

# Women's Empowerment & Storytelling Through Visual Design Concepts

Ally Breen  
Cristian Gallardo  
Isadora Sorpol  
Alexander Wessel

May 3, 2022



# Women's Empowerment & Storytelling Through Visual Design Concepts



An Interactive Qualifying Project Report  
submitted to the Faculty of  
WORCESTER POLYTECHNIC INSTITUTE  
in partial fulfillment of the requirements for the  
degree of Bachelor of Science



by  
Ally Breen  
Cristian Gallardo  
Isadora Sorpol  
Alexander Wessel

Report Submitted to:  
Diana Vázquez  
Mujeres con Éxito

Professors Courtney Kurlanska and Melissa Belz  
Worcester Polytechnic Institute

Date:  
3 May 2022

*This report represents work of four WPI undergraduate students submitted to the faculty as evidence of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review. For more information about the projects program at WPI, see <http://www.wpi.edu/Academics/Projects>.*

# Abstract / Resumen

As a women's cooperative supporting the needs of survivors of domestic violence in Cuenca, Ecuador, *Mujeres con Éxito* sought a more engaging way to communicate their goals, values, and history to the public. Our goal was to create interior design concepts that support their mission of women's empowerment and independence and reflect the significance of the organization. Through interviews, observations, document analysis, and feedback sessions, we determined key themes of the organization and how to visually represent them. The themes that emerged through our research were Growth and Transformation, Empowerment and Independence, and Community. Thus, we recommended eight different designs that symbolize these themes to reflect the goals and values of *Mujeres con Éxito*.

Como cooperativa de mujeres que apoya las necesidades de los sobrevivientes de la violencia doméstica en Cuenca, Ecuador, *Mujeres con Éxito* buscó una manera más atractiva de comunicar sus metas, valores e historia al público. Nuestro objetivo era crear conceptos de diseño interior que reflejaran la importancia de los valores de la organización y apoyaran las necesidades y visiones de las mujeres. A través de entrevistas, observaciones, análisis de documentos y sesiones de retroalimentación, determinamos los temas clave de la organización y cómo representarlos visualmente. Identificamos tres temas globales dentro de *Mujeres con Éxito* para ser Crecimiento y Transformación, Empoderamiento e Independencia, y Comunidad. Por lo tanto, recomendamos ocho diseños diferentes que simbolizan estos temas para reflejar los objetivos y valores de *Mujeres con Éxito*.

# Women's Empowerment & Storytelling Through Visual Design Concepts

## Executive Summary

Ally Breen, Cristian Gallardo, Isadora Sorpol, Alexander Wessel

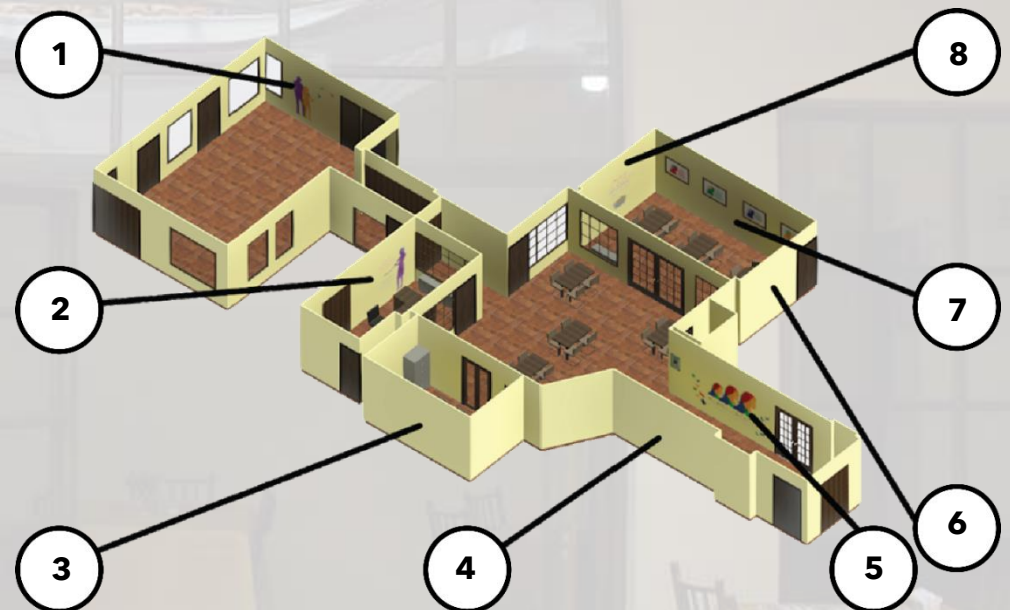
*Mujeres con Éxito* in Cuenca, Ecuador, has strived to make survivors of domestic violence feel valued, empowered, capable, and independent by equipping women and their children with the skills needed to live autonomously. Their goal is to provide women with emotional support and business skills to become empowered to make their own decisions and lead an independent lifestyle. Currently, the walls of the business and social spaces at *Mujeres con Éxito* remain bare and do not include images that reflect all that the organization encompasses. As a group, we sought to create design concepts for these spaces that highlight the successes and visions of the women and *Mujeres con Éxito* as a whole. The designs aim to celebrate the history and values of the organization while supporting the needs of the women who make up the cooperative. In order to accurately portray these concepts into our designs, we outlined three objectives to complete during our time in Cuenca:

1. Learn about the history and values of the program and how they may be incorporated into a design.
2. Learn about the stories, needs, and visions that the members of the *Mujeres con Éxito* cooperative want to include in an artistic design for their space.
3. Understand the overall purpose of the space to incorporate it into our design concepts.

To achieve these objectives, we interviewed the women of the organization, the Organization Director, and Technical Staff, conducted observations, and received feedback on the design concepts from the women. Based on our research we identified three theme that were central to representing the work of *Mujeres con Éxito*, community, empowerment and autonomy, and transformation and growth.

**Figure 1:**

*Floorplan of Mujeres con Éxito and design locations.*



## Community

One of the fundamental elements of working with the women for *Mujeres con Éxito* is creating a sense of community. This is seen through the value placed on unity within the organization. Partners of the women's cooperative, otherwise known as '*socias*', want others to understand and appreciate their strength as a group of unified women, while still celebrating their group's diversity. Strong mutual support allows the women to feel comfortable, respected, and safe among each other. These high levels of engagement help to build community between the women. Often, community is also built around the sharing of food. We can represent traditional aspects of Cuenca and the community that is built through sharing and preparing food within *Mujeres con Éxito* through the *tiesto*, a large plate used to serve prepared foods and other cooking related images. These concepts are represented in images placed in locations 2, 3, and 8.

In this design, located in the conference room (3), we use a quote is derived from the Operational Document and highlights one of the core values of *Mujeres con Éxito*. The *tiesto* and quote represent the organization's emphasis on cooking and skills-based training and contribute to the collaborative purpose of the space.

This design, located in the Director's Office (2), is still visible to the public, yet also something that can be personal to the Director. This design highlights the restaurant aspect of the organization that is vital to its function and incorporates an aspect of Cuenca culture. We recommend including a real *pañuelo* in the design to create authenticity. In addition, a recipe with "ingredients" of women's empowerment included in the design will tie together themes of cooking and empowerment.

In the image to the left, located in the small dining area (8), the steam rising from the pot forms into a familiar quote of growth and empowerment at *Mujeres Con Éxito*: "*Aquí cocinamos historias*". This will showcase the organization's culinary work and progression of the *socias*' paths towards autonomy.



### Receta de Empoderamiento Femenino

- 1 Taza de Comunidad
- 2 Pizcas de Autonomía
- 4 Cucharitas de Apoyo Emocional
- 3 Onzas de Acompañamiento
- 1 Taza de Confianza
- 3 Cuartos de Valentía



## Empowerment and Autonomy

We found that the *socias* especially value independence, responsibility, skills, and the opportunity to learn more through decision-making. *Socias* are treated as equals and are given the opportunity to have an influence on the operations of the organization through weekly meetings with the Organization Director. *Mujeres con Éxito* also instills a greater sense of self-esteem for the *socias* through hands-on experience in the cooperative's businesses and an opportunity to realize their capabilities.

Butterflies symbolize independence, empowerment, change in women's movements, and awareness of gender-based violence (Robinson, 2006)<sup>1</sup>. To reflect empowerment and transformation, we recommend incorporating words of empowerment in the wings, such as "strength", "successful", and "ambitious". We also recommend including the vibrant colors of the *Mujeres con Éxito* logo to contribute to the optimistic ambiance of the small dining area (6) and the color purple to emphasize women's empowerment. In addition to the larger butterfly design, we also

recommend creating smaller versions of the butterfly in picture frames in the small dining area. The smaller butterflies, designed without words, can also be placed in various locations, including the conference room, kitchen, bathroom, and the Organization Director's office



Also in the small dining room area (7), we recommend displaying the *socias'* stories as seen on the website and displaying them alongside silhouettes wearing *pañuelos*. The *pañuelo* represents a symbol of transnational and local feminism (Martin, 2020)<sup>2</sup>. The silhouettes should have different colors, and we recommend placing these stories in the small dining room inside their own picture frames so they can be taken down at any time if desired. This location will minimize the risk of the picture frames being knocked down, but also maximize the potential of these stories being displayed to the public.



Located in the common area for the *socias* (1), this design represents autonomy and support that exists within the organization and emphasizes the organization's relationship with nature. The hummingbird is a common Cuenca symbol that symbolizes independence and hope through their "soaring freedom of movement" (Lambirth, 2014)<sup>3</sup>. We recommend that these birds are depicted flying together to showcase how *socias* work together and support each other.



<sup>1</sup> Robinson, N. (2006). Women's political participation in the Dominican Republic: The case of the Mirabal sisters. *Caribbean Quarterly*, 52(2-3), 172-183.

<sup>2</sup> Martin, P. (2020, September 17). *The 'pañuelo verde' across Latin America: A symbol of transnational and local feminist (re)volution.*

<sup>3</sup> Lambirth, A. (2014, July 7). Painted, sculpted, and stuffed: A history of the bird in art. *The Spectator*.

## Growth & Transformation

The structural support *Mujeres con Éxito* provides to *socias* is what enables them to build a strong community and become empowered. Accompanying the *socias* through their journey to autonomy, remaining understanding of their experiences, and emotionally supporting them through continuous encouragement throughout their skills-based training are core values of *Mujeres con Éxito*.

They recognize, however, that emotional support is not enough, and that in order to transform into independent women they also need financial support. As a result, they strive to provide *socias* with employment and budgeting training. Training through cooking, barista skills, event and catering setup, and laundry services is one of the greatest achievements of the organization and a key aspect of the *socias'* experience. To reflect the growth and transformation of *socias*, we recommend the following designs:

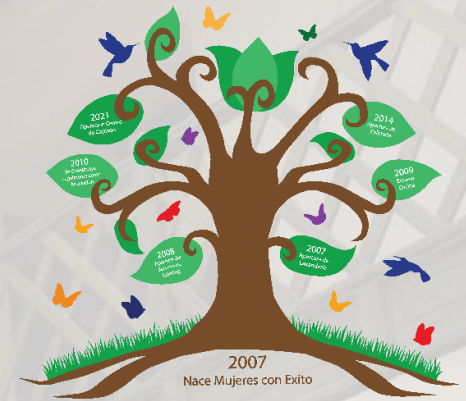


provide “a path to autonomy”. We also recommend adding butterflies to the logo to further emphasize themes of growth and empowerment. These butterflies should follow the same

To be placed in the main entryway (5), this logo acts as a familiar symbol of unity for the women and reflects a goal of the organization to

color palette as the original logo to maintain continuity and avoid making the wall too busy.

Across from the logo (4), we recommend a tree design in a mural style that encompasses several symbols, themes, and aspects of the organization, and highlights the milestones and rich history of the organization. Trees can be used in art as symbols of growth, strength, transformation, resilience, and depth (Baracchi, 2013)<sup>4</sup>. We recommend that the most important historical events of the organization be placed on different branches of a tree to represent growth and distinguish between main events. Each event will be represented by a date and description to provide the audience with context.



Visual display is a powerful tool to represent the rich history, values, and goals of this organization. These design concepts will contribute to *Mujeres con Éxito's* unique culture and purposes and will help to tell the story of the organization and all the women involved. Beyond this, the designs call attention to important societal issues and reflect core beliefs under which the organization operates: justice, empowerment, equality, and safety for all women.

<sup>4</sup> Baracchi, C. (2013). Paul Klee: Trees and the art of life. *Research in Phenomenology*, 43(3), 340-365.

# Empoderamiento de las Mujeres y Narración de Historias a través de Conceptos de Diseño Visual

## Resumen Ejecutivo

Ally Breen, Cristian Gallardo, Isadora Sorpol, Alexander Wessel

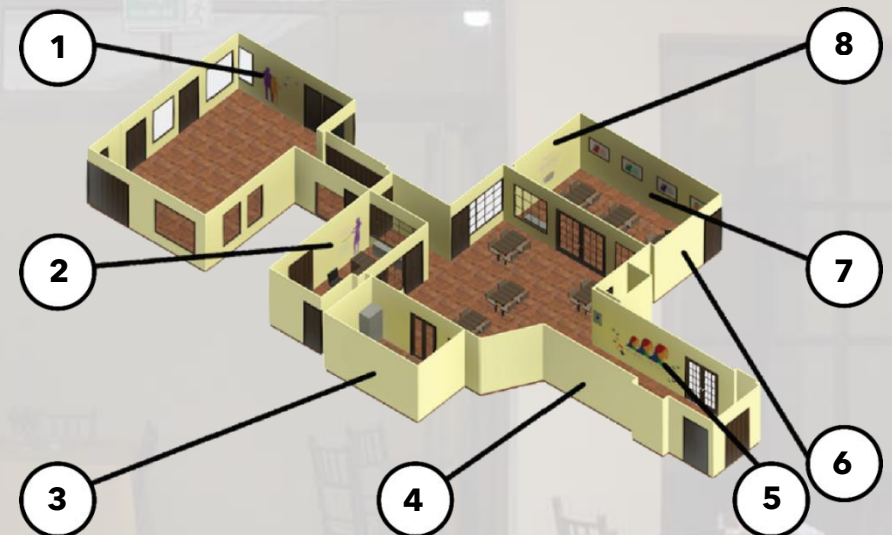
*Mujeres con Éxito en Cuenca, Ecuador, se ha esforzado por hacer que las supervivientes de la violencia doméstica se sientan valoradas, empoderadas, capaces e independientes, dotando a las mujeres y a sus hijos de las habilidades necesarias para vivir de forma autónoma. Su objetivo es proporcionar a las mujeres apoyo emocional y habilidades empresariales para que puedan tomar sus propias decisiones y llevar un estilo de vida independiente. Actualmente, las paredes de los espacios empresariales y sociales de Mujeres con Éxito permanecen desnudas y no incluyen imágenes que reflejen todo lo que abarca la organización. Como grupo, buscamos crear conceptos de diseño para estos espacios que destaquen los éxitos y las visiones de las mujeres y de Mujeres con Éxito en su conjunto. Los diseños pretenden celebrar la historia y los valores de la organización al tiempo que apoyan las necesidades de las mujeres que componen la cooperativa. Para plasmar con precisión estos conceptos en nuestros diseños, nos marcamos tres objetivos que debíamos cumplir durante nuestra estancia en Cuenca:*

1. Conozca la historia y los valores del programa y cómo pueden incorporarse a un diseño.
2. Conozca las historias, necesidades y visiones que los miembros de la cooperativa Mujeres con Éxito quieren incluir en un diseño artístico para su espacio.
3. Entender el propósito general del espacio para incorporarlo a nuestros conceptos de diseño.

