feelings and desires to explore.

The idea of reminiscence linked to place is a topic explored by Chaudhury (2003) who looks at the quality of life (QOL) in elderly people in relation to the intervention of place therapy where they are asked to recall a significant place in their life. Chaudhury, who invented the term place therapy found that personally meaningful places act as anchors for memories of life and links to the identity of older adults, which helped with their QOL. The act of reminiscing is not only reserved for the elderly, Parker (1999)

showed in her research that young adults reminisce as frequently as older adults and those who engaged in positive reminiscence had a positive effect on mood.

Lewicka (2013) discusses the many ways that we conceptualize place through memory. She breaks down our ability to relate and remember space into 3 kinds of memory systems: procedural memory, episodic memory and declarative semantic memory (Lewicka, 2013). Procedural memory of place is built over time by establishing routine specific to that place and is mainly unconscious, episodic memory of place is when a person consciously articulates nostalgic sentiment or longing for a place and declarative semantic memory is the history of place that helps the individual feel a sense of continuity to a past they didn't necessarily live themselves (Lewicka, 2013). These ways of remembering help people, consciously and unconsciously, maintain a sense of belonging, lineage, connection to others, self-esteem and life satisfaction, but if they are disrupted or negative in content they can also lead to alienation and feelings of a lack of belonging (Lewicka, 2013).

Fort as Container: Inside and Outside

Similar to the concept of fort is the idea of the box or container: Chu (2010) and Farrell-Kirk (2001) explore the properties of using boxes in art therapy. Chu, who used boxes in her work with Rwanda genocide survivors found that the framed box provided a safe and controlled way to help them to understand their experience and articulate themselves. Farrell-Kirk looked at the box as a way to represent the inner-self and outer-self as well as self vs. other. She writes that boxes can be used to help the client unite opposing aspects of self into a more integrated sense of self or re-contextualize conceptions of self and other (Farrell-Kirk, 2001).

The container is also a concept used in psychotherapy to demonstrate the dynamics in the therapeutic relationship. Bion (as cited in Ogden, 2004) defined this relationship as the contained (the client) who is concerned with real life experience and the container (the therapist) who helps the client eventually integrate a larger range of reality-based experience with the unconscious or dream experience. One of the reasons why this polarity between, inner/outer self and unconscious/conscious self can be explored is because the therapist provides the private space where the client can slowly unveil the boundaries between these dichotomies (Freshwater, 2005).

By having walls, the fort, like the box or container can provides the much-needed privacy to explore the self. Cooper Marcus (1995) points to the blanket fort as a hidden place where one can drop the public persona and feel free to be completely oneself. Burke (2005) echoes this idea that not only privacy but also intimacy and belonging were important aspects of these private play spaces that children created. For children this concept is important as the private space can then allow them to explore ideas of what that space is to them and how it departs from a world that is structured for adults and by adults (Cloke & Jones, 2005).

Forts: Play and Development

Creating a fort for oneself is a completely different experience than making one with others. Staempfli (2008) argues that when children make outdoor play spaces together, like forts or dens, this activity is significant in the development of problem solving, negotiating relationships (both with adults and other children) and concepts of social responsibility. Rufo (2012) witnessed in his study of student-initiated creative play, students began creating so many outside forts that they naturally started to create

their own civilization with a system of organization to delegate tasks. It seems that play spaces like forts can be used to separate oneself from the adult world (Cloe & Jones, 2005) or learn about it through mimicry (Rufo, 2012).

It is clear from the above examples that creating forts stimulates play. Play, according to Winnicott (1971) is perhaps the only way that children and adults can fully express creativity and creativity to Winnicott is the very essence of being alive. Play is perpetual and precarious because it is the interplay between subjective and objective perceptions of the mind (Winnicott, 1971). Levine (1999) writes about the necessity of the play space when working with children in the expressive arts therapies. When play is incorporated into art therapy sessions, metaphor and imagination can emerge to help the client investigate their experience and expand their conception of who they are (Levine, 1999).

The ability to play and be creative is born from what Winnicott called a transitional experience. This experience comes from the act of the infant separating from the “controlled” mother object to experiencing her as the desired object out in the world, and to deal with this transition the child finds a transitional object (Mitchell & Black, 1995). Children seek out the fort environment that they can easily change and call their own, which helps them develop their abilities to reflect on self and build a sense of identity (Hart, 1979) apart from the caregiver. Waller (2006) reported that the transitional object in art therapy was the artwork and that it connected the therapist to the client throughout the relationship.

Forts and Place Attachment

Place attachment is a theory developed by phenomenology researchers who were interested in the bonds that people developed with place (Low & Altman, 1992). It is a theory that integrates many perspectives of human relationships to environments like the emotional bond that individuals develop to places, definitions of place, socially shared attachment to place, human attachment to the relationships forged in place, and temporal aspects of place (Low & Altman, 1992).

Seamon (2014) writes about six processes of place attachment that “contribute to supporting or eroding the lived structure and dynamics of a particular place.”(p.16). The processes of place attachment are: place interaction, the day-to-day physical and social attachment to place; place identity, absorbing place into personal concepts of identity and self-worth; place release, deeper presence in place through serendipitous or unexpected events; place realization, the tangible essence or ambiance of place; place creation, when humans actively change and produce new spaces; and place intensification, attempting to rethink or re-envision places (Seamon, 2014). These processes represent many ways that people are affected by place and change place both passively and actively.

Manzo (2005) wanted to understand better the relationship that people have with personally significant places and what kind of emotions they would bring up. He found, through interviewing 40 participants, that people held complex relationships with a large range of both residential and non-residential places, which elicited emotions from deep love to hate (Manzo, 2005). The themes that emerged were that these places served as markers for pivotal moments in one’s life, places that provided moments of solitude and

review of identity, and represented the significance “of safety, threat and belonging” (Manzo, 2005, p. 74)

Forts are a way of creating a new or remembered place, in that sense, place attachment expands ideas of how one would relate to forts. If people have multidimensional ways of processing place (Seamon, 2014) or reacting to place (Manzo, 2005) it stands to reason that forts as a place could also hold the potential for complex relationships to those who make and enter them.

Forts: House and Home

Given that a fort is a construction built by an individual or a group to enter and spend time in, there are parallels to the most primary of structures: house or home. Riley (1992) writes that although the word home holds an incredible flexibility with a large range of definitions and personal meanings, it remains the archetypal place. According to Sobel (1993) the word fort, elicits images of defense but although there is a protective quality, he proposes that it is less combative and more a place of retreat like a home.

Israel (2003) outlines a hierarchy of needs that have to be met to achieve the concept of home as self-actualization, loosely based on Maslow's (1943) hierarchy of needs. She writes that the following needs must be fulfilled to find home as self-actualization: home as shelter, basic needs of safety and protection; psychological satisfaction, like self-expression, intimacy or shared love; social satisfaction, where one can find privacy and independence; aesthetic satisfaction, finding joy in the aesthetic element of the space (Maslow, 1943). Cooper Marcus (1995) also discusses self-actualization through establishing home. She elaborates in her writings the complex

relationship that people have throughout their lives with homes, using the home as a symbol to explore memories, self-expression, self-image and relationship building.

