NCBDS 00:34

2018 Program : **Time** : University of Cincinnati : March 1-3, 2018

The 34th National Conference on the Beginning Design Student, (NCBDS) March 1-3, 2018, is hosted by the College of Design, Architecture, Art, and Planning at the University of Cincinnati.

NCBDS 00:34

2018 Program : **Time** : University of Cincinnati : March 1-3, 2018

The theme of the 2018 conference is TIME. The conference focuses on the ways in which the **PAST**, **PRESENT** and **FUTURE** are considered and engaged in beginning design education.

STARTING TIME
Leveraging the Past

Students begin their design education with diverse backgrounds and different sets of experiences and expectations. How is this diversity cultivated in the context of a beginning design curriculum? Should beginning design education serve as a formalized and unified reset for all students, regardless of their unique points of entry? Are homogeneity and heterogeneity both pedagogical goals in beginning design?

History and precedents are essential components of design education. How are these embedded in studio culture and curricular structure? How has the encyclopedic reach of the internet changed the study of history and the use of precedents?

TAKING TIME
Focusing the Present

Time and attention are increasingly subject to interruptions - intentional, habitual or unexpected. Students are more than ever in the habit of multitasking, of incorporating multiple and simultaneous stimuli in their workspaces. How are these new realities affecting not only learning environments but also the character and quality of learning itself? Evidence abounds that solitude and long stretches of unimpeded concentration are necessary for the evolution of understanding, practices and skills. What is happening at the intersections of short time (interrupted) and expansive time (uninterrupted) in beginning design education?

Beginning design students are situated in institutions, which are in turn situated in communities. At what point do design students reach past the frame of the university and into the larger social, cultural and built context? What initiatives exist to facilitate or encourage this reach?

SHAPING TIME
Imagining the Future

Many institutions incorporate professional experience as an integral part of design education. How much should the educational experience include industry experience? Where should the anticipation of and preparation for an employment future be situated in design education? How is deepening in the now related to planning for and tasting parts of what is to come?

In times of rapid technological, cultural and political change, design educators are readying students for an uncertain future. How are students prepared not only for success but also for failure? How are they taught to be adaptable? How are they taught to be responsible for their own lifetime of learning?

EXHIBITIONS

CONFERENCE DIRECTOR

Kate Bonansinga, Director of the School of Art and DAAP Conference Director

CO-CHAIRS

Samantha Krukowski, School of Design

Melanie Swick, School of Architecture and Interior Design

ADDITIONAL FACULTY

Kristyn Benedyk, Digital Media Collaborative

Emma Griffin, College Conservatory of Music

Conrad Kickert, School of Planning

EXHIBITIONS

Aaron Cowan, Director, DAAP Galleries

Matt Lynch, School of Art

Vincent Sansalone, School of Architecture and Interior Design

Jenny Ustick, School of Art

GRAPHICS

Cindy Beckmeyer, School of Design

STUDENT VOLUNTEER COORDINATOR

Lauren Whitehurst

OH AMBIENT DEMONS : RINGLETS OF KRONOS
ARCHIMUSIC XR | SCULPTING IN SPACETIME | FOUND FORCES

KIKIVVOÇ= CINCINNUS = RINGLET
Reed Gallery - 5th floor

Using everything from humble found forces to evolving notions of quantum mechanical time, this installation explores the many flavors of designated spacetime, from fixity to becoming, from Ananke to the multiverse.

Cincinnatus, the curly haired, shares his ringlets with Kronos (not to be confused with Khronos). Cycles of time entangle like Borromean Rings. Near and far, then and now, East and West, past and future, once seemingly independent of each other, can nevertheless never be extricated from one another.

Shaping time evolves into sculpting in spacetime, inviting Tarkovsky's cinema of rhythms into the trans-cinematic fusion of AR (augmented reality), MR (mixed reality), VR (virtual reality), and emerging SVR (social virtual reality) into the enigmatic XR (x-reality), come what may.

IN|vasive
DAAP cafe 4000 level

A Collaborative + Performative Built Environment
A low-impact, community project that engages and builds bridges between and among conference attendees, DAAP students, faculty and staff. The act of creating a built environment together through time provides a social fabric that weaves communal experience together as the vines are woven into the armature. By working together across the three days of the conference professional and social connections will be made even as material connections are performed.

DAAP FOUNDATON STUDENT EXHIBIT
Grand Staircase • 3000 Entranceway • 5th Floor Entrance Hallway

Brief paragraph of descriptive copy requested summarizing the exhibit. Brief paragraph of descriptive copy requested summarizing the exhibit. Brief paragraph of descriptive copy requested summarizing the exhibit. Brief paragraph of descriptive copy requested summarizing the exhibit.

