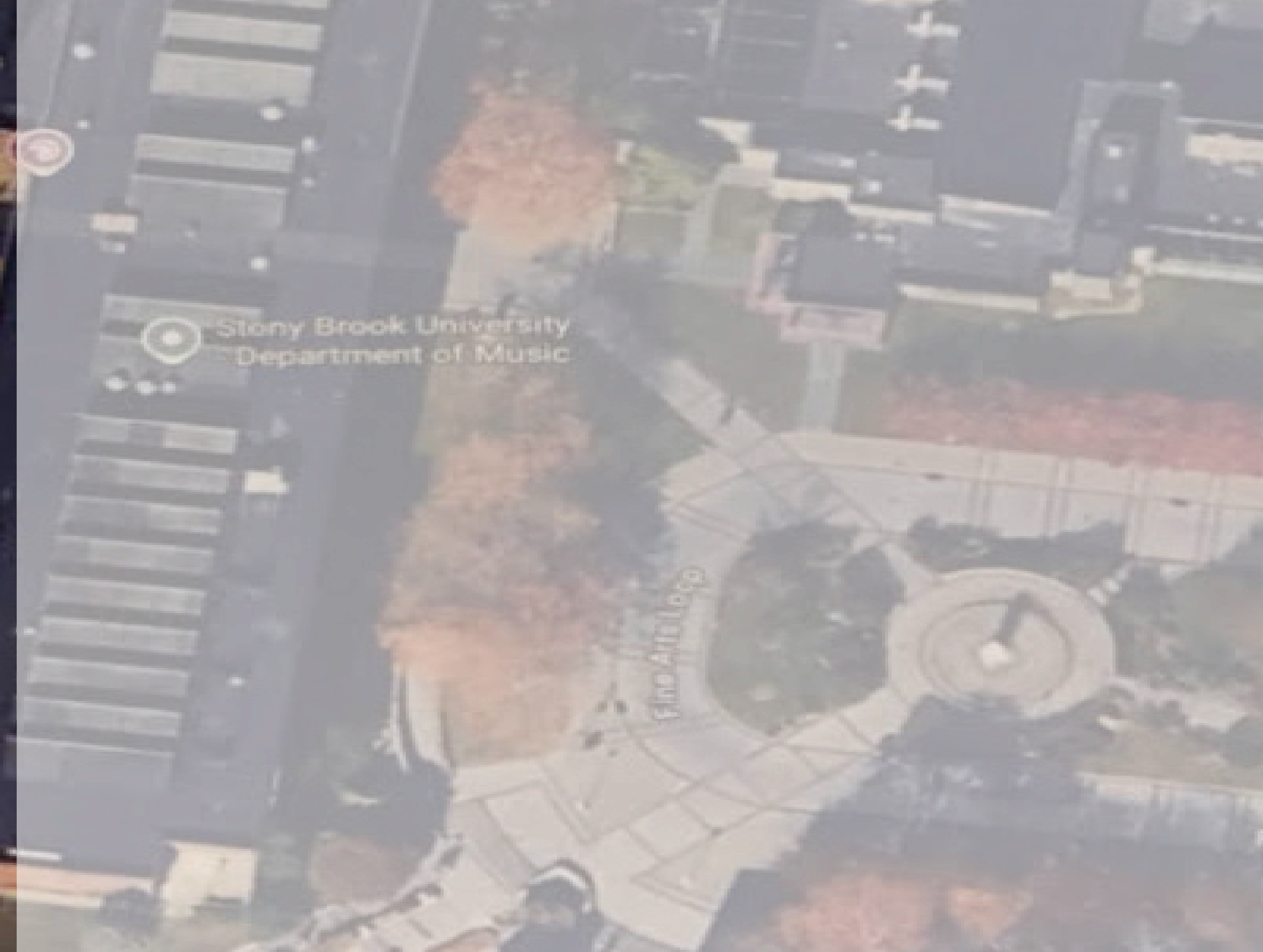
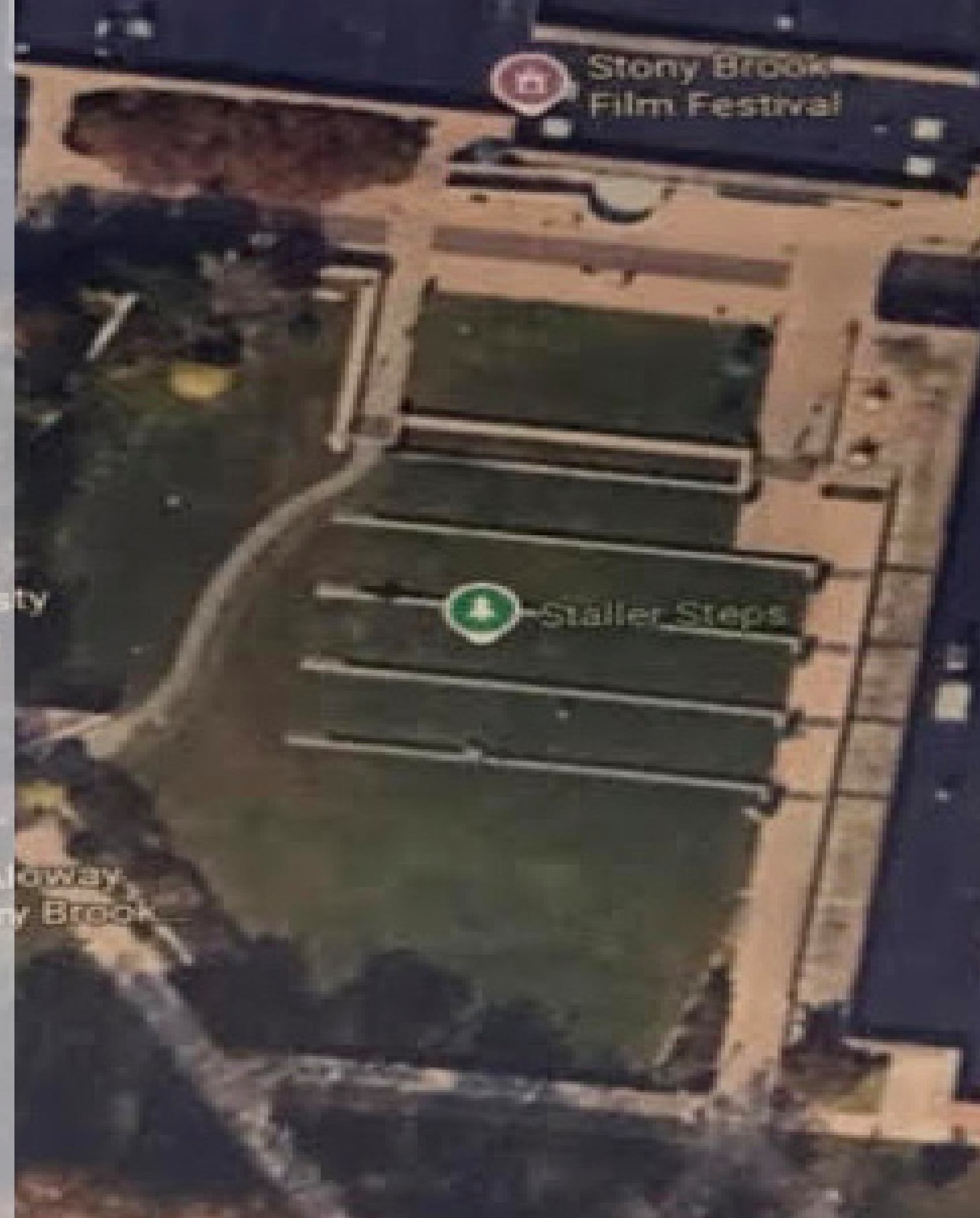




PROPOSAL STALLER STEPS **Stony Brook University**



RESPECT

**As visitors to THIS LAND we acknowledge our INDIGENOUS
brothers and sisters - we also
give respect to the INDIGENOUS
brothers and sisters of THIS LAND**

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THEROOM, is a methodology seeking authentic aesthetic that pulls from geography and urban planning participatory modules to invoke authentic visual stimuli. I have used this method in communities to find authentic forms.

THEROOM as a safe space has

THE MANIFESTO

become this personal metaphor for the “consultations” in my country, “consultations” have become co-opted by party politics and state performances around community and national development has become problematic.

THEROOM challenges this political performance by allowing people to see their voice in action and in the deliberate making of authentic aesthetics and development.

THEROOM pushes at that boundary and forces a conversation with traditional notions of where the artist can sit.

The notion of fluidity is an ever evolving thing and his happening as we speak internationally.

This question of authenticity is still a very dynamic thing within marking and making, the ego is powerful emotion and tempering it takes work. If we are to arrive at vernacular, créolité, hybridity, located the

words come so fast, the source that belongs to space has to be heard.

THEROOM seeks to explore that space between the artist and voice.

For the artist's community it pushes the academy, the artist's community, the state, corporate and finally the community to expand their perspective on the 'Artist.'

10 11

Within the development paradigm the Artist must be considered within the structure of national development.

We the Artists in Trinidad and Tobago, are usually the last in the development line.

Economics, law, science, architecture, industrial design, then the visual artist.

THEROOMS methodology challenges this paradigm.

Introduction

Dean Arlen and Adele Todd are Artists working and living in Trinidad and Tobago. Dean Arlen is an Installation Artist who focuses on creating community playspaces.

He uses Participatory Mapping to engage the public to create authentic visions for environmental spaces.

Adele Todd is a Lecturer, Performance Artist, Embroiderer and Graphic Designer working with Dean Arlen to bring the proposal for The Staller Steps to life.

JOIN THEIR JOURNEY
come to THE ROOM

The Staller Steps artdesign proposal

To the east sits a large square monolithic entrance, hard lined, brown stone, creating an amazing pathway to the Wang Center, running off to the south is the music department building, bricked, installed neatly,

BLOCK. The building cuts into the skyline, sharp bladed infrastructure, off the building are steps running north to south, intermittently lined

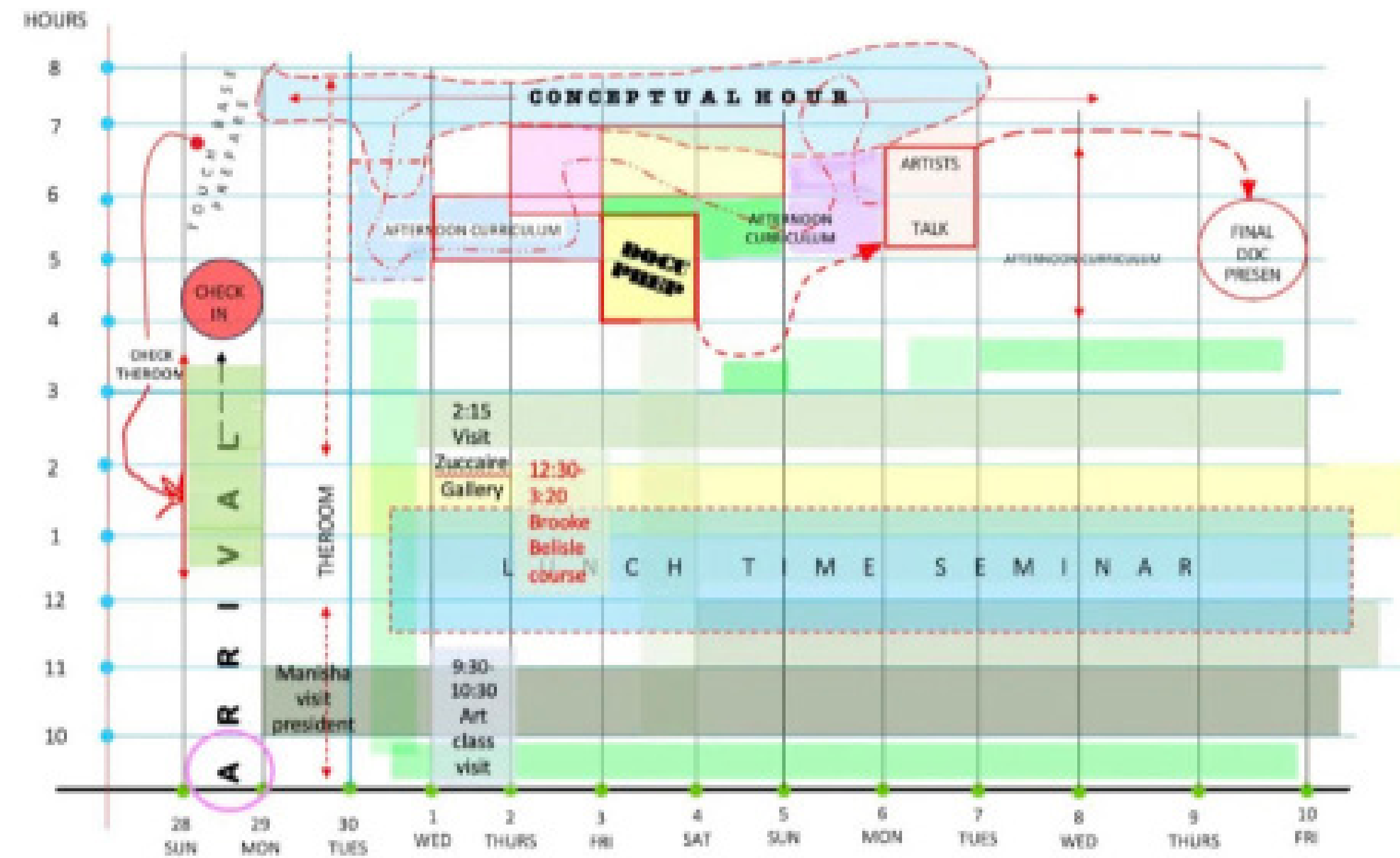
by blue bins, guarding structuralism, the bins themselves are harsh, blue, sturdy, wired to be weathered; they're much. There is no difference to the west, least there are trees running north from the **Staller Center for the Arts** to the southern end giving an aura of softness.

This softness, that structuralism bellows an aesthetic intervention.

The proposal allows two space to coexist, juxtaposing the two northern tips... one, the north western side with nature and the north eastern side with a sculptural collaged form, creating community participation, two space become softer in their performance.