Methodology

The Arts Based Research (ABR) Method

ABR was born from shifts in conceptualizations of academic research by educational researchers in the 1970's who began to incorporate artist and art critic practices to conduct research (Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006). Shaun McNiff, a prominent art therapist who has contributed to establishment of ABR (Kapitan, 2010) defined ABR as the following:

... the systematic use of the artistic process, the actual making of artistic expression in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involves in their studies. (McNiff, 2008, p. 29)

Barone & Eisner (2012) emphasized that ABR "...does not yield propositional claims about states of affairs." (p.3) but rather ABR can be used to provide new perspectives or a deeper, heuristic understanding of phenomena. This does not however preclude the use of ABR in conjunction with traditional thesis documentation; many have outlined ways to structure ABR so that a topic can be explored through artistic data collection and analysis (Kapitan, 2010; Leavy, 2009; Sullivan, 2005).

Cole and Knowles (2008) provided the terminology of arts-informed research to help articulate the flexible role of art within research as a way to enrich research using other methodologies or as a methodology unto itself. They went on to provide the defining elements of arts-informed research, one of which, is a dedication to a specific art

form that helps shape the process of inquiry and product with an accompanying explanation of how the chosen art form aids in the research process (Cole & Knowles, 2008). They also state that arts-informed research allows for a way to investigate the inquiry in a more natural way like intuition or instinctual responses to the process (Cole & Knowles, 2008). This increase in intuition and researcher presence as artist, provides room for more reflexivity both in text and in art (Cole & Knowles, 2008). However, this does not mean that all arts-informed research focuses on the researcher as the subject of the study as in autoethnography (Cole & Knowles, 2008). Finally, the goal of arts-informed research should be to reach as large and diverse an audience as possible, beyond the walls of academia and to engage that audience emotionally and cognitively as well as inform them (Cole & Knowles, 2008).

McNiff (2013) asserts that despite differences to other qualitative methods, the quality of ABR should be evaluated against common standards for good qualitative research in general, like: usefulness to others, the creation of new knowledge, frequency of citation and the ability to stimulate further studies. Kapitan (2010) used Hervey's (2000) outline of the creative process, to provide a methodological framework for arts-based research projects. This framework consists of the following steps in order: 1. Initial awareness, is found in the first attraction to an image that connects to the research question, often through metaphor; 2. Decontextualization and intentional re-creation, are used to further explore the image or concept through re-creating and changing mediums to gain a new perspective in the research; 3. Appreciation and discrimination reactions to the recreated pieces of art help evaluate the effectiveness and benefit to the research; 4. Refinement and transformation, data and artwork are adjusted and changed in a cyclical

manner until satisfaction is found; 5. Re-contextualization, the artwork is placed in a venue that provides the most impact and reach to an audience (Kapitan, 2010).

Why I Chose ABR

The method of ABR was chosen based on discussions with my supervisor and peers. The materiality of forts is an integral part of experiencing forts. ABR provides a research opportunity to look directly at the effects of the materiality of forts on the researcher.

The advantages to using ABR are that it provides a way of researching that incorporates non-discursive communication and considers aesthetics during many of the steps of the process (Barone & Eisner, 2012). ABR is then one of the few methodologies that could be used to both directly explore and present topics related to materiality and art. The heuristic methodology which focuses on the experience of the researcher (Moustakas, 1990) was also considered as a compatible methodology, and although the experience of the researcher is indeed a component of this research, however, effects of the materiality of forts (the artwork) and their possible therapeutic use were more the focus.

Another reason was the paucity of research on forts, particularly in the creative arts therapies. The physical illustrations of forts could then help with the early definitions of them in the creative arts therapy context and set the stage for future questions regarding their properties and possible effects.

This methodology also provides a way to disseminate ideas through a final exhibit and start discussions with an audience who may not encounter these ideas through the medium of a written academic thesis (Kapitan, 2010; Sullivan, 2005). This is important

specifically for this research because many people have been exposed to fort-like structures at some point in their life and to re-contextualize them could provide a way to re-visit or see these structures anew.

Data Collection

The unprecedented nature of researching forts in an art therapy context meant that pre-existing ways to measure the experiential effects of the materiality of forts were not available. McNiff (2008) stresses the importance of a simple and well-structured approach to ABR inquiries that can be easily replicable. With this in mind, a simple questionnaire (see Figure 1) was devised with my supervisor that would help categorize my reactions to the materiality and experience of forts at 4 points in time. To provide a baseline, the questionnaire was taken before starting to make a fort (Check-in #1). Then it was taken again partway through the building phase of a fort to help gauge what the experience of building the fort was (Check-in #2). Finally the questionnaire was taken on the outside (Check-in #3) and inside (Check-in #4) of the completed fort during the experiencing phase. It was important to collect data at different points in both the creation and experiencing of the fort to gauge the differences of those experiences in terms of themes proposed. For example, I wanted to explore differences between the experience of the fort inside versus the outside or experiencing the fort versus actively building the fort. Having a baseline check-in, provided a point of comparison between how I was feeling before starting to create or experience the fort.

The three themes were: body sensation, feelings and memory. The memory theme was only evaluated when a fort was completed, as the main focus was elicited memory from the final product.

Body sensation was broken down into degree of felt safety and degree of muscular tension. Safety and muscular tension were recorded on a scale of low, medium and high. Feelings and memory themes were recorded based on whether the feeling or memory theme was present or not at the moment of the check-in.

I chose body sensation based on previous experiences of fort making and also to record my embodied perception of forts as a place. The experiences I had of forts previously was that they could provide places of safety and relaxation. However, I was very limited in the kind of materials I used in the past so I was curious to know how changes in the materiality of forts could affect my assessments of safety and relaxation. Hass-Cohen (2008) writes about the importance of recognizing a mind-body connection in art therapy and how the kinesthetic experiencing of art can elicit reactions like “pleasure, discomfort or distaste”. Reactions and perceptions of personal safety are felt and stored in the body (van der Kolk, 1994) so I wanted to focus on my own physical recognition of safety and tension in relation to the material and structural changes in forts.

Three main feelings of happiness, sadness and anger were provided in the category of feelings experienced throughout fort making. There is a fourth option in the category, neutral feeling, to accommodate the absence or uncertainty of feeling. The theme for feelings was added to see possible changes of feeling during the building and experiencing phases of a fort. The three emotions were chosen in collaboration with my supervisor to collect information that reflected as wide a range of feeling as possible while limiting the amount of information to be collected to fit within the scale of the research.

Emotion holds a complex role in art therapy by being expressed in art but then feeding back to affect thought and behavior (Lusebrink, 2004). With this in mind I wanted to know if the forts as artwork could elicit varied feelings influenced by its structure, texture and visual aspects. On a personal level, I often felt a range of emotions when creating and experiencing forts in the past so I felt there was potential to explore this reaction in relation to the different materials of each fort in the research.

A memory theme was added to see if memories were elicited during the experiencing phase. The three memory themes of family, place and friendship were chosen based on reoccurring memory themes in research by Chaudhury (2003), Cooper Marcus (1992), Manzo (2005) and Morgan (2010). The fourth theme of symbolic memory was chosen with my supervisor to represent reminiscence of objects, animals or other significant memories of tangible things that did not fit into the other three memory categories. This last category was chosen based on personal experiences of forts as evocative objects or metaphorical symbols from the past.

When conceptualizing forts as a place, memory as a theme was of interest because of links between place and memory in a clinical therapeutic setting (Chaudhury, 2003). Place attachment theory also links memory of childhood places like forts to concepts of self, relationships to place and other people (Cooper Marcus, 1992). Memories of place also help people make sense of their lives by characterizing significant moments or relationships and bridging the present to past memories (Manzo, 2005).