Para lograr estos objetivos, entrevistamos a las mujeres de la organización, a la directora de la misma y al personal técnico, realizamos observaciones y recibimos comentarios de las mujeres sobre los conceptos de diseño. Basándonos en nuestra investigación, identificamos tres temas que eran fundamentales para representar el trabajo de Mujeres con Éxito: la comunidad, el empoderamiento y la autonomía, y la transformación y el crecimiento.

**Figura 1:**

*Plano de Mujeres con Éxito y lugares de diseño.*





## Comunidad

Uno de los elementos fundamentales del trabajo con las mujeres de Mujeres con Éxito es la creación de un sentido de comunidad. Esto se ve a través del valor que se da a la unidad dentro de la organización. Las socias de la cooperativa de mujeres, también conocidas como "socias", quieren que los demás comprendan y aprecien su fuerza como grupo de mujeres unificadas, sin dejar de celebrar la diversidad de su grupo. El fuerte apoyo mutuo permite a las mujeres sentirse cómodas, respetadas y seguras entre ellas. Estos altos niveles de compromiso ayudan a construir una comunidad entre las mujeres. A menudo, la comunidad se construye también en torno a la comida compartida. Podemos representar los aspectos tradicionales de Cuenca y la comunidad que se construye a través de compartir y preparar la comida dentro de Mujeres con Éxito a través del tiesto, un gran plato utilizado para servir los alimentos preparados y otras imágenes relacionadas con la cocina. Estos conceptos están representados en las imágenes colocadas en los lugares 2, 3 y 8.

En la imagen a lado, situada en el pequeño comedor (8), el vapor que sale de la olla se convierte en una cita familiar de crecimiento y empoderamiento en Mujeres Con Éxito: "Aquí cocinamos historias". Esto mostrará el trabajo culinario de la organización y la progresión de los caminos de las socias hacia la autonomía.



En este diseño, situado en la sala de conferencias (3), utilizamos una cita derivada del Documento Operativo y que destaca uno de los valores fundamentales de Mujeres con Éxito. El tiesto y la cita representan el énfasis de la organización en la cocina y la formación basada en habilidades y contribuyen al propósito de colaboración del espacio.



Este diseño, situado en el Despacho del Director (2), sigue siendo visible para el público, pero también es algo personal para el Director. Este diseño destaca el aspecto de restaurante de la organización que es vital para su función e incorpora un aspecto de la cultura cuencana. Recomendamos incluir un pañuelo real en el diseño para crear autenticidad. Además, una receta con "ingredientes" de empoderamiento de la mujer incluida en el diseño unirá los temas de la cocina y el empoderamiento.

### Receta de Empoderamiento Femenino

- 1 Taza de Comunidad
- 2 Pizcas de Autonomía
- 4 Cucharitas de Apoyo Emocional
- 3 Onzas de Acompañamiento
- 1 Taza de Confianza
- 3 Cuartos de Valentía



## Poder y Autonomía

Descubrimos que las socias valoran especialmente la independencia, la responsabilidad, las habilidades y la oportunidad de aprender más a través de la toma de decisiones. Las socias son tratadas como iguales y se les da la oportunidad de influir en las operaciones de la organización a través de reuniones semanales con el Director de Organización. Mujeres con Éxito también inculca un mayor sentido de autoestima a las socias a través de la experiencia práctica en los negocios de la cooperativa y la oportunidad de darse cuenta de sus capacidades.

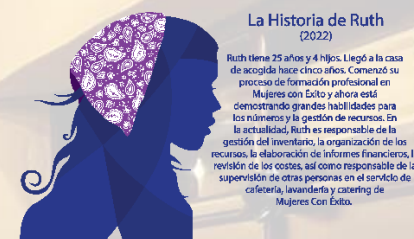
Las mariposas simbolizan la independencia, el empoderamiento, el cambio en los movimientos de mujeres y la concienciación sobre la violencia de género (Robinson, 2006)<sup>1</sup>. Para reflejar el empoderamiento y la transformación, recomendamos incorporar palabras de empoderamiento en

las alas, como "fuerza", "exitosa" y "ambiciosa". También recomendamos incluir los colores vibrantes del logotipo de Mujeres con Éxito para contribuir al ambiente optimista del pequeño comedor (6) y el color morado para enfatizar el empoderamiento de las mujeres. Además del diseño de

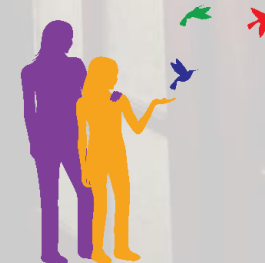
la mariposa más grande, también recomendamos crear versiones más pequeñas de la mariposa en marcos de fotos en el comedor pequeño. Las mariposas más pequeñas, diseñadas sin palabras, también pueden colocarse en varios

lugares, como la sala de conferencias, la cocina, el baño y el despacho del director de la organización.

También en la zona del pequeño comedor (7), se recomienda exponer las historias de las socias tal y como se ven en la página web y exponerlas junto a las siluetas que llevan pañuelos. El pañuelo representa un símbolo del feminismo transnacional y local (Martin, 2020)<sup>2</sup>. Las siluetas deben tener diferentes colores, y se recomienda colocar estas historias en el pequeño comedor dentro de sus propios marcos para que puedan ser retiradas en cualquier momento si se desea. Esta ubicación minimizará el riesgo de que los marcos sean derribados, pero también maximizará el potencial de que estas historias sean expuestas al público.



Ubicado en el área común para las socias (1), este diseño representa la autonomía y el apoyo que existe dentro de la organización y enfatiza la relación de la organización con la naturaleza. El colibrí es un símbolo cuencano común que simboliza la independencia y la esperanza a través de su "libertad de movimiento" (Lambirth, 2014)<sup>3</sup>. Recomendamos que estas aves se representen volando juntas para mostrar cómo las socias trabajan juntas y se apoyan mutuamente.



<sup>1</sup> Robinson, N. (2006). Women's political participation in the Dominican Republic: The case of the Mirabal sisters. *Caribbean Quarterly*, 52(2-3), 172-183.

<sup>2</sup> Martin, P. (2020, September 17). *The 'pañuelo verde' across Latin America: A symbol of transnational and local feminist (re)volution.*

<sup>3</sup> Lambirth, A. (2014, July 7). Painted, sculpted, and stuffed: A history of the bird in art. *The Spectator*.

## Crecimiento y Transformación

El apoyo estructural que Mujeres con Éxito proporciona a las socias es lo que les permite construir una comunidad fuerte y empoderarse. Acompañar a las socias en su camino hacia la autonomía, siendo comprensivas con sus experiencias y apoyándolas emocionalmente a través de un estímulo continuo a lo largo de su formación basada en habilidades, son valores fundamentales de Mujeres con Éxito.

Reconocen, sin embargo, que el apoyo emocional no es suficiente y que para transformarse en mujeres independientes necesitan también apoyo financiero. Por ello, se esfuerzan por ofrecer a las socias formación laboral y presupuestaria. La formación a través de la cocina, las habilidades de barista, el montaje de eventos y catering, y los servicios de lavandería es uno de los mayores logros de la organización y un aspecto clave de la experiencia de las socias. Para reflejar el crecimiento y la transformación de las socias, recomendamos los siguientes diseños:

Este logotipo, que se colocará en la entrada principal (5), actúa como un símbolo familiar de unidad para las mujeres y refleja el objetivo de la organización de proporcionar "un camino hacia la autonomía". También



recomendamos añadir mariposas al logotipo para enfatizar aún más los temas de crecimiento y autonomía. Estas mariposas deben seguir la misma paleta de colores

que el logotipo original para mantener la continuidad y evitar que el muro quede demasiado recargado.

Frente al logotipo (4), recomendamos un diseño de árbol en estilo mural que abarque varios símbolos, temas y aspectos de la organización, y que destaque los hitos y la rica historia de la organización. Los árboles pueden utilizarse en el arte como símbolos de crecimiento, fuerza, transformación, resiliencia y profundidad (Baracchi, 2013)<sup>4</sup>. Recomendamos que los acontecimientos históricos más importantes de la organización se coloquen en diferentes ramas de un árbol para representar el crecimiento y distinguir los acontecimientos principales. Cada acontecimiento se representará con una fecha y una descripción para proporcionar al público un contexto.



La presentación visual es una poderosa herramienta para representar la rica historia, los valores y los objetivos de esta organización. Estos conceptos de diseño contribuirán a la cultura y los propósitos únicos de Mujeres con Éxito y ayudarán a contar la historia de la organización y de todas las mujeres involucradas. Además, los diseños llaman la atención sobre cuestiones sociales importantes y reflejan las creencias fundamentales bajo las que opera la organización: justicia, empoderamiento, igualdad y seguridad para todas las mujeres.

<sup>4</sup> Baracchi, C. (2013). Paul Klee: Trees and the art of life. *Research in Phenomenology*, 43(3), 340-365.

# Acknowledgements

We would like to express our deepest thanks and gratitude to all who extended a helping hand to us along the way. Without them, the culmination of this project would not have been reached:

- Thank you to our professors Courtney Kurlanska and Melissa Belz for their assistance and guidance throughout the project over the past two terms.
- Thank you to our sponsor Diana Vázquez for welcoming us with open arms to the organization, helping us in any way possible, and giving us the opportunity for this project.
- Thank you to the technical team of *Mujeres con Éxito* for giving their insight on how the organization is run and showing us how they support their fellow *socias*.
- Thank you to the *Socias* of *Mujeres con Éxito* for sharing their experiences they've had during their time in the organization and giving us ideas and feedback on our design concepts.
- Thank you to Cristian Zumba for his insight on how to represent women's empowerment and the culture of Cuenca through visual modes of display.

# Table of Contents

<b>Title Page</b>	<b>ii</b>
<b>Abstract</b>	<b>iii</b>
<b>Executive Summary</b>	<b>iv</b>
<b>Table of Contents</b>	<b>xiii</b>
<b>List of Figures</b>	<b>xv</b>
<b>Authorship</b>	<b>xvii</b>
<b>Introduction</b>	<b>1</b>
<b>Background</b>	<b>2</b>
2.1 Disempowerment of Women in Latin America	3
2.2 Components of Intervention Programs Offered in Violence Shelters	4
2.3 Empowerment Through Storytelling and Design	6
2.4 Designing Display Concepts for Mujeres con Éxito	7
<b>Methodology</b>	<b>8</b>
3.1 Document Analysis	10
3.2 Semi-Structured Interviews	10
3.3 Observation	11
3.4 Object and Response	12
<b>Findings</b>	<b>13</b>
4.1 Setting the Stage: Mujeres con Éxito	14
4.2 Goals and Values of the Organization	15

4.3 Symbolic Representations of the Organization’s Core Goals and Values	17
<b>Recommendations &amp; Conclusion</b>	<b>22</b>
5.1 Proposed Designs	23
5.2 Conclusion	28
<b>Works Cited</b>	<b>29</b>
<b>Appendices</b>	<b>33</b>
Appendix A.	33
Appendix B.	35
Appendix C.	38
Appendix D.	40
Appendix F.	42
Appendix G.	54
Appendix H.	55
Appendix I.	57
Appendix J.	60

# List of Figures

<b>Figure 1:</b> <i>Percentage of Intimate Partner Violence in Latin America and the Caribbean.</i>	3
<b>Figure 2:</b> <i>Interview with organization director Diana Vázquez.</i>	7
<b>Figure 3:</b> <i>Photograph taken of the dining room of the restaurant at Mujeres con Éxito.</i>	10
<b>Figure 4:</b> <i>Woman enclosed inside a tree by Cristian Zumba.</i>	18
<b>Figure 5:</b> <i>Arbol de la Vida by Eduardo Vega at UCUENCA.</i>	18
<b>Figure 6:</b> <i>Woman with Butterfly at Presidente Córdova 900.</i>	19
<b>Figure 7:</b> <i>Woman wearing Pañuelo at MMAM.</i>	19
<b>Figure 8:</b> <i>Hummingbird mural at Mercado 10 de Agosto.</i>	19
<b>Figure 9:</b> <i>Tiesto at Casa Patrimonia Municipal Marquez.</i>	20
<b>Figure 10:</b> <i>Average Ranking of Designs from Object and Response.</i>	21
<b>Figure 11:</b> <i>Floorplan of Mujeres con Éxito.</i>	23
<b>Figure 12:</b> <i>Painting of a girl on a turtle.</i>	24
<b>Figure 13:</b> <i>Mural-style Logo Design with Butterflies.</i>	25
<b>Figure 14:</b> <i>Tree Timeline with Important Dates.</i>	25
<b>Figure 15:</b> <i>Butterfly Design with empowering words.</i>	26
<b>Figure 16:</b> <i>Cooking Pot Design with a quote.</i>	26
<b>Figure 17:</b> <i>Silhouette Design with a socia's story.</i>	26

<b>Figure 18:</b> <i>Diverse Hands on a Plate Design.</i>	27
<b>Figure 19:</b> <i>Woman Cooking design with a recipe.</i>	27
<b>Figure 20:</b> <i>Mother and Child Design with birds.</i>	27



# Authorship

Section	Primary Author(s)	Primary Revisor(s)
Abstract	Ally Breen	Isadora Sorpol
Executive Summary	Ally Breen, Cristian Gallardo, Isadora Sorpol	Cristian Gallardo, Isadora Sorpol, Alexander Wessel
Acknowledgements	Cristian Gallardo	Alexander Wessel
1 Introduction	Ally Breen, Alexander Wessel, Cristian Gallardo, Isadora Sorpol	Ally Breen, Alexander Wessel, Cristian Gallardo, Isadora Sorpol
2.1 Disempowerment of Women in Latin America	Alexander Wessel	Ally Breen, Alexander Wessel
2.2 Components of Intervention Programs Offered in Violence Shelters	Isadora Sorpol, Cristian Gallardo	Alexander Wessel
2.3 Empowerment Through Design Techniques and Storytelling	Ally Breen	Cristian Gallardo
2.4 Designing Display Concepts for <i>Mujeres con Éxito</i>	Ally Breen	Isadora Sorpol
3.1 Document Analysis	Cristian Gallardo	Isadora Sorpol
3.2 Semi-Structured Interviews	Ally Breen, Cristian Gallardo, Alexander Wessel	Alexander Wessel

3.3 Observation	Isadora Sorpol	Ally Breen
3.4 Object and Response	Ally Breen, Cristian Gallardo	Alexander Wessel, Cristian Gallardo
4.1.1 Setting the Stage - <i>Mujeres con Éxito</i>	Ally Breen, Cristian Gallardo	Alexander Wessel, Isadora Sorpol
4.1.2 Goals and Values of the Organization	Ally Breen, Isadora Sorpol	Alexander Wessel, Cristian Gallardo
4.1.3 Symbolic Representations of the Organization's Core Goals and Values	Alexander Wessel, Cristian Gallardo	Ally Breen, Isadora Sorpol
4.2 Recommendations	Isadora Sorpol, Alexander Wessel	Ally Breen, Cristian Gallardo
5 Conclusion	Ally Breen, Isadora Sorpol	Alexander Wessel, Cristian Gallardo

# Chapter 1

## Introduction

It takes great bravery to leave an abusive situation and an even greater courage to seek a second chance and start over. Since 2006, *Mujeres con Éxito* in Cuenca, Ecuador, has strived to help survivors of domestic violence recognize their value and capabilities, become empowered, and gain independence by equipping more than 1,200 women and their children with the skills needed to live a life free of violence (*Mujeres con Éxito*, 2018). *Mujeres con Éxito* is a women's cooperative that provides survivors of domestic violence with employment opportunities. Their goal is to provide women with tangible business skills and experiences, empowering them to make their own decisions and lead an independent lifestyle (*Mujeres con Éxito*, 2018). As a group, we were challenged with creating design concepts for the business and social spaces of the organization that encompass the successes and future visions of these women and *Mujeres con Éxito*. The designs celebrate the history and values of the organization and support the needs of the women who make up the cooperative.