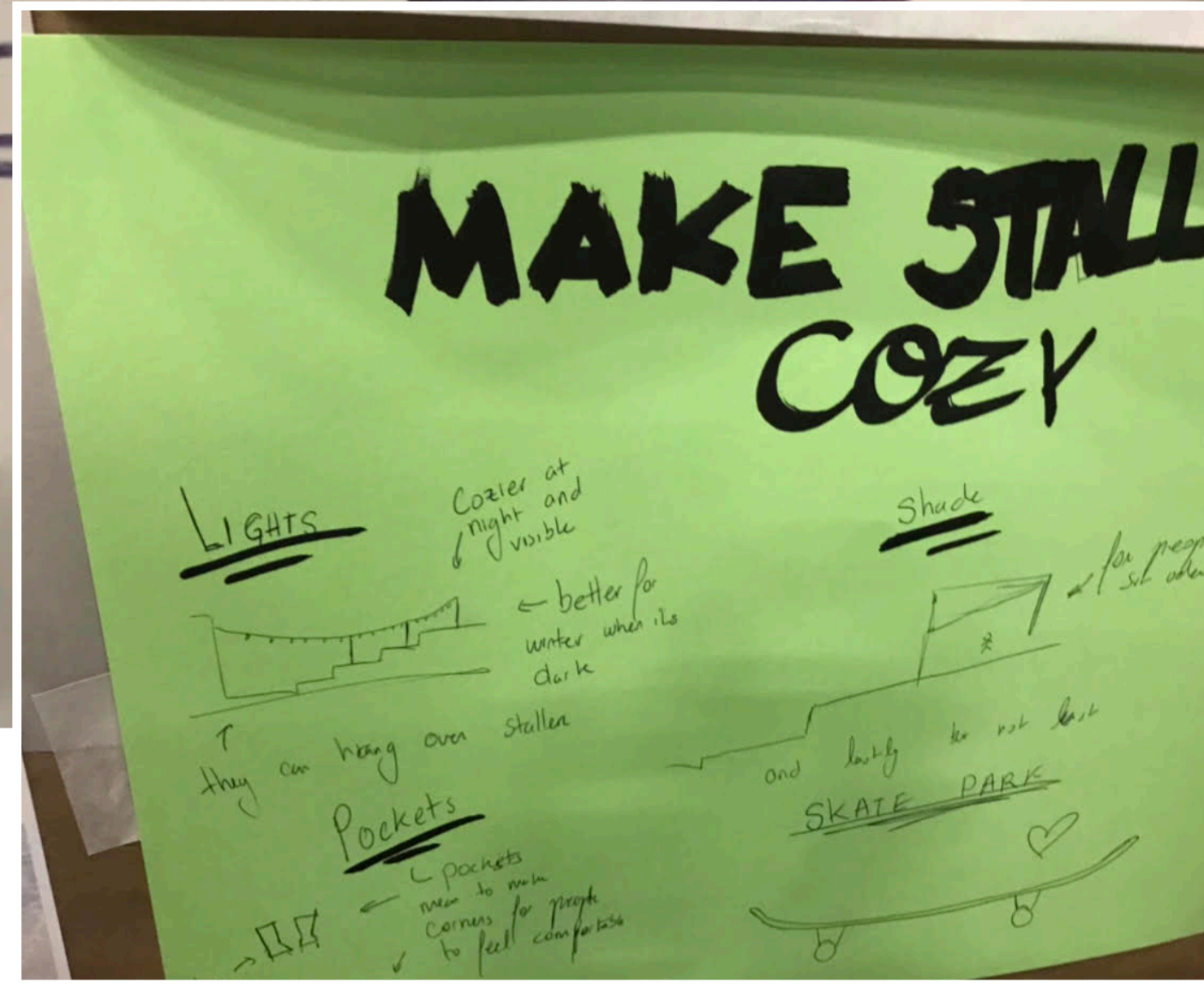
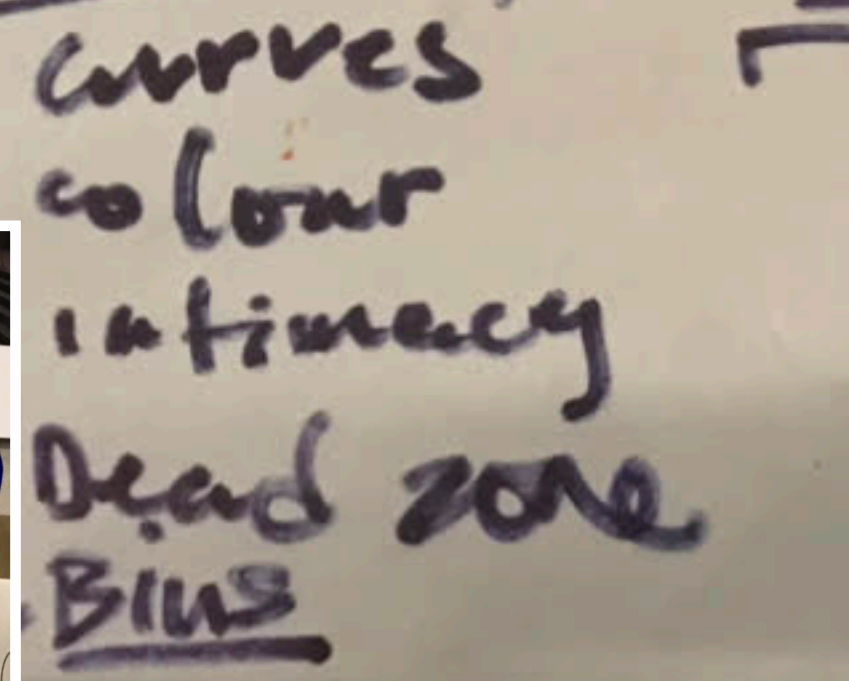
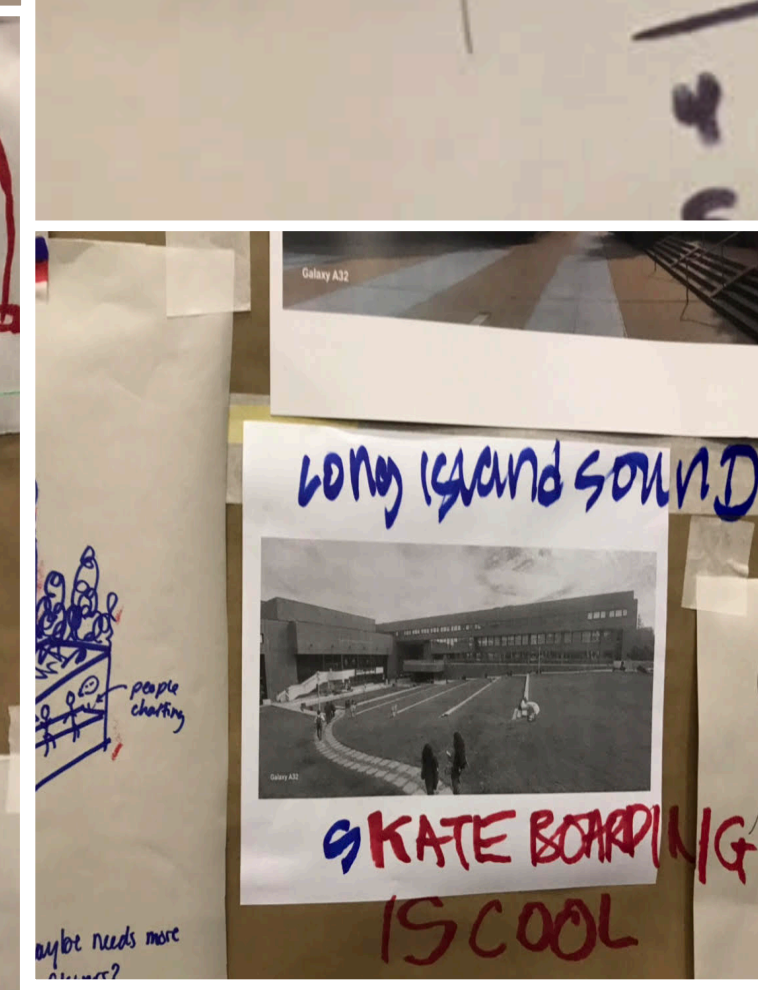
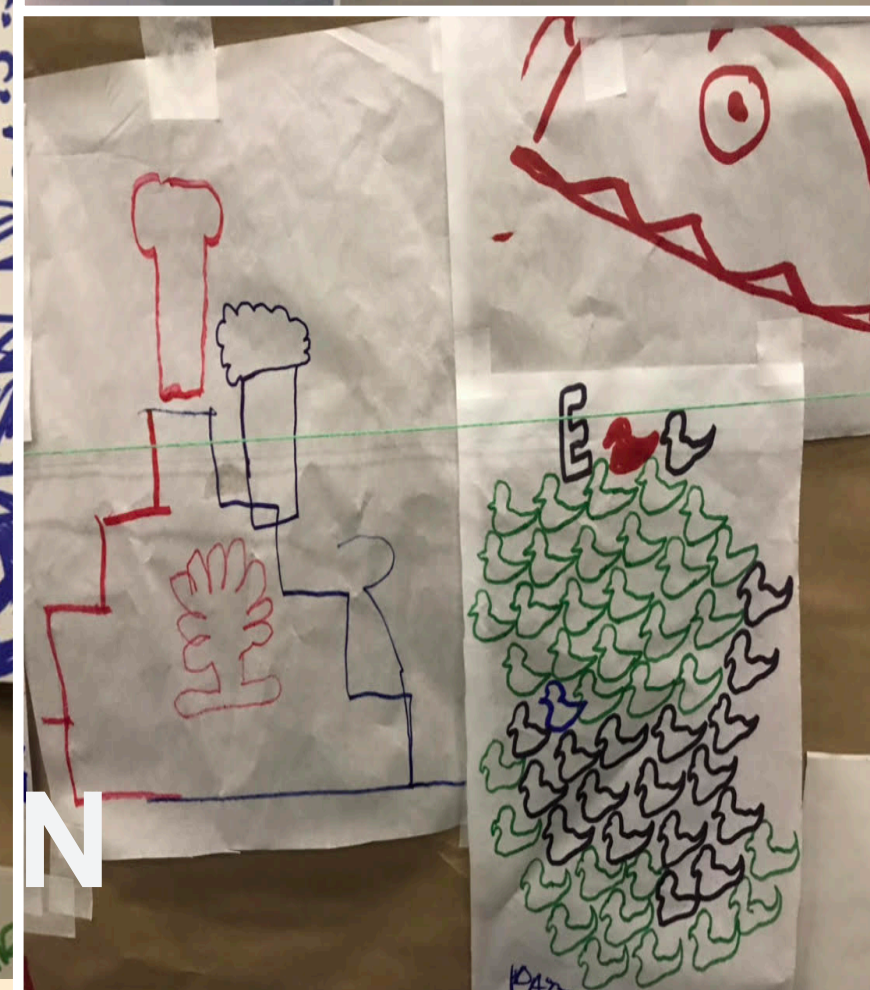
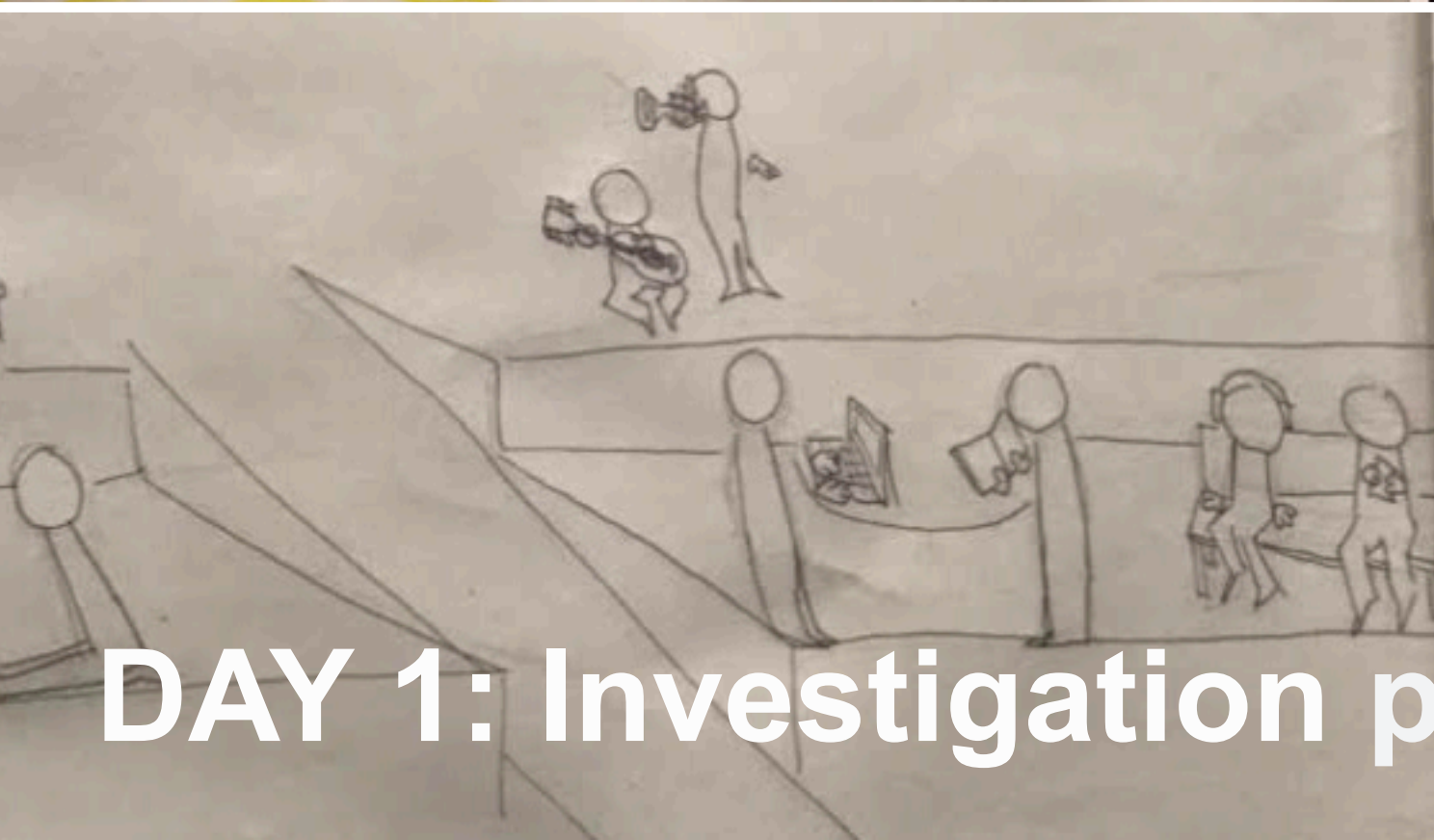
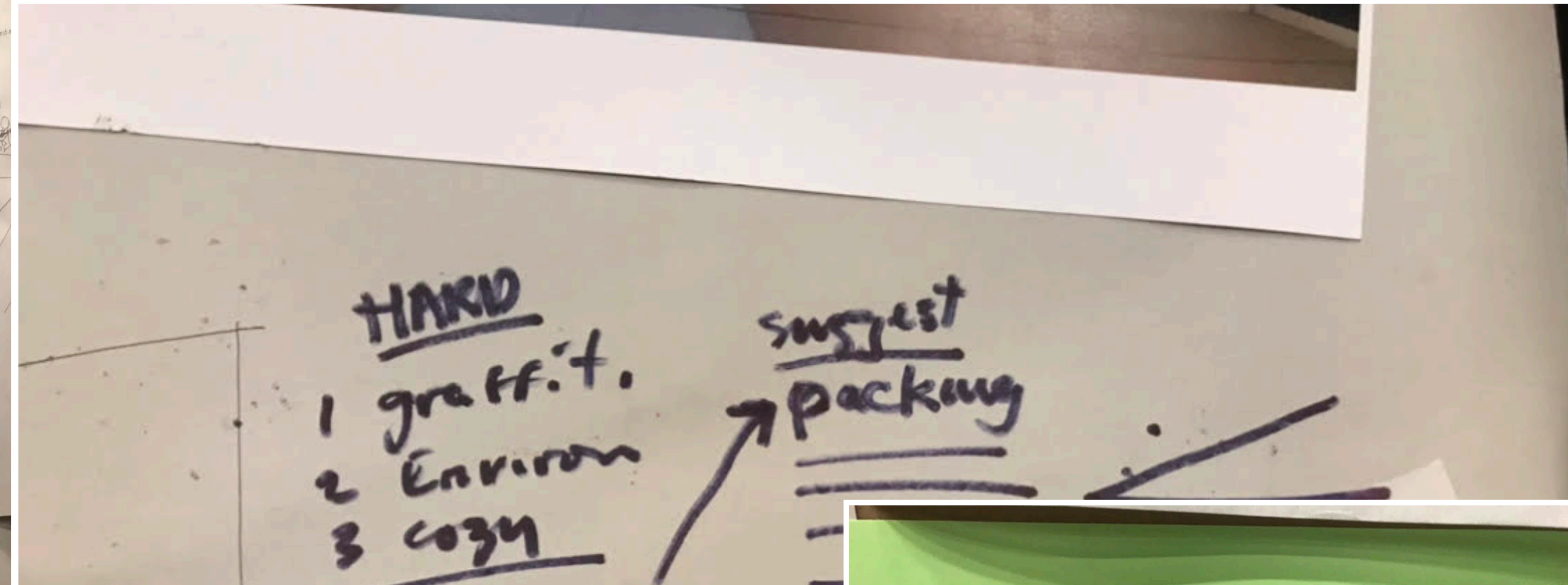
