Posters

<u>Scholarship of Design Research</u>

Design for aging-in-place using mixed reality

Jacque Dehart: Illinois State University
Gabriela Fonseca Pereira: Illinois State University

Abstract: As older populations continue growing, more people are considering aging-in-place; out of a study with 331 individuals, 83% said they desired to age-in-place as opposed to moving to a care center (Fonseca Pereira & Kang, 2019). Aging-in-place simply refers to growing old, or aging, in your current home. This requires a great deal of planning, but it can be difficult to foresee if a new design will meet our needs in the long term.

There is no singular design for aging-in-place that will meet every client's requirements; various needs produce various solutions. As designers, we have many ways to show clients design ideas; mixed reality allows designers to place a BIM model directly over a physical site in order to communicate design ideas in an immersive and interactive way (Shyu, Mai, & Xie, 2018). This will contribute to the comfort of knowing that this investment will work efficiently for clients' long term. The purpose of this project is to renovate select areas of an existing home to increase the functionality of the space and make it suitable for our clients to age-in-place. However, this project's focus is on our clients actually experiencing their new spaces before committing to the design. We will be using the HoloLens2 mixed reality device that will allow the clients to immerse themselves in their renovated home designed with Autodesk Revit.

The research design is a case study with a couple, aged 52 and 54, living in Illinois. The desired spaces for renovation and the clients' needs were discovered through a series of pre-design questions. Afterward, the model of their current first-level space was designed, and I began integrating research collected on aging-in-place into their new design. Once this was completed, our clients were recorded using the HoloLens device as they walked through their new space and were asked a series of post-design questions about the renovation. The client interaction with the models in HoloLens2 and post-design interview lasted about an hour.

A few problems occurred as we began viewing the model with the HoloLens2 device. When uploading the initial house model, none of the furniture or built elements were visible due to the large file size; to solve this, the house model was separated into the individual spaces that were remodeled. These models were scaled to the real size of the space allowing the clients to walk through their new design. Clients were shown 3D renderings of spaces as Revit's materials / finishes do not appear in Hololens2. Once we overcame our initial issues with Hololons2, our clients did not face problems navigating their new space and were satisfied with the final design proposal.

Our clients were very pleased throughout the entire design process. We were able to show the clients their new designs live in their real space rather than relying on drawings and 3D renderings to communicate our designs. Integrating mixed reality into the standard design process not only improves our ability to communicate our design ideas to clients and colleagues, but also helps us examine the potential of our designs.

Viewing aging-in-place design solutions through the use of mixed reality: A case study

Monica Lazaro: Illinois State University
Gabriela Fonseca Pereira: Illinois State University

Abstract: The current generation of older adults aged 65 and over are healthier and more functionally independent, suggesting they will be able to have more autonomy living in the community. Aging-in-place is the concept of being able to remain in their existing home for as long as possible, while keeping independence, privacy, safety, and control over their surroundings (Lecovich, 2014). However, this is often not met because of multiple needs for design modifications to adapt the current environment to the aging process. The traditional interior design presentations lack interactivity with the modified environment and oftentimes the client has difficulties connecting the design modifications they see on the screen to the real environment (Singh et al., 2019). The use of HoloLens2, allows users to experience 3D holographic pictures as if they were a part of the environment around them (Adhav, 2022). The purpose of this study was to utilize HoloLens2 technology as a tool to help design a safe home for older adults that is ADA compliant. With this mixed reality system, it will allow the user to see the space and identify safety issues. In addition, this will allow the client to observe the design modifications in real scale and on-site. A case study was the research design approach for this study. First, a pre-design interview was conducted with the client to understand their needs in the current home, and possible solutions such as adding an extension to their home. The floor plan with the extension was then created using SketchUp. In addition, the color schemes and furniture were picked out to enhance the clients design needs. Last, the client walked around the space using the HoloLens2 device, and a post-design interview was conducted to evaluate the observed designed space. In the pre-design interview, the client agreed that their current home was not an ideal space for aging-in-place. Their home is two stories high in which, as they get older, will have difficulties going up and down the stairs to get to and from their bedroom. The solution created for the client was to add an extension to their home including a bedroom, bathroom, and laundry room all within the first floor. Due to the use of HoloLens2 allowed the clients to experience the proposed extension to the current design of the main level. In the post-design interview, the clients were pleased with the extension and the overall design proposal. It was evident how much more the client was able to experience when using the HoloLens2 compared to more traditional project presentation; the client was able to connect with the environment on a greater scale and be a part of the design process. This study shows that mixed reality could be a tool for projects focusing on aging-in-place.