I also wanted to include a memory category because the kinesthetic and sensory experience of different art materials can not only evoke emotions but also memory (Hinz, 2009) so I wanted to see in this study if memories were triggered by the change in

material of forts. In my own exploration of forts as an adult, I found that I often described them nostalgically to others, and I wondered how much of childhood memories of forts would affect my present day experiences of them in the study.

The questionnaire also includes at the top, a section to fill out a title (optional) and a written description of the main materials used to construct the fort. These would be filled out after the rest of the questionnaire had been completed.

Certain controls were put into place to provide as much consistency as possible, for example, all the forts were built in my home, with only materials in my apartment and I made all the forts alone, without the input or presence of others.

A significant consideration that became evident during early data collection was light as an effecting factor on the materiality and experience of forts. In order to provide a balance in experiencing forts made during the night or day, 5 forts were made during the day and another 5 were made at night. A total of ten forts were made.

Data Analysis

The questionnaire from the data collection process provided a structure for comparison during the data analysis process. Four sets of data were extrapolated from the categories in the questionnaire:

1. Degree of felt safety
2. Degree of felt muscular tension
3. Emotions recognized
4. Memories elicited

The categories were put into charts or tables to be compared by fort number, materiality and the point at which the information was gathered (Check-in number). The

check-ins were conducted once before making the fort (Check-in #1), while making the fort (Check-in #2), outside of the fort (Check-in #3) and inside of the fort (Check-in #4). Information on all categories was recorded at each check-in with the exception of the memory themes elicited, which was only recorded during the last two check-ins (3 and 4).

Data on degree of felt safety and degree of felt muscular tension was used to make charts to visually demonstrate general increases or decreases in those themes over the course of the fort making experience. In order to visually represent the safety and muscular tension data, numerical values were given to indicate degree: low=1, medium=2 and high=3. The data sets of feelings and memory themes were put into tables so that general trends for all forts or specific trends for a materiality of a fort could be observed.

This data was then used to formulate hypotheses of the 4 themes in relation to each other, the materiality of the forts and inside vs. outside dynamics of the fort.

Ethical Considerations

One of the ethical concerns with arts-based research, when the researcher's experience is included as data, is the element of self-disclosure. When including personal perspectives or linking the research experience to personal history, there is a chance, that details that might not normally be disclosed are put into the research due to felt pressures to be as honest and thorough as possible. These details cannot only impact the life of the researcher but could also affect the life of those around the researcher who could be implicated in this disclosure as well. I was particularly aware of this as I took photos in my apartment and tried to be considerate of the shared space that I was documenting.

Art therapy researchers should consider carefully the impact of their research on the greater public or audience (Association des Art-thérapeutes du Québec, 2005). A

couple of things that an art therapy arts-based researcher can consider when presenting their work to a wider audience is whether or not the setting makes it easier or harder for a viewer to leave if they are uncomfortable and whether they have a way to receive a debriefing or a way to communicate back to the researcher if the art piece elicited a disruptive reaction (Sinding, Gray, & Nisker, 2008).

Limitations

There are clear limitations in the themes of feeling and memory categories, as they offer only a few options each. It was necessary to narrow down the options because of the scale of this research but that meant that my recordable experience of forts was limited.

There are also limitations regarding the sample size of forts created. The number of forts made and used for data collection in this research was decided in consultation with my supervisor. It was estimated that ten forts would be enough to provide data for some comparisons while staying within the limitations of the designated scale of this paper. With too much information it could have been difficult to cover all the forts. However, restricting the number of forts available for data collection and analysis to ten meant that connections or patterns observed in the data were harder to support with less examples.

There were several limitations set to for the materiality of the forts as well. One example was the choice to only use items available in my apartment. I decided this because part of the definition of forts provided for this paper was to use objects in the immediate surroundings but this meant that I was limited by this self-imposed restriction of material.

There is also the choice to make forts only inside my apartment. Forts are often made outdoors (Rufo, 2012; Sobel, 1993; Staempfli, 2008) and the choice to not make forts outside, limited materials but also prevented me from exploring forts in nature which is a common setting for forts (Sobel, 2014). This decision was made because of the scale of this research but also because building forts outdoors would make it harder to prevent external stimuli effecting the results, like other people wanting to get involved in the fort-making or the general changing environment effecting the experiencing of the forts.

The material of light was also not adequately explored because of limitations regarding the small scale of this research. Preferably, all the forts would have been experienced both during the day and night so that a proper comparison between the effects of lighting could have been made. However, this would have doubled the data, which would have taken away from fuller investigations of other themes.

Time was not regulated in a way that was equal for all forts. This meant that some forts were afforded more or less time during the building or experiencing components. The unequal nature of time in the data collection process could have affected the reported experience of each of the forts through the themes.

De-limitations

Because the data collected was based on recordings of my personal experiences of these forts there was room for many de-limitations. As stated in the introduction, I have had several positive experiences with forts in recent and past history. Overall, I felt that they provided positive memories and an overall sense of safety. Although, throughout the data collection process I tried to record data as honestly as I could, there is room for

these previous experiences to put the data in a positive light. These perspectives could also have colored my analysis of the data and choice of literature in relation to findings.

When the forts were created, it was difficult to use just one material in the construction process. However, I chose to explore and identify only one of the main materials used for each fort. This choice was based on what was the most prominent material but deciding what the most prominent material was a personal decision. Furthermore, I chose to highlight one material and in doing so, missed out on possible investigations of other contributing materiality of the forts in relation to my experience of them.

Discussion

In the following discussion section the original question of research will be reviewed in relation to observations made from the questionnaire data. An emphasis on comparisons made between the materiality of the fort in relation to observations gleaned from the data as well as connections to art therapy will be made. The following observations are speculative in nature and based on observations of the material and data.

Degree of Felt Safety in Relation to the Materiality of the Forts

The most distinct observation when looking at the compared safety of each fort (see Figure 2) was that for all forts with the exception of three, elicited a high felt sense of safety when inside the fort during check-in #4.

The three exceptions were Fort #1 Newspaper and Fort #8 Plastic Wrap which both decreased in felt safety when inside the fort and Fort #7 Tinfoil that had the same medium rating inside as outside of the fort (see Figure 2). The commonality in material of these three materials is that they are not soft or particularly sturdy (see Figures 4, 5, 16,

17, 18 & 19). Many of the other forts were either based around strong structures, were soft to touch or were both.

The softness or firm/strong quality of the material is perhaps one of the qualities that contributed to felt safety. The haptic feedback of soft material have a way of assuring people, particularly when there is uncertainty or a sense of disorder (Van Horen & Mussweiler, 2014). It could be that creating a new space is an uncertain venture and the softness of material in many of the forts helped put me at ease despite the uncertainty of the situation, or materials that are not soft could have the opposite effect of putting me at unease.

The strength and stability of the structure could have been a factor in the felt safety of the forts because of the constant fear of collapse that comes with a rickety structure. Safety can be defined as a sense of being protected or the improbable likelihood of danger (Stevenson & Lindberg, 2010). If the person in the fort feels like the structure was not protecting them or about to cause them danger by falling down, then it would no longer be a safe space. Similarly, if the objects in the structure of the fort were hard or heavy, the fear of the fort falling down due to faulty structure would be higher, as it would be more painful to have those objects fall.

