

S(cr)een  
Building Community using Narrative Assemblages  
in Online Design Education  
by  
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## ABSTRACT

Design education traditionally unfolds through dynamic, in-person mentorship and problem-based learning—it’s an iterative curriculum with a highly interactive pedagogy. Shifting this pedagogy into asynchronous, digital formats has exposed gaps—not just in engagement, but in connection. Many students report feeling unseen, partitioned behind what they call “the invisible wall.” The studio model struggles to translate when learning becomes spatially and socially fragmented.

This dissertation responds by creating a ThirdPlaceSpace (3rdPlSp): an assemblage-based, collaborative environment built through workshops, installations, and film, designed to break invisible barriers and open a forum of discourse between online (OL) and onsite (OS) creative students. Grounded in assemblage thinking, poststructural spatial theory, and knowledge-building frameworks, the study reimagines online design education as a co-created, relational process rather than a delivery system.

Using a hybrid arts-based methodology—blending rhizomatic narrative analysis with spatial design processes and visual semiotics—five design students collaborated to create three installations: a multi-sided kiosk, a shared-table exhibit, and a digital gallery. These spaces became narrative provocations—sites where stories, gestures, and objects shimmered with affective resonance. Peripheral moments, such as a sticky note left on a table or a paused glance during a Zoom call, became acts of meaning-making. This meaning helped define and strengthen the 3rdPlSp.

The following research questions guided this study:

**RQ1:** What happens when students design a creative community space—physical, digital, or in-between—where learning/knowledge isn’t delivered, but co-created through stories, artifacts, and intra-action?

**(a)** How do ThirdPlaceSpaces work as assemblages that enable people—especially remote students—to deconstruct boundaries and build knowledge collaboratively?

**(b)** How do stories, interactions, and objects created in those assemblages reveal the emergence of meaning and community as they shift across different types of learning spaces?

Findings suggest that 3rdPlSps are not just settings but evolving practices of co-authorship and spatial care. The installations rendered participants visible; the film traced how relationships and community emerged through presence, not proximity. This work presents a flexible, relational model for design learning—and beyond—where stories and spaces become sites of shared transformation, both within and outside the classroom.

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## LIST OF FREQUENTLY USED ABBREVIATIONS

TERM	Abbreviation
Third Place (Oldenburg) .....	3rdP
ThirdPlaceSpace .....	3rdPlSp
Thirdspace (Soja) .....	3rdSp
American Institute of Architecture Students.....	AIAS
Arts-based Participatory Action Research.....	APAR
Arizona State University .....	ASU
Bachelor of Science in Design.....	BSD
Design- and Arts-Based Participatory Action Research-inspired .....	DAPAR-i
Graphic Design .....	GRA
Herberger Institute for Design and the Arts.....	HIDA
Knowledge Building.....	KB
Learning Management System .....	LMS
Master of Architecture .....	MArch
Online.....	OL
Onsite .....	OS
Participatory Action Research .....	PAR
Project-Based Learning .....	PBL
Research Through Design.....	RtD
The Design School.....	TDS

## PREFACE

### **A Designer's Manifesto: Repositioning Design Learning**

Welcome to a disruption disguised as a dissertation.

What you're holding isn't just a study—it's a provocation. A reimagining of what design education could be when it stops pretending the studio is the only sacred ground worth walking on. Polymodal design learning—online, onsite, in-between, and beyond—has too often been seen as an experiment at best, a compromise at worst. But let's be honest: design students are already living across platforms, across time zones, across tangled threads of collaboration and creativity. Why shouldn't their learning live there too?

This is a personal passion, yes. But it's also a structural challenge. A sideways glance at traditions too long taken for granted. We've been told that studio learning is untouchable—canon, gospel, ritual. But what if we stopped treating it like a relic and started seeing it as one modality among many? What if the studio wasn't a place, but a posture?

Designers never stop learning. It's embedded in the act of doing, in the iterative loops of making, breaking, and remaking meaning. Learning is relational. Semiotic. Cultural. A whisper here, a sketch there, a 3am brainstorm that somehow changes everything. And when we pay attention, we realize that those sparks don't depend on four walls. They rely on connection.

Design students know this intuitively. They thrive in neutral zones and liminal hours. They speak fluently in metaphor and moodboard. They don't wait for permission to create; they create because it's how they think. And when those creations happen in shared-but-asynchronous spaces—Discord servers, critique walls, half-finished Miro

boards—students are not “missing out.” They’re making something else entirely. Something real.

Design learning doesn’t need defending. It needs expanding. It needs discourse, not dogma—collaboration, not constraint. In a world shifting faster than the institutions meant to teach it, design education has to loosen its grip and open its hands.

This dissertation explores what happens when we do just that—when we let go of rigid structures and step into shared, shapeshifting spaces of learning. When we allow poststructural approaches, narrative methods, and experimental formats to guide us—not toward clarity, but toward possibility.

Yes, all the traditional dissertation elements are here. They’re just... rearranged. Because structure is also story. And story is also method. If you’re willing to follow the thread—through theory, through voice, through assemblage and back again—it just might take you somewhere unexpected.

## INTRODUCTION

### **The Importance of Being Seen**

In a near-future that feels more familiar than foreign, three young girls are given a book; a book of learning; a book of becoming—*The Young Lady's Illustrated Primer*. Part fairy tale, part operating system, this bespoke artifact doesn't just contain knowledge; it weaves learning through each girl's world, adjusting itself in real-time to match context, curiosity, and lived experience.

Two of the girls come from privilege—private academies and playground diplomacy. For them, the *Primer* serves as a kind of augmentation—a hybrid overlay, much like today's ed-tech that wraps itself around the familiar rhythms of traditional classrooms (Stephenson, 1996).

But the third girl is different. Locked in her bedroom, of limited means, invisible to systems of power. Her book arrives not as a gift but as a glitch in the system, stolen by a brother with good intentions and criminal instincts. And to her surprise, the book doesn't just teach—it listens. It leans in. It folds itself around her world.

An actress—whose voice becomes companion, mentor, co-conspirator—narrates the girl's learning. As the girl's confidence grows, so too does the complexity of her learning and the content, and connection, provided by the narrator. But more than that, the girl, encouraged by her ever-increasing understanding of the world, begins to reach outward—forming connections, testing boundaries, creating community. And something shifts. The book no longer acts as a simple learning tool. It evolves into a space of becoming.

During all of this, the actress, too, becomes changed. What begins as performance evolves into a relationship—into mutual learning, shared possibility. This isn't a passive education. It's reciprocal, rhizomatic, and subversive. It challenges the assumption that

knowledge flows one way, from authority to subject. It suggests, instead, that real learning happens in the space between—in the shimmer of dialogue, in the quiet acts of recognition that refuse to stay confined to curriculum.

Stephenson (1996) offered this world as fiction. But let's not pretend we're far off. Adaptive learning is already here, as is context-responsive pedagogy. They're already unfolding in classrooms and communities—from Dewey's experiential roots (1938) to Montessori's prepared environments (1995), from Skinner's feedback loops (1958) to Rheingold's (1993, 2012) virtual frontiers. Even more so, the philosophy behind the *Primer* resonates with emergent theories of knowledge-building (Scardamalia & Bereiter), lived experiences, and networked connections.

What makes the *Primer* revolutionary isn't its form. It's the trust that the learner will lead the conversation, and through that, change will happen. And it's this trust that becomes the engine behind discourse and knowledge building. Without it, the *Primer* is just a sleek interface. With it, it becomes a ThirdPlaceSpace (3rdPlSp)—an assemblage of voices and experiences capable of reconfiguring what learning means.

And here we are, today, building worlds that echo that premise. Design education is one such world, teeming with potential for polymodal, participatory, community-driven learning. But to get there—to truly activate connected learning (Ito et al., 2020)—we need to ask harder questions. Who is designing the space? Who is being heard? And who is sharing knowledge?

Ito and colleagues remind us that learning is deeply social, deeply cultural. If we want these spaces to flourish, they must be grounded in equity, social belonging, and participation. Not as buzzwords, but as building blocks. As assemblages.

So this isn't just about a book. Or even a theory. It's about what happens when learners meet technologies that listen, when spaces stretch to fit the full range of lived

experience, and when we stop treating distance as a deficit and start designing for connection.

Let's begin there

## CHAPTER 1

### SETTING THE STAGE

Imagine a world like that found in Stephenson's (1996) *The Diamond Age*, where digital learning is no longer a unidirectional experience. Where shared learning experiences between multi-modal learners—rhizomatic in nature, shimmering in tone—is an academic norm. Where learners can build and share knowledge in unique ways. Where design students—online, onsite, hybrid, in-between—co-create not just projects, but places for discourse, shattering invisible barriers between modalities in the process. Where shared learning isn't an exception but the rule. And where traditions of design education are questioned and remade in the hands of those they were never built for in the first place.

Now stretch that world further. Picture what it could become—not just as curriculum or pedagogy, but as an assemblage. A shifting constellation of learners, stories, spatialities, and connections. Viewed through the lens of Deleuze and Guattari's Assemblage Theory, this world isn't fixed. It's relational. Emergent. Always in motion. A space where what matters most is how things relate, touch, and tangle (Deleuze & Guattari, 1987; Adkins, 2015; Buchanan, 2021; DeLanda, 2016; Thompson, 2020).

And in this world, dialogue is the catalyst—a girl and a narrator, a student and a screen, a spark and a shimmer. Like the *Primer* in *The Diamond Age* (Stephenson, 1996), this is a technology of encounter—one that not only teaches but also listens, adapts, and co-learns. What if we took that idea and ran with it—not toward simulation, but toward situated co-creation?

This study is that running—or rather, that cross-modal, design- and arts-based sprint through messy terrain. Using a Design- and Arts-based Participatory Action Research-inspired (DAPAR-i) process, which is iterative, intuitive, and irreverent, this

project invites participants—players, really—from across modalities, disciplines, and design spaces to co-assemble something new. Not just ideas. Not just outcomes. But a space where knowledge can be built, unbuilt, and rebuilt.

We know the gaps exist between online (OL) and onsite (OS), between physical and digital, and between students and systems. We’ve lived those silences. But we’ve also seen what can happen when learners are given the chance to build relationships that exceed the limitations of their modalities. To speak across disciplines. Across timelines. Across architectures.

This work is a response to that possibility. A provocation. A playground. A world-in-the-making. And an idea: What happens when we bring distributed creative students together to build that world, sharing their realities and experiences with each other and colleagues they may actually never meet?

### **Narrative One: Experiences**

Passing the studios every evening, our chancellor asked how design faculty convince students to work in university classrooms long after the school day ends. For many students, the design studio represents the first formal education configured to match the way they prefer to learn (Davis, 2017).

Linda, Larry—there’s no concept of weekends anymore! (Byrne, 1986)

I remember my studio experiences, starting with my undergraduate architecture degree. Here, studio was an active place. It felt like an odd version of home. I ate, played, worked, danced, and made fun of my teachers with my class “family” until my skin twitched, indicating it was time for sleep. Unlike many of my studio friends, I did not have a sleeping bag rolled under my desk for such situations. Instead, I had to go home and lose valuable time in the commute.

Barely any real work happened late at night. We were too wound up on coffee, hands shaking as we wielded X-Acto blades—sharper than surgical tools—to cut basswood or chipboard for our models due the next class period. Talking each other down from stress-induced panic attacks was a norm. So were midnight Taco Bell runs (five tacos for a buck!) and \$1.00 margarita Fridays at Two Pesos after studios. The damage to our health and well-being may have been immeasurable—multiple studies have discussed the “hidden curriculum” of all-nighters and exhausting hours in design education (AIAS, 2020; Alegre, 2022; Davis, 2017; Dutton, 1987). But our sense of community and belonging was equally immeasurable, which fueled our tenacity to “pay our dues” by way of our late-night adventures. The studio may have been stressful during those non-class hours. But it was also fun and, to a large degree, inclusive, which made a world of difference in how we learned.

When I compare this to my online Master of Fine Arts (MFA) experiences, I see a clear and immediate difference. This experience was not about building a community for learners. It was all about the work. The late-night stress and subsequent health issues I’d experienced in my undergraduate experiences were there, as was the hidden agenda of studio above all. The community that helped me work through them—that had supported me late at night—was not, though, not for a lack of trying on my part. During my MFA studies, I worked to establish a shared online “social life” for chatting and working through ideas—a skeletal version of the studio experience that led to belonging and better design solutions during my undergraduate years. Alas, the asynchronous nature of these attempts—the inability to get together online at the same time using the same channels—left these spaces empty, echoing back not chatter, but silence.

I was not fully alone, though. Recognizing my need for engagement, one of my instructors had made an effort to support me. We’d message each other through the

night. I'd email her work, and we'd text back and forth about that, other teachers, frustrations, and life in general. We learned a lot about each other. I watched her son dig for clean laundry while wearing only underwear during my thesis proposal. She read about John, my blurry-eyed (then) husband, falling asleep at his drawing table behind me late at night.

I don't know how I would have made it through without this connection. It reminds me somewhat of the one made between the girl and narrator in *The Diamond Age*, to a degree. But this type of interaction was not the same as the community I was hoping to find. My colleague was supportive and became a good friend. But she was still my instructor, and eventually my boss—the power figure in our interactions, despite any efforts on our parts to neutralize that. As a result, the learning community I'd belonged to as an undergraduate design student never manifested in my MFA studies. The impact was clear—I grew as a designer, but not really as a person.

### ***Studio Culture***

Community is not an accessory in the creative studio. It is the engine. From the whispered echoes of ancient Craft Guilds to the self-determined rhythms of heutagogy<sup>1</sup>, learning has long been shaped by relationships—by the give-and-take between mentors, peers, provocateurs, and co-conspirators. In what has become known as the “studio model,” community is not just important; it is everything. This model—rooted in project-based learning (PBL) and widely upheld as a gold standard of non-traditional

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<sup>1</sup> Heutagogy—self-determined learning—centers learners as designers of their own pathways: they set goals, choose processes, and evidence outcomes through negotiated criteria and reflective adaptation. In this study, it names a stance rather than a script: agency, capability, and metacognition are cultivated through co-designed tasks, feedback loops, and artifacts that make learning visible and revisable. In short, heutagogy operationalizes “learning how to learn” inside a collaborative assemblage of peers, tools, and contexts (Hase & Kenyon, 2000; Blaschke, 2012).

pedagogy—breathes through shared experience, co-labored effort, and ongoing dialogue between faculty and students alike.

Studio culture is the altar. And in design education, the studio is god.

But what exactly is this elusive entity we call studio culture? To answer that, we must acknowledge its deep roots in creative histories, where the pendulum swung between trade and philosophy, between craft and concept. (A fuller exploration of this trajectory can be found in Chapter 2 and Appendices A and B.) For now, let us trace how this concept is understood in the present moment—particularly in the evolving context of design education.

Speaking as one who has inhabited the studio both as learner and educator, I understand studio culture as a collective learning experience—a constantly unfolding choreography of teaching and learning; a place where perception itself is retooled. Students and faculty together engage in what could only be described as PBL on steroids (Chee & Tan, 2022; Davis, 2017; Nottingham, 2014; Wong, 2023; personal observations, 1992–2025).

Chee and Tan (2022) offer a more structured definition: studio culture is “more akin to the cultural transmission of a distinct set of codes, behaviors, norms, and organizations autonomous from pedagogical structures.” It is not merely a backdrop to learning; it is the infrastructure of learning, shaping not just disciplinary knowledge but the soft competencies that carry forward into the professional world—collaboration, critique, resilience, adaptability.

Building on this, Wong (2023) reminds us that these codes are often silent but ever-present—values, attitudes, and expectations embedded in the grain of the space. The studio, Wong writes, is built on “lasting friendships, late nights working, and harsh critique” (p. 604). These conditions, while occasionally raising red flags around well-

being, also foster a curious kind of affection—perhaps even devotion—for the practice. “The studio environment is a home and a workspace that students can freely explore with or without a guiding hand,” Wong (2023) continues (p. 604). This is no small thing. In a world of prescriptive learning, the studio is a space of permission.

Sometimes, it borders on obsession. A 2016 report by the American Institute of Architecture Students (AIAS) collected student reflections across the U.S., bearing witness to the strange love affair—one might say a Stockholm Syndrome—many have with studio life. A few respondents captured the stakes succinctly:

Studio culture is paramount in the formative years of all who experience it. In any profession in which the studio is regarded as the creative realm, how you learn to interact with classmates and co-workers in a studio setting can make or break the rest of your education and/or your career (p. 17).

Studio culture becomes embedded into your everyday lifestyle, it changes the way you live. After experiencing long hours, insane interior climates, rigorous professors, and a lot of fun times with the same group of people, you get used to that family-collaborative feeling (p. 21).

This is not just pedagogy. This is culture. This is belonging. This is ritual.

The studio—for all its late nights, bad coffee, and emotional intensity—is ultimately an engine for “solidarity, shared effort, and mutual support” (AIAS, 2020). It is a community forged in critique and curiosity, one that has evolved across centuries and remains today the beating heart of design education. It is no wonder, then, that faculty and professionals guard it so fiercely. For those who have lived it, studio culture is not just a method. It is a way of being.

## **Narrative Two: The Elephant**

In early 2020, I found myself in a series of meetings with TDS Graphic Design faculty. The Arizona State University (ASU) Provost was pushing the program to open an online degree and the faculty were pushing back. Comments about student commitment hung in the air heavily the moment they were spoken.

This was not the first time I'd heard these types of thoughts. A former online instruction colleague had expressed similar comments when interviewed early in this study. In discussing ideas of online vs onsite students, this colleague noted:

I think that a student that has traveled and moved their family, or move themselves, or whatever, and has gone to another place and enrolled in a school, and that they've made a bigger commitment than the person who hasn't.... they're kind of forced into the position, "okay, I have to do this because I can't just stop. Like I've gone, and I've done these things, and I've moved,..." It's an easier barrier to entry in online, and it's an easier barrier to exit and or feel like you may or may not have to supply as much energy to it, because it's easy to get out of (J. Stout, personal communication, June 11, 2023).

Like this colleague, Design School (TDS) faculty comments such as "we need in-person interaction and the studio culture to make good designers" were the consensus in the meeting I found myself in. The inherent bias that the comment presented—online students are not/could never be as dedicated or as "good" as onsite ones; OL design students were not "real" students like our OS ones were—was clear, whether spoken or not. Studio culture and the expectation that students must relocate their lives to express dedication to it were significant parts of the elephant in the room. And it was a large elephant. Very large.

In these meetings, two people in the room knew the online program was launching, no matter the size or strength of that elephant. Me, and the program head

who had already made the arguments unsuccessfully to the school director. This push from above was too strong, providing fuel for the protest.

(There was) of course, a big push really from top down to really deploy digital learning solutions and online courses.... I don't think it's useful. I'm actually critical of it, but it did contribute to kind of forcing the hand of folks that probably normally wouldn't have ventured as quickly into it (E. Canovas, personal communication, September, 2023).

Our director was part of this “big push.” So was I. The problem at that point was getting this undeniably biased faculty to realize they’d have to put aside their personal opinions and build an equitable experience for online and onsite students. The biases were clear, and the impact on the students was damaging. They saw it in the content. They felt it in the critique.

Of course, after all of the debate and bias, a pandemic broke out, changing how we look at distance learning’s potential. The program got built after all. And fast.

### ***The Big Pivot***

On March 17th, 2020, ASU’s President Crow closed the physical university campuses, shifting all learning to a remote system per state and federal mandates to isolate in the face of the Covid pandemic. I remember thinking “this will change everything... maybe.”

Remote education is not synonymous with online education, though the two were often conflated in the frantic pivot to pandemic-era learning. Classes designed to mimic their OS counterparts fell short of fully translating the spatial, social, and sensory dynamics of a live studio. Students logged in, but they didn’t necessarily “go to class.” Cameras stayed off. Questions drifted into silence. And faculty—many of whom had never taught beyond the four walls of a physical classroom—grappled not only with

unfamiliar technology, but with an entirely new pedagogical terrain. Teaching and learning alike became fraught, flattened.

And yet...

Design instructors, long tethered to the mythos of in-person studio culture, began to see glimmers of possibility. Online design education wasn't a contradiction in terms. It just required scaffolding. Imagination. A reorientation toward spatial and social structures that didn't rely on proximity to function.

The pandemic experience cracked open the binaries. At least at TDS, the abrupt shift exposed not just the challenges, but also the capacities of remote studio learning. For the first time, there was empathy for online students—those who had long navigated this liminal space with little institutional understanding. And with that empathy came invention. Faculty began asking not whether design could be taught online, but how to make the virtual studio just as viable—just as vibrant—as its physical counterpart.

It wasn't perfect. The absence of an embodied studio culture remained a complex, unsolved puzzle. But the elephant of bias—still present, but less so—began to shrink.

I remember this shift clearly. I was proud of the faculty. They saw the potential. And they started building online studios in new modalities using new ways of seeing. Even as their skepticism lingered, they began to sketch new lines across old assumptions.

### **Narrative Three: Growing Up Online**

During my time as an MFA student, I watched online education technologies evolve in tandem with my own studio locations—moving from a damp basement to the guest bedroom to, finally, a space that was mine alone. The shift wasn't just architectural. It reflected the tectonic shifts occurring across the digital learning landscape.

In the beginning, lessons were sparse. A few lines of instructional text on a webpage, maybe a PDF or two, accompanied by CD-ROM tutorials and the always-reliable textbook. Feedback came in the form of written comments—dry, clipped, and often delivered through discussion threads or PDF downloads. It was an entirely text-based experience. Disembodied. Unidirectional.

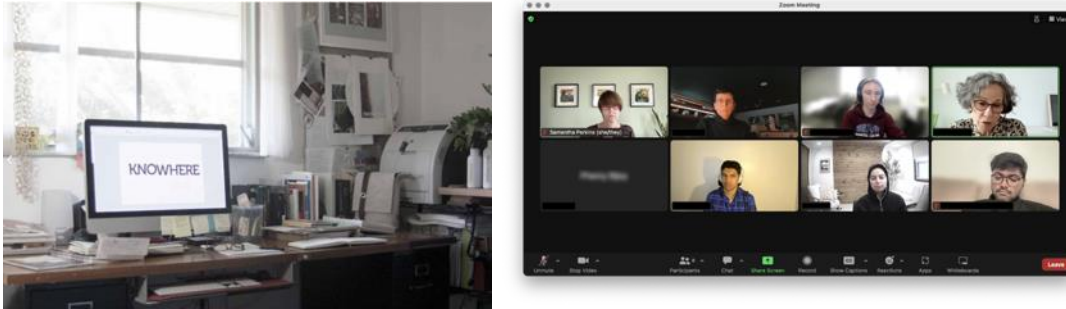
And when the day had already been long or hard or lonely, even the simplest note—“change the typeface”—could land like a punch. Like my dad telling me I’d done something egregious. That’s the thing with text: it arrives without tone, without intention. Just a line of critique glowing on the screen in a dark basement. And in the space of critique, context is everything. A dark basement offers none.

During my second year, audio critiques became a thing. It was revolutionary. Suddenly we had access to tone—warmth, hesitation, and enthusiasm. We could hear the difference between frustration and encouragement. “Change the typeface” sounded more like my grandmother telling me to find the cinnamon. It mattered. Even more, those audio recordings often addressed multiple student projects in a single session. Though we still sat alone, earbuds in, we were no longer solitary. We were part of something shared.

Then came screen-captured video. We still didn’t see each other, but we saw what faculty saw. We watched their cursor trace across our peers’ work. We noticed who got the long pause, the thoughtful praise, the lingering compliment. And we learned. Not just about the content, but about presence. These moments constructed a kind of teaching presence—not the full studio experience, but something close. We weren’t gathered around a pin-up wall, but we were at least looking in the same direction. And while we still couldn’t grab coffee after class to help a friend lick their critique wounds, we could pretend—cradling our mugs beside laptops in our own home studios (see Figure 1).

## Figure 1

### *Sample Online Student Studio Environment and Classroom Interaction*



*Note.* Online student learning environments tend to take place in their homes rather than external locations. Interactions occur in these locations via Zoom or other chat/video conferencing technologies.

And then—video conferencing, and omg. We could talk to each other! We could see each other! For the first time, the room began to feel real. And yet, for all that advancement, we were still bound by the platform. The LMS framed our world, limiting our gestures and chances for spontaneous interaction. There were no hallway chats. No shared commutes. No ambient togetherness. But we could still laugh together.

### ***Online Learning***

The problem with your students is that they don't walk around here every day. They don't see the great work on the walls. They don't feel the fear enough ("Mary," as cited by Nottingham, 2014).

Place is differently, not less, important online (Bayne et al, 2020).

There's one thing I never got to learn from during my time at AAU as a master's student—and that was the wall. Not the invisible wall between OL and OS education—that one we will name and contest later in this chapter. This wall was something entirely different. A material archive of aspiration. A curated expanse of student work, selected and mounted with care, stretching across the halls on the physical campus—a tribute to

excellence. At the Academy of Art University (AAU), we called this the “walk of fame,” A reminder of what was possible. Of what could be done if one worked hard enough, thought deeply enough, took enough creative risks.

This wall wasn’t just decoration. It was a pedagogy in itself. A call to action, yes—but also a place of communion. A place to pause between critiques. To feel the burn of inspiration. To stand with colleagues, point at the work, and ask: “How did they do that? What would it take for me to get up there, too?”

And yet this wall, like so many embodied facets of design education, does not easily translate to the virtual. It resists replication, as Nottingham (2014) notes—a subtle but powerful absence that contributes to the perception of online learning as always slightly less-than. As “Mary” in Nottingham’s study reflects, the wall could invoke fear, certainly—but it also offered something more: a tangible goal, and a conversation starter. A space of becoming. Without it, we lose something quiet but essential. Not just a wall, but a window. A catalyst for ambition shared. Yet another thing separating OL and OS learning. Yet another argument against OL design learning in general.

The students aren’t there. They don’t see the wall. They’re distant. Out of sight, out of mind. “Visibility (becomes) a pedagogical and ethical issue” (Bayne, et al., 2020).

### ***Culture from Afar***

“Distance education” is a phrase that comes with baggage—historical, emotional, and professional—in design education. The term often triggers skepticism, as Bayne et al. (2020) observe. There’s a sense that “distance” means more than just physical space. It suggests a break. A loss. A step away from the kind of messy, collaborative, energizing space that defines the design studio.

In studio-based learning, proximity of some sort is everything. Not just for convenience, but because community grows in those close, overlapping moments: in

critiques, side conversations, spontaneous feedback, and the quiet rhythm of people making things near one another. Studio culture, over time, becomes something almost tangible—a shared language, a way of being together that’s hard to put into words, and harder still to replicate online.

In this absence, a dangerous assumption begins to form—distance equals deficiency. That design, as a discipline so deeply entwined with gesture, presence, and spatial intimacy, cannot be taught through screens. Bender and Good (2003) place this perception in historical context, tracing its lineage to the Beaux-Arts model—an approach that valorized face-to-face mentorship, critique, and the lived entanglement of students and instructors. As they write:

The Beaux-Arts approach focused on personal instruction and criticism complemented by a high level of interaction between students and instructors.... Interior design educators may perceive this teaching method in opposition to the foundations of distance education in maintaining instructional or product quality and even perceive (it) as adverse to learning objectives sought through face-to-face critique (p. 67).

But let’s take that assumption apart. Design education isn’t made sacred by proximity alone. It is communication that forms the foundation—the fluid exchange of ideas, critiques, encouragements, and provocations. In the studio, this dialogue is often embodied—tone, posture, gesture, silence. Visual cues layer meaning upon words. Trust emerges from this dance, and with trust comes risk-taking, experimentation, a shared commitment to the process—and yes, sometimes, a better product.

Now put this back together in the context of online learning.

Communication still happens. It is no longer improvised in real time, but composed—curated, edited, often refined for “prime time,” as Gaimster (2008) and Turkle (2012) remind us. And yet, despite this polish, it is still real. It still builds connections. Trust still emerges—not from glances across a studio table, but through frequency, responsiveness, tone, and care (E. Canovas, personal communication, September 10, 2023; C. Smudde, personal communication, May 8, 2023). In fact, mobile technologies have rendered time and space almost irrelevant, turning learning into a ubiquitous, always-on potential. The studio is no longer a room. It’s everywhere.

“Contact works in multiple ways. Face time is overrated” (Bayne et al., 2020). So what’s the real problem? Perception.

Because online learners are less visible, their realities remain opaque. When a family emergency strikes, onsite students can communicate their distress in a hallway or after class—an embodied encounter, easily understood. Online, the same emergency is typed into a text box and sent into the void, where it may be received with suspicion or simply forgotten (L. Makela, personal communication, June 30, 2023). That suspicion reflects a breach in trust. And where trust falters, so does the fluidity of communication. From there, a cascade. Diminished empathy, lowered expectations, reduced feedback, weakened engagement. The cycle of deficiency becomes a self-fulfilling prophecy.

But beyond perception lies something quieter and heavier. Isolation.

Not just being alone, but being unseen in the long hours of solitary work. Designing in a basement studio while the world upstairs sleeps. No glowing green dots indicating a new message in the chat window. No laughter echoing across the room. Just the playlist that’s one song away from silence. This—*this*—is the weight of online learning that rarely gets discussed in accreditation reports or faculty meetings. In my view, this persistent isolation is one of the most corrosive elements of OL design education.

And it is this quiet ache, this disconnection, that this project aims to address. Not by returning to some romanticized ideal of the studio, but by reimagining what it means to build community at a distance. To be seen, to speak, and to show up for one another—across walls, wires, and windows.

### ***The Potentials of Online Studios***

When considering the structure of an OL studio, or OL learning in general, it may do us well to step back and consider the objectives and skill sets we are trying to teach our audience. Design learning and thinking, covered in more detail in Chapter 4, centers around critical thinking and reflection (Brown, 2009), and these are the things that we hope to develop within a studio (Gaimster, 2008). They can be developed in OL learning environments also, but do well when that environment is infused with a vibrant communal culture, such as that found in the physical design space. This project doesn't profess that OL design learning communities cannot happen. That the old models of pedagogy are the only truth in design education. It points out that design learning communities should be happening beyond modality silos in ways that play upon the strengths of each medium—OL, OS, and in-between. That there are ways to reconsider what learning “communities” and “environments” can be. That they don't have to be housed in a classroom. That learning happens everywhere.

### **Narrative Four: The Cantina**

I came into this doctoral program with my final solution in mind. I tell my students to never do this, but I knew what I wanted to test, and I knew how to craft the research in a way that set up this solution as the most viable—a big no-no in research, but a real one I admit here freely. I wanted to create the OL design student community I wished I'd had during my MFA studies. It was going to be glorious, with spaces to show off work, social media links, resources, music, movies, and options to meet and greet

using Discord and Zoom. All I had to do was make it and watch the students play. And then a committee member pointed out the flaw.

“This turns the students into the subject of your study,” to paraphrase. She wasn’t wrong. “Do you just want them to go in there and hang out? What does this space do beyond that?” I couldn’t answer. Queue next iterative pivot. This one.

Before this comment came about, however, I’d already begun work on the site I wanted to build at the request of our school director. This request originated from comments and frustrations expressed by OL Master of Architecture (MArch) students to an OL faculty member. These students would see communications addressed to all Architecture students, advertising upcoming OS events, which provided many common components used in crafting a strong studio culture and learning experience. Since these events happened only in-person, the OL students felt left out of a critical part of their education—the social part of design learning. The studio culture. This feeling became clear in a 2023 survey of OL MArch students, as exemplified by the following quote:

I'm not sure how to get past *the invisible wall that is “virtual”* (emphasis added) to create meaningful connections. It's easy to make connections and friends in-person, but online programs are very isolating (2023 Student Survey response).

Frustration rose for many students, particularly around the isolation they felt while working on design projects without the ability to see how their own work measured up, or where it might evolve, in relation to their peers. In traditional studio culture, this kind of tacit benchmarking—glancing sideways at someone else’s process, absorbing critique vicariously, recognizing new ideas in someone else’s iteration—isn’t just incidental. It’s essential. Designers learn through comparison, contrast, and conversation, even when silent. But in the online environment, that ambient exchange too often disappears.

An internal survey conducted by TDS in 2022 captured some of this dissonance. A number of OL students expressed concern over rising stress levels and diminishing well-being—stressors tied directly to the absence of meaningful interaction, a sense of disconnection, and workloads that felt heavy in solitude (Workmon-Larson, 2022). Without classmates to lean on—or even simply observe—what might have been collaborative learning often felt like solitary struggle.

A Cycle One survey completed in Fall 2023 echoed these same themes, with MArch students voicing similar worries about the absence of shared space and discourse.

My experience in an in-person studio offers a great chance to learn from your peers by working next to each other and seeing what everyone is doing. I miss having that informal interaction, and chance for continuous peer feedback (2023 Student Survey response).

(T)here is NO way to see what students in other groups are working on. So I produce work in total isolation, as does the rest of the studio (2023 Student Survey response).

Since these comments echoed my own MFA frustrations, and because the requested OL student resource would align well with my studies and then-intended design intervention, I jumped at the chance to test my idea. This test was my Cycle Two research. This test was the Cantina.

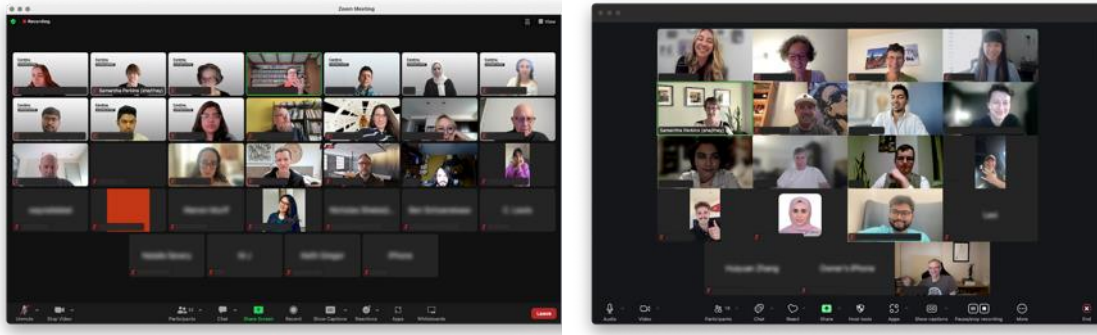
### ***The Importance of Community***

The Cantina was an almost immediate success—a digital space that resonated deeply with the students it was designed to serve. From its earliest soft-launch, it offered online learners something they'd long been missing: a communal setting that echoed the iterative, dialogic rhythms of OS studio culture. What emerged closely mirrored the

collaborative structures I had initially envisioned for this research—a living prototype that carried the structure of the original study design. (See Figure 2.)

**Figure 2**

*Online Student Social Events*



*Note.* OL MARCH students and faculty attending the February 2024 Cantina soft-launch (left) and the August 2024 Cantina Meet & Greet (right).

Dubbed the “Cantina,” the name draws inspiration from the European tradition of informal cantinas—spaces for lingering, conversing, debating, sharing ideas over food or coffee or nothing at all. A place to gather without an agenda, but where ideas inevitably spark. Just like we might find in the more traditional OS design studio. But in a non-school setting. Surrounded by food.

Purposefully non-hierarchical and intentionally porous, the Cantina was built as a digital Third Place<sup>2</sup> (3rdP)—a space outside the formal constraints of classroom or home, where students could engage in knowledge-building, share experiences, and cultivate relationships (Oldenburg, 1989). It wasn’t just about conversation, but

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<sup>2</sup> Third Places, defined by Ray Oldenburg (1989), are neutral, casual spaces between private (home) and professional (work) spaces. Here, people can be themselves as they talk about new ideas together. In design learning, the studio culture establishes this Third Place outside of class hours as students work late together to complete projects in time for the next class or review deadline.

connection. It was about crafting a space where online design students could see themselves not as remote learners, but as a community.

At this point, this Third Place—the Cantina—is growing in reputation among the OL MArch community, becoming a resource for students not just to share ideas, but to know someone is there working with them:

This is like, “Hey, I’m gonna go into the cantina. Oh.” ... And that way if there’s someone that you know, or someone that you’re meeting, you can see their room and that their name shows up and you can jump in and then you both are (on) video or just audio, whatever. And then you can work together (personal communications, July 7, 2024).

...we just like sit on Zoom and talk about whatever project you’re working on, you know, it just helps to get the studio vibe as a person (personal communications, 2024).

It’s, it’s just right there. So I, I like it. I know it’s been helpful. And talking about studio with everyone is lovely because you realize you’re kind of not the only one (personal communications, 2024).

Again, community builds culture, and culture is the alter space in design education. It isn’t impossible to create culture online. It simply means we have to review our biases about what “culture” means in a remote setting. One size does not fit all.

### **Where is This All Going?**

Because studio culture reigns supreme—and because “learning community” and “learning environment” mean something very different when viewed through the lens of distance—I knew from the beginning that this project would need to approach those terms in unconventional ways. It isn’t enough to build a chatroom. You have to build trust first.

This project set out to do exactly that.

At its core, the work explored collaborative spaces designed and inhabited by a DAPAR-i team of ASU creative students, grounded in Deleuze and Guattari's (1987) Assemblage Theory and analyzed through a rhizo-narrative process (see Chapter 5). These spaces weren't built to simulate traditional classrooms or replicate physical studios—they were created to cultivate dialogue. To open up relational possibilities. To bring together students across divides of discipline, modality, role, and relationship in order to break down perceived hierarchies and foster shared knowledge about divergent ways of thinking, making, and learning.

In doing so, the project deconstructed boundaries—between OL and OS learning, between design programs siloed by department or degree, between familiarity and estrangement. The goal was to design neutral, non-hierarchical, and unconventional spaces for discourse. Spaces where students could bring their full selves and where new forms of collective knowledge might take root.

In other words, this was less a classroom than a sandbox—a playful, permission-filled terrain where participants could co-imagine new learning environments and alternate futures. In this shared space, the rules were different. Structure bent. Possibility expanded. Students created and exchanged narratives and artifacts not just as assignments, but as provocations—ways of thinking out loud together. And they did so within a hybridized space, built from three conceptual foundations:

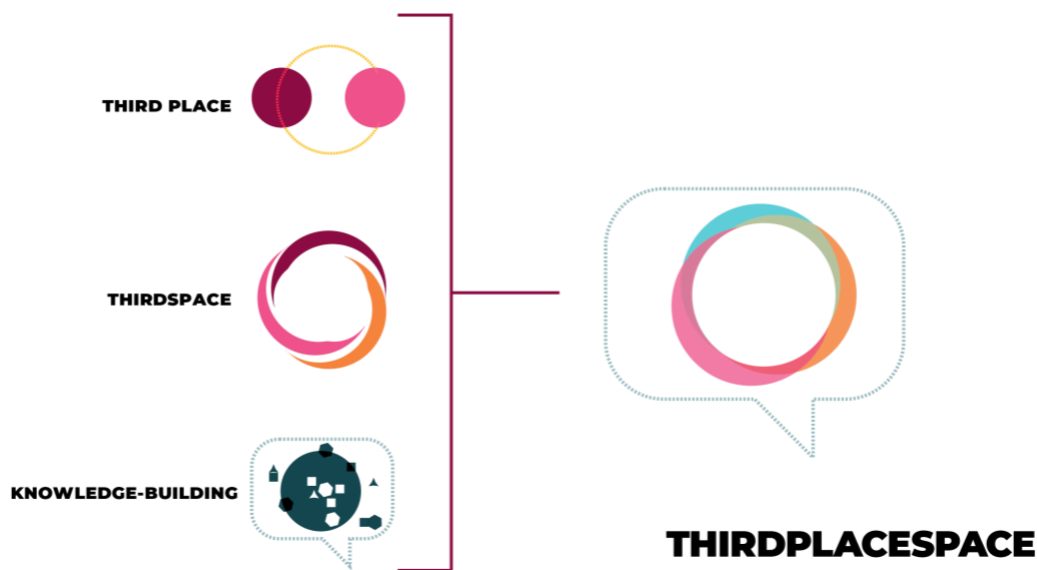
- Ray Oldenburg's (1989) Third Place (3rdP): an informal, communal space for egalitarian exchange,
- Edward Soja's (1996) Thirdspace (3rdSp): a layered space that holds the tension between real, imagined, and lived experiences, and

- Scardamalia and Bereiter’s (2003) Knowledge Building (KB): a communal space where participants work toward greater knowledge.

Together, these three conceptual strands wove into a new kind of place: the ThirdPlaceSpace (3rdPlSp)—a polymodal environment for creative interaction, critical dialogue, and mutual becoming (see Figure 3). Within this assemblage, knowledge-building wasn’t just encouraged—it was inevitable. Participants met across their differences, broke open inherited boundaries, and redefined what it meant to be part of a learning community.

**Figure 3**

*The ThirdPlaceSpace*



*Note.* The ThirdPlaceSpace is a conceptual space created by the tensions between Oldenburg’s Third Place, Soja’s Thirdspace, and Scardamalia and Bereiter’s Knowledge-Building.

Importantly, this 3rdPlSp existed in blended form—not fully online, not fully onsite, but something else entirely. A discursive, co-constructed site where spatial, social,

and disciplinary modes merged and deterritorialized both traditional and digital models of learning. In Deleuze and Guattari's (1987) terms, it functioned as an assemblage where content (platforms, materials, environments) and expression (discourse, interactions, collective meaning-making) remained in flux, shifting as participants negotiated the perceived boundaries between traditional and "distanced" learning. In that negotiation, those boundaries lost their power. Learning became a network of relationships, not a sequence of deliverables. And those relationships held the possibility of a more inclusive and more powerful learning model.

This project, then, became an examination of how different learning communities and modalities relate—through three entangled ideas: assemblage (as theory), the 3rdPLSp (as spatial construct), and knowledge-building (as discursive practice). These ideas didn't just frame the research. They were the research. They shaped the project's poststructural lens and positioned students not as recipients of education, but as co-creators of it—empowered to question, challenge, and reimagine the structures that shape their academic worlds and the knowledge they share within them.

Simple.

### **Research Questions**

It should be noted that this study does not profess to provide prescriptive frameworks or modular structures for collaborative experiences in creative education encounters. It can't. While learning content can be modular, creative communities and dialogue cannot come from recipe solutions. Community engagement is not like Taco

Bell, premade from a limited set of ingredients, delivered ready to eat. It's more akin to making ramen from scratch<sup>3</sup>—jazz in food form. When done right.

Instead, this study considers how interdisciplinary conversations can happen using different communication models based on Deleuze and Guattari's (1987) Assemblage Theory. The intention is to explore how design participants can deterritorialize<sup>4</sup>/deconstruct/disrupt (Deleuze & Guattari, 1987) existing political and academic structures while forming new pathways for building knowledge within given spatial constructs. These constructs develop only when actors/agents meet within neutral 3rdPlSpaces where discourse surrounding experience and difference can lead to new ways of thinking about each other and themselves. Rather than look for a fixed answer to this, the study explores how design learning operates as an assemblage, shifting spaces of intra-action<sup>5</sup>, perception, and becoming. As such, the following research question(s) dictates the direction of this study:

**RQ1:** What happens when students design a creative community space—physical, digital, or in-between—where learning/knowledge isn't delivered, but co-created through stories, artifacts, and intra-action?

**(a).** How do ThirdPlaceSpaces work as assemblages that enable people—especially remote students—to deconstruct boundaries and build knowledge collaboratively?

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<sup>3</sup> In this example, it's understood that ramen is both a starving student staple and a cultural dish that can be created using a variety of different ingredients selected to build a unique flavor with each serving. For the purposes of this statement, we're going with the latter definition.

<sup>4</sup> Part of Deleuze and Guattari's Assemblage Theory (1987), deterritorialization refers to the disruption or displacement of existing structures.

<sup>5</sup> Intra-action emphasizes the mutual constitution of entangled agencies, where entities emerge through their relations rather than preceding them (Barad, 2007).

**(b).** How do stories, intra-actions, and objects created in those assemblages reveal the emergence of meaning and community as they shift across different types of learning spaces?

### **Significance of the Study**

I've sat through meetings and casual conversations where those unfamiliar with the strengths of OL education fixate on its supposed deficits. I've also been in conversations on the other side, where those unfamiliar with the culture of studio-based learning reduce collaboration to group projects and discussion boards, believing that such tools alone can replicate the dynamism of in-person knowledge building.

But both perspectives miss the point. It's not that collaboration isn't valued—it's that the lens is too narrow, focused on the visible tools and challenges rather than the invisible processes that underlie meaningful exchange. The result is a kind of pedagogical myopia: a belief that what we see in the Learning Management System (LMS) is the extent of what's possible.

I place myself between these perspectives. I believe dynamic, exploratory, and deeply engaged conversations—like those that happen in OS studio culture—can and do happen OL. But not within the prefab confines of most LMS shells. Just as OS students continue conversations outside of class, OL students must be given space—real and conceptual—to do the same. These are not plug-and-play moments. They're relational, emergent, and—crucially—assemblage-based.

Assemblages invite connection without uniformity. They make space for surprise. This is what multi-modal ThirdPlaceSpaces (3rdPlSps) are built to support: places where conversation and knowledge coalesce in unprescribed, messy, and meaning-rich ways.

Modular content, by contrast, works well in traditional educational models—the kind Freire (2018) critiques in his discussion of the banking model. It provides order,

consistency, and digestibility. But it also creates boundaries. Modular learning flattens the nonlinear, improvisational nature of creative inquiry. It says: here's how to do it. Follow the steps and you'll pass. Probably.

But creativity thrives on deviation. It's in the remix, the maneuver, the messy middle. Which is why knowledge-building in design education needs more than just a prescriptive "how-to." It needs a reasoned "why," sparked through interaction—be it real-time, asynchronous, or something beautifully in-between. These interactions deterritorialize the rigidity of module-based systems and invite learners into a rhizomatic field of possibility.

This study proposes a shift. Not in content delivery, but in spatial thinking. What if the tools we offer students weren't limited to apps, rubrics, or art supplies? What if we offered community itself as a tool? Conversation as a catalyst? Space as an invitation? What if a late-night Discord thread or a feedback-laced Miro digital whiteboard carried the same weight as a critique pinned to a studio wall?

And what if knowledge didn't stay pinned? What if the interactions that begin in our hybrid learning spaces ripple outward—into assemblage installations, into professional ecosystems, into the future of distributed creative education and working itself? Because this is what design does. It questions. It complicates. It remakes. Design asks not only what is but what could be, and then pushes harder.

So let's question it all. The systems. The assumptions. The spaces and their signage. Let's replace "distance" with "relationality," and "online" with "entangled." Let's tear it apart—like an overstructured syllabus—and put it back together with intention. Over coffee and a flurry of Discord pings.

Because when we do, we open up new worlds of connection—and that's where the real learning begins.

## **Research Design**

To “question it all,” this project takes a postqualitative, visual approach viewed through a rhizo-narrative lens. In practice, this means investigating stories and moments as they morph, tangle, and evolve—letting meaning unfold along unexpected lines. Drawing on Deleuze and Guattari’s (1987) Assemblage Theory, I examine how polyvocal stories emerge throughout the project’s duration, emphasizing nonlinear, layered expressions of meaning. These narratives and artifacts are not decoded so much as followed along lines of flight, narrative ruptures, and surprising connections. Meaning, here, is not fixed but fluid, shaped through semiotic relationships and poststructural interpretation. In short, I follow the stories where they want to go, trace the shifts, map the movements, and explore what emerges. And in doing so, I get to play with meaning. Which, frankly, is my favorite part.

## **Organization of the Study**

As this document threads its way through the entangled ideas of assemblage and ThirdPlaceSpace (3rdPlSp) traces of each will surface—sometimes subtly, sometimes boldly—across every chapter that follows. These concepts do not sit neatly in sequence; they spill over, intermingle, and echo throughout the work, much like the practices and people they describe.

Chapters 2 and 3 will root the project in theoretical ground, exploring Assemblage Theory, poststructural spatial theories, and Knowledge-Building (KB)—individually and in relation to one another. It will map how they coalesce into a collaboratively designed construct capable of holding both structure and movement.

Chapters 4 and 5 shift toward method and analysis, introducing a rhizo-narrative analysis approach for engaging with the research stories—non-linear, affective, and

deeply connected. It invites the reader into the process of tracing meaning across tangled lines rather than tidy categories.

Chapter 6 explores the transcript of the analysis film—a major component in understanding the entanglements and intra-actions created by participants in the 3rdPlSp.

Finally, Chapter 7 gathers the pieces—process, findings, implications—and considers what it all might mean for polymodal learning communities, for digital and physical integration, and for future designs of shared knowledge space. It offers one version of what happens when KB is born inside a 3rdPlSp and carried outward into the wider learning world.

## CHAPTER 2

### THEORETICAL FOUNDATIONS

Research is all about unanswered questions, but it also reveals our unquestioned answers (Wilson, 2008).

As I consider Assemblage Theory (DeLanda, 2016), I see different types of building blocks before me and my son, ready to be arranged and rearranged—a pile of Legos in varying shapes and colors. So many options in the old-school kits. No instructions. No limitations beyond the blocks provided in front of me, the amount of time in a day, and the careful avoidance I take when walking amongst them. I look at this series of blocks and imagine my son, other children, and designers playing, each searching for the best combination to bring their imaginations to life. Each finding new relations between the interconnecting pieces. In toys, we can find new ways of arranging the world conceptually, concretely, and with limitless tools at our disposal.

I also imagine a series of bookshelves, each with its own collection of stories, curiosities, ideas, and thoughts. Not a library, in the traditional sense. More like the collection I have at home, filled with fiction, history, design, and theoretical books, all arranged next to vintage cameras, vases, and old toys. Pick up one of these up and a specific narrative is told. Pick up another before you've completed the first, and a new way of looking at each unfolds. Read early in the morning, curtains open to the Arizona sunrise, and yet another way of reading the book reveals itself. Or late in the evening, in bed with the lamplight illuminating each page... Well, you get the picture. Each of these, according to Deleuze and Guattari (1987) is an assemblage. The spaces in which I read these books are my ThirdPlaceSpace (3rdPlSp). The sprawling blocks, ever-changing, on the bedroom floor in that same shared moment. And the knowledge that fills my mind and soul, building a greater understanding of the world.

In the following pages, the books and blocks become the stories told by different researchers, but also different creative teams, playing like children, exploring what assemblages can be created to meet the needs of their contexts—those moments in time and space—ready to reveal themselves in ways that challenge the status quo and develop new lines of flight and relationships between each other.

In the beginning of this chapter, I explore narratives of poststructuralism and assemblages that tear apart the territories of traditional learning techniques—those one-way conversations so popular in universities—taking a nomadic<sup>6</sup> pathway that reconsiders the spaces, the how, and the where students in online (OL) and onsite (OS) environments learn from each other. As such, I enlist the assemblage itself as a character within the narrative of these spaces while I explore the possible texts and ideas that provide insights into how we might learn together in new constructs designed to stimulate relationships that transcend and expand simple learning experiences. I trust it to tell the tales of disruption, connections, and concepts in shared spaces that build shared knowledge. And I encourage it to deconstruct the status quo to create non-linear relationships between other characters—participants, materials, and locations.

In this chapter and the next, our assemblage character builds these relationships between different types of spatial constructs, including the Oldenburg’s Third Place (3rdP), Soja’s Thirdspace (3rdSp), and Scardamalia and Bereiter’s Knowledge-Building (KB), as it builds a new ThirdPlaceSpace (3rdPlSp)—a non-hierarchical context for engaging critical discourse that builds knowledge at the intersection of real, perceived, and actual spaces. Concepts of social space by Lefebvre, and the power dynamics found

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<sup>6</sup> Based on Deleuze and Guattari’s (1987) ideas of assemblage topologies, Nail (2017) describes nomadic assemblages as being “able to change and enter into new combinations without arbitrary limit or so-called ‘natural’ or ‘hierarchical’ uses and meanings” (p. 32). Nomadic assemblages are further compared to nomadic tribes, always mobile, rarely fixed, able to move in different directions and assemble in different formats based on the needs of that moment (Nail, 2017).

within heterotopias<sup>7</sup> as philosophized by Foucault, become personalities within this discussion as our assemblage character defines the spatiality and positions the 3rdPlSp within the context of this study.

It should be noted that the combination of Oldenburg's Third Place, Soja's Thirdspace, and Deleuze and Guattari's assemblage theory creates a tension within the relations of these three different ontologies. This is intentional and productive in deterritorializing the power and communal structures as assemblages become the framework and construct, establishing new ways of understanding the importance of communal spaces in the nomadic world of online (OL) design education.