Presentations

Scholarship of Design Research

A coffee shop environment's impact on work behavior: Perceptions of working patrons

Haley Gwin: Illinois State University
Elke Altenburger: Illinois State University

This case study identifies relevant environmental aspects of a college town coffee shop influencing regular patrons' decision to make it their preferred place to work.

The Lost Narrative of Jack Lenor Larsen And His Commission For The Filene Theater Curtain

Stephanie Watson Zollinger: University of Minnesota

Abstract: "Conforming must be terribly dull, I never learned to do it". -Jack Lenor Larsen

Jack Lenor Larsen has been one of the most influential voices of the 20th century in the textile and interior design industries. Jack Lenor Larsen Incorporated was founded in 1952 and quickly became one of the world's leading textile producers, specializing in fabrics for use in the interior environment. He is most famous for his loomed fabrics, textured random-weave upholstery fabrics, grainy batiks, tufted leather rugs, printed velvets, airy cottons, and Thai silks. Jack Lenor Larsen Incorporated has become known worldwide for the cutting-edge nature of its fabrics, contributing to design innovation and technology.

Although there has been much attention and excitement concerning the aesthetic side of Larsen's work, there has been very little research and focus on obtaining the oral histories/stories that describe his innovations, commissions, and contributions to the decorative arts and textile craft industry. Analysis of archived materials and numerous interviews with Larsen and his former designers, executives, employees, and colleagues was conducted over a two-year period. The interviews were intended to fill the void in the literature and complement data in the archives.

Jack's sole purpose throughout his career was to design and make things he'd never seen before- trying new methods, sourcing new materials, and drawing inspiration from new places. One such opportunity arose in 1971 when Jack Lenor Larsen excitedly accepted a commission from Mrs. Jouett Shouse. The commission was to design the Act Curtain for the Filene Center, a performing arts center based at Wolf Trap Farm, Virginia, near Washington, D.C. Larsen's innovative stage curtain featured handspun mohair woven in Swaziland. Twill woven across a nylon warp is banded with color, pattern, and looped fringe. The vertical repeat is 20 feet; the horizontal talx bands are interrupted with blue and brown vertical for a 16-foot repeat. Shades of brown, beige, and orange were chosen to harmonize with the center's wooded setting. The result is a rich cloth resistant to soil and weather. The completed curtain was tailored to fit Filene Center's 70 x 28-foot proscenium arch. At the opening, the Swazi King in full regalia sat with Larsen in the presidential box. Larsen's fabric, Swazilace, was his country's largest single export. Larsen was a genius for using his travels and experience with global cultures as an impetus for design and manufacturing. Even as he was probing past centuries for their secrets, he was pushing the technique of textile manufacturing into the twenty-first century. Larsen saw potential in global collaborations and resources well before anyone else – that was part of his genius.

This presentation will focus on Jack Lenor Larsen and his collaborative efforts with Swaziland and Coral Stephens to create an innovative stage curtain explicitly designed for the Filene Center at Wolf Trap Farm.

Older adult possession management: Rightsizing home while upsizing well-being
Heather Carlise Carter : Johnson County Community College

Abstract: As people age, residential environments become more important due to increased time spent in homes that demonstrate one's history, encompass personal possessions, and help establish a sense of well-being and control (Koncelik, 2003). However, within older peoples' homes, excess possessions can lead to unsafe environments and increased personal and extended family stress. By contrast, rightsizing possessions enables older people to create new surroundings that enhance health, safety, and wellbeing. This may be accomplished while moving to smaller accommodations, such as those within continuing care retirement communities (CCRTs) but also