MARCOS NOVAK
Director of the transLAB and Professor of Media Arts and Technology
University of California, Santa Barbara

Marcos Novak is a global nomad, artist, theorist, and transarchitect. in 2008, "Transmitting Architecture," the title of his seminal 1995 essay, became the theme of the XXIII World Congress of the UIA (Union Internationale Des Architectes), the largest architectural organization in the world.

His projects, theoretical essays, and interviews have been translated into over twenty languages and have appeared in over 70 countries, and he lectures, teaches, and exhibits worldwide. Drawing upon architecture, music, and computation, and introducing numerous additional influences from art, science, and technology, his work intentionally defies categorization. He is universally recognized as the pioneer of architecture in cyberspace, of the critical consideration of virtual space as architectural and urban place, and of the use of generative computational composition in architecture and design. He originated several widely recognized concepts, such as "transvergence," "transarchitectures," "transmodernity," "liquid architectures," "navigable music," habitable cinema," "archimusic," "eversion," "allogenesis," and others, anticipating many of the developments in digitally derived art, architecture, and music, and in virtual, augmented, mixed, and alternative reality research. His seminal essay "Liquid Architectures in Cyberspace," already translated into the world's major languages, is now included in several anthologies of critical documents of the digital era, along writings of key figures such as Charles Babbage, Alan Turing, Marshall McLuhan, and others. His pioneering work "Dancing With The Virtual Dervish: Worlds in Progress," developed at the Banff Center between 1991-1994 as part of the "Art and Virtual Environments Project," included the world's first 4-dimensional immersive environments, exploring and allowing navigation through spaces using four spatial dimensions, with time being fifth. His current research involves nano~ and bio~ technologies, and explores the hypothesis that we are in a cultural phase characterized by "the Production of the Alien," paralleling the Renaissance "Production of Man." He has participated in many international exhibitions in museums and galleries around the world, including the 9th Mostra Internazionale di Architettura di Biennale di Venezia in 2004, and the 7th Mostra Internazionale di Architettura di Biennale di Venezia, in 2000, where he represented Greece. In honor of the pivotal role he has played and is continuing to play in the acceptance, integration, and development of the digital in advanced architecture, and as part of "Digital|Real," a major international architecture exhibition hosted by DAM (Deutsches Architektur Museum, Frankfurt, Germany), he was invited to write "Liquid, Trans~, Invisible: The Ascent and Speciation of the Digital in Architecture. A Story," a combined history/biographical chronology of the ascent of the digital in architecture and his part in it.

Novak is a Professor at the University of California, Santa Barbara, where he is the Director of the transLAB. At UCSB he is affiliated with MAT (Media Arts and Technology), CNSI (the California NanoSystems Institute), and Art. He named the UCSB AlloSphere (a three-story high sphere for the creation of immersive virtual environments, the largest such facility in the world) and created its first project, the AlloBrain, using fMRI scans of his own brain.

FRIDAY, MARCH 2, 2018, 3:30 - 5:00PM
DAAP 4400 Auditorium

EVENTS

W E D | 0 2 : 2 8

8:00AM - 5:00PM	IN | vasive CONSTRUCTION (ARMATURE) 4th floor atrium

T H U R | 0 3 : 0 1

8:00AM - 5:00PM	INvasive CONSTRUCTION (COMMUNITY BUILD) 4th floor atrium
4:00PM - 5:00PM	PAST, CURRENT, FUTURE CONFERENCE CHAIRS MEETING Deans Conference Room 5470
4:00PM - 6:00PM	**REGISTRATION** Grand Stair
5:00PM - 7:00PM	EXHIBITION OPENING: MARCOS NOVAK OH AMBIENT DEMONS : RINGLETS OF KRONOS ARCHIMUSIC XR | SCULPTING IN SPACETIME | FOUND FORCES Reed Gallery - 5th floor WELCOME RECEPTION Reed Gallery - 5th floor

F R I | 0 3 : 0 2

8:00AM - 3:00PM	REGISTRATION CONTINUES Grand Stair
7:30PM - 8:30AM	CONTINENTIAL BREAKFAST Grand Stair
8:30PM - 9:00AM	OPENING REMARKS 4400 Auditorium Robert Probst Dean, *College of Design, Architecture, Art and Planning* *University of Cincinnati*
9:15AM - 10:45AM	SESSION **A**
11:00AM - 12:15PM	SESSION **B**
12:15PM - 1:15PM	LUNCH Grand Stair
1:30PM - 3:00PM	SESSION **C**
3:30PM - 5:00PM	KEYNOTE LECTURE Marcos Novak *Introduction by Robert Probst, Dean* 4400 Auditorium
DEPARTS 5:15PM	TRANSPORTATION to Contemporary Arts Center Meet at Clifton Court
5:30PM-7:00PM	RECEPTION UnMuseum Exhibition, 6th Floor Contemporary Arts Center, 44 E. 6th St.