The background chapter discusses the disempowerment of women in Latin America, the components of intervention programs offered in domestic violence shelters, and empowerment through visual storytelling and design. Through semi-structured interviews, observations, and document analysis, we sought to understand the core functions, goals, and values of *Mujeres con Éxito* and how women's empowerment can be communicated through interior design. We identified key themes that summarize the goals and values of *Mujeres con Éxito* to be Growth and Transformation, Empowerment and Autonomy, and Community, and we determined how to symbolize these themes through artistic design.



# Chapter 2

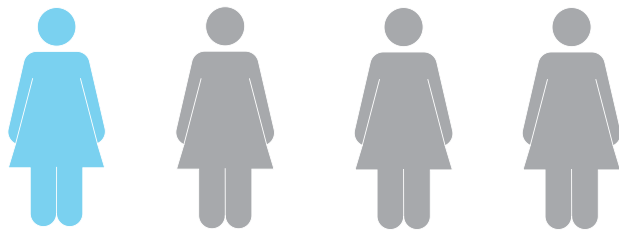
## Background

## 2.1 Disempowerment of Women in Latin America

Although women's rights around the world have been improving, violence against women is a prevalent human rights violation that continues to impact many. One of the most common forms of gender-based violence is intimate partner violence. In 2018, globally, 27% of ever-partnered women had been subjected to physical and/or sexual violence from a current or former intimate partner at least once in their lives since the age of 15 (WHO, 2021). Though it is a global issue, some areas, such as Latin America, are affected by this issue more than others. For example, 25% of women in Latin America and the Caribbean have experienced some form of intimate partner violence at least once in their lifetime. In Europe, however, this number declines to 21% (WHO, 2021). One important aspect of intimate partner violence to recognize is the social and economic disempowerment of women through violence.

### Figure 1:

*Percentage of Intimate Partner Violence in Latin America and the Caribbean.*



There are certain cultural norms and social pressures that exist within Latin American countries that perpetuate the disempowerment of women (Scott, 1986). One source of this perpetuation comes from the family, friends, and neighbors in a person's life, as they tend to play a significant role in the response to domestic abuse. According to a 2007 study on the responses to domestic abuse in rural areas of Latin America, the survivors' family typically encourages women to stay in abusive relationships for reasons such as maintaining the family unit or providing a two-parent living situation for children (Boira et al., 2007). In addition, social pressure is commonplace in Latin America, especially in rural communities where gossip is frequent and the phrase "there's no hell like a small town" is often heard (Boira et al., 2007). Many women who are in abusive relationships in Latin America are concerned with being judged by the community and are thus often discouraged from leaving their abusive partner or spouse (Boira et al., 2007). Another source of women disempowerment is the widespread presence of patriarchal cultural norms in Latin America, which support asymmetrical roles in gender relations and portray men and women as unequal in heterosexual relationships (Friederic, 2014; Boira et al., 2007). Patriarchal culture is also heavily influenced by machismo. Although machismo usually refers to a broad sense of masculinity associated with drinking, violence, and womanizing, in some areas of Latin America the word machismo is directly associated with

“wife-beating” (Friederic, 2014). Machismo is a form of masculine pride and ideology often subscribed to in Latin America, which is associated with making demands from those deemed inferior and the physical abuse of women (Friederic, 2014). The patriarchal culture present in Latin America contributes to the continuous social disempowerment of women.

There are also several financial factors that influence the likelihood that a woman experiences domestic violence or their ability to leave an abusive situation. Studies consistently show that as financial status increases, the likelihood of domestic violence decreases (Benson & Fox, 2004). Unemployed women also have unique experiences with intimate violence, as employment can offer protection in the form of financial and psychological resources to end an abusive relationship (Renzetti, 2009). Some studies also highlight economic abuse in several situations in which batterers will deliberately try to ruin their partner’s efforts to maintain paid employment (Renzetti, 2009). This is a form of control and ensures that the victim remains financially dependent on their partner, often making it very difficult for a woman to leave the situation. The social and economic disempowerment of women in Latin America often leads women to assistance programs such as domestic violence shelters, who help survivors of domestic violence recover from their injuries and trauma and empower them to be socially and economically independent.

## **2.2 Components of Intervention Programs Offered in Violence Shelters**

Ensuring that survivors of domestic violence have access to a safe space is vital. Shelters are a place for people to heal, feel free of negativity, and be able to live their lives in peace. In an interview conducted in Turkey with survivors of intimate partner violence, women were asked to name keywords that came to mind when thinking about a safe place. The four main words they named were “calm”, “secure”, “protected”, and “trusted” (Welkin, 2013). Studies have shown that certain shapes, patterns, and other details can heavily influence how an individual experiences a space (Bar & Neta, 2007; Rattner, n.d.) and can promote these feelings. From a psychological standpoint, safety and creativity mutually benefit one another (Rattner, n.d.). For these reasons, it is vital that shelters incorporate multiple factors when creating a space for survivors.

Intervention programs initially start with a conversation to understand a survivor’s individual experience. Programs can include social and instrumental support which can be facilitated in the form of discussion groups or social interactions (Jouriles, 1998) and allow survivors to support one another by drawing on each other’s experiences to find similarities and air grievances. In some cases, support can also include group activities such as yoga which has been proven to serve as an effective form of intervention for depression and anxiety disorders and can also be beneficial for trauma (Clark et. al, 2014).

Another component of intervention programs is helping survivors with problem-solving skills (Jouriles, 1998). Because survivors often experience trauma which inhibits them from developing strategies to live an autonomous life, learning problem-solving techniques will help them develop skills such as communication and decision-making (Jouriles, 1998). Programs can also include vocational training such as skills for jobs, and a shift in attitude that will allow survivors to have a more positive outlook on the future. By facilitating these vocational skills, these programs contribute to personal economic stability outside of the domestic violence shelters (Lyn, 2022). One final component of an intervention program at a domestic violence shelter is parental training (Jouriles, 1998). A high number of survivors are parents and intervention programs seek to help the survivors while supporting the survivors' children as well. These intervention programs seek to create a future for these women that is free of violence.

Intervention programs provide varying degrees of effectiveness in supporting survivors. Many survivors who participated in intervention programs reported very positive experiences. One study observed that thirty-four families saw effective results from participation with mothers being much less stressed and children's behavior improving significantly (Jouriles, 1998). Another study observed that 60% of the 62 participants had a positive experience during the intervention program and began to live a distress and

domestic-free life after participation (Jarvis, 2006). It is clear that intervention programs do fulfill their purpose, and using the different components of the program one is able to reap the benefits of attending a domestic violence shelter intervention program. In some areas, however, intervention programs have been less successful. For example, researchers in one study observed that women reported the same levels of depression through the duration of the program and six months afterwards (Campbell, 1995). While intervention programs can have very positive effects on survivors of domestic violence, it is clear that intervention programs are not always successful. Success of an intervention program cannot be accurately measured by this data, however, as the happiness of an individual cannot be measured in statistics and it is difficult to truly measure the success of a program.

Interpersonal trust can be damaged or lost in violent relationships, so creating a place to rebuild this trust is essential. Safe spaces also allow inhabitants to feel that they are cared for and supported, especially in the context of survivors of domestic violence who are seeking respect and fulfillment of their needs (Hendricks, Smith & Stanuch, 2014). This type of support can feel empowering and liberating. Celebrating individuality within a safe space is another essential and empowering factor. Individuality should be encouraged amongst the inhabitants, including their stories, backgrounds, interests, and strengths. In fact, encouraging people to be unique and be themselves has proven to decrease emotional, mental, and physical

isolation amongst inhabitants of a domestic violence shelter (Rom, 1998).

### **2.3 Empowerment Through Storytelling and Design**

Storytelling is a general and widely used technique that has the power to give voice to survivors and create a sense of empowerment (The Freedom Story, 2018). Community-driven storytelling is especially important to communicate advocacy and empowerment within a specific group, as it ensures that there is support at the local level (Plush, 2013). One strategy for promoting empowerment through community stories is visual storytelling. Visual storytelling uses modes of visual display as more subtle tools to invoke deeper discussions, education, and subsequent empowerment, and it is a key aspect of gender education via others' experiences and backgrounds (Ali, 2013). Visual representations of such diverse histories and stories can spark further discussions and bring important issues to the forefront.

Understanding the culture, values, and traditions within a certain context of design can heavily influence the modes of visual storytelling that are employed within a space. Visual displays of a narrative should frame individuals or communities as successful survivors that focus on the positive aspects of their futures. This means avoiding degrading language or labels that define someone's identity for them (The Freedom Story, 2018). Although it is often a missed step, it is vital to ask for consent and approval regarding

the way in which a story is told (The Freedom Story, 2018). The wisdom exists within the community itself, and researchers should be present to listen to, support, and respect their visions.

Similarly to traditional text, visual narratives can serve to inform, persuade, or entertain an audience (Williams, 2019). Utilizing different modes of visual display, whether it be photography, painting, or sculpture, can fulfill these different purposes and communicate meanings within a specific culture (Serafini, 2014). For instance, murals can provide a level of detail and depth that reflects several aspects of a community or culture, and their general large size and public locations contribute to creating a sense of community (Jonson, 2022). Furthermore, murals often serve to memorialize people or historical events, comment on social or political topics, or beautify public spaces (Eden Gallery, 2021). Sculptures, another mode of display, can better represent religious and powerful figures or symbolically reflect aspects of our society (Skulpturhalle, n.d.). Throughout history and within the context of different cultures, various modes of visual art have been utilized to fulfill these different purposes and implications and communicate specific messages to an audience.

Other important components of visual storytelling are color and light. These elements add texture and depth to the spaces we inhabit, and they can be manipulated in a way that enhances the unique qualities of a space. Color carries certain meanings and



implications regarding emotion, cognition, and behavior (Ginting-Szczesny, 2022). Color can also be communicative, from which emotions can be perceived and expressed (Beyes & De Cock, 2017). For example, the color red has been shown to represent energy and strength (Cerrato, 2012), hence why it's used in many countries' flag designs. Another example would be the color blue, which typically represents calmness and sadness (Cerrato, 2012). However, it is important to note that color associations are often influenced by culture and personal experience, and so the meaning of color must be considered in a specific time and context (Ginting-Szczesny, 2022). An instance of this in American culture is how the color pink is generally used to represent femininity (Cerrato, 2012).

#### **2.4 Designing Display Concepts for *Mujeres con Éxito***

The *Mujeres con Éxito* organization in Cuenca, Ecuador aims to provide survivors of domestic violence with safe and stable employment opportunities (*Mujeres con Éxito*, 2018). It is essential that survivors feel safe, empowered, and supported enough to work independently and come to realize their capabilities. *Mujeres con Éxito* provides an opportunity for women to take on financial and professional responsibilities, as well as to experience more autonomy in their lives. The women of *Mujeres con Éxito* are courageous for seeking a second chance through this program and learning to support themselves, and their personal and economic empowerment should be displayed. We

worked with the organization to create visual design concepts for their restaurant space that capture the core goals and values of *Mujeres con Éxito*, reflect the strength and transformations of the *socias*, and celebrate the organization's successful history.

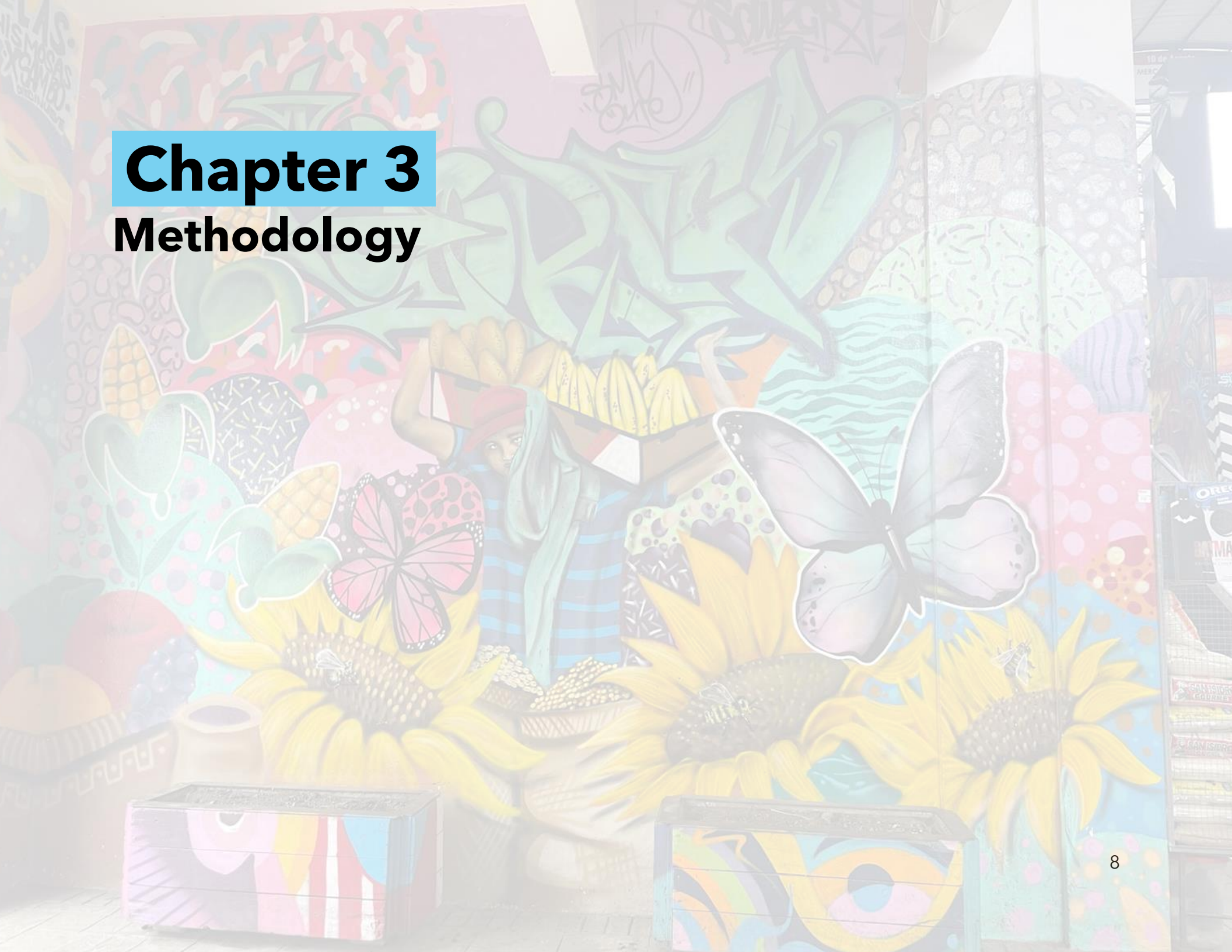
#### **Figure 2:**

*Photograph taken of the dining room of the restaurant at Mujeres con Éxito.*



# Chapter 3

## Methodology



*Mujeres con Éxito* offers a unique experience for survivors of domestic abuse to feel empowered and independent through business and leadership opportunities. The goal of our project was to produce visual design concepts that supports the women's visions. We investigated and documented their personal stories, as well as the history and deeply rooted values of the organization. These design concepts will be applied to different walls in the space. To achieve this, we guided our research using the following objectives:

Learn about the history and values of the program and how they may be incorporated into a design

Understand the overall purpose of the space to incorporate it into our design concepts



Learn about the stories, needs, and visions that the members of the *Mujeres con Éxito* cooperative want to include in an artistic design for their space

In order to obtain the information outlined in the above objectives, we employed a variety of data collection techniques including document analysis, semi-structured interviews, observation, and object and response.