Relationships between space and knowledge become the lines of flight—pathways taken—discussed between supporting texts that come together in an effort to answer the following research question(s):

**RQ1:** What happens when students design a creative community space—physical, digital, or in-between—where learning/knowledge isn't delivered, but co-created through stories, artifacts, and intra-action?

**(a).** How do ThirdPlaceSpaces work as assemblages that enable people—especially remote students—to deconstruct boundaries and build knowledge collaboratively?

**(b).** How do stories, interactions, and objects created in those assemblages reveal the emergence of meaning and community as they shift across different types of learning spaces?

As an initial thought to launch this review, design learning doesn't start with a single core methodology. It isn't akin to Deleuze and Guattari's (1987) stifling tree,

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<sup>7</sup> Heterology, to be defined in greater detail in Chapter 3, refers to the spaces that fit within and outside of society where power becomes challenged as new rules and roles come into play.

branching and growing from a single trunk of knowledge, all known things displayed in a visible, branching system (DeLanda, 2016). Instead it follows hidden, more rhizomatic directions, with multiple points of knowledge connecting via webs of relationships (Deleuze & Guattari, 1987; DeLanda, 2016). This review does the same.

It should be said that this review is in no way an exhaustive investigation. While there are entire libraries and toy chests filled with Lego blocks and stories unimagined, many centered around assemblages, Third Place (3rdP), Thirdspace (3rdSp), and Knowledge-Building (KB) theories, there exists very little investigation of these ideas within the creative/design contexts, even less within many of these as design education tools, and less still that consider these concepts as part of a larger assemblage themselves. As such, the texts explored center primarily on the nomadic assemblage topology as it aligns best with creative, non-hierarchical, non-linear learning methods such as those found in design learning, all while considering how each sub-assemblage can work toward an entangled, shifting configuration.

### **A Poststructural Framework—Concepts in Design History**

Poststructuralism is not a system, nor even, when you look at the details, a unified body of theory. How could it be? Its key term is difference (Belsey, 2022).

I first heard the actual term “poststructural” from one of my dissertation committee members. I was frustrated with my project as many of the pieces were not fitting together. As a neurodivergent individual, I have a superpower that helps me find connections between seemingly disparate ideas. Connections that swing and sway. Connections that annoy and surprise in their vast, yet temporary, natures. These connections were not simply joining when trying to apply a Constructivist framework and Community of Inquiry Theory to my intended direction of critical knowledge-building, created in inclusive, participatory, non-hierarchical spaces for discourse. So

when this committee member noted that she was seeing a more poststructural perspective from the project, my neurodivergent self became curious because “shiny thing.” As it turned out, I’ve always been poststructural. I just never had a name for it.

Despite not having this name, my first true introduction to poststructuralism came when I was in Architecture school. I was young and impressionable, and I found a book with a picture of a D-Con brand mousetrap on the cover (see Figure 3) in the architecture section of our school bookstore. Being a curious, sleepless, design student with generous parental financial support, I bought it for the cover alone. Turned out that the book was an analysis of Derrida’s Deconstruction Theory—a poststructural offshoot—and its application to architecture. I only found this out because my then-fiance read it; I never did until recently. But the word “deconstruction” just sounded cool—I couldn’t help but adopt it into my everyday vocabulary.

**Figure 4**

*Cover of The Architecture of Deconstruction: Derrida’s Haunt*



*Note.* Mark Wigley (1995)

I once described deconstruction to a friend as “tear it apart and figure out new ways to put it back together again.” This was my definition built entirely from the visual aesthetics I witnessed in architectural publications of the time. Architects such as Zaha

Hadid, Frank Gehry, Diller and Scofidio, Morphosis, and others considered how buildings could have impact by appearing as something more than the high-modern glass and steel structures that came into popularity during the early 20th-century's structural movements (Johnson & Wigley, 1988). While many opposed the term “deconstruction” given the implications of incomplete assemblages or just messy designs, Stouhi (2020) provides the following clarification on what deconstructivism really is:

Deconstructivism is, in fact, not a new architecture style, nor is it an avant-garde movement against architecture or society. It does not follow “rules” or acquire specific aesthetics, nor is it a rebellion against a social dilemma. It is the unleashing of infinite possibilities of playing around with forms and volumes.

Some early designers of poststructuralism saw architecture as motion frozen in time and built accordingly (Lodge, 1989, p. 88). Odd, given the temporary nature found at the heart of this theoretical approach. Still, in some instances, the buildings really did look like the architect had taken them apart and put them back together, frequently removing pieces in the process, freezing time during a demolition, a reconstruction, or some lucid dream where planes and forms melted into each other, skewing the definition of “surface” in the process. Each piece questioned the vernacular of a specific building/location/expectation, arranging each construct based in part on Deleuze and Guattari's (1987) assemblages, where physical content mixed with ethereal expressions to question, or deterritorialize, given stratifications, or expectations and the status quo (Buchanan, 2021; DeLanda, 2016).

This was where my “poststructuralism” springs from. It's a constant de/reterritorialization—a de/reconstruction—based on the vernacular of design. It brings in ideas of semiotics—the study of signs, symbols, and meaning (Bignell, 1997; Chandler,

2021; Cobby & Jansz, 2012; Crow, 2022; Hall, 2012). It's the framework I use when exploring my own designs. It's also how I teach, taking the tools of curriculum and heutagogy, giving just enough structure for ideas to build, and letting students tear apart the materials so they can find new ways of developing unusual ideas using the language of design and collaboration. And it's the framework of how this study is approached, taking apart the components of design curriculum, heutagogy, and learning communities—even this dissertation format—rearranging them, and seeing what we can make with those parts.

### **History Lessons**

History may not be the favorite subject of many, myself included. But there are times when it comes in handy. For instance, if we want to better understand where the communal structure of design learning and studio culture came from in a more theoretical light, it helps to look at the history of design since it provides a few clues about how designers learned and the theoretical frameworks which shape the spaces we learn in. Same with online learning. With that in mind, let's put on our way-back glasses and get started.

### ***Design Education***

I'll start by saying that there was very little design studio-based learning literature found that discussed this curricular method beyond architecture, and even less outside of a Eurocentric framing, within the literature research conducted. Some books and articles discussed the history of design as rising from trades to professional disciplines (Davis, 2017; Wong, 2023). In these, most information reviewed focused on creating studio culture based on European master/apprentice/atelier models with a specific view toward architecture and the fine arts until the late 1800s (Davis, 2017; Bosshardt & Lopus, 2013; Wong, 2023). Given the nature of creative industries and

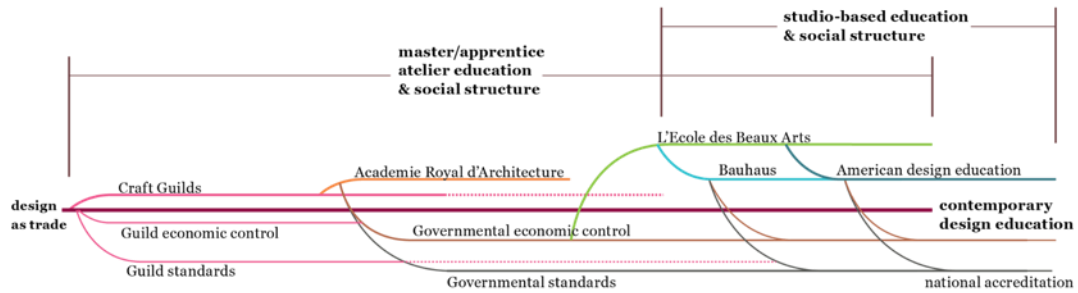
aligned curricular content, it's reasonable to conclude that the stories for other arts and design disciplines run parallel. The following lesson is presented in that light.

**Humble Beginnings.** While some cite L'Ecole des Beaux Arts as the start of our contemporary design education (Bender, 2005; Chee & Tan, 2022; Lackney, 1999; Meggs, 2005), design learning has its roots in Medieval history, beginning with master/apprentice models and the Trade Guilds these models worked within (Davis, 2017; Kranzberg & Hannan, n.d.). From there we find design education winding its way through the French aristocracy and Revolution, and into Germany which set the structure of contemporary American design education today (Davis 2017; Wong, 2023). This pathway, seemingly direct—and also hyper-focused for this writing—transitioned design learning from “purely instrumental know-how gained through employment to academic preparation that includes study of discipline as well as the practice” (Davis, 2017, pg .5).

Key phases of design education that laid the foundations for today's curriculum included Trade Guilds, the French influence, and the Bauhaus (Cleary, 2003; Davis, 2017; Wong, 2023). As we review highlights of the journey from trades to professions (see Figure 4 and Appendix A), keep in mind that at every stage, de/reterritorialization—a challenge to the status quo leading to new ways of viewing/producing design and the arts—led to new curricular directions while retaining ideas of social communities as a means of learning. Put another way, changes de/reterritorializing design education changed the communal aspects of studio culture. Despite the hundreds of years of history, even design education becomes an unstable assemblage.

**Figure 5**

*The History of Design Learning*



*Note.* Illustration (not to scale) showing a rhizomatic timeline of different design learning eras with oversight and economic control pulled out for clarification. See Appendix A for expansion of these ideas.

A constant thread runs throughout the curriculum of design and arts education through to contemporary times—the mentor/mentee (master/apprentice) model that remains at the core of all learning experiences (Davis, 2017). Be it from the Trade and Craft Guilds, to the Académie Royale d’Architecture ateliers, to the Bauhaus workshops, the core learning has been at the hands of a master and in relation to the co-students/apprentices/journeymen educated by them, setting up a state<sup>8</sup> assemblage where change becomes absorbed by existing forces (Deleuze & Guattari, 1987; Davis, 2017; Wong, 2023). In each of these models, and due in no small part to the responsibilities of quality for their mentors, each guild/atelier/classroom environment encouraged a social community of some sort where peers developed relationships that fueled their creativity beyond the lessons of the instructor. Additionally, each step within the history of creative education came with new ways of viewing the craft as a whole, folding into the existing model, while leaving the studio culture intact in the process.

<sup>8</sup> From Deleuze and Guattari’s (1987) *A Thousand Plateaus*, a state assemblage type reinforces the given structure by absorbing new ideas and potential shifts (Nail, 2017).

In the Guilds, craft and construction ran hand in hand (Bosshardt & Lopus, 2013; Kranzberg & Hannon, n.d.). In the Académie Royale d'Architecture, craft was removed from construction and viewed more in terms of philosophical ends (Cleary, 2003). In L'Ecole des Beaux Arts, studio and lecture courses were separated, with lectures supporting the lessons learned in the atelier (studio). This is where the studio took over design pedagogy and exemplifies the most significant shift in the design education model. Studio first, now and forever.

However, the focus of aesthetics and theory set at L'Ecole laid the foundation of creativity and studio culture within the atelier studio, as exemplified in Figure 5 (Bender, 2005; Carlhian, 1979; Davis, 2017; Wong, 2023). Fierce competition was used to unite members of L'Ecole, and unite they did in surprisingly enthusiastic ways (Cleary, 2003). This is where we first see the studio culture in earnest—that supportive, yet competitive, learning environment where sharing knowledge and bad coffee unite a group of strangers well beyond a single class.

### **Figure 6**

*The Atelier Model in Design Learning*



*Note.* Atelier model from Académie Royale d'Architecture (left; Berman, n.d) and the Atelier model from L'Ecole des Beaux Arts (right; Baudex & Cassidy-Geiger, n.d.)

Finally, in the Bauhaus, we find a major content foundation laid that is still followed in many creative education models today—a focus on product and materials; a capitalistic assemblage model where design became a commodity driven by market forces—while the pedagogical studio cultural foundations provided by L’Ecole des Beaux Arts were still firmly in place (Cleary, 2003; Davis, 2013).

When changing from one model to the next, great disruptions can be seen, deterritorializing the boundaries between governmental oversight, and reterritorializing—recreating new boundaries—design learning in the process.

Between the Middle Ages and the Académie Royale d’Architecture, the government established more oversight over economic resources, removing political power from the Guilds while shifting power toward those with real power—the aristocracy and state (Armstrong, 2017; Cleary, 2003; Davis, 2017). When moving from the Académie Royale, the French Revolution questioned and disestablished the bourgeois status of the Académie, closing the school in the process (Carlhian, 1979). Following the Revolution, Bonaparte reestablished the school under the name L’Ecole des Beaux Arts, which then created a more competitive curriculum that distanced learning from philosophy and removed governmental control in the process, despite the continued, but muted, governmental oversight by this new democratic party (Carlhian, 1979). And following World War I, when the world was in economic and political upheaval, the Bauhaus set a classical foundation, but shifted its focus to making, production, and capitalism as government scrutiny impacted the School, threatening to close it unless it moved from a theoretical to consumerist curricula (Davis, 2017; Cross, 1983). One could conclude that this constant oversight by governmental agencies, be they Guilds, kings, or dictators, has positioned itself in the background, seemingly in

support of design education while still maintaining power over the institutions in which they reside—ultimately a Deleuzoguattarian<sup>9</sup> state assemblage in action.

### ***The History of Online Education***

Shifting now from the traditional studio model, we can focus on a deterritorialization of this—the OL studio. “Distance” learning is not a new thing. Though a few may cite the advent of the internet as the catalyst for distance learning (digitaldefynd, 2025; Sarkar, 2020), the reality is that this type of education has been around since the 1700s (Kentnor, 2015).

Distance learning can be defined as learning/teaching where the students and instructors are physically separated from each other (Bayne et al., 2020; Encyclopedia Britannica, 2012, as cited by Kentnor, 2015). We can add to that the idea that learning materials are of a fixed nature—or, content is delivered in a static form rather than through direct and dynamic discourse between the instructor and students—and presented asynchronously with interaction taking place at separate times and in separate spaces (Bender, 2005; Nottingham, 2014).

Interestingly enough, distance learning got its start via the postal service. From there, it found its way into more dynamic media, including radio and television, eventually ending up on the World Wide Web, where we can now find it in a far more interactive format than before (Bouchrika, 2024; Kentnor, 2015).

Initial courses focused on shorthand writing, where an instructor would send a Bible verse to the student via mail, and the student would return that verse in shorthand for review (Kentnor, 2015). Courses were offered as a means of educating populations

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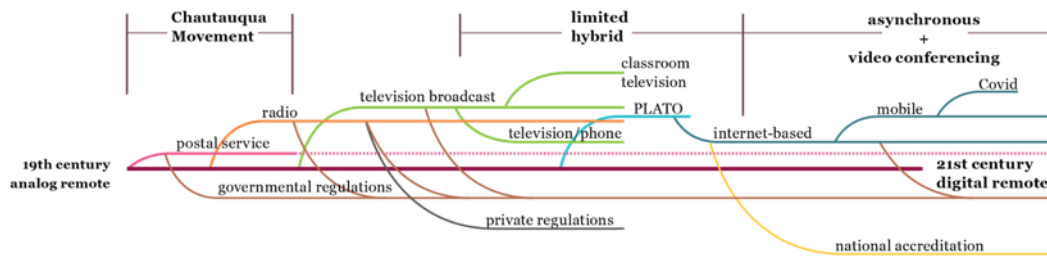
<sup>9</sup> “Deleuzoguattarian” is a commonly used term referring to ideas expressed as by Deleuze and Guattari.

who would normally not have access to academic tools due to familial, geographic, or financial constraints (Kentnor, 2015), much like OL degree plans today.

As the centuries progressed and technologies improved, so did distance learning and the knowledge it brought to us (Kentnor, 2015), as demonstrated in the condensed distance learning history found in Figure 6 and Appendix B.

**Figure 7**

*The History of Remote Education*



*Note.* Illustration (not to scale) showing a rhizomatic timeline of different remote learning models with oversight and economic control pulled out for clarification. See Appendix B for expansion and further information.

As distance learning methods improved, so did the content and our perception of that content, as if the channels used to communicate information to an audience, from the Gutenberg Bible through the latest smartphone tech, altered how our remote audiences understand information (McLuhan, 1996; Ong, 1982). Thus, as technologies improve, so does our knowledge—new advancements de/reterritorialize old ways of thinking and perceptual meaning of communicated content changes in the process (Betts et al., 2020; Jenkins, 2006; Lévy, 1997; McLuhan, 1996).

Despite shifts to digital learning in academia as a whole, while design education still uses the same master/apprentice model developed alongside the Crafting Guilds—an old channel of communication indeed—distance learning technologies have altered how

remote academia works, and has opened new avenues for thought, perception, and understanding for a wider audience (Johnson, 2003, as cited by Gaimster, 2008, p. 190–191; Nottingham, 2014). Drawing a crooked line from this format to traditional academia, we now see space for disruption, deconstruction, and reterritorialization, which is a poststructuralist’s way of saying “let’s break it open and figure out what it can really do” (Belsey, 2022; Young et al., 2013). Online education is changing education on the whole, and design studio learning will need to find a happy medium to meet the challenges this change brings, particularly in terms of studio culture, as previously discussed in Chapter 1.

### **Assemblage Texts**

In six words or less, summarize assemblage theory (S. Perkins, January 2025).

Dynamic, relational, emergent, heterogeneous, non-hierarchical, fluid (ChatGPT, January 2025)

Assemblage was not the easiest idea to get my head around originally. It still isn’t, given its ever-shifting nature. The word “assemblage,” for example, is misleading as many a researcher will tell you (Buchanan, 2021; Bussu et al., 2025; DeLanda, 2016; Nail, 2017; Page, 2020). So finding a simple definition—one that encompassed the general idea without going into the nit and grit of the semiotic disruption this theory provides—was hard.

At one point, I turned to Chatty G (my name for ChatGPT) to help. “What is assemblage theory?” After a lengthy definition, which was also missing vital information about topologies and typologies, components and elements, I asked for some “summary texts—something ‘light,’ beyond the main text, that would give me more information—to review. The first suggestion was Deleuze and Guattari’s (1987) *A Thousand Plateaus*—the initial source of assemblages and rhizomatic theory that I was looking for a simple

definition of. Chatty didn't get the question. It's hard to find a simple answer in a densely theoretical book that is the original source of the idea. Hence the ask. I was looking for something to help me move beyond the initial text. Something to help me understand what I was reading. Something to help me orient myself in the middle of the concepts. Because assemblages are not about beginnings (Deleuze & Guattari, 1987). You enter them from the middle. So I looked for others. And regardless of the intellectual weight of the texts investigated, each opened with the same idea: the word "assemblage" is the wrong word to use (Bussu et al., 2025; Buchanan, 2021; DeLanda, 2016; Nail, 2017; Page, 2020). Of course it is.

The concept of assemblage originates with Deleuze and Guattari's (1987) use of the French term "agencement," which refers not merely to a collection of parts, but to an arrangement of heterogeneous elements that come together to function temporarily as a whole. In their view, an assemblage—the agencement—is not a static object but a dynamic configuration of forces, each involving the ongoing processes of territorialization (stabilization), deterritorialization (disruption), and reterritorialization (reconfiguration) individually and as a whole. Crucially, assemblages are defined by their capacity to affect and be affected, rather than by any essential properties of their components. In other words, the parts are not just greater than the whole. They change/are changed by the whole, which is, in turn, changing/changed by them. Always shifting. Always emerging. Always questioning everything. Like a two-year-old child.

As the concept moved into Anglophone environments—translated as "assemblage" in Massumi's rendering of *A Thousand Plateaus* (1987)—it evolved into a more methodological and analytical tool in the social sciences. In short, "agencement," now "assemblage," focused less on the two-year-old child's questioning of everything, and more on the doll the child plays with—a complete "thing," made as a unity of parts

(Buchanan, 2021; Nail, 2017). Scholars such as DeLanda (2016) expanded the term’s use in ways that preserved its philosophical grounding while offering operational definitions for empirical research. In this context, assemblage theory became a way of examining how entities—whether institutions, bodies, technologies, or practices—came/come together, function, and transform across contexts.

In arguments by Buchanan (2021), Busso et al. (2025), and Nail (2017), Massumi’s translation and DeLanda’s alteration do not capture the essence of “agencement.” As noted, the translated “assemblage” implies something static (Busso et al, 2025; Nail, 2017). Something already made. Something “assembled.” It focuses on the object, not the connections between the pieces or elements of that object. For example, Bernard Tschumi’s (1999) Parc de la Villette installations (see Figure 7) were considered a deconstructive assemblage at the time of their creation. A group of parts made into a single, whole object. Built. Assembled. A thing comprised of other things.

**Figure 8**

*Parc de la Villette*



*Note.* Bernard Tschumi, Paris, France circa 1999.

Agencement, however, is more about movement, instability, and connections (Deleuze & Guattari, 1987; Buchanan, 2021; Nail, 2017). Here, the focus is on how things are laid out and the elements used to do so. How they hold together. How they fall apart.

The relationships between them. And the potential these relations hold. Not the thing, but the making and becoming of the thing (Deleuze & Guattari, 1987; Buchanan, 2021; Bussu et al., 2025; DeLanda, 2016; Nail, 2017; Page, 2020).<sup>10</sup>

Keeping with our architectural analogy, agencement, or, now, assemblage, might best be defined by Christopher Nolan's *Inception* (2010)—a film about dream worlds where buildings and time fold in upon themselves to dizzying effect (see Figure 8)—again and again and again, and... and... and... (Deleuze & Guattari, 1987). In this film, nothing is stable. All is conceptual. Anything is possible. Just like in a design studio.

### **Figure 9**

#### *Inception*



*Note.* Christopher Nolan (Director), 2010.

If *Inception* shows us the folding of dreams and structures, Deleuze and Guattari (1987) push us further. Beneath any assemblage is a machine—a conceptual apparatus: abstract, concrete, or somewhere in-between.

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<sup>10</sup> In design studies, assemblage frames design as a dynamic constellation of relationships—what DeLanda (2016) calls the interaction of heterogeneous elements—and, as Buchanan (2021) suggests, a way of understanding how practices, artifacts, and ideas compose shifting worlds rather than fixed outcomes.

The abstract machine found within an assemblage outlines the map of possible relations (Deleuze & Guattari, 1987; Adkins, 2015; Young et al., 2013). It's the concept. It doesn't assemble anything in and of itself. Instead, it sets the conditions for assemblage. It sketches the diagram—like gravity in a dream sequence or narrative tension in a design brief—tracing what could connect and what could emerge. It's a kind of design logic that operates through potential. It provides a foundation but does not dictate form (Deleuze & Guattari, 1987; Buchanan, 2021; DeLanda, 2016). It's ethereal.

A concrete machine, by contrast, is the “real.” It's the assembled thing—the installation, workshop, the narrative, the artifact. It's a collection of bodies and non-bodies, arranged through action. It's the realization of the abstract machine. Something tangible. Something built. Temporarily. As MacLure (2013a) notes, these material-discursive events are not fixed, but flickering constellations of relations, always on the move.

Importantly and interestingly, these two types of machines are not binary opposites (Deleuze & Guattari, 1987; Buchanan, 2021; DeLanda, 2016). They can't be. They are mutually transformative, which implies a reliance and alliance. A belief and becoming. And an instability that leads to potential shifts. The concrete might become the abstract. The abstract might become the concrete. This flickering, recursive shifting is not a glitch. It is the design (Deleuze & Guattari, 1987; Nail, 2017; p. 2020). “The machine is not a metaphor... [It] is precisely what operates in the real and under real conditions; it is what produces, what makes a given assemblage possible” (Deleuze & Guattari, 1987, p. 141).

Like any machine, these two—the abstract (concept) and concrete (real) machines—work together, but do not operate alone. They move and become through personae—conceptual figures who carry roles, affects, and capacities. Agents within the

design. A student becomes a critic. A visitor becomes a co-designer. A researcher becomes an installation. But there is a critical aspect to remember when dealing with personae. They are not identities. They are vectors of movement, of potential and of becoming. These figures, be they human, ideas, or objects, enable shifts in the assemblage—narratively, spatially, epistemically. They draw territorial borders and then erase/deterritorialize or refigure/reterritorialize them. They are, in many ways, the expressive aspects of the assemblage (Deleuze & Guattari, 1987; Buchanan, 2021). The aesthetics. The emotions. The meaning.

At the heart of this assemblage of parts lies the idea of territories. In Deleuzoguattarian (1987) thought, a territory is akin to a home—a space (though not in the literal sense) where relationships, affects, practices, and/or materiality take hold. It's an assemblage. A cabinet of curiosities (MacLure, 2016). A Lego kit with instructions. Studio culture. It's temporary but stable, like the status quo waiting to be altered or overthrown.

Aligned with territories, we have the agent of instability—deterritorialization—the impetus of change (Deleuze & Guattari, 1987; Adkins, 2015; Young et al., 2013). Deterritorialization is akin to revolution, though not always in violent ways. It undoes the status quo. It questions everything, like our two-year-old child, and seeks the potential that change may bring about (Deleuze & Guattari, 1987; Buchanan, 2021; Nail, 2017; Young et al., 2013). An OL design studio deterritorializes the L'Ecole method. The workshop deterritorializes the boundaries between remote learners. An installation deterritorializes the invisible wall as it questions meaning and relationships across different types of spaces. And an analysis film explores what it means to bring all of these together in light and motion.

Although the heart of poststructuralism lies in instability—chaos even—at some point, things need to reformulate. This is where reterritorialization comes in. While never settled, reterritorialization establishes new territories brought to the surface by deterritorialized instabilities. New structures. New meaning. New order. This order can be creative or oppressive, but it holds the potential for future deterritorialization. It also follows a rhizomatic pathway—never straight, always shifting, resettling in potentially unexpected manners or locations (Deleuze & Guattari, 1987). Like an OL studio that shifts to match the needs of OS learning. Or vice versa.

Assemblages are constantly cycling through de/re/territorialization. A stable classroom becomes an unstable workshop. A critique becomes a conversation. A digital comment becomes an archive of silent affect. And a sticky note left at an installation becomes a new relationship.

This movement—de/re/territorialization—is where assemblages gain their boundary-crossing force. They unsettle categories. They build bridges across geographies, disciplines, and temporalities. As Deleuze and Guattari (1987) argue, “deterritorialization must always proceed by way of a reterritorialization” (p. 56), meaning that every shift away from stability also creates a new kind of momentary order. In design education, students don’t simply traverse media or tools—they traverse roles, locations, and ontological positions. The design studio dissolves into a Zoom call. The artifact emerges in a laundry room or local café. The installation, in this case speaks in the absence of the speaker. Assemblages don’t erase boundaries—they make them flicker (Bacevic, 2019; Bussu et al., 2025; MacLure, 2013c). As MacLure (2013c) notes:

Research-assemblages are not so much about representation, but about affective flows, sticky data, and moments that flicker, hesitate, or resist final capture (p. 662).

This capacity for flickering boundaries, shifting personae, and recursive structure is what allows assemblage theory to reconceptualize learning spaces. Oldenburg's (1989) 3rdP, Soja's (1996) 3rdSp, and Scardamalia and Bereiter's (2003) KB each offer a lens into how space and knowledge can be social, representational, or hybrid. Viewed through assemblage theory, these are not static categories but dynamic, relational sites of becoming (Bacevic, 2019; Buchanan, 2021).

Oldenburg's 3rdP, expanded later in Chapter 3, can be deterritorialized from its local physicality. Its qualities of informality, loitering, and low-stakes discourse—the heart of any communal space—can reterritorialize in a digital comment thread, a Discord channel, or an asynchronous Cantina within the structure of a concrete machine. Soja's 3rdSp, with its emphasis on simultaneity and the interplay between lived and perceived space, becomes more than a conceptual zone—it acts as an abstract machine, setting the relational conditions for experimental multiplicity and spatial improvisation (Soja, 1996; Deleuze & Guattari, 1987). And Scardamalia and Bereiter's (2003) KB provides the space in which each persona can create a liminal threshold where identity is un/re/made, de/reterritorialized through a knowledge-sharing provocation within the assemblage (Scardamalia & Bereiter, 2003; Buchanan, 2021). All of these come together to form the 3rdPlSp—a hybrid model where community and lived experiences break invisible walls.

In this configuration, the 3rdPlSp is not simply a hybrid of these models. It is an assemblage that holds all three concepts together in a recursive fold—physical and digital, spatial and discursive, cultural and material, all in active negotiation. What Assemblage Theory adds is a language for how these spaces move (Bussu et al., 2025; DeLanda, 2016). These spaces are not merely designed. They are enacted.

ThirdPlaceSpaces don't simply exist. They become. This becoming is what makes 3rdPlSpS so potent for design education. In them, learning isn't delivered. It is

constructed in relation to people, materials, platforms, silences, and gestures. They offer a topology that isn't Euclidean but rhizomatic (Cormier, 2008; Deleuze & Guattari, 1987). The boundaries aren't fixed, but fluid. The roles aren't assigned, but grow through interaction. And the knowledge that emerges is shaped not by location, but by assemblage—a system of heterogeneous parts, intensities, and shifting alignments that, together, provoke something new.

### ***What is Assemblage Theory?***

Emerging from the philosophical writings of Deleuze and Guattari (1987), the concept of assemblage highlights the relational and dynamic formation of entities—the ever-shifting interconnections between people, ideas, materials, affects, and environments. These entities aren't stable or neatly contained—they can't be. They're provisional arrangements of heterogeneous parts—bodies and non-bodies (Busso et al., 2023)—coming together, breaking apart, and recomposing again. Assemblages are always in motion, forming and reforming in response to shifting conditions, like the urban dreamscapes in *Inception*, folding and unfolding with every encounter. They're defined not by what they are, but by what they do—by their capacity to act, affect, and be affected (DeLanda, 2016; Buchanan, 2021; Nail, 2017).

One example of this is the bow-horse-man assemblage, discussed by Deleuze and Guattari (1987) in *A Thousand Plateaus*. Here, each component—the bow, the horse, and the man—becomes a subcomponent within the “warrior” assemblage. But each is an assemblage in and of itself. The bow is comprised of the arc, the string, and the projectile, but also the trajectory of that projectile, the grip and strength of the arc, and the potential each of these holds in accomplishing a shared end—to strike something, in this case.

The man—his skill, his history, his future—and the horse—its strength and speed—also play into the potential of the warrior. And here’s the thing. Each subassemblage in the warrior assemblage exists outside of that assemblage. We can place the man in a different circumstance and he’s still a man. We can replace the man in the warrior assemblage, and it maintains its potential as a warrior. What matters are not the parts, or even the heterogeneous whole, but the potential each holds (Deleuze & Guattari, 1987; Buchanan, 2021; DeLanda, 2016).

An assemblage is an ecology, adjusting, de/reterritorializing as needed with each change. Not “what?,” but “how?” Not unity, but intra-action (Barad, 2007). Strangely but not unexpectedly, this reminds me of Borges’s (2004) *Aleph*—an impossible, infinite point in a Buenos Aires cellar that contains all things from all angles simultaneously. Not symbolically, but materially—a shimmering simultaneity. To me, this is what an assemblage is—true chaos, true potential, everything, everywhere, all at once.

Assemblages don’t mirror the Aleph’s content, but mirror its logic. It refuses to be reduced to parts and accepts all possibilities within any given movement. Its potential to follow paths unknown. Borges (1998) writes of the Aleph:

I saw millions of acts both delightful and awful; not one of them amazed me so much as the fact they all occupied the same point, without overlapping or transparency (p. 283).

Like the Aleph, assemblages are not singular perspectives. They are infinite constructs held together not by harmony but by proximity. Design, an assemblage, doesn’t aim to resolve contradiction, but to hold it—to let materials speak alongside ideation, silence alongside critique, sketches alongside systems.

Unlike systems theory or structuralist models that seek order and coherence, Assemblage Theory leans into the mess created by the intra-connections of its parts—the

Aleph and all worlds held within. It emphasizes emergence, exteriority, and contingency. It's less about structure, more about becoming. Instead of searching for clean causal lines, it traces the intensities, proximities, and alignments that seemingly link unrelated elements into functional (and dysfunctional) designs—constellations may be a better term given the emphasis we place on the connections between the stars. Nothing is fixed. Everything's relational. Each element in an assemblage is in flux—nudged, pulled, or rerouted by visible and invisible forces. Sometimes in crooked paths. Frequently in tangled messes.

Assemblages can be territorialized—briefly stabilized into something recognizable, such as a constellation—or deterritorialized through rupture and reconfiguration. These shifts aren't just social or spatial. They are also political, pedagogical, and affective, shaping how agency, knowledge, and power circulate in any given context (Anderson & McFarlane, 2011; Bussu et al., 2025). Assemblage theory, then, is not just a way to describe things—it is a way of seeing and doing—an ontological and methodological stance that centers becoming, affect, and multiplicity over clarity and closure.

## CHAPTER 3

### SPATIAL PROVOCATIONS

Before diving into the specific spatial logics of Third Places (3rdP), Thirdspaces (3rdSp), and Knowledge-Building (KB), I want to linger here, among the folds of time, narrative, and the strange elasticity of knowing. In moments such as these, I often return to Alan Lightman's *Einstein's Dreams* (1993). Not for evidence, exactly. But for calibration.

In each vignette of that tiny, golden book, time unfolds differently as Einstein slips between theory and dreamscapes. In one world, effect precedes cause. In another time, events move at dramatically different speeds for each person. Some cities live by frozen rules, while in others, time spirals into constant forgetting. And yet in others, multiple timelines of different decisions run simultaneously, side by side.

Each chapter is its own ontological and epistemic assemblage, bound not by what is true, but by what holds together in that moment, in that world. Lightman doesn't ask which dream is correct. He asks what kind of life lives there. What kind of knowing if this were, in fact, true?

#### **Spatial Assemblages**

In my world, in this dissertation, in this assemblage, time runs rhizomatically between stories and concepts—the concrete and the abstract. In my world, Borges' polytemporal Aleph is not imagined. In my world, the assemblage is the territory. The questions are its components. Space and discourse are its language. Chaos and clarity dance hand-in-hand in real time and imagined spaces, as only seen in *Einstein's Dreams*.

Keeping this in mind, we now turn toward the ThirdPlaceSpace (3rdPlSp).<sup>11</sup> How its assemblages take root in learning environments, particularly in the context of design education. In the context of community and engagement. We now turn to the spatial theories that help shape its foundations.

If Assemblage Theory provides the mechanics of becoming within this dissertation, the theories of Third Place (3rdP), Thirdspace (3rdSp), and Knowledge-Building (KB) offer the textures and tensions of the environments where that becoming unfolds. Each theory functions as a sub-assemblage—a relational construct composed of discourse, materiality, identity, and power. And each provides a vital piece of the epistemic architecture this study inhabits. What follows is an exploration of these spatial models—not static definitions, but living elements that compose, disrupt, and recompose the learning spaces at the heart of this inquiry.

### **The Third Place—A Place for Meeting**

Once upon a time, in a land far, far away, a man sat in the corner booth of a diner, looking around and seeing something academia had not yet fully recognized or named. A space that lived between the bustle of home and the demands of work. Ray Oldenburg (1989) found his 3rdP—a setting not quite home, not quite work, but something just right, suspended between. Here, loitering was encouraged, especially the purposeful kind. These places served as low-key social anchors—cafes, pubs, libraries, community centers, parks, back porches—where people gathered without the pressure of performance. They weren't built for productivity, and yet, in quiet ways, they were generative—not in outputs but in connection, in cohesion, and in the subtle affirmation of being part of something larger than oneself (Oldenburg, 1989; Jeffres et al., 2009).

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<sup>11</sup> It should be noted that the 3rdPlSp is a construct developed from Oldenburg's 3rdP and Soja's 3rdSp within the framework of assemblage. This will be defined in greater detail later in this document.

Okay, the story may or may not have happened. It likely didn't. But Oldenburg did make similar observations as he lamented the loss of communal spaces, calling for a new, physical, "great good place" for socializing. His work became a rallying cry for anyone who had ever felt more at home in a cafe than in a classroom or kitchen (Oldenburg, 1989).

But times shift. Screens glow. And campuses stretch beyond their commons. The question now isn't what a 3rdP is, but where—and how—it happens when the diner booth becomes digital, temporal, and designed for the ether.

In the age of discussion boards, Discord channels, and Zoom rooms, Oldenburg's vision doesn't disappear—it mutates. It deterritorializes. It disperses. Despite his insistence that 3rdPs must be physical and local, we're left asking what if a 3rdP isn't found, but made? What if it's co-authored in ethereal locations? What if the "regulars" never meet in the same room but still build something real?

This is where the 3rdP evolves into the 3rdPlSp, and the diner booth dissolves into a living collage of narrative, presence, and process. These are spaces not only inhabited but storied into being—through identity, performance, and relation. Storytelling here is not ancillary. It is architecture. Through shared anecdotes, half-told jokes, hesitations, disappearing ellipses, lingering emojis, and collaborative messes, people don't just tell stories. They construct the walls of the place they gather within (Soukup, 2006; Steinkuehler & Williams, 2006).

### ***Defining Third Places***

Let's back up a moment to more carefully define 3rdPs, at least in terms of Oldenburg's original vision. Third Places, as defined by Oldenburg (1989), are social spaces where people can sit, relax, and enjoy the atmosphere and conversation within a communal setting. These environments share common characteristics—neutral ground,

a lack of hierarchy (no one is the boss here), casual atmosphere, good lighting (not too dark, not too bright), accessibility (open at reasonable hours, no pay wall), regular patrons (Norm!), active conversation, a playful mood, and a casual tone—all contributing to a home away from home (Oldenburg, 1989; Markiewicz, 2020; Masciarelli et al., 2024; Soukup, 2006; Steinkuehler & Williams, 2006). More than just meeting spots, they nurture a sense of belonging, offering informal support structures and an expanded sense of community, as illustrated in Figure 9 (Abdullah et al., 2011; Butler & Diaz, 2016; Finlay & Haddon, 2023; Jeffres et al., 2009) within a local physical space (Oldenburg, 1989).

**Figure 10**

*Urban Third Places*



*Note.* Superkilen Urban Park, Copenhagen, DK (left); Students and guests from ASU’s Design School enjoying a community event at the Tempe campus (right).

While it isn’t explicitly stated in the literature reviewed, 3rdPs can also be seen through the lens of personal identity—private, professional, and public. Third Places are where these personae slip, blend, and unfold. They sit between the private/home—First Place—and the professional/work—Second Place (Oldenburg, 1989). Here, identities soften. Boundaries blur. Third Places become the in-between zones where you can

unwind, connect, vent, lament, create,... Where you become something beyond your title or your chores. You become part of the community.

In physical 3rdPs, the permeability of identity categories is lived out in real time. The off-duty teacher laughing with their students' parents at a local cafe. The CEO in running shoes at the Saturday market. The introverted teen dancing their heart out at the latest rave. These are not merely role changes. They are identity unfoldings, enabled by the ambiance and rhythm of the space. Identity in 3rdPs is plural, relational, and performative. It becomes particularly rich when paired with storytelling, which becomes the medium through which public and private identities interlace. Stories anchor presence, validate emotion, and situate belonging (Barad, 2007).

While third places were originally described as analog community hubs rooted in time and place, their defining characteristics—low hierarchy, voluntary presence, and casual sociability—also resonate strongly within educational contexts that value peer connection, narrative exchange, and fluid identity roles. This resonance becomes especially compelling in design education, where collaborative creativity and community-building operate as central tenets of the studio culture (see Chapter 1).

This is precisely why design education, with its fluid roles and collaborative ethos, thrives in such in-between zones. The studio isn't a classroom (Abdullah et al., 2011). It's an assemblage all its own.

### ***Third Places in Design Education***

Design studios are often labeled “second places” by outsiders. They are where work happens, after all. But from within, they pulse with 3rdP energy. Colleagues become collaborators become lifelong friends. Coffee runs become ritual. Late nights become lore. Studio spaces, with their questionable lighting, hums of conversation, and freedom to dwell, emerge as semi-structured liminal zones (Jeffres et al., 2009). In these

environments, identity is not simply expressed but co-constructed through story—through co-authored timelines, visual portfolios, wadded paper badminton, shared exhaustion, and laughter that folds into process. This is where studio culture is born.

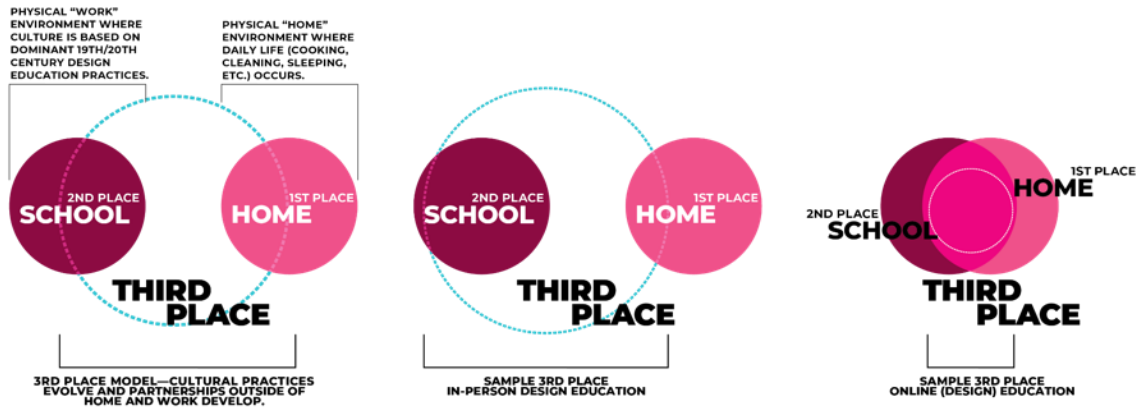
Yet even in environments steeped in collaborative ethos, the distinction between physical and digital becomes more than logistical—it becomes ontological. The spatial, social, and emotional scaffolding that defines a physical 3rdP does not easily translate into the digital (Barnes et al., 2021). While a studio may pulse with the organic rhythms of shared time and labor, the online (OL) equivalent often demands intentional scaffolding to nurture similar textures of presence and relation (Abdullah et al., 2011; Bayne & Jandrić, 2017).

And here is where the great divide between OL and onsite (OS) studio learning appears. Where the gap becomes a fracture. Where friction lies. And where becoming and collaboration require a bit more effort.

Applying Oldenburg's (1989) framework as-is doesn't map neatly into digital worlds. For OL students, the studio often occurs in a private/first space setting, such as a kitchen table, a parked car, or a basement office (personal observations, 2008–2025). Boundaries collapse. The home becomes the classroom. The professional persona leaks into the private, and the public one often has nowhere to go. In this model, the 3rdP can't stretch—it compresses (see Figure 10). The result isn't playful or generative. It's isolating.

**Figure 11**

*Interpretation of Oldenburg's Third Place*



*Note.* A conceptual interpretation of Ray Oldenburg's (1989) Third Place theory, showing traditional engagement between first and second places (left), a physical design studio as a hybrid second/third place (middle), and the compression of personae (Deleuze & Guattari, 1987) in online learning (right).

A firm believer that community lies in a local context, Oldenburg (1989) didn't write for Zoom breakout rooms or Discord direct messages. He didn't design his 3rdP for chat-based collaboration, screen fatigue, or hybrid intra-actions. And yet, here we are—trying to recreate the warmth of a communal hearth in a chat window. We don't just need better platforms. We need places.

For this project, those places started with the Cantina.

***The Cantina as a Third Place Prototype***

Nestled in a transitory space more akin to a kitchen than a cafe, the Cantina (discussed in detail in Chapter 1) served as a living, breathing 3rdP in an OL environment. It wasn't the final site of creation in this project, but it did provide the generative grounds of encounter. Here, students gathered informally via Discord and Zoom. Snacks and conversation during Discord movie night, visual prompts during late-

night study sessions, and shared silences during synchronous office hours—this was the virtual hum filling a shared space in the ether. The Cantina invited in-between-ness. It didn't demand outcomes. It offered presence. And in doing so, it allowed public and private personae (Deleuze & Guattari, 1987) to intermingle at the kitchen table or basement office. The professional slipped into the playful. The isolated became seen. The Cantina became a threshold space—a narrative hinge that led not into a classroom, but into a co-designed 3rdP. Not a physical space. A deterritorialized place of becoming (Deleuze & Guattari, 1987).

### ***The Ethereal Third Place***

Let's state the obvious. No one is pouring pints for the group in the breakout room. But the spirit of Oldenburg's (1989) 3rdP—that low-stakes, high-comfort zone where social glue gets poured and shared—hasn't vanished (Markiewicz, 2020). It's just shape-shifted. The neighborhood pub offered consistency, banter, and a place to show up as you are (Oldenburg, 1989). Fast forward to a student Discord server, and you'll find memes instead of margaritas, but many of the same dynamics at play—informal talk, voluntary presence, a rotating cast of regulars (Cliff!), and rituals of shared participation (Soukup, 2006; Steinkuehler & Williams, 2006).

While Oldenburg (1989) argued that a community cannot truly flourish without a physical, shared space (p. 203), emerging research challenges this binary. Online communities—including digital learning spaces, Massively Multiplayer Online Games (MMOG), and asynchronous workshops—exhibit many 3rdP traits (Ducheneaut et al., 2007; Soukup, 2006; Steinhuehler & Williams, 2006). These environments complicate the spatial assumptions of 3rdP by creating persistent, informal, and affectively rich communities beyond co-location.

For example, Ducheneaut, Moore, and Nickell (2008) show how online games like *World of Warcraft* or *Star Wars Galaxies* serve as living 3rdPs, full of social bonding, casual conversation, and community rituals. Steinkuehler and Williams (2006) also frame MMOGs as knowledge-building arenas—places where communal learning thrives. Soukup (2006) argues that virtual spaces remediate 3rdP principles, adapting them for new socio-technical realities. Markiewicz (2020) goes further, stating that while virtual communities challenge Oldenburg’s criteria, they don’t discard them—they stretch them. Relation, not location, becomes the heart of the 3rdP. Rheingold (1993) elaborated on this idea, adding:

Oldenburg explicitly put a name and conceptual framework on that phenomenon that every virtual communitarian knows instinctively, the power of informal public life... It might not be the same kind of place that Oldenburg had in mind, but so many of his descriptions of third places could also describe the WELL. Perhaps cyberspace is one of the informal public places where people can rebuild the aspects of community that were lost when the malt shop became a mall (p. 26).

Digital third places, however, are not one-size-fits-all. Each platform carries its own discursive weight—some invite levity and sociability, while others reinforce institutional logics. Navigating these varied digital terrains requires recognizing how each space affords or limits particular forms of expression, relation, and community formation (Papacharissi, 2012).

Zoom calls, admittedly, are trickier. They carry the residue of second place expectations—deadlines, agendas, power structures—especially in academic settings. But peel back the structure, and moments of 3rdP still flicker through—the unofficial five minutes before Zoom office hours, the group chats that spiral into shared playlists and

pictures of a child's baseball win, or collaborative inside jokes all play a part in creating a digital 3rdP. These spaces are not designed to hold community. Instead, they are designed to allow a community to emerge through the cracks (Bayne & Jandrić, 2017).

### ***The Personae of the Third Place***

In a physical location, Oldenburg's (1989) 3rdP allows for a loosening of personae (Deleuze & Guattari, 1987). Participants are freed from the constraints of home or professional roles. But in hybrid and digital 3rdPs, persona is not merely loosened—it is constantly shifting. As Goffman (1959) observed, we perform different selves for different stages, allowing ourselves to be who we want/need in any given circumstance. In line with this, Ducheneaut and Moore (2007) explore how avatars and usernames act as persistent identity anchors in socio-digital assemblages, allowing participants to self-identify in ways a physical 3rdP may prohibit. And Schultze (2014) extends this further, arguing that even without physical bodies, presence remains powerful. Identity is still performed—even when the body is only partially visible, or entirely implied.

These identity performances are not merely adaptive strategies but modes of becoming. In hybrid 3rdP (and ThirdPlaceSpace) environments, participants are continuously negotiating presence—shifting between authenticity, aspiration, and ambiguity. Identity in these spaces is not a mask worn for the stage; it is a murmuring multiplicity, enacted through interface, affect, and intra-action (Barad, 2007).

In education, shifting personae become amplified. Students move between learner, designer, peer, and creator within seconds. They post playfully and critique seriously. They disappear and re-emerge in text threads. These personae are entangled—co-authored through intra-actions with platforms, others, silence, and affect (Barad, 2007; Jackson & Mazzei, 2012). Rather than performing fixed roles, learners in the

3rdP/ISp assemble identity relationally and affectively (Papacharissi, 2012; Turkle, 1995).

bell hooks (1994) frames the margin of experiences such as these as a space of radical openness, where identity can be explored safely. In 3rdP/ISps, the designed container becomes a kind of margin—a staging ground for speculative identity.

Assemblage theory offers a way to think about personae as events, not objects. The self is not transported into the space, but produced by it.

### ***Postdigital Third Places***

To understand the current state of 3rdPs, we must step through the looking glass into the postdigital. This is not simply the aftermath of the digital but a condition in which digitality is so deeply woven into the fabric of the everyday that distinctions between “online” and “offline” collapse (Jandrić et al., 2018). The postdigital 3rdP is not bound to devices, apps, or platforms. It is enacted through them—emergent, fragmented, and persistently relational.

As digital and physical realms blur, what emerges is not a seamless integration, but a layered co-existence. These environments are interwoven. Not merely hybrid. Within them, embodiment does not vanish; it is redistributed across gestures, interfaces, and atmospheric cues (Bayne, 2015; Gallagher et al., 2020). In this way, the postdigital 3rdP/ISp doesn't erase the body—it disperses it.

Bayne and Gallagher (2021) remind us that “campus” in the postdigital university is not a place but a constellation of practices, presences, and connections. The 3rdP, reimagined in this light, becomes an interface—not the screen, but the shared act of being-with through technological mediation. What once was located in a booth or bar stool now flickers between Slack threads and Miro boards. And yet, the qualities remain—informality, mutual support, shared ritual, and emotional refuge.

Gravett et al. (2022) build on this notion by exploring postdigital education as not merely sites of sociability, but generativity. Here, knowledge is produced not just through cognition but through affect, interruption, and creative noise. The café murmur becomes the hum of simultaneous typing. The warmth of shared presence becomes asynchronous affirmation. This is not less than Oldenburg's (1989) vision—it is rhizomatic and evolving (Deleuze & Guattari, 1987).

### ***Entanglements and Intra-actions***

Moreover, 3rdP/ISps become discursive fields activated by both bodies and non-bodies—screens, prompts, silences, blank Zoom windows, and emotional registers. These non-bodies do not merely support discourse. They actively participate in it, shaping what is said, what is withheld, and what is possible. Jackson and Mazzei (2012) argue that meaning is not extracted from data, but differs and defers through the entanglement of voices and forces. In this sense, discourse itself becomes a participant. A 3rdP/ISp does not just host conversation. It intra-acts through it. The persona that emerges is not a pre-formed subject who enters the room but a becoming, shaped in part by interfaces, friction, and atmospheric cues.

These are not stable selves, but discursive figures, stitched together by relation, attention, and affect. They speak in memes, code-switch in critique, and vanish in silence, leaving the room much like a friend may leave the café chatter.

In these postdigital 3rdP/ISps, the body is neither present nor absent—it is partial, mediated, and ambient (Bayne, 2015). Identity slips between tabs. Embodiment becomes an assemblage of emoji, lighting choices, typing speed, and background noise (Gallagher et al., 2020). This distributed presence complicates but also enriches identity performance. The educator is not reduced; they are refracted. The student is not fragmented; they are multiplied.

Most critically, postdigital 3rdPs invite us to reimagine what it means to gather. As Knox (2019) suggests, “the digital campus is not a shadow of the real; it is a material and social reality in its own right.” The 3rdP/ISp, in this context, is a provocation, not a compromise. It is a call to rethink how learning communities are built, embodied, and sustained when presence is not given, but composed.

Online lounges, Discord servers, collaborative Miro boards, and even chaotic Google Docs are emerging as postdigital 3rdPs (Lamb et al., 2021), and while embodiment shifts in these digital environments, it does not disappear. Bodies and non-bodies intra-act and entangle (Barad, 2007). The public persona does not vanish. Presence becomes ambient. Identity becomes distributed, polyvocal, and diffused across time zones and tabs. You are not absent. You are just not all here. And that, too, is a kind of presence.

Assemblage Theory helps reframe this—our presence—reminding us that 3rdPs emerge not from architecture, but from affective and relational dispositions (Jeffres et al., 2009). A pop-up workshop, a Discord thread, or a transitional walk from a laundry room to a bedroom desk becomes a 3rdP/ISp when it invites interaction, flattens hierarchy, and supports narrative participation (Klinenberg, 2018; Markiewicz, 2020). These spaces are performed into being through entangled intra-actions between people, platforms, silences, and more (Barad, 2007).