S A T | 0 3 : 0 3

8:00AM - 11:00AM	REGISTRATION CONTINUES Grand Stair
7:30AM - 8:30AM	CONTINENTIAL BREAKFAST Grand Stair
8:45AM - 10:00AM	SESSION **D**
10:15AM - 11:45AM	SESSION **E**
11:45AM - 12:45PM	LUNCH Grand Stair
1:00PM - 2:30PM	SESSION **F**
2:45PM - 4:00PM	SESSION **G**
4:15PM - 5:30PM	AWARD CEREMONY
	NCBDS 2019 Announcement Future of NCBDS FILM SCREENING 5401 OR 4400 Auditorium ????
DEPARTS 5:45PM	TRANSPORTATION to 21C Hotel Meet at Clifton Court
6:00PM - 7:00PM	RECEPTION 21C Hotel 609 Walnut St.
7:00PM - 8:00PM	CLOSING PANEL DISCUSSION 21C Hotel 609 Walnut St. Marcos Novak and ???????????????

Missing: Nicole Bouchard?

missing: kalantar, negar-borhani, alireza?

AUTHOR	ABSTRACT TITLE	SESSION
Gayla Lindt	Real-time Metacognitive Teaching Strategies for Deeper Design Learning	B
Sandy Litchfield	Drawing the City: Nostalgic Timelines	E
Silvina Lopez Barrera	Community Engagement and Community-Based Projects in Beginning Design Education.	52
Andreas Luescher	Making Time for an Intermezzo	C
Mara Marcu	Building from Within/ Building from Without Session Chair, Breaking Grround: Ungendering Design	C OR E
Albert Marichal	From Basic Design to Design-Build: Abstract Discourse and Construction	C
Patrizio Maartinelli	Design as Movement in Time	A
Margaret McManus	From Person to Place: Communicating the Human Form as a Precursor to Mapping	F
Margaret McManus + Stefan Stanojevic	The Cabinet of Curiosity: Leveraging Curiosity to Enhance Engagement	E
Vikas Mehta, PhD	Learning to Think Urban	A
Maria V. Miller	Design without Empathy: Leveraging the Past to Appreciate the Value of Human Centered Design	D
Mahsan Mohsenin	Learning through Prototyping	A
Lisa J. Mullikin	In-Between Memory and Anticipation	
Brigid O'Kane	Time Travel for Beginners Drawing THEN & NOW:	E
Anne Patterson	Drawing THEN & NOW: Re-focusing freehand drawing skills with photodrawing	E
Andrew P. Phillips	Design(ing) Education : Education Design(ed): The Charter High School for Architecture + Design	B
Allegra Pitera	"Save-As: Archive of Obsolete Objects: Engaging with Existing and Future Neighborhood Revitalization"	C
Eleanor Pries	Systems of Space: Traveling from 3D to 2D and Back Again	E
Ali S. Qadeer	Performative Programming: Teaching Algorithms to Design Students	C
Rachel Ramey	Session Chair, Use and Manipulation of Time as a Pedagogical Tool by Interior Design Faculty to Explore Design Strategies for Adults with Autism Spectrum Disorder	
Dr. Melissa Rands	"I thought it would be a lot less thinking": Variations in Students' Preconceptions of Architecture from a Beginning Architectural Design Course	A
Sara D. Reed, Ph.D.	"The Beginning Design Student: Pedagogy and Pattern"	A
John M. Reynolds	Rediscovering Froebel: Discovering Architecture's DNA	F
Patrick Rhodes	Animated Architectures: Developing a Sense of Sequence, Transformation and Time in First Year Studios	F
Emil Robinson	Chemical Colors, a Foundations Project Engaging the Dynamics of Color to Illustrate the Powerful Contexts of Chemical Compounds, Produced for Industry that Find Their Way into Natural Environment.	C
Lydia Rosenberg	Anytime Dept. an Artist-Run Experiment	F
Dr. Segah Sak, Dr. Aysu Berk + Dr. Müge Durusu-Tannöv	Of Different Times: Challenges in Re-Designing Basic Design	B
Kimya Salari	Social Sustainability Factors in Urban Design Practices	
Paola Sanguinetti	Introduction to Digital Materiality: Beginning the interplay between digital and material processes with supporting mentorship structures. Observing Time / Employing Positivist Observation as a Bridge to Abstraction in Early Design Education	C
Ralf Schneider	Mixed Reality and its Future in Design Education "Old Habits are Hard to Break: On the Importance of Taking Time to Look"	D
Brian Schumacher	Old Habits are hard to Break: On the Importance on Taking Time to Look	
Regin Schwaen + Margarita McGrath	Bricks and Books: Reinventing the Teaching of Architectural History and Theory	D
Chad Schwartz	Learning from the Masters: Promoting the Use of Precedent Studies in Building Technology	A
D.A. Scott	Time Forming: Asserting the Element of Time in Art and Design Foundations	A
Arief Setiawan, Ph.D.	Learning from the Craftsmen	D
Adil Sharag-Eldin, BoSheng Liu + Emma López-Bahut	Qualitative Assessment of an Accelerated Experiential Learning Using a Phenomenology-based Pedagogy in a Beginning Design Studio	F
Matthew Shea	Casting Time: Intention and Temporality	D
Karla Sierralta	SIngle Serial. Accelerated Strategies for Spatial Systems Thinking in the First Year Studio.	E