while aging in place. The process, however, requires significant emotional, cognitive, physical, and social energy (Ekerdt, 2020). Towards an eventual goal of providing older adults and their assistants, some of whom are interior designers, resources for the rightsizing process, this exploratory, mixed-methods study investigated potential relationships between Maslow's Hierarchy of Needs (1943) and subjective meanings older adults (age 65+) embedded in possessions. The researcher also looked at the self-defined loneliness these retired people experienced during the COVID-19 pandemic when they were socially isolated and generally restricted to being at home with these possessions. The research questions asked: 1. Were possessions that demonstrated fulfillment of upper levels of Maslow's Hierarchy displayed in older adults' homes, 2. Was there a connection between loneliness and possessions that demonstrated achievement of Maslow's Needs, and 3. Did demographic variables play a role in loneliness? The researcher developed a survey instrument that adapted a previously validated scale, the Degree of Satisfaction of Maslow's Needs (Lester, 1990) and followed up with semi-structured interviews of 31 of the respondents. To address the research questions, first an exploratory factor analysis was performed on 32 survey items for n = 361 participants. Results of the factor analysis revealed two distinct factors: Factor 1 consisting of 21 items and measuring belonging, and Factor 2 with 5 items and measuring self-esteem. Second, the dJG Loneliness (De Jong-Gierveld & Van Tilburg, 1990) was also administered to measure degree of loneliness. Third, ANOVAs were used to examine significant differences between categorical demographic variables and participants' loneliness score. Fourth, examination of the pair-wise comparison was used to dichotomize the demographic data: married/not married, college degree/no college degree, male/female to prepare it for using a regression. Finally, a multiple regression was employed to determine what were the best predictors of loneliness. Examination of the model summary revealed an adjusted R^2 of .310 or 31 % of the variance was explained with the model. Results showed that Factor One was the best predictor of loneliness, followed by those who had college degrees. Factor Two and participant gender not marriage status played a role. Interview analysis revealed that participants displayed possessions demonstrating achievement of belonging more than those demonstrating self-esteem. These results support previous research that suggested older adults, who met Maslow's lower-level physiological and safety needs, needed to accommodate the higher-level need of belongingness through spatial and architectural features that allowed the display of personal possessions to reestablish place attachment and experience higher self- esteem (Eshelman & Evans, 2002). However, displays of belongingness did not prevent loneliness during isolation, a reminder that people, not just things are necessary for wellbeing in older adults' lives. The study furthered the conversation regarding the need for interior designers to continue to address creatively and effectively the sustainable, functional, and emotional needs within older adult residential spaces even at the micro-level of person possession management.

Testing Antimicrobial Properties in Interior Design Building Materials

Nicolette Brehm: University of Wisconsin – Stout

Abstract: During and following the COVID-19 pandemic, the term "anti-microbial" has become more prevalent in the interior design building material industry. While anti-microbial qualities are not a new feature for materials such as countertops or flooring, especially in healthcare design, the use of this terminology and the desire for these product features has become more widespread. The problem is, when a manufacturer calls their materials "anti-microbial", we don't have a way of fully understanding what that means. Currently there is not an industry standard measuring tool for assessing these anti-microbial properties on a variety of material types. Because of this, a research study was developed to observe and measure what is happening to the surface of materials when bacteria are being introduced to the surface. This research was a

collaboration between interior design and microbiology programs. Both faculty and student researchers from both areas were involved with conducting the research and testing.

Anti-microbial materials include a variety of treatments including copper infusion, silver ion technology, topical treatments, and other natural materials claim to have inherent properties. A wide variety of materials including these different technologies were selected for comparison. Materials that claimed to have anti-microbial properties including plastic laminate, solid surface, flooring, and textiles were chosen, along with the same type of material that did not make anti-microbial claims to use as a control. The methods used to test the surfaces involved the Halo Method and the Hard Surface method. The Halo method included placing fabric (2x2 cm) on a layer of agar, inoculated with bacteria (E. coli or S. aureus) and incubate at 37°C for 24 hours. Fabric with antimicrobial properties would display a zone of inhibition, or "halo". Halo size would indicate the anti-microbial effectiveness. The Hard Surface Method took stock cultures of ~5x108cells for each bacterial strain (E. coli or S. aureus) and spread on control and antimicrobial surfaces. Bacteria was immediately recovered from the surface and again after 2 hours using alginate swabs designed for cell retrieval. Once retrieved, samples were serially diluted, spread on plate cells, incubated overnight, and counted to determine recovered cell concentrations. Three samples of each bacteria and material types were collected and data was analyzed to assess efficacy.

The key research findings of the study were that there were fewer colony forming units at both time periods with the anti-microbial materials but not enough to be statistically significant. The only anti-microbial surface that killed bacteria faster than the control was the surface with the copper infusion technology. For all of the other materials, both the anti-microbial materials and control material decreased bacterial counts over time but the control materials' bacteria died at a faster rate. The multiple linear model showing these findings is included in the appendix.