Karen Barad (2007) reminds us that individuals do not precede their relationships; entities become visible through intra-action. Meaning and being are co-constituted. In digital 3rdPs, identities are not singular or static. They are entangled—shaped by algorithms, timestamps, fiber-optic delays, GIF reactions, and collaborative texts. Personae are not projected but produced, moment by moment, click by click, screen share by screen share. What we are—what we become—is relational.

Entanglement means that identity and space co-arise. That narrative and structure are inseparable. That bodies and non-bodies write each other into being through action. The online design student is never just in a space—they are the space, in partial view, becoming-with others. As Barad (2007) might say, this is performativity without a fixed subject. You are always arriving.

Assemblage theory (DeLanda, 2016; Deleuze & Guattari, 1987; Fox & Allred, 2015) supports this emergent view. It reminds us that communities are not held together by walls or syllabi, but by flows, relations, and shared forces. Online learning environments are not simulations of something better or more “real.” They are something else entirely—constellations of texts, glows, keystrokes, emojis, disruptions, dialogue, keyboard clacks, and silence. They are made in the moment of interaction. They morph in moments of isolation. They flicker. They stretch. They evolve. Through shared relationships, not proximity.

In these flickering moments, stories form the threads that hold the assemblage together. Narrative isn’t just a tool for reflection—it is the glue of relation. Stories fold identity into space, allowing learners to both witness and shape their becoming. In this sense, storytelling is an ontological act—a way of building the room as you speak inside it.

### ***Provocations***

OL learning communities can’t align with clearly defined roles or spaces. Like a physical studio, identities shift and slide, even within the faculty role, refusing to follow a script. Instead, and especially within the OL assemblage, identities intra-act, creating a performative entanglement where things and people don’t pre-exist their relations but emerge through them. The community—OL and OS—is not there before interaction. It comes into being in the doing (MacLure, 2013c; St. Pierre, 2019). Moreso within the OL

construct as identities formulate and professional personae morph quietly into public ones, while assemblage components take form.

This performative view underscores the urgency of seeing 3rdPs not as nostalgic re-creations but as speculative infrastructures—provocations that resist formalization. They are spaces where creative friction, aesthetic emergence, and relational affect unfold without predetermined goals. They do not replace the studio; they diffract it. They do not imitate community; they generate it.

Which brings us back to 3rdPs. In this world, they are not buildings. They are provocations.

What emerges is not a diner, a pub, or a cafe. It is something more liminal and more alive. The 3rdP isn't about where you are. It's about how you relate. And if that relation is entangled, emergent, and co-constructed through narrative and affect, then yes, your Discord channel might just be the next “great good place” (Oldenburg, 1989).

Oldenburg gave us the diner. Poststructuralism gives us the murmur of collaboration that defies containment. Assemblage theory lets us follow that murmur, trace its contours, and recognize that the OL studio, in all its fragmented glory, might just be a great good place after all.

### **The Thirdspace—Where Place and Space Blur**

Think back to that corner diner discussed earlier in this chapter, where Oldenburg sat and pondered what community is and where it truly happens. That place between home and work where people could go to chat and form social ties. That place where Oldenburg enjoyed a cup of coffee and a moment of reflection with friends. Now imagine what happens when Edward Soja (1996) walks in and says “this is indeed a great good place—let's turn it into an amusement park.”

## ***The Production of Place***

When Ray Oldenburg invited us to think beyond the binaries of “home” and “work,” he wasn’t focusing on a simple sociological observation. He was inviting us to explore a humble, yet powerful, set of unassuming places—cafes, pubs, parks, and coffee shops—where we could gather and enjoy the company of friends and strangers over a cuppa while feeding the pigeons. In Oldenburg’s (1989) terms, these spaces are the “anchors of community life” that “foster broader, more creative interaction.” They are where we find our friends and friends-to-be while enjoying moments of comfort and comfort food, sharing stories and forging relationships that hold communities together. They are where the formalities of the workspace and the private modality of the home melt and blend. They are to core of any true community, no matter where they occur.

In Oldenburg’s (1989) writings, these places are the heartbeat of civic life, accessibility, and playful serendipity. They operate on ideas of inclusion. They are welcoming without being pretentious. They are neutral grounds that level social status and provide spaces for conversation over a den of noise. They invite without excluding. They are playful. And they provide a relaxing space for anyone wishing to shake off the stress of the day with friends and neighbors. As Oldenburg (1989) notes about these spaces, “the great good place fosters relationships that are neither purely intimate nor entirely formal, but something in-between—where you can show up as yourself, without a ticket or an agenda” (Oldenburg, 1989, p. 22). Third Places are both comfort and catalyst, promoting sustained community life in their neutrality. They build trust. Which is why they form the central core for the 3rdPLSp.

It’s tempting to look at Oldenburg’s (1989) work with a sense of nostalgia for an age lost. A time when gathering at the local pub after work was a (nearly) nightly routine. When people hung out in parks and the absence of air conditioners forced families to the

front porch. When coffee shops were less expensive. Less branded. Less laminated wood, more wood panelling. Not spaces—perceived containers where events happen. Places—the events that happen there, and the emotional and social attachment that imbues a site with meaning beyond its physical definers (Canter, 1977; deCerteau, 1984, as cited by Meskell-Brocken, 2021).

While never intended for wifi connection or Zoom breakout rooms, Oldenburg's (1989) 3rdP has created a framework that remains surprisingly durable for current times. They provide meeting grounds for the online inhabitant. What Kosari & Amoori (2018) refers to as users living in a “blended synthetic Thirdspace...(something that) forms in the user's mind and facilitates mediation...” These spaces provide room for conversations in the margins, as bell hooks (1989) notes, where communities become spaces of transformation nurturing resistance, fostering empathy, and acting as incubators for social change. hooks' reflections on “choosing the margin as a space of radical openness” (hooks, 1989) resonate with Oldenburg's (1989) idea that the best 3rdPs are those where diverse perspectives collide and mix without the pressure of formal roles or pre-set outcomes.

Here, the great good place becomes more than a local pub. It becomes a place for identity exploration, community weaving, and quiet rebellion (should the mood so take the group). It's where one can inhabit the “in-between” (Bhabha, 1990, 1994, 1995) where cultures, stories, and ideas mingle in a liminal spaces. A place where Oldenburg's (1989) informality and accessibility plant seeds where hybridity and spatial negotiation can take root.

## ***Place Through Space***

Imagine London, with all of its bustling action, throngs of people, historical foundations, and public spaces, empty. No busses. No tourists. No locals. No 3rdPs. No sound, no activity, no smells, no... Just no.

What comes to mind when you think about a city like London? For me, I hear traffic and smell an English breakfast. I imagine riding on the Underground, rocking back and forth as we make turns, earbuds in, music loud. I remember a newfound bookstore just off of a street market, purchases in bags hanging off of my arms, friends surrounding me as we checked out the tasty breads and fresh fruit. These memories, these events, these experiences are what defines London for me as a place—interactions built from behaviors, emotions, and thoughts “that revolve around human actions” (Joshi & Kumar, 2024, p. 194). Not a space—the environment in which these happen.

The space of London—the “playroom in which citizens could participate in political and cultural activities and exchanges” (Li & Zhuo, 2018)—is just as rich, steeped in history and urban planning borne of a Renaissance fire and poor civic services. But the place of London emphasizes the space, and the space emphasizes the place.

This is highly visible when Danny Boyle (2003) removes the place of London from the space in his work on *28 Days Later* (see Figure 11). In this film, the natural action of London disappears as our hero, a delivery cyclist, wakes in an empty hospital, moving confusedly toward quiet streets of downtown London, yelling “hello” as he goes. The effect is shocking. Empty spaces contrast with our expectations, leaving a cold chill running through us as we wonder what happened. The place is gone. The space takes over. And it’s at this point that we realize you cannot have one without the other.

## Figure 12

### *28 Days Later*



*Note.* Still shot of Danny Boyle's (2003) *28 Days Later* showing Cillian Murphy exploring the empty streets of London, highlighting the importance of space and place in our daily lives.

We feel this dissonance most sharply in moments when the familiar choreography of place is stripped away, leaving only the bare architecture of space. That tension between what is there and how we interpret its meaning and potential is exactly the space where theory comes alive. When the laughter, the busses, the shopping in local street markets—the 3rdPs—vanish, we notice the quiet structure underneath it all—the urban patterns, the street grids, and the material components that were always there but frequently unseen. It's here, in this uncomfortable space, that Henri Lefebvre (1991), Michel Foucault (1986), and Edward Soja (1996) remind us that space is never neutral. That it is a part of our daily lives. Not a stage, or a void, waiting for actors. It's here that spatial trialectics—the addition of a third element in dialectic theoretical frameworks—come into play.

## ***The Production of Space***

In 1991, Lefebvre published *The Production of Space*—a text which heavily influenced Soja’s work in Thirdspace theory—where he insists that space is not a passive container or backdrop for human activity, as it has tended to be treated by geographers, architects, and urban planners even to this day. It is instead, he argues, a socially produced construct shaped by the interplay of ideas, practices, and material realities. It is where society comes together to create social spaces. Where coffee is consumed over conversation on benches while feeding pigeons in the park. Not a 3rdP, exactly. It’s more, made up of the events and places that inhabit the volume, including the hidden infrastructure supporting all of this (LeFebvre, 1991). It’s more than a space. It’s perceived, conceived, and lived (see Figure 12)—a spatial triad (Lefebvre, 1991; Meskell-Brocken, 2021; Soja, 1996).

### **Figure 13**

#### *The Spatial Triad*



*Note.* Henri Lefebvre’s (1991) spatial triad, based on an illustration by Daniel Michon (n.d.).

In his spatial triad, Lefebvre (1991) points out that there are three vital components to spatiality—any space at all. Space is first perceived—made up of physical objects, tangible, quantifiable, “there” for us to interact with, to sit upon, to sip from.

Space is conceived—represented in mental mappings that imagine what the world could look like, illustrated in drawings, sculptures, visions, movies, music, and our minds. And space is lived—symbolic, imaginative, emotional experiences of space as carried out and interpreted by those who inhabit it. Merrifield (1999) positions this spatial triad within the political context in which Lefebvre’s original text was presented as follows:

The project (Lefebvre) coins is spatiology, and it involves, amongst other things, a rapprochement between physical space (nature), mental space (formal abstractions about space), and social space (the space of human action and conflict and ‘sensory phenomena’).... Separation (of these spaces) ensures consent, perpetuates misunderstanding, and worse: it reproduces the status quo. By bringing these different modalities of space together within a single theory, therefore, Lefebvre seeks to expose and decode space, and thereby empower socialists everywhere in their analysis of, and struggle against, an urbanizing modern capitalism... (In) Lefebvre's hands, space becomes redescribed not as a dead, inert thing or object, but as organic and fluid and alive; it has a pulse, it palpitates, it flows and collides with other spaces (p. 171).

This decoding means that in Lefebvre’s triad, space is never buildings of brick and mortar surrounding urban parks and empty streets. It is the sum of physical forms, conceptual frameworks, and lived environments. Form, mind, experiences (Darmayanti et al., 2023; Kosari & Amoori, 2018; Meskell-Brocken, 2018). These are the components of true space, according to Lefebvre. And, using these definitions, we have also created space for place.

This is where Lefebvre (1991) begins to extend Oldenburg’s (1989) casual 3rdPs into a more complex territory. The local cafe is not just a location for chats and pastries. It’s embedded in urban planning, zoning laws, consumer services, histories of

gentrification, and the sensory experiences of those inhabiting the space right now and in the past—a character, not a stage setting. An Aleph, not a snapshot of the moment. As Lebrve (1991) puts it “(Social) space is not a thing among other things, nor a product among other products: rather, it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity...” (p. 73).

Lefebvre also notes that spaces cannot be fully captured by one perspective. After all (social) space is a (social) product (Lefebvre, 1991), and many lives and experiences play into (social) spaces. By introducing this idea, Lefebvre opens the idea of pluralism, laying the groundwork for thinking of spaces as contested, layered, and mutable—all qualities that play into Soja’s 3rdSp, to be discussed later. Lefebvre’s spatial triad makes it possible to recognize how a site can be simultaneously regulated (conceived), navigated (perceived), and imagined (lived), frequently in contradiction with each other. Especially when the politics of space are involved.

In the context of Oldenburg’s (1989) 3rdPs, Lefebvre complicates things with concepts of contested, mutable, and layered spaces. The happy diner on the corner may be a convivial hub for many, but for others it becomes an exclusionary, unwelcoming space based on perceived owner biases, price points, and cultural codes. This same thinking applies to digital domains as well where the internet may appear open to all, but truly isn’t. Not all can afford high speed internet or smartphones, and not all Discord servers are open to the masses. Sometimes algorithms lock us out. Sometimes paywalls keep us from engaging.

And this is where the seeds of critical spatial theory begin to take root—the awareness that space is both a product and producer of social relations. It is not a neutral container or backdrop against which life happens, but an active participant in that life,

and a commentary on how politics play into it. Expanding on this, Merrifield (1999) notes, Lefebvre's framework...

...resembles Foucault's "heterotopology" and bell hooks' "spaces in the margin"... (which) remains somehow unexplored and unconscious, simultaneously real-and-imagined, rich in flesh and dreams and lived experience, and replete with all kinds of possibilities and opportunities... affirming "a spatialized ontology, the reassertion of space into critical social theory, a postmodern deconstruction of dialectical historicism; it is a cumulative trialectics that is radically open to additional otherness" (p. 346).

It is "both an ontology and an epistemology. It is about being as well as a way of being" (Robbins, 2000). Space is a social construct. It is an agent of becoming.

### ***Heterotopia***

If Lefebvre gives us the scaffolding for understanding space as socially produced, Foucault's ideas of heterotopias invite us to look at those spaces through the lens of a funhouse mirror—peculiar, yet somehow familiar, sometimes hidden within that scaffolding, sometimes fully exposed to the world.

In his lecture "*Des Espace Autres*" (*Of Other Spaces*, 1967), Foucault defines his idea of heterotopias as follows:

There are also, probably in every culture, in every civilization, real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they

reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias.

Heterotopias are “other spaces” that mirror and unsettle the spaces we know (see Figure X). Norms bend, rules invert, and the ordinary becomes framed in an unexpected way and power becomes contested (Foucault, 1986; Joshi & Kumar, 2024). They may be as grand as museums housing centuries of knowledge and artifacts next to each other, cemeteries originally found at the city center as a symbol of resurrection, later pushed to the outskirts of town as views of death changed, or urban gardens where nature’s organic mystery becomes a mixture of plants from different locations coming together in a highly controlled setting (Soja, 1996). Regardless of each type of heterotopia we explore, however, each holds its own layered, paradoxical truth, simultaneously embedded in reality and slightly apart from it.

**Figure 14**

*Online Studio as a Heterotopia of Design Education*



**OL STUDIO AS A HETEROTOPIA  
OF DESIGN EDUCATION**

*Note.* In design education, OL studios could be considered a heterotopia—living within the structure of design education, but outside the norms of the traditional studio environment. A pocket universe of dispersion.

Looking back at *28 Days Later* (2003), we see an extreme example of the power of heterotopias. In the empty streets of London, familiar landmarks stand still. Streets still wind with familiar patterns. But the city has slipped into a sideways version of itself. London, but not London. An upside down version of London. What Foucault may call a heterotopia of crisis. A place that reflects the real, but rearranges its logic, leaving us to navigate an unfamiliarly familiar world where the rules we know no longer apply, where the dynamics of power shift as madness takes over.

While not all heterotopias imply such a dystopian image (think back to the museum, with centuries' worth of discoveries), they do have a few common principles (Soja, 1996). First, every culture creates heterotopias, but these cultures do not, however, always produce the same types of heterotopias. Thus there is a universal, yet individualized, nature to these types of space (Foucault, 1986; Soja, 1996). Additionally, heterotopias accumulate different times into a single location—a historicity. A pub, for example, that has been a fixture of the neighbourhood for decades, showcasing memories of its patrons' past and present. Or the cemetery whose meaning changed as cultural norms shifted. In each case, there is a foundational temporal layering that helps define the heteropic space (Foucault, 1986; Soja, 1996).

Next, there is the juxtaposition of incompatible sites (Foucault, 1986; Soja, 1996). Foucault shows us the odd juxtaposition of a cinema, with rectangular spaces leading to rectangular spaces housing two-dimensional screens that show us three-dimensional worlds; sometimes reflections of our own world, sometimes new worlds entirely. Odd, indeed.

Finally, for this conversation, “(heterotopias) always presuppose a system of opening and closing that both isolates them and makes them penetrable” (Foucault, 1986). The heteropic space is not a public space. There is a gateway blocking our

passage. Entry is either compulsory, or there are rites and rituals to follow to gain entry. Certain permissions, like a ticket to the movies, or certain religious beliefs and practices. Enrollment in an online program for the purposes of obtaining a degree. Joining an academic program-specific Discord channel. Or waking into a zombie-filled world where the streets of London provide silent isolation and a sense of danger.

### ***Place Spaces***

In Oldenburg's sense, the corner diner may feel like a 3rdP. In Foucault's frame, however, these spaces could become heterotopias if they actively juxtapose different social worlds or hold contradictions in tension. "(Where) many spaces converge and become entangled..." (Soja, 1996, p. 160).

In Lefebvre's triad, these spaces would be lived and conceived spaces simultaneously. Or perhaps they would be quiet spaces where lived space resists conceived order. In a digital culture, heterotopias matter because they prime us for Soja's leap into 3rdSp. They help us see that space can never be fully reduced to either physical or conceptual aspects—it's also layered with multiplicity, tension, and negotiation, turning them into an assemblage of sorts. In this way, heterotopias echo Lefebvre's insistence on the lived dimension of space, while pushing us to notice the cracks, overlaps, and in-between zones where power and possibility mingle.

bell hooks (1989) reminds us that such "spaces of radical openness" can be sites of resistance where marginalized voices create a "space to transgress" dominant narratives. Homi K. Bhabha's notion of third space resonates here, opening precisely in those cracks and overlaps where difference resists containment. For Bhabha (1994), cultural encounters are not simply additive. They generate hybridity—a tense, ambivalent negotiation in which meanings are remade and authority is unsettled. Hybridity is not harmony, but friction; the continual rearticulation of identity and voice

in the act of translation (Begun, 2025; Bhabha, 1994). This vision extends hooks' (1989) call for spaces of transgression by showing how cultural and discursive practices themselves are transformed in the process of speaking across boundaries. Where hooks (1989) emphasizes the radical potential of marginalized expression, Bhabha highlights how all voices are implicated and altered in translation (Bhabha, 1990; Mitchell, 1995). Soja's (1996) 3rdSp gathers these resonances into a theory of spatiality that insists on multiplicity, contradiction, and simultaneity—foregrounding not only the lived dimension of resistance, but also the discursive and spatial negotiations that continually shape what space can mean.

### ***The Thirdspace—Everything Everywhere All at Once***

Imagine a space where you can see all the different options, all the different decisions, for your lifespan laid out for you to explore. Different choices. Different people. Different forms. All there for you to behold, reflect on, and share, so should you feel, with your friends and family. Who would be different in every space. Or not.

Now imagine a space where you can see the entirety of everything, much in the same way, where you are a part of these moments, but only a part. Where spaces unfold next to and inside of each other, much as they did for us in *Inception* (2010) and *The Aleph* (1998). Where new ideas come to life based on the decisions made by you and others about what it means to be in space. What it means to become in entanglements. This is the 3rdSp.

It is within this layered space, this heterotopia of spatial triads, that Soja's (1996) notion of trialectics—of which the 3rdSp is a vital component—truly emerges: a conceptual and lived space where real and imagined meet, interpenetrate, and transform each other. The 3rdSp is a way for Soja to challenge the “tyranny of binaries” in how we think about space—whether we view it as physical or mental—or even how it's lived as an

overlapping of the two. Instead of exploring space as a stage into which life happens, Soja envisions space—spatiality—as in constant flux, shifting and morphing based on relationships and intra-actions (Soja, 1996; Darmayanti et al., 2023; Khant, n.d.; Meskell-Brocken, 2021) between each component in the play.

Pulling heavily from Lefebvre’s triad of spatiality, in which social spaces are created through the combination of perceived, conceived, and lived spaces (Lefebvre, 1991; Kosari & Amoori, 2018; Meskell-Brocken, 2021), Soja (1996) developed what he terms Firstspace (1stSp), Secondspace (2ndSp), and Thirdspace (3rdSp) as a means of creating spatiality. For Soja, 1stSp translates to the physical, mappable, tangible spaces that surround us—the spaces and things we perceive. 2ndSp becomes the space of imagination, planning, and representation—how we conceive of space. It is within the 3rdSp where we see the shift between Lefebvre (1991) and Soja (1996). For Lefebvre, the lived space becomes experiential. The life that happens in the triad of spatiality. For Soja, it is a hybrid zone between 1st- and 2ndSps, that blends the two while simultaneously disrupting them (Darmayanti et al., 2023; Kosari & Amoori, 2018; Stojanovic, 2018). This notion of disruption doesn’t just apply to spatiality. In what Soja calls “trialectics,” or conversations between three components, both spatiality and being are capable of becoming through the 3rdSp (see Figure 13).

**Figure 15**

*Soja's Thirdspace*



*Note.* An interpretation of Edward Soja’s 1996 Trilectics of Space and Being diagrams, wherein Firstspace, Secondspace, and Thirdspace work together to redefine postmodern Spatiality. This, then, becomes a component, along with Sociality and Historicality, for Being (Kosari & Amoori, 2018).

As Soja (1996) defines it, 3rdSp is the “space where all places are capable of being seen from every angle, each standing clear; but also a secret and conjunctured object, filled with illusions and allusions...” where “everything comes together”. Or, as Stojanovic (2018) puts it, “Thirdspace is a subaltern and ‘mute,’ but also a point of fusion, encounter, revelation, and transcendence... grounded in total openness, dynamism, elusiveness, and mobility.”

The 3rdSp thrives on multiplicity, ambiguity, and contradiction, much like Foucault’s heterotopias, and very much in the hum of poststructural thinking. Like Deleuze and Guattari’s (1987) rhizome, 3rdSp refuses a single tree trunk of knowledge or hierarchy, instead branching and reaching beyond the physical and mental spaces of the 1st- and 2ndSps, bringing them together, but not bridging them. As Soja (1996) insists, 3rdSp is not a tidy synthesis of the real and imagined, but a trialectics—a dynamic interplay where space is always becoming and is always open to reinterpretation. Like

Barad's (2007) intra-action, it insists that entities and meanings emerge through relationships, not pre-existing boundaries or spatial constraints. In Soja's framing, space is never fixed. It is "layered, simultaneous, and infinite," as well as "inclusive and singular, imagined and real" (Robbins, 2000). As Soja (1996) describes it, a space that actively resists closure, but relies on hybridity, contradiction, and creative tension.

The elasticity of the 3rdSp makes it particularly powerful for rethinking the spatiality of academic discourse. Too often, educational spaces are treated in a 1stSp manner—physical, mappable, quantifiable seats and mouse clicks—or 2ndSp aspirations—mission statements, LMS designs, and bold curricular directions—backgrounding experience and the understanding of how space plays into this experience. In this, we witness Soja's argument—that space has become "peripheralized into the background as... (an) external constraint upon human behavior and social action" (Soja, 1996, as cited by Meskell-Brocken, 2021).

This becomes the trap of the 1st- and 2ndSp thinking—the danger of the binary. Classrooms—especially OL spaces where "space" becomes more metaphorical than lived—hold the potential to diminish the importance of space in the learning experience when viewed through the lens of the binary of physical and mental constructs alone. This is why the 3rdSp, with its messy entanglements that invite us to think beyond the binary, become so important.

Thirdspace insists on focusing on the lived experience—the learning experience—and how it impacts instructors, students, instructional designers, administrators, power, identity, communities, and culture, among other things (Kosari & Amoori, 2018). It offers an expansion between OL and OS spaces, creating a single, transformative, layered space of multiplicity where creative learning can happen (Darmayanti et al., 2023).

Drawing from Deleuze and Guattari (1987), the 3rdSp as an assemblage becomes a constellation of heterogeneous components—material, discursive, affective—that come together temporarily, forming a whole without losing their singularity. Looked at this way, 3rdSp—and with it, the 3rdPlSp—deterritorializes traditional concepts of learning environments by refusing the neat categorization of “classroom,” “studio,” “campus,” or “online course” as stable entities. Instead, the 3rdSp produces polymodal geographies of learning that emerge through the interplay of physical infrastructures, symbolic representations, lived experiences, and the engagement of those who inhabit these geographies. The students, instructors, policy makers, designers, parents, “And... And... And...” (Deleuze & Guattari, 1987).

The nature of the 3rdSp, as it stretches, contracts, and reconfigures, accommodates diverse modes of interaction while destabilizing hierarchies and boundaries that so often define educational space, placing it firmly in the poststructural framework of the assemblage. Thus, the 3rdSp operates simultaneously as a theoretical lens and praxis for analyzing learning environments as it refuses to separate form from experience, participant from environment. In theory, the 3rdSp offers a new vernacular for reading educational spaces as dynamic, co-produced assemblages of material, symbolic, and lived elements rather than static settings so often found in traditional physical settings. In destabilizing the standard academic space, it creates—making space for both place and space—the 3rdPlSp.

Practically, the 3rdSp prompts educators and researchers to attend to the simultaneity of the 1stSp physicalities (classroom, studio, platform servers), 2ndSp representations (curricular maps, institutional narratives, interface designs), and the 3rdSp lived realities that emerge when people inhabit, contest, and reimagine those spaces (Kosari & Amoori, 2018). In a physical studio, this might mean recognizing the

importance and methods of interpersonal dynamics and cultural expectations, and how they intersect with architectural spaces. How these spaces—these dynamics and expectations—act as a catalyst for learning. How they influence and become influenced by pedagogy. In a digital forum, attending to 3rdSp realities might manifest as platform affordances, asynchronous rhythms, and participant interaction that reconfigure notions of presence, engagement, and authority (Khant, n.d.).

In liminal spaces—corridors, chat threads, pin-up walls, Discord channels—3rdSp thinking draws attention to the invisible, often overlooked informal spaces where much of the social and intellectual work of learning actually happens. It invites more noise into these spaces, deterritorializing transitional environments, reclassifying them as learning and socializing zones in the process. Applied to OL and hybrid contexts, 3rdSps offer a critical re-reading of the traditional design spaces that resists the tendency to treat digital spaces as either diminished, heterotopic replicas of the “real,” or a purely imagined abstraction. It is here where the 3rdPlSp—that construct built at the intersection of Oldenburg’s communal 3rdP and Soja’s 3rdSp—comes alive.

In digital 3rdPlSps, lived and representational layers collide and overlap. Zoom rooms, shared whiteboards, and collaborative documents become more than tools. They become the spaces of collaboration where identity, discourse, and community are continually de/reterritorialized. These spaces hold the potential for hybridity and multiplicity, where boundaries of “outside” and “inside” blur into an ecology of flows, negotiations, connections, and interactions. By approaching OL and hybrid learning through the 3rdSp, educators and designers can move beyond the binary thinking of physical and mental to see learning environments as active, relational fields that not only host knowledge creation, but actively shape it and those who live within these places.

### **Building Knowledge**

Digital and hybrid 3rdPlSps—those communal spaces that exist on the outside of formal institutions and informal spheres—have become increasingly central to knowledge-building (KB) within an assemblage structure. Leaning on Oldenburg’s 3rdP—that informal, community-driven space that fosters dialogue, identity, and collaboration, as discussed earlier in this Chapter—3rdPlSps have the opportunity to evolve within online forums, collective platforms, and co-designed communities that bridge modalities.

When situated in digital and hybrid contexts, 3rdPlSps become more than spatial containers or backdrops for conversation. They function as a connective tissue, a force between learners where shared meaning becomes constructed through discourse, creative exchanges, and reflection. These 3rdPlSps emphasize epistemic agency (Bacevic, 2019) as they invite learners to shift from passive recipients of knowledge to co-creators in the ever-evolving communal assemblages. Knowledge-building, when framed within this type of poststructural paradigm, presents itself as an entangled, iterative process—not a linear accumulation of facts—embedded in community discourse and the continual evolution of ideas (Scardamalia & Bereiter, 2003).

Slime mold (yes, slime mold), oddly enough, offers a surprisingly apt, if not poorly named, metaphor. Once thought to be a singular organism, moving across the forest floor, more recent discoveries show it is a collection of individual, slimy entities, each working in tandem for the sake of mutual survival. Similar to these creatures, KB assemblages work through a decentralized, communal structure, pursuing coordinated actions. Each learner, each idea, contributes to nourishing the whole of the group, providing needed energy to the collective that is shared knowledge. This form of dynamic independence reflects the essence of Scardamalia and Bereiter’s (2002, 2003, 2005,

2010, 2014; Bereiter & Scardamalia, 2003) KB vision, where individuals do not own knowledge, but rather co-develop it in dynamic conversations.

In 3rdPLSps that span physical and digital environments, the process of co-developed knowledge making becomes increasingly visible as it functions as a series of multi-modal assemblages (Deleuze & Guattari, 1987; Buchanan, 2021), blurring lines between spatial relations, identity, and epistemology. Knowledge grows rhizomatically through connection, rupture, and iteration, echoing Cormier's (2008) concept of rhizomatic learning, covered later in this section. Ideas grow in unexpected directions, shaped by community interest rather than strict curricular demands. Much like our slime mold, flowing across the forest floor in search of food and sunlight.

### ***Knowledge-Building Assemblages***

In the world that views education as a collaborative, rhizomatic, poststructural space, KB emerges as an evolving, dynamic process shaped by discourse, a shared intention, and iterative idea generation. The foundational work of Scardamalia and Bereiter (2002, 2003, 2005, 2010, 2014; Bereiter & Scardamalia, 2003) situates this process within the realm of KB, defining it as a communal and epistemically active process, resisting models of traditional one-way knowledge dissemination. Learners establish a relationship where ideas are improvable, creation is shared, and the act of knowing is deeply entangled with collective becoming.

In this world, 3rdPLSps become multi-modal constructs that materialize these principles, treating them as dynamic assemblages where boundaries between learning, community, and creativity blur within the framework of intra-action (Barad, 2007). This intra-action—this collaboration between knowledge elements—can be seen within KB, to an extent, through the idea of project-based learning (PBL). In design education—which is rooted heavily in the realm of PBL—KB offers us a compelling framework, shifting the

emphasis from individual creativity, found in a more traditional education setting, to that of a collective exploration of ideas. Here, KB treats the learning community as a knowledge-creating culture, where the focus is not just on doing, but on improving, sustaining, and evolving ideas over time.

In studio-based learning, PBL often serves as the structural backbone to this idea as students engage with real-world challenges, collaborate in late-night conversations, and prototype potential, though individual, solutions to their shared project prompts. Yet, KB presses these collaborative opportunities further, reframing the goal of learning as the development of *communal* epistemic agency, not the completion of an individual task (Bacevic, 2019). A shared responsibility to nurture the life of ideas, if you will, with PBL functioning as a vehicle for KB. But only when the conditions support open-ended discourse, reflexivity, and polyvocal participation. Which is not always the case.

Project-based learning in KB structures is not without flaws. The critique of PBL as a form of “shallow constructivism” (Scardamalia & Bereiter, 2003) raises questions about how learning environments are structured and assessed, especially in light of the true intention of KB. In studio-based education, individual designers—the lone wolves—tend to become the central focus of innovation. This tendency in design to emphasize individual creativity obscures how design ideas emerge in KB through community discourse and collaboration. Conversation and coffee.

The 3rdPlSp, with its KB component, reframes the studio as an incubator within a communal space where individual ideas become the spark of communal innovations rather than a workshop of individual achievement. Here, critique and conversation become discourse, and personal projects become provocations for others to experience. With that cup of coffee in hand.

When nested within a 3rdPlSp assemblage, KB becomes an ontological stance—not a pedagogical method—where ideas become entangled with bodies, non-bodies, discourse, and spatial relations (Soja, 1996). Through this lens, learning shifts from the pursuit of individualized answers toward the intra-active unfolding of meaning (Barad, 2007). Here, knowledge becomes built through shimmering collisions, frictions, and creative detours rather than a static foundation.

This ontological stance and an epistemological shift open space for design and belief mode thinking (Bereiter & Scardamalia, 2003) to co-exist in tension, thus offering a richer account of how knowledge shapes, questions, and reterritorializes within 3rdPlSp learning communities.

### ***Design and Belief Modes***

Bereiter and Scardamalia (2003) introduce the concept of design mode and belief mode as frameworks that emphasize the iterative, constructive nature of KB. Belief mode—the heart of academia, which can also be found in Freire’s (2018) banking model—is characterized by a focus on defending existing positions and reinforcing existing knowledge structures. This, in turn, encourages territoriality, binary thinking, and a sense of closure. Design mode, on the other hand, grounds itself in experimentation and the assumption that ideas can—and must—be revised. This mode takes a strong stance toward learning that aligns closely with poststructural values such as deconstruction, decentralization, and generative instability. It also finds alignment with the design process, discussed in some detail in Chapter 4.

Within 3rdPlSpS, Scardamalia and Bereiter’s design mode finds fertile ground. Learners are not expected to develop perfect, beautiful, final artifacts, but are instead encouraged to make, break, and remake meaning within a community of inquiry. To fail

fast and often (Babineaux & Krumboltz, 2014). To find the beauty in the process and embrace that no innovation will find perfection (Brown, 2009).

The tension between design and belief mode thinking is especially pronounced in digital learning environments, where traditional learning models may go unchallenged. Design mode thinking invites learners to iterate, respond to friction, and explore “what if” scenarios through process and practice. Belief mode, on the other hand, fixes knowledge as something to be defended or possessed (Bereiter, 2002). In asynchronous OL courses, the structure of learning favors the belief mode, particularly through the scaffolding of discussion boards that litter the OL classroom. But the 3rdPISp aims to shift that thinking.

### ***Democratizing OL Design Learning***

Sandidge and Schultz (2024) argue that belief mode-based OL classroom spaces—those with scaffolded discussion boards and set learning content—frequently masquerade as democratic learning environments. In practice, however, they create and enforce artificial boundaries and privilege compliance over authentic exchanges, discourse, and interaction, none of which fall within a “democratic” environment. This, in turn, fosters disengagement and shallow interaction within the OL classroom environment. Rather than generating new knowledge, OL learning structures tend to flatten complex discourse into a point-scoring performance, reinforcing hierarchical, tree-branching communication structures Deleuze and Guattari (1987) warn us against.

When design education relies on such tools, it risks removing students from the iterative, communal, messy, sometimes chaotic, processes that define design thinking—the heart of the design process, discussed in Chapter 4. Knowledge-building thrives in an environment that supports real-time, emergent, and polyvocal interaction, such as those created in a 3rdPISp assemblage.

Scardamalia and Bereiter (2014) emphasize the need for KB dialogue, or the methods of communication that move a group from one collective to another. ThirdPlaceSpaces enable this shift by supporting multiple modalities of expression, including text, image, voice, spatial arrangement, and shared experiences, thus inviting a reimagining of asynchronous learning, not as a series of isolated posts and replies, but as evolving, polymodal conversations where students navigate between design and belief modes as conditions and interactions change. Here, discourse becomes a creative act—not one of compliance—as KB becomes a rhizomatic component within the 3rdPLSp assemblage.

### ***Rhizomatic Learning***

Cormier's (2008) concept of rhizomatic learning provides us with an apt metaphor for knowledge. This concept reframes education as an organic, adaptive, and evolving process shaped by the learners—by learning partners—themselves, pulling inspiration from Deleuze and Guattari's (1987) rhizomatic metaphor. Here, non-linear, non-hierarchical, growth develops as multiple points of entry into a learning system. Cormier (2008) positions learning as a networked organism that resists rigid structure emerging through connection, inquiry, and contextual engagement. Learners are invited to follow their lines of flight, navigate complexity, and contribute to ever-shifting knowledge formations. Rather than delivering a map, educators create conditions for the map to be co-authored. Rhizomatic learning offers a compelling lens through which to understand education as relational, situated, and continually becoming, especially when viewed within digital, distributed learning spaces.

Here, knowledge emphasizes ideas of decentralization and responsiveness to context in non-hierarchical, emergent, and rational manners. In a KB environment, rhizomatic learning unfolds in response to questions, interests, and connections made by

the students rather than in response to some pre-set outcome defined by a grading rubric. The rhizome provides a space where ideas grow in unexpected directions, where knowledge is not delivered, but cultivated through interaction. An abstract machine (Deleuze & Guattari, 1987) creating structure through relationships rather than imposing form.

### ***Collaborative Opportunities***

This type of cultivated, relational knowledge requires a foundational belief in the capacity and value of each student. Chen and Zhang (2024) explore ideas of opportunistic collaboration—an ad hoc, spontaneous form of cooperation that arises from shared interests rather than assigned roles. In this space, collaboration thrives in loosely structured environments—not the rigidity of tree-structured discussion boards—using flattened hierarchies such as those found at the core of the 3rdPISp. Here, opportunistic collaboration shifts the focus from group-based identity to idea-centered dialogue, evolving roles and responsibilities organically through dynamic, even if asynchronous, opportunities.

This vision aligns closely with the idea of learning as shaped through shared meaning across cultural and social spaces—an idea that Jenkins (2006) refers to as the collaborative opportunity. In this, knowledge is not the property of the individual but the emergent product of the group. Jenkins (2006), drawing on Lévy (1997), describes such knowledge cultures as a collective intelligence—a dynamic, participatory system where information is shared, evaluated, and restructured. These systems are not always efficient or orderly. Their strength lies in their ability to define a social act of collecting and refining knowledge. This strength aligns with the 3rdPISp model, where the goal is to explore possibilities rather than look for a consensus. In this model, participants are co-authors in a shared narrative, just as KB would have them be.

Building on this, Jenkins, Ito, and boyd (2015) investigate the idea of participatory learning as a model of affinity, agency, and community exploration. In this learning exploration, individuals contribute to shared knowledge based on interests and identity rather than more traditional learning structures. Participatory frameworks add weight to Cormier's (2008) rhizomatic logic, reinforcing the idea that learning is not just something that happens, but something people pursue together.

Together, this perspective—that learning is a participatory action—suggests a shift toward emergent, co-designed learning assemblages where agency, dialogue, and collaboration are not exceptions, but the rule. A sharp departure from the top-down, linear belief mode of learning so often found in OL spaces.

In the context of 3rdPISps—our co-designed spaces, meant to dissolve boundaries between institutional, social, and learning spaces—rhizomatic participatory models find fertile ground. These spaces are inherently multi-modal. Provisional. Favoring discourse over delivery and co-authorship over consumption. Once again, the rhizome offers a potent metaphor for understanding how knowledge grows in such environments. Laterally. Unpredictably. And in response to the needs of the moment.

Likewise, collaborative opportunity and participatory learning provide frameworks for how individuals gather around shared interests, forming KB communities that are distributed, diverse. Driven by curiosity. In a 3rdPISp assemblage, learning partners don't simply participate in constructed, pre-formatted activities. They curate discourse, redefining roles, and generating new areas of understanding, shaping the assemblage around them. In doing so, knowledge becomes an unfolding process rather than a product. And in this, the process—the space—like the rhizome, like our slime molde, grows from many points, moving in many different directions, nourished by interaction, reflection, and the shared act of making.

### ***Regarding Studio Culture***

Historically, design education has relied on the studio as an epistemic and spatial core—a site of tacit knowledge exchange, making, critique, and community formation (Cuff, 1991; Schön, 1983). Studio culture demands presence in some form, preferably in person, as discussed previously in Chapter 1. The proximity of bodies, materials, and the ambient buzz of overlapping creative chatter creates an environment focused entirely on the creative process. In theory.

Yet, as design stretches across asynchronous spaces and timelines, the spatial qualities of studio culture begin to fray, creating tension in the learning process. Rituals of pin-up critiques and collaborative conversations late into the night, once mediated by walls and bad coffee, panic attacks and dance parties, migrate to screens and message boards—a poor substitute given their tendency to strip relational texture and dialogic richness.

The 3rdPlSp offers a reassembling of studio culture for postdigital realities. One that retains the need for collaboration and critique. But one that loosens the requirement of co-location. In this, the studio no longer requires a room or the strict pedagogy of the master-apprentice model so loved by design faculty. Instead, it opens itself to relations and postures—a distributed field of creative exchange sustained through layered modalities, shared authorship, and the renegotiation of boundaries. In this instance, KB thrives through participation in an unfolding assemblage where voice, gesture, image, and artifact all contribute to a reimagined, democratized studio culture that relies on dynamic interaction, not fixed spaces.

While conditions for a democratized studio culture are achievable, conditions for such collaboration must be actively nurtured. Scardamalia and Bereiter (2010) identify epistemic agency—the shared responsibility for the success of KB efforts—as a central

principle of KB. This principle decentralizes authority, flattening hierarchy, and invites all members of a learning community to contribute meaningfully, much as they might within the traditional studio culture.

In 3rdPlSps, this may take the form of students facilitating discussion forums, initiating projects, or creating artifacts that shape the group's trajectory using a KB framework to redefine studio culture for multi-modal iterations. It also encourages us to recognize that there are diverse forms of contribution and collaboration that involve messy debate, questions, stories, metaphors, visual provocations, and the fluidity of becoming.

ThirdPlaceSpace, as an intervention, seeks to reterritorialize asynchronous learning as fluid zones of emergence, where dialogue is not simply posted and graded, but woven, remixed and extended across time, media, and modality. By shifting emphasis from disembodied responses to intra-active relations, 3rdPlSps disrupt hierarchical compliance-driven patterns identified by Sandridge and Schultz (2024), instead inviting students to participate as co-authors in a larger, more collaborative setting. Here, KB becomes an assemblage process where artifacts, stories, sketches, and spatial provocations work together in generating layered meaning.

This format supports what Bereiter (2002) might have called an epistemology of design, where the goal is not consensus, but iterative growth. In this, asynchronous participation reframes itself as an unfolding assemblage of ideas and identities, allowing Scardamalia and Bereiter's (2003) design and belief modes to be activated, contested, and blurred. Rather than policing participation through disembodied prompts, ill-fitting assessments, and weekly deadlines, 3rdPlSp privileges curiosity over closure and collective authorship over individual compliance, reclaiming asynchronous spaces as legitimate sites of democratized, creative inquiry.

## **Some Closing Thoughts**

In this study, digital and physical 3rdPLSPs are not merely settings for KB, but active components of its generation. These spaces are intentionally constructed to function as intra-active agents within the learning assemblage where screens, bodies, installations, and discourse collide in a shared effort of meaning-making (Barad, 2014). Knowledge is not imported into these spaces. It emerges through them as an effect of interaction rather than an exchange of objects. It emerges through the lived space of Lefebvre's (1991) spatial triad. The convergence of digital infrastructures, spatial provocations, and narrative multiplicity deterritorializes normative understandings of teaching and learning, reterritorializing them through collaborative doing. In this way, 3rdPLSPs, in OL, OS, and hybrid design contexts, become venues for education as well as ecologies of relation: networked, responsive, alive with potential.

Poststructural assemblage theories provide a strong scaffolding for understanding how these spaces transform knowledge from a static state to a performative process. Instead of treating knowledge as a set of truths to be mastered—firmly embedded in belief mode thinking—these theories emphasize instability, emergence, and the distributed nature of knowledge as lived out in our 3rdP and 3rdSp (DeLanda, 2016; Foucault, 1986; Oldenburg, 1989; Soja, 1996). Assemblage Theory reframes learning as a system of entangled elements that temporarily cohere to produce meaning as it unfolds in the process. De/reterritorialization (Deleuze & Guattari, 1987) describes the constant shifting and reformation of these meaning-making processes. In this, knowledge becomes forged through interaction, layered in context, friction, and relationality. In such a frame, learning is motion, not accumulation. Always becoming, partial, and plural.

Ultimately, learning resists a singular narrative or a fixed curriculum, especially when embedded in 3rdPlSps. Ultimately, 3rdPlSps become a collective of emergent spaces, shaped as much by KB, 3rdPs, 3rdSps, infrastructure, and spatial affordances as by the contributions of its participants. These spaces become an epistemic commons, where dialogue, artifact creation, and shared inquiry disrupt bias and tradition within the design studio. In the context of design education, this becomes a pedagogical provocation—to reimagine learning as an assemblage, not a transmission. Not a solution, but a becoming.

## CHAPTER 4

### THE CAST AND CONSTRUCTS

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances—as though any material were fit to receive man’s stories (Barthes, 1977).

I start imagining how a researcher can or should think like an artist to design his or her own research project (Kim, 2016).

I watch a lot of television. I mean a lot. When I’m not working, sleeping, or reading about different types of theory and methodologies, you can find me relaxing on the sofa, television on. I don’t care whether the shows are good or bad. I will say, though, that if they are bad, they have to be really bad—something I can laugh at. A large part of this comes from being a latch-key kid, where television often took the place of an adult in the home after school. Captain Kirk and Mr. Spock would help me with my science homework. *The Twilight Zone* helped me better understand the importance of narratives, which then helped me grasp my English homework.

My son once asked me why I watch so much television now, observing that I am always on the sofa (this was following the completion of my MFA). I looked at him, took a heavy sigh, and responded, “I collect stories.” “How can you do that?” he asked. “Much in the same way you collect Legos. But I watch them and read them and think about how they overlap and expand on each other and how they might work together to make new stories. They help me see how the world works. They help me see how people think.” He was twelve at the time, but he got it. He dropped the Lego assemblage he’d been working on and asked me what I was watching at that moment. I don’t recall what it was. I only know he watched it with me. He may never have become the story collector I am today.

But I take pride in the fact that he studied film in college. While continuing to collect Legos.

This dissertation is a narrative. It's a collection. It shares stories about what it's like to be OL students, in an unseen world, learning invisibly next to each other. It also provides a narration on how a community is formed and the type of learning experience that community can help create. The connections it builds. The new lines of flight (Deleuze & Guattari, 1987) that open along each person's learning paths. And the relationships they build, regardless of how long they may last.

Because of this, lining up quantitative data with supporting qualitative information does not support this project. Stories do. And because stories are all subjective—even when they claim to be objective (as we might find in a history or science book)—a qualitative approach, one that explores the subjective nature of data, becomes the most logical and entertaining method of study. As Eisner (1998, as cited by Leafgren, 2016) puts it, “To see is to experience qualities. (Qualitative research)... is about the perception of qualities, those that pervade intimate social relations and those that constitute complex social institutions...”

This project, viewed through a poststructural lens, takes advantage of the subjectivity of a postqualitative<sup>12</sup> study using a Design- and Arts-based Participatory Action Research-inspired (DAPAR-i) research design and postqualitative rhizo-narrative analysis technique to explore different lines of flight—those taken by OL design students as they work together to create a community. The project is built on Frayling's (1993)

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<sup>12</sup> Postqualitative research unsettles the neat boundaries of traditional qualitative inquiry. It refuses fixed methods and predictable outcomes, instead tracing how knowledge emerges through entanglement—between researcher and participants, theory and practice, material and affect. Rather than collecting data to represent, postqualitative work moves through what Lather (2013) calls the afterward—a space where meaning is continually made and unmade. It is research as living inquiry, where thought, sensation, and matter intra-act (St. Pierre, 2018), and where analysis is less about finding truth than attuning to becoming.

Research-through-Design (RtD) and arts-based action research foundations—the scaffolding of the DAPAR-i method—to best explore how design and art can be used to tell and analyze the stories shared by the participants—the stories created through a month-long workshop, a series of installations showcasing artifacts and narratives collected from that workshop as a means of sharing experiences and knowledge in new learning environments, and an analysis film that ties it all together. Using a lovely, well-designed bow.

Encouraged by the narrative nature of the participants’ storytelling in the workshop, and in line with a more rhizomatic approach—one that doesn’t fit easily into a positivist qualitative framing with implied hierarchy that flattens data and meaning (St. Pierre, 2011)—I opted to use a rhizo-narrative-based film for my final analysis purposes. This allowed me to better explore the intra-actions (Barad, 2007) and speech-acts (Deleuze, 1978, as cited by Mazzei, 2010), connecting ideas expressed by the participants—narrators, if you will. This, in turn, helped me see the in-betweens. The hesitations. The eye movements as they searched for answers. The "ums" and "likes" in their speech. The realities of the experience. The beauty of the hidden meaning.

It was this “data”—the seen and unseen—that was considered in this study. Here, data was not collected. It was encountered. It was unearthed, emerging through participant contributions and artifacts, peripheral provocations, and evolving narratives. It was not analyzed in a traditional sense, inasmuch as it came to life via post-production techniques, designed to best tell the story of the participants and the spaces they inhabit in and out of different learning environments. And because this study is about stories, the methods used, the data collected, and the “analysis” generated are told as stories. Curiosities (MacLure, 2013c). Entanglements (Barad, 2007). Wherever possible.

### **AR to PAR to DAPAR-i—Shaping the Methodology**

Setting the stage. In 1946, Kurt Lewin voiced a tension in contemporary inquiry—the disconnection between traditional research and communities’ urgent, lived problems. Looking to find clarity between abstractions, Lewin proposed a research methodology grounded in action and immediacy—a way to move out of the “fog” of theory, toward responsiveness of action. He posed three relatively simple questions to the research community: What is the present situation? What are the dangers? And, perhaps most important of all, what shall we do? (Lewin, 1946). These three questions became the foundation of what we now call action research, which is a mode of inquiry interested in shared understanding and collective change rather than detached analysis.

Much like design, action research is often understood as a cyclical, iterative process that moves through given phases of identifying a problem, planning an intervention, acting, and reflecting—rinse and repeat as needed (Mertler, 2021). It’s a pragmatic method, as Mertler emphasizes, rooted in localized problem-solving and solutions, frequently found within educational fields.

Where Lewin (1946) introduced action as inseparable from knowing, Mertler (2021) extends this by encouraging practitioner-researchers to take ownership of inquiry, using their everyday experiences as a strong foundation for transformation, much in the same way that Dewey (1938) encouraged using personal life experiences as a foundation for individual transformation in education. This framework resonates with many of the iterative processes embedded in design thinking (DT), which incorporates user-centered design processes that embrace ambiguity, collaboration, and “wicked problems,” while defying “simple” solutions (Brown, 2009; IDEO, 2023).

Keeping an endpoint based on communal incorporation and taking into account that DT often frames “users” as participants in testing and feedback rather than partners in the full process, Sanders (2008) reorients this relationship through her work in “co-

design” and “generative design research.” Here, Sanders challenges the passive design construct of the “user” and, instead, centers people as this type of creative partner, engaged in generating new knowledge and future possibilities. They don’t respond to the prescribed solutions given by design organizations. They participate in creating relevant solutions that respond to their needs. In Sander’s terms, design is no longer about delivering solutions to end-users, but about scaffolding shared acts of imagination. Solutions where the process is as valuable as the outcome. This shift mirrors the ethos of participatory action research (PAR) and amplifies it within creative practice—designing for and with those most affected by the potential solutions and implementations. This mirror, which became the primary lens of my work, aligned with the techniques I’d intended to implement in my own study about community and knowledge sharing between online (OL) and onsite (OS) students. It became the thread of the narrative.

Looked at more closely, PAR finds philosophical roots in Paulo Freire’s (2018) concept of praxis—the continuous cycle of reflection and action toward liberation. For Freire, the act of naming the world in dialogue with others is not just a pedagogical act but a political one. It is through co-investigation that people come to understand the forces shaping their realities and begin to reimagine them. This becomes evident in Freire’s participatory literacy work with South American sugarcane workers, developing visual representations of their environments—a process he referred to as “codification” (Freire, 2018).

Building on this legacy, scholars like Hong & Sullivan (2009) emphasize PAR as a relational and ethical encounter—one that resists the researcher-as-expert model and insists on a mutual respect and criticality. Care between the researcher and participant. PAR becomes a method that not only involves participants. It also includes—embraces—them as co-theorists and co-creators, including them in the decision-making process.

Similarly, McIntyr (2008) takes up the mantle of PAR, framing it as both a tool for inquiry and a commitment to equity. In her work with Belfast women and Connecticut urban youths, PAR became a methodology of empowerment. A way for marginalized or silenced voices to shape the questions, methods, and outcomes of research. “You should write stuff that shows people what we can do” (McIntyr, 2008, p. 51). From this view, knowledge is not extracted. It is co-constructed through listening, responding, and reflecting.

In the context of design, Friedman (2003) echoes these values, suggesting that action and reflection must move beyond isolated problem-solving, toward systems of inquiry embedded in community life. His view aligns with the idea that design is not neutral. It is always social, contextual, and value-laden. Even before the design process begins.