Missing
Scelsa?

AUTHOR	ABSTRACT TITLE	SESSION
Alyson P. Silva	Kaleidoscopotorium : Redefining the Anatomical Relations of Surface + Installation in the Focus of Temporal Study	E
Scott Singeisen	'The _torium. A non Googleable studio.' Examining the Value in Single-Purpose and Multipurpose Designed Interior Environments Through Pedagogical Strategies Related to the Manipulation of Time	B
Angeliki Sioli + Kristen Ketch	Capturing the Light, a First Year Studio Inspired by the History of Architectural Representation	B
Emily Smith CID, LEED AP	Examining the Value in Single-Purpose and Multipurpose Designed Interior Environments through Pedagogical Strategies Related to the Manipulation of Time**	D
Gregory Thomas Spaw	Hurry up and Refresh: Jockeying Pace and Overlaps in Beginning Design	F
Kathryn Strand	Seeing Multiples	F
Zachary Streitz	Metrical Devices	iteration o1 : Temporal Constructs	F
Kyoung Lee Swearingen + Scott Swearingen	Games and Storytelling for Design Foundations	E
Faysal Tabbarah	Almost Natural: A Teaching Pedagogy in the Face of Climate Change	D
Ming Tang	Virtual Reality and Augmented Reality in the Architectural Design Education	D
Stephen Temple	Embracing Imagination and Uncertainty in Initiating Creative Thinking in Beginning Design	A
Alex Timmer	Learning Through Making: Accounting for Variable Experience in Beginning Design Students	F
Maruja Torres-Antonini + Felicia F. Dean	Designer2maker: a Timeline for Concept Generation and Translation	F
Saleh Uddin, Ph.D.	Visual Graphics and Digital Fabrication: The Linking Strategy to Teach Design Grammar	C
Robert Urquhart + Gregory Messiah	Fragile Versus Agile Mind-sets in 1st Year Design Teaching	E
Saskia van Kampen	Leveraging Diversity in the Studio Classroom: Helping Beginning Design Students Draw on Their Own Histories to Develop Unique Approaches to Making and Learning	A
Kasey Vliet	Design-Building Empathy: Small Scale Academic Design-Build	C
Gretchen Von Koenig	Inciting Criticality in Design Educaiton: How We teach History to Design Students	D
Lance Walters	Temporal Environments: From Kites to Site	F
Catherine Wetzel	Time, Travel and Documentation	E
Andrea Wheeler	Natural Time and Sustainable Design in the Second-Year Architecture Studio	F
Molly Wicks, MFA	Creative Thinking: First Attempt and Changes Ahead	A
Ross Wienert	Qualities of Light	E
Dr. Tracey Eve Winton	Time and Narrative: Cultivating Public Space, History, Research and Design with Transmedia	E
Bruce Wrightsman	Integrating Conflict Into Early Design Education	B
Dr. Fang Xu	Discovering Experiential Knowledge: A Public Interest Design (PID) Research Studio in Yankton, SD	B
Sarah Michele Young	Flipping Time and Space: Three Methods of Contextualizing Architecture History in the Classroom	C
•• Brian Zahm???	Missing	

** Denotes Special Session

MODERATORS

Yoshiko Burke, Design	SESSION
C.A. Debelius, Building Science	SESSION
Rebecca Kelly, Communication Design	SESSION
Samantha Krukowskil, Design	SESSION
Zeke Leonard, Architecture	SESSION
Emil Robinson, Design	SESSION
Brian Schumacher, Design	SESSION
John Wolfer, Art + Design	SESSION

