

# Unpacking Systems

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## Proceedings of the Interior Design Educator's Council (IDEC) 2019 South Regional Conference

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## #RevitWoes: Unpacking Pedagogical Practices and Student Outcomes

**Charles Ford, Samford University**  
**Kristin Maki, University of Alabama**

Category: Abstract Submission - Scholarship of Teaching & Learning – Technology

Format: Panel

### Abstract

Design educators strive to stay relevant in the ever-changing pace of design technologies. This panel presents instructional strategies and best practices that end student dependency on technology-driven design solutions — effectively ending the cycle of a 'point-and-click' instructional strategy and student dependency upon technology to make good design solutions, resulting in powerfully inaccurate and ill-conceived design schemes. The cycle of the intertwined pedagogical practice and design technology acumen breeds exhaustion and subsequent fatigue among educators. This panel of design educators seeks to explore institutional pedagogical strategies, unpacking the experiential #RevitWoes. There is no doubting the pervasive impact technology has had upon the interior design profession. Building Information Modeling (BIM) has emerged as a standard for construction management, documentation, and illustration. BIM's intelligent parametric systems have enhanced the collaborative design process becoming the expectation within the design industry. A recent survey of International Interior Design Association (IIDA) found 82 out of 112 job advertisements included REVIT knowledge and experience as a required skill. Similar findings from the American Society of Interior Designers (ASID), 30 out of 62 job advertisements also listed REVIT as a required skill. Studies indicate that "often, practitioners expect to train emerging professionals on hard skills (such as BIM) while on the job" (Gale, p.61). BIM and REVIT use enhance the standardization for architectural symbolic expression (Asojo, 2012). BIM's intelligent parametric systems have enhanced the collaborative design process becoming the expectation within the design industry. Design education needs to focus on a strong pedagogical practice that helps the student understand the power of BIM technology as an asset versus a crutch.

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# Unpacking and Repacking: A Service Learning Designated Design Studio

**Shelby Hicks, Western Carolina University**

Category: Abstract Submission - Scholarship of Teaching & Learning - Teaching & Pedagogy

Format: Pecha Kucha

## Abstract

Unpacking: This presentation seeks to initiate the discussion of accreditation standards covered within course content and the realities of a service learning designated interior design studio. Should or does a choice need to be made to successfully accomplish both? Teach to the standard or teach for empathy? This third-year studio course is the first exposure to commercial design for the students and has a long list of CIDA Standards that are covered within the course content. This service learning course immerses students into "real life" situations, often unknown and unexpected circumstances involving human behavior and socio-economic challenges that require thoughtful, mature responses, and empathy. "Interior Design is a discipline that is very close to the complexities and basic needs of human life. It is a discipline that requires deep empathetic studies and human-centered approaches in the design process in order to devise beneficial solutions that improve human life and the built environment." (Thamrin, Kusuma and Hasudangan) The project, an educational facility, was chosen by the faculty to support research and maximize time-management of tenure-track goals. The project site is a K-12 School of Alternatives (SoA) which deals with students who are disabled or have social/behavioral issues, and takes in many high school students that have behavioral or alcohol/drug problems. ID Students are typically given prototypical clients and programming for studio projects. In this service learning course the SoA client is dealing with real world issues such as food insecurities, drug and alcohol abuse, physical and or emotional abuse. Interior Design students managed scheduling conflicts, flu outbreaks and "decorator-HGTV want-to-be's". Students were positioned to create innovative design solutions that would make an impact on their clients and the stakeholders (SoA students) lives. The researcher believes students invest more in a service learning designated course

Outcomes: mixed

Repacking: This course is rich in practice-based learning; assessment was achieved with project presentations and critical reflection papers both with rubrics. The project presentations were informed and professional, boards lacked the quality expected. Critical reflection papers were deep, rich, and thoughtful. What is the intrinsic value of service learning and the "real-life, real-time" unpredictability of collaborating with a non-design related industry? What about emotions, empathy, and connections to communities they might not have otherwise noticed or encountered?

## References

Thamrin, Diana, et al. "Experiential Learning through Community Co-Design in Interior Design Pedagogy." *International Journal of Art and Design Education* (2019): 461-477. Document.

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# Designing Educational Facilities for Social Engagement in Adolescent Students

**Laura Morello Harris, Capstone Interiors**

Category: Abstract Submission - Scholarship of Design Research - Design Practice & Process  
Format: Presentation

## Abstract

Research indicates that social development is important for the health of adolescents because it helps adolescents learn positive social expressions that are necessary for their future adult lives (Stanton-Salazar & Spina, 2005). This suggests a need for additional interior design methods in educational facility planning that encourage student social engagement. The purpose of this study is to determine the degree to which middle school educators perceive the built environment of secondary educational facilities as influencing the social development of adolescents. A qualitative research study utilizing a case study methodology was established to delve into educator perceptions regarding the correlation between student social engagement and educational facility design. There were nine educators from seven educational facilities in the research sample. All educators taught seventh through ninth grade near Birmingham, Alabama. Data was collected through a combination of interviews and site visits. The research was analyzed using a general inductive approach, and three significant findings emerged. First, all the participants indicated that the built environment of an educational facility is important to student social development. Second, the participants identified five elements and principles of design that influence student social development: space and ceiling heights, lighting and windows, color and visual complexity, furniture, and acoustics. Third, the participants identified six areas of an educational facility that impact social development: classrooms, outdoor spaces, hallways and locker areas, libraries and theaters, gymnasiums, and auxiliary meeting spaces. It is intended that these findings will lead to more effective educational design practices that benefit adolescent students and the interior design community.