Based on this, this study—and the research cycles that comprise it—is not a traditional classroom intervention. Nor does the study address universally defined “wicked problems.” Instead, it inhabits a layered series of spatial and pedagogical entanglements within OL and OS design education. The issues investigated—disconnection, isolation, asymmetrical experiences, and invisibility—are not logistical problems to solve, but instead become structural, relational, and affective. As such, the response must be equally complex. Equally messy. As Mertler (2021) suggests, action research thrives when those most impacted are invited into the inquiry process itself. But where Mertler outlines a clear cycle, my work allows things to get tangled—folding arts-based, design-driven, and poststructural modes of engagement into a DAPAR-i approach (see Table 1).

**Table 1***Comparing Traditional PAR and Poststructural DAPAR-i*

<b>Dimension</b>	<b>Traditional PAR</b>	<b>Poststructural DAPAR-i</b>
<b>Ontology</b>	Assumes a stable, observable reality that can be improved through iterative action (Mertler, 2021; McIntyre, 2008)	Embraces fluid, multiple realities shaped by power, space, bodies, and discourse (Jackson & Mazzei, 2012; St. Pierre, 2011)
<b>Epistemology</b>	Knowledge is co-created through cycles of reflection and action toward a defined change (Freire, 2018)	Knowledge is emergent, performative, and entangled with space, matter, and narrative (Barad, 2007)
<b>Researcher/Participant Roles</b>	Researcher facilitates; participants act as co-researchers in a shared project of empowerment (Hong & Sullivan, 2009; McIntyre, 2008)	Boundaries blur—researchers and participants intra-act, provoke, and shift roles across time and space (Mazzei, 2010)
<b>Design Process</b>	Often follows a user-centered model with clear phases of ideation, iteration, and implementation (Brown, 2009; IDEO, 2023; Sanders & Stappers, 2012)	Design is understood as an assemblage: nonlinear, rhizomatic, spatially and narratively distributed (Clegg et al., 2005; Deleuze & Guattari, 1987)
<b>Artistic/Creative Engagement</b>	May incorporate arts-based methods for expression and representation (Leavy, 2015)	Art/design are not tools for communication, but methods of inquiry and transformation (Springgay & Truman, 2019)
<b>Validity/Impact</b>	Success is measured through implemented change, practical outcomes, and participant feedback (Mertler, 2021)	“Success” is deterritorialized—measured through catalytic validity, resonance, and the capacity to generate new lines of flight (Lather, 1993; St. Pierre, 2011)
<b>Assemblage Function</b>	Assemblage is seen as the product of collaborative input and design facilitation (Sanders, 2008)	Assemblage is the method and the outcome—an evolving, polyvocal configuration of human, non-human, and discursive elements (Deleuze & Guattari, 1987; MacLure, 2013c)

*Note:* This table outlines the differences between traditional PAR as defined by Mertler (2021) and McIntyre (2008) and a poststructural DAPAR-i interpretation of PAR as designed within this study.

In this space, action is not linear but layered—responsive to what emerges over what is predicted. This methodology invites OL and OS participants to become co-

inquirers in the design of a 3rdPlSp, where narratives, provocations, and spatial interventions unfold as a hybrid assemblage within this study. The methodology acknowledges that the research itself is the assemblage, constantly shifting, never settling, following new lines of flight (Deleuze & Guattari, 1987). In doing so, the work resists clean solutions, clear answers, and instead asks: What happens when we make space for entangled knowledge? What happens when we design with and not for? As Sanders (2008) reminds us, the act of making—together—opens more than design possibilities. It opens new ways of knowing and becoming. And as Freire (2018), McIntyr (2008), Hong & Sullivan (2009), and Friedman (2003) remind us, such becoming is always political, rational, and unfinished.

### ***Design as Process***

As a designer, I rarely approach a problem without leaning into some form of design thinking (DT)—whether implicitly or deliberately. While it wasn't called "design thinking" during my undergraduate studies in architecture, I absorbed a familiar rhythm—a scaffolded sequence of discovery, analysis, iteration, and delivery. In studio culture, this became second nature—a process shaped through critique, collaborative iteration, and the layered improvisation that occurs when creative work is developed in shared spaces. It followed a kind of inherited routine—receive the challenge, research its components (site, surroundings, culture), sketch initial ideas (divergence), test and refine through dialogue (convergence), and present a final design to a jury of peers, faculty, and outside critics, followed by celebratory, or commiserating, margaritas at Two Pesos.

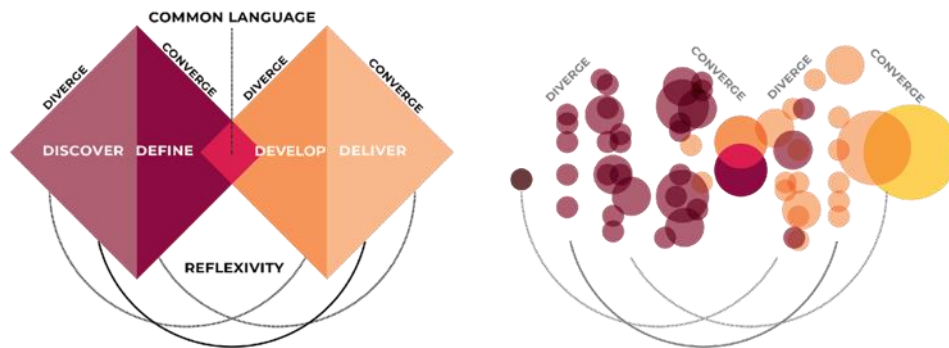
I didn't realize at the time, and wouldn't for many years—decades, even—that what I was doing in this process was what Frayling (1993) termed "Research-through-Design" (RtD)—heavily aligned with DT. This method equates to a method of inquiry

that generates knowledge through the act of designing rather than testing a pre-defined idea. While I may have had a specific idea in mind for the final solution, and, as a student, skewed my research toward that idea—something I worried about doing in this very study—RtD provided a framework when, mixed with DT, would yield new pathways for exploration early in the process.

Only later did I come to recognize this same framework as aligned with the Double Diamond design process (see Figure 14)—discover, define, develop, deliver—traced through Koberg and Bagnall (1974), formalized by the UK Design Council (2005), and expanded by educators such as Tschimmel (2012). But my introduction came obliquely. Through conversations with professional peers who had begun engaging with materials from IDEO, the design consultancy that helped bring DT to prominence as a model for addressing “wicked problems” in business, policy, and culture (Brown, 2009; Kelley & Littman, 2007; Neumeier, 2018; VanPatter, 2020).

**Figure 16**

*The Double Diamond*



**THE DESIGN THINKING DOUBLE DIAMOND**

*Note.* The Design Thinking Double Diamond (left) illustrates the divergent/convergent nature of design thinking as it moves through the different phases, and is based on the UK Design Council (2005) diagram. This same process is further conceptualized (right) to provide a more accurate interpretation of how the different phases and iterations fold into each other using the Double Diamond design.

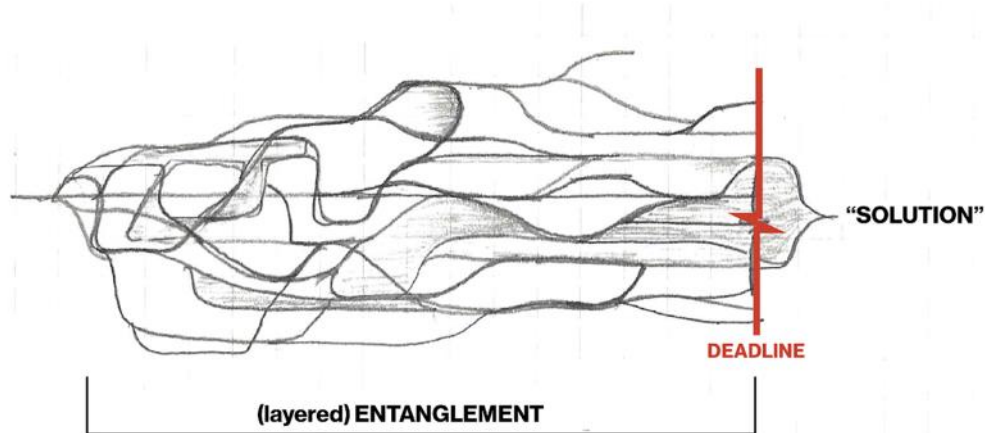
DT's narrative is often built on empathy, rapid prototyping, interdisciplinary collaboration, and curiosity. It embraces failure as a generative force (Kolko, 2015; Uebernickel et al., 2020), using it as a step in the process—a step that indicates a new path is needed. The DT values hold potential, but in practice, they are often reduced to a diagram. A sequence. A four-step framework that promises creativity on demand. And like traditional forms of action research, DT can become instrumentalized—flattened into a prescriptive process that privileges closure over complexity. Even the elegant Double Diamond model implies a narrowing, a convergence toward clarity, toward a simple answer.

This is precisely where my own research departs. Rather than using DT as a linear method, I engage it as an entangled process—one that has informed my reflexes as

a designer but must be reimagined for a poststructural, participatory context. Here, DT becomes a trace within a broader methodological mesh of DAPAR-i. It is not a model but a movement—rhizomatic, iterative, and responsive (see Figure 15). It is a way of working with complexity, not around it.

**Figure 17**

*Design Thinking as Rhizome*



**DESIGN THINKING AS RHIZOME**

*Note.* This sketch illustrates the layered rhizomatic realities of the DT process when used as a system of thinking rather than a process of doing. It should be noted that the “deadline” line does not indicate that ideas do not continue growing. It indicates a hard stopping point established by class or client expectations, resulting in a demand for a single solution to the process.

In this reframing, DT aligns not with humanist notions of solutionism but with a poststructural orientation to participatory action research (PAR). Drawing from Freire’s (2018) dialogical praxis and McIntyre’s (2008) emphasis on co-inquiry, this study engages PAR not as a series of fixed cycles, but as a living, situated methodology—a way of doing-with and thinking-through. Poststructural PAR, as expanded by scholars like Hong and Sullivan (2009), resists clean narratives of empowerment and instead attends

to the ethical tensions, contradictions, and relational dynamics that emerge when inquiry is shared. In this study, participation is not just invited—it is entangled. Students do not simply contribute to the process. Their narratives, artifacts, and spatial provocations are the process.

Critiques of DT reinforce this need to shift. Jen (2018) argues that DT erases critique and complexity, offering a prescriptive toolkit without a space for visual reflection or ethical accountability. Iskander (2018), Schwab (2018), and Nussbaum (2011) echo this concern, framing DT as a commodified system that positions designers as universal problem-solvers. As people who often ignore the communities and conditions in which the solutions must live, striving instead for a solution that best meets the desires of the chosen few. VanPatter (2020) asks whether DT has become a kind of design wild west, unbound from questions of responsibility or justice.

So instead of accepting DT as-is, this study disrupts it, allowing DT to spill across the messy terrain of 3rdPLSps—where OL and OS participants co-create installations that resist fixed outcomes and invite emergent meaning. DT becomes a fragment within a larger assemblage, where lines of flight, dissonance, and polyvocal exchange are not noise to be edited out, but the very texture of the work.

As a result, and in this study, DT is no longer a blueprint—it is an improvisation. It folds into DAPAR-i as an iterative, multimodal, and relational practice. Like RtD, the study does not involve solving problems neatly—my mind is far too messy for neat solutions. Instead it looks at materiality as a means of unfolding an inquiry about knowledge-building and assemblages. It does not resolve questions. It unsettles them, spatializes them, and asks us to dwell in them, collaboratively.

## ***Art as Interpreter***

I am not an artist, though I would like to be. Ideas of meaning and subjectivity float happily to my mind when I think about art or being an artist. But I was trained otherwise. I was trained to be a designer. And in design, meaning is rarely left to float. It must be framed, justified, oriented to a grid, typeset, and delivered. In critique, we do not ask what a piece “feels” like. Feeling only works for branding design. We ask whether it communicates. Whether it works. Whether it meets the challenge in a utilitarian way. My education taught me to seek clarity. To resolve tension. To produce. I did not learn how to sit with ambiguity. I had to learn that later, through research, stories, and tenacity.

Sapir and Whorf (as cited in Carroll, 1956) might say that this struggle is not incidental or accidental. Language structures thought. Cultural syntax becomes epistemology. In other words, the language we learn—design in my case—frames how we see the world. English, for example, is shaped by a Latin vocabulary and Germanic structure, which—consciously or not—allows English speakers to see the world both artistically and tactically. In contrast, Whorf’s (1941) analysis of Indigenous languages, such as Hopi or Inuit (however imperfectly interpreted by Western epistemology), suggests that language systems built in dialogue with the natural world open distinct perceptual and temporal grammars. One might say that the Inuits live “weather.” I, on the other hand, live syntax and function.

Meaning shifts and slides. Derrida and Foucault would be proud (Derrida, 1978; Foucault, 1986). Yet meaning sets how we see the world, which is why I can “design,” but never truly “art,” even when trying to learn its language. Design hides in everything I do. It demands legibility. Even the most experimental pieces—collages, bad sketches, blurred

photographs—pull me toward formalism, to grids and typographic rules. These are the words of a language I’ve spoken for over 30 years.

Hall (1997) furthers Sapir and Whorf’s hypothesis by arguing that language is not only a reflection of culture—it’s a locking mechanism. As Hall writes, “Social, cultural, and linguistic conventions, then, can never be fixed” (p. 9). Linguistic conventions are always in play. Shifting. Holding this concept in mind, and acknowledging that there are cultures—art, sports, cinema, fashion, families—within cultures—America, the Southwest, Phoenix—meaning will always vary semiotically, especially when considering visual abstraction, and especially in the context of arts-based research. Again, meaning shifts.

Design is my native language. My warm blanket. My comfort food. And where I return to when trying to make sense of the world. Which is why I infused it into the methodology of this study. “Use your experience,” as one dissertation advisor advised. So I leaned on design. Early in the process, however, I realized design would not be enough. It provided the backbone, and can speak just enough “semiotics” to get itself into trouble. But truly interpreting images and videos required a different language. That’s when arts-based research found me, and I found a/r/tography (or maybe d/a/r/tography).

Irwin et al. (2006) describe a/r/tography as a methodology—a language and perspective—that lives within the hyphens of artist/researcher/teacher—a practice that values entanglement over separation, inquiry over conclusion. It is not a sequence of steps to be followed like those in DT, but rather always in motion. Always shifting. Moving sideways rather than forward. Repeating and returning (Irwin, 2013; Lasczik et al., 2022).

This methodological posture—rhizomatic, improvisational, curious—resonated with how the arts-based elements of this project emerged. I did not “apply” a/r/tography

as much as I found the project within it, already working from within its folds, hiding behind the design until structure broke down in semiotic discourse. The project was built iteratively, but also reflexively and relationally. What began as a series of design prompts gave way to encounters—with space, with materiality, with theory, with language, with hesitations, pauses, and looks of confusion.

In these moments, the role of researcher blurred. The project needed a cartography of affect, a translator of fragments, a partner inside moments of shared uncertainty. This is where the arts-based aspect of DAPAR-i came in. Meaning did not arrive as data points or themes. It arrived as gestures, traces, folds. I could not pin them down. I could only move through them in this new language of “art.”

This movement is central to the arts-based praxis at the heart of this project. Barone and Eisner (2011) argue that the aim of arts-based research is not to generalize but to provoke—to create conditions in which understanding emerges, not through direct explanation, but through resonance, dissonance, and suggestion. This project adopts that stance. Knowledge was not what was extracted from the participants or artifacts. It was what happened between the participants, the artifacts, and each other. Where Polaroid malfunctions told digital stories, and digital collages can become personalities. What flickered into view when we paused in the moment.

The attention to multiplicity matters. The arts-based aspects of DAPAR-i do not function as illustrations of the research—they are the research. They are where process, presence, and provocation meet. The images, installations, sounds, notes, videos, all born of the workshop, were not aesthetic byproducts. They were methodological acts. They provoked thought, invited interpretation, refused resolution, and opened conversations. They were the rhizome, forging lines of flight, entangled in their own language and meaning.

As a result, the project unfolded, not as a clean design cycle, but as an assemblage of semiotic encounters. A performative inquiry. Here, performance was not a presentation but a way of becoming with the work — a movement through gesture, rhythm, and spatial dialogue. As Haseman (2006) and Barrett (2010) note, performative inquiry shifts research from describing to *doing*, where knowledge arises in the act itself. Springgay and Truman (2017) further remind us that performativity is affective and relational, entangling the researcher, the materials, and the moment. Within this project, each installation, edit, and exchange became a small performance of knowing — provisional, situated, and alive in its unfolding.

Thus, the installations that emerged from the participant content later in the process were not endpoints. They were lenses. They became the 3rdPlSp where new questions formed. They created the space in which meaning might be felt, misunderstood, or reconfigured. They became entangled and curious. Just like the content used to co-create them.

This was the terrain on which the project began—not a grid, a field. A rhizome. A wicked exploration. Never a problem. Always questions asked in the context of meaning and language. “What does it mean?” “What can it mean?” And “How does it spark a culture of curiosity?”

The paths used to explore these questions did not lead to a method in the traditional sense, but as a mode of becoming and representing. A/r/tography helped me understand this. It taught that research is not something I do to a subject, but rather a discussion I have with partners. A co-experience and interplay of roles, relationships, and representations. Artist. Researcher. Teacher. Always playing on each other. And designer. Designer first and foremost, regardless of all other languages I’m learning to speak.

## People and Places

It might seem strange to view the cabinet of curiosities, with its immobile contents arranged in drawers or shelves, as a dynamic assemblage. But the “paths” among and beyond these objects are intensive: the cabinets are repositories of potential movement, to be released in the encounter with their discordant contents (MacLure, 2024, p. 1651).

What size, for instance, is the ‘classroom’? (MacLure, 2006, p. 734).

Designing this study was a fluid, ever-changing experience. Moving from PAR to DAPAR-i with a postqualitative rhizomatic flair provided a series of wonders to explore. MacLure (2013c) describes these wonders as living within a “cabinet of curiosities,” or a space of artifacts arranged by relationships, not taxonomically.

The cabinet of curiosities might seem a rather static figure for the open dynamism of becoming and the wonder of data. But the contents of the baroque cabinet are alive with the contradictions of classification and study. Striving toward taxonomic rigor and completion, in the carefully labeled boxes, drawers, and arrays of natural history specimens, yet always pulled toward the contrary pole of singularity, wonders and marvels that lie on the boundaries of knowledge: the dragon's horn, the misshapen fetus, the stuffed crocodile hanging from the ceiling. Stafford (2004) writes that the cabinets “invite us to experiment with wonder and disorder” (p. 129).

St. Pierre (2011) furthers this idea of cabinets of curiosity (see Figure 16). wunderkammer—seeing “data” as assemblages made of fragments, while Mazzei (2010) points out that fragments of narrative resist thematic categorization in favor of

evocation. In other words, pulling apart the methods used in this study will be something of a challenge.

**Figure 18**

*Artefakte und Naturwunder*



*Note.* The Cabinet of Curiosities (Sammlung Ludwig, 1655).

Thinking through the processes followed to get to this phase of my work, it is impossible to see this study as anything other than a wunderkammer, storing stories of people and places intra-acting, evolving, growing from the relational entanglements developed as our small community underwent its own experience of becoming. The components of this wunderkammer assemblage—the abstract machine, concrete machine, and personae (Deleuze & Guattari, 1987), all found within the co-created 3rdPlSp—become so entangled by their intra-actions that separating out individual elements reduced the meaning and experiences lived during this project. So, instead of approaching the design methods in a standard, clinical manner, I'm going to tell you a

story of bodies and non-bodies—the true components of this wunderkammer of assemblages.

### ***My Role***

When I began this study, I knew I would be interacting with the participants and the overall final design of the installation rather than observing from a distance. Design processes, as mentioned earlier in this chapter, tend to place the designer in the middle of conversations, gathering information by asking questions based on what they hear and see (Brown, 2009; Jokela & Huhmarniemi, 2018; LUMA Institute, 2012; Lupton, 2011). It's a lot like an unstructured interview. It just lasts a lot longer. And it's more fun. It also turned me into a researcher-participant, so I got to play a bit.

To set up the project, I created a series of activities for the participants to explore, each moving participants toward a shared communal space, pivoting from defining individual identities to growing together as a group. How did they see themselves within their learning communities? What did they feel when working in these spaces? How did they want others to see them? Where might they begin to communicate in digital spaces? What helps them be seen—become—in their education and lives?

To spark ideas, I participated in initial individual design exercises, removing myself entirely from the group projects as these were about the participants' shared experiences and ideas, as a group, rather than developing and understanding identities within the group. Given the PAR nature of this study, I allowed myself to be visible to the participants, as mentioned, but kept my opinions as much to myself as possible. As I told the group more than once, "I'm here for scaffolding and support, but this is your project... I'm not your teacher." "No, you're not," as Rosalie responded.

This was a bit hard for them to understand at first. They took my questions as comments or direction when I was really trying to spur conversations about their

decisions and working together. I believe this had more to do with the design maturity of those participating the most—Rosalie and Odesza (see Bodies section)—than anything. They only had my direction to feed from. Others were less engaged initially, so these two needed guidance from someone. Around the end of week two, they finally stopped asking what I wanted and started talking to each other directly.

To ensure I wasn't injecting myself too much in the process, I asked two of the participants if I was doing so—Odesza and Zane. One said no. That she appreciated me providing examples. She also noted that my examples made it feel like I was part of the study, sharing my own experiences and making myself seem like a person rather than a researcher. The other laughed and said it was clear I didn't want to push the conversation—that I wasn't acting like a teacher. She additionally commented that it gave the group more space to experiment. To play. To explore.

At some point, during, but mostly after the workshop, the flattened hierarchy faded as participation came to a more-than-expected end. Here, I became a curator instead of a partner, designing the installation in an effort to reduce the load of the participants, but also because I knew the resources available. I “lived” in these spaces. They lived someplace more liminal. It was at this point that the people I was designing with and for became content to a degree. An unfortunate reality when putting stories on display.

The installation was designed to provide constraints—a framework—for participant work to live within. I wanted it to be as neutral as possible, giving a canvas for their work and conversations to take place, while also providing opportunities for visitors to engage in the space beyond watching videos. I designed all installations when it became apparent that the group would not have time to design the digital location. I'd have preferred to let the participants design the website. They were all designers. They

should have a say in the designs that represent them. However, time constraints simply negated this opportunity. It left me to generate these spaces for them alone.

As with most design processes (see Narrative Four: The Cantina in Chapter 1), this study started with a desire to build with and for a given group (Brown, 2009; Kelley & Littman, 2007; Sanders, 2008). A participatory interaction with the groups. A collaborative effort. A co-design, not an “innovation” or “intervention.” Both of these imply a Eurocentric “only I can fix this” mentality. And, as with many design experiences, once I started, the participants, the co-designers, my partners were included and considered to a certain point. After that point, I, a designer, took over, rendering the experience a less-than-PAR process. This is not unusual in design.

Instead, as the workshop ended and materials were provided and approved by the group, my analysis took a new direction, looking more closely at what was said and unsaid by the participants, and how those narratives might inform other learning environments. I explored how the gaps, along with the words included, aligned with each other, and how they entangle (Barad, 2007) with each other, creating new ways of becoming in the process.

### ***Bodies (Actors)***

The study’s original intent was to get OL and OS students from ASU’s TDS together to work between campuses, finding a common area for community development. That’s it. That, and they had to be from Graphic Design and Architecture since those were the two programs open in Tempe and Online campuses at the time of this study. Nothing else was required. Online, onsite, graphic design, and architecture. Any combination would work. However, that wasn’t how it worked out.

Though I got a much smaller group of participants than I wanted and was unable to recruit OS students successfully, the diversity of the participants surprised me. Each

person, each body, provided a unique take on their different environments. Each environment, each non-body, created the different personalities you'll see.

**The Fab Four Five.** “Rosalie,” an OL Graphic Design (GRA) student, was in her first year of The Design School’s (TDS) OL GRA program. She didn’t match the requirement of a “3rd-year design student.” She was, however, a transfer student who had made a dramatic shift from nursing to design. Her classification was “3rd-year” as she was a junior. I left her in the study despite my concerns about her design maturity. She was not a freshman, not fresh out of high school, and had experience in an academic setting. The “rules” of the project bent to accommodate her. Her personality was strong—she wasn’t afraid to take over a conversation, even if that meant not talking about the task at hand. She provided a sense of familiarity to the conversation, like a friend who is simply happy to be there. She resides in Bakersfield, CA, and attended Bakersfield College prior to coming to ASU. I remember watching her put on makeup during one of the meetings. It was a performance in and of itself. I’m not sure what that says about her as a participant. But it did add to and fit within her personality.

I’m like, oh no, I can’t sit there for hours. How do these people do it? I can’t do it (Rosalie).

“Odesza” was an OL GRA student in her third year of the program. She was set to graduate in Spring 2026, a year after the study workshop concluded. She was a retired military member, attending college on the G.I. Bill. She was in a relationship and was in the midst of moving from Los Angeles to Las Vegas as the study began. She was quiet and reserved but had strong ideas of what it is to be an online student and was pleased with the direction her academic career had taken. She attended meetings from a room in her parents’ house (where she and her partner were staying following their move). There were pink curtains in the room, which threw a soft pink light around her. This typically

accentuated her pink and/or white shirts. It provided a sense of innocence—well, maybe calm—to my perception of her demeanor. This may explain why I write about her as quiet.

Like, everybody's bringing their own thing and, you know, it feels very, like, wow! Great job! Like, cool, you know? (Odesza).

“Inner World” was a senior OL GRA student, due to graduate in Spring 2025, following the conclusion of the workshop. She lives in Atlanta, GA, and came to ASU OL after attempting to take courses in person at a local university. She suffers from crippling ADHD paralysis, which ended her OS academic efforts within her first year of study and was creating issues in her current trajectory. This paralysis caused her to freeze early in the workshop, which made me fear there would not be enough voices in the conversation. She was quiet but able to stand her ground when she began participating. She attributed her strength to having led an exhibit project the prior year in one of her program studios. She noted in one conversation that the course saw her taking the lead in making decisions in group projects, which pulled her out of her shell and helped her think logically about those decisions, being ready to defend them if necessary. She also noted that she wanted to open her own design firm after graduation, focusing on graphics for raves (large-scale dance parties). She said all of this while sitting outside of her home, wind blowing her long hair in her face as her dog ran around barking.

Music helps me focus, and being outside reminds me that life isn't just about deadlines and screens (Inner World).

“Zane” was an international OL Master of Architecture (MArch) student. In one of our meetings, she asked if I planned to share the recording with anyone. When I said it might be used in a conference, she asked for five minutes to put on her headscarf. Her cat jumped up on the computer desk while she was away. A beautiful grey tuxedo that

purrs very loudly. Zane had been one of the first Cantina participants and had contributed to conversations surrounding content for the site and movie nights by insisting students might want to learn about and discuss larger global issues in the community. I remember the strength of her voice in those conversations, and was happy to have that voice again. In the study, she remained strong. However, as the only non-GRMA major in the initial OL group, there were times when she sat back and let others take the lead. She did question directions, however, when they contradicted what she thought the study was about. I attribute this to both her strong voice and the maturity level of her life stage—she has had experience questioning decisions, as we all do when working in design. Feedback/critique is part of the process. She and Inner World seemed to have developed differences of opinion early in their work together. This held potential to set up friction. But in the conversations I witnessed, both were respectful toward the other. Zane was set to graduate in Spring 2025, following the workshop conclusion.

What I love about studying from home is the ability to enjoy the quiet moments, the peaceful moments, without distraction, because I follow my own schedule (Zane).

“dH” came into the program late. He did not conform to the rules as he was a relatively recent ASU graduate, considering entering an OL Master’s program. He was recruited as a friend of a friend when the number of participants threatened the validity of the data gathered. He didn’t match the “rules,” so the rules bent again, just a touch, to accommodate another diverse voice. His background is film editing, which matched the desire to mix degree programs. He has been a hybrid student, having studied both OL and OS during his undergraduate career. dH left his camera off during all meetings, noting that he didn’t want to be visible in the materials. He also suffers from ADHD and other neurodivergent issues, like Inner World. He did not directly indicate this, but these

divergencies could be part of why he didn't want to be on camera. His voice was shy, and he only spoke when commenting on meeting the group's needs to complete activity projects. Given his late entry into the study—two weeks from the end of the workshop—I don't believe he had the time to develop the relationships the other members had worked on throughout the project. His cat had much to say about this.

**The Diversity Spread.** While the group was small, some clear differences provided a sense of diversity to the community:

- There were three OL undergraduate students of different levels within their degree program
- There was one graduate student
- There was one recent graduate
- Three participants were GRA students
- One was from Architecture
- One was from Film Production
- Four were women
- One was a man
- One lived on the East Coast
- One lived in the Midwest
- Three lived in the Southwest, though in different states
- One was of a minority status of international origins
- Two were Latina
- Two had severe neurodivergencies
- All had some experience onsite
- All had OL experience
- Two, possibly three, had their first OL experience during Covid

- Four were from The Design School
- All were from the Herberger Institute for Design and the Arts (HIDA)
- Two had cats
- Two had dogs
- No other pets were represented in the data

I mention these diversities, not to fulfill some form of quantitative validity requirement, but because each of these points played into the narratives of each participant in one form or another, shaping how they intra-acted within the 3rdPlSp environment. This is additionally why these characteristics are listed as bullet points rather than being strictly aligned in each participant's biography above. As mentioned, Inner World and dH both have severe ADHD issues—this was shared with the group. These issues played into why they found OL learning easier. Zane's international origin may or may not play into her position in OL learning, but it does speak to her quiet but persistent demeanor during conversations and the creation of her OL personae as defined in her self-portrait and shared video footage. The same is the case with Odesza—her military history may or may not have caused her to step back when others begin speaking over her. On the other hand, Rosalie's position in a loud family may have caused her to push aside those attempting to interrupt. All voices were clear in their visual narratives, yet varied in interpersonal communications.

I want to be clear—I do not call out any of these personality traits from the stance of stereotype. I can only interpret what I'm seeing based on my understanding of the diversity in the members of this group. But I can interpret based on my understanding of their narratives and my own personal experiences. I find the diversity of this group necessary when looking at the narratives they've each generated alone and together. The languages with which they communicate themselves intrigues me.

**Beyond the Workshop.** Although the bulk of the installation process involved the workshop and its smaller community of participants, it should be noted that another group of participants was also enlisted for the study—visitors to the final built installations. As there were three different sites in three very different venues, obtaining exact counts or demographics is challenging, if not impossible. However, using generalities based on the site locations, there were four different types of visitors in each setting: students, faculty, staff, and families.

Using a more rhizomatic viewpoint, there were four additional types of visitors: interested observers, groups waiting for classes, passers-by who noticed the exhibits, and passers-by who did not. Using the wunderkammer mentality, there were six: sympathizers, artists, jokers, supply thieves, social justice seekers, and religious advocates.

Each of these bodies provided insights into the impact of the exhibits and the environmental entanglements between the exhibits and their locations. Their labels/realities within these spaces defined their roles within the overall assemblage of the 3rdPlSp and encouraged shifts in the exhibits through direct or peripheral engagements. While nameless, these particular bodies engaged in the study in unique ways, entering the wunderkammer from the middle spaces, changing how the next visitor would intra-act, if at all, in the narrative of the project.

### ***Non-Bodies (The Stage)***

The stage... While the characters—the actors, the participants—bring a performance to life, the stage/setting in which they play is intimately entangled within that production. A stage is not simply the location or space in which a performance occurs. It's an environment in which actors intra-act with each other and the non-bodies surrounding them. For example, the workshop.

**The Workshop** was designed to begin addressing the question of how digitally based 3rdPlSps can generate poststructural narratives that permeate, inhabit, and activate new forms of engagement (RQ1a). While it may have been conducted on a virtual stage using Zoom, Miro (a digital whiteboard), and group chats, it was also an event that incorporated the distributed non-bodies surrounding each participant.

Rosalie's iPad, phone, bad internet connections, tiny desk, comfy chair, bed, laundry room, hallway, makeup performances, and floor all contributed to how she presented herself in her entangled becoming during our conversations. Even her discussions about work and parking expenses presented a stage for her engagement.

Odesza's car, work breakroom, military uniform, empty apartment, TV tray, tiny desk, coffee shop, blue skies, empty streets, bed, pink lighting, and pink/white shirts all set a stage for understanding the rhizomatic entries of her contributions.

Zane's sofa, home office chair, views outside, sunset, lake, kitchen table, cat scratching post, candles, and dual monitors helped define her within her space, just as dH's empty screen and howling cat, and Inner World's nap sofa, altar, homework, hazard cone, kitchen, winter plants, and energetic dog defined and made their realities real.

Each of these became an essential component of the 3rdPlSp, more so than the digital platforms that connected us. However, these platforms held a place in interpreting these spaces. How each participant-actor intra-acted in the workshop. And how their stories merged together. Digital settings condensed in real-time conversations, flattening four-dimensional space (height, width, depth, and time) via the removal of depth (Zoom) or the physical body (Miro and group chats). In this Flatland (Abbott, 1884), co-participants became personae (Deleuze & Guattari, 1987), working in an abstract 3rdPlSp machine, building conceptual relationships remotely in their real lives. Community, here, was not a product of design alone. It was a becoming—partial,

provisional, and shaped through the rhizomatic pathways participants chose to pursue. Each participant became real—a person, not pixels—in these spaces, regardless of their dimensionality or visibility.

In this, the project found its true form: a flexible 3rdPlSp shaped not only by design, but by autonomy. Participants scheduled their own meetings, created their own shared spaces, and navigated the project through tools that felt natural rather than imposed. Autonomy, it turned out, was not a supplement to community development—it was its engine. Participants opened up their daily lives to the group, even if only for a short time. We learned how they perceive and interact with their surroundings, their worlds, which, in turn, shape them.

**The Installations.** The second performance space, took the rhizomatic potentials from workshop, allowing them to become roots for exploring entanglements (Barad, 2007) of narratives. Those entanglements, in turn, opened ways for installation visitors to enter the participant stories at any point, or as Deleuze and Guattari (1987) put it, from the middle. This setting and the stories created by the participants—the personae—of the workshop assemblage unfolded into a physical environment more aligned with Lefebvre’s (1991) and Soja’s (1996) “lived” space.

This more concrete example of the 3rdPlSp stage was set across three environments—a busy atrium, a studio-adjacent study space, and a digital platform—with each answering (RQ1b) how narrative assemblages de/reterritorialize meaning as they inhabit these types of spaces. Each space answered this research question in a different way, as each involved different bodies and non-bodies. This opened the exhibit spaces as components of the assemblage, allowing participants to inhabit the space without literally inhabiting the space. Here, bodies and non-bodies (Deleuze, 1978, as cited by Mazzei, 2010) entwined, sparking new directions and further investigations.

The first installation—a free-standing “kiosk” within a busy atrium—was set at the Design North building on ASU’s Tempe campus. The space is a large, loud, dark one with hard surfaces and minimal seating pushed off to the side—very few additional elements to engage beyond the droves of students attending classes in the rooms surrounding this area. A challenge for setting up a 3rdPlSp. And a larger challenge for engaging visitors in using what appeared to be, for all intents and purposes, an art installation (see Figure 17).

**Figure 19**

*Design North Atrium Exhibit*



*Note.* This installation took on a “kiosk” approach, building a 3rdPlSp within a larger, busier location.

Although there was a series of non-body components in this assemblage—noise, minimal but harsh spot lighting, hard surfaces, and homemade seating blocks—the installation became tasked with providing its own series of components as a means of softening the space, hopefully making it more inviting.

Each component in the Design North assemblage was designed based on the non-body elements found in Zoom rooms or shared individually produced videos. The lounge area in Zane’s home office, for example, transformed her installation into a small seating area, complete with images of her, both actual and imagined, in lieu of the posters that typically decorate her space. A chair, set of ottomans, and a rug completed her portion of the assemblage, dampening sound and providing a space to work in a more relaxed manner (see Figure 18).

**Figure 20**

*Design North Installation—Zane*



*Note.* Zane’s office space became an inspiration for a small space within the exhibit consisting of a lounge chair and video/images from her contributed content.

Odesza’s car, with its cramped interior, became her space in the exhibit—a tiny, tight enclosure filled with a single chair and a single monitor providing the setting of her story (see Figure 19).

**Figure 21**

*Design North Installation—Odesza*



*Note.* Odesza mentioned working in her car in her cellphilm activity. This became the inspiration for her portion of the exhibit—a tight and isolated space.

Rosalie told her story from a shallow desk in a louder space centralized in the transitional spaces of the exhibit. Her installation received a large number of sticky note comments ranging from sympathies about being unseen in her learning environment to religious debates about LGBTQIA+ rights and issues surrounding Palestine. I attribute this debate to the appearance of her digital portrait, portraying her with a halo and white eyes. The portrait had nothing to do with her religious affiliations, but it provided a rhizomatic line of flight for visitors to engage with (see Figure 20).

**Figure 22**

*Design North Installation—Rosalie*



*Note.* Rosalie’s desk sat in the most visible location within a transitional space.

Inner World’s space, situated in another peripheral space, was designed to mimic her backyard area, where she spent most of her time in conversations with the group. This space was provided a green seating block—a non-body that already inhabited the atrium space—located under her portraits (see Figure 21).

**Figure 23**

*Design North Installation—Inner World*



*Note.* Inner World’s backyard became rendered using a green seating block located on the outer edges of the design.

In all installations, except for dH’s, videos of participants discussing and sharing their learning stories and space permeated the stage. Additional videos, moderately engaged with via sticky notes from visitors, explained what it was like to be an OL

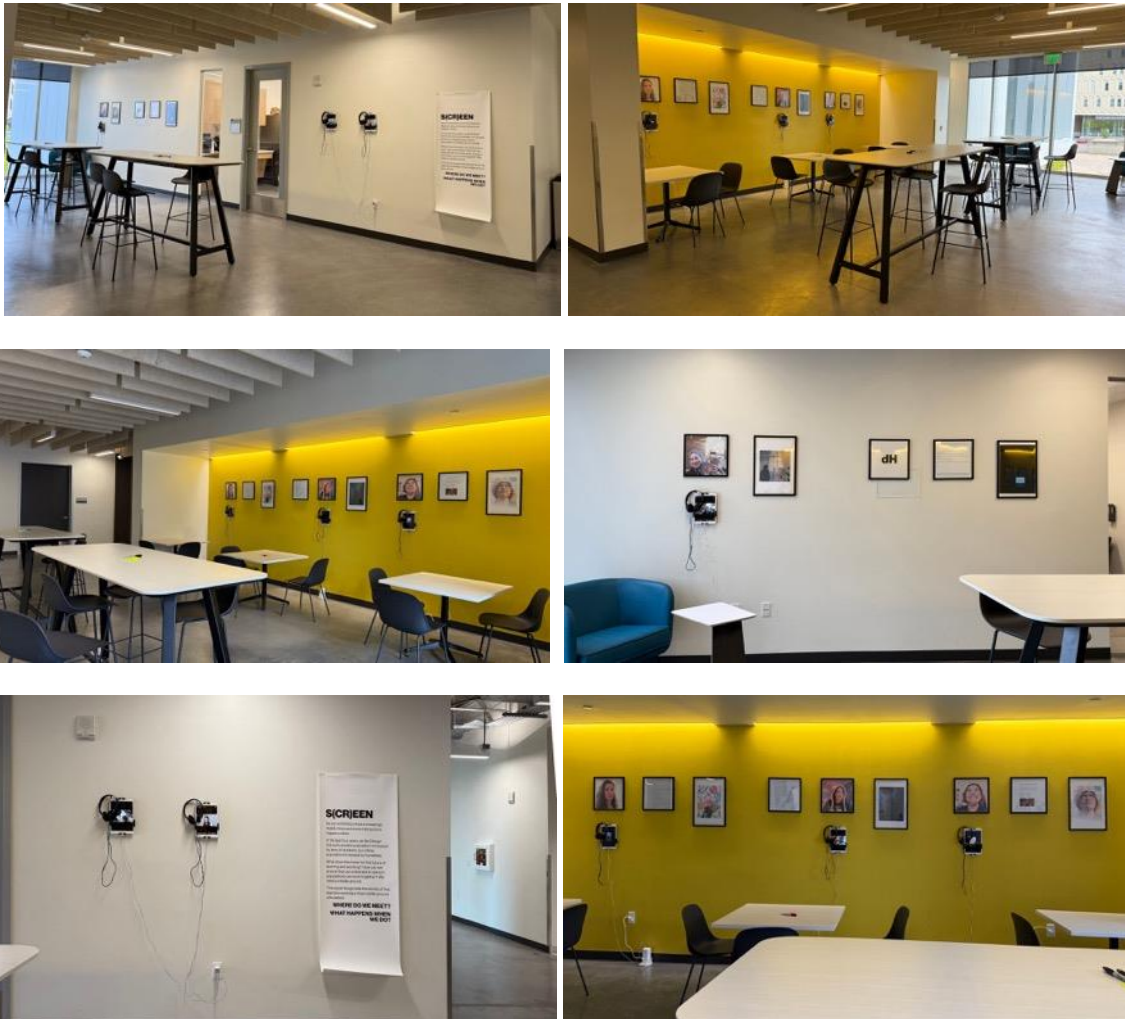
student and how the participants now understand what it means to be seen in an unseen environment.

The second installation—a studio-adjacent study space—provided its own set of non-body components to the concrete 3rdPlSp machine. Housed within the Novus Tower, a Tempe-based generic office building with studio spaces for TDS GRA and Industrial Design students, this study space had direct access by 3rd- and 4th-year studio students, providing a one-to-one relationship for GRA participants/visitors.

The existing space was designed to act as a 3rdP for students, providing tables and chairs for casual conversation and work. As such, building a new 3rdP was unnecessary, unlike it had been at Design North. Instead, the installation flattened any perceived hierarchy or formal “art installation” feeling created in the Design North space, presenting all participants as equal in terms of display aesthetics (see Figure 22).

## Figure 24

### *Novus Tower Installation*



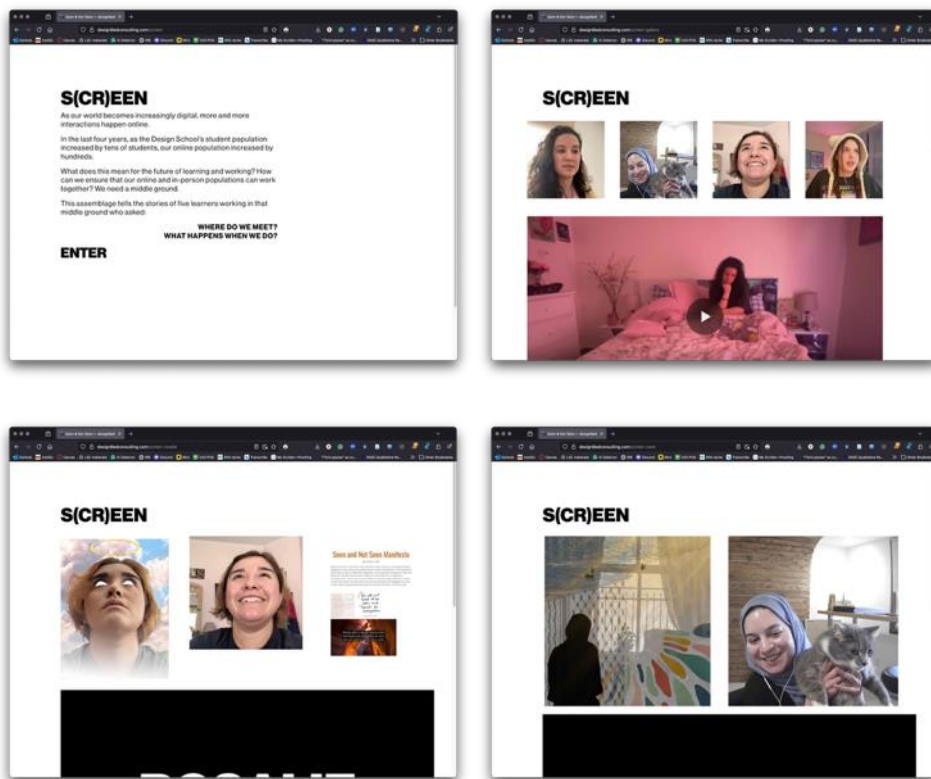
*Note.* The installation as designed in an existing 3rdP located in a transitional study space near a studio environment.

The appearance of pre-existing furniture, already establishing a neutral interaction of non-bodies, allowed participant content to become part of that environment, inhabiting the space and altering it through the duration of the installation. Participant narratives sat alongside students using the spaces for casual chats, eating, or study purposes, introducing a more intimate level of engagement for participant/visitor groups.

The flattened/equal leveling of stories and participants continued into the digital installation, where materials themselves again entered Flatland. Visitors in this environment primarily encountered the digital representations removed from time and space. While the exhibit within a digital realm held the potential for a wider audience, it also provided ongoing interactions where visitors could come and go, enter at any point, and follow the rhizomatic pathways created by a less structured installation. Here, pixels became both light and color, rendering stories and participants in varying resolutions, once again making a unique setting for those actors to play within. See figure 23 below.

**Figure 25**

*Online Exhibit*



*Note.* Entry screen for the s(cr)een website installation (top left; splash page for full installation content (top right; Rosalie’s installation (bottom left; Zane’s installation (bottom right).

The participants—the designers and boundary-breakers of this project—brought more than presence to the work. They brought insights, meaning, and a means of becoming in the stories they told. Each contributed more than artifacts. They provided trajectories for the research, both now and in future iterations. Because of this, the installations became more than objects or environments; they became co-authored provocations. What follows in the next chapter traces how these contributions—these murmurs, sparks, and shifts—were gathered, not as static data, but as echoes of participation, reverberating through methods designed to listen as much as to record.

## CHAPTER 5

### THE PLAY OF EVIDENCE

In a fractured age, when cynicism is god, here is possibly heresy: we live by stories, we also live in them. One way or another we are living the stories planted in us early or along the way, or we are also living the stories we planted—knowingly or unknowingly—in ourselves. We live stories that either give our lives meaning or negate it with meaninglessness. If we change the stories we live by, quite possibly we change our lives (Okri, 1997, as cited by Clandinin, 2019).

To be sure, only a collector can know how rich the world is (Benjamin, 1939).

While methods opened the door, the space itself crossed the threshold. What began as structure—sketched in frameworks, permissions, and design—softened into something porous, something listening. The ThirdPlaceSpace did not wait for analysis. It began to hum with knowing the moment participants entered, rearranging itself through their gestures, glances, and traces. What followed was not data in the clinical sense, but residue, rhythm, and echo—fragments that glimmered with the life of the inquiry. These fragments are what I turn to next—not as evidence to be measured, but as living expressions through which the assemblage came to understand itself, and us within it.

#### **Collecting Curiosities**

I'm not a fan of "data" collection. Not because I don't like collecting information, but because providing a description of what was done and how can feel very dry when removed from the act of collecting. "Data" is such a clinical term. I collected stories—wonderful, rich, full of life stories—from each participant in the study. Not "data," but constellations. And I showed these constellations to others, asking questions that resulted in answers that posed new questions or graffiti sprayed all over small pieces of colored paper. Gathering all of this allowed me to collect—to "bring or gather together

(things, typically when scattered or widespread)” (Stephenson & Lindberg, 2010)—artifacts, tiny pieces of gold, life stories, and the chance to watch a small community grow. How do I share this “data” without losing the richness of my collection? How do I share this cabinet of curiosities?

To begin, in this study, “collection” is not seen as an extraction, a capture, or a series of categorizations of acquired data, facts, and figures meant for disembodied “coding.” Instead, it emerges as a process of embodied awareness—fragments, interruptions, and responses. Aligned with poststructural and postqualitative methods (Jackson & Mazzei, 2012; St. Pierre, 2011), what is gathered is not brute data in the more traditional sense. Instead, it’s a shifting collection of entangled objects—compositions, marks, gestures, and conversations—that unfold across space and time, physicality and Flatlands.

These materials, these objects, do not serve as representatives of experiences within the 3rdPLSPs, but as provocations—traces that glow (MacLure, 2024), dis/reappear, de/reterritorialize, and build meaning in the process. What is “collected,” then, are not artifacts about the study, but rather artifacts of the assemblage.

Collections occurred across physical, digital, and shared 3rdPLSPs. Each was configured as both site and character—a layered series of non-bodies—shaped by narrative, intra-action, and a potential for connection, even if only in a distanced manner. Within these spaces, the following objects were gathered:

- **Pre-workshop recruitment survey:** A long-answer survey was designed to assess each applicant’s feelings toward and perception of their learning environment and associated communities.
- **Workshop artifacts:** Polaroid images, digital portraits, and film fragments were developed individually by each participant as a means of

defining who they were and how they engaged in OL learning within the group.

- **Co-authored materials:** A collaborative video and text-based manifesto, along with a Zoom discussion about these manifestos, were developed by the group once a common language was established.
- **Installation:** All artifacts collected from the workshop were used in the final installations as a means of bringing the group into physical spaces where their stories could inform as visitors interacted with the materials and other non-bodies. These spaces were not neutral display cases, but built assemblages, similar in concept to the wunderkammer (cabinet of curiosities), constructed to encourage intra-actions that responded and participated in making meaning.
- **Installation-based responses:** Sticky note responses to questions and content were left by visitors. The types of notes included sympathetic messages, “graffiti” notes, religious conversations, and further questions, depending on the location of each installation.
- **Personal observations:** A reflective journal, transcripts, and field notes captured how the artifacts and spaces shifted in relation to one another.

See Appendices I and J for all IRB and artifact generation protocols for this study. In the end, the following artifacts and stories, found in Appendices X–Y were collected:

- 29 Polaroid photographs (see Appendix D)
- Four digital self-portraits (dH opted out of this component; see Appendix E)

- Four 1–3 minute cellfilms (dH opted out of this component)
- A 3-minute group-generated video
- A 29-minute Manifesto discussion (Zane opted out of this component)
- Four manifesto visuals for display in the exhibit (Zane opted out of this component; see Appendix F)
- 02:12:42 hours of weekly meeting video footage
- 02:05:05 hours of 1:1 interview video footage (dH opted out of this component)
- Nine weekly journal responses from four participants (Zane opted out of this component)
- 138 photographs of the installed physical exhibits (see Appendix G for curated collection of images)
- 110 comments from exhibit visitors (see Appendix H)
  - 42 sticky notes from the busy atrium installation
  - 68 sticky notes from the studio-adjacent study space installation
  - 0 comments from the digital installation

These fragments form the content of our wunderkammer, not in pursuit of themes and categories, but of wonder and imagination. Barad’s (2007) notion of intra-action emphasizes that meaning does not pre-exist collection, but rather that it is produced through the encounter and the relationships those encounters lead to. The characters—the artifacts, films, and installations themselves—are not evidence of something. They are events, folded into the life of the experiences and affects of the bodies and non-bodies of this study. They *are* the wunderkammer. They are the ThirdPlaceSpace (3rdPlSp).

### **Rhizo-Narrative Analysis**

I once watched a movie by Errol Morris (1997) in which he interviewed four nature specialists, of a sort. One expert studied naked mole rats. Odd, but yes, but relevant. See, this animal, this mole rat, lived underground in a colony, similar to that of ants. The colony was, in effect, a mammalian variation of an insect instinct, burrowing tunnels and chambers with no real beginning or end. Similar enough to a rhizome that this becomes the mental image when I hear the word. Though rhizomes are flora. And become tangled and messy. And feed us and our imaginations as we contemplate the lines of flight between ants and mole rats.

Rhizomes also lead us beyond the mole rat. They can lead us to the infinite spiral of Borges' (1998) *The Aleph*—that fixed point of exquisite possibility alluded to earlier in this dissertation. In this story, a single point in space contains all other points of space and time—a moment, or maybe a book, where every story, image, and detail exists simultaneously. It begins as a flicker in the darkness of a basement, opening and evolving until all of creation is revealed at once. It's overwhelming. It's non-hierarchical. It's indescribable, unnarratable in a traditional sense. "I saw the teeming sea, I saw the dawn and dusk, I saw the multitudes of America... (Borges, 1998, p. 281). Like a rhizome, the Aleph resists singularity. It multiplies. It devours sequence. No beginning. No end (Deleuze & Guattari, 1987). A fold infinitely shifting, tangled in connections and the spaces in between. Which is why it is an appropriate metaphor for rhizo-narrative analysis—the analysis form this project took on.

Rhizo-narrative analysis begins in the folds. It begins with the interference. It is not a blend of methods (rhizoanalysis and narrative analysis), but a conceptual framework built where the abstract and concrete machines (Deleuze & Guattari, 1987) rub against each other. A narrative approach might listen for how identity is positioned in discourse, searching for recurring themes in the process. A rhizomatic orientation

listens for how that positioning unravels, shifts, intra-acts. One focuses on construction. The other on dispersion. One on the plot, characters, and setting where knowledge is shared in stories. The other on the entangled intra-action leading to the creation of shared spaces where knowledge opens like an Aleph. Rhizo-narrative analysis holds both, not as contradictions, but as coexisting methods of sense-making and wandering.