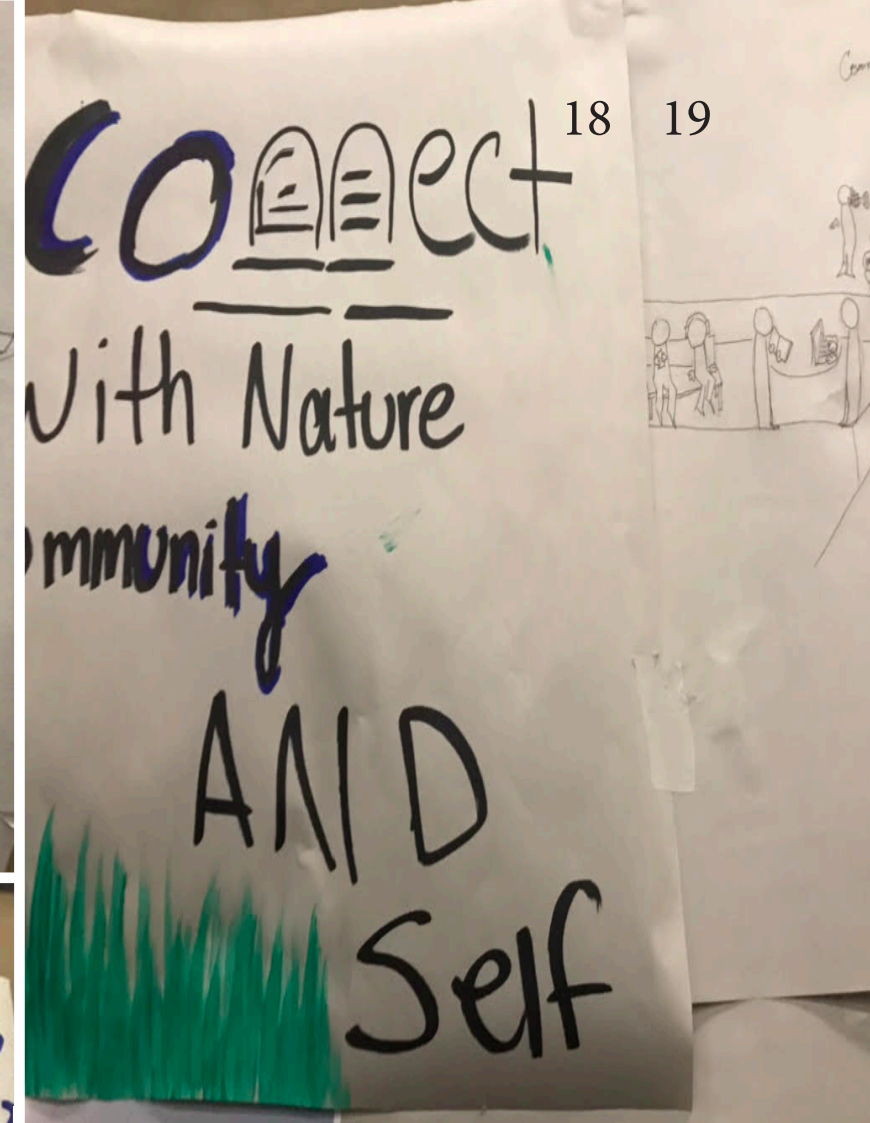
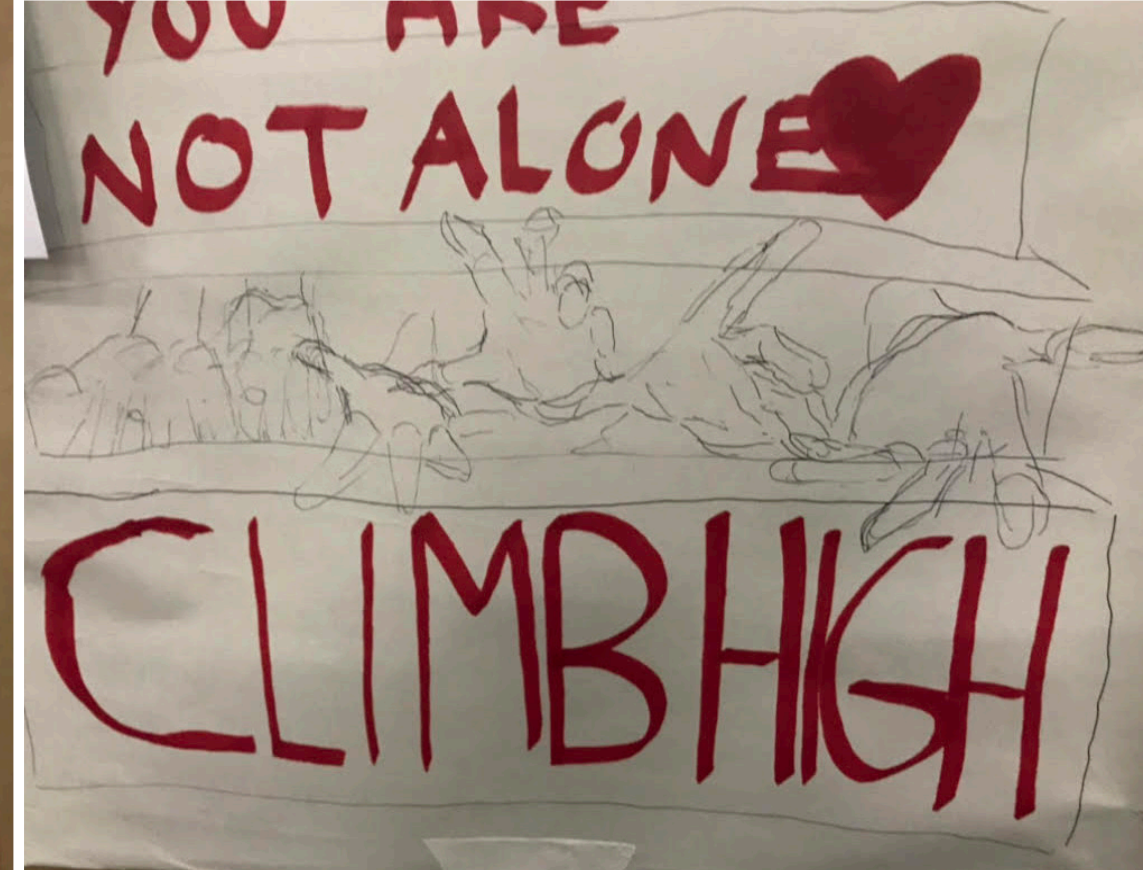
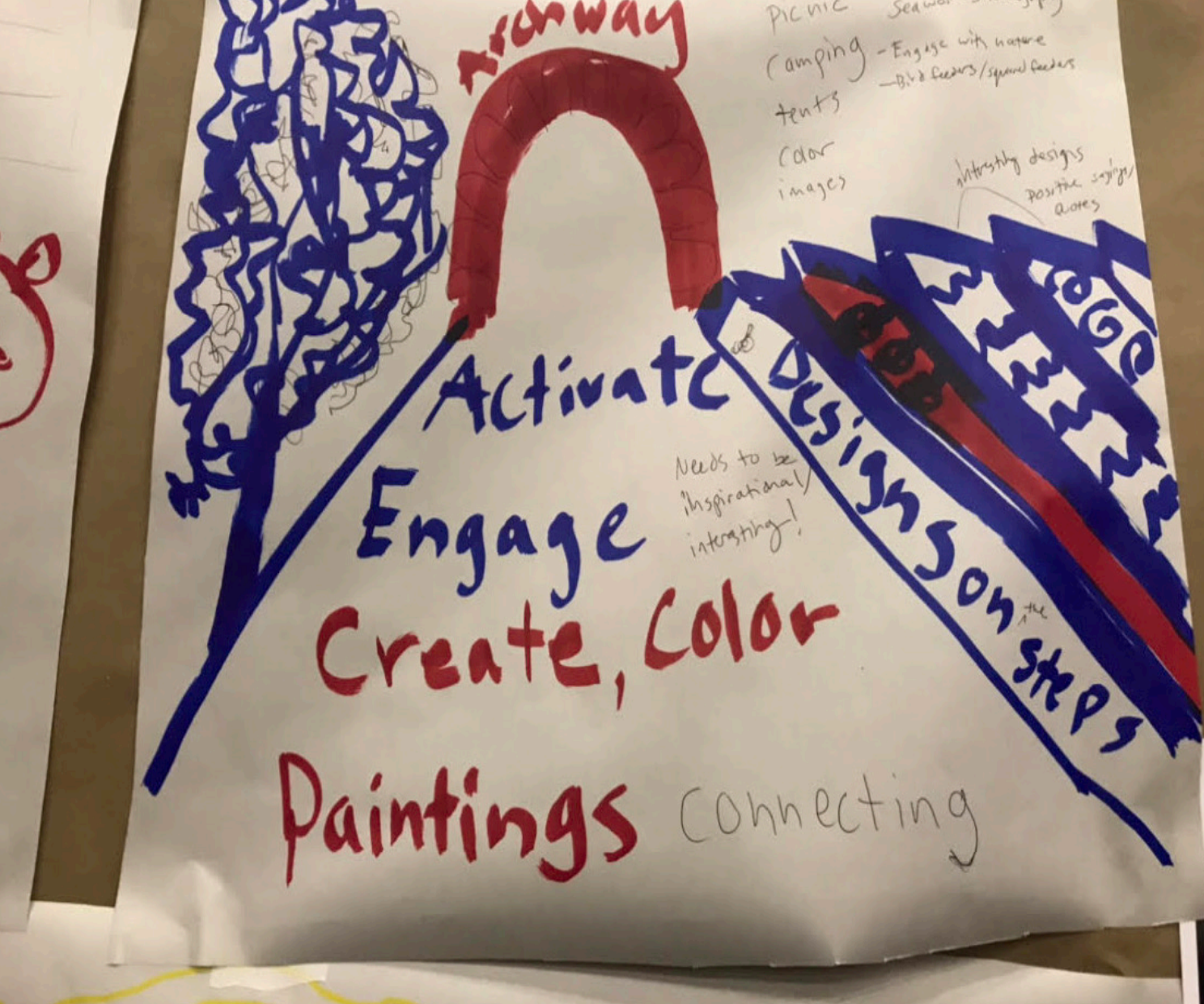
The two main spaces expands further into the Staller Steps by offering a vernacular to practice.