Klorer (2000), an art therapist, noticed that the felt safety of a place built by a maltreated child helped her escape from perceived fears:

For a period of time, we played that the ceiling lights were firebombs trying to get us. We had to keep running around my office to escape them. This game evolved into building a 'safe house' from pillows and

beanbag chairs so that the firebombs could not get us. (Klorer, 2000, p. 86)

The materials that were felt as less safe while inside the fort were also generally more achromatic or lacking in color than the other forts. Fort #1 Newspaper, had color but it was interspersed among black and white, Fort #7 Tinfoil was silver and very reflective but not colorful, and Fort #8 Plastic Wrap was devoid of color and transparent (see Figures 4, 5, 16, 17, 18 & 19). Fort #3 Duvet had less color as well, consisting of white and dark blue materials and until inside (see Figures 8 & 9), this fort provided a low sense of safety. It should be noted that once inside Fort #3 Duvet, the inside could not be viewed because there was only enough space to fit my body, so the visual aspect of inside of this fort was less experienced (see Figure 9).

When looking at the data it can be seen that for all but two forts, a high sense of safety was felt while outside or inside of the fort, particularly inside of the forts. There was a high sense of felt safety in seven of the ten forts. It may feel safe to be inside the forts due to the scale of the forts inside. The small space for me was comforting like an embrace or a container, almost like the swaddling performed on infants. For others, who make forts, it is possible that these small spaces would feel the opposite safe.

Besides the materiality of forts, there are potential external reasons as to why felt safety of forts was high at least at one point in the process. A possible factor is that these forts were made in my home, which already had a higher level of felt safety than if I were to make them in a public place or even at another person's home. It is also possible that not only the familiarity of place but also a familiarity of objects had an effect on overall felt safety of forts. For example, the forts that felt the least safe were made with

materials I was less used to surrounding myself with: tinfoil, plastic wrap and newspaper; the unconventionality of the material could have challenged my sense of safety.

Degree of Felt Muscular Tension in Relation to the Materiality of the Forts

An interesting overall trend in the data (see Figure 3) of felt muscular tension is that for half of the forts, felt muscular tension was lower while on the outside of the fort but then rose when on the inside. The four forts that show a decrease of muscular tension on the outside of the fort and an increase when inside the fort are Fort #1 Newspaper, Fort #4 Blankets, Fort #7 Tinfoil and Fort #9 Faux Fur (see Figure 3).

There are many factors that could have contributed to this but two reasons for this may be the physical act of staying in a small space and sitting on hard ground vs. soft ground. The forts listed above all have hard floors (see Figures 4, 5, 16, 17, 20 & 21) with the exception Fort #4 Blankets (see Figures 10 & 11). Similarly, the only forts that have a decreased sense of muscular tension inside the fort are the forts with a padded ground: Fort #3 Duvet, Fort #6 Cushions and Fort#10 Cardboard (see Figures 8, 9, 10, 11, 14, 15, 22, & 23). Fort #4 Blankets was the exception with the combination of padded floor and increased muscle tension while inside the fort.

The small space within the fort could also have contributed to higher muscular tension because of the body positions I was forced to take to fit into the fort. Movement was restricted in the fort and there was often a general sense of physical discomfort when it came to sitting inside the fort.

Fort #8 Plastic Wrap is the only fort that increased to a high felt muscle tension once the fort was made (see Figure 3). Fort #8 Plastic Wrap was also one of two forts that decreased in felt safety, the rest of the forts generally increased in felt safety once the

fort was made (see Figure 2). One possible reason for this could be the sensation of the ground as I sat down in the space. Similar to concepts explored previously, soft touch helps comfort people (Van Horen & Mussweiler, 2014) so the hard ground surface, as another material, could have had the opposite effect of decreased sense of safety or increased muscular tension for the forts with high ratings in these categories.

As a lack of padded floor may have been a contributing factor in increasing felt muscular tension, a lack of opaque walls and roof may have been a material contribution to an increase in muscular tension and a decrease in felt safety. All of the forts, except for Fort # 8 Plastic Wrap, had opaque material for the walls and roof to the fort. The transparent material of the walls of a structure could leave the inhabitant exposed to the larger space surrounding it. When creating such a small space where mobility is limited, it would be hard to get out of the structure quickly; perhaps having an added vulnerability of exposure significantly effected the felt muscular tension and safety of that space. The person in the space could begin to feel exposed and trapped at the same time, which could increase the bodily tension in preparation for flight, fight or freeze responses (Hass-Cohen, 2008).

Feelings Recognized in Relation to the Materiality of the Forts

Happiness alone or happiness felt in conjunction with another feeling during the same check-in was the most common feeling measured (see Table 1). The most happiness was felt during check-in #2 where eight forts recorded felt happiness, sometimes in conjunction with another emotion (see Table 1. This may point to the pleasurable nature of making these forts, which could increase felt happiness.

The forts that triggered the most overall happiness were Fort #2 Negligees, Fort #4 Blankets and Fort #6 Cushions (see Table 1). One observation of these three forts is that they all use blue colored material (see Figures 6, 7, 10, 11, 14 & 15). Blue has been found to be a color often associated with relaxation, calmness, happiness, comfort, peace and hope (Kaya & Epps, 2004). Perhaps, these forts using the color blue helped create a space that felt pleasing and brought forth feelings of happiness.

The two forts that had anger recorded while making them were Fort #7 Tinfoil and Fort #8 Plastic Wrap (see Table 1). I remember that one contributing factor to this emotion was a sense of frustration with the materials and how they were difficult to use during the construction of the fort. Fort #7 Tinfoil tore very easily and it was difficult to be delicate enough to properly construct a space with it. Fort #8 Plastic Wrap tore but also stuck to itself and the tape.

An exception that sticks out is Fort #5 Wooden Furniture that remained at neutral feeling throughout (see Table 1). The main material used in this fort was wood. Wood was the most rigid and durable material used of all the forts. In the Expressive Therapies Continuum rigid materials (as opposed to fluid materials) act as distancing factors from emotion and tend to bring about more of a cognitive experience for the creator (Hinz, 2009; Kagin & Lusebrink, 1978).

Fort #5 Wooden Furniture, was also one of the most spacious of forts (see Figure 13). Hinz (2009) defines a concept called reflective distance, which is provided by a tool that enables enough physical distance from the immediate experiencing of creating, so that the artist can step back to assess their process and product. The physical distance allowed in this fort could also have provided reflective distance away from emotive

experiencing. The fort with the smallest space was the Fort #3 Duvet (see Figure 9) and the experience of this fort was less of a reflective, observational experience and more of a haptic one. There was a sense that I was being immersed in the fort and it was less important to reflect on the experience and more important to be in the moment.

One of the forts that evoked the most sadness was Fort #1 Newspaper (see Table 1). Newspaper text tends to be negative or harsh in nature, so it is possible that working with the newspaper while reading it or sitting in the fort constructed of these stories impacted my general mood. This is also the only fort with written words incorporated into the material of the fort. The effects of cognitively engaging with the space instead of just taking in the aesthetics of the space could have changed my reaction to it. I remember observing that when I stopped reading the newspaper or looking at one thing in particular, the space appeared and felt cozy but the moment I started to focus on the font, the space changed to be less inviting. This example could also demonstrate how the materiality of newspaper could be overwhelming and too stimulating as it has the most detail and cognitive information of all the fort materials.

Memories Elicited in Relation to the Materiality of the Forts

The memory themes were only recorded twice during the data collection process at check-in #3 and check-in #4 (see Table 2).