Expressions of Interiority in the Landscape: Understanding the "Modifying Elements"
Rebecca Midden: Columbia College Chicago

Abstract: Drawing inspiration from Jun'ichiro Tanizaki's "In Praise of Shadows" and insights derived from "Questions of Perception" by Steven Holl, Juhani Pallasmaa, and Alberto Perez-Gomez, this presentation aims to explore the philosophy behind the "modifying elements" in interior architecture and their significance in the practice of design. The presentation highlights the integral role that light and shadow, time, texture, ventilation, sound, color, and scale play in shaping the ambiance, spatial experience, and overall aesthetics of interior spaces. It also explores the why- what are the physiological and biological factors that underlie the human response to these modifying elements.

The presentation emphasizes the pedagogical value of comprehending the modifying elements as foundational tools in the education of interior architecture. By immersing themselves in the sensory expressions of light and shadow, time, texture, ventilation, sound, color, and scale, students can develop the ability to create emotive spaces that deeply resonate with users. The proposed approach advocates for an experiential learning process that involves engaging with natural surroundings and isolating significant moments that encapsulate each sensory expression. Through observation, documentation, and analysis, students gain a deeper understanding of these elements beyond the built environment. This process enhances their conceptual skills and nurtures a sense of interiority, fostering a connection between the self and the spaces they design.

By examining the question of why the modifying elements hold such profound influence over our perception and experience of interior spaces, the presentation aims to provide a theoretical framework for understanding their impact. It seeks to identify the physiological and biological factors

that contribute to our responses, unraveling the complex interplay between the human senses and the certain factors we employ in designed spaces to elicit a particular response and create spaces with a particular sensibility. Additionally, it explores the broader implications for design research and education, highlighting the significance of incorporating these elements into the curriculum to empower students and foster their design skills.

In summary, this presentation offers a comprehensive exploration of expressions of interiority (both physical and atmospheric). Drawing inspiration from philosophical texts and design theories, it underscores the importance of light and shadow, time, texture, ventilation, sound, color, and scale in shaping interior spaces. The pedagogical approach advocated promotes experiential learning, encouraging students to engage with their surroundings and develop a profound understanding of these elements. By expanding our understanding of the modifying elements and their influence, we can deepen our connection to interior spaces and elevate the practice of interior design.

Scholarship of Teaching and Learning

Using Design Thinking to Foster Collaboration: A Transdisciplinary Design Studio
Aanya Chugh: University of Kentucky
Justin Lund: Western Washington State University

Abstract: In an interconnected world, transdisciplinary partnerships between different design disciplines are on the rise. Tim Brown and Barry Katz in their book "Change By Design" mention how the shift from industrial manufacturing to knowledge creation in the developing world has propelled the need for innovation as "a survival strategy…no longer limited to the introduction of physical products but includes new sorts of processes, services, interactions, entertainment forms, and ways of communicating and collaborating." (Brown and Katz 12) With this shift, disciplines predicated on the design of physical products and spaces must learn how to participate outside their traditional boundaries. This process must begin with design education.

This case study outlines a collaboration between Interiors and Product Design students to re-envision existing exhibits for a local children's museum. After speaking with the client, our team acknowledged that a traditional design process wasn't useful, as the clients did not understand why the museum was underperforming. The structure of the studio was thus initially positioned as a research project for students to better understand the needs of multiple stakeholders across the employee-customer spectrum, with the main customers being children below the age of nine. Working in teams of five, students used a user-centric design thinking framework adapted from Brown and Katz's Three Spaces of Innovation: Inspiration, Ideation and Implementation. Unlike traditional design methods, this framework acknowledges that "the continuum of innovation is best thought of as a system of overlapping spaces rather than a sequence of orderly steps" (Brown and Katz 18) thus viewing innovation as a nonlinear and incremental mechanism, one that evolves from routine prototyping and feedback. Borrowing from Francis Muller's concept of "Design Ethnography", students visited the museum alongside a local competitor to understand the "lifeworld" of the children's museum. (Muller 11) Using their physical presence and sensory observations, students were intuitively able to develop a deeper understanding of museum design. To foster effective collaboration, exercises adapted from Improvisational Theater encouraged students to expand their mindsets to be curious, playful and exploratory. These techniques served as welcome team building opportunities to create a culture of openness and empathy.