## References

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# Healthy By Design: Patient + Caregiver Wellbeing in Pediatric Hematology-Oncology Spaces

**Travis Hicks, University of North Carolina at Greensboro**

Category: Abstract Submission - Scholarship of Design Research - Design Practice & Process

Format: Presentation

## Abstract

**BACKGROUND** Cancer affects millions of people worldwide each year. According to the American Childhood Cancer Association "Each year in the U.S. there are an estimated 15,780 children between the ages of birth and 19 years of age who are diagnosed with cancer." (www.acco.org) From studies done by Oberholzer et al, pediatric hematology-oncology patients have clear priorities when it comes to needs and resources in healthcare environments, and the top five priorities that emerged from their research are 1) support from parents, 2) support from siblings, 3) support from friends, 4) spiritual support, and 5) support with sleep (2011). The relationship between the built environment and healthcare is well-established, and according to the study of radiation technology and patient anxiety by Mullaney et al, "...a growing number of health care professionals are advocating a holistic approach to cancer care. Treating patients' physical and emotional needs is considered to be a vital part of improving current care systems (2012)." Several studies have addressed the relationships between anxiety and the design of cancer treatment spaces, including the study of adult cancer patients by Michalec et al (2018) and Norton-Westwood's literature review of childhood cancer healthcare environments (2011) which calls for: engaging, age-appropriate environments; reaffirming clinical support; appropriate interior design for adolescents; having access to parents and peers close-by; and designing the environment to consider anxiety among adolescents. **PROBLEM** There is a gap in the research and an opportunity to consider the design of the healthcare environment for pediatric hematology-oncology patients in several settings. Previous studies have considered the design of spaces for adult patients or have considered the design goals for spaces designed for this population. The author proposes to begin to address this gap in the literature through a case study analysis of existing clinic and hospital spaces and to address this question: How would one synthesize the results of the previous research to consider this particular population of pediatric cancer patients, their family members, caregivers, and staff in the design of outpatient clinic spaces, inpatient pediatric hematology-oncology units, and supporting spaces like activity rooms, lounge spaces, outdoor spaces, consultation rooms, kitchen and break room spaces, and staff areas? **CASE STUDIES** As the parent of a teenager who has been treated for childhood blood cancer, the author of this paper will review the literature in context of the author's own experiences. The author will also present a formal analysis of two different pediatric oncology clinics, two different hospital pediatric inpatient units, and their supporting spaces from the perspective of someone who has spent over 10 months with a teenage cancer patient in these overnight healthcare environments. These analyses will be presented via drawings, diagrams, and an extensive collection of photographs. **NEXT STEPS** The analyses of case studies and literature review are phase one of an ongoing research and design project for which the author is generating design proposals for a pediatric hematology-oncology clinic and hospital suite, using a holistic, human-centered design approach.

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# Unpacking Internships: A System of Instruction, Curriculum, and Transformation

## Tom Szumlic, **MODeI-Architecture**.Interior Design

Category: Abstract Submission - Scholarship of Design Research - Design Practice & Process

Format: Presentation

### Abstract

To practice interior design in the United States, one must move through a system of educational, regulatory, and professional domains including a two-year internship. Perhaps the progenitor of all instruction and arguably the prototype of learning in the workplace, internship has been a longstanding means of learning for human endeavors including agriculture, the arts, manufacturing, and the professions. In recent years, educational theorists have translated the processes of internship instruction into a model of learning theory. Collectively known as situated cognition theory, it represents a major shift from traditional learning theory, which is primarily focused on the internal and individual processes, to theories of learning being significantly situated in a social context. The purpose of this presentation is to describe the nature of the internship experience from a curricular, instructional, and transformative perspective to help interns move from novice status to entry-level expertise in practice. To that end, comprehensive models of learning suggest a tripartite system consisting of curriculum, instruction, and means of transformation (Farnham-Diggory, 1994). Hence, a comprehensive model of internship learning should combine curricular content determined by the needs of the community of practice (Wenger, 1998), instructional means appropriate to the internship experience (Brown et al., 1989), and a process of acculturation to induct the novice into the world of the expert (Lave & Wenger, 1991). Thus, the framework of the presentation builds upon these three strands. To demonstrate the veracity of this system, findings from a case study conducted by the presenter will be used to describe the nature of the internship experience from the viewpoints of three stakeholder groups: the interns, the mentors, and the members of the community of practice. Overall conclusions will, as evidenced by the perspectives of the stakeholders, include the importance of all-aspects of design practice as the basis for the development of a holistic internship experience and the use of project-based learning as the vehicle for the internship curriculum and instruction. And finally the value of a process of shared transformation will be highlighted. As such, these findings should be helpful in the conceptualization of the internship experience and affirms the underlying theory of situated learning. The presentation will conclude with implications of situated learning within academic studio settings where the relevancy of project-based andragogy and the tenets of situated learning remain constituent to design education. Potentially, this is a period when what is learned during the college experience will define new means of sustainable professional futures. To meet this challenge it is not just knowledge of skills that must be acquired; future design professionals must be able to regularly influence the community of practice and culture through participation and the resultant outcomes of innovation.