The memory themes that arose the most often were symbolic and place memories (see Table 2). Both these memory themes were elicited most often during check-in #4 which was inside of the completed fort (see Table 2). The two memory themes were elicited eight times respectively over the two check-ins and of those eight times they were paired together five times (see Table 2).

It is possible that symbolic memory and place memory were elicited the most often because of their generalizability. The theme of symbolic memory is broad and could be attributed to multiple experiences from life. Place is equally broad and can be directly related to memories of space both abstract and specific. As these themes can be applied to both animate and inanimate object memories, abstract and concrete memories, it could have been easier to apply them to a broader spectrum of memories in comparison to memories of family and friends. As the very act of building a fort is arguably the act of building place, it is perhaps not surprising that place memories were elicited often.

Memories were more elicited while on the inside of the fort during check-in #4 than check-in #3 taken on the outside of the fort (see Table 2). One conceivable reason for this is that the experience of being completely surrounded by the material stimulates more memory recollection. Sitting on the outside of the fort can remain a visual experience but being on the inside often ensured a multi-sensory experience of the fort including smell and touch on top of visual stimulus. Expanding the ways to experience the fort could have increased triggers that elicited memories.

The fort that elicited all four types of memory themes was Fort #2 Negligees (see Table 2). This fort was the only one to mainly use the material of clothing. Since clothing is experienced on a daily basis in a variety of contexts, perhaps it is possible the material allowed for a larger range of interpretation and triggered a diverse set of memories. The negligee as a piece of clothing also has very unique characteristics and associations. It can have romantic, sexual or intimate connections, as it is a garment worn mostly in the bedroom. It can also be related to the sensations and act of sleeping, as well as to dreams and all the related memories to dreams. The material of negligee is

also one of the only culturally gendered materials with the capability to trigger memories related to femininity or the absolute female figure, the mother.

Other Considerations Regarding the Materiality of the Forts

A material commonality that all of the forts share are that they are complete containers with sides, tops and bottoms. They were also all only big enough to fit my body with a bit of room to spare, except for Fort #5 Wooden Furniture, which had extra room (see Figure 13). All of the forts posed some issues with mobility both in terms of moving inside the fort and getting into the fort.

It should be mentioned that although one material was focused on for each fort, every fort used at least one other material along with the main material. The most common secondary material to be used was light in the form of paper lanterns or lamps. Because light is the source of perception of color (Goldstein, 2014), simply having lighting would change the perception of the other materials that make the fort.

There is also a difference in the quality of light emitted from lanterns vs. the lamp: the lanterns were less bright and were a warmer light than the lamp, which emitted a cooler light. Incidentally, the forts with this cooler light source (Fort #1 Newspaper, Fort #7 Tinfoil and Fort #8 Plastic Wrap) had the lowest felt safety when inside the fort. I previously outlined other reasons why these three forts had lower felt safety but the cooler lighting would have changed the overall perception of the colors as cooler. Perceived lighting temperature can effect mood (McCloughan, Aspinall, & Webb, 1999) and so it is feasible that lighting effected my perceptions of the space.

The decision to use certain lighting like warm or cold light was made spontaneously. This means that instead of the lighting changing my experience of the

fort, the reverse process could have occurred, where while conceptualizing or building the fort I built a relationship to the material and emphasized that relationship with lighting choice. For example, while making Fort #8 Plastic Wrap I could have developed ideas of unease and distance in relation to the material and so unconsciously chose colder lighting to reflect that relationship to the material.

For practical reasons I chose to use lighting for the forts that were made at night, as it was difficult to visually experience the forts without them. There were also aesthetic considerations when choosing to incorporate light, as it changed how inviting the space was. This points to my bias of trying to make the forts as inviting as possible. The nighttime forts would probably have been a completely different experience without the lights and perhaps the data would have read differently if I had excluded them.

Linking Observations of the Materiality of Forts to Art Therapy Practices

The process of expression through art media and the products created in an art therapy session engage and are perceived predominantly through the tactile-haptic and visual sensory and perceptual channels, and then are processed for their affect, associations and meaning through cognitive and verbal channels. (Lusebrink, 2004, p.125)

This definition of art therapy by Lusebrink (2004) connect many of the concepts explored in this paper thus far. Through sensory perception of the materiality of forts, a multi-dimensional experience of these spaces emerged.

The experienced bodily sensations of forts was composed of two categories, felt safety and muscular tension, which both showed the varied experience of each fort. Although, there was very little overlap of these two categories of the theme, there were

similarities and differences within each category that pointed to possible effects of the materiality on the fort-maker.

The effects of soft and hard materials on perceived safety or muscle tension were briefly discussed. The ideas of the sensation of soft material effecting our psyche are not new concepts in psychology, Harlow (1958) showed in his seminal monkey experiments that texture and touch mattered greatly in the early bonds that develop. This study became one of the cornerstone supports for Attachment Theory, founded by John Bowlby (Karen, 1994), a theory that is often applied to art therapy (Boronska, 2000; Malchiodi, 2014). The early attachments that we experience lay down neurobiological ways of relating to the environment and others (Schoore, 2012). Artwork along with other implicit ways of communicating like gesture, intonation of voice or touch, are an integral way to address the issues related to attachment that are set during our pre-verbal years (Schoore, 2012; Stern, 2004).

The somatosensory information is just one component of how forts fit into an art therapy context. Art or visual stimulus also accesses unconscious or preverbal information (Lusebrink, 2004). Crozier (2008) writes that there is a biological reaction to color linked to the nervous system. The central nervous system and the autonomic nervous system work together to determine behavioral fight or flight responses (threat) or safety responses (Porges, 2001). The visual aspects of materials used in forts that were discussed were the achromatic material in relation to felt safety and the color blue possibly affecting the frequency of felt happiness. The effects of light being warm or cold and light providing a visibility and focus on forts or their surroundings were also explored.

The multi-sensory implicit dimension of artwork provide access to the affect and the unconscious processes (Hesse-Biber & Leavy, 2011; Schore, 2012) but they also help access memory (Lusebrink, 2004). Art therapy helps with implicit communication to access attachment related issues and can also help access implicit or non-declarative of memories of trauma (Talwar, 2007).

The materiality, structure and experience of the forts helped elicit many memories of different kinds for me. The most prevalent of the memory themes were symbolic and place memories. The symbolically themed memories were often reminiscence of objects or animals. Wilson (2001) talks about the importance of symbolic imagery because it is a mental representation response to external stimuli that is then affected by other human factors like emotion, memory or mental states. The forts and their materiality were like a dialogue, representing symbols that then triggered more symbolic imagery in memory.

Forts representing place and triggering memories of place are also elements that could be used in art therapy. Morgan (2010) interviewed adults about their memories of place from childhood and found that participants became more engaged and invested in their retelling of memories of place. Through reminiscence of place, they also covered a large range of themes like love, grief, security, identify and pleasure in play.

Play is an important integrative tool in art therapy, particularly with work with children (Levine, 1999). In the scale of emotions, one of the overall trends was that during check-in #2 while building the fort, there was an increase in happiness. There could be many sources of this change in emotion, but one sensation I remember while making the forts was excitement. There was definitely frustration with the difficulty of

using the materials but there was also pleasure in actively creating these fort spaces. For Winnicott (1971) play is deeply connected with creativity, aliveness and exploration.