While Product Design and Interior Design are distinct disciplines with different skill sets, both groups could align on experience being the primary goal, even if approached at different scales. Furthermore, it highlights the cultural impetus to move away from "design doing to design thinking" (Brown and Katz 12) as designers are increasingly being hired across the business landscape to serve in broader capacities. The value exists in being able to innovate across traditional disciplinary boundaries. This collaboration serves as a precedent for future transdisciplinary frameworks for design education, embedded in potentially real community outcomes.

Food on the Prairie—The Preservation of Culinary Heritage in the Studio
Sonya Turkman: University of Nebraska - Lincoln

Abstract: As design educators we must consider pedagogical practices that bring an awareness to the importance of food traditions and the imperative that they need to be preserved. However, this can be a difficult leap for students to conduct the research and then apply it as they design. Food on the Prairie began with a review of design research methods in the 2nd year studio to develop these valuable skills. The guiding intention of the project was to develop a sense of intellectual curiosity toward heritage preservation while also designing space that honored that culture and tradition. The rationale for Food on the Prairie manifested as the globalization of the food markets, homogenization of taste, and increasingly less time available for food preparation has led to the progressive loss of regional food traditions.

This studio curriculum for a 6-week studio project introduced 2nd-year student designers to culinary heritage and its role in preserving culture more broadly. In scaffolding student learning small peer-learning groups were formed at the beginning of the project clustering similar topics. The small groups were guided by the instructor as they selected primary sources, sourced materials from library and archive sources, and created research presentations. Each student group created a narrowly constructed research topic, identified primary sources of information, and identified three "big ideas" that could be implemented in a design. This process afforded students the opportunity to work together as they dove deeper into a specialized topic, conducted research from primary sources, and shared their research findings with the studio. The studio-wide research presentations broadened students' awareness of the complicated and entangled issues of culinary heritage and its preservation.

As students began individually working on the design of their artist-in-residence project, they activated their research and that their studio peers. Each design proposal identified brought three of the "big ideas" presented to the studio into their design. By making this translation of research synthesis design implementation, student designers developed skills that will continue to drive their designs in the program and as they enter the profession.

Smart Sustainable Housing: Improving social issues with residential design
Casey Franklin: University of Kansas
Ann Hossler: University of Kansas

Abstract: This second-year interior architecture studio project asks students to explore a social issue of their choice through the lens of sustainability and smart technology in a single-family home. Students' residential designs created spaces supporting aging-in place with a caregiver, sheltering victims of domestic violence, enabling children with autism spectrum disorders, and addressing a wide range of mental health challenges such as depression and PTSD. Students

were guided through a process of researching how to address their social issue in an interior environment and enhanced their solution by applying smart technology and sustainable strategies. This project familiarized students with sustainable materials and rating systems, secondary research on social issues, and research-based design in residential interiors.

Traditional suburban housing rarely addresses user social needs despite how widespread these issues range. A recent survey found that 77% of adults over 50 years desire to age in place in their homes and communities, a sentiment which increases with age (AARP Research & Binette, 2021). In young adults (ages 18-34), one in three currently live in their parents' home (U.S. Census Bureau, 2022). In U.S. children, currently about 1 in 36 have autism spectrum disorder (ASD) (Maenner et al., 2021). In U.S. women, 1 in 4 suffer domestic violence (National Coalition Against Domestic Violence, 2020). The above examples are only a few of the social needs that students selected and researched to improve through residential designs.

One way that interiors can address social issues is through inclusion of smart and sustainable materials in interior environments. Smart materials can be created through processes such as 3D printing, innovative material content, nano materials, self-healing abilities, or options to connect and provide digital information with other Internet of Things (IoT) devices. Incorporating smart and sustainable options can improve IAQ, positively impact occupant health, monitor occupant health and movement, enhance usability and security, and create spaces which respond to user needs. In this project, students thoughtfully apply smart elements in ways that would create environmental sustainability, social sustainability, and economic sustainability for users.

In this 7-week project students worked in groups of two on all content through a series of guided deliverables. Students were given minimum programmatic requirements and encouraged to adapt these to suit the needs of their selected social challenge. Deliverables for this project included students completing a site analysis, housing precedent study, research on their selected social issue, a concept proposal, schematic design documents, design development documents, detail drawings, construction documents, and a final presentation to outside jurors. Students were provided with a list of reference reading materials that cover sustainability, residential design, and detailing. The rubric for this assignment determines project scores based on student explanation of design issues, the inclusion of design evidence, engagement in critical design discourse/process, design response, and representation and craft.