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# Space and Society: The role of mobile media in interior spaces

## Melanie Duffey, Auburn University

Category: Abstract Submission - Scholarship of Design Research - History & Theory

Format: Presentation

### Abstract

The role of public space in society is a multifaceted topic with indoor and outdoor roles. Public space has served as a central component to human settlement since the ancient Greeks, and a forum for unmediated discussion, communication, and debate (Hénaff & Strong, 2001; Mitchell 2003). During the industrialization of cities, public space continued to transform in form and typology, and has served society in various ways (Carr, Rivlin, Francis, & Stone, 1992). This presentation will examine the role of media within public space in a post-industrial society. In this discussion one will find that there is a dynamic relationship between the urban experience and new media as it relates to interior spaces. This paper is chronologically organized starting in the 1960's to present day. It will begin with a brief discussion on the Situationist, a group of artists and writers, who sought to counter the dominant capitalist approach of urban life, and aimed to shift the public's attention towards the subjective experiences of the city. One approach to reach the public in the 1950's and 1960's was through media and the arts such as, comic book art and other sources of mass media and communication. However, in the 1980's and 1990's a clear shift toward a more conservative and capitalistic society was apparent during the Reagan Era (McLeod, 1989); a proliferation of postmodern projects emerged in the city and inside urban interior spaces. It also sparked building typologies that reflected the consumer culture of the era and included: luxury apartment complexes, planned resort communities, strip mall shopping centers, and themed spaces. Today in contemporary society, the emergence of new media and other technologies have made communication synchronous, popularized more contemporary psychogeographic projects, and have challenged the changing political climate. Information communication technologies are new interfaces introduced to the public realm, and their impact on the human experience places is still not entirely understood; however these projects initiate a continued dialogue regarding media and technology and their possible impact on the design of interior spaces.

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# Failure IS an Option: A Failed Faculty Initiative Leads to More Successful Outcomes

**Travis Hicks, University of North Carolina at Greensboro**

Category: Abstract Submission - Scholarship of Design Research - Teaching & Pedagogy

Format: Presentation

## Abstract

**INTRODUCTION** Interior design faculty encourage students to fail quickly and often, as the fear of failure can paralyze a student in her or his studio work. Sawyer identifies six themes emerging from his research into the role of failure in art and design studio pedagogy: 1) Learning outcomes, 2) open-ended assignments, 3) intentional failure, 4) student frustration, 5) student requests, and 6) constructive feedback (2018). Design thinking and the design process rely on multiple iterations, trial, error, success, and a cyclical process, and interior design faculty reinforce this process to their students. In the world of business and entrepreneurship, failure is also held up as a virtue or something to aspire to. Olaison and Sorenson (2014) point out how “research and public policy on entrepreneurship has shifted from neglecting failure to embracing failure as an integral part of the entrepreneurial process.” Faculty encourage art and design students to fail. Entrepreneurs encourage one another to fail as a badge of honor. **PROBLEM** Unfortunately for faculty members, there is no incentive for attempting innovative scholarship or creative activities that follow an iterative process where failure features prominently. While we encourage our students to fail in their creative work and recognize the importance of failure, there are few venues for faculty to share stories about--and lessons learned from--failure. And ultimately the faculty review process for promotion and tenure supports a culture of success, not one of failure. This presentation promises to challenge this status quo. **MULTIPLE FAILURES** The author will challenge institutional and organizational culture by sharing several case studies from the author’s experience in pursuing an ambitious inter-university, inter-state, and inter-disciplinary collaboration that failed along the way on the campus of a large, public university housing a CIDA-accredited program. The ambitious project garnered the attention of the upper administration on the author’s campus, and at a high administrative level the author’s project was rejected. Through the process of failure, the author finds a way to navigate institutional culture, attend a competitive faculty development boot camp, and gain a number of supporters and collaborators on and off campus for local, community-engaged work related to goals from the failed project. The failure allows the author and the author’s department time to reflect on their values and priorities, and a better outcome emerges. **FORMAT** The author, who was pre-tenure at the time (now tenured) of the failed initiative emerged with lessons learned that will be relevant for interiors faculty from other universities, including the role of failure and success in the tenure review process. The presentation will offer a brief overview of literature around pedagogical and professional failure followed by richly-illustrated case studies of failed faculty initiatives, concluding with a framework for success-through-failure in interior design education.

## References

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# Unpacking the Credentials of Interior Design Educators: An assessment of Interior Design faculty in the South

**Laura Kimball, Radford University**

Category: Abstract Submission - Scholarship of Design Research - Teaching & Pedagogy