THEROOM@STONYBROOKU.
 THE COLLABORATIVE ART/DESIGN PROJECT
SEP 29 - OCT 10
2025

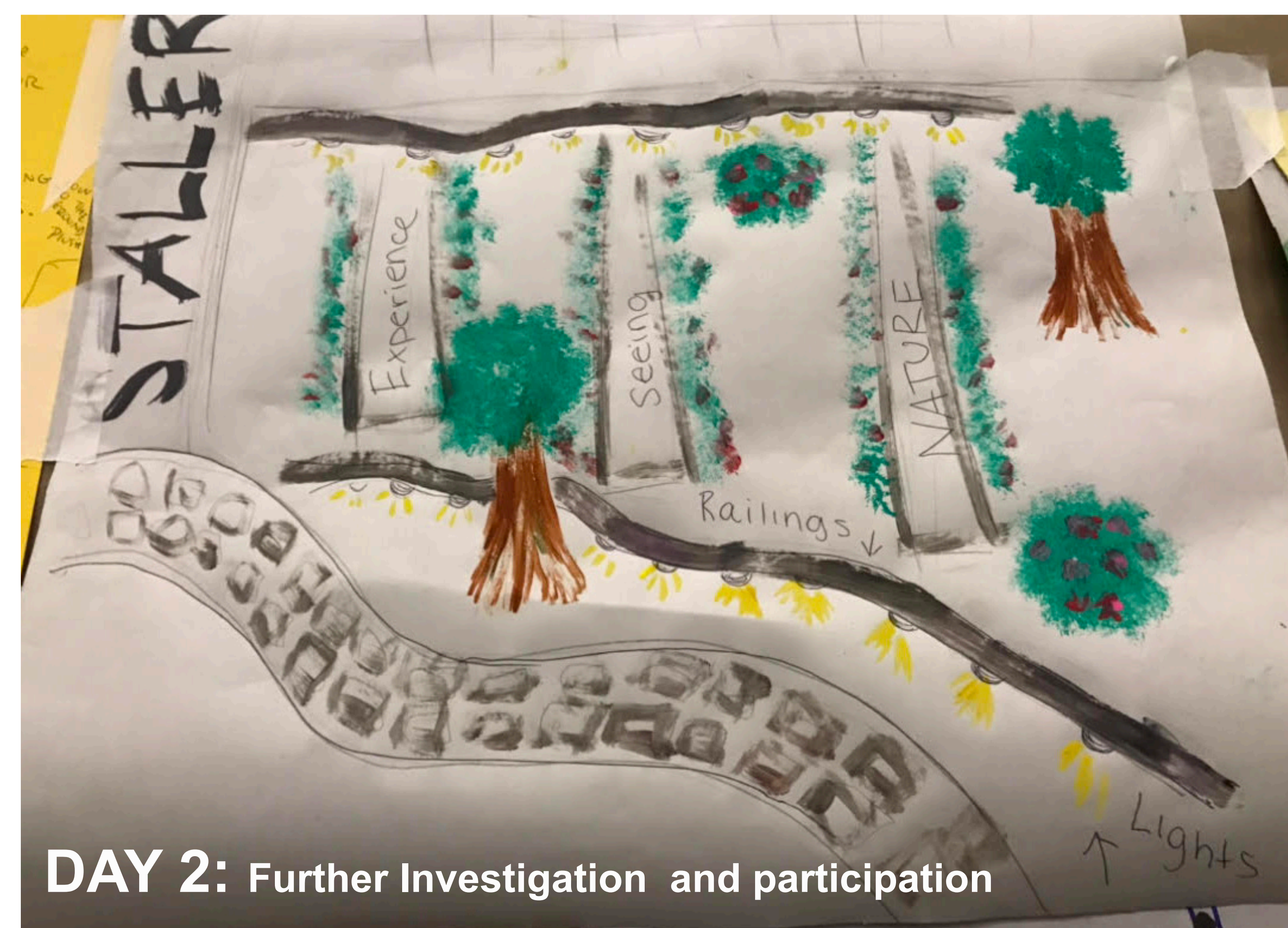


THE ROOM

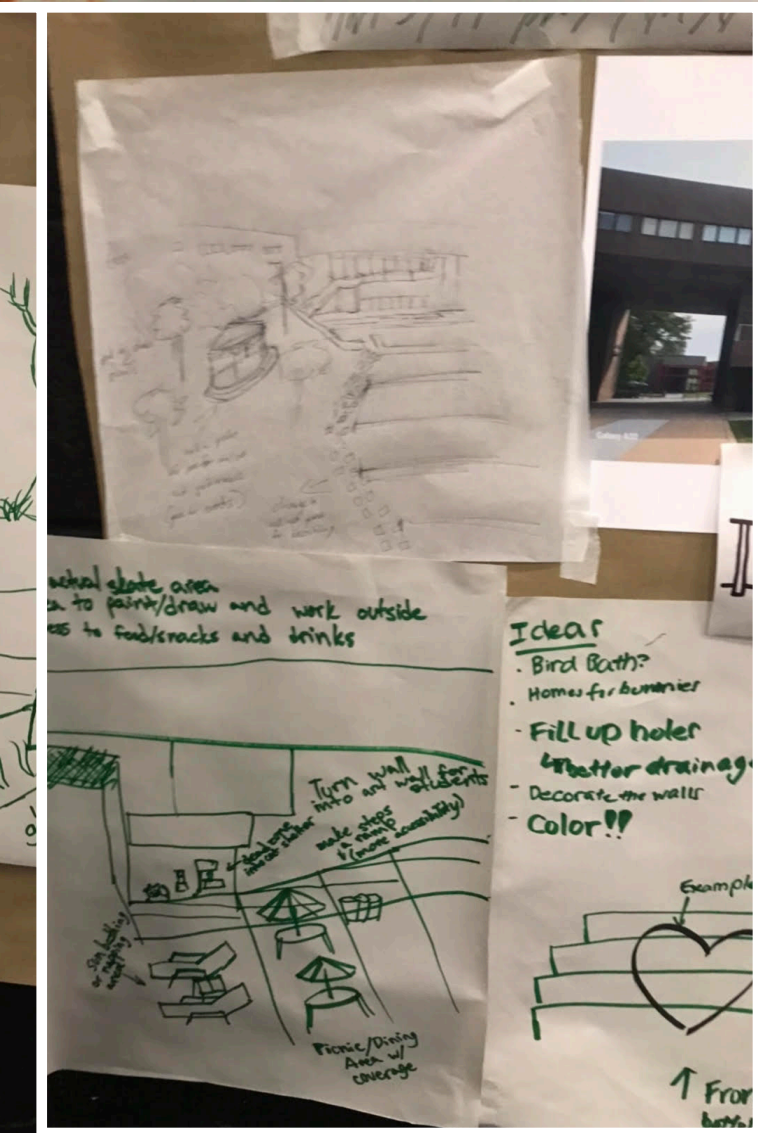
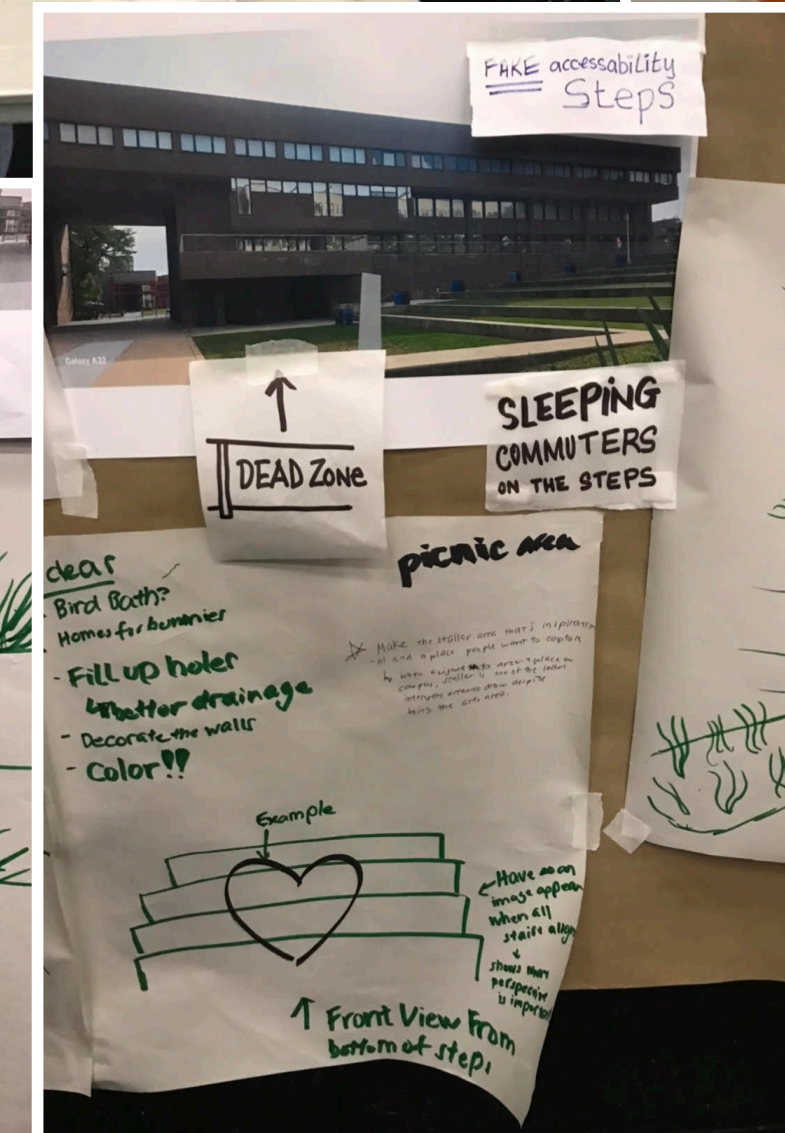
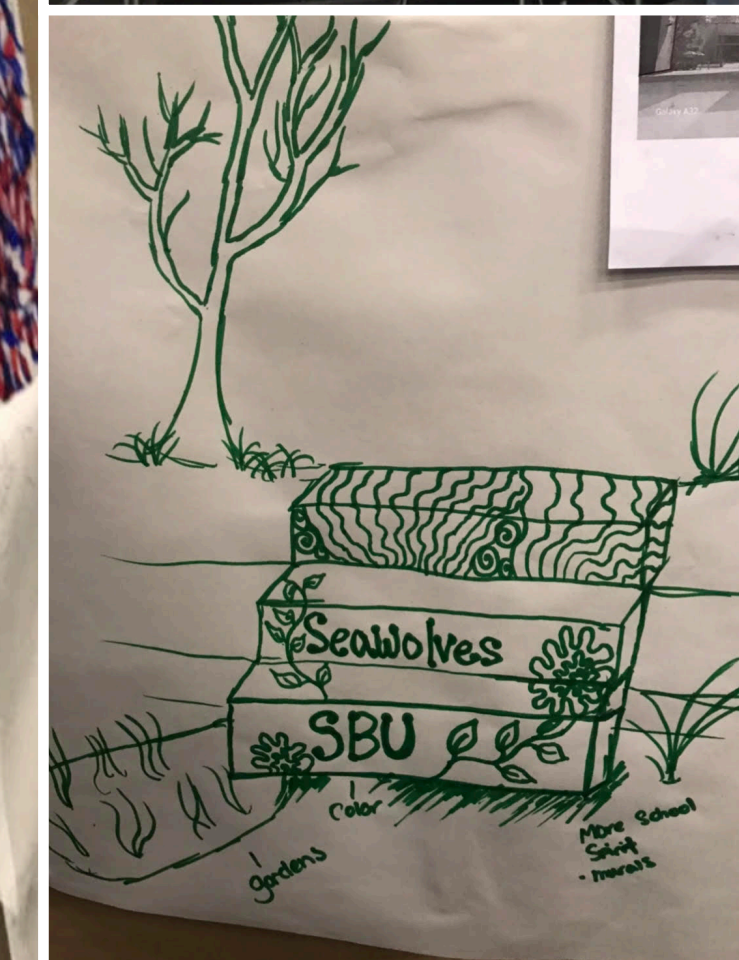
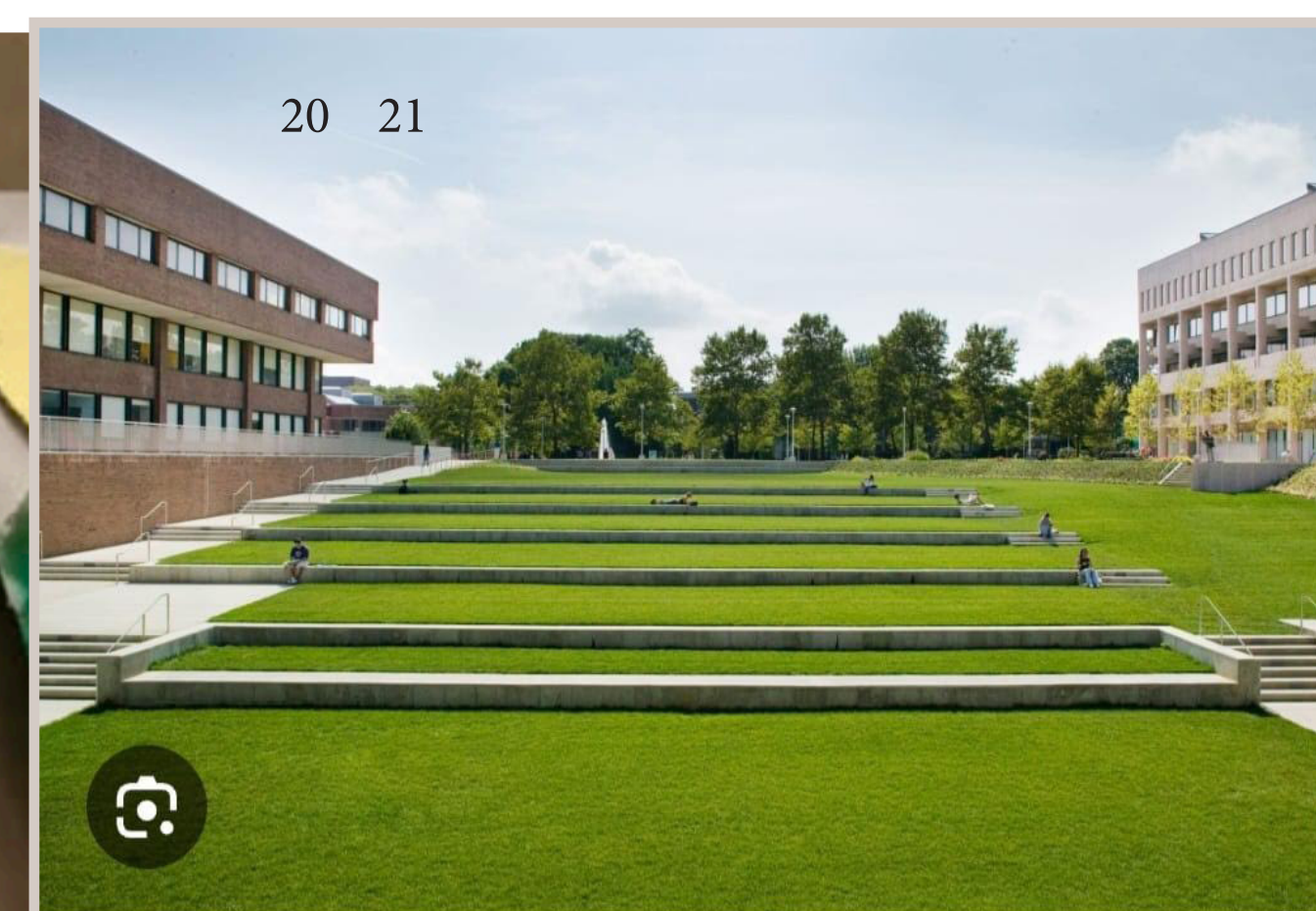
The methodology of refining the Staller Steps