The fort as a potential tool to entice play is not only for children but could also be used for adults. Freshwater (2005) talks about Winnicott's (1971) play and potential space in an example with her adult supervisee. The supervisee was feeling overwhelmed by her workload so she crawled under the table where Freshwater met her, and with play, they used this new space as a template to imagine more replenishing natural places (Freshwater, 2005).

Malchiodi (2007) reflects on the way that art can be used to soothe, “release stress and tension, give enjoyment and pleasure, and transcend troubling feelings” (p.1). It has been my experience through observations of the materiality and nature of forts that they too have the potential to elicit similar reactions and could be used in the context of art therapy.

Findings

The overall findings of this research, based on personal observations, are that the materiality of the forts did have varying effects on how the forts were perceived and experienced.

Levels of felt safety were high for all forts when inside the fort, with the exception of three forts: #1 Newspaper, #7 Tinfoil and Fort #8 Plastic Wrap (see Figure 2). It was hypothesized that the materiality of these three forts (achromatic, not soft and lacking in structural soundness) could have contributed to a lessening of felt safety within these forts (see Figures 4, 5, 16, 17, 18 & 19). The material of the remaining seven forts were comparatively soft and familiar to work with, these qualities are cited as a plausible

reasons for the higher felt safety of these forts. There was generally a high sense of felt safety for the forts, particularly on the inside of the fort. It was speculated that the small space experienced inside, provided a containing experience.

For the category of felt muscular tension, the inside of the fort appeared to cause higher levels of muscle tension compared to the outside of the fort. The possibility was discussed that the same small size that provided higher levels of safety incurred physical discomfort, which led to more muscle tension. Fort #8 Plastic Wrap was the only fort that had high levels of muscle tension within the fort. The effects of feeling exposed and the haptic feedback of a hard ground instead of a soft ground were suggested as possible material reasons for the results (see Figure 19). This fort also had lower ratings in felt safety.

I observed that the feeling of happiness appeared most frequently during the production of the forts (see Table 1), which could point to the experience of erecting forts as a positive one. The forts with which I experienced the most happiness were Fort #2 Negligees, Fort #4 Blankets and Fort #6 Cushions (see Table 1). A commonality between these three forts was that they were the only forts with a significant amount of the color blue (see Figures 6, 7, 10, 11, 14 & 15), which can be associated with positive and calm moods (Kaya & Epps, 2004). Anger was reported for two forts, Fort #7 Tinfoil and Fort #8 Plastic Wrap, and the anger was primarily felt during the making of the fort (see Table 1). I offered that the production of these particular forts was a frustrating process due to the materials, which could have affected this rating. The one completely neutral fort was Fort #5 Wooden Furniture (see Table 1). It is possible that the hard and spacious qualities of the material and structure of the fort provided emotional distancing

and a switch from emotional experiencing to cognitive experiencing of the materiality of the fort (Hinz, 2009; Kagin & Lusebrink, 1978). The fort that provoked the most feelings of sadness was Fort #1 Newspaper (see Table 1). One possible reason for this is that it is the only fort materiality that incorporates text and this text tends to be of a negative tone. It is also possible that the level of detail of the material was over-stimulating and contributed to a negative mood.

The most common memory themes were that of symbolic and place memories, and they were often paired together (see Table 2). The generalizability of these themes to a wide range of memories was pointed to as a possible reason that the themes were so frequently elicited. Memories were elicited most during check-in #4, inside of the fort (see Table 2). The small enclosure of the forts meant that being inside of them ensured a multi-sensory experience of the fort, which could have triggered more memory retrieval. The fort materiality that elicited the largest variety of memories was the Negligee (see Table 2). The negligee is a material that has many characteristics that could bring forth different associations, similar to clothing in general, connections to the bedroom as nightwear and memories related to femininity.

The Exhibit: Exploring Forts

The exhibit was held at La Ruche d'Art, a community art studio in the neighborhood of St Henri, and was open to the public for the vernissage and two days. I chose this venue instead of a typical gallery setting because it has a home-like feeling to it and since I had made the forts in my home I felt the consistency would work well with the fort installations. This setting was also a more interactive one, as it is a shared space for the community. I felt that this meant that the audience might feel more comfortable

interacting with the forts compared to a gallery setting where the rule is commonly never to touch or interact with the art. I wanted to encourage a full experience of the forts both inside and out, as that was a component of my research.

I chose to create installations of the forts that represented the highest and lowest of the themes that I collected data for. In particular, I focused on data from the experiencing portion from check-in #4 and #5 because the audience would not be building forts, only experiencing them. I wanted to recreate those material and the experiential differences of each fort for the audience. The fort structures were not exactly as I had made them at home because I had to take structural precautions so that the public could go in them without them collapsing.

I made the following forts in accordance with highest or lowest ratings. The highest felt safety was Fort #4 Blankets (see Figure 2 & 24). Fort #8 Plastic Wrap (see Figure 25) had the most declining sense of safety overall and the highest felt muscular tension during the experiencing of the fort (see Figures 2 & 3). Fort #6 Cushions (see Figure 26) had the lowest muscular tension overall and highest levels of happiness (see Figure 3 & Table 1). The fort that caused the most negative mood was Fort #1 Newspaper (see Figure 27 and Table 1), which along with Fort #4 Blankets elicited the least memory themes (see Table 2). The fort that elicited the most varied memory themes was Fort #2 Negligees (see Figure 30 & Table 2).

I did not provide an artist statement or outline of the fort research, as I wanted people to experience the materiality of the forts for themselves. I was present for almost all the opening hours of the exhibit and spoke to those who had questions or merely wished to speak about their own fort experiences. I envisioned that the exhibit would be

more of a discourse regarding the effects of the different materiality of forts and the difficulties or benefits of building and experiencing forts.

Conclusion

Experiencing the materiality of ten forts provided a perspective on how varied the effects of those materials and structures can be. I had a strong positive bias entering the research but found that each fort, with its unique material, can bring up reactions from positive, to negative, to neutral. Despite the fact that forts continue to be safe and positive experiences for me, I recognize that this is not a universally shared experience.

Literature on forts suggests that they can provide potential growth and reflection for both children (Rufo, 2012; Sobel, 1993; Staempfli, 2008) and adults (Sobel, 2014). The multi-sensory experiencing of forts could open doors to exploring material effects of forts on body sensation that link to trauma (Levine, 2010; van der Kolk, 1994) and attachment (Schoore & Schoore, 2008) in an art therapy context (Hass-Cohen, 2008; Lusebrink, 2004). Forts as a place, could also potentially help to access memories and forgotten related emotions (Manzo, 2005; Morgan, 2010) as well as providing an avenue to improve quality of life through reminiscence of place (Chaudhury, 2003).

Future Research Recommendations

The paucity of research on forts used in a therapeutic setting and the limitations of this research paper leave room for future research on the topic.

Intervention research would be a useful contribution to this topic. The themes of memory, body sensation and emotion in reaction to forts could be individually investigated more thoroughly, with more forts and more participants. This would provide a way to compare individual experiences of the same structures and materials.

Intervention research could also be used to examine the act of constructing a fort alone or with others. The potential for exploring social interaction using forts has been looked at in other research (Rufo, 2012; Sobel, 1993) but not in a therapeutic setting.

The materials used in the explored forts could also be expanded in further investigations to look more thoroughly at the effects of light and dark in forts or forts experienced during the night versus the day. The materiality of forts made in nature, out of materials from the surrounding area would also be a material difference worth investigating.