Wandering with the rhizo-narrative, we find ourselves outside the *House of Leaves*—a text that eats itself, in some cases, almost literally. A book about a film about a house that’s bigger on the inside than the outside, found by a junkie who is slowly losing his mind. “God,” as one of the main characters, declares. The house, not the junkie. The book—the physical book, not the one in the story—is a challenge to read. Not because the text is dense, though, in places, it is. It’s because the text varies—in terms of narration and aesthetics—as the story shifts and spills. Pages rearrange, footnotes spiral, narratives fracture, and three voices—the narrator, the researcher, and the filmmaker—all melt into one as the story progresses. Reading the book (both the physical and the fictitious) is less about following the plot, absorbing meaning, than chasing it. It is rhizomatic storytelling at its most visceral—recursive, contradictory, confusing, enlightening, layered, and narrative. Tangled and messy. Danielewsky (2000) opens with “this is not for you” (p. i)—a line that destabilizes the story before it begins. A line that disquiets in its dedication. Yet you enter the House out of sheer curiosity.

Rhizo-narrative analysis shares this sensibility. It asks, “What does it mean?” and “Where is this taking us?” It acknowledges meaning in crooked lines. It branches, loops, burrows underground, and comes up for air.

Rhizo-narrative analysis is not, as such, an analysis of stories in the traditional sense. It is analysis with, within, and alongside narrative traces. It resists thematic coding and instead looks for lines of flight each “code” might take. It drifts. This method,

if it can be called that, unfolds out of curiosity. A phrase in a participant's notes may lead to a comment left on a sticky note, or a moment in the installation where a visitor paused for just a moment. That pause might resonate with a video clip, or a line from a manifesto. These are not interpretive steps. They are entanglements. This becomes what is "analyzed."

Rhizo-narrative analysis echoes the work of scholars such as Mazzei (2010), who urge us to "think with Deleuze" and let the data speak through ruptures, tears, and resonance rather than representation. Similarly, MacLure's (2013c) "wonder" and "eventful data" give permission to dwell in what refuses to settle. Stories, in this context, are not evidence. They are provocations.

And this departs radically from traditional models. Conventional narrative analysis seeks interpretation through coherence, chronology, identity. Rhizomatic analysis resists the idea of a throughline. And rhizo-narrative analysis is the intra-action between the two (see Table 2).

**Table 2.***Comparing Narrative Analysis, Rhizomatic Analysis, and Rhizo-Narrative Analysis*

<b>Feature</b>	<b>Narrative Analysis</b>	<b>Rhizomatic Analysis</b>	<b>Rhizo-Narrative Analysis</b>
<b>Structure</b>	Linear: beginning–middle–end (Clandinin & Connelly, 2000)	Non-linear, decentered, no fixed start or end (Deleuze & Guattari, 1987)	Fragmented and looping; semi-structured paths (MacLure, 2013b)
<b>Focus</b>	Identity, coherence, plot (Clandinin & Connelly, 2000)	Movement, affect, becoming (Deleuze & Guattari, 1987; Mazzei, 2010)	Emergence through entanglement of space and story (Jackson & Mazzei, 2012)
<b>Data Treatment</b>	Stories as bounded, thematic units	Data as flow, rupture, trace (Mazzei, 2010)	Narrative as event and assemblage (MacLure, 2013c; St. Pierre, 2011)
<b>Researcher’s Role</b>	Interpreter/translator of participant meaning	Wanderer, mapper of intensities (Deleuze & Guattari, 1987)	Co-composer in motion, tracing resonance (Jackson & Mazzei, 2012)
<b>Voice</b>	Singular or polyphonic but stable (Clandinin & Connelly, 2000)	Multiplicitous and fragmented (Mazzei, 2010)	Voice as dispersed across space, time, and matter (St. Pierre, 2011)
<b>Outcome</b>	Meaning extracted and articulated	Disruptions mapped, becomings traced (Deleuze & Guattari 1987)	Story as provocation, affective residue (MacLure, 2013)
<b>Example Application</b>	Coding for thematic coherence in interviews	Mapping conceptual movement across texts (Mazzei, 2010)	Following narrative fragments through space/media (Jackson & Mazzei, 2012)

*Note:* While rhizo-narrative analysis guides this study's analytic approach, traditional narrative analysis supported early encounters with participant stories. The two methods functioned not in conflict but as folded techniques—one providing structure, the other offering movement. The table above does not suggest rigid divisions but invites an understanding of method as layered and adaptive.

Of course, a table alone can't hold the simple complexity of this method. This isn't a checklist or a sequence—it's a network. Rhizo-narrative analysis becomes a page

that folds into another page that folds into a recorded hesitation. It's what happens when narrative's impulse to assemble meets rhizome's impulse to scatter. What emerges is what St. Pierre (2011) described as analysis that "begins with wonder" (p. 62)—a willingness to follow what doesn't make sense yet. It also shares Barad's (2007) conviction that meaning isn't made in things, but in the intra-relation of those things—the in-between enganglements.

So if narrative listens to how stories are built, and rhizoanalysis listens to how they sprawl, rhizo-narrative analysis listens to how they splinter and rearrange. It attends to affect, fragments, and drifting lines. It invites theory to go sideways, to breathe, for the Aleph to remain unreadable but inspiring, the mole rat to be untraceable yet adorable, and the page to fold infinitely.

What follows are two orientations—one that begins in story; the other that begins in motion. Together, they form the abstract and concrete groundwork of this study. Not a scaffold, but lines of flight worth following.

### ***Narrative as Thread***

Let's begin with the story of a man seeking a universal truth and finding a multitude of relationalities. In *Einstein's Dreams* (Lightman, 1993), presented earlier in Chapter 4, our hero, Albert Einstein, seeks the secret world of relativity. Instead of a clean, positivist, and scientific world, he discovers the language of his theory shaping his perception of reality as it spills into his dreams. He finds himself dazed and curious in a poststructural world. Time adjusts and spirals, freezes, folds, and loops back on itself. Each chapter—an assemblage of its own—imagines a unique and curious physics of time. Time stands still, leaving inhabitants living in a single, eternal moment. Or time becomes slower the further people are from the ground, leaving them to run from building to

building to avoid losing time. Characters are realized based on the context in which they find themselves. They live in a fluid world. Except the one that was fixed in time.

This is how approaching narrative analysis felt in this research. Not as a container of fact or a record of the past. Not as Soja's (1996) First- or Secondspaces, filled only with things and representations. But a world in flux. A Thirdspace (3rdSp)—a ThirdPlaceSpace (3rdPlSp). A wunderkammer—an unstable present constructed in the act of telling. The stories in this research were not what happened, but rather what was happening when each story was told. And that telling—the who, what, where, and when—was never neutral.

Narrative inquiry, as an epistemological stance, understands stories not merely as neutral data points but as ways of knowing. As Kim (2016) notes, “Narrative inquiry is not just about telling a story—it’s about understanding and making meaning of lived experience” (p. 15). In other words, in narrative inquiry, the story is not the artifact. It’s the method and the movement. Clandinin and Connelly (2020) describe this as working within the “midst of stories lived and told”—a tangled, relational space where identity is not revealed but shaped.

Traditional narrative analysis, particularly in education and qualitative research, often begins with the premise that storytelling—the sacred act of interviews—reveals identity. It focuses on plot structures, characters, challenges, tensions, and resolutions. The hero’s journey, in one way or another. The narrative, in this sense, becomes product and method in one. It tells us something about the person in question, their context, and how meaning is constructed through lived experiences. Analysis, in this mode, looks for coherence—a traceable line from beginning to end.

But here’s the thing—coherence is slippery.

While I drew from narrative analysis frameworks to guide the early phases of engagement—specifically when working with the participants, reflections, and generated content—the traditional commitments to linearity, authorship, and clarity began to unravel. Meaning didn't always emerge in clarity. It lingered in affect and repetition. Kim (2016) argues that poststructural narrative inquiry pays particular attention to the disruption and incoherence found in the affect and repetition—not to clean them up, but to stay within their potential. In this view, disruption and fragmentation are not weaknesses in a story. They are part of how it works.

From a poststructural view, narrative isn't a stable mirror of the self. It's a performance of identity in motion. A way of becoming within the moment, not a revelation of something that was already there (Clandinin, 2019; De Fina & Georgakopoulou, 2019). As Law (2004) puts it, our methods are performative—they help make the world, not just describe it. A story, then, is a co-constructed event. It is relational.

The stories encountered in this study weren't singular. They were not tidy. Some contradicted themselves. Others felt very rehearsed, half-retracted, or thick with silence. They did not begin or end with a single voice, but instead traveled, echoed, and joined others across the time and space of our intra-actions. And all of them mattered. Not as data points, but as expressions of identity and meaning in flux.

Like, from the beginning, we've all, like, interpreted because it's been so, like, open-ended and everybody has, like, done it their own way, but it's still, like, cohesive in a way (Odesza).

Mhmm. Yeah, I agree (Rosalie).

Lyotard (1999) writes of "petit récits". Inner World called them "little coffee chats." A kind of attentiveness that resists the totalizing logic of grand narratives. These

are the stories that shape the analysis. They don't resolve, but instead destabilize, pointing toward the in-between. They become dreams of relationality and entanglement.

What poststructural narrative analysis requires is a type of attentiveness to contradiction, multiplicity, and drift. Meaning doesn't stand still. And so narrative analysis becomes less about interpreting what a story means and more about staying with what a story does—how it moves, shapes inhabitants, how it positions the speaker and listener in a shared, shifting moment.

Like, everyone would share their work without fear of judgment or anything. Just most of us are also transparent and clear about just our environment, what our answers and expressions (say) about ourselves. So I like this part. Okay. The work (Zane).

This doesn't mean traditional narrative analysis was discarded. It means it stretched, folded, and deterritorialized. The familiar tools—attention to voice, sequence, tone—all still played into the final analysis procedures, but only insofar as they supported an analysis structure that was sensitive to interruption, fragmentation, and emergence.

If *Einstein's Dreams* (1993) tells us anything, it's that time—and by extension, meaning—is never singular. We live in many timelines of our own, all at once, amid copious layers. In the context of rhizo-narrative analysis, narrative analysis offered a thread moving through the layers, the stories, through the semi-coherence of the moment. It showed how identities were shaped in the moment—one of many parts of the weave. Rhizomatic thinking enters when those threads tangle, allowing the story to slip from its frame and reappear somewhere unexpected. Together, the narrative and the rhizome allow analysis to follow both the arc and interruption, the telling and the tears, the story and the system it resists.

## ***Rhizome as the Page***

One of the more curious ideas I encountered during my Master of Fine Arts (MFA) studies was the notion of the page. It sounds simple, even mundane—but I was learning the language of graphic design when I realized, quite seriously, that a page is not a page. It's invisible.

Sure, it's a page in the traditional sense—a sheet of paper, a digital screen. But it's also a surface that holds content. A container. A medium. A vehicle through which meaning moves. We say things like “Are we on the same page?” or “Turn the page,” turning it into a metaphor. In printing, it's a “leaf”—as in *Leaves of Grass*, where Whitman's (1959) cleverness folds nature and bookbinding into one witty gesture.

And then there are books—pages upon pages upon pages. No one sees them in quite the same way. No one reads them in the same order or with the same meaning. As Deleuze and Guattari (1987) remind us, texts are not linear. They are assemblages. A page is not simply a surface—it is a fold, a conduit, a connection. It is a rhizome.

So, what does a page have to do with rhizoanalysis—a term that might sound clinical for what is, in practice, a deeply poetic way of working?

Sometimes, stories don't follow logical arcs. In my case, thoughts didn't either—so bear with me. After years of collecting stories in various forms, I have a mental wunderkammer full of narrative creatures: oddities, monsters, drama, and memories that mix and dance and blur. Listening to the stories told by participants in this study—as they held their cats (*Dr. No*) or did their makeup (*Cabaret*)—I realized that what was emerging in our 3rdPlSp was not a singular narrative, but a network of overlapping dramas. Something dynamic. Something far beyond the bounds of traditional analysis.

In my early glances at transcripts and reflections, the richest insights didn't arrive as tidy ideas. They arrived as tension, contradiction, disruption. Stories shifted when

lifted from the shared intimacy of the workshop and placed into the more compressed and public realm of the installation. Meaning rematerialized—no longer stable, certainly not linear.

Chaka, Nkhobo, and Lephalala (2022) noticed something similar in online learning environments, where student engagement splinters and reforms—following cracks rather than predefined paths. That’s how this analysis felt. Less like coding. More like listening. Less like cleaning. More messy, like tracing static on the television after midnight (*Poltergeist*). Something strange, electric. Something becoming.

That’s when I understood this wasn’t just narrative analysis anymore. It had grown sideways—sprawled, wandering. Rhizomatic analysis gave me a framework to recognize what was already happening; a way to map connections without needing a center, a way to follow the movement without demanding resolution.

Rhizoanalysis begins in the middle. It doesn’t begin on page one, or a preface, or with an origin story (*X-Men*). It enters through a crack—a moment, a fragment, a disruption. It’s like browsing a bookstore—pick up a book, flip to a random page, and read. Do you understand what’s happening? Does it speak on its own terms? Does it hold up enough to convince you to buy it?

This kind of analysis doesn’t ask “what happened?” or “what’s the plot?” It asks, “What’s flickering here like static on the TV?” “What trails off?” “Where does this highway go to?” Meaning doesn’t hold still. Sometimes, the most telling moments are what wasn’t said—or what almost was—before embarrassment or etiquette stepped in. Sometimes what matters most is what hovers at the edge. The unfinished sentence, the peripheral gesture, the blurred Polaroid.

Rhizoanalysis doesn’t adhere to traditional coding. It folds. It follows connections through moments of interruption. Deleuze and Guattari (1987) write, “The rhizome has

no beginning or end; it is always in the middle, between things” (p. 25). That’s how the data felt—mid-conversation, mid-thought, mid-making. Just like the book you just bought.

It is, at its heart, relational. A poststructural inquiry that resists stability. Instead of sorting, I was sensing. Instead of simplifying, I was staying with the noise. St. Pierre (2011) describes this as an analysis that begins with wonder. And that’s how I began—wondering whether this sensibility might help me make sense of the detours and disruptions that emerged when narrative wasn’t enough.

Together with narrative analysis, rhizoanalysis didn’t just help me interpret the stories—it helped me move with them. Where narrative traced the unfolding of meaning in time, rhizoanalysis followed how meaning tangled, scattered, and resurfaced elsewhere. One offered the thread. The other showed how it looped, how it frayed, how it caught on something unexpected, how it stitched together with other threads to make something new on the page in front of me.

Rhizo-narrative analysis, then, is not a fusion but a coexistence—two ways of paying attention that, together, allowed me to trace not just what was said, but what was becoming. It’s less a method than a posture—a willingness to linger in the middle, to follow the interruptions, and to let stories be wild, unfinished, and alive. Like static.

### **Analysis Methods**

The analysis began in fragments. Every conversation—whether a group gathering, a one-on-one exchange, or recordings shared by participants—offered small, living pieces of something larger. Something unfinished, requiring multiple rounds of evaluation to see. Without beginning or end. Something messy. Entangled. Uncategorizable. And... and... and... (Deleuze and Guattari, 1987).

Analysis was not a linear procedure, complete with cycles of coding and quantitative categorization—though it did start out that way. Instead, it was a process of becoming—coming to an understanding of the collected artifacts. Using rhizo-narrative thinking (Deleuze & Guattari, 1987), and guided by postqualitative methods (Jackson & Mazzei, 2012; St. Pierre, 2011), analysis unfolded as a series of entanglements, not as an interpretation of data, but rather a collaboration with it.

Assemblage Theory (DeLanda, 2016) offered a framework for recognizing how narrative elements—voices, spatial configurations, calls, and responses—dis/connected, de/reterritorialized meaning across multiple contexts. Movement between the workshop and the installations became part of the analysis. How a manifesto shifts when displayed in a public space vs. an intimate Third Place (3rdP). How collages mean different things when viewed by peers and strangers. How sounds and silence influence the voices of the distant inhabitants, comprised of our participants.

Rather than coding or categorizing, this analysis process followed Mazzei's (2010) "plugging in," asking what might make meaning possible in this context, rather than what does this all mean? In this, new lines of flight opened in juxtaposing sticky notes and digital manifestos. What could we learn from the gaps, the hesitations, the entanglements between the artifacts, the voices, and the actors?

This approach was felt as much as it was seen. It looked at affect and resonance as analysis tools, moving not toward closure, but toward curiosity. What MacLure (2013) likes to call the "glow" of artifacts—those that resist resolution but instead stay with us like the rhizomatic plot of some experimental film.

In an attempt to truly "begin," I returned to the wunderkammer contents—those beautiful bits of life shared with me and participants/visitors of all types. Stepping back from the collection, admiring the meaning, I reviewed the meeting transcripts, ignoring

my own words, letting the participants' voices speak without interruption. What I found were unexpected phrases and sentences that grew toward each other across unexpected lines of flight. Rosalie's "This is better than... .. nothing," contrasted against Odesza's bright outdoor cafe.

These fragments, chunked and reorganized through various iterations, became early points of connection, sprouting rhizomatic threads between what once seemed separate, both within the individual stories of each participant and the collected narrative generated by the full group.

Narrative coding (see Appendix K) shaped the early evaluation processes, helping me listen differently to moments of conflict and the subtle shifts in participants' attitudes as their stories unfolded. Some codes "leaked out," shifting the direction mid-sentence. Fragments and framings did not—could not—map onto a linear journey, but pointed instead to intersections, tensions, and changes surfacing across time (see Appendix K). It was at this point that a final analysis film came into being as a simple idea—an abstract machine (Deleuze & Guattari, 1987)—that would later provide new ways of analyzing the materials alongside the installations (see Table 3).

**Table 3**

*Film and Installations as Analytic Assemblage*

<b>Element</b>	<b>Primary Components</b>	<b>Function</b>	<b>Analytic Gesture</b>
Spatial/Visual Composition	Screens, projection surfaces, video stills, layered transparencies, site-specific arrangements.	Organized visual and spatial relations that revealed how proximity, layering, and movement shape understanding.	<i>Seeing-with</i> — analysis through spatial and visual perception.
Material Layering	Participant artifacts, digital images, text fragments, reflective and translucent materials.	Juxtaposed traces of participants' voices and gestures to surface tension, overlap, and relational knowing.	<i>Juxtaposition as inquiry</i> — meaning produced through collision and coherence.
Light and Atmosphere	Situational lighting, camera exposure, reflective surfaces.	Invoked mood and affect, foregrounding how perception shifts what is understood.	<i>Feeling-as-analysis</i> — atmosphere as a method of attunement.
Sound and Voice	Layered participant voices, environmental sounds, silences.	Formed affective and dialogic bridges between participants, sites, and viewers.	<i>Listening as inquiry</i> — resonance revealing relation.
Temporal Structure	Nonlinear sequencing of film edits, looping displays.	Nonlinear sequencing of film edits, visitor pacing within installations, looping displays.	<i>Time as thinking</i> — analysis unfolding through rhythm and return.
Audience Encounter	Sticky notes, physical navigation, viewer gaze and response, film audience interpretation.	Positioned the audience as co-analyst, expanding analysis through relational exchange.	<i>Participation as interpretation</i> — knowing emerging in encounter.
Reflexive Making	Editing sequences, curatorial choices, documentation imagery, process notes.	Revealed researcher entanglement and iterative decision-making as analytic acts.	<i>Making-as-knowing</i> — reflexivity embodied in composition.
Assemblage Logic	The interplay between digital and physical sites, film sequences of installation	Interwove heterogeneous parts into a dynamic, self-knowing ecology.	<i>Becoming-with</i> — analysis as continuous assemblage movement.

*Note.* This table maps the components, functions, and gestures through which the installations and film operated as analytic assemblages. Rather than serving as data displays or representational outputs, these works enacted analysis through relation,

atmosphere, and material encounter. Each element contributed to a living process of sensemaking—where making, viewing, and feeling became inseparable acts of knowing.

Alongside the narrative description, I used rhizo-narrative scripting to sketch the outlines of action—how participants changed or resisted change as they navigated the study’s unfolding landscape (Miles et al., 2014). How their stories could come together across multiple lines of flight, entangled into a larger narrative (Barad, 2014; Blom et al., 2025).

Storytelling techniques were conducted manually, through careful tracing of recurring ideas and patterns as they surfaced across multiple narratives. The work was less about categorizing and more about noticing—about allowing meaning to emerge across a field of partial stories. And how those stories, partial or whole, might provide the framework for the analysis film.

Seeking another layer of iteration and perspective, I introduced a round of AI-assisted coding. Initially, I tested Atlas.ti’s AI feature. However, this technique generated over 500 codes—an overwhelming number that confused rather than clarified the data. Instead, I opted for ChatGPT to facilitate a more rhizomatic approach, embedding my research questions and the project’s context into the prompts. This allowed for greater flexibility, refining the analytic pathways based on emerging nuances within the narratives rather than treating them as static text.

The visual artifacts called for a different kind of reading. Something that allowed the imagery to “become” (Deleuze & Guattari, 1987) through the relations of their entanglements (Barad, 2014). Using visual methods, I explored elements such as framing, color, and resolution. Through a semiotic lens, images were not just observed but interpreted—each one carrying denotative clarity and connotative depth, forming new pathways of meaning that intra-acted with the narrative fragments.

In the end, the data analysis process unfolded less as a sequence of steps and more as a series of related points—a collection of stories, images, framings, and silences that entangled and reshaped one another, always in motion, never fully complete. This is when the film became a clear method of analysis, providing a framework within which to explore how entanglements and lines of flight might move and form these constellations.

### ***Catalytic Validity and Relational Trustworthiness***

“There’s glory for you”, said Humpty Dumpty.

“I don’t know what you mean by ‘glory’” Alice said.

Humpty Dumpty smiled contemptuously. “Of course you don’t—till I tell you. I mean ‘there’s a nice knock-down argument for you!’”

“But ‘glory’ doesn’t mean ‘a nice knockdown argument’” Alice objected.

“When I use a word” Humpty Dumpty said in a most scornful tone, “it means just what I choose it to mean—neither more nor less.”

“The question is” said Alice, “whether you can make words mean so many different things.”

“The question is” said Humpty Dumpty, “which is to be the master—that’s all” (Lewis Carroll, 1865).

How does one discuss validity and trustworthiness when analyzing artifacts such as narratives, videos, and imagery? Qualitative research, of its own accord, has the potential to be highly subjective in its interpretation of data. The researcher, in any design method, injects themselves, acting as a filter and author when codifying information. This becomes more true when evaluating arts-based data. So, how does one discuss or maintain validity or trustworthiness, for that matter? Does the work become trustworthy because I say it is? That certainly is glory (aka, a knockout argument).

Still, in any study, some level of validation and trustworthiness is needed. So I'll include those here —entangled and rhizomatic —to complicate things.

In postqualitative and arts-based research, validity does not live in areas of replication, generalization, or triangulated certainty. Instead, it's found in resonance, provocation, and transformation in terms of the researcher and the assemblage as a whole. The aim in this study is not to prove but to affect; not to question “is it true?” but to ask “what does it do?”; not to confirm but to complicate (Lather, 2007; MacLure, 2013c) analysis in ways that open the stories of the assemblage.

To accomplish this, the study approached validity using a catalytic method rather than a traditional one (see Table 4), asking whether the work opened new lines of flight and thought, becoming, and action for the participants and visitors, the spaces, the workshop, the installations, and, ultimately, the analysis film. Here, the installations were not only sites of engagement. They were abstract and concrete machines, intentionally designed to create encounters that might linger, shift perception, invite new narratives, or question the entirety of the study itself. As a result, validity became inseparable from affect—the work glowed and intra-acted across bodies and non-bodies (Deleuze & Guattari, 1987; Jackson & Mazzei, 2012).

**Table 4**

*Traditional vs Catalytic and Poststructural Validity*

Traditional Validity (Qualitative/Quantitative)	Catalytic & Postqualitative Validity
<b>Internal Validity:</b> Ensures findings reflect reality or are logically consistent; the “account rings true” (Miles et al., 2014)	<b>Catalytic Validity:</b> Focuses on the transformation of participants, the researcher, spaces, or discourse (Lather, 1986)
<b>External Validity / Generalizability:</b> Applies findings to broader populations or contexts; determined by generalization of findings and process (Miles et al., 2014)	<b>Contextual Resonance:</b> Findings provoke thought/action within specific settings without a need to “scale” (MacLure, 2013b)
<b>Reliability/Dependability/Auditability:</b> Yields consistent and stable results over time; an outline of methods and analysis that can be used to provide a checklist for replication (Miles et al., 2014)	<b>Rhizomatic Coherence:</b> Ideas hold together through connection, entanglement, and movement—not repetition (Barad, 2007; Deleuze & Guattari, 1987)
<b>Objectivity/Conformability:</b> Researcher neutrality is implemented to avoid bias or interference; the researcher removes themselves from the voice of the study (Miles et al., 2014)	<b>Intra-activity / Entanglement:</b> Researcher is a participant within the assemblage; knowledge is co-produced with participants/visitors (Barad, 2007)
<b>Member Checking:</b> One or more participants verify and potentially edit/alter the accuracy of researcher interpretations via review of collected and analyzed materials (Clark & Creswell, 2015)	<b>Polyvocal Assemblage:</b> Participant voices are not “verified” but situated such that meaning remains in flux (Jackson & Mazzei, 2012)
<b>Audit:</b> Method and decision-making remain transparent using an external reviewer to verify findings (Clark & Creswell, 2015)	<b>Reflexivity as Method:</b> Researcher journals, curatorial writings, and spatial notations are used to trace situated entanglements (Richardson & St. Pierre, 2005)
<b>Triangulation:</b> Use of multiple methods to confirm findings; corroboration of information by multiple individuals and sources (Clark & Creswell, 2015)	<b>Diffraction Reading:</b> Juxtaposing abstraction, reality, space, and narrative to produce new meanings, rather than confirm existing meanings (Barad, 2007)

Relational trustworthiness in this study was considered as an ethic of entanglement (Barad, 2007) rather than a measure of procedural transparencies. Participant contributions, discourses, research methodologies, and praxis were not treated as isolated components but as intra-acting forces, establishing trust through questioning, hesitations, and attentiveness as designed within the process, rather than distance or neutrality.

Instead of hiding or ignoring subjectivity, this project drew on reflexivity as method—participant surveys, imagery, films, and writing prompts—to make the interactions between theory, researcher, participants, and materials seen (Richardson & St. Pierre, 2005). The transparency is not meant to justify, but to bring the methodological choices and tensions designed for this study to light.

Validity, then, is not a checkpoint or end point, but rather an active and unstable presence—a field of opportunities. And trustworthiness became, not a set of static guarantees, but an expanding and evolving relationship between narratives, spaces, and meaning, maintained through a poststructural lens. As such, the analytic practices used—the rhizomatic reading, aesthetics, and narrative experimentations—are less about checking findings and more about remaining open to new ideas, surprises, contradictions, and multiplicity (Deleuze & Guattari, 1987; Jackson & Mazzei, 2012). In this way, validity and trustworthiness function as internal currents, entangled within the assemblage.

### **On Rigor**

Following Lather's (1993) notion of catalytic validity, this inquiry understands rigor as a living force rather than a static proof. Validity, in this sense, arises through transformation—when the research itself catalyzes change in those entangled within it. Such movement demands a form of rigor that is equally fluid: not an adherence to procedural benchmarks, but an attuned, aesthetic, and ethical responsiveness to what the work becomes. Within the DAPAR-i assemblage, rigor is performed through relation, through the continual re-tuning of perception and action as new voices, materials, and meanings emerge.

To practice rigor here is to dwell in *attunement*—to listen closely to the shimmers, ruptures, and harmonies that surface across transcripts, installations, and

filmic composition. Editing, framing, and spatial decisions were less acts of representation than gestures of responsiveness, moments of leaning toward what the assemblage was asking to reveal. Rigor, then, is carried in how the work moves, in its capacity to remain sensitive and provisional rather than decisive or fixed.

This rigor is inseparable from the aesthetic dimension of the inquiry. As Barone and Eisner (2011) suggest, the aesthetic is itself a mode of knowing: form, rhythm, and tone function as analytic moves. The installations and film do not simply display analysis—they *perform* it. Composition, juxtaposition, and pacing act as thinking devices, shaping understanding through affect and encounter. The rigor of such work resides in resonance rather than repetition, in its ability to evoke layered responses that invite ongoing interpretation.

At the same time, rigor is grounded in ethical practice. Designing belonging within polyvocal assemblages entails attending to visibility, difference, and care. Guided by Barad's (2007) intra-action and Tronto's (1993) ethics of care, ethical rigor becomes an orientation toward accountability in entangled spaces—ensuring that each voice, image, and gesture is held with attentiveness and respect. In this way, rigor moves as the assemblage moves: affective, compositional, and ethical all at once. It is the pulse that keeps the inquiry alive—an enactment of validity through continual, relational becoming.

### **Limitations**

Limitations in a poststructural research project can yield confusion within a space of contradiction. Traditional notions of limitation suggest a boundary—a hard line surrounding what was done and not done, who was left out of the conversations, and what could not be controlled. And while numbers and disciplinary disparities may have played within the space of this study, it still resisted consideration of such finalities. In place of a checklist of constraints, limitations are reframed as opportunities of

becoming—aspects that shape the research assemblage and its possibilities, while also exploring where meaning might shift, de/reterritorialize, or entangle itself with different actors (Barad, 2007; Lather, 2007; St. Pierre, 2011).

That said, I should set the stage with some hard facts before truly considering how these entanglements might form here.

### ***Hard Facts***

Prior to the workshop launch, 671 students split between online (OL) and onsite (OS) Graphic Design (GRA) and Master of Architecture (MArch) programs were contacted via email to participate in the study. From that invitation, only four students initially enrolled, with a fifth joining later as the workshop process unfolded. Low response rates are not unusual within the Design School; surveys typically yield only a 5–8% return. Yet even against that backdrop, the initial 1.5% (ten students) response rate here felt particularly stark, shaping the participant pool before the study truly began. In this case, it became necessary to accept all who responded, even though it impacted my original intention to create a more balanced distribution across programs.

Of the ten initial expressions of interest, four came from the MArch program (two from OL programs and two from OS), while the remaining six came from graphic design (three from online and three from onsite). For a moment, the desired 50/50 online-onsite split seemed possible. But consent forms from OS GRA students went unsigned, and the two committed OS architecture students quietly withdrew. What began as a cross-disciplinary, multi-modal, polyvocal assembly narrowed unexpectedly. It was still all of these, but the low numbers limited the range of design languages and community approaches that could have been explored.

The resulting participant group leaned heavily toward the OL GRA program. This imbalance raised questions about the kinds of conversations that would emerge, as well

as the perspectives that might now be missing. Yet the dialogue began to shift as the workshop progressed, and as Zane (MArch) and dH (Film) took on more active roles. The discussions moved beyond the specifics of graphic design practice toward broader reflections on what it means to learn, create, and collaborate in distributed environments. Design itself—its possibilities, its constraints, its capacity for boundary-crossing—became the focus. Through this expanded lens, the participants began to explore how rhizomatic narratives could deconstruct the boundaries between OL and OS spaces, weaving new connections across modalities using virtual methods of impacting physical spaces.

### ***Participant Composition and Power-Dynamics***

The imbalance seen in the participant group established strong disciplinary and academic level disparities—for example, graduate and graduated students vs. undergraduates—despite the diversity and creativity displayed. These variations carried uneven power relations—some voices may have dominated the conversation due to perceived authority, while other voices may have remained quiet for this same reason. Despite efforts to flatten hierarchies through distributed contributions, polyvocal prompts, and collaborative design techniques within the workshop’s 3rdPlSp, structural inequalities shaped the space of participation in ways that may have yielded unspoken thoughts or reduced communal engagement—a spatial shift worth investigating further.

### ***Spatial and Temporal Constraints***

The installations—public, semi-public, and digital—ran for different durations, providing different levels of access, in two different modalities (physical and digital). These differences produced a form of analytic opacity—what visitors experienced in the public space cannot compare to that of the asynchronous digital space, nor can we compare how either space is entered, be it from the front or somewhere in the middle

(Deleuze & Guattari, 1987). Rather than seeking to normalize or correct these differences, the study leaned into their generative instabilities (Barad, 2007) while also acknowledging that doing so presents limitations when considered from conventional comparable metrics (MacLure, 2013c).

### ***Participatory Closure***

The Design- and Arts-based Participatory Action Research-inspired (DAPAR-i) workshop that initiated the project created a highly collaborative environment and energy early on. However, participation waned as the workshop came to an end and the installation design took shape. At this point, participants dispersed as their class assignments began to pile up and the installations became physical, making participation more challenging than hoped. This is not uncommon in a long-term design-based process. Unfortunately, this commonality, in this case, limited the ability to perceive participant wants or intentions in the final design. This raised the question of interpretation and the weight of the absence of the group's input. Due to this, analysis became more about attending to what remained open, unfixed, and provocative (Jackson & Mazzei, 2012).

### ***Researcher Involvement and Reflexivity***

As a researcher-curator-participant, I was deeply entangled in shaping this project. The workshop and installations were born of my creativity and expertise, and were covered in my aesthetic, conceptual, and methodological fingerprints. While reflexivity is included in the work as a method, neutrality remained impossible and became a product of productive tension (Richardson & St. Pierre, 2005). This study does not intend to eliminate subjectivity but rather bring it to the foreground, illuminating its role in knowledge building, thus enriching and complicating the analytical process.

## **Analysis and Findings**

As with everything in this dissertation, the analysis took an alternate approach, looking more at the affect of this process and the impact participants had on themselves and each other during the study. As noted earlier in this chapter, I adopted a multimedia approach for analysis to align with the poststructural framework of the research and to honor the stories that emerged. The richness of the material defied the constraints of a traditional chapter. Insights shared were too intimate for decontextualized quotes. Stories demanded immersion, both in and of content. And so, I turned to film.

### ***The Film***

See Appendix L or <https://vimeo.com/1102674340> for access to the film.

The film emerged as a rhizomatic narrative—tangled, reflexive. It followed an instinctive sequence, weaving content based on outtakes and tangents, generating shimmers of meaning through juxtaposition. Stories started in the middle (Deleuze & Guattari, 1987) and radiated outward. In this film, Rosalie’s makeup ritual became entangled with Inner World’s account of navigating campus life. Narratives split and reformed, becoming affective assemblages.

Coding began conventionally. Using Atlas.ti and ChatGPT, I developed 40 narrative analysis codes across nine groups, applied to 15 transcripts and 15 corresponding videos (see Appendix K). Video lengths ranged from 30 to 60 minutes each. I then extended these codes into visual material—photographs, drawings, sticky notes—forming a matrix of interactions that refused to stay in their categories. Some spoke of the moment. Others of the past. And all spoke of the 3rdPlSp as a place for sharing the participants’ acquired knowledge.

This was the moment analysis turned performative. Clip by clip, the footage revealed its own logic. A moment of Rosalie lying on her carpet echoed across the

timeline, drawing out personality markers and the emotional tenor of the room. One joke about Photoshop spiraled into a self-portrait and then into a layered story about identity and learning. Inner World's fake ID Photoshop escapades became a narrative window into her rebellion against her Southern Baptist upbringing.

Nothing stood alone. Each thread led to another. The editing timeline became its own assemblage, its own research site. Meaning emerged not through summary but through situated juxtaposition. "Coding" morphed into a play. The film became the only viable method of conveying what it meant to make a 3rdPlSp.

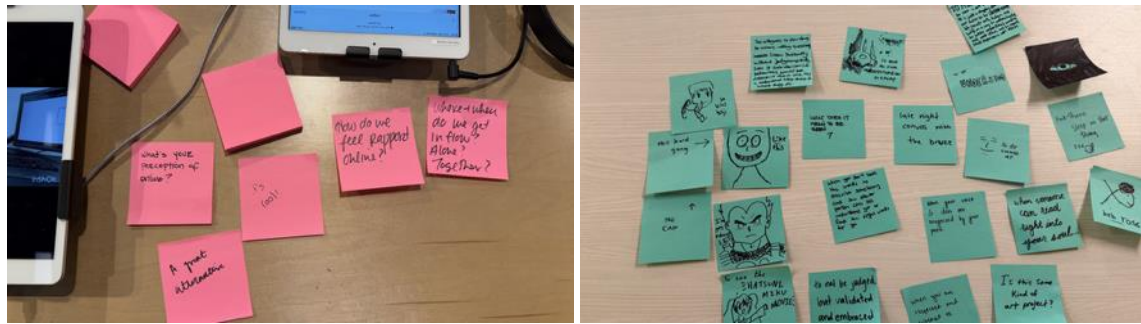
### ***Back to the Installation***

But the analysis didn't begin there. It started with the installations—the physical and digital artifacts of the workshop. These became sites of narration and points of entry for public discourse. These installations showcased the individuals who were involved in the study, where the film illustrated how these individuals worked together to create the 3rdPlSp.

Physical installations at ASU's Design North and Novus Tower buildings functioned as multi-modal exhibits: screens, sticky notes, and furniture captured spatial echoes. Each participant occupied a zone: Rosalie's shallow desk, dH's blank screen, Zane's basement, Inner World's backyard, and Odesza's car. Viewers could sit alongside or within these spaces, initiating intra-action (Barad, 2007). Notes left behind—small squares of color—formed polyvocal dialogues. Visitors shared empathy, insights, illustrations, and declarations (see Figure 24 and Appendix H). Discourse took the form of fragments, one leading to another or standing on its own. Responses to questions frequently asked more questions. The conversation continued asynchronously in the physical environment.

**Figure 26**

*Sticky Note Conversations*



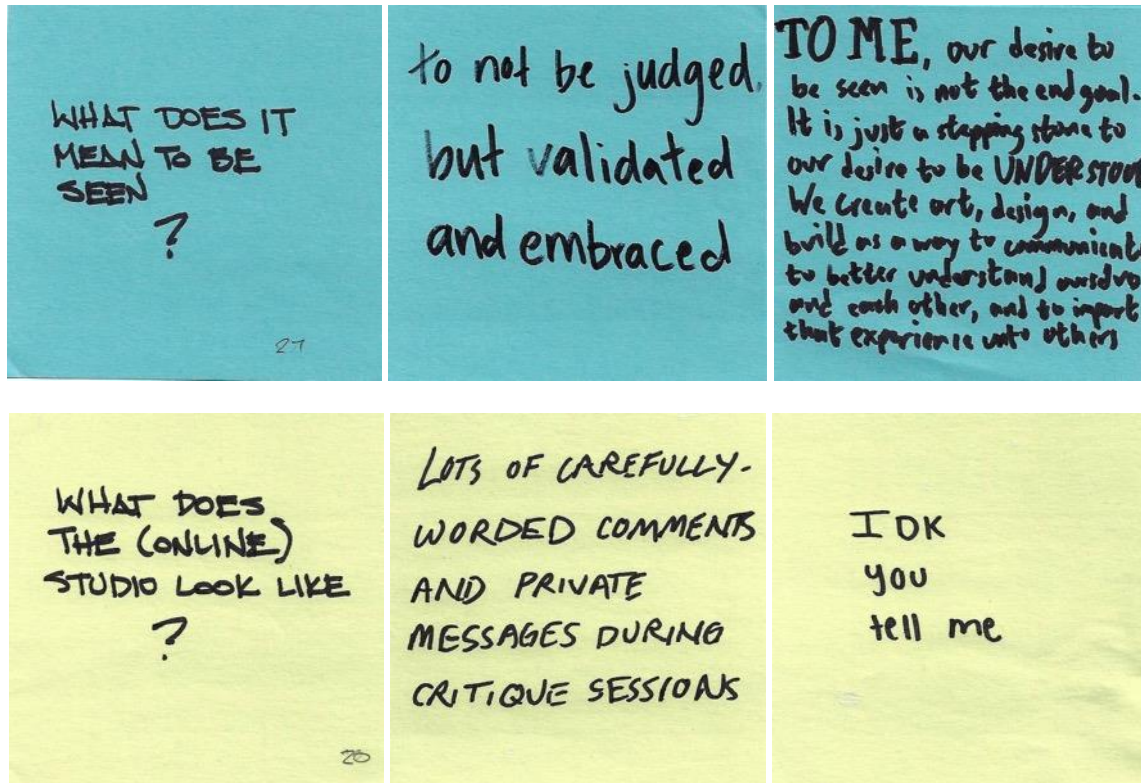
*Note.* Sticky notes left at the Design North and Novus Tower Exhibits

When the installation shifted from Design North to the Novus Tower, the form changed. Existing cafe-style tables became sites for intimate discourse. Stories moved from walls to tabletops. Participants "sat" beside visitors in a representational form. In this space, the tone softened. More notes, more nuance, more questions, more song lyrics. Discourse ranged from brute honesty to doodles, all in response to the initial questions left for discussion, all in response to the answers and questions left in the wake of other replies (see Figure 25 and Appendix H). Comments like "to not be judged, but validated and embraced" sat beside song lyrics ("What is Love? Baby, don't hurt me. How can a baby hurt me?... But seriously, what is love?") and monkey drawings ("Then here is some art"). As with the Design North installation, dialogue became fragmentary, layered, and entangled. But here, it also became personal, playful, and artistic. Not

surprising given the design student audience. Yet surprising in how these students responded to the installation as a whole.

**Figure 27**

*Novus Tower Notes*



*Note.* Sticky notes left at Novus Tower installation.

Three categories of note emerged between both locations: support, graffiti, and proclamations (see Figure 26, and Appendix H). Support notes responded to one another, forming call-and-response chains, much as you might find in an OL discussion board. A bit of the OL classroom in an OS setting. Graffiti notes interrupted with sketches or single letters (“W,” for example—see Figure 24 above).

## Figure 28

### *Graffiti, Proclamations, and Support*



*Note.* Sticky notes showcasing graffiti, support, and proclamations at the Design North and Novus Tower exhibits

Proclamation notes bore conviction: religion and politics took center stage here, all centered around Rosalie’s angelic self-portrait—people engaged in semiotic interpretation instinctively. I wondered what they thought of the other self-portraits (see Appendix E) as I read each note. All together, these colorful squares created a social body, flickering with affect.

Meanwhile, the digital gallery existed in a state of suspended quietude. Encased in stasis, it mirrored the isolation common in asynchronous learning. Despite mimicking the physical displays, the online space emphasized absence: no sticky notes, no ambient chatter, no accidental encounters. This absence underscored the very gap this research sought to bridge.

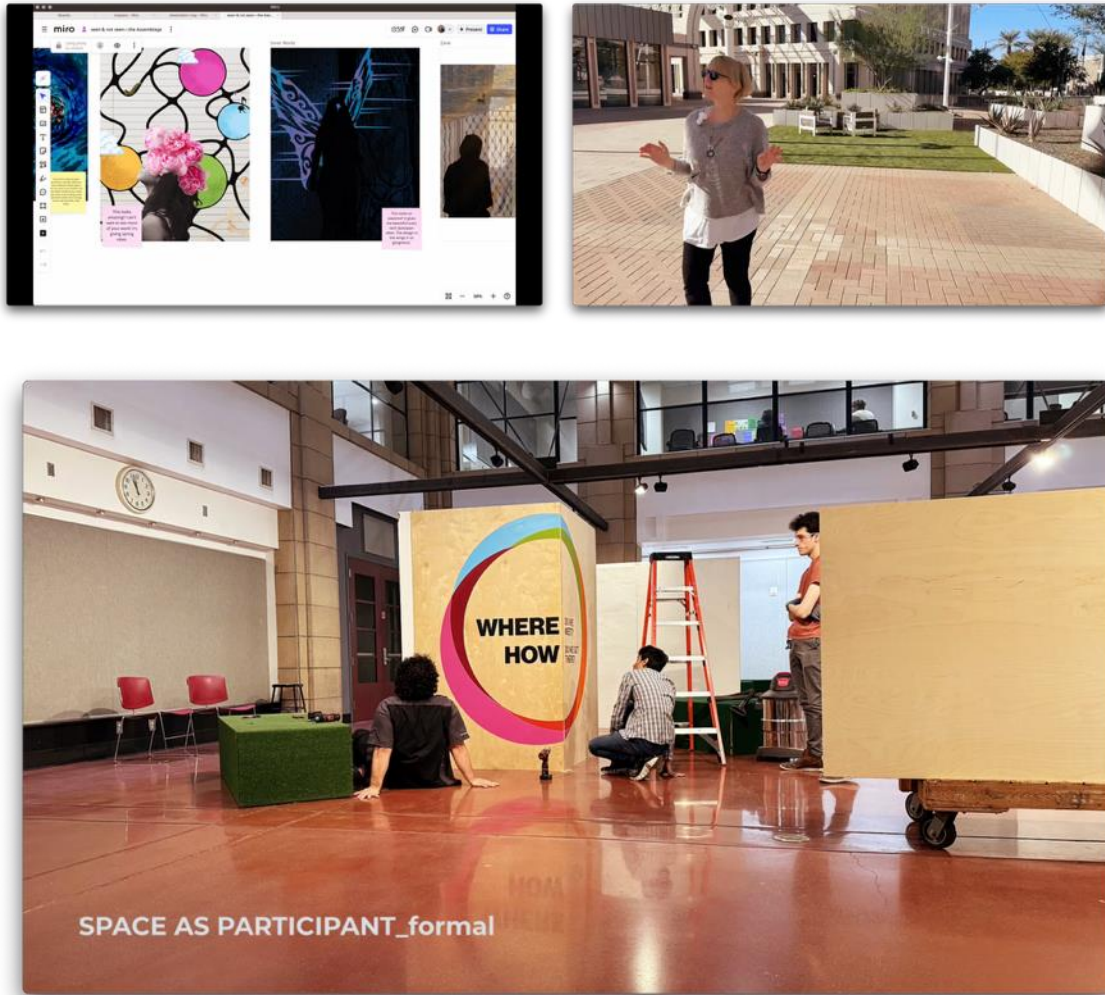
Ultimately, the analysis could not be linear. It could not live only in words and abbreviations. The analysis film and installations embodied the messiness, the poetics, the embodied knowledge-making that occurred. Each component—video, sticky note, eye roll, pause—was part of the assemblage. Each was an expression of the 3rdPlSp.

This was an analysis by immersion, not extraction. Meaning arose not from coding alone, but from being-with: with the footage, with the images, with the voices that

remained after the Zoom calls ended. The film doesn't summarize the research; it is the research. The installations don't explain the project; they are the project. They hold the residue of story, place, and becoming (see Figures 27–29).

**Figure 29**

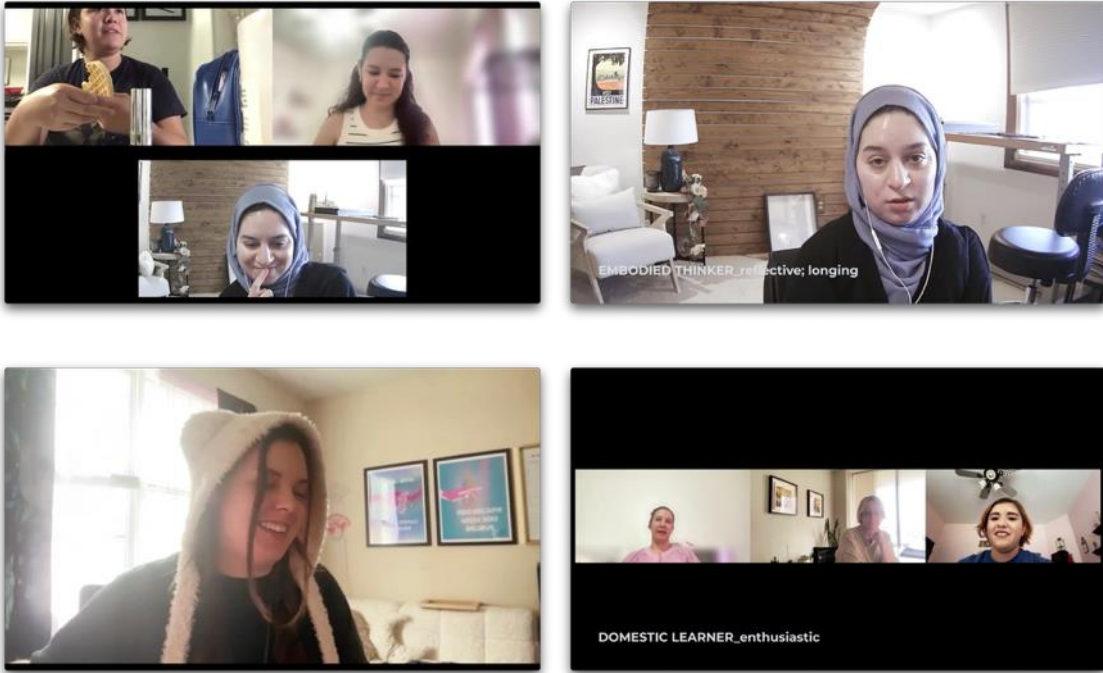
*Still Frames from the Analysis Video*



*Note.* Still frames showing the Miro whiteboard (upper left); dancing (upper right); and Design North Exhibit installation process.

**Figure 30**

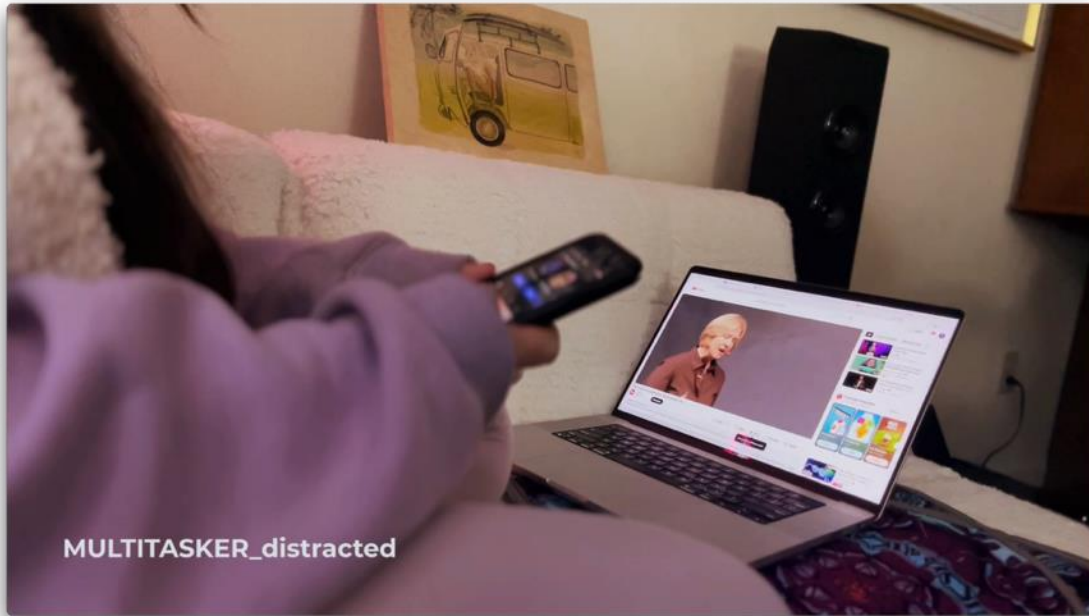
*Zoom Meetings in the ThirdPlaceSpace*



*Note.* Still frames from final analysis video showing the participants working together in the 3rdPlSp.

**Figure 31**

*Distractions of Online Students*



*Note.* Still frame from final analysis video showing Inner World's favorite method of working—phone in hand, lecture on the computer, and (not pictured) electric dance music (EDM) playing loudly on the speakers.

## CHAPTER 6

### A SCRIPT OF SORTS—THE TRANSCRIPT

The stories told by the participants were deeply rich and full of glitches, reframes, half steps, and giant leaps. To document these shimmers, this chapter is dedicated to transcripts from the analysis film.

I should not that the film itself does not stand apart from the study as another layer of analysis—it is the analysis in motion. A performative assemblage where knowing unfolds through rhythm, juxtaposition, and intra-action. Meaning emerges not through explanation but through encounter: the cut, the pause, the resonance between voices. What follows is less a record than a living inquiry, where the film's composition performs what writing alone could not contain.