### 3.1 Document Analysis

**Document Analysis.** We began our project work by gaining as much context as possible regarding the history, values, philosophies, and traditions of *Mujeres con Éxito*. Through document analysis, we analyzed historical and informational documents, social media pages, the organization's website, and a YouTube video created by the organization's technical team (Bowen, 2009). During our analysis, we focused on the projects the organization is involved in, how the organization is funded, and how they are perceived by the community. Next, we identified and coded major concepts and themes in these documents, such as the organization's goals and values, and created subcategories to better represent the data. These codes revealed prevalent trends amongst the group of documents and helped solidify issues central to the organization (Beebe, 2014).

### 3.2 Semi-Structured Interviews

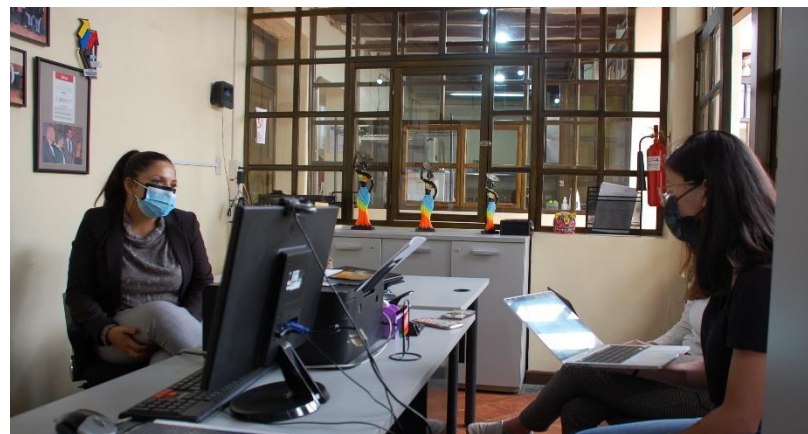
Semi structured interviewing was one of our primary sources of information for this project. We interviewed three different populations, each discussed below. All interviews were conducted in Spanish and for each set of interviews we noted key information and themes. With the exception of the interview with *socias*, who are the partners of the women's cooperative, we recorded the audio of the interviews following verbal consent. These interviews were then transcribed, when applicable, and analyzed in a group conventional

analysis session to help us gain a better understanding of the members of *Mujeres Con Éxito* (Ryan et al., 1996).

**Semi-Structured Interviews with Organization Directors and Technical Staff.** To better understand the purpose and values of *Mujeres Con Éxito*, our team conducted semi-structured interviews with the director of MCE and the technical team in charge of training and accompanying the *socias* (Rossman et al., 2017). In total, we conducted one individual interview and one small group interview: one with Mrs. Vázquez, the director of *Mujeres Con Éxito*, and a group interview with the two remaining members of the Technical Staff (Frey et al., 1991).

#### Figure 3:

*Interview with organization director Diana Vázquez.*



Per Mrs. Vázquez's recommendation, the technical staff was interviewed in a group setting to create a relaxed, conversation-like interview setting. The interview with Mrs. Vázquez and the group interview with the technical team both lasted 30 minutes on average and were conducted in quiet, private rooms where the women were comfortable. During the interview we asked about the strengths, accomplishments, and objectives of the *Mujeres Con Éxito* organization. A list of all guiding questions can be found in Appendix A.

**Semi-Structured Interviews with the Women at *Mujeres con Éxito*.** To better understand the perspectives and stories of the *socias* at *Mujeres con Éxito*, a semi-structured group interview was conducted to develop important information out of a casual conversation (Beebe, 2014; Frey et al., 1991). Maintaining Mrs. Vázquez's recommendation of conducting interviews in a group setting, one group interview was conducted with 12 of the *socias* in the women's cooperative. This interview lasted approximately 25 minutes and was held in the dining room where all of the *socias* sat together and were able to converse with one another. During this interview noteworthy information on symbols and anecdotes was collected to identify the needs and visions of the collective group. The *socias* were asked if they felt comfortable with the interview audio being recorded, however the majority declined. Questions asked during

the interview revolved around the *socias'* involvement in the organization, their visions for how they wish to be represented, and artistic symbols that resonate with the mission of *Mujeres Con Éxito*. A list of all guiding questions can be found in Appendix B.

**Semi-Structured Interviews with Cuencan Artists.** To gain a better understanding of common symbols used in Cuencan art and empowering feminist symbols, we conducted an interview with Cristian Zumba, a local artist. We asked questions to elicit typical Cuencan symbols and their meanings, what ideas we could use to reflect women's empowerment, local women's empowerment art, and more. The team wrote down symbol ideas and photographed artistic references for design inspiration. In total, the interview lasted around 30 minutes, and was conducted at Mr. Zumba's art gallery. A list of all guiding questions can be found in Appendix C.

### 3.3 Observation

**Observation of Spaces at *Mujeres con Éxito*.** Our team immersed ourselves in the environment at *Mujeres con Éxito's* business and social spaces through observation to understand their main purposes (Schensul, 2012). We conducted three formal observation sessions and numerous informal observation sessions. The formal observation sessions were conducted on different days of the week and

different times of day in order to observe a diverse range of activity at *Mujeres con Éxito*. During these formal observation sessions, our group took notes and followed a guide as demonstrated in Appendix D to record our findings. Each formal observation session lasted between one to two hours and we took notes about the number of people that were in the spaces, the events and activities that occurred, the atmosphere and emotions, and the layout of the spaces. After each session our team turned the observation guide into field notes within 24 hours to better organize our observations. In addition to formal observation sessions, our team conducted informal observation sessions in which we did not take notes about the different aspects of the space at *Mujeres con Éxito*, but we observed the space to understand its purpose. We conducted these observation sessions every time we visited *Mujeres con Éxito*, which was anywhere between three to five days a week for an hour per visit. Given the frequency and duration of our visits, we became part of the context and were able to observe how the space functions naturally (Beebe, 2014).

**Survey of Art in Cuenca.** In order to understand the different styles of art in Ecuador, our group visited different art galleries and observed street art around the city to identify styles that should be applied to our design concepts. We visited El Museo Municipal de Arte Moderno, Casa Patrimonio Municipal Marquez, Arte Zum, Mercado 10 de Agosto, and various street art

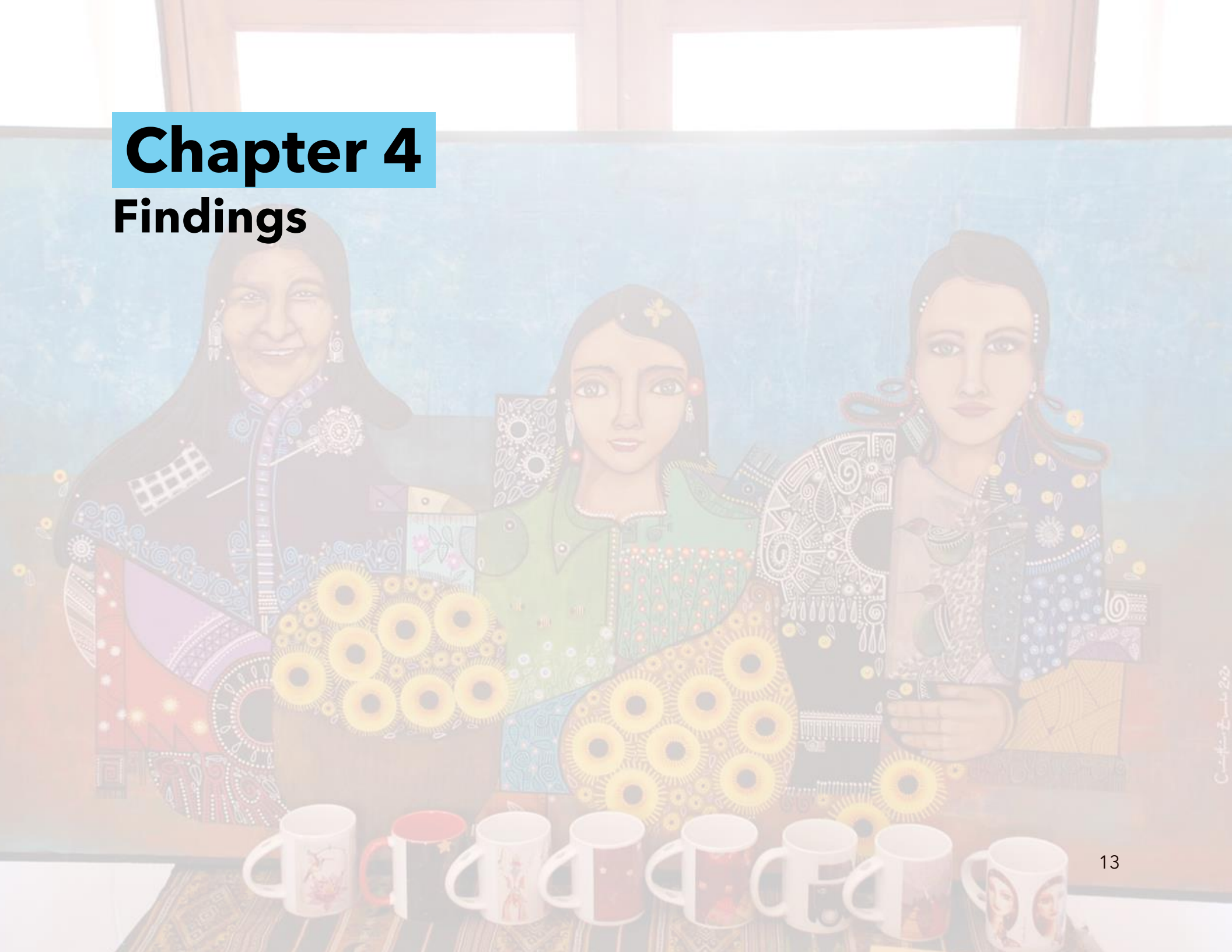
murals following the map depicted in Appendix J. While walking throughout Cuenca, we observed and took guided notes on the street art that we observed. These guided notes are derived from our guideline for observations, which included different colors, figures, historical or cultural events depicted in the art, any emotions conveyed, and themes and symbols included in the work of art (Appendix E). We also took photos of each work of art to analyze and discuss it more in depth later. Within 24 hours of conducting observation sessions, we wrote field notes to document our findings.

### **3.4 Object and Response**

We held one object and response session to collect feedback on design concepts in a systematic manner from the women at *Mujeres con Éxito* (MealD Pro, 2019; Hardavella et al., 2017; Beebe, 2014). This session was held with 18 *socias*, who were presented with 8 baseline design concepts. The *socias* were then given a worksheet with two pages: one where they were asked to rank each of the designs from 1 (most liked) to 8 (least liked) and another where they were asked to circle their favorite variation of 3 of those original baseline designs. Variations included use of different colors, different layouts, and placements of design elements, and the inclusion of various quotes. The full worksheet can be found in Appendix I.

# Chapter 4

## Findings



Copyright © 2012

#### 4.1 Setting the Stage: *Mujeres con Éxito*

The *Mujeres con Éxito* cooperative aims to provide educational, employment, and skills-based training to survivors of domestic violence from the Casa María Amor shelter in Cuenca, Ecuador. *Mujeres con Éxito* is one program within the overarching María Amor Foundation, which was founded in 2004 to address the needs of survivors of domestic violence (*Mujeres con Éxito*, 2018). *Mujeres con Éxito* initially opened as a laundry service in 2006 and is now composed of three public businesses: the original laundry service, a catering and social events service, and a restaurant. Additionally, the cooperative provides free childcare for the women so they can work at *Mujeres con Éxito* throughout the day. The space includes private office spaces and a volunteer-based domestic violence hotline run by an appointed emergency team. As a cooperative, *Mujeres con Éxito* gives its members, referred to as “*socias*”, a larger role in the operations of the businesses and greater influence in decision-making processes through weekly meetings with the Organization Director, Mrs. Diana Vázquez. Through its services, the organization aims to instill empowerment, independence, and self-esteem in these women.

The technical team consists of one Organization Director and two experienced *socias*. The Organization

Director, Mrs. Vázquez, oversees the operations of the *Mujeres con Éxito* at the highest level, including financials, legal matters, and delegation of work throughout the business. The two remaining members offer their support, knowledge, and wisdom to lead skills-based training and accompany the *socias*<sup>1</sup> during their transition toward an autonomous and self-sufficient life. According to the María Amor Foundation’s Operational Document, the Foundation as a whole believes that “the permanent accompaniment of women is an indispensable tool in the methodology of our care,” which “makes it possible to have decent livelihoods and promotes the recovery of their empowerment and agency” (Fundación María Amor, 2021). The Foundation describes accompaniment as a core value and necessary factor in the care of survivors of domestic violence. The technical team accompanies the *socias* by providing emotional support and offering knowledge and guidance when learning skills. As a part of the María Amor Foundation, *Mujeres con Éxito* values reliable and continuous support for all women involved in the cooperative. In fact, accompanying women along this transformational journey is a primary reason why the Technical Staff wanted to work at *Mujeres con Éxito* in the first place. When interviewing the Organization Director, Mrs. Vázquez, we asked what motivated her to work at the organization: “It was an opportunity to be able to do a process in which I could use what I am good for, and also accompany women in

<sup>1</sup> All quotes from interviews and document analysis were translated from Spanish to English by our research team.



their process to get out of violence.”<sup>1</sup> Additionally, one of the biggest strengths of the organization comes from this accompaniment team and their ability to guide women through their personal and professional transformations. In an interview with Arlin, a member of the technical team, we learned, “A great strength that the Association has is the... the technical team. It is one of the greatest strengths that we have because we are fixed people, and if the *socias* leave, then we guarantee that the process will continue and that the other women that come next will continue to be trained. This for me is the greatest, the greatest strength that we have as a fixed accompaniment team.”

The technical team and organization as a whole also contribute to other important external functions. For example, we identified that a point of strength for *Mujeres con Éxito* is the strong relations and connections made with the public and other organizations. One example given by Mrs. Vázquez is the relationship that *Mujeres con Éxito* has built with the Expat community: “I also have this relationship with the American Expat community here in Cuenca because they are one of the most important markets we have.” These external relations are also facilitated through English classes offered through *Mujeres con Éxito*, which give *socias* an opportunity to improve their language skills and collaborate and communicate with English-speaking customers and volunteers. Another primary goal of *Mujeres con Éxito* is to bring awareness to gender-based violence and inequality. As outlined in the Operational Document, the organization aims to,

“work on the prevention of gender-based violence and become a reference space in research and training for people who work (or are interested) in the problem, contributing to a new gender pedagogy” (Fundación María Amor, 2021). Through continued support of the *socias* and public work through each of the organization’s services, *Mujeres con Éxito* is able to bring awareness to domestic violence and the injustices happening across Ecuador and Latin America.