SESSIONS

FRIDAY 9:15-10:45AM

Creativity and Imagination   Room 3410

Lindsey Commons
Through the Making: The Success of Failure

Kelly Cederberg
Building Creative Confidence: A Review of Literature and Implications for Beginning Design Studios

Molly Wicks
Creative Thinking: First Attempt and Changes Ahead

Cynthia Beckmeyer
Play and Epistemology

Stephen Temple
Embracing Imagination and Uncertainty in Initiating Creative Thinking in Beginning Design

History and Precedents   Room 5245

Chad Schwartz
Learning from the Masters: Promoting the Use of Precedent Studies in Building Technology

Sara D. Reed
The Beginning Design Student: Pedagogy and Pattern

Roderick Grant
Destabilizing Design Language: From Disciplinary to Autonomous Practices

Fred Esenwein
Discovering Historical Standards: DistinguishingAntecedents from Precedents

Patrizio Martinelli
Design as Movement in Time

Diversity   Room 3440

Melissa Rands
"I Thought it Would Be a Lot Less Thinking": in Variations Students' Preconceptions of Architecture from a Beginning Architectural Design Course

Saskia van Kampen
Leveraging Diversity in the Studio Classroom: Helping Beginning Design Students Draw on their Own Histories to Develop Unique Approaches to Making and Learning

Richard Hunt
Typographic Diversity in Early-Year Typography Studios

Michelle Damato
The False Promise of a Homogenous Curriculum

Rana K. Abudayyeh
Generative Topographies // Liminal Spaces

Beginning Moves   Room 5221

Alejandro Borges + Weiling He
The Moment of Beginning From Beginner Towards Experienced: Learning to Articulate Designerly

Asli Arpak
Form with Basic Visual and Spatial Schemas in Architectural Education

Vikas Mehta
Learning to Think Urban

Deborah Scott
Time Forming: Asserting the Element of Time in Art and Design Foundations

Mahsan Mohsenin
Learning through Prototyping

FRIDAY 11:00-12:15PM

Programs and Curricula   Room 3420

Marianne Holbert
Reshaping Time in Project Based Learning: Prototypes for Enhanced Learning and Assessmen

Andrew P. Phillips
Design(ing) Education: Education Design(ed): The Charter High School for Charter High School Architecture and Design

Martha Carothers
Art Stars: Rattling Their Cage

Ken McCown + Windy Gay
The Work of Creating Collaboration: Shaping Time Through Creation of a Shared Vocabulary Across Three Design Departments and its Impact on the Development of an Interdisciplinary First Year Curriculum

Segah Sak, Aysu Berk + Müge Durusu-Tanriöver
Of Different Times: Challenges in Redesigning Basic Design

History and Precedents   Room 3410

Kristin M. Barry
Parti Boxes and Palimpsests: Leveraging History in Teaching Design Principles

Hsiao-Yun Chu +
Operating Manual for Spaceship Earth:

Gabriela D'Angelo
Connecting Playing with History: The Architectural Toy

Angeliki Sioli and
Capturing the Light: A First Year Studio

Kristen Kelsch
Inspired by the History of Architectural Representation

Social Media & the Internet   Room 3245

Gabriel Kaprielian + Andrew Santa Lucia
Pinstagrammed! Internet as Muse

Scott Singeisen
The _torium. A non Googleable Studio

Joseph Altshuler
From Fake News to Real Fictions: Leveraging Populist Formats in Architectural Representation

Adam Feld
Digital Time Burglars: Using a Distraction as an Avenue for Learning

Critical Thinking   Room 3444

Jonathan Scelsa
Observing Time: Employing Positivist Observation a Bridge to Abstraction in Early Design Education

Kristopher Holland + Nandita Baxi Sheth
Affect Theory as Methodology for Design

Gayla Lindt
Real-Time Metacognitive Teaching Strategies for Deeper Design Learning

Koby Barhad + Angelika Seeschaaf
Pedagogical Tools Development to Build Up Critical Thinking Capacity in Design Students Using the Future as Medium

Academy | Practice   Room 5221

Ellie Abrons
Practice Sessions: A Model for Intensive, Engaged Learning Experiences

Bruce Wrightsman
Integrating Conflict into Early Design Education

Nicholas Foulcher + John Roberts
Newcastle & The World: Integrated Analog and Digital Design Futures for First-Year Students at an Australian University

Ashlie Latiolais + Jonathan Boelkins
Double Exposure: Aligning the Academy and Professions through Collaborative Internship