Format: Presentation

## Abstract

For over a decade, 100 interior design teaching positions at colleges and universities across the U.S. have gone unfilled (IDEC, 2007). The shortage of suitable applicants presents challenges for interior design programs conducting faculty searches (Miller, 2017). Led by the need for qualified interior design academics, in a practice-centered profession, this study addresses qualifications and expectations for interior design instruction in higher education by identifying industry commonalities and anomalies through the lens of current educators' credentials. Understanding the institutional and industry values placed on credentials may lead to improved academic preparation, a common language, and standards for expectations. Marking the first phase of a nation-wide comprehensive master study of current interior design faculty qualifications, the investigators analyze credentials of full-time faculty at CIDA-accredited programs in the IDEC South region. Investigators collected publicly available information from university websites and LinkedIn profiles. Key data gathered include faculty degrees, certifications affiliations, professional practice experience, area(s) of scholarship, and length of employment at current institutions. Study limitations include an inconsistency of listed credentials on institutional and faculty web pages. A snapshot of compiled data reveals: Institutional Data There are 38 CIDA-accredited bachelor's degree programs in the South region. Of those institutions 24 are public and 13 private, 12 are R1, 5 are R2, 4 D/PU, and 17 are teaching schools. 24 of the 38 programs are primarily housed in Art/ Design colleges/ schools, with 8 in Human Sciences and 6 in Architecture/ Construction. Programs identified as 31 Interior Design (32 interior design degrees), 5 Interior Architecture, and 2 Interior Architecture & Design (1 degree of same name). Of these programs 25 offer bachelor's only, 13 offer masters, and 2 offering doctoral degrees. Faculty Data In the South 175 full-time interior design faculty currently teach at CIDA-accredited programs. Of those positions 123 are tenure track or tenured and 33 are non-tenure track. 33 are in leadership roles such as coordinator, chair, and director positions. Doctoral degrees comprise 26% of faculty. Data indicates that 38% of faculty earned at least 1 degree in "Interior Design", 26% earned at least a master's in "Interior Design", with 35% having a non-"Interior" bachelor's degree. Of the certifications listed on program websites 62 Interior Design faculty are NCIDQ and 51 faculty noted they are IDEC members. Additional data aggregation include an in-depth analysis of degree types, where faculty earned their degrees, number of faculty with no degrees in Interior Design, years of employment, professional practice experience, and areas of scholarship to inform this study. The information leads to an understanding of who is teaching interior design and what is a base for faculty search expectations. With ongoing significant concerns regarding the deficit in suitable applicants for interior design faculty positions (Wiedegreen & Kucko, 2008) the investigators aim to serve the interior design education community through further collaboration with other North American colleagues. Widening the data pool and disseminating these findings, along with informed solutions, intend to support Interior Design program

viability and provide insight into trends impacting the long-term sustainability of interior design faculty positions.

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## Measuring Students' Spatial Perception in Virtual Space

**Tonya Miller, University of Tennessee at Chattanooga**

**Catherine Kendall, University of Tennessee at Chattanooga**

**Eun Young Kim, University of Tennessee at Chattanooga**

Category: Abstract Submission - Scholarship of Design Research - Technology

Format: Presentation

### Abstract

Virtual reality is increasingly being used in the fields of architecture and interior design to help clients better visualize the spaces being designed for them (Kern, 2018). Likewise, academic programs affiliated with these disciplines are incorporating virtual reality into their curricula in an effort to prepare students for this emerging mode of design communication. The use of these new visualization techniques is thought to facilitate better spatial understanding (Fonseca, Villagrasa, Martí, Redondo, & Sánchez, 2013). But how well do students really perceive object sizes and spatial relationships in this new virtual space? The purpose of this study was to analyze students' ability to judge dimensions and distances in a virtual hotel lobby. Subjects of this study included 37 interior architecture majors at a 4-year institution (7 males and 30 females). Participants were verbally asked a series of 10 open-ended questions about dimensions in a space while immersed in a virtual environment using a HTC Vive headset. Some questions asked students to identify dimensions that conformed to established norms (i.e. the height of a typical door, sofa seat, and transaction surface). The remainder of the questions were specific to the space and could not be determined based on learned anthropometric standards. The hypothetical virtual space was intentionally designed to be easily perceivable within a short time frame yet contain enough complexity to challenge students' preconceived notions of space. Materials were applied to add a sense of realism to the space yet were kept neutral so as not to be distracting. The material selections also purposefully excluded any finishes that would suggest dimensionality, such as brick or tile. The project type, hospitality, was intended to merge aspects of residential and commercial space. Students' responses were scored using a system based on the standard grading scale as a model. Responses within 10% of the correct dimensional value were awarded 4 points. The remainder of the scoring system followed this logic (+/- 20% = 3 points, +/- 30% = 2 points, +/- 40% = 1 point, and responses more than 40% from the correct dimensional value did not receive any points. Results were analyzed based on students' level in the program as well as gender. An analysis of average scores revealed a difference based on gender. The findings also revealed a gradual increase in average scores based on the students' level within the program and a gradual decline in the gender gap as students progressed in the program. This research model could serve as a tool for other design programs. Potential benefits include the ability to gauge students' spatial perception in virtual space, the students' potential in this area, and the students' progress as they move through their respective programs.

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# Rules of Engagement: A Semester Long Approach to Drawing the Life of the City

**Michael Chisamore, University of Memphis**

**Pamela Hurley, University of Memphis**

Category: Abstract Submission - Scholarship of Teaching & Learning - Design Practice & Process