## 4.2 Goals and Values of the Organization

Through document analysis, interviews, guided observations, and art analysis, we have identified ways in which *Mujeres con Éxito* enables the *socias* to gain a sense of autonomy and empowerment. *Mujeres con Éxito* creates an environment in which *socias* feel unified, build self-esteem, receive employment and budgeting training, practice decision making, and are emotionally supported every step of the way. These aspects of *Mujeres con Éxito* ultimately reflect the goals and values by which the organization operates.

**Participation and Unity.** The *socias* at *Mujeres con Éxito* value a sense of unity and consider it a point of pride. Through semi-structured interviews, we found that the *socias* want others to understand and appreciate their strength as a group of unified women, while also celebrating their differences as diverse members of a group. Within the community at *Mujeres con Éxito*, the Technical Staff encourages strong, active

participation and collaboration between the *socias*. As stated by Mrs. Vázquez, the organization values, “a feeling of community, of being part of a community, of having companions for them [the *socias*].” *Mujeres con Éxito* is meant to be a participatory space, where the women can learn from one another and develop strong relationships and a reliable network. One vital component of *Mujeres con Éxito* according to Mrs. Vázquez is that, “In this space we are all equal.” This philosophy promotes strong participation and allows the women to feel comfortable, respected, and safe within their community.

**Self-Esteem.** Awareness has instilled a greater sense of self-esteem for the *socias*. As outlined in the Operational Document, “The awareness of self-esteem leads each woman to visualize and appreciate her vital qualities and skills, enhance them, and share them in the process with other women” (Fundación María Amor, 2021). There are many aspects of this concept integrated into *Mujeres con Éxito*'s programming and the responsibilities that the *socias* are tasked with on a daily basis. For example, the *socias* gain hands-on experience with cooking and culinary skills through the restaurant and catering services of *Mujeres con Éxito*. In addition, the *socias* practice communication and customer service skills in the public spaces. Through these learned skills, the *socias* are given the opportunity to realize their independence and capabilities. In an interview with the Organization Director, she stated, “One thing [the *socias*] have is that they begin to recognize that they are capable of doing

things well, because they come from a systematic history in which their families or the circle in which they live are always telling them that you are good for nothing, you have no value, you don't know how to do anything.” Through *Mujeres con Éxito*, the *socias* are celebrated as individuals. When asked directly about what they are proud of, the *socias* said they feel particularly proud of their self-development and ability to hold responsibility. These sentiments are translated into a sense of self-esteem that both *Mujeres con Éxito* and the *socias* value greatly.

**Employment and Budgeting Training.** Survivors of domestic violence often lack financial resources to independently support themselves and their children, but *Mujeres con Éxito* offers opportunities to earn money and learn how to responsibly manage finances (*Mujeres con Éxito*, 2018). Economic incentives are important parts of the organization. As Mrs. Vázquez explains: “Yes, they can be trained, they can learn, and at the same time, through their work, they have come to understand the need for women to generate economic resources that contribute to a purpose, so that being here also means an economic income for their families.” *Socias* receive training in many aspects of the cooperative's businesses, including cooking, barista skills, event and catering setup, and laundry services. This training is one of the greatest achievements of the organization and a key aspect of the *socias*' experience. In addition to this training, *socias* have the opportunity to take basic arithmetic classes that give them the mathematical skills needed to count change for

customers, help count quantities and measurements for recipes, manage personal finances, and more.

**Decision-Making.** With a strong community and a unified group of women to rely on, the *socias* are able to transition toward an independent and self-sufficient lifestyle to support themselves and their children. The María Amor Foundation as a whole recognizes three dimensions of autonomy: physical, economic, and decision-making. They believe that access to employment, economic resources, continuous support, and security all contribute to these types of autonomy (Fundación María Amor, 2021). Because *Mujeres con Éxito* functions as a cooperative, women are considered valued members of the organization and not just employees (*Mujeres con Éxito*, 2018). This structure provides an opportunity for women to make decisions and influence business operations. Furthermore, this level of decision-making facilitates an autonomous lifestyle and an incentive to not return to situations of violence. According to the organization's main webpage, "It is our goal to empower women to make their own decisions and provide them with the means and real opportunities in order to be able to break the cycle of violence and restart their independent lives" (*Mujeres con Éxito*, 2018). When asked in an interview about the most important things that the *socias* have gained from *Mujeres con Éxito*, twelve *socias* listed autonomy, independence, responsibility, skills, and the opportunity to learn more.

**Emotional Support.** Seventy percent of women in Cuenca have faced some sort of violence in their lifetime (*Mujeres con Éxito*, 2018). Furthermore, according to the Organization Director and members of the Technical Staff, the legal system in Cuenca does not effectively or properly handle situations of violence or bring justice to the women. *Mujeres con Éxito*, however, tries to create an emotionally supportive environment in which survivors feel empowered and valued despite injustices that exist outside of the organization's walls. *Mujeres con Éxito* also aims to instill, "a change in mentality about the importance of respect and equity in gender relations," focusing on healthy ways of coping and healing amongst the *socias* (Fundación María Amor, 2021). Through continuous support and encouragement throughout the process of skills-based training in the cooperative businesses, the *socias* learn to respect themselves and recognize their values and capabilities. The organization creates an empowering, safe, and reliable space for women outside of the circle of violence.

### **4.3 Symbolic Representations of the Organization's Core Goals and Values**

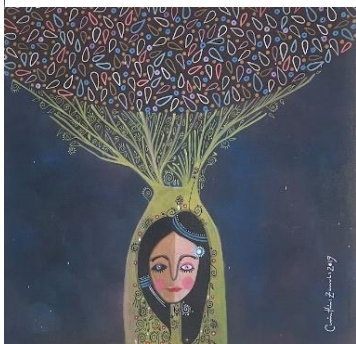
The women at *Mujeres con Éxito* want to display the goals, values, and history of the organization to the public, and interior designs serve great value and purpose in visually representing them. Having designs that accurately reflect the organization will positively reinforce the mission of *Mujeres con Éxito*. Throughout our data collection process, we identified the

organization's key goals and values to instill empowerment and autonomy in *socias*, and we have categorized them into three overarching themes that should be represented in the business' space: growth and transformation, empowerment and autonomy, and community. Furthermore, we have identified specific artistic symbols through interviews and art observation that are representative of these core themes. In addition, we found that the *socias at Mujeres con Éxito* have preferences for artistic elements that they would like to incorporate into the design concepts. Below we will discuss some of the most relevant symbols to the project at *Mujeres con Éxito*.

#### *Growth and Transformation*

To symbolize continuous growth and transformation, resilience, depth, and a connection to Earth and nature, trees have been used as a long-standing symbol in art (Baracchi, 2013). In a semi-structured interview with local Cuenca artist Cristian Zumba, he stated that trees are used in art to symbolize growth and strength. An example of this is seen in a painting at *Mujeres Con Éxito's* restaurant painted by Cristian Zumba (Figure 4). This painting depicts a woman inside of a

**Figure 4**  
*Woman Enclosed inside a Tree by Cristian Zumba.*



blossoming tree, symbolizing the change and growth that the *socias* go through on their path to an autonomous life. At the University of Cuenca, their "Tree of Life" (Figure 5) depicts continuous student growth, transformation, and resilience throughout their

**Figure 5**

*Árbol de la Vida by Eduardo Vega at UCUENCA.*



collegiate experience.

#### *Autonomy and Empowerment*

The Mirabal sisters were three women in the Dominican Republic who rebelled against the oppressive dictatorship and military leadership of Rafael Trujillo. Following their assassination on November 25th, 1960, the sisters transformed into a continental symbol of women's struggle, permanently affixing them on the consciousness of feminist thought

**Figure 6**

*Woman with Butterfly at Presidente Córdova 900.*



and action in Latin America (Robinson, 2006). Nicknamed “Las Mariposas”, meaning “The Butterflies”, these sisters have become an icon for movements of women’s empowerment and are often visually represented as butterflies. Butterflies have come to symbolize independence, empowerment, strength, change in

women’s movements, and awareness of gender-based violence. Artist Cristian Zumba also explained that butterflies are popular symbols of women’s empowerment and independence in Cuenca. We saw several examples of this through our observations of street art in Cuenca, including pieces inside the Mercado 10 de Agosto and the piece at Presidente Córdova 900 (Figure 6).

Additionally, the *pañuelo* is a symbol of feminism that links women’s movements throughout Latin America due to their popularity in women’s marches (Martin, 2020). This symbol demonstrates the existence of feminist beliefs both locally and transnationally. While the green *pañuelo* has become a transnational

symbol of women’s empowerment and feminism in Latin America, lilac *pañuelos* are more specific to Ecuador (Martin, 2020). During art observation at the Museo Municipal de Arte Moderno in Cuenca, we observed two permanent art pieces that featured a woman wearing a *pañuelo* (Figure 7). Finally, the *pañuelo* is a symbol supported by both Mr. Zumba and Mrs. Vázquez.

Historically, to represent independence and hope, birds have been popular in art for their “soaring freedom of movement, and their linking of earth and sky” (Lambirth, 2014).

According to our interview with Cristian Zumba, Cuencan art typically depicts the hummingbird as a symbol of freedom and independence. We also observed several pieces of Cuencan street art that feature hummingbirds, such

**Figure 7**

*Woman wearing Pañuelo at MMAM.*



**Figure 8**



as at the Mercado 10 de Agosto and at the Plaza El Otorongo (Figure 8). Lastly, *socias* strongly associated hummingbirds with a sense of freedom and independence upon feedback.

### Community

The preparation of foods represents a traditional aspect of Cuenca culinary culture and can be utilized in art to represent traditional and popular foods,

### Figure 9

Tiesto at Casa Patrimonia Municipal Marquez.



togetherness, and sharing. *Tiestos* are traditional dishware frequently used in the kitchen to serve prepared foods, and they represent an important aspect of Cuenca culinary culture as they are large plates made for sharing food and building the community. Upon art observation, *tiestos*

appeared in two separate works of art at the Museo Municipal de Arte Moderno and the Casa Patrimonia Municipal Marquez (Figure 9). Alongside Cuenca culinary symbols, we learned from the *socias* that an important aspect to building a community is through the work that is done at the organization, namely cooking at the restaurant. The *socias* learn culinary skills

through working at *Mujeres con Éxito* and through their participation they are able to build a community together as *socias*. Upon interviewing the *socias*, we learned that this aspect of their time at *Mujeres con Éxito* is something they value greatly.

### Preferences

An important aspect of creating designs for the spaces within *Mujeres con Éxito* is allowing its members to have ownership of the creative process. Informal interviews and conversations with the Organization Director, Technical Staff, and *socias* of *Mujeres con Éxito* provided us with artistic preferences of symbols they did and did not wish to see represented in the designs. Upon interviewing Mrs. Vázquez, she said that we should not include flowers, the color pink, or other stereotypically feminine qualities in designs. She considers the inclusion of men in designs inappropriate for the organization's goals and values. Mrs. Vázquez recommended not to include any photographs of the *socias* at *Mujeres con Éxito* in a design concept to respect their privacy. Upon interviewing the Organization Director, we also learned that the colors purple and orange carry powerful meaning to represent survivors of domestic violence and should be heavily represented in our designs.

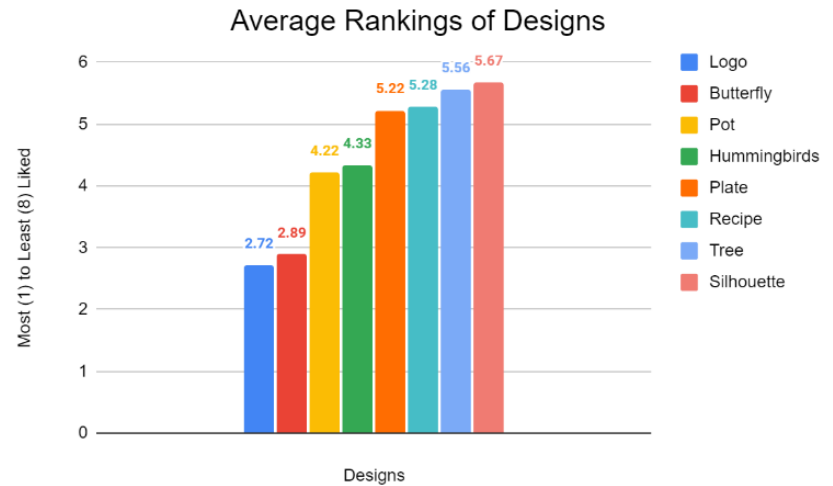
After further research, we created eight design concepts with variations that served as a rough draft of our recommendations. In order to gain insight about the *socias'* preferences between various design

concepts, we conducted an object and response activity to gauge their opinions and receive feedback. Between the eight design concepts we created, the logo and butterfly designs were ranked the highest on average across eighteen participants. Ninety percent of the *socias* also expressed that the butterfly design would best reflect the goals and values of *Mujeres con Éxito* if it had words of empowerment included in the design. As a group, they recommended a list of words that they believed would be appropriate to include, such as "*Exitosa*", "*Ambiciosa*", and "*Capaz*". A majority of the *socias* also preferred purple designs over any other color; there were many designs that they preferred to see in purple over the color that was presented. Despite Mrs. Vásquez's recommendations, the *socias* preferred to see fruits and flowers in the tree design.

**Figure 10**

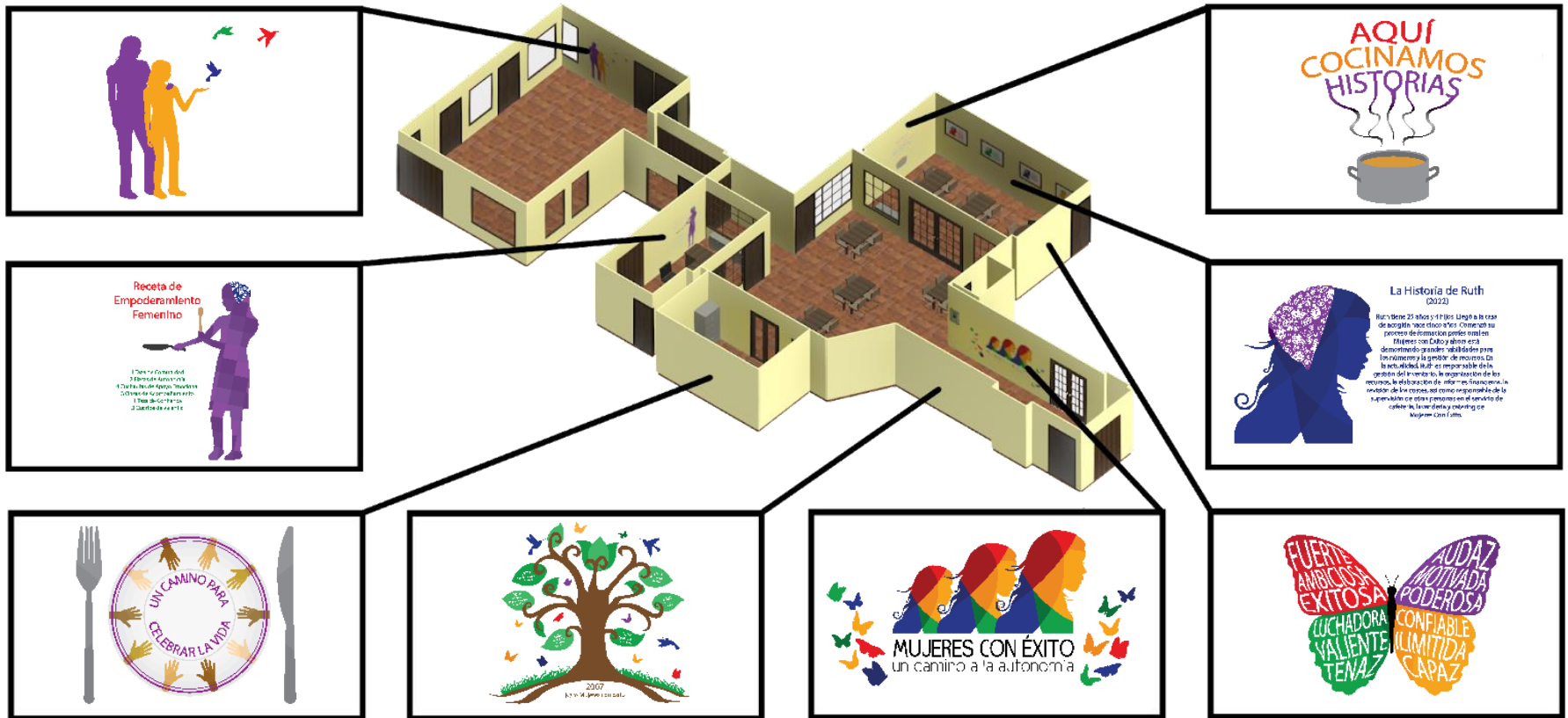
*Average Ranking of Designs from Object and Response.*

Note: A lower average score indicates a higher ranking.