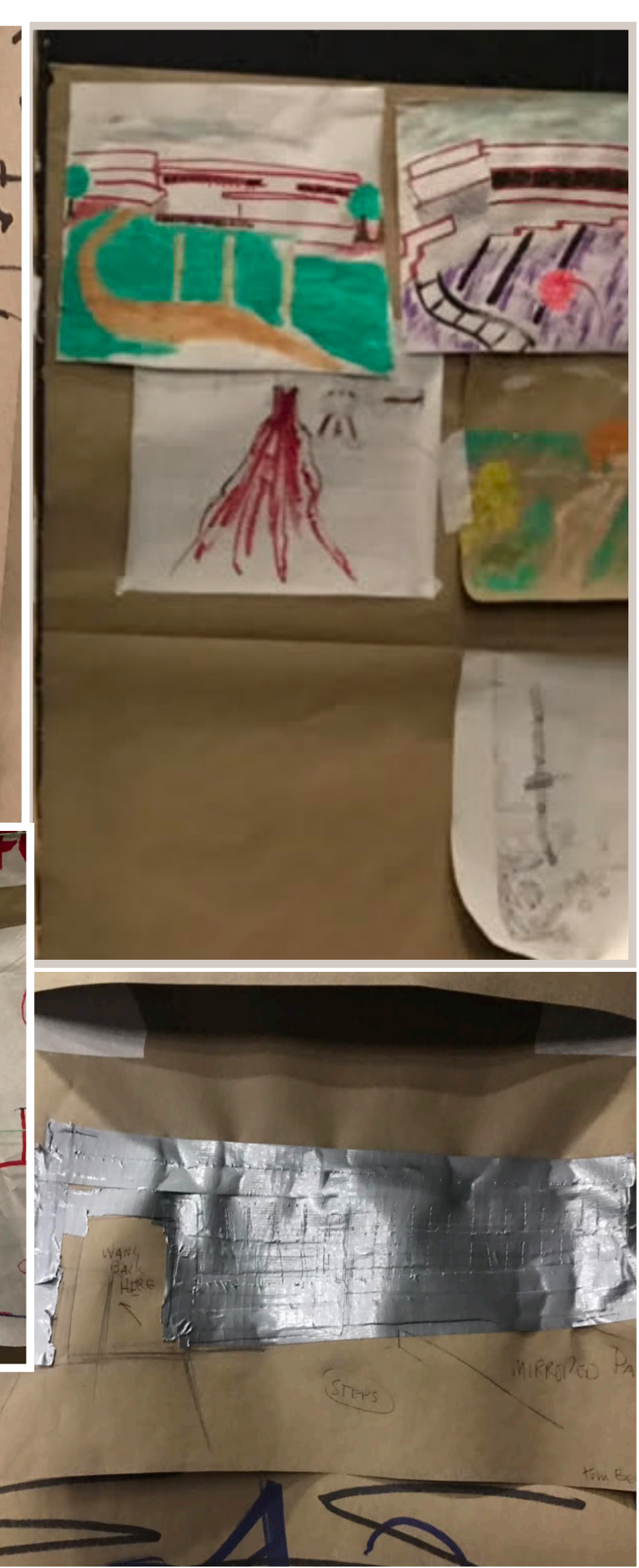
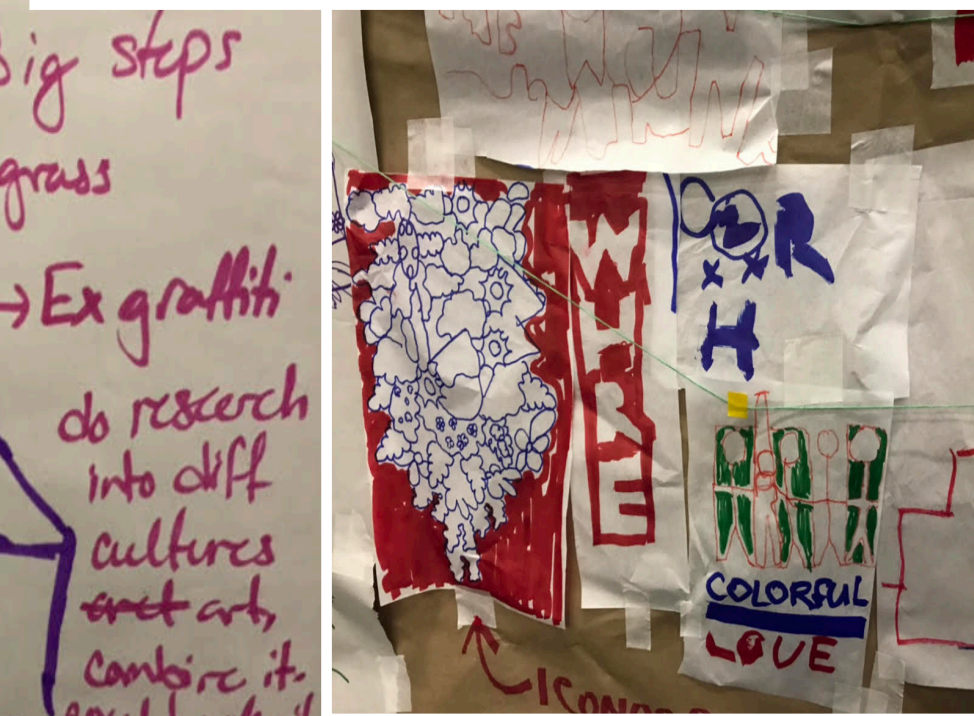
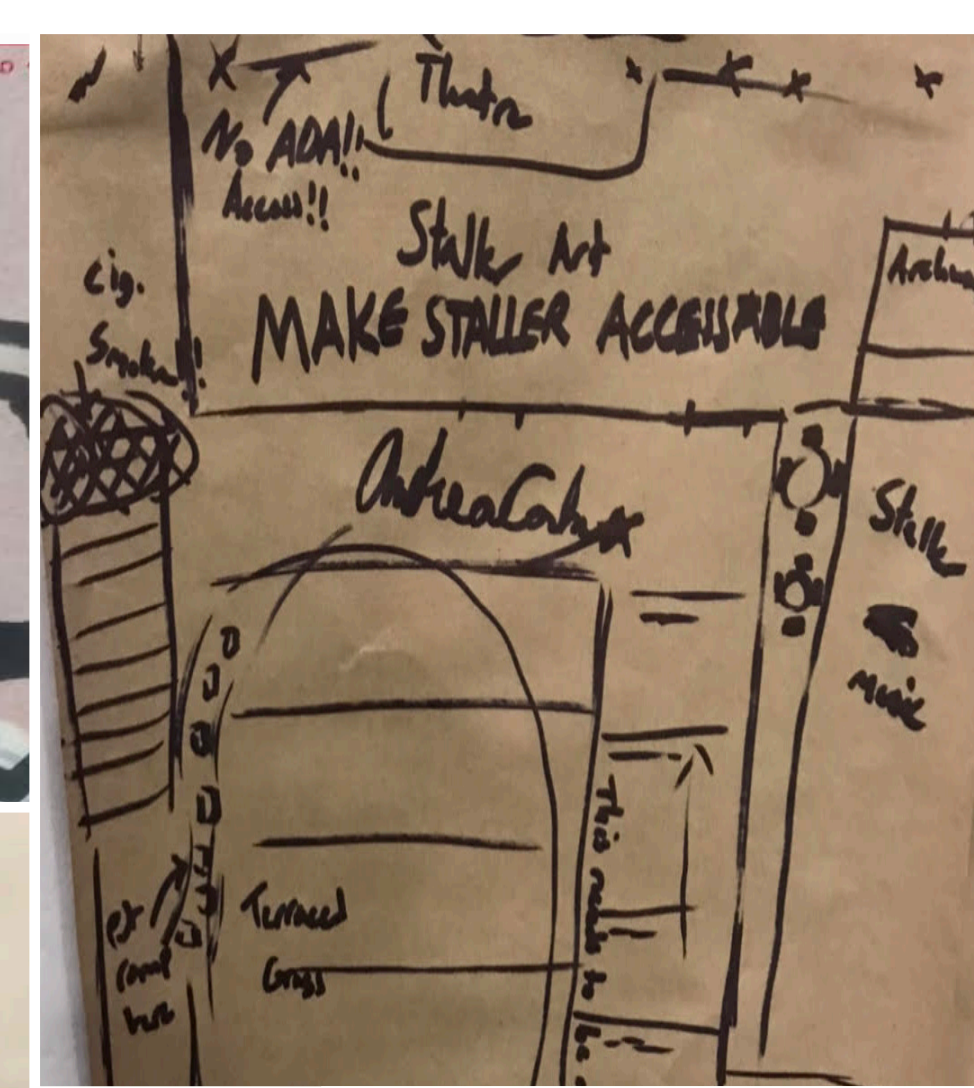
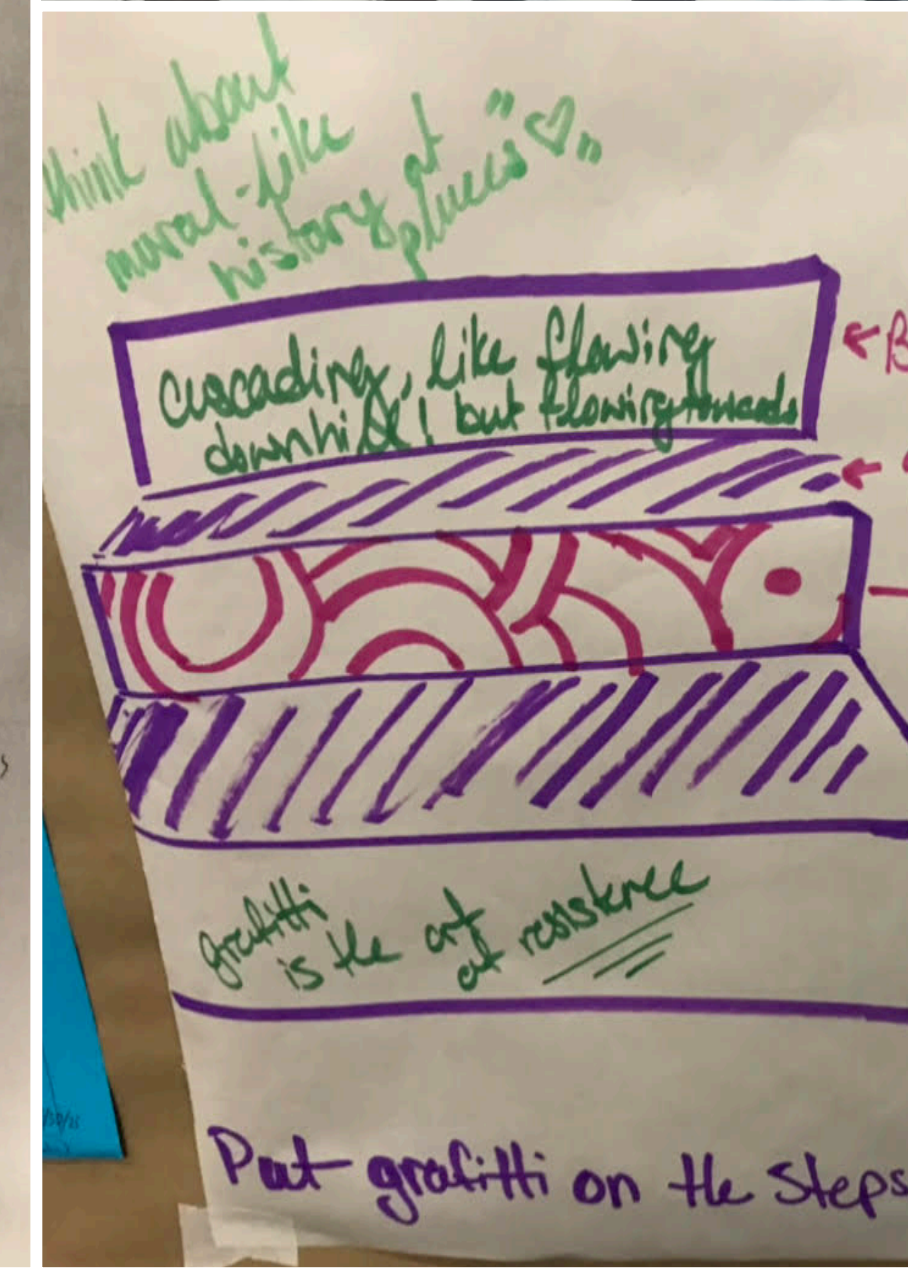
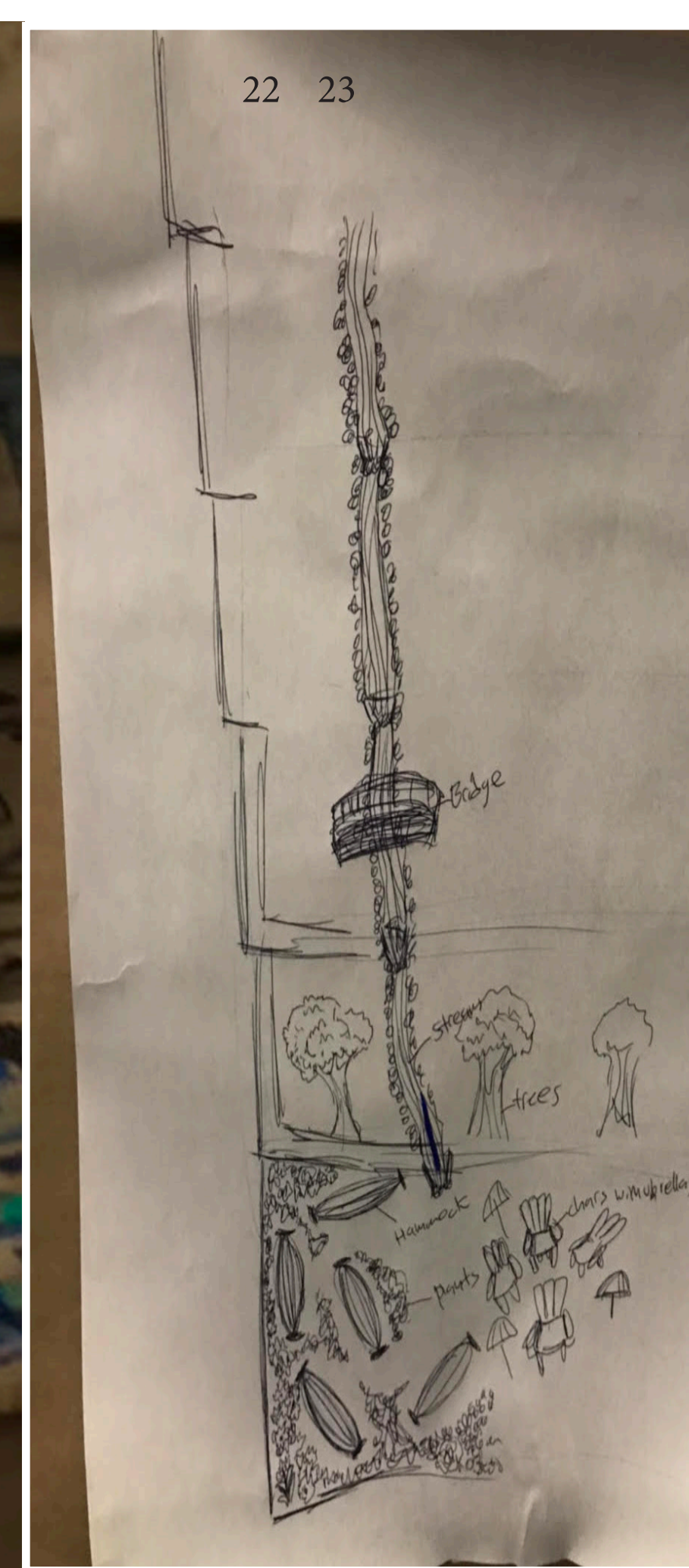