Civic Engagement that Makes Wishes Come True
Connie Dyar: Illinois State University

Abstract: What happens when the Senior Community Engagement Manager of Make-A-Wish contacts an interior design college program to help with a Make-A-Wish project? An amazing project that students learn how to use a budget, make sure the true needs of the child are met and guide the contractors to create a happy and healthy environment for child living with an illness.

Make-A-Wish is a non-profit organization and foundation granting wishes to sick children in all 50 states and territories in the U.S. and 40 international affiliates (Make-A-Wish, Make-A-Wish International). In the United States alone an average of 302 wishes are granted a week with 99% of doctors stating that "wishes help relieve a family from traumatic stress." Additionally, the wish recipients say, "their wish was a turning point in their treatment." (Make-A-Wish). One such wish was for Luz.

Anytime Luz is in the hospital due to her nervous system disorder, her Barbie Dolls are there too. Her wish to have her own Barbie Dream House as a retreat from the anxiety and exhaustion of her condition was Luz's wish. In addition to Barbie, Luz really loves to be Canelo, her sweet companion dog. Luz and her family determined that a playhouse in their backyard where she could both enjoy time with family and have a private space to unwind would be the best wish for her.

Interior design students from a local university stepped in to help Luz's vision come to life. Building off her love for the iconic fashion doll, students planned a playhouse that included many things that spark Luz's smile. Using the service-learning theory for an architectural design project for studio, activities should be organized around and designed to meet actual individual and community needs. Therefore, the tasks of designing for real people with real needs must be integrated into the student's curriculum (Kasinath, 2013, Rieger & Rolfe, 2021). Making a wish of playhouse come true for a little girl who loves here Barbies was the service-learning project that a senior capstone studio was tasked with.

Not only did a little girls dream come true, but students were given a real design problem, with a real client, with very specific needs and "wishes", with a very real budget. The build was headed by a well-intended cabinet maker and apprentices who know carpentry but not design. There were two meetings with the Make-A-Wish manager and the carpenters where students engaged in not only the needs of the child but also to trouble shoot issues with the carpenters' plans for the playhouse. Much was changed after the carpenter discussed using a shed kit to make the playhouse. The volunteers did not think about off-gassing of materials that could affect the health of the child along with orientation of the playhouse for maximum light without heat gain and the use of natural ventilation.

What resulted is five student teams presenting to the Make-A-Wish team both a digital presentation and a printed poster for Luz. Posters were printed large enough with just visual 3-D representations so the Make-A-Wish manager could show them to Luz who also has sight issues. After the presentations the Make-A-Wish team noted that they were "blown away" by what the students produced and the knowledge the students displayed in their presentation. The CIDA accredited university also gained documentation of multiple CIDA standards. Both the faculty member and a representative of Make-A-Wish will present the joint venture where all benefits and challenges will be discussed.

Creative Scholarship – Design as Art

Ephemeral Interiorities
Nathan Smith: University of Louisville

In "Accelerated Obsolescence," Albert Pope claims that the make-up of the contemporary world does not currently possess the capacity to carry us into the future. Calling for a vast restructuring of urban and material practices, Pope advocates for alternative methods to counter our individual estrangement from contemporary contexts. While provoking stasis, Pope claims that this estrangement that finds us "trapped between past and future" also offers an opportunity to reconsider the framework of our daily activities (Pope 145-6).

Considering Pope's challenge through the lens of interiority, this presentation will explore the use of temporary installations to propose new modes of perception and interpretation of our world.

Five projects will address distinct notions of interiority that encompass our daily experience, while spanning individual and collective subjectivities.

Sketch Model for a Bus Stop (remote interiority):
Remote interiority considers our relationship to infrastructure, the source of our perceived physical mobility.

MicroPark (urban interiority):
Urban interiority brings alternative experiences and readings to marginal spaces.

The Mayor's Table (contested interiority):
Contested interiority questions the building envelope as an authoritative boundary.

The Mouse Room (re-framed interiority):
Re-framed interiority breaks down the perceived privilege of the human subject within existing, architecturally defined interior spaces.

Rift Table (material interiority):
Material interiority questions our recognition of material objects as historical and physical artifacts.