Format: Presentation

## Abstract

Rules of Engagement: A Semester Long Approach to Drawing the Life of the City Mark Johnson describes human beings as creatures, who arrange spaces and physical structures fitted to, "their bodies. These adaptations made to our living spaces are both physical and cultural. (1) Referencing John Dewey, he notes that we live in, and also through, our physical environments. Only by engaging in ongoing interaction with complex environments can we find meaning. (2) As design educators, we attempt to lead our students to understanding not just how to affect environments, but to do so sensitively and with a consciousness of the meanings instilled in the places that make our world. In the required first year class, Design Visualization, we use an in-depth engagement with a part of the city as a means of structuring the projects of the semester, and also to illustrate how students can use the skills taught to deepen their understanding of the designed world. The semester starts with a site visit where students engage in photo-documentation of the experience of being in that specific area of the city. Using imaginative narrative, they describe the cultural connections among the elements documented. The next project, "Color Palettes" asks each student to engage the physicality of the city through found objects. Color palettes are derived from the found objects and color names and descriptions are developed. These palettes are then applied to abstracted images of the subject area in a project called "Abstractions." The remaining four major projects of the semester, intended to instruct students in the use of color media, perspective drawing method, and color rendering skills; return to the physicality of the city to show how each means of describing the lived environment involves a different lens to see the world. Individually, the projects teach the requisite skills for application in design studio. When coordinated into a semester long physical engagement with an area of the city, the group of projects serve as a means of accessing the cultural and embodied meanings infused into our designed spaces. While skill-building learning goals were not affected by the coordinated approach, the faculty noted an increase in sensitivity to what contributes to the spirit of a place. Students see themselves as agents in the complex physical and cultural life of the city.

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# The Power of Redundancy: Two Proposals for Selma, Alabama

**Kevin Moore, Auburn University**

Category: Abstract Submission - Scholarship of Teaching & Learning - Design Practice & Process  
Format: Presentation

## Abstract

Redundancy often means “no longer necessary.” It is this meaning that haunts design. Design, we are taught, affords utility, and it is best when it is optimized. An object, room or building functions just as we need without waste. It is just right. Such satisfying design elegance, however, turns out to offer nothing more than expected. Redundancy, particularly in engineering, also means “adding extra in anticipation of failure.” This extra is not strictly functional, but it is quite useful if a design does not work as we expected or our expectations change. While redundancy is often considered superfluous, two undergraduate design studios have used the concept as a pragmatic and provocative guide to adaptive reuse for Selma, Alabama. While many historic buildings in Selma are redundant (no longer in use), they are sufficiently redundant (generous and adaptable) to imagine new futures that preserve and extend the cultural significance of the city. The motto of Selma, “Civil War to Civil Rights and Beyond,” suggests that the city cannot predict or even agree on an ideal future. Instead, Selma must anticipate multiple possible futures. Downtown Selma hosts huge commemorative events and busloads of tourists, but it is relatively quiet, particularly on evenings and weekends. The first project, a conference center and parking lot, addresses this problem by insisting every surface host as many events as possible. Parking, for example, can be imagined as a “car park” with a grove of trees to host community events. The second project, a youth hostel, applies redundancy to a vacant building by insisting every space anticipate multiple futures. Careful placement of new infrastructure assures the hostel can be easily converted to a hotel or apartments. Scenario planning is a recognized method for imagining divergent futures (Brand, 178). However, the task of converging spatial requirements for a range of events is different. This requires the development of a rigorous system to organize programmatic and experiential diversity. Examples of student work suggest nudging competing dimensions into alignment is an unforgiving but rewarding problem. For the conference center, one student overlapped bus loading, event parking and craft fairs under a tessellated fabric canopy. Adjusted countless times, the pattern accommodates tour busses and is purposely reminiscent of renowned local quilts. For the hostel, one student developed a system of skylights to counteract the deep plan. The unique spatial arrangement structures social adaptability more than physical flexibility (Schneider and Till, 5). The complexity of the skylights and the simplicity of the plan—almost identical whether a hostel or apartments—would not be possible without the challenge to create redundancy. Another student organized the fire stairs into a thickened screen. Almost as if stepping into a lath wall, the stairs structure a complex spatial sequence that works for a hostel, hotel or apartments. As this last project suggests, experiential variety emerges from redundancy. More surprisingly, redundancy only increases the number of options for a space as typically optimized as a parking lot or a hostel. This is the real power of redundancy.

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# Utilizing Systematic Thinking and Application to Integrate Social Justice Advancement Throughout The Design Curriculum

**Bonnie Casamassima, Savannah College of Art and Design**

Category: Abstract Submission - Scholarship of Teaching & Learning - Design Practice & Process  
Format: Presentation

## Abstract

The impact of design's potential on enhancing people's lives is profound. The need for integrating design's impact on under-served communities is mounting. This project investigates a systematic framework bridging the access of design to social needs proposing an ongoing method that can be integrated into the classroom and industry to enhance the quality of life for all involved. A participatory process is integrated into the classroom project partnering with an identified organization each course. In this process, students and the organization work side-by-side to research user needs, build empathy and create a strong understanding of design's impact to support user's overall wellbeing. The application of psychological and emotional support is integrated into each design solution and communicated back to the partnering organization therefore increasing the understanding of the impact of design to the public at large. The process has been repeated with a total of three sections of Sophomore Interior Design students. Learnings and successes of the process and framework will be shared in the presentation. Ethnographic research methods such as surveys, interviews, observations and focus groups are utilized throughout the process to embed the research-driven approach of uncovering user needs to students. Students synthesize research findings and combine the results with their enhanced empathy of the client's needs to create diverse systematic solutions for the partnering organization. Design concepting and ideation is created through a process of diagramming, analyzing imagery around diverse user needs, understanding of universal design for inclusion and additional research in subject-specific 3rd party academic sources. Throughout the course, students are guided through translating their two-dimensional research and diagramming into three-dimensional functional and sculptural full-scale models. This process allows the client to physically experience the space and understand the profound impact design can have on supporting their needs and goals. Furthermore, this approach allows each design student to physically see the impact their designs can create in supporting their client's wellbeing and diverse societal needs at large. Learning this process at an early period in their academic work allows the students to carry this method to future classrooms and into their professional career. Therefore, an overview of how this process can be applied beyond the classroom and in the industry will also be shared in the presentation. Overall, we conclude that there is an inspiring possibility of connecting the strong minds of students in each design studio to support the growing needs of social justice organizations in each university's regional area. In this highly repeatable system and process, empathy is fostered in students at an early point in their studies, a strong bond is built between the academic institution and the community and the impact of design is understood and realized by a diverse audience.