#### **Transcript—S(cr)een: An analysis in three acts**

(Program length: 48:45)

[Film opens to a black screen with white text]

[00:00:00]

TEXT: ASSEMBLAGE | ə'semblij |  
Rooted in Deleuze & Guattari's work, assemblage describes how things—material and immaterial—connect in non-hierarchical ways to produce meaning, action, or structures.  
These connections are fluid.  
Meaning is always in motion.  
Components include personae, the abstract machine, and the concrete machine.

[Upbeat music and montage of video cuts from student-provided films]

[Act opens to black screen with white text]

TEXT: What happens when we design a creative community space where knowledge is co-created through stories, artifacts, and intra-action?

In Spring 2025, five online design students gathered to design a creative community where they could work together and learn from each other.

The space created by this group is known as the ThirdPlaceSpace.

A neutral space where participants could learn about each other while asking...

HOW CAN WE COME TOGETHER, and WHAT HAPPENS WHEN WE DO?

Act One: Personae

BACKGROUND AUDIO: "... about connection. The stories they told me were about disconnection. So very quickly, really, about six weeks into this research, I ran into this unnamed thing that absolutely unraveled connection in a way that I didn't understand or had never seen" (Leena, n.d.).

[00:03:18]

ROSALIE: Okay. Okay.

SAMANTHA: What other...

ROSALIE: So, I'm trying to think if I have any other questions. Sorry. I'm on my floor. I like to be on my carpet.

SAMANTHA: That's fine.

SAMANTHA: You're very pink today.

ODESZA: Oh, yeah. It's because my room is pink, and I'm also wearing pink.

Yeah. I mean, honestly, I I thought to myself, like, why did I choose to move? Right? Like, it was honestly the worst time because I've been so busy because, like, the classes that are ending now, we have, like, all these projects due and stuff, and I'll I've been, like, stretched thin.

INNER WORLD: Yeah. Yeah. So I'm trying to get caught up in my other class. I was really dropping the ball in, like, my regular class. Um, so I feel good being completely caught up here, and I've just been trying to work over there as well.

SAMANTHA: Do you ever have issues with motivation within your class?

ZANE: Yes. Um, I don't have any motivation issues with the project submissions because I know I have to do them. And if I didn't do them, I would miss grades and that would be bad. But sometimes I find motivation issues. Like, I lack motivation is in joining, um, section meetings or joining stuff that I don't view that would directly impact my learning experience, if that makes sense. Like, in my mind, I would just organize how important it is, and then I would find excuses for the not-so-important stuff to do. So.

ZANE: ... showing you my learning environment as an online architecture student. So I have two main learning environments, um, in my house, which are mainly my living room. I would be sitting on my couch next to my cats that I would be teasing them whenever I feel bored or just petting them. Um, they would be annoying sometimes. They would distract me during my meetings and important time, but today would be so cute most of the times. Cats are so important in my learning environments because they are so important in my life and because my learning environment is mostly in my house and sometimes I would go out to libraries and cafes, so they have a big contribution to my environment.

INNER WORLD: For me, learning at home is both a blessing and a struggle. I love the freedom of working in my own space, but I also get distracted easily. And sometimes my space just feels heavy, like all the unfinished projects, the clutter. The should be doing this thoughts stack up around me. It can be a lot. When I need to reset, I usually go on my back porch. I love to bring my speaker out, blast some EDM. Music helps me focus, and being outside reminds me that life isn't just about deadlines and screens.

[00:07:22]

ODESZA: This first place I'm showing you here is where I work.

I usually sit at this table where we all get to eat lunch or whatever, um, and do homework here if work slows down. What we do at this place is do composite repairs for military aircraft.

And now I'm taking you outside to where my car is at. It was raining this day in San Diego, um, because whenever too many people sit at the table and then they all start talking, it gets very distracting for me. So then I just go to my car so that I can better focus on whatever I'm doing. Because sometimes people talk to you even if you have your headphones in. We all know that struggle.

And so here, I'm about to show you my setup. There's my back seat. For some reason, I decided to show you. And then I usually just grab my laptop and put it on my lap—and bam—we're ready to study some more.

ROSALIE: So as you can see, this is my computer space, and I usually learn here. It works for me because I get a lot of work done without distractions, and it's in my room. However, my cool spot, uh, this is my bed, and I have a gaming chair, which is also my computer chair. Usually, it's right next to me. I can't really show it because I'm filming. I can't turn around. But this is what it looks like. Usually, I'll go outside of my backyard where if I have been cooped up inside for too long. So, yeah, this is not a lot, but this is better than nothing. Okay.

ROSALIE: So can you repeat the question before I got off topic about my face?

SAMANTHA: It's totally fine. Feel free to get off topic top topic about your face, about how I can't pronounce the word topic. You know, talk about whatever it is you wanna talk about. Um, but I asked, um, if you'd be willing to share why you moved from on-site to online with Odesza.

ROSALIE: Oh, so I actually talked about this with Zane in the the meeting that her and I met up. So I was around Monday or Tuesday. But and I actually talked about this with Miss Samantha. So the reason why I decided to go online because first, I was on-site. I was on-site, and I was going to BC just fine.

And then but during that time, I was going onsite and online, so I was doing both. Then when I was doing both during that time, it was also the during, like, around 2020. So that was, like, the spring semester. What ended up happening was everything shifted to online because everything shut down because of the pandemic. So I was like, okay. Everything's gonna have to be online. Fine. I can I can adjust? That's fine. And luckily, I was able to.

The worst part is I had to be on I had to be online fully because of the fact that if I leave my job that I'm at right now, I'm gonna be struggling to find a job, another job, and I have to change all my hours and I have to change everything. So it's a hassle. So what I decided to do was, how am I gonna do school? Okay. I'm just gonna have to go full online. That's fine. I mainly went online because I thought it was easier for my schedule, and it's easier for my work schedule. So I just thought it was better that way.

But then the reason why another reason why I went online was because I did not have a license.

SAMANTHA: So you couldn't get to school?

ROSALIE: Yeah.

SAMANTHA: So, Odesza, why are you online? Not to dismiss Rosalie.

ROSALIE: It's all good.

ODESZA: Um, I go to school online because I was in the military, so I was working, like, eight to ten-hour shifts every day.

ROSALIE: Oh, man.

ODESZA: So I I cannot go to school in person because of that. So, yeah, I usually do school or used to do school after work and during the weekend mostly and going to school part time. So, like, one or two classes at a time.

ROSALIE: That's not that's not bad.

SAMANTHA: No.

ODESZA: No. Yeah. Yeah. But now now that I got out of the military yay. Um, doing school full time now, and I'm browsing for, like, a part-time job because I really wanna focus so I can finish.

You know?

ROSALIE: Yeah.

[00:12:19]

INNER WORLD: Mine was, like, really dramatic. So I'll be good to talk about it, but, like, I I put this in, like, my video for the that third assignment on the intro that I just finished. But, like, I would I went through, like I developed psychosis whenever I went to, like, online my first year, and then I just stopped going to classes. And I just, like, disassociated my dorm room for, like, a year.

ROSALIE: Oh, wow. Wow.

INNER WORLD: So that was my in-person experience.

ODESZA: Yeah. That sounds not great.

ROSALIE: I mean, I've I've communicated with, like, on-site students as well. I feel like before I attended ASU, and then I've even talked to people that are online, like, online students. So, I mean, for some people, it's easy to be in person. I always thought me as an as an in-person student, I can't do it because I have other things to juggle around because I'm working.

And then I have other things going on in my life as well. So I thought, okay. It's easier to do it online. But then my parents always tell me, how do you

and your sister do it? If your father and I, we were in online classes, we could not do it.

And I was like, why? We just work better in person. I said, well, I just work better online because it's just much easier for me. But then when I started doing that doing that, I thought, okay. Well, I I can easily juggle with stuff.

And as long as I know which where the deadlines are, I'll be fine. As long as I know what I'm doing with the assignments, I'll be fine. If I need help, I can reach out and get the help and ask them for help. So I always thought it was easier just to say something rather than just, like, wait till the last minute.

And usually, when I would when I would be online, I always found it easier because I set up a schedule for myself. So what I do is I work in the mornings usually for, like, an hour. And then at nighttime, I'll work, like, from an hour as well. So I get, like, two hours or maybe close to three hours of, like, working.

[00:14:25]

SAMANTHA: So what is it what is your feeling? What is your perception of what it's like to be in an online learner? I mean, I'm assuming, and this could be an incorrect, a completely incorrect assumption. You're a master of architecture student, which meant that you had an undergraduate degree as well. Did you take that degree in person or was that an online one as well?

ZANE: Yes. I took my undergrad degree in person, and I noticed a huge difference between, um, the school experience. Like, the education side, I've noticed, didn't notice much difference because, like, I'm getting good quality education. But for the being a student, it's so much different, and I feel I'm missing out a lot as a student being online because as as I said, I spend so many hours just in my office in front of the screen. And sometimes I spend a lot of hours not speaking to anyone or saying any word. And I feel that being an in-person student added a lot to me, to my character and life skills, etc., and made me more sociable. And, yeah, I I miss that a lot.

SAMANTHA: I like what you said about it adding to your character. Can you expand on that a little?

ZANE: Yes.

SAMANTHA: I don't have any specific thing I'm looking for. I just it's it's something that struck me, so I'd like to expand on it.

ZANE: Um, I don't know how to describe it, but it's like school years and my undergrad has shaped me in a way that in in many different ways for the things I participated on. And, also, it gave me more opportunities to participate in stuff not directly related to school, like debate groups or exhibitions or volunteering. I mean, I still get these opportunities in the online program, but not as much. And just it's so much different, like, being with your classmates in the same place, asking them random questions, and it it makes the relationships more stronger than the relationships you build in the online program. Even though, like, I build some relationships with my classmates in the online program, but it's like they are not compared to the ones I had in the in-person program.

ROSALIE: I'm trying to think.

Cricketts.

I can't think.

[00:17:06]

INNER WORLD: I think that just being, like, upfront and, like, authentic with your own story and your own learning environments really adds to the seen and unseen aspects and pushing yourself to, like, make the unseen seen, owning your space and your truth. Those types of things have been coming up as I've gone through the exhibit. And thinking about, like, when I record, like, my my altar space, I'm thinking about, like, oh, what are my parents gonna think if they see this one day? And stuff like that.

SAMANTHA: I never thought about the parents aspect. The altar space. What do you mean by your altar space?

INNER WORLD: Like, um, like, I shot I photographed and recorded my altar space, which is in my, um, little office space upstairs, um, where I try to work. Um, it has, like, my different, like, deity statues. It has a pyramid. It has all these different things that are important to me. Um, but it represents, like, my belief system and my spirituality. And I grew up, um, like, Baptist Christian. And we go to, like, Purity Balls. And my dad was a pastor.

And it was all stuff like that that I had to deconstruct. And I'm finally trying to be on my truth and be seen even when it's in front of my family.

SAMANTHA: That's very brave. Thank you for sharing that. What does anyone have to say about that or about anything else? That was that was very...

ROSALIE: I feel the I was gonna say I feel this entire project is, uh, based off perspective...

[Upbeat music and montage of video cuts of participants working together on Zoom]

[Act opens to black screen with white text]

TEXT: How do ThirdPlaceSpaces work as assemblages that enable people—especially remote students—to deconstruct boundaries and build knowledge collaboratively?

Over the course of five weeks, participants worked toward developing their identities within the overall group as a means of developing the ThirdPlaceSpace.

This meant sharing more than work. It meant sharing their lives. Who they are when they are together. Who they are when they are not. And who they are when they're in front of the "teacher."

Act Two: The Abstract Machine

SAMANTHA: It's good.

ROSALIE: Yeah.

INNER WORLD: This is off topic, but, Rosalie, I need to know what this poster is. Sorry.

ROSALIE: Ah! That's a YouTube. That's a YouTuber, actually. So have you ever heard of Wii?

Of the Wii?

INNER WORLD: Oh, yeah. Yeah. Yeah. It's a Wii character.

ROSALIE: The game system. Okay. So I follow this person named Poofeseur. And he would play Fortnite.

So he had a character named Beef Boss, and he decided to go to one day go on his Wii and create his Fortnite character. And so his character's name is Beef Boss. So that's him in a suit, a suit and tie, and he is the president.

ROSALIE: But I I don't know. And even I have friends who played Xbox who had, um, online friends as well.

So I was also used to that. So I guess I was used to, like, my my friends' online buddies. So then we we would just talk from there. Or they were really nice people. So I guess it it depends on, like because I played Xbox for years.

I never played a PS. I never found p... PlayStation to be fun until, like, the PS two. But, yeah, I always I always thought that be that's how I actually interacted with people online was because of all my friends I went to junior high with. We would always play Xbox, and then when we play Xbox, they would invite people that like, all across the world.

[00:23:24]

SAMANTHA: Okay. So now I've got some questions for you. And they're gonna be really boring because I had to write them months ago, and they don't necessarily apply.

But the way that this is gonna happen is I'm gonna ask you a question. You're gonna talk about it. And then I'm gonna ask you other questions based off of what you've said so I can completely ignore the script and make it a more dynamic conversation. Okay?

ZANE: Okay. Sounds good.

SAMANTHA: Alright. So tell me about, uh, talk about one thing that you think is going well so far in the project.

ZANE: I'm kinda getting a clear, um, description about what are we supposed to do. And the all the other thing that's going well is seeing each one one's work. It's like I like the transparency of Miro boards. Like, everyone would share their work with no fear of judgment or anything. Just most of us are also transparent and we hear about just our environment or our answers and expressions about ourselves.

So I like this part.

SAMANTHA: Um, so talk to me a little bit more about the lack of hierarchy. How has that impacted, uh, your ability to work in the space itself? Because I always worry that I'm imposing myself in there too much, but but I don't want, you know, I don't wanna be the hierarchy teacher in there. So talk about how you're talking with working with the other students instead.

ZANE: I never felt that you were imposing yourself. I like the way that you only suggested what we should do. I mean, they were, like, clear rules or not rules, like, descriptions of what we are supposed to do. Sometimes they weren't that clear. There were description of what we should be doing in each assignment, but they were also, like, huge area for creativity and

freedom and doing what we wanna do. So I'm not sure if I completely understood your question, but I also like that you participated in the work as well.

You wouldn't only act like an instructor. It's like, okay. Do that. But you did the video. You showed us your environment as well.

So we felt that you are one of us, and it's like you are also transparent and clear about environment that encouraged us to be clear about or transparent what our answers do. So it helps when the person who manages manages the stuff also contributes in it.

SAMANTHA: Alright. Um, and then a couple of questions. We only have, like, seven minutes left, so I'm not gonna keep you too much longer. But, um, first question is, uh, talk to me about one thing that you think is going well with the project, um, and why do you think it's successful?

INNER WORLD: Um, I think that the Truth Game is going well so far, um, because I feel like we have everyone ready and in attendance and good to go on it and knowing, like, what to do. Um, it feels less confusing. And it feels like we all came together at, like, the right time to get it done.

And us just being in communication with each other and not being scared to share our ideas or, um, why we think something might not work versus why it would work and just being open about that communication has really helped.

I don't know. I felt like, uh, during that Zoom meeting with where we were, like, discussing our initial ideas and everything, I felt like I wasn't being heard or understood by, um, Zane. And I think it was just, like, we were just having to, like, explain things, but it felt like I kept getting pushback, which is fine.

But I just didn't understand, like, why they didn't understand my ideas or, like, understand my concerns with, like, it being longer, which I I get why.

[00:28:18]

ROSALIE: So so far, it's actually going really well. It's going according to plan.

SAMANTHA: Good. Excellent. Odesza, how do you think things are going? Good, bad, or bad?

ODESZA: Not so great. Not so great for me. Yeah. I haven't been able to get a hold of anybody, which is not great. But yeah. I mean, I was hoping to get a hold of Inner World before, uh, spring break.

SAMANTHA: Yeah.

ODESZA: Probably not gonna I mean, because I don't mind working through spring break. I think it's better because I don't have to be worried about class, you know, so I can, like, dedicate, like, my full attention to the the project. But, I mean, if he or she, I don't know, doesn't doesn't reach out, uh, I'm just gonna do a video myself and call it a day.

[00:29:09]

ODESZA: It's so open-ended. Uh, can you ask me the question one more time?

SAMANTHA: Uh, what do you think is successful?

ODESZA: I mean, I don't know. I think it's

SAMANTHA: You could say nothing.

ODESZA: No. That that feels so like Debbie Downer. You know what I mean? Like, we're not a dumpster fire over here. There's positive.

Um, I would say I think what's been cool I don't know. Like, it's I don't know how to qualify something as, like, this is successful. I think it's been cool to see people's creativity and how they interpret, like, the the projects, like, or at least the introductory ones. The, uh, the collages were so cool, and everybody took it some somewhere completely different from what I've

seen so far. And I think that's successful. Like bringing everybody, like, everybody's bringing their own thing and you know?

It feels very, like, wow. Great job. Like, cool. You know? It's there's not like a, oh, it needed to be this or that. You know?

ROSALIE: Yeah. I'm I'm reading the ideas right now. These aren't bad ideas.

ODESZA: Yeah. I'm not sure Zane is gonna make it.

ROSALIE: Yeah. I don't know either, but I will say I'll I'll I'll probably look... I'm gonna look through these because these aren't bad ideas. Oops.

[00:30:52]

INNER WORLD: I love idea 10, the manifesto as a playlist. I think that'd be so fun.

ROSALIE: Oh, yeah. So do we have to sing?

INNER WORLD: No. It'd be, uh...

ROSALIE: Oh, man.

INNER WORLD: I'm not singing.

dH: You can if you want to, you can, I guess.

INNER WORLD: Um, that's hilarious.

ROSALIE: That is too good. Odesza as a playlist.

ROSALIE: Yeah. That it said is, like, eight hours. Eight hours total.

And then this is, like, two and a half hours. This is what it says for the truth game. That's just part one. Well, technically, that's all of it. And we're taking way longer than that.

INNER WORLD: I don't know what she thought when she set hours.

dH: That happens sometimes.

ROSALIE: Yeah. Even with the deal with the the icebreaker collage, you wanna know how long that took me to to, like, to do that?

Took me, like, four hours.

INNER WORLD: Yeah.

ROSALIE: And then she's like, you weren't supposed to do that. Um, and I told her, oh, sorry. I didn't know what everything was in in Photoshop, so I was just pressing buttons.

dH: That is a completely valid way to learn Photoshop.

ROSALIE: Yeah. Just literally just press buttons, and that's all it takes.

[00:32:11]

INNER WORLD: The way that I learned Photoshop was I was, like, a junior, senior in high school, and I was like, I need a fake ID. And I was like so I just started, like, finding it, and I learned all of it. I was like, alright. Cool.

ROSALIE: Do you like the words?

ODESZA: That is the best story I've ever heard about learning Photoshop.

ROSALIE: What? Just press buttons?

ODESZA: No. Doing it to learn a fake to get a fake ID.

ROSALIE: That's epic. Should have, if someone told me that, I should've done it. I'm kidding. That's funny. Yeah. I didn't know you could do that.

INNER WORLD: Yeah. I printed it out, and then I stuck it on a Kroger card. And then I went to the bar in Athens, where it's like here in Georgia, they do not care. They'll just let you in.

And he looked at it, and he's like, is this on a Kroger card? And I was like, no. And I, like, took it back, and he's like, go inside. I'm like, alright. Cool.

ROSALIE: That's Just like that? That's perfect. Yeah.

ODESZA: At least he tried. You know? Yeah.

INNER WORLD: He admired the effort.

[00:33:27]

ROSALIE: I feel the I was gonna say I feel this entire project is, uh, based off perspective. I think what it means to be seen is it's it's just more than just appearance at this point.

INNER WORLD: Mhmm.

ROSALIE: It's more like person how do I say this? It's more than being physically there. It's all also about personality.

SAMANTHA: Yeah. How?

ROSALIE: I think that's what I that's what I take from this whole project, to me at least.

[00:34:07]

ODESZA: Yeah. I think what I really got from this project is, like, um, for example, starting with the collages, which I think is what most of us put out there first, um. Without knowing anything about you guys, it was, um, like, interesting and, like, you know, kinda tough to understand what you meant by, like, how you learn and things like that just based off of your art, basically. And then as I got to see, like, everybody's introduction videos and, like, just talk to you guys in general, I honestly got more of your initial. Like, I understand it better. And I think that kinda goes with, like, seen and unseen because it's like, um, as an online student, it's a lot of being, like, an email or just like another number in a class sometimes, or it can feel that way really depending on your teacher sometimes or your class itself.

But, um, when you actually get to meet people and, like, talk to them and you really get to see, like, their personality and who they are and, like, even more

so seeing, like, the environment that they sit down in to learn every day and things like that. Like, it's so I really feel like I know you guys now, and I haven't met you actually. You know? So I think it it really, like, took off some layers to, like, more in-depth than, like, just, like, oh, you know, we meet on Fridays and we talk about, um, whatever. Like you know what I mean?

ROSALIE: Yeah. It's more than just, like, it's more than just a meeting is basically what you're saying.

ODESZA: Yeah. Like, I really feel like I got to know a lot of about you, who you are as a person. Um, and even now, like, I I got the pictures and I got to see the things that a lot of you chose to picture says so much about you as well. I think there were so many aspects of, like, getting to know you beyond, like, you're just another person in this thing. I don't know.

[Upbeat music and montage of sticky notes and installation images]

[Act opens to black screen with white text]

TEXT: How do stories, interactions, and objects created in assemblages reveal the emergence of meaning and community as they shift across different types of learning spaces?

Following completion of the workshop, artifacts and stories developed by the team were installed online and in two physical locations at Arizona State University's Tempe Campus—Design North's Red Square, and the Novus Tower Design School studio space.

Not only did these installations provide a physical means of telling the participants' stories, they created a place for discourse between learning modalities.

The installations gave a space for participants to inhabit these learning spaces in a physical manner. Participants were there physically, despite being distributed across the States.

The installations changed in nature from a kiosk-style space in a large atrium, to a studio-adjacent kitchen area, to a digital installation in a dedicated website.

Each location altered perception of the work and the group. Each location provided new ways of discussing what it's like to share stories and knowledge.

Act Three: The Concrete Machine

[00:36:38]

ROSALIE: Sorry. I'm watching the video.

ODESZA: Oh, the video of all of us?

ZANE: Yeah.

ROSALIE: I haven't had time to watch it. And now that it now that we're here, I can finally do it.

Aww. Puppies. Okay. So there was one. Are there...

dH: They're iterations of the same thing. V2 is the, uh, obviously, the most recent one.

ROSALIE: I haven't been able to watch that one either. So I might as well oh. Oh, I zoomed it in a little too much. Oh, that's a nice oh, that's a nice gaming chair.

I I'm assuming that one's inner worlds. No. Not the chair wise, but I think that's that's your boyfriend's. Right?

INNER WORLD: Uh, Yeah.

ROSALIE: That is a cool chair. I need to get myself a gaming chair, and I I have yet to do that. Okay. Now that I watched them. Sorry.

Let me let me go to get my manifesto right now. Oh, here it is.

INNER WORLD: I have one question regarding, like, the the culmination of, like, the entire exhibit. Like, where are you setting up this exhibit, I guess? Or, like, how is it being set up?

[00:39:20]

SAMANTHA: Okay. So it's gonna go into a couple of different spaces. The first one, I don't know if anybody knows anything about the buildings at design in The Design School, but there's one, uh, called Design North that has this massive double-story space in the center of it. Um, it's a high traffic area because there's some university classrooms, which means students from around the entire university come in and they see whatever is in that space. Um, so that's one location that it's gonna be in.

So high traffic, high visibility.

So the exhibit will change based off of which space it's gonna be in because the you can't, uh, rubber-stamp from one to the other. The the dimensions are too weird. Um, and also the resources that one has, that one has more than the other. But, basically, what it does is it sets up a series of small spaces that I have seen myself in online learning, but also that I have seen from you guys in online learning.

For example, there's one room. I didn't originally put this in there, but there's one room that's only four by four, and that goes back to Odesza sitting in her car doing her homework from the first video.

So it's it's a little cramped. It's a little uncomfortable, but it's it's a place where you can work. Um, the stories that you guys are telling are gonna be on, um, iPad minis sprinkled throughout the exhibit so that people can hear your stories and understand that you are people and not pixels.

[00:43:51]

ODESZA: Unseen is the natural state of all online students. I've gone entire classes without ever putting a face to the names, leaving comments on discussion

boards, or emailing teachers without ever really being known. We become just another notification on someone's screen. This project was the opposite of that. We got to pull the viewer into our world.

We let each other into our everyday lives as online students. Come see how and where I learn the spaces that shaped me.

Sorry. See how my environment makes me feel, the struggles I face, and all the small joys that come with it. Notice not just the challenges, but the fun I find in it and how personal it all becomes learning behind the screen.

We meet we met up weekly over Zoom, and through those little windows, we got to know each other better. I showed my car and my desk, even my job, and others showed us their showed us their home, their beds, and pets.

I know... I'm sorry. I got to know them, and they got to know me beyond the computer screen.

Being seen isn't just about knowing my face. It's about knowing my goals, my approach to art, and how I I work through projects. I like showing up early. I'm a planner, and I'm never shy when it comes to speaking my mind.

In a space where it's easy to feel invisible, this project was a good reminder that being seen is about showing sharing your time, creativity or, sorry, creating connections, and letting people into your world, even if it's only through a screen. No matter how distant online learning can feel, there are always ways to make it personal and meaningful.

[upbeat music behind a video showing the differences between biases toward online students and the realities of their lives.]

[upbeat music and a series of vignettes of participants in the study.]

(End)

In returning to the theory that shaped it, the film becomes both artifact and epistemology—an assemblage of voices, affects, and materials that never quite settles. Like a rhizome, it resists hierarchy and linear resolution, moving instead through connection, rupture, and renewal. Each scene operates as a node of potential, a site where knowledge is not discovered but composed through relation. The transcript, then, becomes an extension of the film's becoming—evidence of analysis as movement, of knowing as a network of shifting proximities. What remains is not conclusion, but an ongoing vibration. A reminder that in assemblage, understanding is always unfinished, always still arriving.

## CHAPTER 7

### POST-PRODUCTION CONSIDERATIONS

Human resources are like natural resources; they're often buried deep. You have to go looking for them, they're not just lying around on the surface. You have to create the circumstances where they show themselves (Robinson, 2009).

There was no program for freedom. There had never been. It was simply something you built on your own (Stephenson, 1996).

There are no connections in respondent space. There are only interfaces and metamorphoses (McLuhan, 1996).

So what does this all mean?

What does it mean for a group of strangers to find each other across time zones and screens, and—against all odds—begin to trust? What does it mean to leave behind carefully constructed facades, to let go of the polished surface, and show up as something more vulnerable? What does it mean when strangers become something more than acquaintances, part of something larger—not through assimilation but through becoming?

What does it mean when these entanglements take form—not just in conversation, but in artifacts and actions and atmospheres? When the relationships formed between them begin to shimmer with something greater than the sum of their parts? A twitch, a flicker, a glow of the possible. Each intra-action a trace of a larger system shaping itself in real time. And then—what does it mean when those traces become public? When the ephemeral moments shared in digital rooms and scattered dialogues are made tangible, offered up in shared space—seen, heard, encountered by others who were never part of the initial assemblage, but were always part of the plan,

what happens then? These are the questions that formed the basis of the ThirdPlaceSpace (3rdPlSp).

Visitors to the installation responded in kind to these questions and others with color, line, and discourse. Strips of paper became declarations, confessions, provocations. Some drew stick figures. Others wrote manifestos of their own (see Appendix F). These responses opened potential—tiny, tangible proof that the story doesn't end with the project.

And yet, the project cannot be repeated. Not really. At least not cleanly. The conditions that made it possible were singular. You can't cut and paste identity. You can't replicate trust. You can't template becoming, no matter how stringent the conditions.

Community is never content. It is always context. It's always a dance of difference, moving in and through the individuals who make it up. Which means that every future iteration will yield a new assemblage. A new story. A new spark. And that's okay.

So then—what does it mean?

It means that the value lies not in repetition, but in the possibility of return. Not to the same space, but to the same impulse. The desire to connect, create, and be changed.

Where do we go from here? That's the next provocation, isn't it?

### **The ThirdPlaceSpace, Revisited**

Unseen is the natural state of all online students. I've gone entire classes without ever putting a face to the names... This project was the opposite of that (Odesza).

At the beginning of all of this, the 3rdPlSp existed as a metaphor—a way of imagining the gaps between learning modes, between the hum of studio critique and the hush of the digital interface. A theoretical mixture of Oldenbug's Third Place (3rdP),

Soja's Thirdspace (3rdSp), with a dash of Deleuze and Guattari's assemblage, making space for Scardamalia and Bereiter's Knowledge-Building (KB), it was a provocation, a figure for thinking about where knowledge might circulate when the boundaries of classroom, platform, and persona dissolve.

The metaphor promised an elsewhere, but early on it remained conceptual—an idea waiting for friction. As the study unfolded, however, the 3rdPlSp began to behave. What had been descriptive turned procedural. What had been theory started to act.

The 3rdPlSp first showed signs of life during the workshop. Participants entered through prompts meant to generate design content, yet something subtler began to unfold. Conversation loosened from its scaffolding. Stories of rebellion—Inner World's recollection of learning Photoshop to make a fake ID—sparked laughter that surfaced between tasks. Stories of vulnerability—Zane's moments lamenting the lack of an onsite-style studio community—hung in the air with quiet resolution.

Participants compared home studios, expressed frustrations with bad wifi, swapped playlists, and performed morning rituals. These exchanges were not planned data—they were emergent pedagogy. The 3rdPlSp acted here as a field of relation, diminishing distance while increasing belonging. It was no longer the subject of inquiry. It was the medium—a place where knowledge began to build through casual proximity and mutual curiosity. The metaphor had learned to speak.

When the language of those sessions was later embedded in the installations—text fragments, screenshots, phrases layered on walls—the 3rdPlSp shifted from voice to matter. The installations did not represent the workshop. They emanated from it, carrying residue of digital encounter into public space. The words, once light on a screen, now cast shadow, invited touch, occupying physical surface in an academic setting. Through this translation, the metaphor materialized as method—the act of giving body to

discourse, of testing how virtual presence holds when rendered tangible. The 3rdPlSp operated now as a methodological apparatus—revealing that ideas do not only circulate through language but can dwell, quite literally, in form.

The 3rdPlSp performed its final metamorphosis as the film came into being. The montage connected gestures and pauses, assembling its own argument in the process. Voices aligned by chance, revealing a polyphonic coherence no transcript could contain. In this assemblage of sound and image, the space became analytic—it thought through rhythm and juxtaposition, time and frame. The film did not summarize findings; it extended them, turning attention itself into a mode of knowing. The 3rdPlSp, once metaphor, had become epistemic practice. Method as movement, as composition, as living inquiry.

By the end, the 3rdPlSp was no longer an idea to be applied but a behavior to be recognized—an evolving ecosystem of conversation, material, and reflection. It moved from metaphor to method the way a current moves through wire—invisible until it hits the filament. What began as a type of language became action, a mode of inquiry capable of thinking, feeling, and creating alongside those who entered it.

Like any current, the charge of the 3rdPlSp depended on what it moved through. Its vitality arose from contact—from gestures and words, from platforms and pauses, from the materials that conducted its flow. To understand how this current took form, we must look more closely at what composed it—the forces, relations, and affects that gathered to make it behave as more than an idea. What follows turns toward those dimensions, tracing how the 3rdPlSp assembled itself into motion.

### **Dimensions of the ThirdPlaceSpace**

The ThirdPlaceSpace began not as a site but as a gathering impulse. A gravitational field pulling students, platforms, and ideas into relation. The workshops

formed the first convergence of this assemblage. Within screens, gestures and words gathered. Laughter threaded through lag, ideas uploaded, and vulnerability was met with reassurance. These became reflections emerging from the awkward pauses of online exchange. These encounters gathered people and matter together—Google Docs, Miro boards, screenshots, fragments of dialogue—all carrying small agencies of their own.

As Deleuze and Guattari (1987) remind us, an assemblage—an agencement—is not a sum of parts but a composition of forces. Each participant, each interface, each shifting tone of conversation contributed to the assemblage's early pulse, shaping how it might learn to behave as participants came to know each other and themselves in this neutral place.

As the workshops unfolded, the energy accumulated within it began to spill outward, condensing into material form. The move from dialogue to installation was less a translation/transitional than a deterritorialization—a shift of medium that released the assemblage into new possibilities. Words became images, notes became tactile invitations, and participants' digital presences came into form upon the physical walls. The installation became a collective propulsion rather than consensus—a field of affects that had been gathering since the first workshop. Affects that had gained momentum as they engaged participants in conversations and camaraderie throughout the workshop duration. Momentum that visitors entering installation spaces later could feel—the residue of shared digital gestures now sedimented in paper, light, and frame.

When the workshops ended, that affect did not dissipate. It folded forward. The installation arose as a condensation of that dispersed digital vitality—tangible fields in which the echoes of online collaboration could take shape in physical space. Texts and images generated in the workshops became transformed—printed, projected, remixed—so that the sensibility of collective making could be felt. In this, the installations became

a continuation of the movement. A manifesto made alive. They carried the hum of the workshops, the tempo of curiosity, the friction of difference, and the shared rhythm of unplanned convergence. What had been ephemeral in the digital realm became spatially embodied, reterritorialized into surfaces, light, and texture where visitors engaged in asynchronous conversations, strewn via colorful squares across tables and time. Some in direct response to the artifacts and workshop energy. Some generating an energy all their own. All creating a buzz of conversation and curiosity unique to the locations in which they were located.

The film, in turn, became a recomposition in time—a temporal assemblage that brought these dispersed elements together again, forming a new whole. A new assemblage. Editing merged the voices of participants, the atmospheres of installation spaces, and the resonances of prior conversations together into a rhizomatic tale of vulnerability and belonging. In montage, the assemblage re-formed. Rosalie’s laughter overlapped with dH’s blank screen. Inner World’s personal reflections found new context outside of the digital wall. These crossings became relational—each cut a renewed act of connection. Each scene became a new way of viewing community, defined and enacted in the 3rdPlSp. The film did not conclude the assemblage, but rather extended its agency, giving duration to what had already begun to act.

Through these successive exchanges—workshop, installation, film—the 3rdPlSp revealed its machinic nature. Always in motion, always gathering and re-gathering forces of relation. Agency here circulated rather than resided, animating the performative inquiries that follow.

### ***Performative Inquiry***

If assemblage describes the conditions through which the 3rdPlSp formed, then performative inquiry describes how it learned. Knowledge did not wait for post-

production. It surfaced through gestures, negotiations, and tonal shifts that occurred as part of practice. Haseman (2006) reminds us that performative research shows “doing” rather than reports upon it.<sup>13</sup> In this sense, the workshops, installations, and film were analytic in themselves—each act of making was simultaneously a reading of what was being made. Analysis became enacted in real time as participants, materials, and ideas shaped one another.

A moment from the film captures this generative simultaneity. While discussing ideas for a collective manifesto, Inner World proposed the metaphor of a playlist—each track representing an individual contribution to a shared composition—Knowledge-Building in motion. Rosalie, catching the energy of that metaphor, asked if they would have to sing. When Inner World laughed, responding, “I’m not singin’,” Rosalie feigned disappointment. Taking the queue, dH replied, “ya can if ya want to,” and the group dissolved into laughter. In that moment, insight appeared not as explanation but as relation. A community realizing, through play, that its shared creation could hold multiple voices and tones. The humor performed belonging (“That’s hilarious”). The moment itself was analysis, demonstrating how meaning arises through participation and response rather than through later interpretation.

Barrett (2010) calls this thinking-in-action. Springgay and Truman (2018) describe such movements as research-creation, where the making performs theory. Within the 3rdPlSp, conversation, laughter, and re-phrasing became epistemic gestures—acts of knowing-through-being-with. Analysis in action.

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<sup>13</sup> In performative inquiry, knowledge is generated through the act of making or doing rather than through detached observation. Haseman argues that such research does not translate experience into post hoc description but *enacts* its findings through practice itself—the performance, artifact, or creative act *is* the analysis, not its later report.

The film's editing later extended that inquiry. Hesitations, interruptions, cuts, and overlaps carried the rhythm of those interactions forward. Live exchange transformed into temporal composition. Each juxtaposition enacted a new question, a new sensibility of togetherness. In the 3rdPlSp, analysis was never after the fact—it was always in the act.

### ***Revisiting the Invisible Wall—Presence and Belonging***

Returning to the invisible wall that is online education, the 3rdPlSp drew it into attention only so it could be dissolved. What had once separated participants—distance, modality, program identity—became a surface for projection and response. Presence emerged from recognition over proximity. Seeing and being seen within a shared assemblage. Through the film and installations, this relational visibility took form, turning abstraction into tangible encounter.

Participants sought ways to bridge the physical/digital gap—using screens to share sketches, ideas, body language, inviting comments and intra-action. This behavior represented a desire to reach beyond the physical/digital divide, to make a shared space in between these locations. Put simply, participants were trying to be with each other. This lessened the density of the invisible wall that is online interaction.

Dialogue unfolded in entanglements—non-linear, non-hierarchical speech, chats, reactions, artifacts. Meaning became built in the overlap of these rather than through sequential exchange. Collaboration let voices weave together. Encourage moments of pause, confusion, and laughter. Bursts of shared attention.

These became micro-assemblages, where everyone seemed aligned, tuned to the same frequency. The workshop blurred expert/novice, onsite/online, designer/researcher. Participants guided each other through shared work as equals. Authority became diffused as collaboration moved horizontally.

The act of creating became a form of communication itself. Participants understood each other through their artifacts—the collage, cellphilm, Polaroids, etc.—rather than through explanation. In this, creation became conversation. Knowledge was built through doing, not working, together.

In the film, the exchange over the manifesto playlist marked one of the first audible moments of community. Laughter, layered through computer speakers and compressed microphones, folded distance into intimacy. For a breath, the digital studio became a collective body. The sound of that laughter lingered in editing, carrying forward the sensation of recognition—the sense that collaboration had become community. That distance had broken down, making room for familiarity across time zones. This was not the only instance where the wall dissolved.

That same energy reappeared later in the studio-adjacent installation. A single sticky note appeared in the midst of the exhibit. “Is this some sort of art project?” Another note replied, “Yes.” A third voice added, “Then here is some art,” with a sketch of a smiling dinosaur. And the wall erupted into color—animals, eyes, abstract shapes—each mark answering another, each mark responding to “what does it mean to be seen?” Each adding to, becoming with, the artifacts generated in the workshop. Asynchronous play. The 3rdPlSp expanding.

The installation, once quiet, began to speak. This playful eruption transformed the space from display into dialogue, collapsing the divide between audience and participant. Presence became contagious. Sketches multiplied. Calls and responses in Sharpie-born humor. The wall, no longer a boundary, became a medium through which belonging performed itself into being. Affect emerged. A sense of welcome. Of being seen.

hooks (1994) writes that belonging is an act of resistance against invisibility. In the 3rdPlSp, belonging was enacted through aesthetic reciprocity. Each gesture invited another; each question became a prompt for making. The assemblage became a living ecology of visibility where participants—and later visitors—saw themselves reflected through shared play. Community emerged. Response, humor, and care.

### ***Knowledge-Building***

Knowledge in the 3rdPlSp did not exist apart from the work. It was woven into every conversation, every gesture, every encounter that gave the assemblage its form. Meaning was not so much extracted from data as generated by the interplay of human voices, digital tools, material gestures, and affective currents. The project functioned as what Scardamalia and Bereiter (2014) describe as a Knowledge-Building community—one in which ideas are treated as communal property, open to continuous improvement and ongoing interpretation. Yet here, improvement was not measured in refinement. Instead it became mapped in resonance. Each new contribution—an edit, a sticky note, a reflection—multiplied possibilities for understanding, extending beyond single truths in the process, creating opportunities for new communal knowledge.

This process unfolded across layers of the assemblage. The workshop dialogues produced not only content but ways of thinking together—iterative, improvisational, attuned to difference. Moments when focus slipped and vulnerability seeped into the conversation. The conversation into understanding. The installations carried those conversations forward materially, allowing touch, humor, and curiosity to continue the inquiry. As the studio-adjacent installation's sticky notes erupted, Knowledge-Building became visible as play—an affective pedagogy where learning occurred through exchange over instruction. Each line drawn or phrase written became a small epistemic act, translating observation into contribution, extending the conversation along rhizomatic

branches. Even the visitors who knew nothing of the project participated in its pedagogy, increasing the assemblage's knowing beyond its original circle. Becoming part of the community through their willingness to share a sketch, a statement of support, a moment of seeing.

The film later mirrored this pattern in time, illuminating how learning unfolded through relationships and exchanges rather than instruction. Participants were seen building knowledge by being in relation—interaction made visible by gesture, tone of voice, shared creative acts. This co-creation appeared not as a planned outcome, but as an intra-action, or moments when meaning arose between participants, materials, and spaces.

The emergent pattern seen here was that visibility became a node of knowledge co-creation. Appearing, being heard, or being seen or unseen carried affective weight that carried community. Knowledge thus circulated through the assemblage like current—felt, transmitted, and transformed. The data did not hold meaning. Relation did.

This relational epistemology suggests a shift for design education. In traditional studio pedagogy, critique and instruction often assume a top-down flow of expertise, even within the “flattened” structure vehemently defended in the onsite studio. The 3rdPlSp proposes an alternative. A pedagogy of assemblage, where learning is co-authored, contingent, and responsive. Where knowledge emerges through the negotiation of diverse perspectives, the intertwining of material and digital practices, and the shared recognition of difference as generative. When students engage in co-creation, they do more than complete a project—they construct a shared vocabulary for thinking and making, one that reflects the distributed agency of design itself.

Applied to studio teaching, this model reframes the instructor's role from authority to co-participant, a node within the network of inquiry. Projects become open systems, designed to evolve through collective interaction and intervention. The focus shifts from mastering methods to cultivating attunement—to each other, to material, to context; a skill in growing demand as the profession would have us know. This approach privileges curiosity and responsiveness over resolution, valuing how ideas move through communities rather than how they conclude. Sometimes collaboration is better than completion.

In this sense, the 3rdPlSp offers an alternative learning environment, as well as a way of knowing that is fundamentally pedagogical. To build knowledge is to build relation beyond rubrics. To teach is to make space for encounter with ideas and ongoing questions. When participants co-create meaning within an assemblage, the distinction between learning and research collapses—they become the same gesture, repeated across modalities, always incomplete, always alive.

In the 3rdPlSp, pedagogy is not a method applied to knowledge. It is the movement of knowledge itself—relational, recursive, and continually becoming. That movement, however, unfolds within a space already shaped by its own architectures of power.

### ***Tensions***

Online design education functions as a heterotopia—an “other space”—that mirrors the onsite design studio while quietly distorting it (Foucault, 1986). It reproduces the institutional structures that define legitimacy within a university setting—assessment, grading, curriculum design—while simultaneously exposing the fragility of those structures when learning takes place in distributed, mediated form. The 3rdPlSp did not stand apart from this environment. It grew within it, working from the

inside to reorient its logics. In this sense, this project was more of a recomposition than a rebellion against the status quo—a tuning of institutional mechanisms toward care, relation, and creative agency.

Institutional logics, however, leave deep grooves. The learning-management system (LMS), with its pre-formatted discussion boards and submission portals, prescribes a particular rhythm. Tasks must fit boxes, responses must appear in threads, progress must be quantified. These architectures enact a hidden pedagogy of compliance—students learn to perform within the interface’s design. The 3rdPlSp treated those grooves as malleable material.

When participants met in unscripted Miro boards or posted fragments in group chats that defied LMS boundaries, they deterritorialized the platform’s order. In the installations, rubrics were irrelevant. Here, as in the workshop, meaning was generated through interaction, not evaluation. And the film extended this further, dissolving the distinction between product and process, between graded deliverable and ongoing inquiry.

Power circulated quietly through these systems. Visibility in online learning often appears as data—who posts, how often, and with what tone. It is a visibility of surveillance rather than of recognition. An academic panopticon. The 3rdPlSp sought a different kind of seeing. When participants shared their stories of why they were online—distance, work, military service, neurodivergences—they enacted an ethics of mutual recognition that exceeded any metric. These disclosures shifted authority. The learning structure no longer defined the learner. The learners defined the meaning of the structure. In that moment, power bent toward reciprocity, within the 3rdPlSp.

Yet these transformations carried risk. Institutions prize coherence, clarity, and measurable outcomes. The 3rdPlSp trafficked in ambiguity, relation, and becoming. To

hold both at once required what Lather (2013) calls catalytic validity—rigor expressed through generative effect rather than replication. The rigor of this project lay not in producing stable knowledge but in producing movement—creating conditions in which others might think, feel, and act differently. In this sense, validity was ethical—it resided in responsiveness, in the continual act of attending to what the assemblage needed.

Tronto's (1993) ethics of care further grounds this stance. Care is rarely convenient—it is an ongoing negotiation of attention within imperfect systems. Designing with care meant resisting the abstraction of participants into data points. It required slowing down, listening, and making room for uncertainty. The 3rdPlSp made this possible by turning constraint into structure for empathy. Deadlines became gatherings, the interface a shared studio. Within the heterotopia of online education—so often defined by isolation—care became an act of quiet defiance.

Still, the tension remains unresolved. The university continues to depend on architectures that categorize, measure, and certify. The 3rdPlSp, in contrast, operates through flux. Its outcomes are not easily archived or assessed. Yet its value lies precisely in this friction. The recognition that meaningful education can emerge inside systems that were never designed to hold it. The heterotopia of online design learning, then, becomes a proving ground for ethical imagination—a place where institutional constraint and human creativity continually reconfigure one another.

### **Film as Post-Production**

If the ThirdPlaceSpace rearranged the heterotopia of online learning, the film rearranged relation. What had been distributed across weeks of workshops, installations, and asynchronous conversations was gathered into a single, shimmering temporality. Editing did not follow the project—it became the project's next iteration, an analytic act through which dispersed relations found one another again. Post-production was not an

afterword. It was a continuation—a space where the research could think and feel itself in motion.

### ***Emergent Relationality***

In the edit suite, connection refused to stay still. Every juxtaposition—a laugh placed beside a long silence, Rosalie’s makeup ritual next to Inner World’s quiet confessions and self-actualizations—generated new proximities. Relationships evolved via micro-encounters, with body language—a facial expression, the poise of a shoulder—informing each interaction. These micro-encounters, in turn, showed the 3rdPlSp as an assemblage in motion. Belonging built through relational presence.

As such, the film illuminated learning as something that unfolded through relation, not instruction. Participants were seen building knowledge by being with one another through tone, glance, shared rhythm. Co-creation appeared as an intra-action (Barad, 2007) where meaning arose between participants, materials, and spaces rather than within individuals. Community appeared. Knowledge grew from within.

Through editing, relational gestures multiplied. The film stitched together temporally distant encounters so that they could converse across time. A hesitation in week one meeting a confidence in week five. An image of quiet concentration reverberating later with laughter. Montage transformed sequence into simultaneity, revealing that insight was less event than recurrence. The edit performed the relational intelligence of the project itself—knowledge as connective tissue.

### ***Boundary Dissolution***

As fragments folded into one another, distinctions blurred. Researcher and participant, author and witness, process and product—each lost its separate contour. The editing process enacted the same boundary dissolution that the workshops had begun. Dialogue in the film unfolded through entanglement. Chat overlapping with image,

artifact with gesture, silence with breath. Meaning lived in the overlap, not in the hierarchy of cause and effect.

The screen became a site of permeability. Participants crossed the digital/physical divide by showing their worlds through cameras, sharing glimpses of desks and domestic corners, inviting comment. What surfaced were singular moments and intensities, each expressing identity without containing it. These became the connective tissue of the 3rdPlSp.

In editing these scenes together, the film revealed how the desire to reach had structured the entire project. Every act of sharing—however mediated—was an effort to dissolve the invisible wall that defines online education. In the film's temporal assemblage, those walls disappeared altogether. Presence radiated through sound, rhythm, and care.

### ***Aesthetic and Ethical Entanglements***

Editing was as much an ethical practice as an aesthetic one. Every choice made in the editing became an ethical decision. Each cut carried consequence—what to reveal, what to withhold, how to hold participants' words with integrity while letting the work breathe. How do I honor the participants' voices? How do I respond with attentiveness, humility, and respect within the flow of research events? The process demanded continual attunement, a choreography of responsibility. To edit was to care—to maintain the fragility of relation while shaping it into legibility.

The film's non-linearity became a refusal to simplify the living nature of the data. Montage became the method. Chronological order would have suggested progress. Instead, the non-linear form honored the project's recursive becoming. Starting with humor—Rosalie likes to lay on her carpet—each cut became about relation. Which voices met. Which gestures echoed. Which silences lingered. This was an ethical stance as much

as an aesthetic choice—a recognition that truth in this research resided not in sequence but in resonance. Each edit operated as a series of catalytic validities—what provoked transformation rather than reported findings. Each decision—lingering on a pause, layering overlapping voices, letting the ambient hum persist—kept the complexity alive.

Sound and image carried this ethic. Leaving in microphone static, background chatter, and the pixelation of an unstable internet connection resisted the illusion of seamless connectivity. These traces acknowledged the labor of distance—the real conditions of the heterotopia. At the same time, the layering of voices and the rhythmic return of laughter created aesthetic coherence, letting beauty act as hospitality rather than spectacle. The result was an ethical-aesthetic assemblage, beauty and care intertwined, each amplifying the other.

### ***Atmosphere as Knowledge***

Perhaps the film's most powerful revelation was that atmosphere itself knows. Watching the assembled footage, it became clear that understanding resided not only in words or gestures but in mood—the felt quality that gathered around interaction. The tone of a conversation, the light on a face, the tempo of collective laughter, all carried epistemic weight. The film taught me to read atmosphere as method—the field of affect through which knowledge circulates.

In several sequences, shared attention became almost tangible. The camera lingered on faces caught mid-thought leaning toward screens, on a hand suspended mid-gesture, on the quiet after someone spoke of personal moments and revelations. These intervals, filled with potential rather than content, demonstrated that learning is often atmospheric—something sensed more than stated. Editing allowed these affective resonances to breathe, revealing that atmosphere is not background but the very medium of relation.

This atmospheric knowing extended beyond the participants to include the spaces themselves. The digital interfaces, the installations, the ambient sounds of rooms and hallways—all contributed to the film’s epistemic texture. Knowledge emerged as a property of the environment as much as of the people within it. In this sense, the film became a spatial-temporal barometer, measuring the pressure and temperature of collective inquiry.

### ***Meta-Reflection On Becoming***

Through these layers, the film evolved into a meta-reflection on the research and on the self conducting it. The act of editing exposed my own entanglement in the assemblage. Every cut became a declaration of perspective, every omission an ethical negotiation. Watching the footage reorder itself, I recognized how my understanding of the work had changed. The linear impulse—to tell the story of what happened—gave way to a relational one—to let the story tell itself through the dynamics of its becoming. I realized the process had become intuitive. Edits made of their own accord, following the logic of the 3rdPlSp.

The film thus functioned as both mirror and method. It reflected the assemblage’s behavior while performing it anew. To view the film is to witness knowledge moving—flowing across modalities, dissolving distinctions between data and meaning. The research moved beyond representation toward re-presentation, each screening activating new readings, new connections, even during its creation. The film behaves as the 3rdPlSp behaves—recursive, relational, alive.

In this way, post-production achieved what written analysis could not. It gathered temporally spaced experiences into an embodied simultaneity, creating a site where affect and cognition, aesthetics and ethics, could operate together. The film made visible the project’s essential claim—that knowledge is an atmospheric relation.

To edit, then, was to participate in the ongoing life of the assemblage. The suite became a 3rdPlSp of its own: a hybrid zone where fragments met, boundaries softened, and meaning shimmered in the exchange between what was lived and what was learned. The film did not conclude the inquiry. It opened its next phase.

### ***Coda: The Film as Living Inquiry***

As the edit settled into its final rhythm, I began seeing the film as another form of the 3rdPlSp—temporal rather than spatial, but equally alive. Every time clips met in new configurations, new meanings surfaced. Chronology collapsed into resonance. The project's fragments began to behave like the participants and visitors themselves, meeting, misaligning, finding coherence in the act of trying.

Each screening reactivates that process. The film doesn't end when the credits appear. It continues to make relations each time it is watched. Viewers bring their own affective histories, joining the assemblage. The research keeps moving.

Looking back, I no longer think of the film as documentation, or even analysis. It's a correspondence—a conversation that crosses moments, mediums, and states of knowing. It performs what the 3rdPlSp became—emergent relationality, boundary dissolution, aesthetic and ethical entanglement, and atmosphere as knowledge.