DAY 1: Investigation produces ACTION



DAY 2: Further Investigation and participation





COLOR

COMMUNITY

CURVES

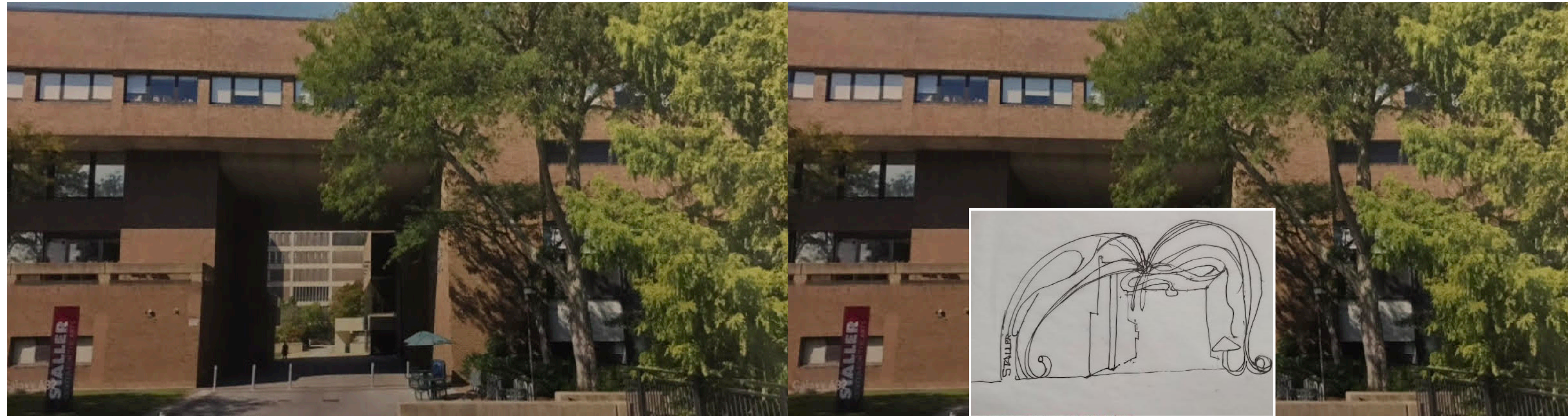
INTIMACY

ENVIRONMENT

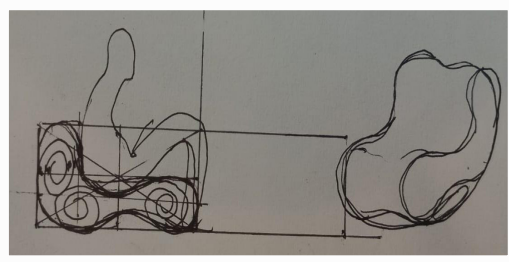
ACCESSIBILITY

THE PROPOSAL

Listening to THE VOICES of the participating students



Creating a dramatic entrance - softening the hard lines using both materials and the flow of people to The Staller Theatre space - The ENTRANCE creates the SEVEN ZONE Journey of adventure in materiality, making, marking and craftshing of a space.



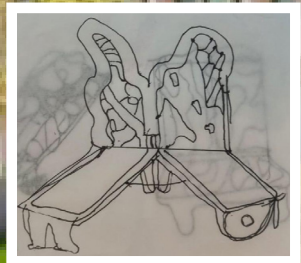
Three STOOPS: One for the individual



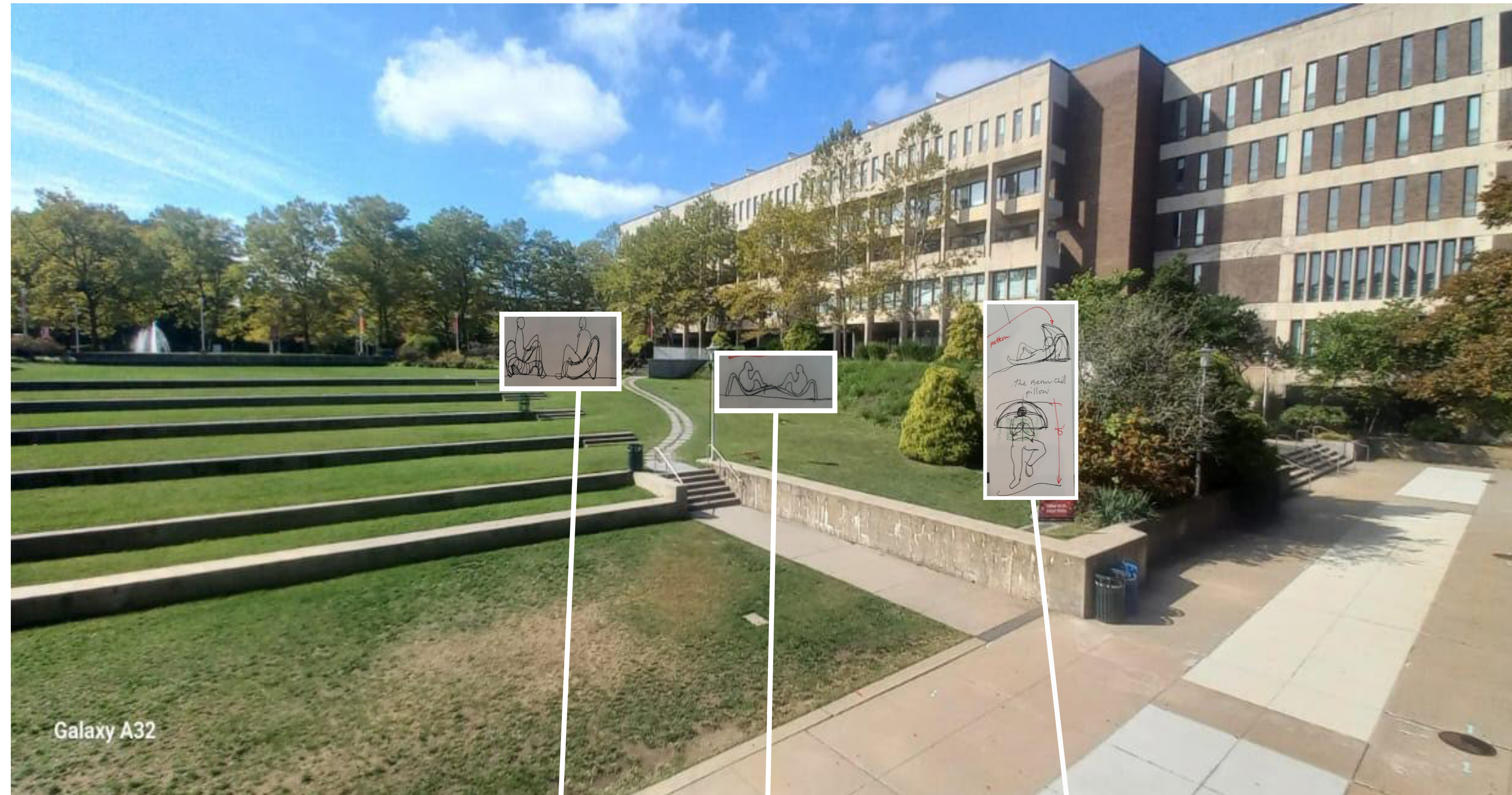
Three STOOPS: The student can
SIT BACK or LAY BACK



MOVABLE Seating



ORGANIC
Seating



Three STOOPS: One for the individual
 * The arrangement of the seating allows for further softening of the space
 *Can provide POPS of COLOR

Community Seating
 Arranged in a way to create contours, Color and Group Meetings
 ** Students have brought attention to the lack of accessibility for the differently abled. THIS NEEDS URGENT ATTENTION

The Berm - features THE PILLOW ---
 a Cocooning environment that plants can also grow inside it
 Three configurations- SHORT for just the head, MEDIUM for half torso and FULL BODY - semi private (Mesh material)

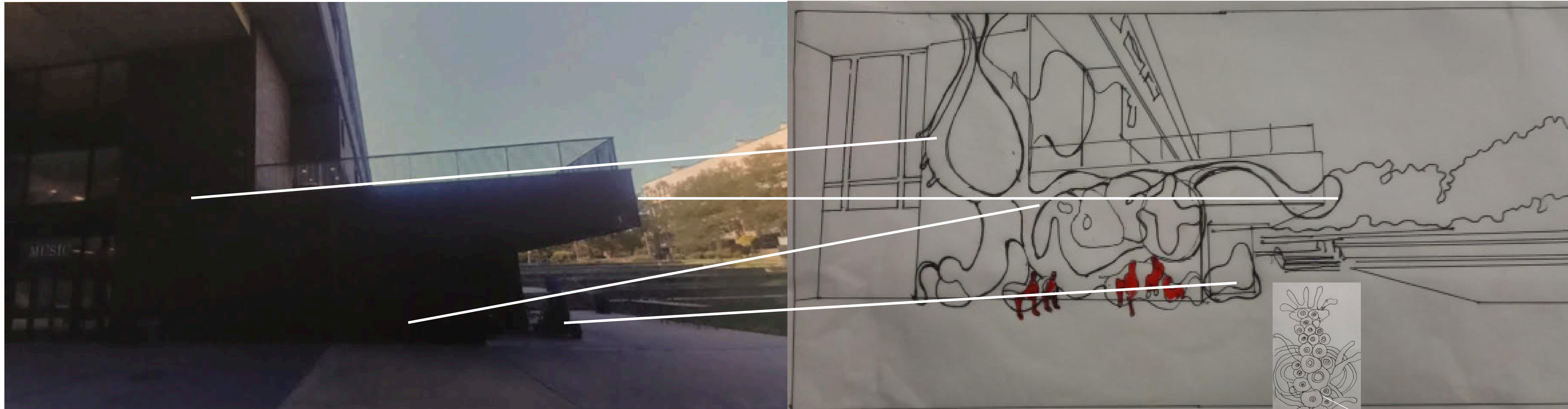


Galaxy A32

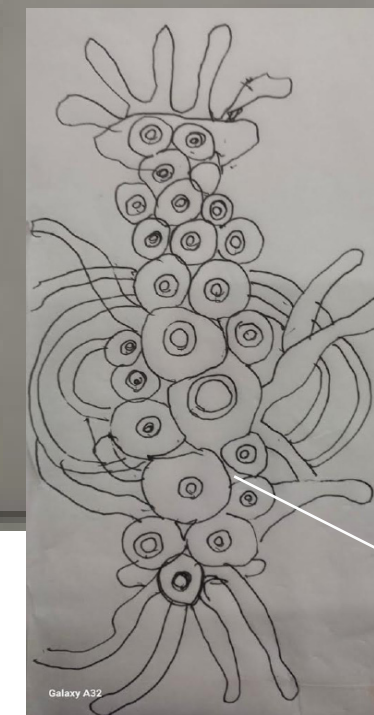


This space is called THE DEAD ZONE it is usually dark and used as a utility space. Students do sit on metal table/chair combinations to work.