Learning Environments   Room 3420

Zeke Leonard
Session Chair - 1st in the 2nd of the 21st: Lessons Learned in a 21st Century First Year Experience

Denise A. Heckman
Developing Agile Curriculum from an Ivory Tower

Seyeon Lee
Impacts of Computer Aided Software to Introduce Architectural Drafting for Beginning Design Students

Film | Video   Room 5235

Dennis Earle
Difference and Synchrony in a History of Design

FRIDAY 1:30-3:00PM

Place   Room 3410

Brian Zahm
The Art of Editing: Manipulating Time, Space and Meaning (or Editing as Time Travel)

Jessica Hardy
A Sense of Place in Time: How-To for the Beginning Design Student

Emil Robinson
Chemical Colors

Allegra Pitera Merc
Save-As: Archive of Obsolete Objects: Engaging with Existing and Future Neighborhood Revitalization

Peter P. Goché + Patience Lueth
Dimensions of Time

Zuzanna Karczewska
Entangled Places, Withdrawn Objects

Design and Gender   Room 3420

Mara Marcu
Session Chair - Breaking Ground: Ungendering Design

Zaneta Hong
Future Cities: A (Non) Humanist Approach

Ghazal Abbasy Asbagh
The Contemporary Predicament

Jennifer Bonner
Architectural Elements: Wall to Roof and Floor to Window

Wendy Fok
Future Factory

Heather Flood
Big Time

Code and Computation   Room 5245

Paola Sanguinetti
Introduction to Digital Materiality: Beginning the Interplay between Digital and Material Processes with Supporting Mentorship Structures

Derek Ham
Design Computation with Eyes and Hands

Benay Gursoy
Playing with Geometry in Learning to Compute in Design

M. Saleh Uddin
Visual Graphics and Digital Fabrication: The Linking Strategy to Teach Design Grammar

Ali S. Qadeer
Performative Programming: Teaching Algorithms to Design Students

Design Build   Room 5235

??Hannah Dewhirst
Design/Build Education and Non-Traditional Practices

Matthew Hume
Slow, Open and Imperfect

Craig Griffin
Urban Dwelling in a Nutshell: A Crash Course to

Albert Marichal
From Basic Design to Design-Build: Abstract Discourse and Construction

Kasey Vliet
Design-Building Empathy: Small Scale Academic

Conventions   Room 5221

Sarah Michele Young
Flipping Time and Space: Three Methods of Conventions Contextualizing Architecture History in the Classroom

Andreas Luescher
Making Time for an Intermezzo Conventions

Allegra Friesen, Jason McMillan + Mona Dai
The Final Review is a Space and Time of Performance: Conventions Implications and Alternatives

Caryn Brause
Collaborative Beginnings: Developing Collaboration Skills in Conventions

Sallie Hambright-Belue + Matthew Powers
Digital Teaching Tools and Their Impact on Student Learning in Large Design Courses Conventions

SESSIONS

SATURDAY 8:45 -10:00AM

Nature   Room 3420

Faysal Tabbarah
Almost Natural: A Teaching Pedagogy in the
Face of Climate Change

Angela Rose Bracco
Biotechnology Revolution: How Mushrooms
Will Save the World, One Module at a Time

Simon Bussiere + Lance Walters
Machines in the Garden: Instrumental Simulations
of Conceptual Ecologies

Jennifer Akerman
Living Architecture: Time-Based Processes

Design Strategies   Room 3410

Rachel Ramey
Session Chair - The Use and Manipulation of Time as a
Pedagogical Tool by Interior Design Faculty to Explore
Design Strategies for Adults with Autism Spectrum
Disorder

Staci Carr
Addressing Stress for Adults with Autism Spectrum Dis-
order through a Multi- Semester Investment by Interior
Design Faculty and Students

Christiana Lafazani
Design Students Consider Space Solutions for Adults
with Autism Design Strategies

Craft and Tradition   Room 5245

Jase Flannery
Learning Slowness: Impacting Students' Senses
of Contemplation and Intention in Relation to the
Digital World

Thomas Cline
Craftsmanship as an Educational Concept

Matthew Shea
Casting Time: Intention and Temporality

Arief Setiawan
Learning from the Craftsmen Craft and Tradition

Design Strategies Cont.   Room 3410

Jennifer Fell
Flexible Movement Along Continua Yields Greater
Sensitivity in Spatial Design Solutions for Adults
Aging with Autism

Emily Smith
Examining the Value in Single-Purpose and
Multipurpose Designed Interior Environments
through Pedagogical Strategies Related to the
Manipulation of Time

Media and Technology   Room 3440

David Lee Design
Instrumentation in an Immersive Virtual Environment

Ming Tang
Virtual Reality and Augmented Reality in the
Architectural Design Education