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## Pop-up Studio: Executing design through a diverse student-led collective.

**Jessica Etheridge, University of TN at Chattanooga**  
**Dana Moody, PhD, University of TN at Chattanooga**

Category: Abstract Submission - Scholarship of Teaching & Learning - Teaching & Pedagogy  
Format: Presentation

### Abstract

Working collaboratively with professional counterparts is one of the most effective ways in design education to learn about subjects such as sustainability (Giard & Schneiderman, 2013), historic preservation, energy efficiency, home accessibility, universal design and aging in place. The challenge and purpose of this project was to create a pop-up community design studio to bring together residents, stake-holders, social service providers, and students from diverse disciplines. The main focus of this student-led collective was to collaborate on home improvement solutions to help empower residents of underserved communities towards self-sufficiency and sustainability using awarded grant funds. Partnerships with local organizations allowed the studio to create a community-based team-building educational experience for the students and faculty involved. An inviting and visible neighborhood studio, once the former Ridgedale Episcopal Methodist Church, served as the hub for multiple academic disciplines to collaborate. In order to create a safe and comfortable space for the collaborators, students and faculty worked hard to make the building habitable. Many volunteer hours during the summer were spent scraping paint, cleaning floors, removing carpet and tack strips, and acquiring furnishings from university surplus to prep the space for the fall and spring courses. This was just the beginning of their ultimate vision, to improve the built environment through service and design. The grant supported project provided student teams with an interdisciplinary, hands-on community experience by giving them the opportunity to meet with community residents and discuss issues related to their housing and living conditions. The student teams visited homes and collected data with the goal of optimizing these conditions. From this data, students formulated potential project ideas which were then prioritized by faculty and community leaders. The top 10 project ideas were chosen and assigned to teams of students from Interior Design, Engineering, and Architecture. Beyond the grant, the pop-up community design studio provided a range of learning opportunities that were not initially planned. Courses within the Interior Architecture program included projects in which students used the building to take field measurements which were then converted into CAD drawings while other students created potential revitalization plans for the vacant church in an effort to revitalize the neighborhood and surrounding area. In addition, Interior Design graduate students used the building to perform a historic preservation study. Engineering Management and Construction Management students priced renovations being made to the studio bathrooms to make them ADA compliant, while other students priced the repairs for the interior walls in the sanctuary of the studio building. Third-year Architecture students conducted residential design studies around the studio building on Dodds Ave. In the final phase of their class, the students designed 10-12,000 sf. addition to the studio church building. In conclusion, the goals of the pop-up community design studio were successfully achieved. The studio provided an interdisciplinary learning environment for students,

initiated the reuse of neglected spaces, facilitated community driven programs, and defined, designed, and implemented energy efficiency solutions as well as accessibility.

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## Packing the Box to Unpack Sensory Design

**Taneshia West Albert, Auburn University**

**Taylor Morgan, Illinois State University**

**Madison Schneider, Illinois State University**

**Sara Armeanu, Illinois State University**

**Jordan Jones, Illinois State University**

Category: Creative Scholarship

Format: Presentation

### **Narrative**

How does an interior design educator make applicable and exciting theories, models, and perspectives of environmental psychology for interior design students? In reviewing a Human Environments of Interior Design lecture-based course at a land-grant institution, the instructor of record attempted to revitalize a residential mapping project to engage upper-level interior design students in the principles of basic sensory design. While the basic elements and principles of design heavily include sensory design information and are instructed in many lower-division courses, it is observed that upper-division students lose interest in these basic elements as they progress to more complicated design studios. In this project, students are forced to unpack and reevaluate design decisions made in a previous design studio project into theories, models, and perspectives of environmental psychology - specifically Stimulation Theory, Pleasure-arousal-dominance hypothesis, and Behavior-setting theory, basic sensory representation. Call to Arms (Project Announcement): Students were given the below prompt as one of four instructions to complete the project: Create a sensory box that provides the feeling, mood, texture, etc. of your space WITHOUT any actual FF&E items. This box should represent your design concept without you having to describe or explain your concept. A successful box will take into consideration all five senses when you are gathering your materials; what reactions they have to the body, mind, and sense of home and place? The Winning Box (Project Results): In having to represent their entire design solution through sight, touch, smell, taste and sound, students learn at the Blooms Evaluating Taxonomy level though: accessing the value or importance of each senses' representation in their box; prioritizing which sense is most dominate in their design; deducing what elements can represent their furniture, fixture, and equipment (FF&E) choices; and judging their final product against their original studio project. The resulting boxes, however, moved beyond a vessel for student learning and into contained pieces of art that engaged all the senses and prompted various student reactions. This installation combines imagery from several successful boxes along with student's reflections.