# Chapter 5

## Recommendations & Conclusion





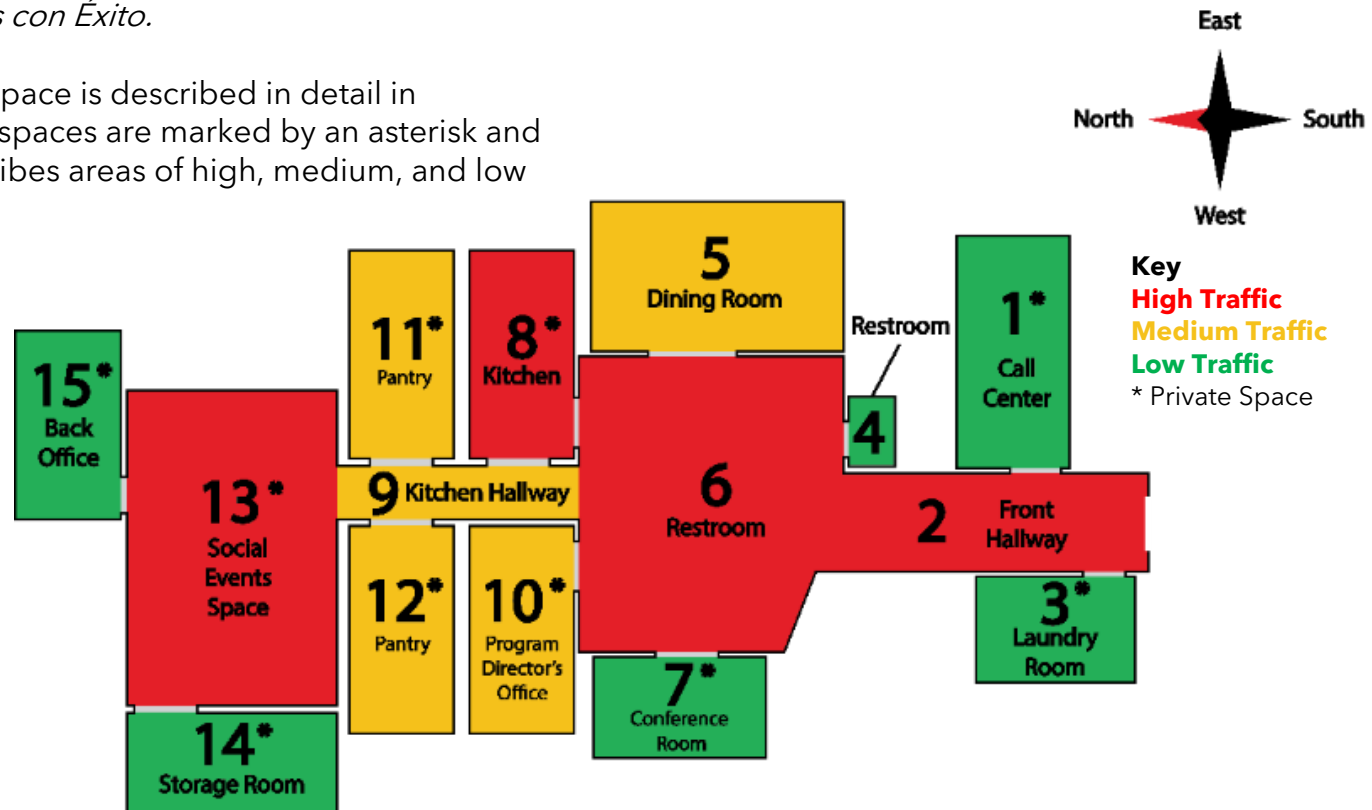
## 5.1 Proposed Designs

*Mujeres con Éxito* is composed of different spaces with different purposes. The building has one main restaurant area with a smaller dining area as well. In addition, there are private spaces only open to employees of *Mujeres con Éxito* and the *socias*. These spaces include the office for the Organization Director, a private conference room, a kitchen and pantry, and a social space behind the restaurant dedicated to the organization's private events. The building also includes two rooms for other operations of *Mujeres con Éxito*, a call center for the emergency hotline and laundromat. Illustrated below in Figure 11 is a labeled floor plan of the space at *Mujeres con Éxito*:

**Figure 11:**

*Floorplan of Mujeres con Éxito.*

Note: Each labeled space is described in detail in Appendix H. Private spaces are marked by an asterisk and the color code describes areas of high, medium, and low traffic.



The public spaces within *Mujeres con Éxito* are currently well lit with newly installed lights lining the edges of the room and abundant natural light entering from the numerous skylights above. Currently, the only spaces that are decorated are the main public dining area and the Organization Director's private office. The office space is decorated with various photographs of past events, volunteers, and personal pictures chosen by the Organization Director. The main dining area contains paintings and drawings hung on the walls of the space. These images are unique from one another, varying from a sketch of the *Mujeres con Éxito* building to a vibrant painting of a young girl with a sea turtle (Figure 12). The public spaces at *Mujeres con Éxito* radiate positivity, and customers are welcomed with friendliness and warmth by the *socias* and Technical Staff. Based on our observations of the interactions between the *socias*, the space exudes positive energy, welcoming and friendly people, and a relaxing, casual, playful environment.

**Figure 12:**

*Painting of a girl on a turtle.*



**Entry Hallway.** The entry hallway is an area of high public traffic and serves as a customer’s first impression of the business. Thus, we recommend including designs in this area that are symbolic of the organization and designs that the *socias* highly preferred. On the eastern side of the entry hallway, we recommend painting a mural-style logo design (Figure 13). Not only was this ranked the most preferred design amongst eighteen *socias*, but the location allows ample space for a large, horizontal design such as the logo to be displayed. This logo acts as a familiar symbol of unity for the women and reflects a goal of the organization to provide, “a path to autonomy”. We also recommend adding butterflies to the logo to further emphasize themes of growth and empowerment. These butterflies should follow the same color palette as the original logo to maintain continuity and avoid making the wall too busy. On the left side of the entry hallway, we recommend including a tree timeline design (Figure 14). We suggest using a mural style that encompasses several symbols, themes, and aspects of the organization while highlighting the milestones and rich history of the organization. The most important historical events of the organization should be placed on different branches of a tree to represent growth and distinguish between main events. Each event will be represented by a date and description to provide the audience with context. The full list of dates we recommend including in the tree timeline can be found in Appendix G.

**Figure 13:**

*Mural-style Logo Design with Butterflies.*



**Figure 14:**

*Tree Timeline with Important Dates.*



**Main Dining Room.** In the dining room to the right of the main restaurant space, we recommend including a butterfly design on a canvas or in a picture frame to remain mobile and flexible (Figure 15). To reflect empowerment and transformation, the design incorporates words of empowerment in the wings, such as “strength”, “successful”, and “ambitious”. Including the vibrant colors of the *Mujeres con Éxito* logo contributes to the optimistic ambiance of the space and the color purple emphasizes women’s empowerment. In addition to the larger butterfly design, we suggest creating smaller versions of the butterfly in picture frames. The smaller butterflies, designed without words, can be placed in various locations, including the conference room, kitchen, bathroom, and the Organization Director’s office.

On the leftmost wall of the dining room, we recommend a cooking pot design with empowering words rising from the steam (Figure 16). The steam rising from the pot forms into a familiar quote of growth and empowerment at *Mujeres Con Éxito*: “*Aquí cocinamos historias*”. This is a medium traffic area that helps customers dining in that room understand the connection between the organization’s culinary work and progression of the *socias’* paths towards autonomy. On the largest wall of the dining room, we recommend displaying the *socias’* stories as seen on the website and showcasing them alongside silhouettes (Figure 17). Although the silhouettes are the same basic design, they all have different colors, signifying that each woman is connected to the organization and yet different in their own way. We recommend placing these stories in the dining room inside their own picture frames so they can be taken down at any time in case the *socias* no longer wish to share their stories for any reason. This location will minimize the risk of the picture frames being knocked down, but also maximize the potential of these stories being displayed to the public.

**Figure 15:**

*Butterfly Design with empowering words.*



**Figure 16:**

*Cooking Pot Design with a quote.*



**Figure 17:**

*Silhouette Design with a socia’s story.*



**La Historia de Ruth**  
(2022)

Ruth tiene 25 años y 4 hijos. Llegó a la casa de acogida hace cinco años. Comenzó su proceso de formación profesional en Mujeres con Éxito y ahora está demostrando grandes habilidades para los números y la gestión de recursos. En la actualidad, Ruth es responsable de la gestión del inventario, la organización de los recursos, la elaboración de Informes financieros, la revisión de los costes, así como responsable de la supervisión de otras personas en el servicio de cafetería, lavandería y catering de Mujeres Con Éxito.

**Private Spaces.** In the conference room, we recommend a design concept that shows diverse hands along the perimeter of a plate with a quote in the middle: “Un camino para celebrar la vida” (Figure 18). The quote is derived from the Operational Document and highlights one of the core values of *Mujeres con Éxito*. The plate and quote represent the organization’s emphasis on cooking and skills-based training and contribute to the collaborative purpose of the space. In the Organization Director’s office, we recommend painting a silhouette of a woman cooking with a frying pan and wearing a *pañuelo* (Figure 19). This location is still visible to the public, yet also something that can be personal to the Director. This design highlights the restaurant aspect of the organization that is vital to its function and incorporates an aspect of Cuenca culture. We recommend including a real *pañuelo* in the design to create authenticity and “ingredients” of women’s empowerment to tie together themes of cooking and empowerment. In the social space, we recommend painting a mother with her hand around her child as she plays with hummingbirds (Figure 20). With the traffic during private events, the design can represent autonomy and support that exists within the organization. It also emphasizes the organization’s relationship with nature. We recommend that these birds are depicted flying together in unity to showcase how *socias* work together and support each other.

**Figure 18:**

*Diverse Hands on a Plate Design.*



**Figure 19:**

*Woman Cooking design with a recipe.*



**Figure 20:**

*Mother and Child Design with birds.*



## 5.2 Conclusion

After immersing ourselves in the culture of Cuenca and at *Mujeres con Éxito*, we have compiled data that has allowed us to understand the goals and values of the organization alongside the needs and visions of *socias*. We spoke with the Technical Staff and *socias* and were able to get to know these women on a personal level and connect with them. Using everything we learned, our recommendations of design concepts for the space contributed to a visual display of the history, values and goals of the organization. Once implemented, the concepts will create an environment at *Mujeres con Éxito* that highlights its unique culture and purposes. They serve to tell the story of *Mujeres con Éxito* and all of the women involved. Beyond this, the designs call attention to larger social issues at play, including justice and empowerment for survivors of domestic violence and safety and equality for all women in Latin America.

To showcase this work and provide our recommendations to *Mujeres con Éxito*, we compiled all of the design concepts and location-specific renderings in a printed portfolio. In addition to a physical portfolio, we provided a digital compilation of the designs, renderings, and an architectural model of the restaurant space first to the Organization Director, Mrs. Vázquez, and then to the rest of the Technical Staff and *socias*.

# Works Cited

- Ali, M.I. (2013, November 20). Stories/storytelling for women's empowerment/empowering stories. *Women's Studies International Forum*, 45, 98-104. <https://doi-org.ezpv7-web-p-u01.wpi.edu/10.1016/j.wsif.2013.10.005>
- Bar, M. & Neta, M. (2007, March 12). Visual elements of subjective preference modulate amygdala activation. *Neuropsychologia*, 45(10), 2191-2200. <https://doi.org/10.1016/j.neuropsychologia.2007.03.008>
- Baracchi, C. (2013). Paul Klee: Trees and the art of life. *Research in Phenomenology*, 43(3), 340-365. [Paul Klee: Trees and the Art of Life.: EBSCOhost \(wpi.edu\)](http://www.ebscohost.com/EBSCOhost(wpi.edu))
- Beebe, J. (2014). *Rapid Qualitative Inquiry: A Field Guide to Team-Based Assessment*. Rowman & Littlefield Publishers, Inc.
- Benson, M.L. & Fox, G.L. (2004, September 4). When violence hits home: How economics and neighborhood play a role. *NIJ Research in Brief*, 1-6. <https://dx.doi.org/10.3886/ICPSR03410>
- Beyes, T. & De Cock, C. (2017, January 6). Adorno's grey, Taussig's blue: Colour, organization and critical affect. *Organization*, 24(1), 59-78. <https://doi.org/10.1177%2F1350508416668189>
- Boira, S., Tomas-Aragones, L., & Rivera, N. (2007). Intimate partner violence and femicide in Ecuador. *Qualitative Sociology Review*, 13(3), 30-47. <https://doi.org/10.18778/1733-8077.13.3.03>
- Bowen, G.A. (2009) Document Analysis as a Qualitative Research Method. *Qualitative Research Journal*, 27-40. <https://doi.org/10.3316/QRJ0902027>
- Campbell, R., Sullivan, C. M., & Davidson, W. S. (1995). Women who use domestic violence shelters: Changes in depression over time. *Psychology of Women Quarterly*, 19(2), 237-255. <https://doi.org/10.1111/j.1471-6402.1995.tb00290.x>
- Cerrato, H. (2012). The meaning of colors. *Herman Cerrato Graphic Designer*, 4-11. <https://www.yumpu.com/s/eQYP2Fg6TLhgnejG>
- Clark, C.J., Lewis-Dmello, A., Anders, D., Parsons, A., Nguyen-Feng, V., Henn, L. & Emerson, D. (2014). Trauma-sensitive yoga as an adjunct mental health treatment in group therapy for survivors of domestic violence: A feasibility study.

*Complementary Therapies in Clinical Practice*, 20(3), 152-158.

<https://doi.org/10.1016/j.ctcp.2014.04.003>

Eden Gallery. (2021, December 8). *What is a mural?* [What is a Mural? Are Murals Art? - Eden Gallery \(eden-gallery.com\)](https://www.eden-gallery.com)

Friederic, K. (2014) Violence against Women and the Contradictions of Rights-in-Practice in Rural Ecuador. *Latin American Perspectives*, 41(1), 19-38. <http://www.jstor.org/stable/24573974>

Frey, J. H., & Fontana, A. (1991). The group interview in Social Research. *The Social Science Journal*, 28(2), 175-187. [https://doi.org/10.1016/0362-3319\(91\)90003-m](https://doi.org/10.1016/0362-3319(91)90003-m)

Fundación María Amor (2021). Documento base para la operativización del abordaje de la violencia basada en género contra las mujeres en el ámbito intrafamiliar y/o doméstico y sus hijos e hijas, en la Fundación María Amor. *Fundación María Amor*, 1-42.