Kevin Henry
Teaching in the Fourth Space

Ralf Schneider
Mixed Reality and its Future in Design Education

Film and Video   Room 5235

Magdalena Hernández
The Experimental Documentary: Redefining Time
and Reality in Filmmaking

Fang Xu
Discovering Experiential Knowledge:
A Public Interest Design

History and Precedents   Room 5221

Maria Miller
Vainglorious Precepts: Leveraging the Past to
Appreciate the Value of Human Centered Design

Regin Schwaen, Margarita McGrath, Niloufar
Alenjery + Shane Hawley
Bricks and Books: Reinventing the Teaching of
Architectural History and Theory

Deirdre L. C. Hennebury
Whither the Sketched Flashcard? Studying
Architectural Precedents in our Digital Age

Gretchen Von Koenig
Inciting Criticality in Design Education:
How We Teach History to Design Students

SATURDAY 10:15 -11:45PM

Place   Room 3440

Brooke Brandewie + Ashley Kubley
Design in Place: Immersive Learning through Design
Research and Cultural Craft - A Pedagogical Approach
for Educators

Robert Holton
The Hot/Wet - Hot/Dry Studio: Investigations in Con-
trast, Context and Construction

Federico Garcia Lammers
Four Centuries Across Four Weeks for One Book Place

Lisa Mulliken
In-Between Memory and Anticipation Phenomena

Phenomena   Room 3420

Brian Schumacher
Old Habits are Hard to Break: On the Importance
of Taking Time to Look

Alireza Negar Kalantar + Alireza Borhani
Between Space and Time: Transformable
Architecture in Early DesignEducation

Ross Wienert
Qualities of Light Phenomena

Charlott Greub
From Musical Notation to Urban Form Phenomena

Storytelling   Room 5245

Kyoung Lee Swearingen + Scott Swearingen
Games and Storytelling for Design Foundations

Brigid O'Kane
Time Travel for Beginners Storytelling

Catherine Wetzel
Time, Travel and Documentation

Sandy Litchfield
Drawing the City: Nostalgic Timelines

Tracey Eve Winton
Time and Narrative: Cultivating Public Space,
History, Research and Design with Transmedia

Transformation   Room 3410

Brian Ambroziak
Acts of Interpretation: The Plane of Non-Agreement

Anne Patterson
Drawing THEN & NOW: Refocusing Freehand Drawing
Skills with Photodrawing

Alberto de Salvatierra,
The Spatial Indeterminacy of Time: De(MONSTR)ative

Samantha Solano + Joshua Vermillion
Architectures as Beginning Design Pedagogy

Mara Marcu
Building from Within/Building from Without

Alyson P. Silva
Kaleidoscopotorium: Redefining the Anatomical Relations
of Surface + Installation in the Focus of Temporal Study

Pedagogcal Strategies   Room 5221

Karla Sierralta
SINGLE SERIAL. Accelerated Strategies for Spatial
Systems Thinking in the First Year Studio

Margaret McManus + Stefan Stanojevic
The Cabinet of Curiosity: Leveraging Curiosity to
Enhance Engagement

Robert Urquhart + Gregory Messiah
Fragile Versus Agile Mind-Sets in 1st Year Design
Teaching

Nikole Bouchard
The Fast and The Fruitful Pedagogical Strategies

Eleanor Pries
Systems of Space: Traveling from 3D to 2D and
Back Again

SATURDAY 1:00 - 2:30PM

Slowness and Attention   Room 3420

Seher Erdogan Ford
Beginner's Mind: The Essential Project of Paying Attention
through Multisensory Design and Representation

Gregory Thomas Spaw
Hurry Up and Refresh: Jockeying Pace and Overlaps
in Beginning Design

Fernando Bales Bridging
Analog and Digital to Create Presence

Andrea Wheeler
Natural Time and Sustainable Design in Second-Year
Architecture Studio

Jacob A. Gines
Practicing Conscious Architectural Experience

Change and Adaptation   Room 3420

Federica Goffi + Adriana Ross
Transmedial Time Constructs: Unfinished Architectural
Drawings

Ade Paulina Aguilera + Adetokunbo Ayoade
From Torn Jeans to Wabi Sabi: An Inquiry of the
Embodied Effects of Aging

Sean Burns
Questioning the Finite: Lessons in Structural Design
and Adaptability for Beginning Design Students

Lance Walters
Temporal Environments: From Kites to Site

Metrics   Room 3420

Margaret McManus
From Person to Place: Communicating the Human
Form as a Precursor to Mapping