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## Playa Landscape Reflections

### Tad Gloeckler, University of Georgia

Category: Creative Scholarship

Format: Presentation

#### Narrative

Playa Landscape Reflections Place - PLAYA Art and Science Residency Program - Summer Lake, Oregon  
This project was inspired during a two-week art and science residency program located in a playa landscape. I was part of a nine-resident group with a charge to address Climate Change Communication. Playa is a dry, flat lake bed in a desert basin with negligible vegetation. Playa lakes are shallow and ephemeral. Lakes can temporarily fill a basin in rainy seasons, but usually dissipate in weeks or months. The horizontal landscape is overwhelming, complex patterns and textures of delicate surface are exquisite, and the reduction of color and material is sublime. Summer Lake was a shallow film, 10 miles long and 3 miles wide, but only 9 inches deep. As lake water evaporates and recedes, the exposed playa surface dries and fractures forming complex puzzle-like patterns. Sunlight drenches the expansive playa and it continues to lose moisture, curling away from the earth in uniquely thin, obvious layers. The spare landscape compresses perspective allowing distant mountains to appear as two-dimensional backdrop for a middle ground of water and foreground of cracked mud. A profound sky stages exceptional morning sun-rises, remarkable evening moon-rises, and enormous star-filled nights. Landscape inspired this project. Project Component Orientation Good Morning Summer Lake is a Tea Set and Serving Tray. The Playa Lake Serving Tray is a "scale-model" of the Summer Lake landscape. Clear acrylic communicates lake, and punched paper suggests playa. Clear and colored acrylic is united to form a Tea Set that is, like the Serving Tray, simultaneously scaled for appropriate human use, and modeled at Summer Lake landscape scale to celebrate amazing sun-rise experiences on the playa. Interaction with tea set and tray leads to catastrophe. Slotted connections of tea set components create volumes that collapse when elevated, and serving tray structure is so lean and delicate that it buckles and fails when lifted. The tea set and tray communicate delightful surfaces and suggest landscape beauty, but the compromised structure of the assemblage is analogous to deteriorating environmental systems. Playa at Summer Lake is an extension of the Summer Lake landscape model. The field of punched paper celebrates a beautiful and expansive playa landscape. One panel of structure is left exposed, reminding viewers to look beyond the surface and contemplate the fundamental health of environmental systems. Project Implications The complexity and contradiction of our existence is obvious. Clearly the artwork illustrated here will not directly reduce the impact of environmental destruction or climate change. Arguably, the presence of this work is a net environment loss. The use of non-renewable and biodegradable resistant acrylic is potentially inappropriate, and the consumption of plywood, particle board, paper, and paint are suspect. Instead, I would hope that interaction with this project creates a constant, penetrating anxiety; that stimulates reflection, challenges our personal relationships to landscape, and results in some form of environmental activism. I care deeply about the material resources that enable project conception, and I hope that respect is obvious in the design and execution of this work.

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## FRAMED (rapid deployment shelter & replaceable interior liner)

**Tad Gloeckler, University of Georgia**

Category: Creative Scholarship

Format: Presentation

### Narrative

FRAMED (rapid deployment shelter & replaceable interior liner) "FRAMED" is a nesting cavity that was created in support of a Habitat for Humanity Fundraising Event – the Ultimate Birdhouse Exhibit and Auction 2018. Forty-two artists designed and fabricated "birdhouses" that would be donated for this event. Completed projects were displayed in business venues around town for several weeks prior to the final auction event. The combination of a silent and live auction took place at the State Botanical Garden on a Saturday evening in April. Artists and designers presented with the challenge of birdhouse design and fabrication embrace a wide range of conceptual approaches. At one extreme is the "firmness and commodity" model that generates a functional, long-lasting nest cavity that allows for efficient mounting, cleaning, and maintenance. At the other extreme is an assemblage that intellectually expands and challenges our understanding and expectations of what a birdhouse is and simultaneously presents a unique perspective on how a nesting cavity might communicate. Yes, this is a birdhouse, but rigorous creative thinking and enthusiastic exploration of design process is not limited by project scale or complexity. Celebrated architect H. H. Richardson once stated, "I'll plan anything a man wants, from a cathedral to a chicken coop." "FRAMED" first appears as wall mounted artwork featuring a low-relief graphic narrative. An unassuming frame is subordinate to a blunt narrative that humorously outlines the avian lifecycle in four simple stages: Find Mate, Build Home, Dispose Litter, Repeat Procedure. Ironically, this candid narrative may also parallel the pervasive conditions of marriage and divorce in human populations. Subtle clues indicate the potential for this wall mounted, low-relief, artwork to expand and transform. A tab on the left-side of frame invites the viewer to "PULL". The deployed tab communicates information about interior style and occupant classification, promoting additional investigation of the object. The primary frame is rotated upward and narrative panels spill out exposing additional triangular shaped panels. The narrative references a deployable shelter, and it becomes obvious that the exposed panel shapes can quickly be reconfigured into a three-dimensional exterior form and sheltered interior volume. The four engraved wood profiles support the short narrative, but also serve as keys that participate in shelter stabilization. The wood keys are removed from their quadrants and reinserted during shelter deployment to anchor the front, sides, and base of the structure. The primary frame, now serves as a roof and skylights, and rotates downward to complete shelter construction. The sheltered space is for cavity nesting birds and features an integrated fold-out (and replaceable) interior liner. The interior liner collapses into a thin layer sandwiched between shelter side panels and back wall. Liners are deployed when the shelter form is anchored and stable. Liners can be quickly and easily replaced. Multiple interior style options are available. Swift assembly, or collapse, of sheltered home space and capricious redecoration of interior surface and style (replaceable interior liners); propose concepts implying the challenging and unpredictable nature of relationships – bird or human.