Adventurous seating livens up a DEAD ZONE by adding Color, softness and curves.



These artdesign proposals insist that the community become one with the artwork, creating a larger aesthetic. ORGANIC in structure this piece is inclusive of the craft of the Indigenous Peoples. It is also the voice of the students asking for graffiti. The materiality for this GREENING WALL is interdisciplinary in nature, pulling from several sources.



**THE PATTERNING is an example of the venacular to be imprinted on all of the design elements throughout the SEVEN ZONES



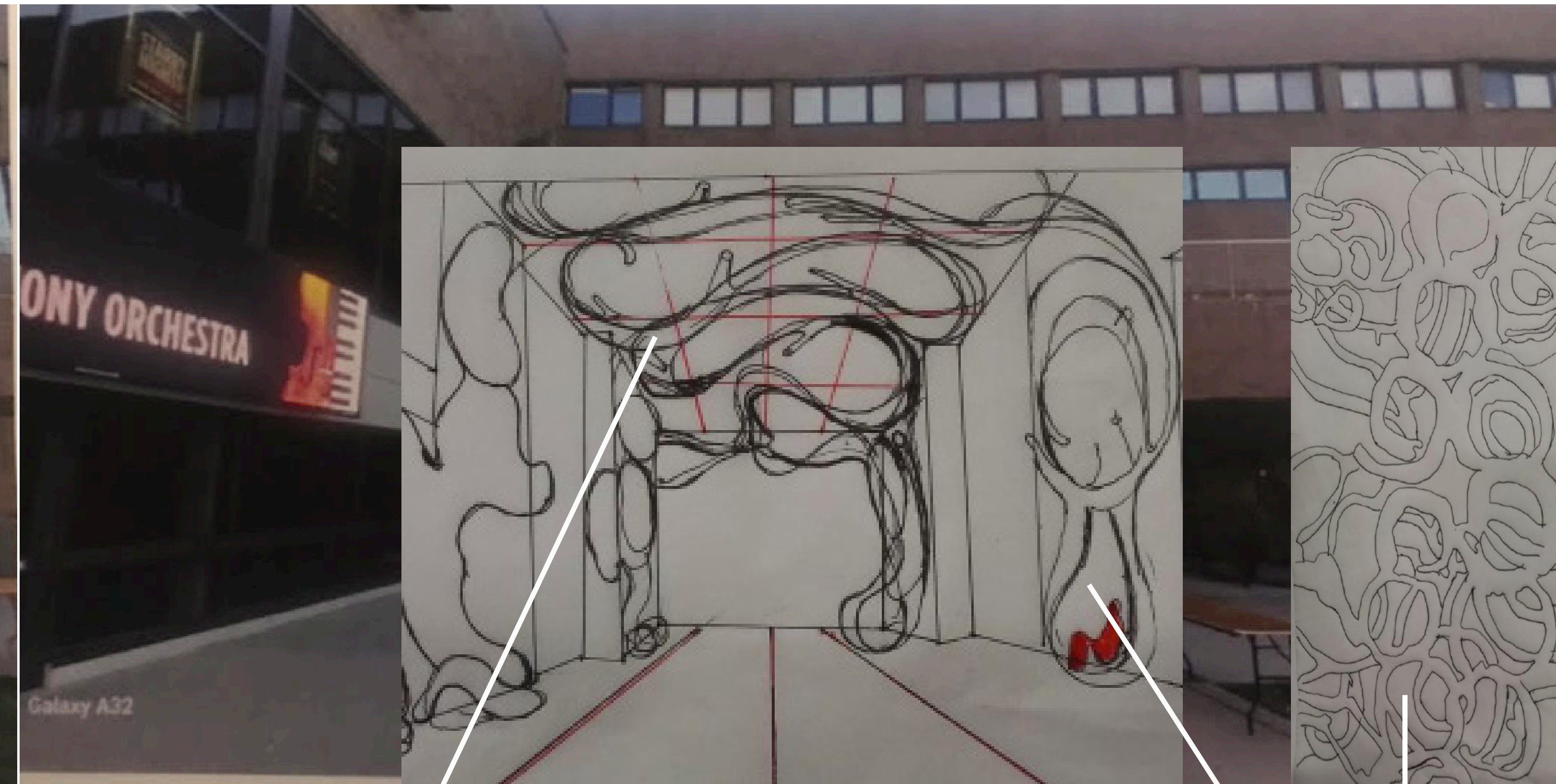
THE NATURE ARCH is envisioned to create a natural vine cocooning articulated to support the growth of vegetation thus setting up an intimate space. The NATURE ARCH has several aspects to it :-

1. To support vegetation,
2. To attract birds and wildlife
3. To allow people to once again find intimate spaces within the structure.

**THE PATTERNING to the right is another example of the venacular to be imprinted on all of the design elements throughout the SEVEN ZONES

PATTERNS
TO BE SCULPTURED
ON SURFACES OF
ARCHES.





THE SNAKE slithers from east to west in the main entranceway. It is envisioned to connect all the main tributaries. THE SNAKE is designed to create sound and echoes from the wind that circulates through the metal body of its shape. THE SNAKE also connects the seating that is also part of the WALL TAPESTRY.

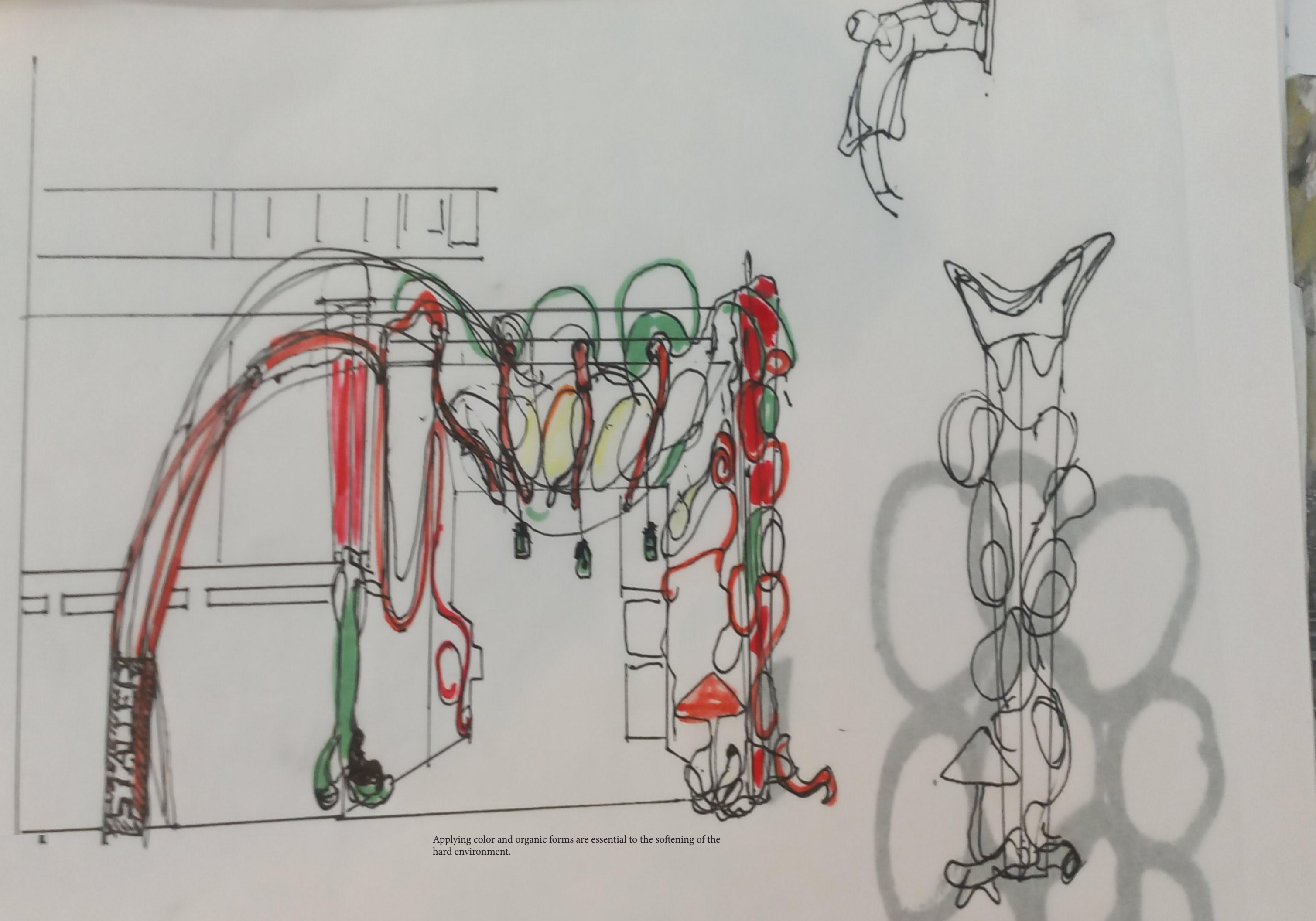
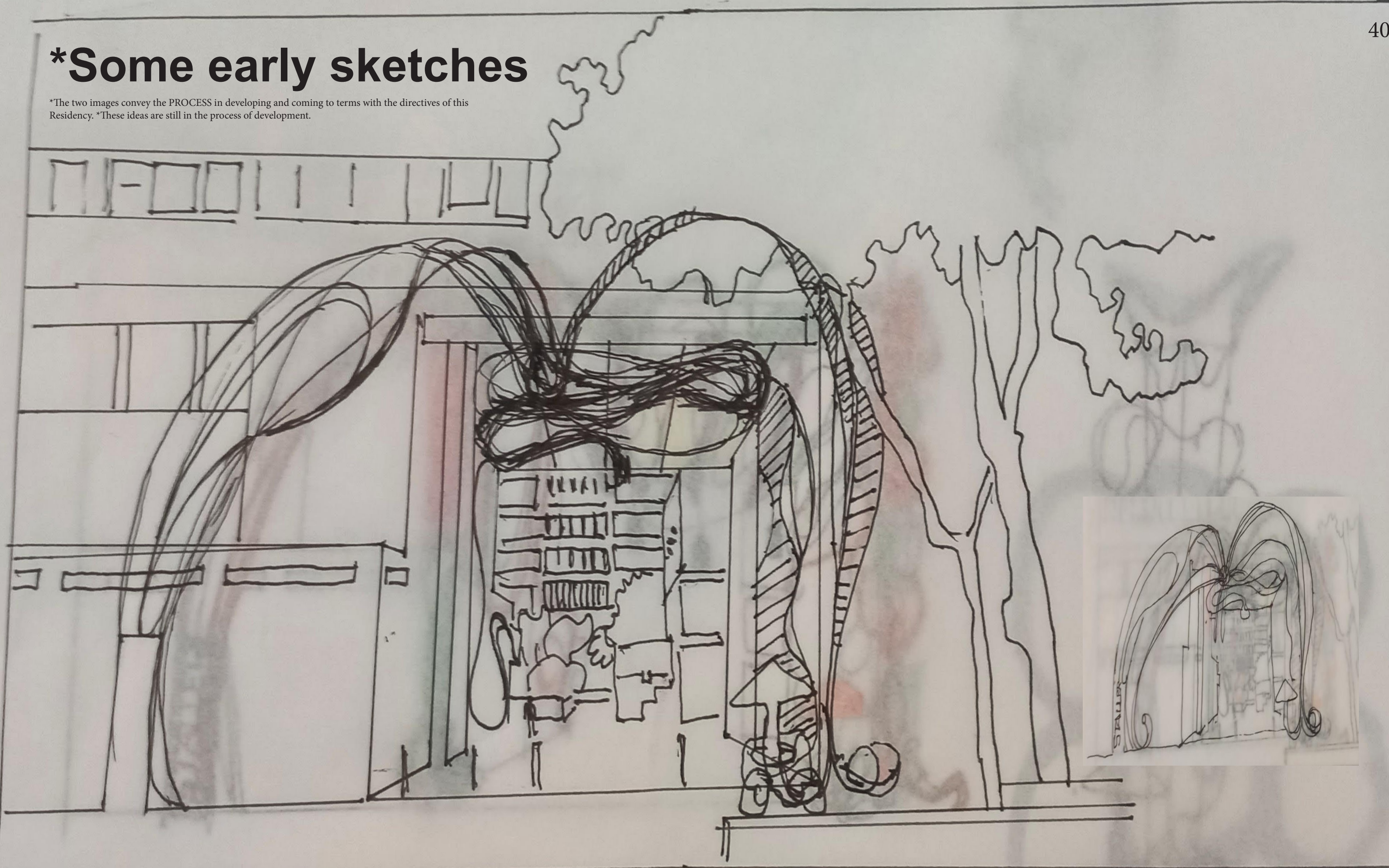
COMMUNITY SEATING and example of the WALL TAPESTRY that is connected to THE SNAKE.