John Reynolds
Rediscovering Froebel: Discovering Architecture's
DNA Metrics

Zachary Streitz
Metrical Devices | iteration o | : temporal constructs

Patrick Rhodes
Animated Architectures: Developing a Sense of
Sequence, Transformation and Time in First Year
Studios

History and Precedents   Room 3420

K. Naomi Darling + Ray K. Mann
Cultural Precedents and Historic Artifacts as a
Springboard for Beginning Design

Carla Cesare
"Oh the Places You'll Go": Using History to Map
Place and Self History and Precedents

Conrad Kickert
Connecting Urban Design Student Learning with
the Past History and Precedents

Firat Erdim
Architectural Projection in the Past Tense

Of Paintings   Room 3420

Adil Sharag-Eldin, BoSheng Liu + Emma López-Bahut
Qualitative Assessment of an Accelerated Experiential
Learning Using a Phenomenology-Based Pedagogy in a
Beginning Design Studio

John Humphries
Paintings for the Visually Impaired

Aaron Collier
The Reciprocality of Painting and Architecture

Maruja Torres-Antonini + Felicia F. Dean
Designer2Maker: A Timeline for Concept Generation
and Translation

Kathryn Strand
Seeing Multiples

Diversity   Room 3420

Maya Desai, Angelika
Creating Space for Diverse Design Culture in
First Year Studio

Seeschaaf Veres + Nancy Snow
Ariane Janse van Rensburg
ntegrating Diverse Pasts into Present Learning

Thomas Cline + Kiwana McKlung
Making Time: Diversity and Undergraduate
Education

Alexander Timmer
Learning through Making: Accounting for Variable
Experience in Beginning Design Students

Technology and Materials   Room 3420

James Forren
Material Uncertainty: An Introduction to Digital
Design and Fabrication

Eric Bellin
Geometries Past, Modern and Future

Mary Anne Beecher
1992: Lessons from the Past

Carolina Aragón
Sparks: Smart Materials and Electronics in Landscape
Architecture Education

Community   Room 3420

Silvina Lopez Barrera
Community Engagement and Community-Based
Projects in Beginning Design Education

Lydia Rosenberg
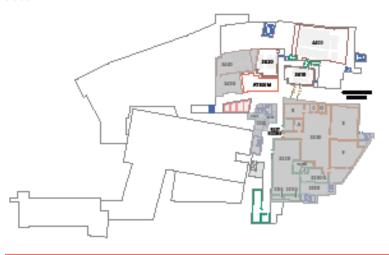Anytime Dept. | An Artist-Run Experiment

Kimya Salari + Sungduck Lee
Social Sustainability Factors in Urban Design Practice

Jamie Albert, Stefanie Pettys + John Wolfer
Building Community Between First-Year Foundation
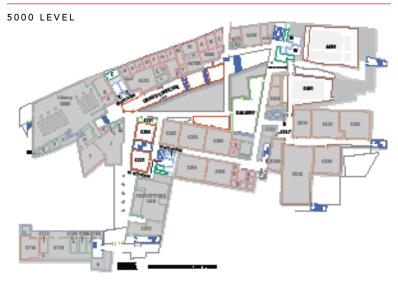Students on a Commuter Campus

DAAP

3000 LEVEL

4000 LEVEL

5000 LEVEL

UC CAMPUS + VICINITY

Clifton Gaslight District .5 Miles

To
Downtown

Clifton U-Square Uptown District

Most events are held in the UC Design, Architecture, Art and Planning building on
the University of CIncinnati's main campus.
Friday evening reception will be held at the Contemporary Arts Center (CAC. Saturday
evening reception will be held at 21C, both located in downtown Cincinnati.

The University U-Square Uptown Districts located on the south edge of campus,
includes a variety of traditional eating establishments including Panera, Buffalo Wild Wings,
Starbucks, ...

Clifton's Gaslight district .5 mile north of campus offers local dining establishments including
Skyline, Dewey's Pizza, ...

TRANSPORTATION
Buses will be offered both to and from the evening receptions held at the Contemporary
Art's Center and 21C located in downtown Cincinnati. Busses will leave from the 'Blue Box'
located just outside the 5th floor entrance at 5:15 on Friday evening and 5:45 on Saturday
evening.

DRIVING DIRECTIONS TO
21C + COMTEMPORARY ARTS CENTER

FROM UC CAMPUS: Take Martin Luther King Dr west to I-75 S, Exit 7th St
Viaduct (exit 1E), continue on W. 7th street east towards city until Walnut Street.
Parking is available under Fountain Square. (Meters are in effect until 9pm)

DOWNTOWN

need map

TIME SHAPING