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# Transference: the application of digital methods of making to textile surface design techniques

**Felicia Dean, University of Tennessee, Knoxville**

Category: Creative Scholarship

Format: Presentation

## **Narrative**

Transference investigates the transfer of surface design techniques such as sewing, patterning, millinery, and natural dyeing methods of making into digital methods of making. The process of transference is not singular, but rather is focused on the duality of the handmade and digital processes. The result is a fusing of the slight irregularities of the hand-making processes with the precision and ability for replication of the digital process. The combination of the methods expedites the process of making multiple iterations while linking hand and digital research in the design process. Patterning for the purpose of creating surface volume is achieved with the use of fabric manipulation techniques. The fabric manipulation techniques require points be drawn out and connected through a continuous cinched system of hand-stitching and knotting. The digital recreation of a pattern of points, through the use of a 2D laser cut template, is a manner in which the precision and replication of the digital expedites the making process of hand-sewn fabric manipulation techniques. In addition the templates are easily altered to various scales and proportions of the pattern for the fabric manipulation techniques. As the dimensions of point pattern change, the resulting volume of the surface design increases or decreases when connected through the use of hand-stitched knotting and gathering. Another instance of transference is revealed when the use of 3D imaging and modeling are combined with the resulting volumes created by fabric manipulation hand-sewn techniques. This approach moves the making process from a digital point pattern, to hand-stitching / knotting /gathering, to a digital 3D imaging of the volume which is digitally cut and used to design objects. The resulting objects are returned back to the hand for band/table saw cutting and finishing, which transforms the digital output of the designs. The transference of millinery and natural dyeing processes and materials occurs through the use of lathes, a CNC Indexer, and the wood shaving remnants of both carving methods. This approach focuses on combining the hand and digital for object form generation, while exploring the interplay between fabric and wood fibers. The process is inspired by the felt forming and wood blocks used in millinery. Hats are not created; rather it is an investigation into form generation and replication using hand and digital methods. Modular forms are turned on a lathe, and then 3D scanned and digitally modeled to create compound forms. These forms are carved on a CNC indexer which rotates similarly to a lathe. The form is refined with hand-sanding, finishing and hand carving to make additional adjustments unforeseen in the digital file or due to issue with file cutting. Wood tannins extracted from the wood shavings are used to dye wool felt that is shaped over the completed compound form. Thus, the exploration identifies the potential for a dialogue about process and form between wood and textiles. The research demonstrates the interplay and duality of handmade and digital processes. Pattern making point processes used in fabric manipulation techniques benefit from an expedited process which is easily reconfigured for further exploration. 3d imaging and modeling of hand-sewn fabric manipulation techniques allow for the transfer of the slight irregularities and warmth of the hand, which replaces the cold machined aesthetic. Similar results occur with the hand and digital

dialog of researched millinery processes. Overall the combination of hand and digital surface design techniques shape the design of the final objects and future investigations.

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## The Active Learning Classroom Building: A Not-So-Virtual Tour

**Anna Ruth Gatlin, PhD, Auburn University**

**Lindsay Tan, Auburn University**

Category: Creative Scholarship

Format: Presentation

### **Narrative**

Designing any building is a challenge. Designing a modern active learning classroom building attached to, and then pushing into, an existing historical library building is even more of a challenge. The author of this presentation worked for six years as an interior designer in the University's Facilities Management Division, and was the University designer on the project team for the design of the active learning classroom building. The subject of this creative scholarship presentation is the building and its interior design – design as interior. In speaking to the conference theme – unpacking systems – the presentation will use available technology and resources to take the audience on a not-so-virtual tour of the space. The broader impact of this approach is to ask participants to unpack how we change our perception of three-dimensional design when we consume it only through two-dimensional media and staged architectural photographs. And, further, how we change design education by only teaching through these limited, 2D media. The project scope for this \$35 million new building + renovation included adding or renovating 69,000 square feet of building space, 26 state-of-the-art active learning classrooms, two large active learning lecture halls, and dozens of multipurpose group study rooms and informal learning spaces. The new active learning classroom building pushed into the existing library, providing a seamless transition from class to learning commons and learning resources. Design challenges that the presentation will unpack include: how to make the classrooms easily operable for faculty new to active learning and also engaging for students; how to make the classrooms easily, safely, and appropriately accessible 24 hours a day/five days a week to align with the existing library hours; how to foster both impromptu and pre-planned informal collaborative learning; how to incorporate the more modern, clean-lined aesthetic that campus new construction is using while attaching to the front of, and gutting tens of thousands of square feet of, an existing and more traditionally styled structure? The author will present the content as a museum-style docent-led "tour" of the building, with 360 degree views throughout. At predetermined stops, physical signage created especially for the tour will show imagery such as construction photographs, palette selection process work, and building plans and sketches – two-dimensional methods of communication that have resulted in three-dimensional space. The participants in the audience will receive a coordinating pamphlet to accompany their tour, expounding on details of interest and providing sources for further study. The experiential nature of this creative presentation will be developed in coordination with the conference hosts to ensure access to, and engagement with, as many members of the audience as possible. It is the author's intent to spark discussion, challenge assumptions, and unpack the traditional conference experience through truly immersive creative work.