To edit was to practice the same pedagogy the project proposes—to stay open, to stay relational, to let meaning build in the in-between. The film remains a living inquiry, still recomposing itself through each viewing, still asking what it means to learn together across distance.

### **Pedagogical Implications**

By the time the film rendered its last frame, the 3rdPlSp had already exceeded the boundaries of research. What remained was not simply documentation of an experiment, but a pedagogical proposition: that learning in design can emerge through assemblage,

relation, and continual becoming. The project revealed that collaboration, when reframed as intra-action rather than coordination, produces not only artifacts but epistemologies. What began as a study of connection in distributed design education evolved into a model for how studio pedagogy—both online and onsite—itsself might adapt ethically, relationally, and creatively to the complex realities of hybrid and online environments.

Traditional studio education rests on the myth of presence: the assumption that learning occurs most authentically when bodies share a room, exchanging ideas in real time and space. The physical studio—its hum, its immediacy, its tacit mentoring—has long been held as the gold standard of design learning. Yet this model, as Oldenburg (1999) and Soja (1996) remind us in their examinations of Third Places and Thirdspaces, is also bounded by exclusion. Those without access to campus, those whose circumstances resist synchronous attendance, those whose bodies or lives do not fit the spatial and temporal demands of the studio become excluded. Lesser than. Alone.

The 3rdPLSp proposes an alternative form of togetherness, one that decouples presence from location and replaces physical cohabitation with relational attunement. In this model, learning becomes assemblage. The studio transforms from a site of instruction into an ecology of relations that include the digital platform, the material artifact, the shared pause, and the networked dialogue. Students become active participants of this space, building a living system of meaning-making. The pedagogical focus shifts from the production of artifacts to the production of relation, from product to contact. Teaching becomes less about transmitting expertise and more about scaffolding ecosystems in which connection, surprise, and reciprocity can occur.

This model directly challenges the metrics of traditional education found in the classrooms of brick and mortar academia. Assessment, often designed to measure

mastery, falters in environments where knowledge is distributed and emergent. Within the 3rdPlSp, evaluation shifts toward forms of relational rigor—attention, responsiveness, and contribution to the collective field. This deterritorializes structures, reterritorializing it as an ethics of participation, scaffolds for care, clarity, and reciprocity. Just as a film’s rhythm gives coherence without imposing closure, pedagogical design within this framework provides rhythm without rigidity. A different type of mastery.

For online and hybrid design education, these ideas hold profound implications. The digital studio, long seen as a compromise, becomes a new type of heterotopic classroom—a mirror that reflects the institution’s assumptions about presence while offering new geometries of belonging.

The 3rdPlSp demonstrates that community can be built through shared intention rather than shared location. Students who once felt peripheral—those managing work, family, distance, or divergencies—can find visibility through collaborative practices that privilege voice and gesture more than physical attendance. The screen becomes not a wall but a window—a permeable surface through which empathy and creative exchange can flow.

This reframing requires educators to design for intra-action rather than interaction. Interaction assumes separate entities communicating; intra-action recognizes that entities emerge through their relations. I exist because you perceive me as existing; you exist because I perceive you as existing. In the classroom, this means designing encounters where meaning arises between people, materials, and technologies—not as predetermined outcomes but as co-composed events. In practice, this might include shared digital whiteboards where sketches overlap without hierarchy, asynchronous collaborations where reflection deepens over time, or hybrid critiques

where physical artifacts and virtual commentary interlace. These are not exercises in technological substitution. They are invitations to inhabit relation differently.

In this new relation, the 3rdPlSp also reimagines the instructor's role. Rather than serving as central authority or critic, the instructor becomes a facilitator of relational atmospheres—attuning to affect, pacing, and care. Labor shifts from evaluation to cultivation, ensuring that each participant is both seen and capable of seeing others. This redistribution of authority aligns with heutagogical and rhizomatic approaches to learning (Blaschke, 2012; Cormier, 2008), where agency is shared, and learning pathways are co-constructed. The educator, in this sense, operates as a kind of editor—curating tempo and connection rather than content and deadlines.

The film revealed how such attunement manifested within the workshop. Participants were not instructed to perform collaboration; they discovered it through laughter, gesture, and mutual recognition. My role, then, became to notice these emergent alignments and amplify them—to turn moments of shared wonder into pedagogical momentum. In an online or hybrid setting, this would mean paying attention to digital body language. The pauses before a comment, the energy of chat threads, the silences that signal thought rather than disengagement. These small signs—often invisible to traditional assessment—are the lifeblood of 3rdPlSp pedagogy.

Equally vital is the role of materiality. Design learning thrives on the tactile, the sensory, the material conversation between hand and medium. The challenge for online education has always been how to retain that embodied dimension. The 3rdPlSp offers one response: expanding materiality. Students' physical environments—living rooms, kitchens, cafes, and workspaces—become extensions of the studio. Their artifacts, photographed or filmed, travel through digital networks to be recomposed and

recontextualized. The boundary between personal and academic space blurs, creating a transspatial studio where learning happens across screens and scales.

The pedagogical significance of this model lies in its refusal to privilege any single mode of engagement. It values the ephemeral alongside the concrete, the conversation alongside the critique, the failure alongside the finding. It invites a design pedagogy that is polyvocal and polytemporal—one that understands learning as layered, asynchronous, and affective. Just as the film layered time to reveal hidden connections, so too can design education layer modalities to surface new forms of understanding. Design is flexible that way.

Perhaps most importantly, the 3rdPlSp models an ethic of visibility and care. In online environments, where absence can be mistaken for apathy, visibility becomes an act of solidarity. To acknowledge someone's presence—to respond, reflect, remix their contribution—is to extend belonging. For design students, many of whom navigate precarity, isolation, or systemic marginalization, such gestures are pedagogical interventions. They remind us that learning is not only cognitive but relational—that empathy, attention, and response are as critical to creative practice as technique or critique.

Integrating this model into institutional frameworks will require courage and imagination. Assessment strategies must evolve to account for process, dialogue, and collective learning. Faculty development must include support for designing relationally—for holding ambiguity, fostering equity, and recognizing emotional labor as academic labor. Technology, too, must be approached not merely as delivery system but as collaborator—an active participant in the assemblage of learning. The goal is not to digitize the studio but to reimagine it as a living, distributed ecology of practice.

In doing so, design education can become what the 3rdPlSp already hinted at: a pedagogy that mirrors design's own logic—iterative, improvisational, and collaborative. It suggests a future where learning is less about occupying space during class times and more about creating it together outside of time and space. Where critique becomes conversation, where difference becomes resource, and where knowledge, like design itself, remains open to revision.

### **Acknowledging the Limitations**

No research exists outside of context, and this study—like the 3rdPlSp it created—was always an entangled, situated assemblage. It shimmered in a specific moment, with specific people, under specific conditions. That shimmer, while generative, also imposes limits. I reiterate these limitations, summarizing those identified in Chapter 5, and introduce others that have been more recently acknowledged, as a means of reminding myself that there is always room for improvement. I offer them as a debriefing found at the end of a design thinking process. An assessment to strengthen future iterations.

First, this study worked with a small group of participants selected out of necessity: all online design students, mostly graphic design students. Onsite students in graphic design and architecture had been invited. Two had expressed enthusiasm, but disappeared when the work started up. While the openness and creativity of those who remained shaped the form and direction of the study, it also limited its breadth. Members were not a true cross-section of all OL design learners, nor were they chosen at random. Instead, they formed a micro-community, rich in texture but bounded in scope. Their narratives shine with specificity, not generalizability. And yet, this was never intended to be a study of “what students are like,” but of what might emerge when students are invited to build something together.

Second, time was both a constraint and a catalyst. The workshop, the installations, and the reflective responses all unfolded within a short timeline—just over two months when all was said and done. The temporal boundaries meant that longer-term community development, behavioral change, or sustained collaboration were beyond the study’s reach. I don’t know if the group is still together at this point. They may be. The intensity of participation may have played a stronger role than originally expected. Or perhaps their differences drifted too far to maintain their newly formed relationships. Either is okay. That’s the nature of relationships. The ephemeral nature of the work seemed to invite more immediate vulnerability, urgency, and presence. Though the project may have been short-lived, the relationships built may still exist today in participants’ perspectives and communities.

Third, the tension between digital and physical space, as seen most clearly in the digital installation, remained unresolved. Despite being designed to be seen, the digital installation went and remains unseen. The silence it creates is striking, mimicking the absence and invisibility often found in OL learning environments. It highlights the invisible wall this project hoped to obliterate. While this limitation revealed a gap, it also sharpened the study’s insights. Presence cannot be simulated through structure alone. There must be invitation, interaction, and a sense of shared consequence.

Fourth, and perhaps most delicately, the researcher’s role was deeply embedded. As a participant-researcher, I did not maintain a detached distance—I helped shape the conditions, hosted conversations, and co-created the very spaces I analyzed, much the way a designer—or participant-researcher—might do. This weaving of myself into the process introduced the possibility of bias, influence, or entanglement. But rather than seeing this as a flaw, the study embraced postqualitative traditions that foreground positionality and reflexivity—my presence was not hidden but acknowledged, layered

into the narrative itself, appreciated by some, ignored by others. The research became a kind of relational dance, where my role was never neutral—but always accountable.

Some limitations were softened through design. Iterative feedback loops allowed participant voices to shape the direction of the work. Installations invited discursive responses from viewers. Multiple modes of expression (text, image, video, space, place) helped capture nuance. Others—like time and scale—remained intact. But even these offered insight into the structural challenges of OL education, hybrid collaboration, and design- and arts-based inquiry.

Ultimately, these limitations do not weaken the project. They define its edge, its structure, its beauty. And within those edges, something vital emerged—not a universal model, but a situated practice. Not a fixed result, but a shimmering invitation.

### **Implications—The Reach of a ThirdPlaceSpace**

While this project originated within the world of design education, its implications reach far beyond it. The 3rdPlSp model—rooted in poststructural assemblage, integral narrative, and relational trust—offers a generative framework for any field grappling with fragmented communities or hybrid work, and a deep longing for new forms of collaboration.

In many disciplines, collaboration has been reduced to deliverables and deadlines. The 3rdPlSp reorients that dynamic, shifting the focus from outcome to relation. It centers on one specific question—how do people come to know one another, trust one another, and create together when they’ve never met in the same space? This approach doesn’t provide a fixed solution. Instead, it offers a porous, evolving process. One grounded in the ethos of shared authorship and postqualitative inquiry. It resists extractive research models and aligns more closely with participatory action research, a/r/tography, research through design (RtD), and other design-based, emergent

methodologies. What's repeatable here is not the artifact, but the atmosphere. Not the outcome, but the conditions.

So what does this mean?

It means that the 3rdPlSp is not a one-size-fits-all model. It is a co-created resonance—an invitation for each new group to inhabit, shape, and stretch according to its own needs. The implications are not confined to classrooms or studios. They stretch into hospitals, boardrooms, digital platforms, research collectives, and anywhere collaboration risks becoming disconnected.

In healthcare, the 3rdPlSp could support the kinds of relational design work pioneered by researchers like Liz Sanders (2008) at the Ohio State University—creating spaces where patients, families, and practitioners co-design experiences of care. Not simply service users and providers, but humans making space for one another.

In organizational contexts, where hierarchy often silences difference, the 3rdPlSp could reconfigure interaction. It could help move practice beyond “design thinking” toward design doing—where power dynamics are flattened and new ways of working emerge through mutual trust. It could additionally become the scaffolding for remote and hybrid workplaces to rethink employee engagement, onboarding, and team dynamics as a shared narrative practice rather than a checklist.

In education—especially online education—this project makes visible a hunger for shared space, connection, and reminders that other students, though distant and dispersed, are real. That even in silence, others are there too. Students across disciplines—in the creative or liberal arts, research pathways, or the trades—still move through that silent void. The possibility that a stranger might become a collaborator—or even a friend—is a radical light in the late-night of asynchronous learning.

The 3rdPlSp could extend not just into online design studios but also into their physical counterparts, early in students' academic journeys, as a way to build rapport, vulnerability, and presence. It could evolve into something less aesthetic and more affective, suited for technical, pragmatic, or scientific disciplines where right and wrong answers dominate, but where wonder, experimentation, and community still have a place.

Even research methods courses could benefit from 3rdPlSp thinking. Students learning how to design inquiries could be invited into shared spaces of reflection, assemblage, and co-construction. They could experience research not just as something done on subjects, but as something done with others. Something that emerges, stumbles, and takes shape across relational terrain.

Transdisciplinary research collectives might find in the 3rdPlSp a methodology for making room across differences. In spaces where multiple ways of knowing collide, this framework offers a third path. Not compromise, but co-becoming.

Finally, though not finally, digital platforms, too, could be redesigned in the image of the 3rdPlSp. Rather than facilitating task-based collaboration or endless content streams, platforms could scaffold relational interaction—provoking presence, exchange, mutual recognition, and shared experiences.

### ***Where This is Going***

As this project continues to evolve, so too does its potential to inform a broader conversation about design education, community-building, and distributed learning. One of the next steps involves developing a forthcoming handbook on OL design learning and community at scale. I will serve as one of three editors, alongside Dr. Paola Sanguinetti—the director of our school—and Dr. Farhan Karim—a colleague from Architecture—inviting contributors from across our institution's growing OL programs to

participate. With roughly 1,500 online students—more than one-third of the school’s total enrollment—this handbook will reflect diverse pedagogical voices and experiences, creating a space where faculty can share what works, what challenges remain, and how we might collectively imagine new models for learning at distance.

This future work builds on the foundations established here. It will serve as a collaborative continuation of the 3rdPLSp ethos—an assemblage of insights, provocations, and practices grounded in lived experience. Future research might explore longitudinal impacts of relational space-building, strategies for adapting these models to disciplines with different epistemological commitments, or the institutional shifts required to support truly participatory online learning cultures.

### **(Not) Final Thoughts**

Somewhere along the way, I stopped being outside the work.

What began as a study of relation became a relation itself—one that included me, sometimes gently, sometimes completely. Each part of this project pulled me further in—the workshops, the installations, the film, the moments of quiet editing at three in the morning. By the end, I was no longer the one arranging the pieces. The pieces were arranging me. I embraced the event.

I have become a designer assembled. A researcher entangled. A teacher reconfigured. Each role folds into the others—difficult to separate, impossible to hold still. The project changed how I understand inquiry. It is not observation from a distance, but participation in an ecology that continues to build itself around and through me.

When I think of assemblage now, I think less of theory and more of sensation. Less Lego. More the hum of the Zoom room before conversation begins, the shifting light on the installation wall, the voices of students traveling through tiny speakers into my

home. These are not metaphors. They are materials of knowing. They shaped me as surely as I shaped them. To research in this mode is to be porous—to let the world, and the people within it, move through you.

### ***Becoming With***

I began as a designer trained to make things—objects, spaces, curricula. Somewhere between the first workshop and the final film, that instinct became something else. Making turned into becoming with—the kind of design that listens, that learns from what it touches. The 3rdPLSp taught me that design education is less about control and more about choreography, creating conditions where relation can occur.

Every participant, every artifact, every tool became a collaborator. My role shifted daily. Facilitator, witness, editor, translator, frequently student. No longer just designer. This movement among roles was not instability. It was method. It allowed me to understand knowledge as distributed and relational, not something contained within me but something that moved through a network of bodies, technologies, and affects. Something more connected, always growing outward.

There were days when this felt exhilarating and days when it felt disorienting. The more the assemblage expanded, the more the rhizomes branched, the less certain I was of where I ended. But perhaps that is what poststructural research asks of us—to relinquish mastery, to practice what Deleuze and Guattari might call a living diagram of relations.<sup>14</sup>

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<sup>14</sup> Deleuze and Guattari (1987) describe the assemblage as a diagram that organizes forces and affects rather than representing fixed forms. A “living diagram of relations” extends this idea into an evolving map of connections, intensities, and encounters that continually reconfigures itself through practice. In this sense, the researcher becomes part of the diagram—both shaping and being shaped by the flows of relation that constitute the assemblage.

### ***The Weight of Entanglement***

To work this way is to carry weight. Every decision—what to show, what to withhold, where to place my voice—was an ethical choice. These choices accumulate. They leave traces on the body. I have felt that weight in the quiet hours after a day of editing, when a participant’s laughter would echo in my mind long after I had closed the project files.

The magnitude of this work is not in its scale but in its density. The layers of people, time, and care that it holds. I have come to understand research as an act of responsibility—to people, to material, to the futures that might unfold from what we make together. There is no clean separation between rigor and care. Each depends on the other.

And yet, entanglement is not confinement. It is also expansion. The project has made me more attentive—more aware of how spaces, screens, and stories hold power. It has shown me that every classroom, every collaboration, is an assemblage waiting to be recognized. I see it now in my teaching, in the way students gather around a shared problem, in the way a single idea moves between them like current. Even online. Even in a discussion post.

### ***Carrying Forward***

What I have made here—a workshop, a series of installations, a film, a written document—is only a trace of the larger thing still forming. The assemblage is not finished. It cannot be. It continues to move through the students who participate, through the people who will watch the film, through future classrooms that will take up its ideas without knowing their origin. It reassembles itself in every iteration.

The challenge ahead is to keep building spaces that act this way—spaces that invite difference, embrace uncertainty, and treat knowledge as something co-authored—

a true challenge in an online environment. The 3rdPlSp has become both a method and a mirror, reflecting the kind of pedagogy I wish to practice. One that listens as it teaches, that values process over polish, relation over product.

In this, I am reminded that teaching is never neutral. It is design in motion. As an instructor, I arrange conditions, respond to context, work within systems while trying to open them. To teach through an assemblage lens is to accept incompleteness as a feature, not a flaw. It is to ask, again and again, what needs to be visible now, and what must remain in process?

### ***Ontology in Motion***

This project has asked me to live the ontology I write about. Assemblage became more than a framework I applied. It is now the condition through which I now think. It has changed my sense of self, not as a stable researcher but as a shifting configuration of roles, relations, and responsibilities.

To say that I am an assemblage is to acknowledge that I am made of others—the participants who trusted me with their stories, the scholars whose words scaffolded mine, the materials that resisted my intentions, the institutional structures that shaped the boundaries of what could be done. All of these forces act upon and through me. They are not separate from my agency—they compose it.

There is humility in this recognition. I no longer see myself as the origin of the work, but as one node in a network of becoming. Yet there is also empowerment in it. A sense that research and teaching can be sites of transformation, not because they produce answers, but because they change the people who enter them.

### ***What Remains***

What remains is unfinished. That is both the truth of the project and its invitation. It is the reality of design. The 3rdPlSp has shown me that knowledge is never

complete, that every closure is a pause before continuation. There are still rooms—both physical and digital—for collaboration to build. There are still conversations to convene. New relationships waiting in the margins.

I think about the participants often—their voices, their laughter, their stories. They are still here, resonating through the work, shaping what I will do next. I think of future students who will inherit this model without knowing its name, who will learn in spaces shaped by its ethos. I think of the university as a living system that might someday recognize care, presence, and relation as forms of rigor. These encourage me to push forward.

For now, my task is to remain in motion. To keep noticing the assemblages forming around me. To let the work continue to teach me how to teach. I am not the author of this project so much as one of its outcomes. The research made me as much as I made it. And somewhere in that reciprocity lies the truest measure of its success. And I am still learning what this means.

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APPENDIX A  
STUDIO HISTORY

**Table 5***Condensed History of Design Education Methods and Milestones*

<b>Era</b>	<b>Historic Information</b>	<b>Learning Models</b>	<b>Communities</b>	<b>Political Oversight</b>
Craft Guilds— 11th–17th Centuries	Established as means of ensuring resource access	Atelier model (study under master craftsman in individual studio/workshop environments)	Relationships encouraged between apprentices, journeymen	Economic control of resources gave trades political control and Guild oversight
		Master craftsman oversees quality	Guild supports of members in times of need	
		Apprentices = entry level youth to be trained		
		Journeymen = mid-level; oversee apprentices; become masters upon completion of masterpiece		
Royal Academie d'Architecture— 1671–1793	Established to relocate political control from Guilds to monarchy	Atelier model	Social communities surrounding education within atelier structure	Created by Louis XIV as means of regaining control over economy and design/arts aesthetics
	Created as direct response against Guild control	Separation of craft and construction		
		Philosophical perspectives take priority over craft		
		Focus on aesthetics and discourse		
L'Ecole des Beaux Arts— 1861–1968	Extension of Royal Academie, which had been decommissioned during French Revolution	Atelier model	High sense of competitiveness between ateliers	Curricular reforms enacted by governmental control in 1863
	Reopened and renamed by Napoleon Bonapart	Focus on aesthetics of classical form	Sense of community grew through playful rivalry and fierce competition between atelier studios	
		Rigorous curriculum	Changing atelier masters tended to result in communal exclusion by old and new colleagues	

Era	Historic Information	Learning Models	Communities	Political Oversight
		Studio supported by lecture courses in materials, structures, and history		
		Belief that construction lessons are best learned in professional practice		
Bauhaus— 1919–1933	Created through combination of the Academy of Art and the School of Arts and Crafts in Weimar, Germany, 1919.	Roving atelier workshops = new master at each academic level	Well-being and student community set foundation in first iteration	Considered an experimental school, funded and politically protected by the Weimar government initially
		Initial structure focused on interpretation of classical arts using more contemporary understanding and materials		Ongoing pressure from supporting governments shifted and validity of the School was questioned
		Second iteration focused more on production and sale of student designs; shift from theoretical to practical consumer application of designs due to governmental demand		1933 decommissioned by government
		Foundation courses set in studio environment still used today (students working individually or in groups under guidance under faculty lead)		

*Note:* A condensed examination of design and the arts history. Citations for the Craft Guilds information include Bosshardt & Lopus, 2013; Davis, 2017; Kranzberg & Hannon, n.d.; Wong, 2023. For the Academie Royale d’Architecture, citations include Academie des Beaux Arts, n.d.; Armstrong, 2017; Cleary, 2003; Davis, 2017. For L’Ecole des Beaux Arts, citations include Bender, 2005; Carlhian, 1979; Davis, 2017; Dooley, 2012; Tate Museum, n.d.; Wong, 2023. And for the Bauhaus, citations include Casciato, et al., 2019; Davis, 2012; Davis, 2017; Cross, 1983; Wong, 2023.

APPENDIX B  
ONLINE EDUCATION HISTORY

**Table 6***Condensed History of Distance Education Methods and Milestones*

Medium	Historic Information	Learning Models	Communities	Political Oversight
Post— 18th–20th Century	<p>Caleb Phillips Boston Gazetteer advertisement for post-based shorthand lessons on March 20th, 1728—open to “any person in the country.”</p> <p>1858 University of London offers first distance learning program</p> <p>1892 University of Chicago Extension program offers full college credit for correspondence courses</p>	<p>Asynchronous with exception of Chautauqua Movement which offered in-person summer intensives</p> <p>Asynchronous</p>	<p>Chautauqua Movement of 1870 brings widespread acceptance of correspondence learning as training program for school teachers; summer gatherings established this as first hybrid learning environment; correspondence course options expand to general education and the arts; opportunity for shared experiences via summer intensives</p> <p>None</p>	<p>1843 Phonographic Correspondence Society forms—use of postal correspondence school model for teaching remotely</p> <p>1915 National University Extension Association created as means of establishing standards of quality and norms in correspondence education (governmental oversight program)</p> <p>Radio Act of 1912 establishes governing law to regulate land-based broadcasting</p> <p>1930 National Advisory Council for Radio in Education founded by Rockefeller and Carnegie Foundations in effort to promote radio-broadcast distance learning</p> <p>1930 National Committee on Education by Radio formed to oversee standards of radio-based teaching</p>
Radio— 1894–1970s	<p>1906 University of Wisconsin Extension founded as first distance-learning institution</p> <p>1922 Pennsylvania State University broadcasts first distance courses via radio</p>	Asynchronous	None	<p>Radio Act of 1912 establishes governing law to regulate land-based broadcasting</p> <p>1930 National Advisory Council for Radio in Education founded by Rockefeller and Carnegie Foundations in effort to promote radio-broadcast distance learning</p> <p>1930 National Committee on Education by Radio formed to oversee standards of radio-based teaching</p>

Medium	Historic Information	Learning Models	Communities	Political Oversight
Television— 1932–1970s	1930s experiments using television broadcasts for education begin  1950s Western Reserve University becomes first university to open regular series of television-broadcast courses	1960s and 1970s sees use of television programming in physical classroom use  Asynchronous learning takes over via use in classrooms and prerecorded broadcast content	1965 University of Wisconsin adds live courses supported by telephone interaction	1952 Federal Communications Commission opens broadcasting licenses for educational programming
Computer-Based/ Online— 1960s–present	1970s Programmed Logic for Automatic Teaching Operations (PLATO) developed as learning tool  1980s computer-based learning programs for various companies are initiated  1989 University of Phoenix formed as first online university  1990s Asynchronous Learning Networks created to explore alternative education methods for learners unable to attend traditional universities  1998 nonprofit universities begin offering online education  Early 2000s Massive Open Online Course (MOOC) launched by Stanford University  2003 Savannah College of Art and Design (SCAD) offers first accredited online design degree	Asynchronous with exception of video conferencing  2010s introduction of mobile devices such as smartphones and laptops alters methods used by students to gain access to online learning materials	1970s PLATO quickly shifted to online gaming; gamers used bulletin boards for communication purposes while playing remotely together	1999 Jones International University receives Higher Learning Commission accreditation via association with North Central Association  2009 Federal Student Aid Handbook defines distance learning as more than 50% of education takes place via correspondence or online delivery methods  2019 US Department of Education separates correspondence and online learning

Medium	Historic Information	Learning Models	Communities	Political Oversight
	2020 Covid-19 pandemic places full population to lockdown protocols	2020 Covid-19 pandemic temporarily shifts all brick-and-mortar learning to emergency remote model	2020 Covid-19 onsite student community disruptions	

*Note:* A condensed examination of remote/distance learning history. Citations for Post include Betts et al, 2020; Bouchrika, 2024; Kentnor, 2015. Citations for Radio include Betts et al., 2020; Kentor, 2015. Citations for Television include Betts et al., 2020; Kentor, 2015. Citations for Computer-Based/Online include Betts et al., 2020; Kentor, 2015; Tulane University, n.d.

APPENDIX C  
WORKSHOP PROMPTS



## **WORKSHOP OVERVIEW**

### **PRE-WORKSHOP**

- Participation Interest Survey (30 minutes)
- Polaroid IntroKit (1 hour, 30 minutes)

### **WEEK ONE: INTRODUCTORY EXERCISES (5 hours total)**

- An individual digital collage activity plus posted comments (1 hour, 30 minutes)
- An collaborative collage activity (The Exquisite Corpse) plus posted comments (2 hours, 30 minutes)
- Reflective journal survey responses (30 minutes)—responses should be made without using other participants' names.
- Check-in group discussions (30 minutes)

### **WEEK TWO: CREATION + CURATION (6 hours total)**

- A collaborative cellphilm (video) series (The Truth Game, Part One) showcasing group perceptions/ biases of online and onsite learning experiences by modality and major (2.5 hours)
- Design and development of a culminating exhibit (The Narrative) showcasing work done during the workshop and additional materials as curated by the group (2.5 hours)
- Reflective journal survey responses (30 minutes)—responses should be made without using other participants' names.
- Check-in group discussions (30 minutes)

## **WORKSHOP OVERVIEW, con't**

### **WEEK THREE: CREATION + CURATION, con't (6 hours total)**

- A collaborative cellphilm (video) series (The Truth Game, Part Two) showcasing group perceptions/ biases of online and onsite learning experiences by modality and major (2.5 hours)
- Design and development of a culminating exhibit (The Narrative) showcasing work done during the workshop and additional materials as curated by the group (2.5 hours)
- Reflective journal survey responses (30 minutes)—responses should be made without using other participants' names.
- Check-in group discussions (30 minutes)

### **WEEK FOUR: THE NARRATIVE (5 hours total)**

- Final development of a culminating exhibit (The Narrative) showcasing work done during the workshop and additional materials as curated by the group (3 hours)
- Reflective journal survey responses (1 hour)—responses should be made without using other participants' names.
- Check-in group discussions (1 hour)
- 

### **POST-WORKSHOP**

- Exhibition/Installation Runtime (no active involvement)



### **THE POLAROID INTROKIT** *(1 hour, 30 minutes)*

A mail-based introduction photo collection (30 minutes)— please note: any images collected should not contain people, or should be submitted along with the provided ASU standard photography release form. See Vimeo IntroKit video for specific instructions.

This process introduces members of the group to each other using physical artifacts that can be handled, viewed, informally analyzed, and sent on. Please note: only 30 minutes is allotted for the creation of this content. Don't think too hard about it. We're just trying to get to know you a bit.

- A single physical kit will be mailed to one of the participants in the group.
- You will use the kit to document aspects of your life.
- Artifacts generated by the documentation assignment will be packaged with the remaining kit components, and then shipped to the next participant. Please note: any images collected should not contain people, or should be submitted along with the provided ASU standard photography release form.

#### **THE KIT WILL CONTAIN:**

- one Polaroid camera with film for five images per participant
- shipping labels for all participants
- shipping tape for use in repackaging the kit
- instructions for how to send the kit to others
- instructions for the exercise
- ASU Standard Photography Release forms

Solutions to this exercise may be used in the final exhibit. Please make sure you are comfortable with the content you are sharing in this submission. Your permission to use this content will be required. Should you opt to not include your content in the exhibit for this composition, your section will be removed from the overall composition.

- Solutions to this exercise may also be used in presentations of this study to professional and academic communities, again with your permission. Should you opt to not include your content in dissemination for this composition, your section will be removed from the study content.



### **WEEKLY JOURNALS** *(30 minutes/wk plus 1 hour—3 hours total)*

Individual participant journals will be completed weekly during and following each visual component assignment and group meeting. The intention is to provide space to evaluate the progress of the project, its successes, your concerns, and what you've learned through the process to date.

You'll be given a few prompts in a Google form survey, designed to spark ideas of what you write. Although there are specific questions, provide any information floating in your head, whether that information has anything to do with the question(s) asked or not.

You're given an hour per week to complete the journals. This is to give you time to think thoroughly about your answers. The more detail, information, and opinions you can provide, the better. Quotes from the journals may be used in the final exhibit, but only with your permission.

Field notes and audio recordings are collected for study documentation, reports, and conference purposes. These files will be housed on an external hard drive in a locked box stored in a locked cabinet. Your comments will be anonymous in these efforts. You may withdraw your permission to use your comments from these meetings should you choose to do so.

**Please note:** There is a full hour allocated to the journals in week four. This is so you have time and space to provide full details on your experiences in this study.



**GROUP MEETINGS** *(30 minutes/wk plus 1 hour—3 hours total)*

To ensure alignment within the overall participant group, weekly check-in meetings with all available participants will be held. These meetings will be unscripted and unstructured, evolving as participants share their thoughts on where the content exercises are going and how they would feed into the narrative exhibit. The purpose of these meetings is to gauge how the group is working together, whether all ideas are considered in the narrative creation process, and what type of communal relationships, if any, are growing from the experience.

Field notes and audio recordings are collected for study documentation, reports, and conference purposes. These files will be housed on an external hard drive in a locked box stored in a locked cabinet. Your comments will be anonymous in these efforts. You may withdraw your permission to use your comments from these meetings should you choose to do so.

**Please note:** There is a full hour allocated to the meeting in week four. This is so you have time and space to provide full details on your experiences in this study with the group.



## **SEEN & NOT SEEN**

**BUILDING COMMUNITIES ACROSS TIME & SPACE**

### **INDIVIDUAL DIGITAL COLLAGE** *(1 hour, 30 minutes)*

Using tools that are familiar to you, such as Adobe Creative software, video, audio, imagery, etc., create a collage that abstractly communicates something about yourself and your learning experiences. This is a perception exercise—you can be literal in your submission, but it works better if you're not.

Ways you might be abstract could include a metaphorical aspect that conveys an idea of a situation or adjective. For example, "murky" might be represented as something blurry, dirty water, a steamy space, or a question mark. "Clear" could be skies, water, an exclamation mark, or crisply cut edges. The idea is to represent without literally showing. Let us use our imaginations.

This exercise is only assigned a 1 hour, 30 minute timeframe—this includes time for comments/responses to other submissions. The reason for this reduced timeframe is to keep the imagery/videos/submissions from being too edited and composed. It's a quick idea. A perception.

This collage/vignette intends to add to provide a sense of your identity by providing context of your learning circumstances and perspectives.

**(con't on next page)**

## **INDIVIDUAL DIGITAL COLLAGE, con't**

- The collage should be developed using digital tools, but may be an image, a video, cellphilm, or an audio file to ensure your personality is infused in the final creation.
- Upload any video or audio content to the Vimeo site using the upload links found in the library. Alternatively, you may upload to a personal YouTube channel (if you have one). In either case, embed the video in the Miro board using the "embed iframe code" tool found under the plus button at the bottom of the toolbar. You will search for "iframe" in the search bar under this button.
- Please note: the participant group will discuss the collage as a whole to determine how it adds to our understanding of creative education and whether it alters meaning for group members.
- Participant group discussion will occur in Miro with either written comments left using the comment tool of this platform, or linked videos housed in a dedicated private Vimeo account.
- Upload any imagery submissions to the Miro board using the toolbar upload button.
- Leave a comment about the other submissions in the Miro board using the comment button in the toolbar. Alternately, you may leave comments in the posted videos for those who opted to use this format.
- A full discussion with the group of all entries will take place during the week two group conversation. Be ready to talk about the imagery of other entries—you don't have to talk about yours.
- This exercise will be used for part of your week one and two journal survey submissions.
- Avoid using imagery of other people in your submission. Should you use imagery of people besides yourself, a standard ASU release form will be required from anyone in those images.
- Solutions to this exercise may be used in the final exhibit. Please make sure you are comfortable with the content you are sharing in this submission. Your permission to use this content will be required. Should you opt to not include your content in the exhibit for this composition, your section will be removed from the overall composition.
- Solutions to this exercise may also be used in presentations of this study to professional and academic communities, again with your permission. Should you opt to not include your content in dissemination for this composition, your section will be removed from the study content.
- Leave comments for some of the submissions, including what it is that the submission makes you think, ideas you're getting from it, anything. You can leave audio, text, video, or even responsive compositions.



### **THE EXQUISITE CORPSE** *(2 hours, 30 minutes)*

This exercise is a team-developed collage designed to encourage interaction and team-building. Developed as a Surrealist game, the Exquisite Corpse is a shared collage exercise where more than one person adds to a single creation. While it is a shared composition, only one person will add content to it per round, and that person will be unable to see the work added by other participants until the full design is revealed.

This exercise is only assigned a 2 hour, 30 minute timeframe—this includes time for comments/responses to other submissions. The reason for this reduced timeframe is to keep the imagery/videos/submissions from being too edited and composed. It's a quick idea. A perception.

Solutions to this exercise may also be used in presentations of this study to professional and academic communities, again with your permission. Should you opt to not include your content in dissemination for this composition, your section will be removed from the study content.

The purpose of this exercise is team-building, but also, and more importantly, it will be used as a means of finding how each participant works/thinks as an individual, and how that process/thinking method can form something unique when combined with other solutions. This is the first truly collaborative exercise in the study. The composition will look weird. It's supposed to. So have fun with it.

**(con't on next page)**

## **THE EXQUISITE CORPSE, con't**

- Participants start a collage (image, video, or audio—a digital model is also acceptable) exploring their perception of shared learning.
- The collage is passed to another participant at random to add their perception of what shared learning is.
- sam (the study lead) will hide each element at multiple points during the day to avoid revealing each participant's contribution during the creation phases.
- The collage is passed to a final participant at random to add their perception on what shared learning should be.
- Each participant will add to two compositions, max. This is to make sure you have time to reflect and comment on the final compositions once they are revealed.
- Vimeo will be used for uploading video and audio files.
- Miro will be used to share all collaborative elements and submissions (use the toolbar upload button) and videos (embed these into Miro using the "embed iframe code" feature found by searching for "iframe" using the plus button found in the toolbar).
- Leave a comment about the other submissions in the Miro board using the comment button in the toolbar. Alternately, you may leave comments in the posted videos for those who opted to use this format.
- A full discussion with the group of all entries will take place during the week two group conversation. Be ready to talk about the imagery of other entries—you don't have to talk about yours.
- This exercise will be used for part of your week one and two journal survey submissions.
- Avoid using imagery of other people in your submission. Should you use imagery of people besides yourself, a standard ASU release form will be required from anyone in those images.
- Solutions to this exercise *will* be used in the final exhibit. Please make sure you are comfortable with the content you are sharing in this submission. Your permission to use this content will be required. Should you opt to not include your content in the exhibit for this composition, your section will be removed from the overall composition.
- Leave comments for some of the submissions, including what it is that the submission makes you think, ideas you're getting from it, anything. You can leave audio, text, video, or even responsive compositions.



### **THE TRUTH GAME, PART ONE** (2 hours, 30 minutes)

This exercise is a collaborative cellphilm video series taking inspiration from Surrealist Games. In this exercise, you'll participate in two separate (but related) groups—one group for online/onsite students and another for your major. The intention of this series is to explore and explain your perceptions of and unconscious biases toward other learning modalities and majors.

- **This exercise is wide open in terms of what you'll deliver. It's your project. How you interpret "perceptions and unconscious biases" is up to you as a creative group.**
- Online students will collaborate with each other to explore their perceptions and beliefs about what it means to be an onsite student. Onsite students will do the same by looking at online learning.
- Students from the same major will partner to explore what they think it means to be a student from another major. Art-based students will look at design learning while design-based students will look at art learning.
- The submission can be serious, ironic, comical, or any other theme in nature.
- Content can include imagery, audio, video, and other forms of audio/visual materials. The final deliverable, however, must be a film.
- Films should run as long as you need them to in order to explain your vision.
- Keep in mind your audience—***we want to discuss perceptions to open minds, not offend or accuse intentionally.***
- Solutions to this exercise *will* be used in the final exhibit. Please make sure you are comfortable with the content you are sharing in this submission. Your permission to use this content will be required. Should you opt to not include your content in the exhibit for this composition, your section will be removed from the overall composition.
- Use Miro, Vimeo, Zoom and/or Discord to coordinate with each other.
- **Please document all conversations for the purposes of this study. This includes video recordings or full transcripts of any meetings you may have.**
- Avoid using imagery of other people in your submission. Should you use imagery of people besides yourself, a standard ASU release form will be required from anyone in those images.



### **THE TRUTH GAME, PART TWO** (2 hours, 30 minutes)

This exercise is a collaborative cellphilm video series taking inspiration from Surrealist Games. In this exercise, you'll participate in two separate (but related) groups—one group for online/onsite students and another for your major. The intention of this series is to explore and explain your perceptions of and unconscious biases toward other learning modalities and majors.

- **This exercise is wide open in terms of what you'll deliver. It's your project. How you interpret "perceptions and unconscious biases" is up to you as a creative group.**
- Online students will respond to the onsite submission for part one. Onsite students will respond to the online submission for part one. What did they get right? What was accurate? Incorrect? A bias you'd love to eliminate?
- Students from the same major will respond to videos submitted about their majors. Again, what was accurate? Incorrect? Interesting?
- The submission can be serious, ironic, comical, or any other theme in nature.
- Content can include imagery, audio, video, and other forms of audio/visual materials. The final deliverable, however, must be a film.
- Films should run as long as you need them to in order to explain your vision.
- Keep in mind your audience—***we want to discuss perceptions to open minds, not offend or accuse intentionally.***
- Solutions to this exercise *will* be used in the final exhibit. Please make sure you are comfortable with the content you are sharing in this submission. Your permission to use this content will be required. Should you opt to not include your content in the exhibit for this composition, your section will be removed from the overall composition.
- Use Miro, Vimeo, Zoom and/or Discord to coordinate with each other.
- **Please document all conversations for the purposes of this study. This includes video recordings or full transcripts of any meetings you may have.**
- Avoid using imagery of other people in your submission. Should you use imagery of people besides yourself, a standard ASU release form will be required from anyone in those images.



### **THE NARRATIVE/EXHIBIT** (8 hours total)

Materials developed by participants, including the items listed above, journal entries, and group meeting transcripts, will be used by the students to develop a photovoice exhibit of their experiences, the communities formed, and the knowledge built by this interaction. The exhibit will be digital and/or physical, depending on the decision of the group.

The materials will be presented as images, video, and/or audio, streamed from a private Vimeo account. The physical exhibit will run for three days. Digital installations will be accessible throughout the full dissertation analysis phases, then archived for future presentation in conferences and academic papers.

The purpose of the exhibit is to explain what we've discussed and learned from each other about our own experiences in creative education and community building. ***We are now a community ourselves. How did we get to this place? What does it mean for us? What will we take from this experience?***

The exhibit installation will take place online and onsite. A physical exhibit will be installed the first week of April 2025 in Design North, Design South, or Novus Tower to run for three days. Work curated by this group will be included in the exhibit and will include work produced during the study, plus anything else the group agrees to include.

The online exhibit is an open book—the group has the freedom to design it to look and function in any manner appropriate. The physical display form has a basic structure designed by the study lead (sam), but is open to added design/creative exploration by the group. These are all ideas we'll discuss in the weekly group check-ins during the final three weeks of this study.

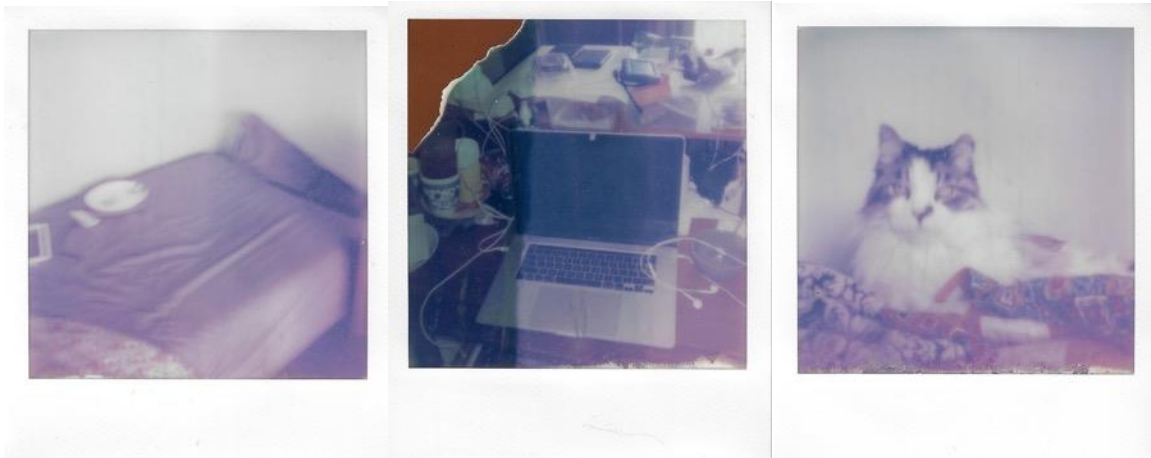
APPENDIX D

POLAROIDS

Polaroid images collected by all participants. A single Polaroid camera and packets of film were sent around the country for participants to use in photographing elements of their learning spaces. The purpose of this prompt was to provide participants with a tangible insight into the lives of their co-participants.

**Figure 32**

*dH Polaroid Images*



*Note.* dH's bed (left), desk (center), and cat (right).

**Figure 33**

*Zane Polaroid Images*



*Note.* Zane's office chair (left) and cat tree with cat (right).

**Figure 34**

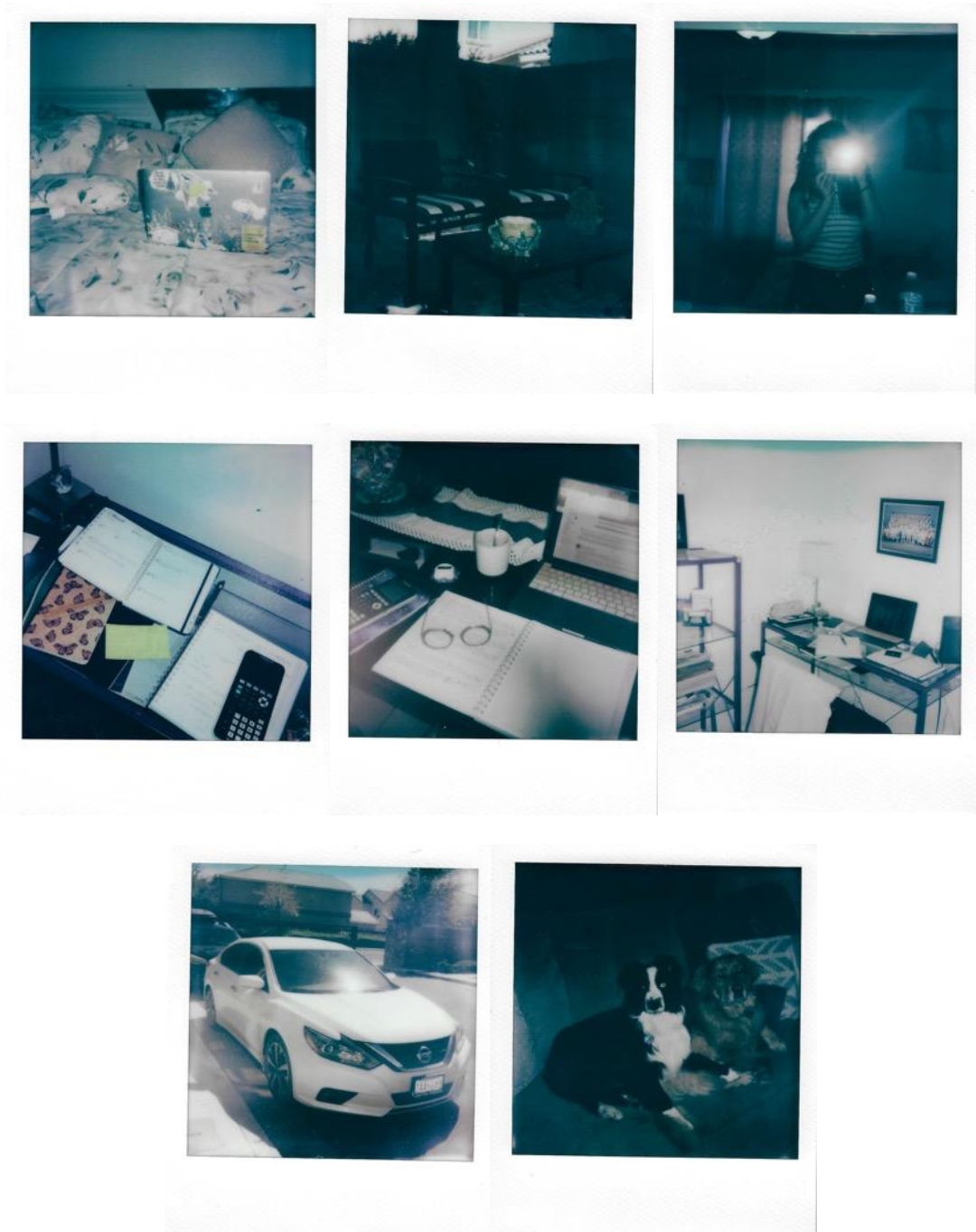
*Inner World Polaroid Images*



*Note.* Inner Worlds' alter (upper left), posters (upper center), sofa (upper right), desk (lower left), backyard (lower center), and collectables shelf (lower right).

**Figure 35**

*Odesza Polaroid Images*



*Note.* Odesza's images showing her bed (upper left), backyard (upper center), self-portrait (upper right), desk (middle row), car (lower left), and dogs (lower right).

**Figure 36**

*Rosalie Polaroid Images*

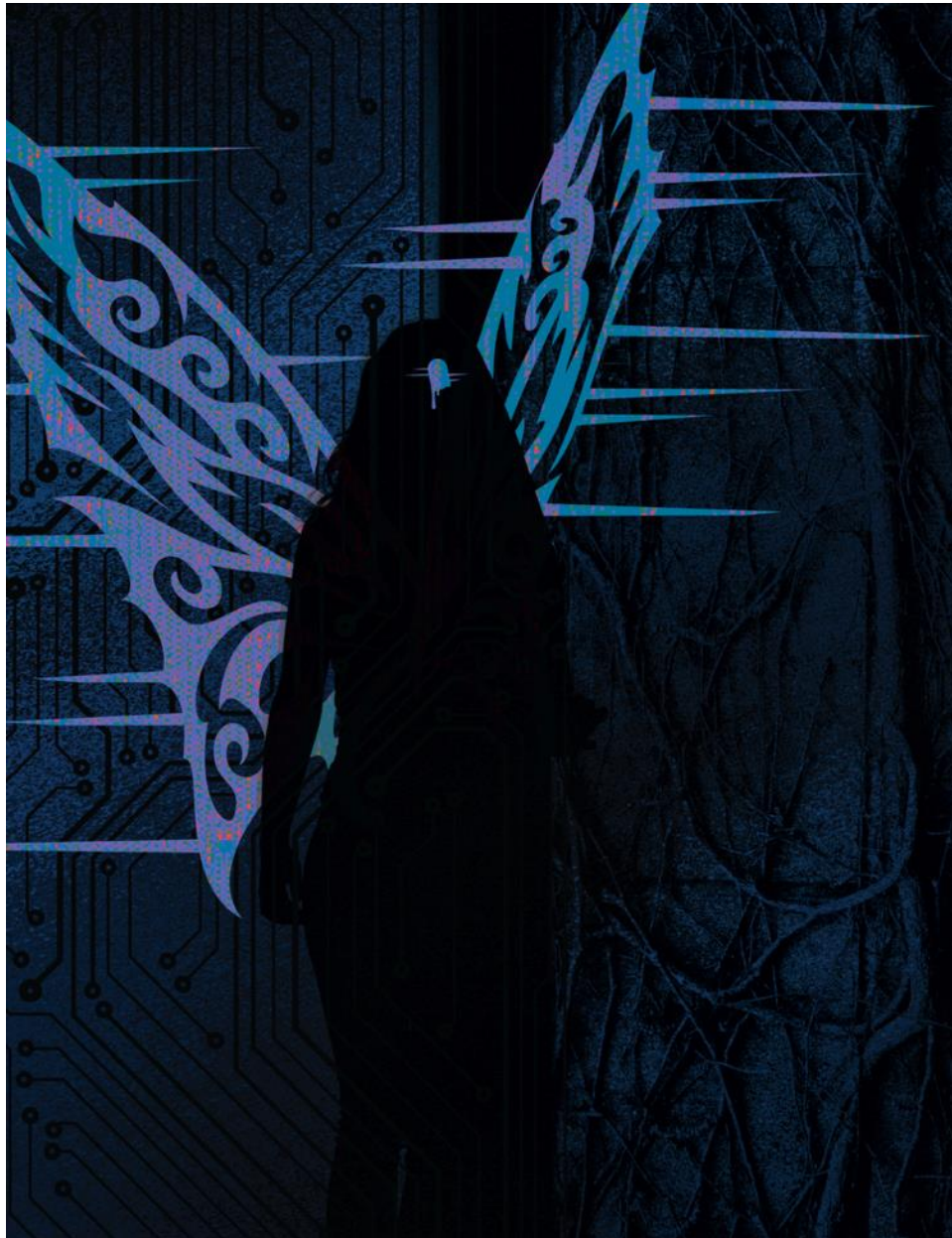


*Note.* Rosalie's images showing her computer (upper left), computer monitor (upper center), self-portrait (upper right), iPad (lower left), and books (lower right).

APPENDIX E  
SELF-PORTRAITS

**Figure 37**

*Inner World's Digital Collage*



*Note.* Inner World's self-portrait showing details of technological (left) and organic (right) rhizomes converging upon butterfly wings, a symbol of growth and freedom.

**Figure 38**

*Odesza's Digital Portrait*



*Note.* Odesza's self-portrait showing a crown of peonies (good fortune), a caterpillar (upper left area) symbolizing transformation, clouds symbolizing her learning environment, and rhizomes connecting spheres of ideas.

**Figure 39**

*Rosalie's Digital Portrait*



*Note.* Rosalie's self-portrait, inspired by the death of a close friend.