Ginting-Szczesny, B.A. (2022) Giving colour to emotions in entrepreneurship. *Journal of Business Venturing Insights*, 17, 2352-6734. <https://doi.org/10.1016/j.jbvi.2021.e00302>

Hardavella, G., Aamli-Gagnat, A., Saad, N., Rousalova, I., & Sreter, K.B. (2017). How to give and receive feedback effectively. *National Library of*

*Medicine*, 13(4), 327-333.

<https://dx.doi.org/10.1183%2F20734735.009917>

Hendricks, K. S., Smith, T. D., & Stanuch, J. (2014). Creating Safe Spaces for Music Learning. *Music Educators Journal*, 101(1), 35-40. <http://www.jstor.org/stable/43289089>

Jarvis, K. L., & Novaco, R. W. (2006). Postshelter Adjustment of Children From Violent Families. *Journal of Interpersonal Violence*, 21(8), 1046-1062. <https://doi.org/10.1177/0886260506290205>

Jonsson, E. (2022). *Brief history of murals and mural painting*. [A BRIEF HISTORY OF MURALS AND MURAL PAINTING -- ERIC JONSSON -- artist -- painter -- jonssonsworld.com](https://eric.ed.gov/?q=A+BRIEF+HISTORY+OF+MURALS+AND+MURAL+PAINTING+--+ERIC+JONSSON+--+artist+--+painter+--+jonssonsworld.com)

Jouriles, E. N., McDonald, R., Stephens, N., Norwood, W., Spiller, L. C., & Ware, H. S. (1998). Breaking the cycle of violence: Helping families departing from battered women's shelters. *Children exposed to marital violence: Theory, research, and applied issues*, 337-369. <https://doi.org/10.1037/10257-010>

Lambirth, A. (2014, July 7). Painted, sculpted, and stuffed: A history of the bird in art. *The Spectator*. <https://www.spectator.co.uk/article/painted-sculpted-and-stuffed-a-history-of-the-bird-in->



[art?msclkid=a1b2daf8c4bf11ec9577f87091ecdc  
ec](#)

Lexington Social Services. (2018). Overdose Prevention Project Awarded Major Federal Grant. *The Loop*, 2(4).

Lyn, A.A.Y. (2002). Vocational training and employment outcomes of domestic violence survivors: Evidence from Chihuahua City. *International Journal of Educational Development*, (89).  
<https://doi.org/10.1016/j.ijedudev.2021.102542>

Martin, P. (2020, September 17). *The 'pañuelo verde' across Latin America: A symbol of transnational and local feminist (re)volution*. [The 'Pañuelo Verde' Across Latin America: a Symbol of Transnational and Local Feminist \(Re\)volution | Feature from King's College London \(kcl.ac.uk\)](#)

MealD Pro. (2019). *Feedback-and-response mechanisms*. [Feedback-and-Response Mechanisms | MEALD Pro Starter](#)

*Mujeres con Éxito*. (2018). *Our Story*. [About Us \(womenwithsuccess.org\)](#)

Plush, T. (2013). Collaboration and dialog key for using visual storytelling for women's empowerment. *Media Development*, 3, 1-4.  
[Plush MediaDev WmEmp.pdf \(squarespace.com\)](#)

Rattner, D.M. (n.d.). Saving the Workplace by Design: The Hidden Psychology of Safe Space. *WorkDesign Magazine*. [The Hidden Psychology of Safe Space - Saving the Workplace by Design \(workdesign.com\)](#)

Renzetti, C.M. (2009, September). Economic stress and domestic violence. *CRVAW Faculty Research Reports and Papers*, 1-15. [Economic Stress and Domestic Violence \(uky.edu\)](#)

Robinson, N. (2006). Women's political participation in the Dominican Republic: The case of the Mirabal sisters. *Caribbean Quarterly*, 52(2-3), 172-183.  
<https://www.jstor.org/stable/40654568>

Rossmann, G. & Rallis, S. (2017). Gathering data in the field. *An introduction to qualitative research*, 180 - 194. SAGE Publications, Inc.

Ryan, G., & Weisner, T. (1996). Analyzing words in brief descriptions: Fathers and mothers describe their children. *CAM Journal*, 8(3), 13-16.  
<https://doi.org/10.1177/1525822x960080030301>

Scott, A. M. (1986). Women in Latin America: Stereotypes and Social Science. *Bulletin of Latin American Research*, 5(2), 21-27.  
<https://doi.org/10.2307/3338649>

Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy*. Teachers College Press. [Reading the Visual: An Introduction to Teaching Multimodal Literacy - Frank Serafini - Google Books](#)

Skulpturhalle. (n.d.). *What is the purpose of sculptures?* [The Purpose of Creating Sculptures - Sculpture Types and Techniques \(skulpturhalle.ch\)](#)

Schensul, J., LeCompte, M. (2012). *Essential Ethnographic Methods: A Mixed Methods Approach*. Rowman & Littlefield Publishers, Inc.

Spears, N. E., Mowen, J. C., & Chakraborty, G. (1996). Symbolic role of animals in print advertising: Content analysis and conceptual development. *Journal of Business Research*, 37(2), 87-95. [https://doi.org/10.1016/0148-2963\(96\)00060-4](https://doi.org/10.1016/0148-2963(96)00060-4)

The Freedom Story. (2018). *Storytelling as Empowerment*. [Storytelling As Empowerment - The Freedom Story](#)

Welkin, Leyla. (2013). Who holds the key to your box? Trust, safe space, and culture. *Group*, 37(2), 155-166. <https://doi.org/10.13186/group.37.2.0155>

Williams, W.R. (2019, April 11). Attending to the visual aspects of visual storytelling: using art and design concepts to interpret and compose narratives with images. *Journal of Visual Literacy*, 38(1-2), 66-82. <https://doi.org/10.1080/1051144X.2019.1569832>

World Health Organization. (2021). *Violence Against Women Prevalence Estimates, 2018*. WHO. <https://www.who.int/publications/i/item/9789240022256>

# Appendices

## Appendix A.

### Semi-Structured Interview Questions for Organization Directors and Technical Staff

English:

Would you like to agree to participate in this interview? This is a qualitative study done by a team of researchers who will conduct semi-structured interviews to understand the history and values of the *Mujeres con Éxito* organization. We are interested in learning about your relationship with the organization, as well as the values, goals, and accomplishments of *Mujeres con Éxito*. Interviews are expected to last less than one hour each. This research will be published as a public document, and participant names may be attached to individual responses with permission. Unless requested, no other personal information will be publicly shared about participants. Audio recordings will be used for this study and will be deleted within two years of completing the report. Participation in this interview process is voluntary. Participants may choose to skip any questions they do not wish to answer or withdraw from the study at any point and for any reason. If withdrawn, your responses will be excluded.

You are encouraged to ask any questions you might have about the study or interview before you begin, as your feedback and concerns are important to us. For more information, please use the following contact information:

Ally Breen, Alexander Wessel, Isadora Sorpol, Cristian Gallardo, [gr-MCE-D22@wpi.edu](mailto:gr-MCE-D22@wpi.edu)

Courtney Kurlanska, [cbkurlanska@wpi.edu](mailto:cbkurlanska@wpi.edu)

Melissa Belz, [mbelz@wpi.edu](mailto:mbelz@wpi.edu)

Spanish:

Desea aceptar participar en esta entrevista? Se trata de un estudio cualitativo dirigido por un grupo de investigadores que realizarán entrevistas semiestructuradas para comprender la historia y los valores de *Mujeres con Éxito*. Estamos interesados en conocer su relación con la organización, así como los valores, metas y logros de *Mujeres con Éxito*. Se espera que las entrevistas duren menos de una hora. Esta investigación será publicada como un documento público y los nombres de los participantes pueden ser adjuntos a respuestas si tenemos permiso. A menos que se solicite, no se compartirá públicamente ninguna otra información personal sobre los participantes. Vamos a usar las grabaciones de audio solamente para este estudio y se eliminarán en un plazo de dos años después

de la finalización del informe. La participación en las entrevistas es voluntaria. Los participantes pueden escoger por omitir cualquier pregunta que no deseen responder o retirarse del estudio en cualquier momento y por cualquier motivo. Si se retiran, sus respuestas serán excluidas.

Le animamos a que haga cualquier pregunta que pueda tener sobre el estudio o la entrevista después de comenzar, ya que sus comentarios y preocupaciones son importantes para nosotros. Para obtener más información, pueden usar la siguiente información de contacto:

Ally Breen, Alexander Wessel, Isadora Sorpol, Cristian Gallardo, [gr-MCE-D22@wpi.edu](mailto:gr-MCE-D22@wpi.edu)

Courtney Kurlanska, [cbkurlanska@wpi.edu](mailto:cbkurlanska@wpi.edu)

Melissa Belz, [mbelz@wpi.edu](mailto:mbelz@wpi.edu)

English:

1. Can you tell us a little about your role in *Mujeres con Éxito*?
2. Why did you choose to become involved with *Mujeres con Éxito*?
3. In your opinion, what are the biggest accomplishments of *Mujeres con Éxito*?
4. In your opinion, what are the greatest strengths of *Mujeres con Éxito*?
5. What are the objectives of *Mujeres con Éxito* and how are they achieved?
6. What are some of the biggest ways in which *Mujeres con Éxito* supports survivors of domestic violence?
7. How do you think *Mujeres con Éxito* contributes to the transformation of women's roles in Ecuador?

Spanish:

1. ¿Puede contarnos un poco sobre su rol en *Mujeres con Éxito*?
2. ¿Por qué elegiste estar involucrado con *Mujeres con Éxito*?
3. En su opinión, ¿Cuáles son los mayores logros de *Mujeres con Éxito*?
4. En su opinión, ¿cuáles son las mayores fortalezas de *Mujeres con Éxito*?
5. ¿Cuáles son los objetivos de *Mujeres con Éxito* y cómo se logran?
6. ¿Cuáles son algunas de las mayores maneras en que *Mujeres con Éxito* apoya a las sobrevivientes de violencia doméstica?
7. ¿Qué piensa de *Mujeres con Éxito* y la transformación de los roles de las mujeres en Ecuador?

## **Appendix B.** **Semi-Structured Interview Questions for Women at *Mujeres con Éxito***

English:

Thank you for your participation in this study. Our research team will be conducting semi-structured interviews to learn more about your stories and experiences. We are especially interested in learning the aspects of your lives that you are proud of and want to highlight to others. We will use this information to inform decisions regarding wall designs in the space. Interviews are expected to last up to one hour each. Information from this research will be published as a public document, and participant names may be attached to individual responses only if consent is given. No other personal information will be publicly shared about participants. With your permission, audio / video recordings will be used for data collection in this study and, with consent, be compiled and given to organization members as a resource. Participation in this interview process is voluntary. Participants may choose to skip any questions they do not wish to answer or withdraw from the study at any point and for any reason. If withdrawn, your responses will be excluded.

You are encouraged to ask any questions you might have about the study or interview before you begin, as your feedback and concerns are important to us. For more information, please use the following contact information:

Ally Breen, Alexander Wessel, Isadora Sorpol, Cristian Gallardo, [gr-MCE-D22@wpi.edu](mailto:gr-MCE-D22@wpi.edu)

Courtney Kurlanska, [cbkurlanska@wpi.edu](mailto:cbkurlanska@wpi.edu)

Melissa Belz, [mbelz@wpi.edu](mailto:mbelz@wpi.edu)

Spanish:

Gracias por su participación en este estudio. Nuestro equipo de investigación realizará entrevistas semiestructuradas para aprender más sobre sus historias y experiencias en *Mujeres con Éxito*. Estamos interesados en aprender los aspectos de sus vidas de los que están orgullosos y quieren destacar a otros. Vamos a usar esta información para informar sobre las decisiones relativas a los diseños de paredes en el espacio. Se espera que las entrevistas duren entre treinta minutos y una hora. Información de esta investigación será publicada como un documento público y los nombres de los participantes pueden ser adjuntos a respuestas si tenemos permiso. No se compartirá públicamente ninguna otra información personal sobre las participantes. Con permiso, vamos a usar las grabaciones de audio solamente para este estudio y, con permiso, se compilarán y entregarán a los miembros de la organización como un recurso. La participación en las entrevistas es voluntaria. Ustedes pueden escoger por omitir

cualquier pregunta que no deseen responder o retirarse del estudio en cualquier momento y por cualquier motivo. Si se retiran, sus respuestas serán excluidas.

Le animamos a que haga cualquier pregunta que pueda tener sobre el estudio o la entrevista después de comenzar, ya que sus comentarios y preocupaciones son importantes para nosotros. Para obtener más información, pueden usar la siguiente información de contacto:

Ally Breen, Alexander Wessel, Isadora Sorpol, Cristian Gallardo, [gr-MCE-D22@wpi.edu](mailto:gr-MCE-D22@wpi.edu)

Courtney Kurlanska, [cbkurlanska@wpi.edu](mailto:cbkurlanska@wpi.edu)

Melissa Belz, [mbelz@wpi.edu](mailto:mbelz@wpi.edu)

English:

1. Can you tell us about your current involvement with *Mujeres con Éxito*?
  - a. How long have you been *socias* at *Mujeres con Éxito*?
  - b. What role do you have in the organization?
2. What makes you want to be a part of *Mujeres con Éxito*?
3. What is the most important thing you have gained from your experience with working at the organization?
4. How do you feel that *Mujeres con Éxito* has contributed to your life?
5. What are you most proud of?
6. What do you want people to understand / know about you?
7. What are your favorite activities or events that occur?
8. What do you like or value most about *Mujeres con Éxito*?
9. What aspects of *Mujeres con Éxito* do you want to see highlighted in the design of the dining or social space?
10. How do you think these values can be displayed in the design? For example, are there symbols, themes, quotes, etc. that you feel should be included?

Spanish:

1. ¿Nos puede contar sobre su participación en *Mujeres con Éxito*?
  - a. ¿Por cuánto tiempo eres Socia de *Mujeres con Éxito*?
  - b. ¿Qué papel/rol tienes en la organización?
2. ¿Por qué quiere ser parte de *Mujeres con Éxito*?
3. ¿Qué es lo más importante que has adquirido de su experiencia con el trabajo con la organización?
4. ¿Cómo sientes que *Mujeres con Éxito* ha contribuido a tu vida?

5. ¿De qué estás más orgulloso?
6. ¿Qué quiere que la gente entienda o sepa sobre usted?
7. ¿Cuáles son sus actividades o eventos favoritos?
8. ¿Qué te gusta o valora más sobre *Mujeres con Éxito*?
9. ¿Cuáles aspectos de *Mujeres con Éxito* quiere ver mostrado en el diseño del comedor o espacio social?
10. ¿Cómo piensan que esos valores pueden ser desplegados en el diseño? Por ejemplo, hay símbolos, temas, citas, etc. que se sienten debe incluirse?

## **Appendix C.**

### **Semi-Structured Interview Questions for Cuenca Artists**

English:

Thank you for your participation in this study. Our research team will be conducting semi-structured interviews to learn more about art in Cuenca. We will use this information to inform decisions regarding wall designs in the space. Interviews are expected to last up to one hour each. Information from this research will be published as a public document, and participant names may be attached to individual responses only if consent is given. No other personal information will be publicly shared about participants. With your permission, audio / video recordings will be used for data collection in this study and, with consent, be compiled and given to organization members as a resource. Participation in this interview process is voluntary. Participants may choose to skip any questions they do not wish to answer or withdraw from the study at any point and for any reason. If withdrawn, your responses will be excluded.