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Table 1

Feelings Recognized in Relation to Forts

| Fort # and Materiality | Check-in #1 Before making the fort | Check-in #2 While making the fort | Check-in #3 Outside of Completed Fort | Check-in #4 Inside of Completed Fort |
|------------------------|---|--|--|---|
| 1. Newspaper | Sadness | Happiness Sadness | Happiness Sadness | Sadness |
| 2. Negligees | Sadness | Happiness | Happiness | Happiness |
| 3. Duvet | Sadness | Happiness | Neutral | Happiness |
| 4. Blankets | Neutral | Happiness | Happiness | Happiness |
| 5. Wooden Furniture | Neutral | Neutral | Neutral | Neutral |
| 6. Cushions | Happiness Sadness | Happiness | Happiness | Happiness |
| 7. Tinfoil | Anger | Happiness Anger | Neutral | Happiness |
| 8. Plastic Wrap | Happiness | Happiness Anger | Neutral | Neutral |
| 9. Faux Fur | Happiness Sadness | Neutral | Happiness | Happiness Sadness |
| 10. Cardboard | Happiness | Happiness | Neutral | Sadness |

Table 2

Memories Elicited in Relation to Forts

| Fort # and Materiality | Check-in #3 Outside of Completed Fort | Check-in #4 Inside of Completed Fort |
|------------------------|---|--|
| 1. Newspaper | No Memories Elicited | Symbolic |
| 2. Negligees | Family Friendship | Place Symbolic |
| 3. Duvet | No Memories Elicited | Place Symbolic |
| 4. Blankets | No Memories Elicited | Place |
| 5. Wooden Furniture | Symbolic | Place |
| 6. Cushions | Symbolic | Place Symbolic |
| 7. Tinfoil | Family Place | Place Symbolic |
| 8. Plastic Wrap | Place Symbolic | No Memories Elicited |
| 9. Faux Fur | Family Place | Family Friendship |
| 10. Cardboard | Family Friendship | Friendship |

Fort Research Documentation Form

Fort #:

Fort Title (if any):

| | |
|-----------------------|---------------------------|
| Predominant Materials | Qualities of the Material |
| | |

| Check In #1: Before Making the Fort | | | | Check In #2: While Making the Fort | | | |
|--|-----|--------|------|---------------------------------------|-----|--------|------|
| Body Sensation | Low | Medium | High | Body Sensation | Low | Medium | High |
| Degree of Felt Safety | | | | Degree of Felt Safety | | | |
| Degree of Felt Muscular Tension | | | | Degree of Felt Muscular Tension | | | |
| Feelings | Yes | No | | Feelings | Yes | No | |
| Happiness | | | | Happiness | | | |
| Sadness | | | | Sadness | | | |
| Anger | | | | Anger | | | |
| Neutral | | | | Neutral | | | |
| Check In #3: Outside the Finished Fort | | | | Check In #4: Inside the Finished Fort | | | |
| Body Sensation | Low | Medium | High | Body Sensation | Low | Medium | High |
| Degree of Felt Safety | | | | Degree of Felt Safety | | | |
| Degree of Felt Muscular Tension | | | | Degree of Felt Muscular Tension | | | |
| Feelings | Yes | No | | Feelings | Yes | No | |
| Happiness | | | | Happiness | | | |
| Sadness | | | | Sadness | | | |
| Anger | | | | Anger | | | |
| Neutral | | | | Neutral | | | |
| Memories | Yes | No | | Memories | Yes | No | |
| Family | | | | Family | | | |
| Place | | | | Place | | | |
| Friendship | | | | Friendship | | | |
| Symbolic | | | | Symbolic | | | |

Figure 1. Questionnaire for Documentation of the Experience of the Materiality of Forts