**THE PATTERNING above is another example of the venacular to be imprinted on all of the design elements throughout the SEVEN ZONES

*Some early sketches

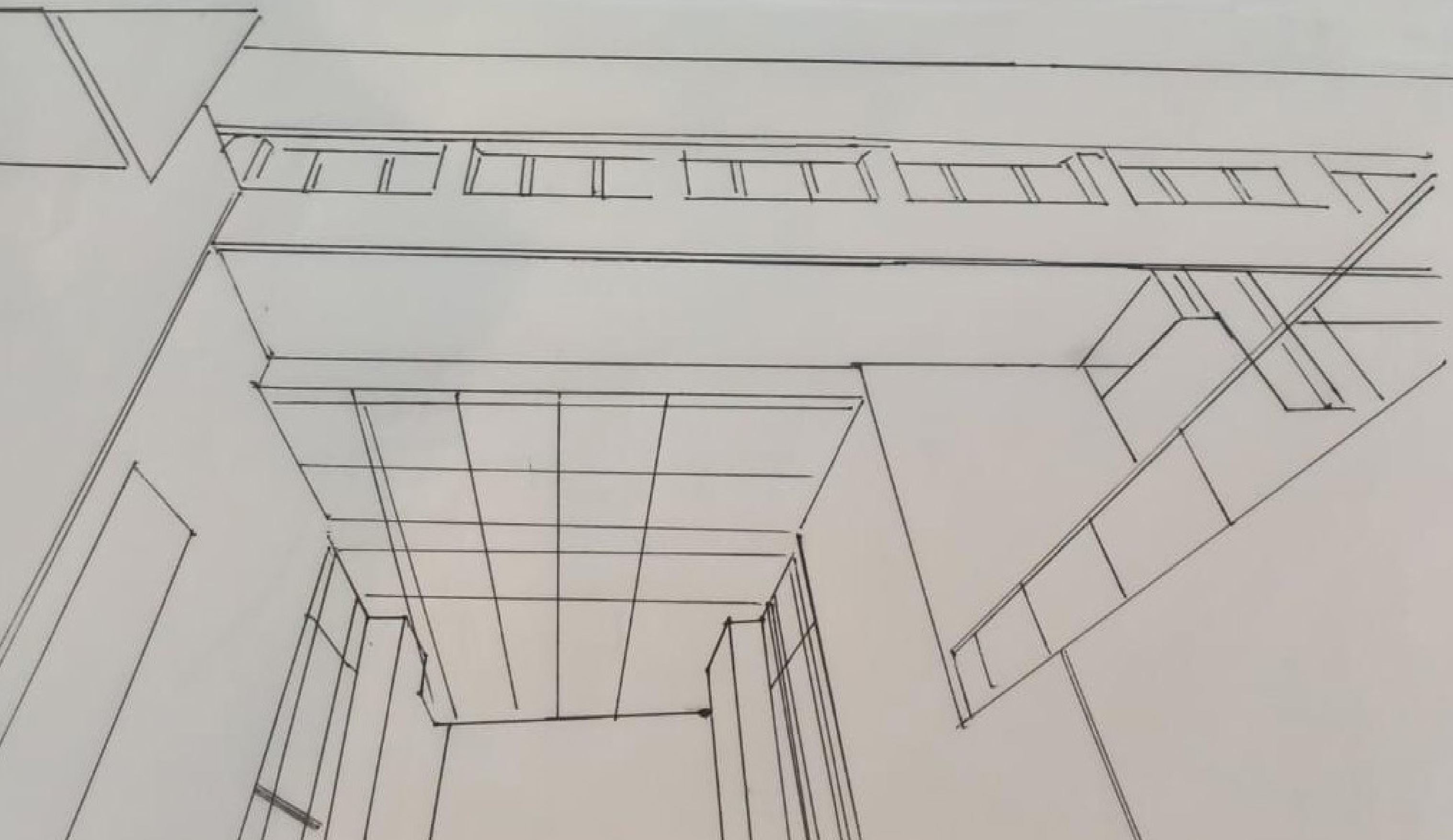
*The two images convey the PROCESS in developing and coming to terms with the directives of this Residency. *These ideas are still in the process of development.

40 41

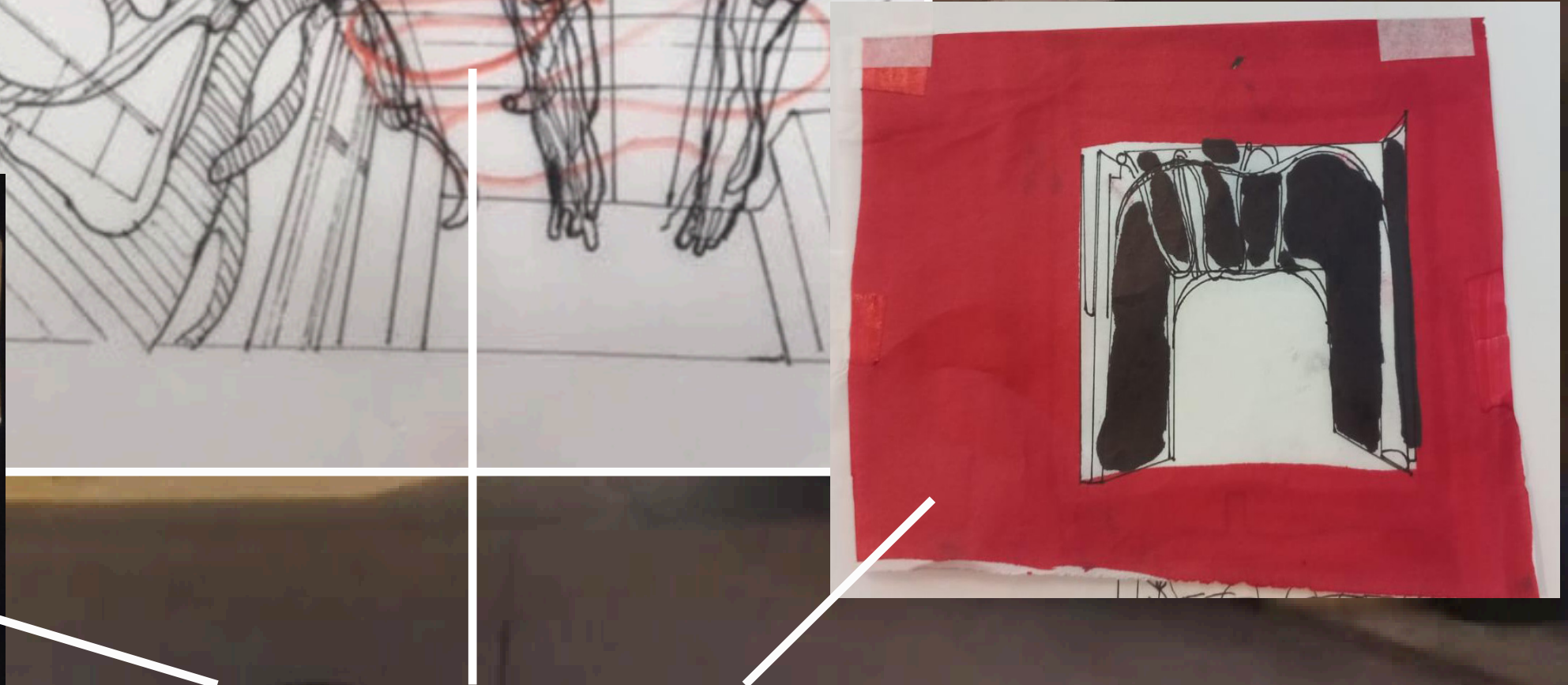
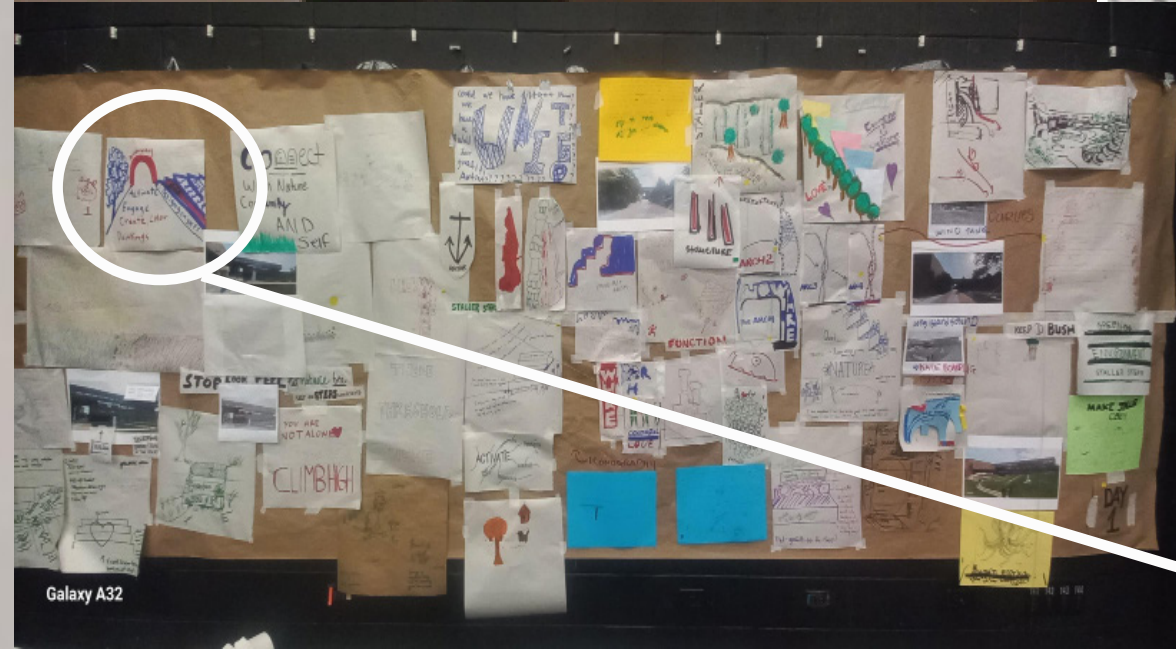
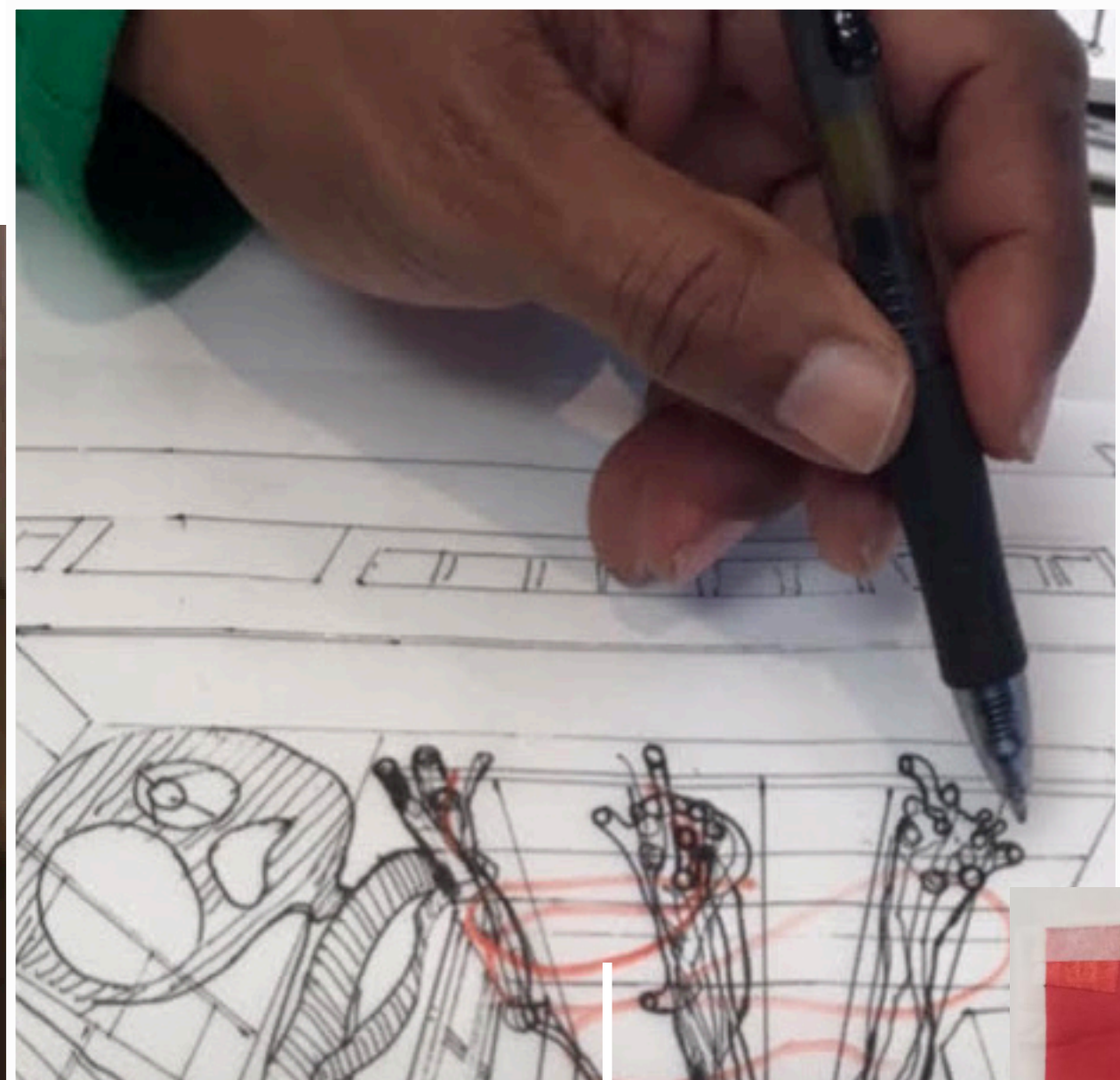


Applying color and organic forms are essential to the softening of the hard environment.

Another view into the artdesign process



42 43



This image gives an idea of the evolution of the slithering movement of THE SNAKE which was influenced by the red ARCH drawing from a student's sketch included on the left and was then made into an iteration developed on the RIGHT..

Eight Items

These Seven Items
create an immediate
shift in the Contour,
Color and Ambiance
of the Staller Steps

1. Bins

2. Cocoon

3. Recline

4. By2 Sofa

5. Stoop

6. Bin

7. Lay Back

8. Accessibility



Professor Manisha Desai

Jessica Infanzon

Erin Kim

Evelyn Cruise

Lauren Donovan

Nobuho Nagasawa

Mark Cruise

Brooke Belisle

Jessica Raphael

Galia Cozzi Berrondo

Linda O’Keeffe PhD

Andrew Schaeffer

Jason Paradis

and the Students of Stony Brook University

Thank You

STONY BROOK UNIVERSITY

THEROOM@STONYBROOKU.
THE COLLABORATIVE ARTDESIGN PROJECT
S E P 2 9 – O C T 1 0
2 0 2 5

***These iterations are NOT FINAL. They are proposals and have several collaborative steps before reaching the final stage.