You are encouraged to ask any questions you might have about the study or interview before you begin, as your feedback and concerns are important to us. For more information, please use the following contact information:

Ally Breen, Alexander Wessel, Isadora Sorpol, Cristian Gallardo, [gr-MCE-D22@wpi.edu](mailto:gr-MCE-D22@wpi.edu)

Courtney Kurlanska, [cbkurlanska@wpi.edu](mailto:cbkurlanska@wpi.edu)

Melissa Belz, [mbelz@wpi.edu](mailto:mbelz@wpi.edu)

Spanish:

Gracias por su participación en este estudio. Nuestro equipo de investigación realizará entrevistas semiestructuradas para aprender más sobre el arte en Cuenca. Vamos a usar esta información para informar sobre las decisiones relativas a los diseños de paredes en el espacio. Se espera que las entrevistas duren entre treinta minutos y una hora. Información de esta investigación será publicada como un documento público y los nombres de los participantes pueden ser adjuntos a respuestas si tenemos permiso. No se compartirá públicamente ningún otra información personal sobre las participantes. Con permiso, vamos a usar las grabaciones de audio solamente para este estudio y, con permiso, se compilarán y entregarán a los miembros de la organización como un recurso. La participación en las entrevistas es voluntaria. Ustedes pueden escoger por omitir cualquier pregunta que no deseen responder o retirarse del estudio en cualquier momento y por cualquier motivo. Si se retiran, sus respuestas serán excluidas.

Le animamos a que haga cualquier pregunta que pueda tener sobre el estudio o la entrevista después de comenzar, ya que sus comentarios y preocupaciones son importantes para nosotros. Para obtener más información, pueden usar la siguiente información de contacto:

Ally Breen, Alexander Wessel, Isadora Sorpol, Cristian Gallardo, [gr-MCE-D22@wpi.edu](mailto:gr-MCE-D22@wpi.edu)



Courtney Kurlanska, [cbkurlanska@wpi.edu](mailto:cbkurlanska@wpi.edu)

Melissa Belz, [mbelz@wpi.edu](mailto:mbelz@wpi.edu)

English:

1. What are typical symbols in Cuenca and what do they mean?
2. What are some symbols of women empowerment in Cuencan art?
3. What types / styles of art are you able to do? Are we able to create concepts for murals, drawings, paintings, photography, etc.?
4. Do you have any suggestions for ways to improve our designs to better reflect Cuencan art?
5. Do you have any other ideas about what we could include in our design that could reflect women empowerment and the organization's values?
6. Do you have any designs to use as a reference for representing women empowerment?
7. Would you be open into doing a design or two in collaboration?
8. Do you know any famous Cuencan women empowerment art?

Spanish:

1. ¿Cuáles son algunos símbolos típicos de Cuenca y que significan?
2. ¿Sabe cuáles son algunos de los símbolos del empoderamiento de las mujeres en el arte cuencano?
3. ¿Qué tipos o estilos de arte eres capaz de hacer? Por ejemplo, ¿podemos crear conceptos para murales, dibujos, pinturas, fotografía, etc.?
4. ¿Tiene algunas recomendaciones para mejorar nuestros diseños para reflejar el arte Cuencano?
5. ¿Tiene otras ideas sobre elementos que podemos incluir en nuestros diseños para reflejar el empoderamiento de las mujeres y los valores de *Mujeres con Éxito*?
6. ¿Tiene algunos diseños que podemos usar como una referencia para representar el empoderamiento o la fuerza de las mujeres?
7. ¿Le gustaría hacer uno o dos diseños en colaboración con nosotros para usar en los espacios de *Mujeres con Éxito*?
8. ¿Conoce algún arte famoso de empoderamiento de las mujeres en Cuenca?

**Appendix D.**  
**Guidance for Observations of Spaces at *Mujeres con Éxito***

*Mujeres con Éxito*  
 Observation Worksheet:

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Time of day:	
Length of observation period:	
List the specific spaces you observed:	
Number of people observed in each space:	
Duration at which people stay in each space / at each event:	
List of people spoken to / interacted with:	
List of any designs already included in these spaces (include short description):	
Different events / activities observed: <i>Which spaces in particular are associated with these events?</i>	
Frequency at which components of the space are used: <i>Ex) front desk - used at all times throughout observation period</i>	
Describe the atmosphere:	
Describe your emotions/feelings:	
List any other thoughts and perceptions:	

**Appendix E.**

**Observing Design Techniques of Art Around Cuenca**

*Cuenca, Ecuador*

Observation Worksheet:


Name: \_\_\_\_\_



Date: \_\_\_\_\_


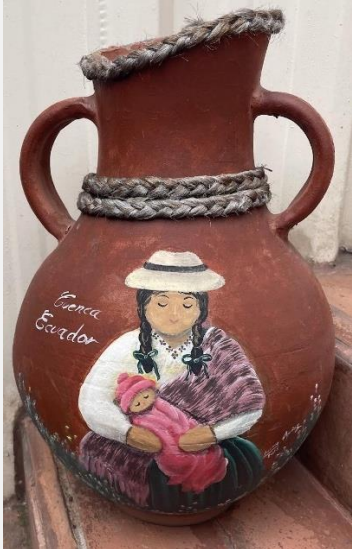
Include any photos taken of the art:	
List the different colors that were used in the work of art.	
List any figures that are present in the work of art. (i.e. people, animals, etc.)	
Describe any historical or cultural events that are portrayed in the work of art.	
Describe any emotions that are conveyed in the work of art.	
What are the main themes present in the work of art? How are they represented?	
What key symbols are present in the work of art? What do they represent?	

**Appendix F.  
Works of Art Surveyed in Cuenca**

Table 1  
*Examples of Art Observation in Cuenca*

<b>Figure</b>	<b>Picture of Work of Art</b>	<b>Location</b>	<b>Major Symbols and Themes</b>
1		Arte Zum	<p>The main themes present in the work of art are women empowerment and creative expression. These themes are expressed as the picture shows three women in colorful and creative clothing which includes symbols such as the hummingbird to represent independence, and bees to represent a community hard at work. Additionally, the woman in the middle has a butterfly in her hair to represent independence and empowerment.</p>

<p>2</p>		<p>Arte Zum</p>	<p>This piece portrays a sense of pride and joy based on where one is from. This is represented through the colors of the Ecuadorian flag seen in the flowers.</p>
<p>3</p>		<p>Casa Patrimonia Municipal Marquez</p>	<p><i>Tiestos</i> are used in traditional Cuenca culinary culture and can be found in local villages. Most commonly, these can be used to cook Ecuadorian foods, such as tortillas.</p>



<p>4</p>		<p>Casa Patrimonia Municipal Marquez</p>	<p>This work of art represents a sense of unity and community as there are three women standing together in solidarity. In addition, culture is expressed through traditional clothing and food.</p>
<p>5</p>		<p>Centro Municipal Artesanal (CEMUART)</p>	<p>Family values and motherhood are represented through the depiction of a woman holding and comforting her baby. A connection with nature is portrayed by the woman and her child sitting comfortably in a grassy and flowery field.</p>

6



*Mujeres con Éxito*

The woman in the painting is enclosed in a tree. This represents one's ties with nature.

7		Mercado 10 de Agosto	<p>The father caring for his child by carrying him on his back represents unity and family values. Furthermore, the hummingbird and vegetation (flowers, leaves) show how the man and his child are embracing the natural setting. Humans and nature are coexisting as one.</p>
8		Mercado 10 de Agosto	<p>The main theme seems to be a celebration of one's culture and where one's from; taking pride in your roots and letting the world know. This theme is showcased via the Aya Huma mask.</p>



9



Mercado 10 de Agosto



Hard work and perseverance are themes represented by the bees and people working. We see the theme of nature portrayed through the bees and butterflies, and craftsmanship is highlighted by the focus on hands and what they're creating.


10



Mercado 10 de Agosto

Culture, which is represented by how the woman is dressed, and heritage, shown by the Cathedral by Cuenca. The vines and bark-like markings on the women's arms signify a close relationship with nature, and that her roots are local, which can also signify indigenous ancestry. The traditional clothing and cooking of local cuisine is a celebration of culture and keeping one's traditions alive.

<p>11</p>		<p>Museo Municipal de Arte Moderno</p>	<p>Women empowerment is represented through the quote and the women standing in solidarity; the snake represents the government and the oppression of women.</p>
<p>12</p>		<p>Museo Municipal de Arte Moderno</p>	<p>The main themes present in the work of art are family ideals such as unity. Additionally, the work of art shows the theme of motherhood as the woman appears to be the main caretaker of the child. Additionally, food seems to be an important aspect of this picture as there is a wide variety of prepared food. The family all cooking together shows how food unites people. Some key symbols in the work of art are all the characters being together. This signifies unity within a family. Additionally,</p>

			<p>the mother and child together are an important symbol of motherhood and the bond mothers have with their children. Lastly, all the <i>tiestos</i> and pans full of food seem to represent the values of food and how it can bring people together.</p>
13		Plaza El Otorongo	<p>The main themes include happiness and nature. The hummingbird is a popular Cuenca symbol that represents the culture of the country.</p>

14



Presidente  
Córdoba 900

The main themes present in the work of art are female empowerment, independence, and strength. Female empowerment is displayed through the color usage and the other symbols that represent independence and the strength of women.

The color purple is representative of female empowerment and is present in the face of the woman on the right and the color of the butterfly. The theme of independence is displayed through the symbol of the large butterfly on the woman on the left as butterflies signify independence and freedom.

The butterfly is also representative of female empowerment and feminism as the butterfly is representative of a *pañuelo* the way it is being worn by the woman. The strength of women is displayed through the serious expressions of

			<p>the women and their sharp and prominent jawlines, which are often used to represent strength in humans.</p>
--	--	--	--

15



University of  
Cuenca

UCuenca's "Tree of Life" by Cuenca artist Eduardo Vega is a symbol of continuous student growth, transformation, and resilience throughout their collegiate experience. The artist uses nature to express these themes.

**Appendix G.**  
**Important Dates and Milestones of *Mujeres con Éxito***

*Key Events and Milestones in the History of Mujeres con Éxito*

<b>Date</b>	<b>Milestone</b>
2004	The María Amor Foundation, of which <i>Mujeres con Éxito</i> is a part of, was founded.
2007	<i>Mujeres con Éxito</i> was founded and began with only two washers and one dryer for the laundry service.
2008	<i>Mujeres con Éxito</i> opened their catering service.
2009	<i>Mujeres con Éxito</i> started their cooking school for <i>socias</i> to learn skills.
2010	<i>Mujeres con Éxito</i> was legally established as an Association.
2014	<i>Mujeres con Éxito</i> opened their restaurant space to the public.
2021	<i>Mujeres con Éxito</i> celebrates its 15th anniversary. By this time, the organization has helped more than 1,200 women and their children.



## Appendix H. Description of Restaurant Spaces

**1. Call Center:** This is an office space reserved for the appointed emergency team composed of paid volunteers at the organization, where the main goal is to respond to emergency calls and follow the outlined procedures to resolve emergency situations. There are multiple desks with phones and computers on them and the walls have a few pictures on the walls.

**2. Front Entryway:** The front hallway serves as the entrance to the main restaurant space, where customers are first welcomed into *Mujeres con Éxito*. The space contains a handwashing station on the left side and medium-sized plants lining the right wall. The walls themselves are currently empty.

**3. Laundry Room:** The laundry room is home to one of the three cooperative businesses at which *socias* can work. This is a private space at the front of the business that contains washers and dryers for the laundry service. The room contains washing machines, a hand washing station, a whiteboard, and stored cleaning equipment towards the back of the room.

**4. Restroom:** This space is the restaurant's only restroom space open to the public. A toilet, faucet, and mirror are on the wall immediately to the left upon entering. The other walls of the space are currently empty.

**5. Dining Room:** The dining room serves as the restaurant's secondary customer space. There are two tables that seat four and one round table for six. This space is also where English classes and other group meetings for the *socias* occur.

**6. Main Restaurant Space:** This serves as the main dining space for the restaurant component of the cooperative where *socias* showcase their training in the kitchen and interact with the public. There are three tables situated in the middle of the room and a coffee bar on the back left corner of the room. A small garden space is located in front of the coffee bar.

**7. Conference Room:** This space is a private room reserved for meetings or collaborative work. A long wooden table with multiple chairs takes up the majority of the floor space of the room. A small side table with a vase of

flowers is located to the left of the room, and a storage shelf is located to the right of the room. The walls within the space are empty.

**8. Kitchen:** The kitchen is a private space within *Mujeres con Éxito* where the *socias* prepare almuerzos (lunches) or food for catered social events at other locations.

**9. Kitchen Hallway:** A small hallway connecting the main restaurant space and the social events space. This hallway consists mostly of doors to other rooms or windows.

**10. Program Director's Office:** This office is a private space overlooking the main restaurant space. The office space is designated for the Organization Director to hold meetings or work privately throughout the day.

**11 & 12. Pantry:** A private space where dry foods and materials are stored for cooking.

**13. Social Events Space:** Located behind the main dining area, this space is only open when the organization hosts functions or socials. It contains tables and chairs and ample room to walk around and socialize.

**14. Storage Room:** The storage room is filled with materials used during social and catering events (chairs, tables, etc.). There are no free walls within this space, and it is closed to the public.

**15. Back Office:** This office is a private space located near the social events space that serves as an accounting office for the organization.

## Appendix I. Object and Response Activity Worksheet

Por favor, clasifique los siguientes diseños de 1 (su más favorito) a 8 (su menos favorito) y escriba el número en la línea. Siéntase libre de dejar comentarios junto a la imagen si tiene alguno, pero no es necesario.



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



La Historia de Ruth  
(2022)

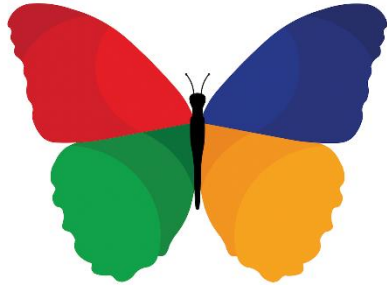
Ruth tiene 25 años y 4 hijos. Llegó a la casa de acogida hace cinco años. Comenzó su proceso de formación profesional en Mujeres con Éxito y ahora está demostrando grandes habilidades para los números y la gestión de recursos. En la actualidad, Ruth es responsable de la gestión del inventario, la organización de los recursos, la elaboración de informes financieros, la revisión de los costos, así como responsable de la supervisión de otras personas en el servicio de cafetería, lavandería y catering de Mujeres Con Éxito.

\_\_\_\_\_



\_\_\_\_\_

1. Por favor, rodee su opción favorita:



1. Por favor, rodee su opción favorita:



**1. Por favor, rodee su opción favorita:**

**Receta de Empoderamiento Femenino**



- ½ Taza de Comunidad
- 2 Pizcas de Autonomía
- 3 Cucharitas de Apoyo Emocional
- 6 Onzas de Acompañamiento
- 1 Cuarto de Valentía

**Receta de Empoderamiento Femenino**



- ½ Taza de Comunidad
- 2 Pizcas de Autonomía
- 3 Cucharitas de Apoyo Emocional
- 2 Onzas de Acompañamiento
- 1 Cuarto de Valentía

## Appendix J. Cuenca Street Art Map

**Figure 22.**

*Cuenca Street Art Map.*

Note: This map can be found at <https://vagabundler.com/ecuador/streetart-map-cuenca/>.