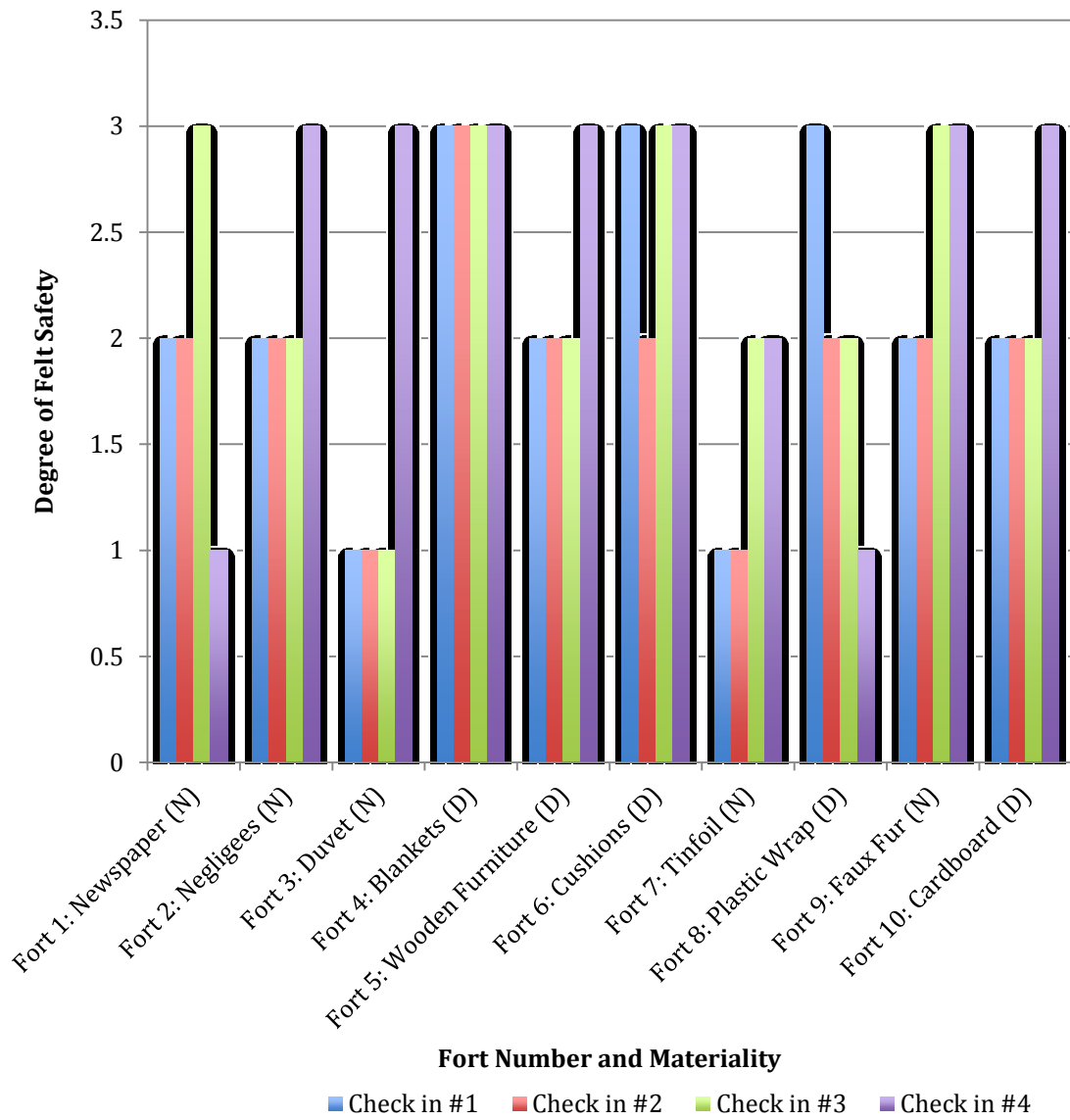


Figure 2. Degree of Felt Safety in Relation to Forts

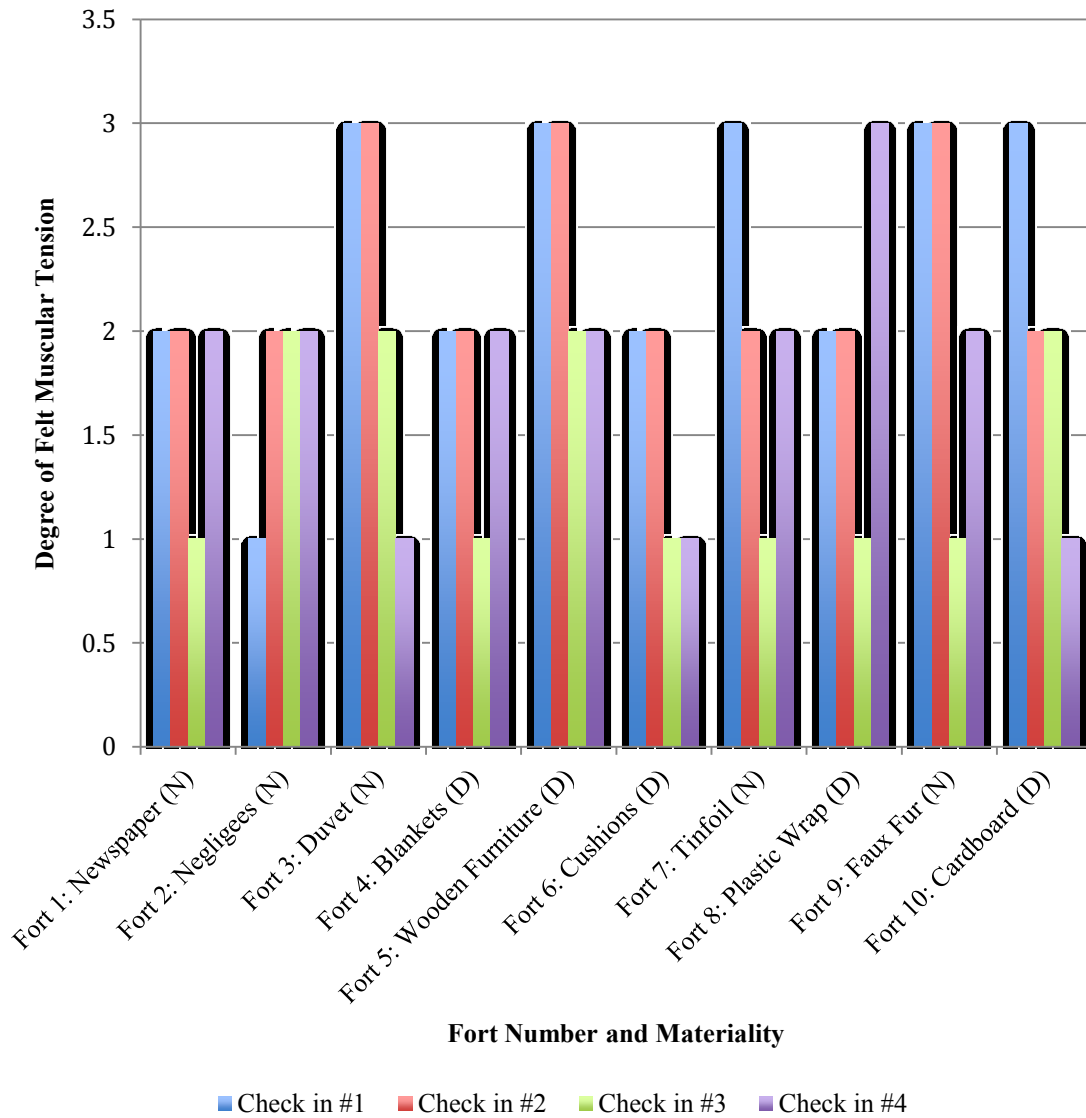


Figure 3. Degree of Felt Muscular Tension in Relation to Forts



Figure 4. Photo of Fort #1 Newspaper (outside)



Figure 5. Photo of Fort #1 Newspaper (inside)



Figure 6. Photo of Fort #2 Negligees (outside)



Figure 7. Photo of Fort #2 Negligees (inside)



Figure 8. Photo of Fort #3 Duvet (outside)



Figure 9. Photo of Fort #3 Duvet (inside)



Figure 10. Photo of Fort #4 Blankets (outside)



Figure 11. Photo of Fort #4 Blankets (inside)



Figure 12. Photo of Fort #5 Wooden Furniture (outside)



Figure 13. Photo of Fort #5 Wooden Furniture (inside)



Figure 14. Photo of Fort #6 Cushions (outside)



Figure 15. Photo of Fort # 6 Cushions (inside)



Figure 16. Photo of Fort #7 Tinfoil (outside)



Figure 17. Photo of Fort #7 Tinfoil (inside)



Figure 18. Photo of Fort #8 Plastic Wrap (outside)



Figure 19. Photo of Fort #8 Plastic Wrap (inside)



Figure 20. Photo of Fort #9 Faux Fur (outside)

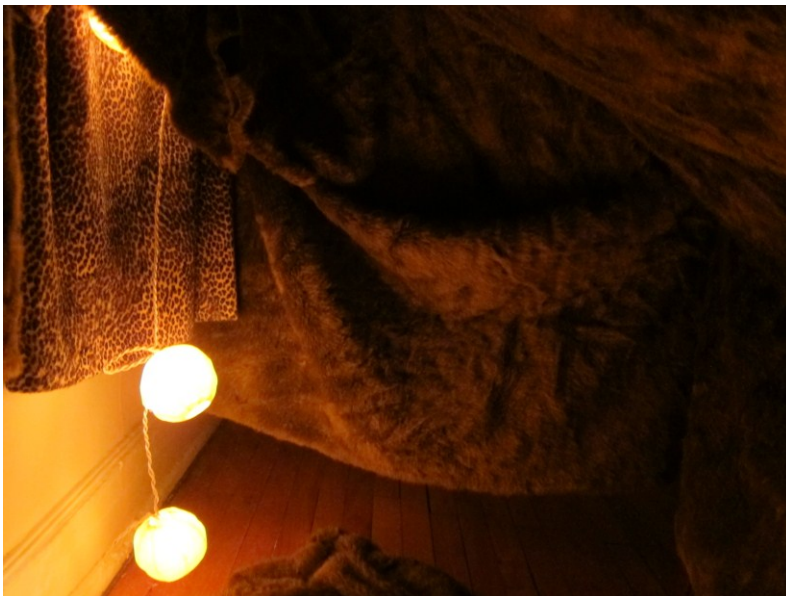


Figure 21. Photo of Fort #9 Faux Fur (inside)



Figure 22. Photo of Fort #10 Cardboard (outside)



Figure 23. Photo of Fort #10 Cardboard (inside)



Figure 24. Photo of Exhibit Fort #1 Blankets



Figure 25. Photo of Exhibit Fort #2 Plastic Wrap



Figure 26. Photo of Exhibit Fort #3 Cushions



Figure 27. Photo of Exhibit Fort #4 Newspaper



Figure 28. Photo of Exhibit Fort #5 Negligees