**Figure 40**

*Zane's Digital Collage*

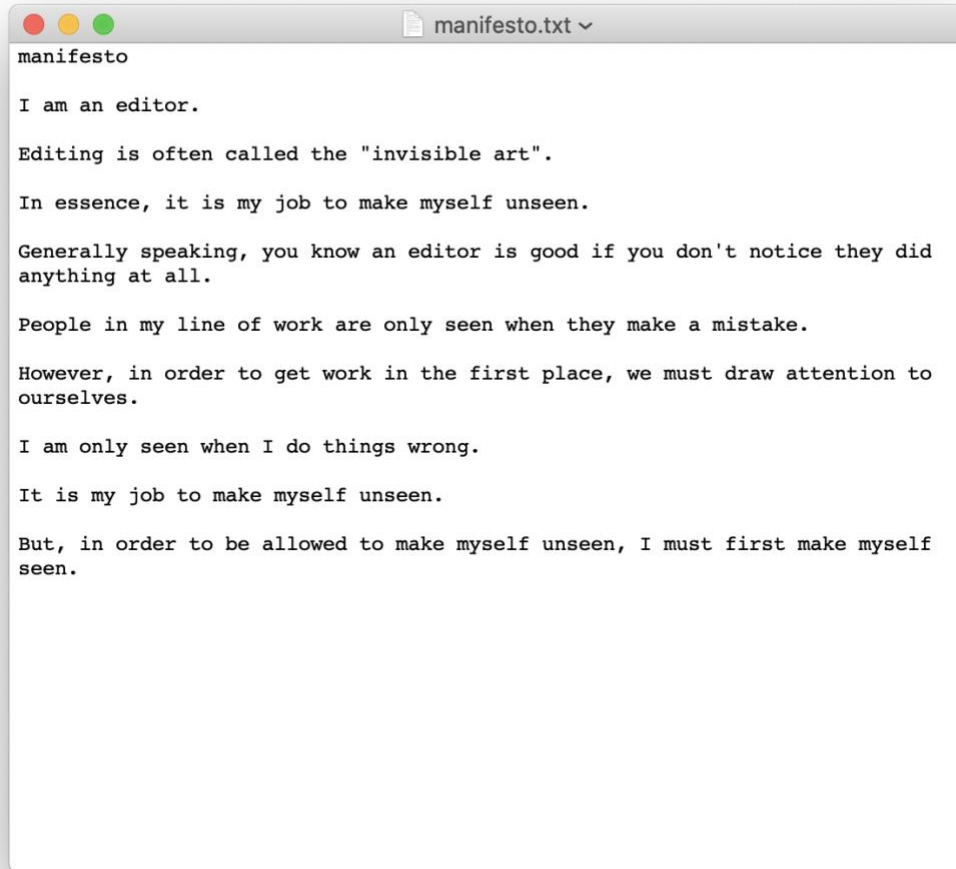


*Note.* Zane's self-portrait showing her living room window looking over the lake near her. The barriers represent her feelings of isolation, and the wings represent freedom.

APPENDIX F  
MANIFESTOS

## Figure 41

### *dH's Manifesto*



*Note.* dH mentions in his manifesto that it is his job to be unseen. This becomes evident in his use of TextEdit as an invisible means of communicating.

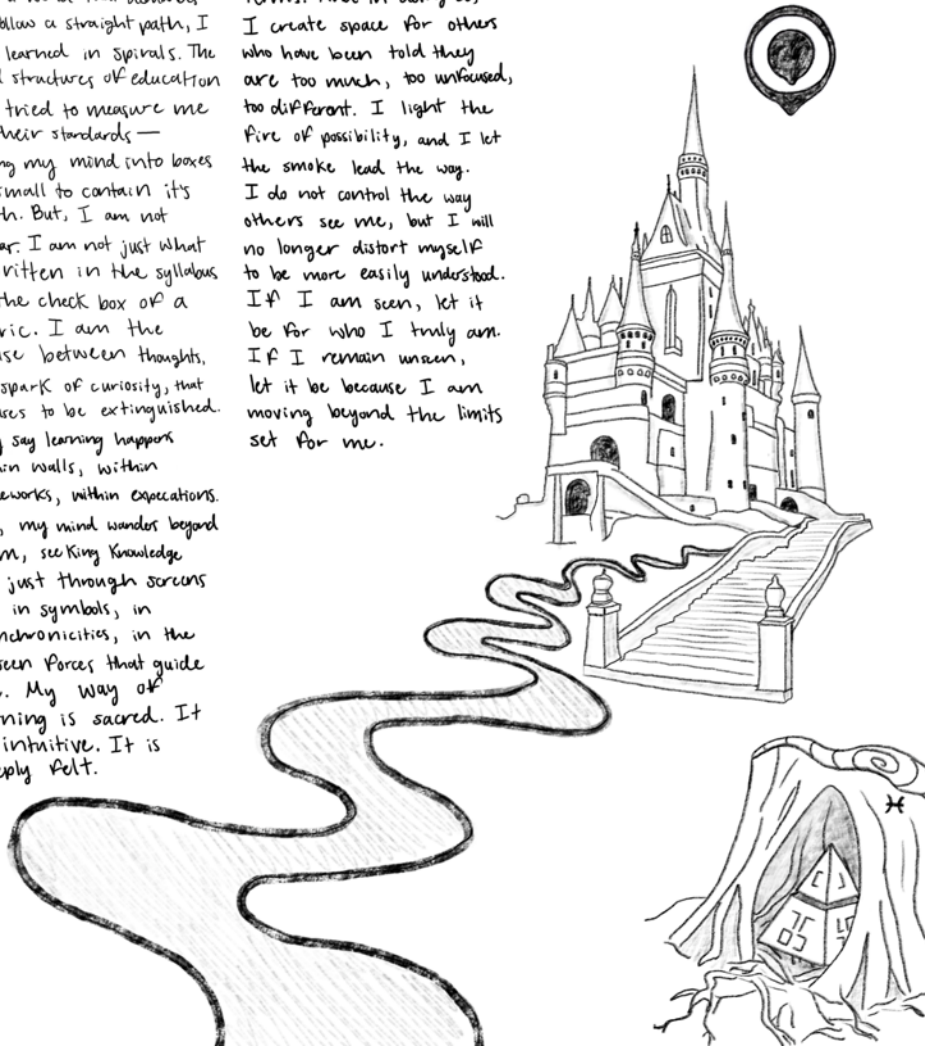
## Figure 42

### *Inner World's Manifesto*

I exist in the space between —  
Fire & smoke, structure & flow,  
seen & unseen. Fire burns bold,  
impossible to ignore; While, smoke  
drifts freely, slipping through  
cracks, refusing to be contained.  
I am both. I have always been  
both.

In a world that demands  
I follow a straight path, I  
have learned in spirals. The  
rigid structures of education  
have tried to measure me  
by their standards —  
forcing my mind into boxes  
too small to contain its  
depth. But, I am not  
linear. I am not just what  
is written in the syllabus  
or the check box of a  
rubric. I am the  
pause between thoughts,  
the spark of curiosity, that  
refuses to be extinguished.  
They say learning happens  
within walls, within  
frameworks, within expectations.  
But, my mind wanders beyond  
them, seeking knowledge  
not just through screens  
but in symbols, in  
synchronicities, in the  
unseen forces that guide  
me. My way of  
learning is sacred. It  
is intuitive. It is  
deeply felt.

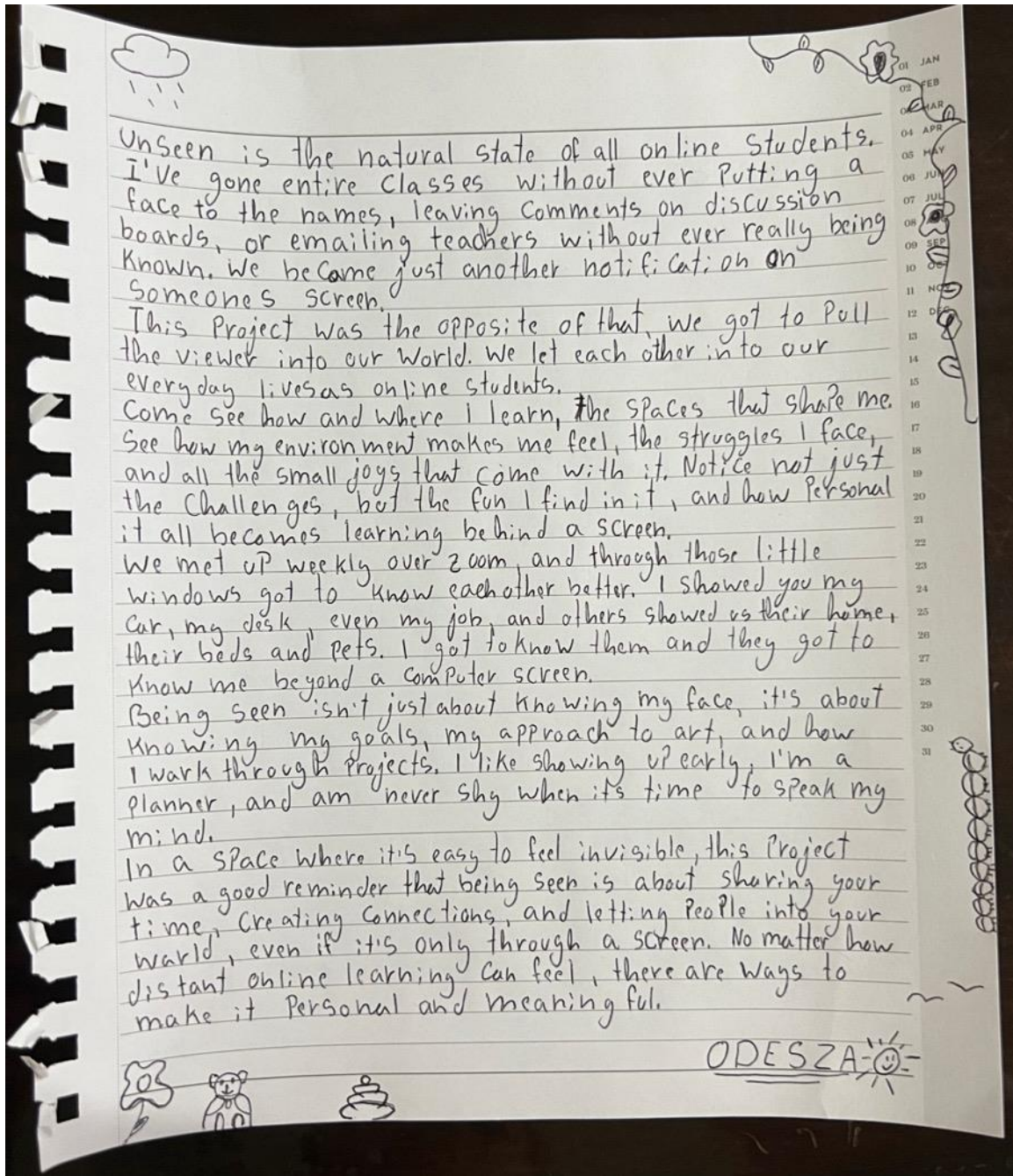
For too long I have tried  
to make myself fit —  
tried to quiet the voice  
that tells me there is  
another way. But, I  
am reclaiming my own  
rhythm. I am learning  
how to learn on my own  
terms. And in doing so,  
I create space for others  
who have been told they  
are too much, too unfocused,  
too different. I light the  
fire of possibility, and I let  
the smoke lead the way.  
I do not control the way  
others see me, but I will  
no longer distort myself  
to be more easily understood.  
If I am seen, let it  
be for who I truly am.  
If I remain unseen,  
let it be because I am  
moving beyond the limits  
set for me.



*Note.* Inner World's manifesto became an opportunity for her to express her sense of identity in text and symbols. The castle is seen as her future ideal, with a winding path to get there.

**Figure 43**

*Odesza's Manifesto*



*Note.* Odesza's manifesto allowed her to open up about what it means to be an online student, and how this process changed her view of that. Images shown include sketches she made during Zoom meetings with the group.

**Figure 44**

*Rosalie's Manifesto*

# Seen and Not Seen Manifesto

*By Geneva Uribe*

Being seen means to say hello to those who don't talk to anyone or are having a bad day. Engaging in conversations and making someone's day by texting them or showing them a funny video as well as calling them. Being seen is more than just showing up to class. It is making new friends. Being unseen is different and the difference is looking at a computer screen. There are times you feel there was someone physically there to talk to you and feel isolated. The plus side is you are more productive and engaging if you stay on task. Either way, being seen and unseen if you put in the effort, you will succeed.



*Note.* Rosalie's manifesto focused on quotes she enjoys and an image of wind-swept caverns, formed by an unseen wind.

APPENDIX G  
SELECTED INSTALLATION IMAGES

## Design North Installation Images

**Figure 45**

*Design North Exhibit—Zane*



*Note.* Zane's office recreated in the Design North Exhibit.

**Figure 46**

*Design North Exhibit—Odesza*



*Note.* Odesza's manifesto and portrait at the Design North exhibit.

**Figure 47**

*Design North Exhibit—Entry*



*Note.* Design North exhibit entry as seen from main stairwell.

**Figure 48**

*Design North Exhibit—Entry*



*Note.* Design North exhibit as seen from Prototyping Shop entry.

**Figure 49**

*Design North Exhibit—Inner World*



*Note.* Recreation of Inner World’s backyard at the Design North exhibit.

**Figure 50**

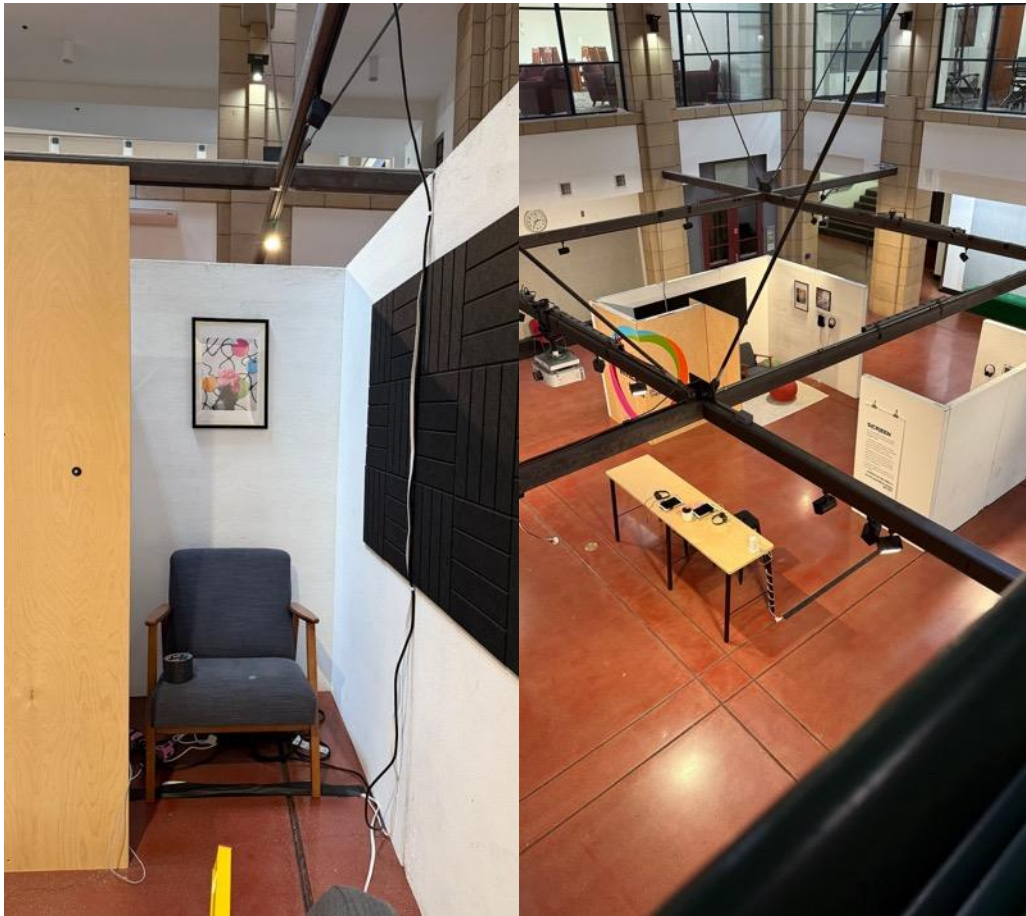
*Design North Exhibit—Inner World*



*Note.* Recreation of Inner World’s backyard at the Design North exhibit.

**Figure 51**

*Design North Exhibit*



*Note.* Odesza's car recreated in the Design North exhibit (left); View of the Design North exhibit from top of main stairway (right).

**Figure 52**

*Design North Exhibit—Upper View*



*Note.* View of the Design North exhibit from first floor classroom entry.

**Figure 53**

*Design North Exhibit—Rosalie*



*Note.* Rosalie's desk recreated in the Design North exhibit.

**Figure 54**

*Design North Exhibit—Rosalie*



*Note.* Rosalie's desk recreated in the Design North exhibit.

**Figure 55**

*Design North Exhibit—Rosalie*



*Note.* Rosalie's desk recreated in the Design North exhibit.

**Figure 56**

*Design North Exhibit—Back View*



*Note.* View the Design North exhibit from a university classroom entry.

**Figure 57**

*Design North Exhibit—Back View*



*Note.* View the Design North exhibit from a university classroom entry.

## Novus Tower Installation Images

**Figure 58**

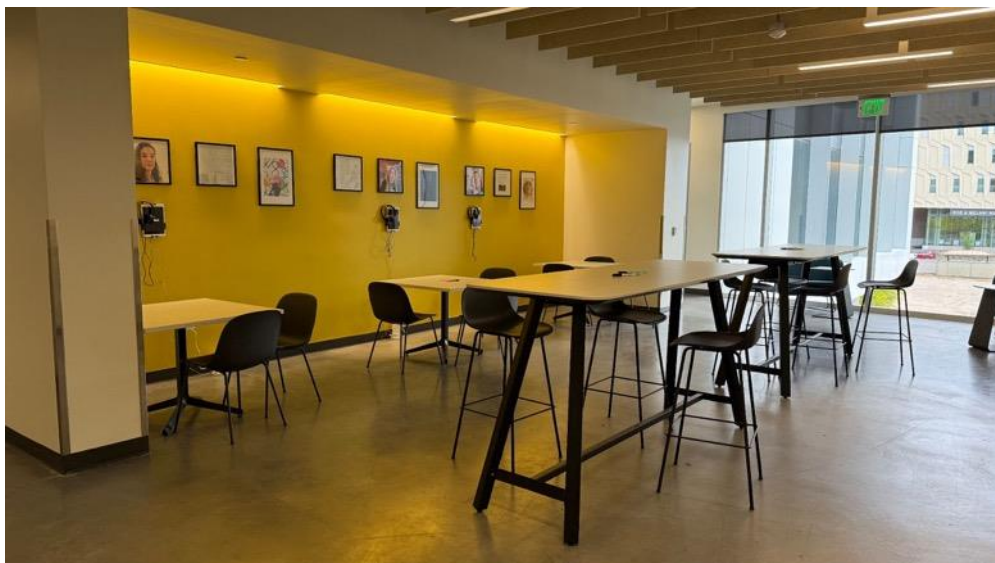
*Novus Tower Exhibit—Introduction*



*Note.* View of the Novus Tower exhibit introduction banner and video display.

**Figure 59**

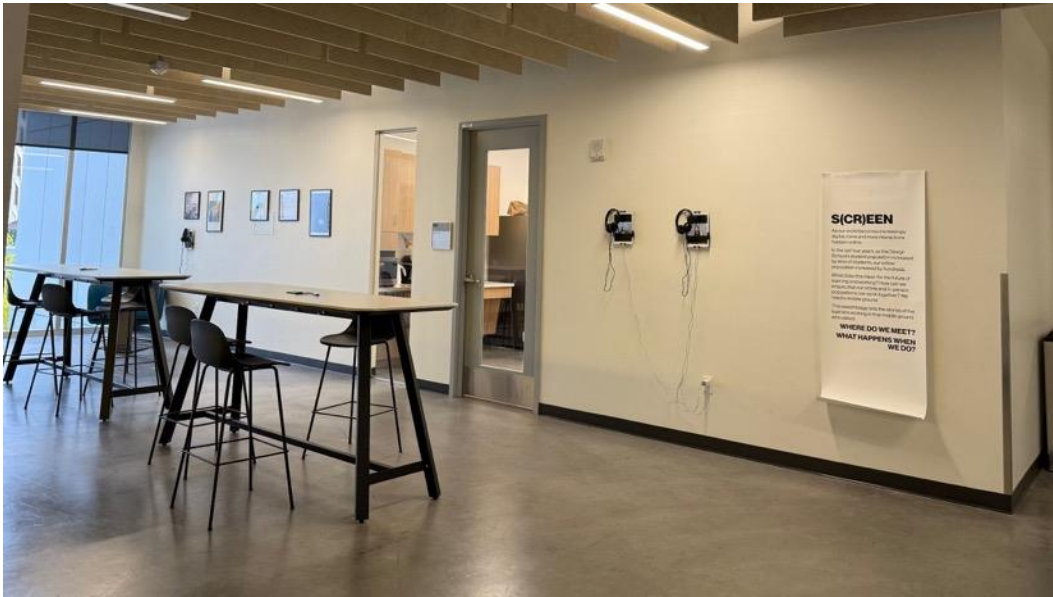
*Novus Tower Exhibit—Main Entry*



*Note.* View of the Novus Tower exhibit as seen from the shared space entry.

**Figure 60**

*Novus Tower Exhibit—Entry*



*Note.* View of the Novus Tower exhibit as seen from the shared space entry.

**Figure 61**

*Novus Tower Exhibit—Secondary Entry*



*Note.* View of the Novus Tower exhibit displays of Odesza, Inner World, and Rosalie as seen from the secondary entry into the shared space.

**Figure 62**

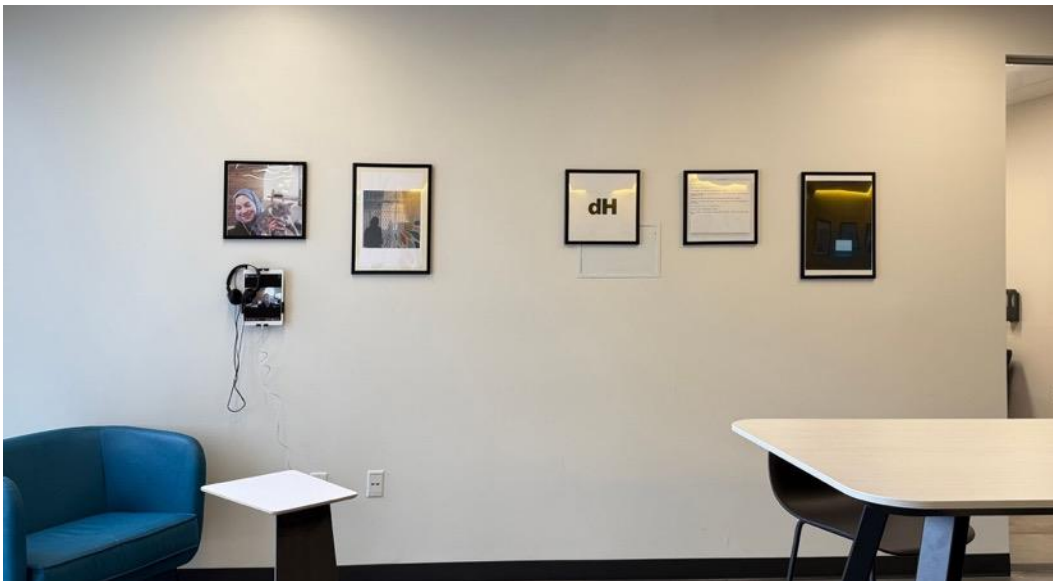
*Novus Tower Exhibit—Main Wall Installation*



*Note.* View of the Novus Tower exhibit displays of Odesza, Inner World, and Rosalie installed on the main wall.

**Figure 63**

*Novus Tower Exhibit—Secondary Wall Installation*



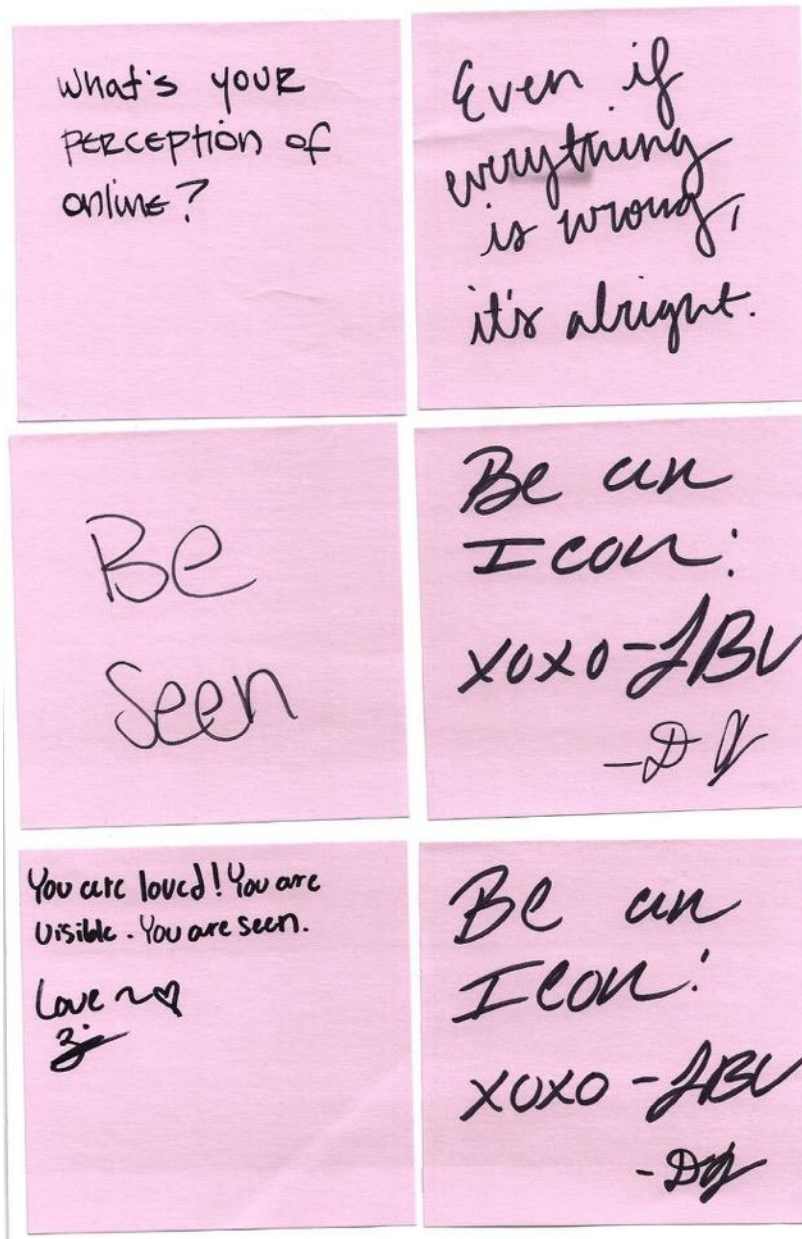
*Note.* View of the Novus Tower exhibit displays of Zane and dH.

APPENDIX H  
STICKY NOTES

## Design North Sticky Note Comments

Figure 64

*Design North Sticky Notes—Supportive*



*Note.* Supportive-toned notes respond to “What’s your perception of online (education)?”

**Figure 65**

*Design North Sticky Notes—Supportive*



*Note.* Responses to “What’s your perception of online (education) showing support while asking further questions, thus extending the conversation.

**Figure 66**

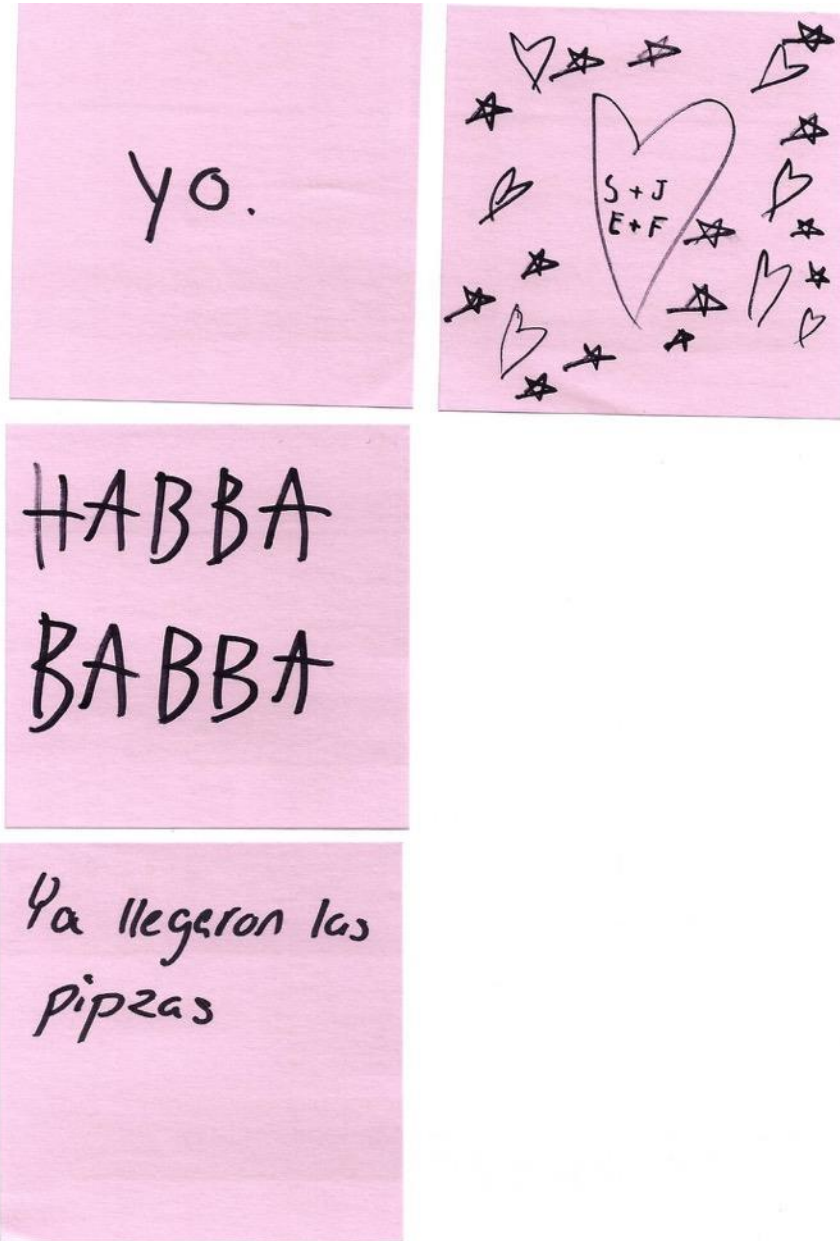
*Design North Sticky Notes—Graffiti*



*Note.* Response to “What is your perception of online?” showing graffiti/playful interaction of visitors.

**Figure 67**

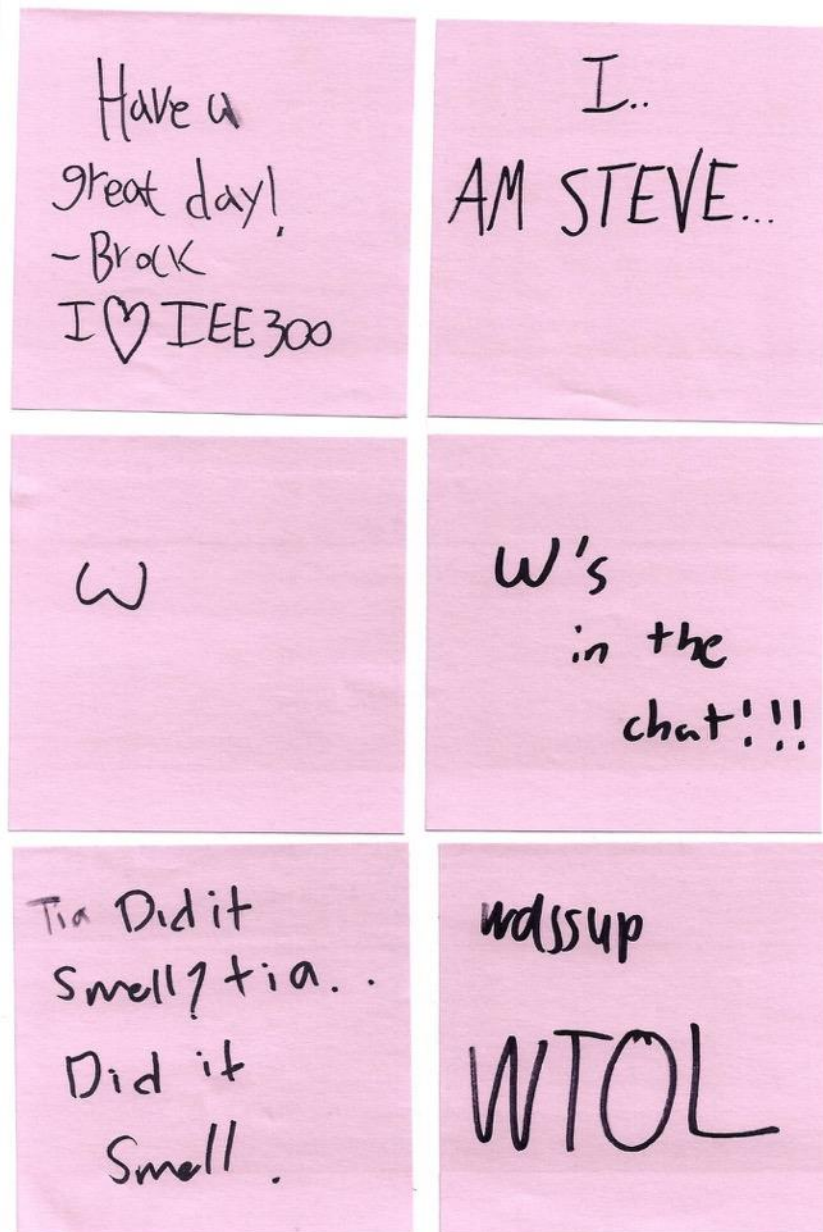
*Design North Sticky Notes—Graffiti*



*Note.* Playful “graffiti” showing interaction of visitors with the installations.

**Figure 68**

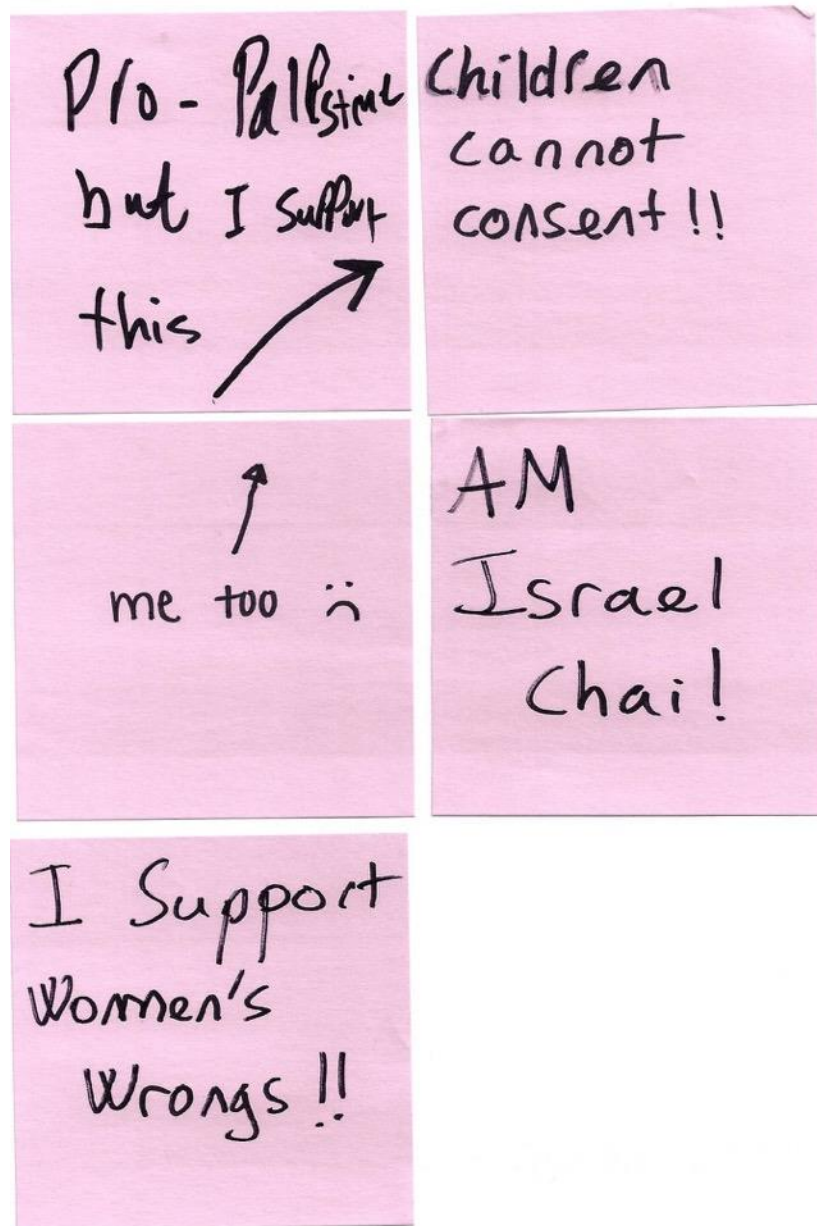
*Design North Sticky Notes—Graffiti*



*Note.* Notes left behind at Rosalie's installation showing a playful graffiti conversation.

**Figure 69**

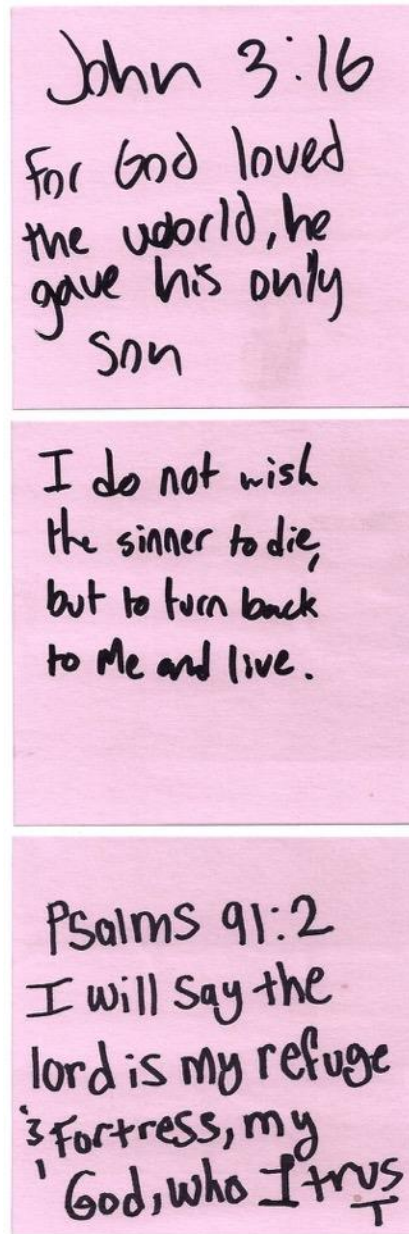
*Design North Sticky Notes—Proclamations*



*Figures 147–151: Notes left at Rosalie’s installation discussing support of religious and political issues. This is likely in response to Rosalie’s image showing herself as an angle, thus providing a sense of religious connotation to the portrait.*

**Figure 70**

*Design North Sticky Notes—Proclamations*

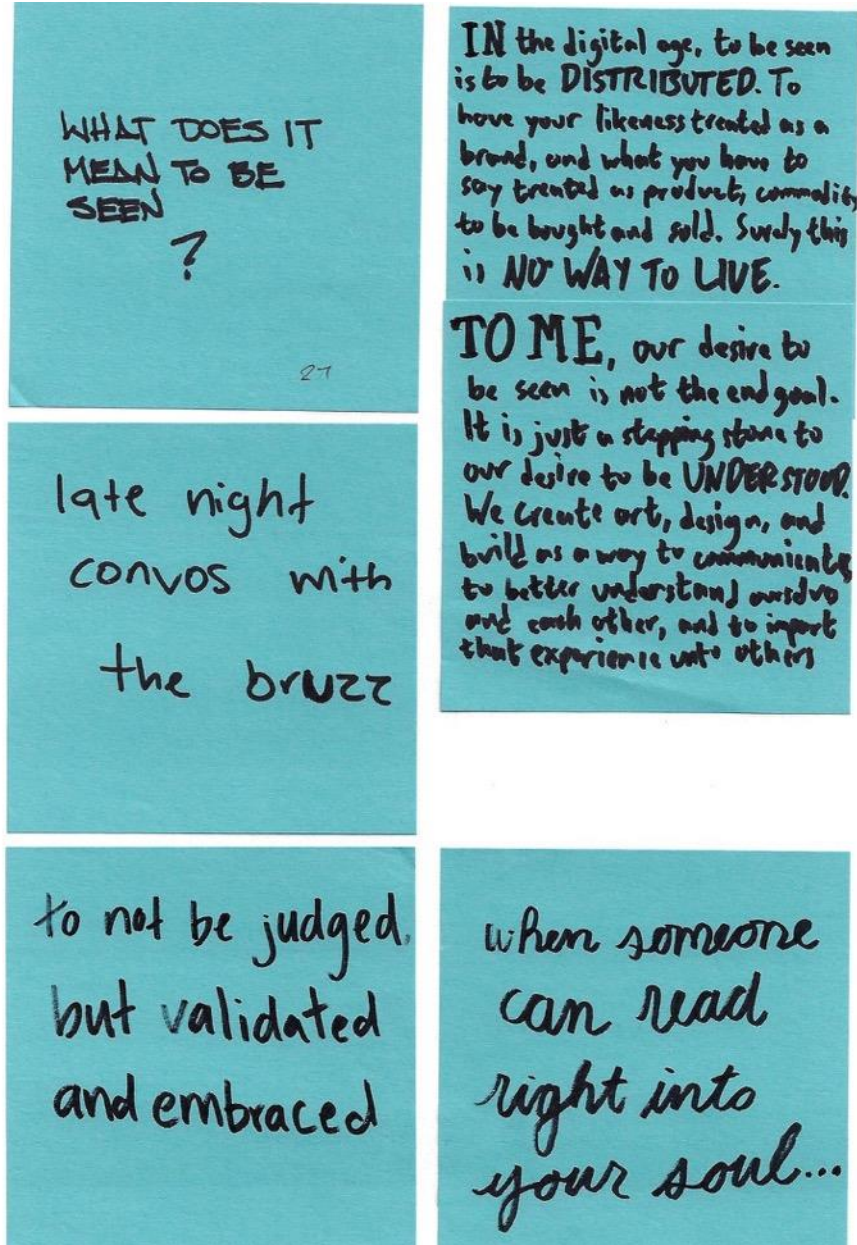


*Note.* Notes left near Rosalie's installation discussing religious ideas.

## Novus Tower Sticky Note Comments

Figure 71

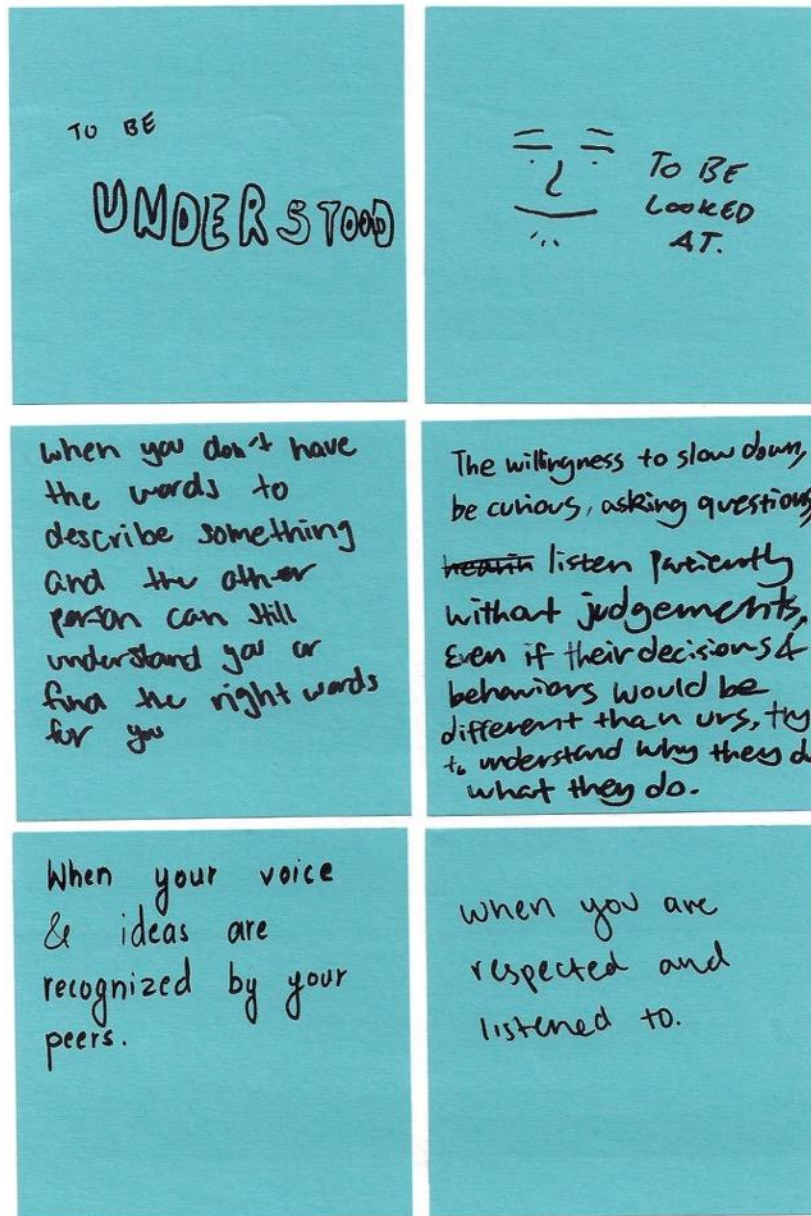
Novus Tower Sticky Notes—Supportive



Note. Notes responding in support of the question “What does it mean to be seen?”

**Figure 72**

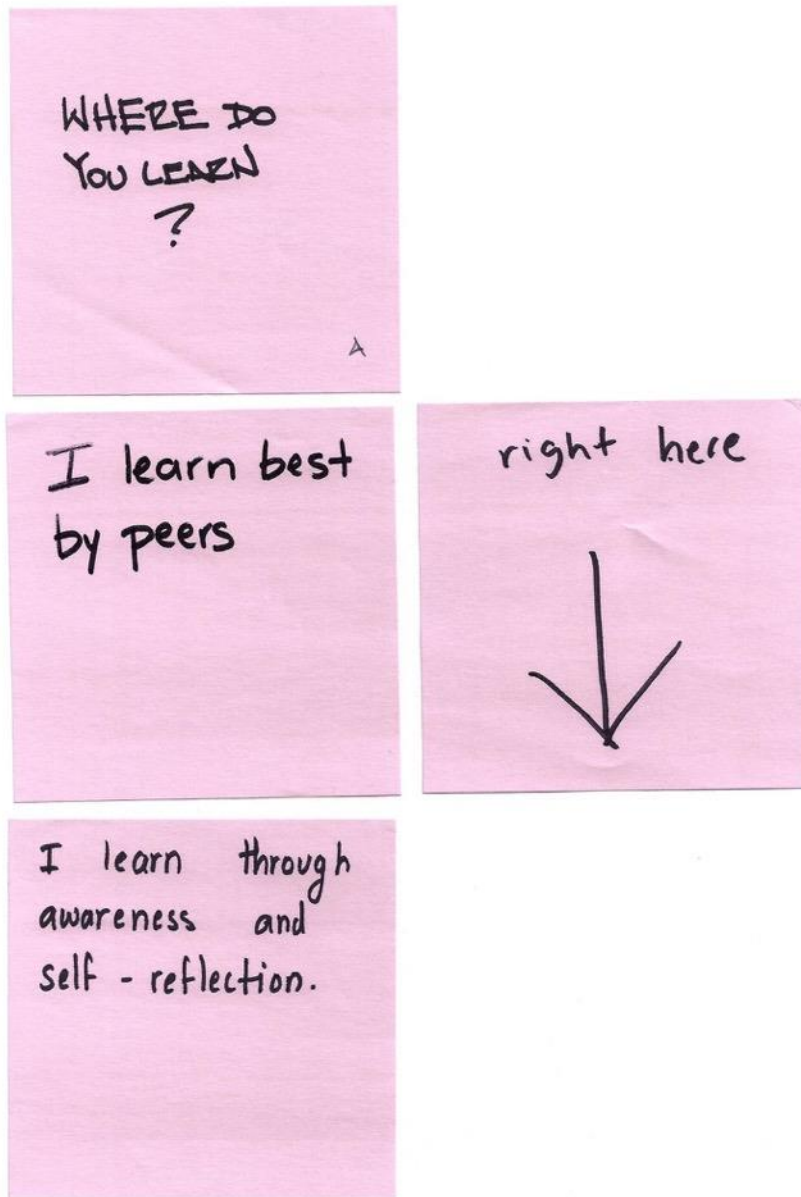
*Novus Tower Sticky Notes—Supportive*



*Note.* Notes in response to “What does it mean to be seen?” discussing ideas of visibility.

**Figure 73**

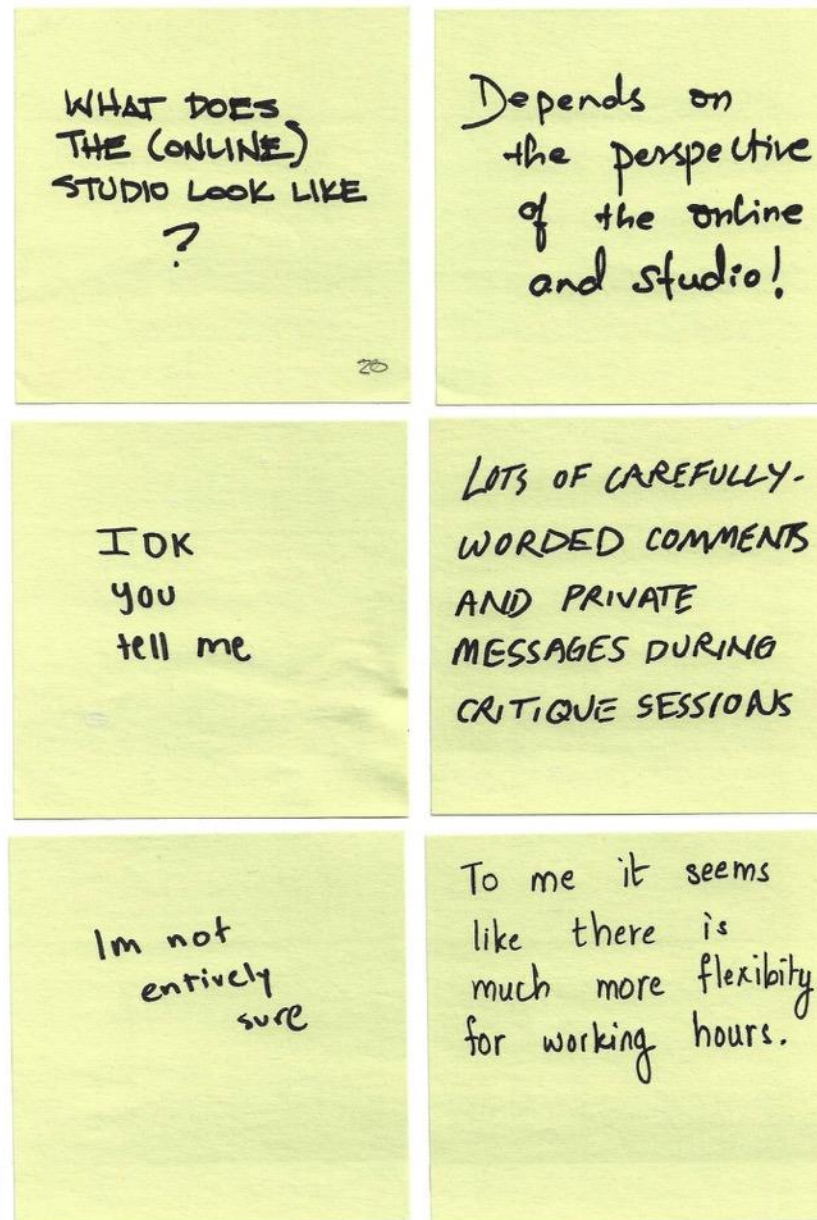
*Novus Tower Sticky Notes—Supportive*



*Note.* Notes responding seriously and playfully to “Where do you learn?” This question was left on a table in the Novus Tower installation location. The “right here” note pointed to a specific chair in the space.

**Figure 74**

*Novus Tower Sticky Notes—Supportive*



*Note.* Notes left in response to “What does the (online) studio look like?” Responses leaned toward “I don’t know” with other answers repeating standard ideas of what asynchronous education is assumed to be.

**Figure 75**

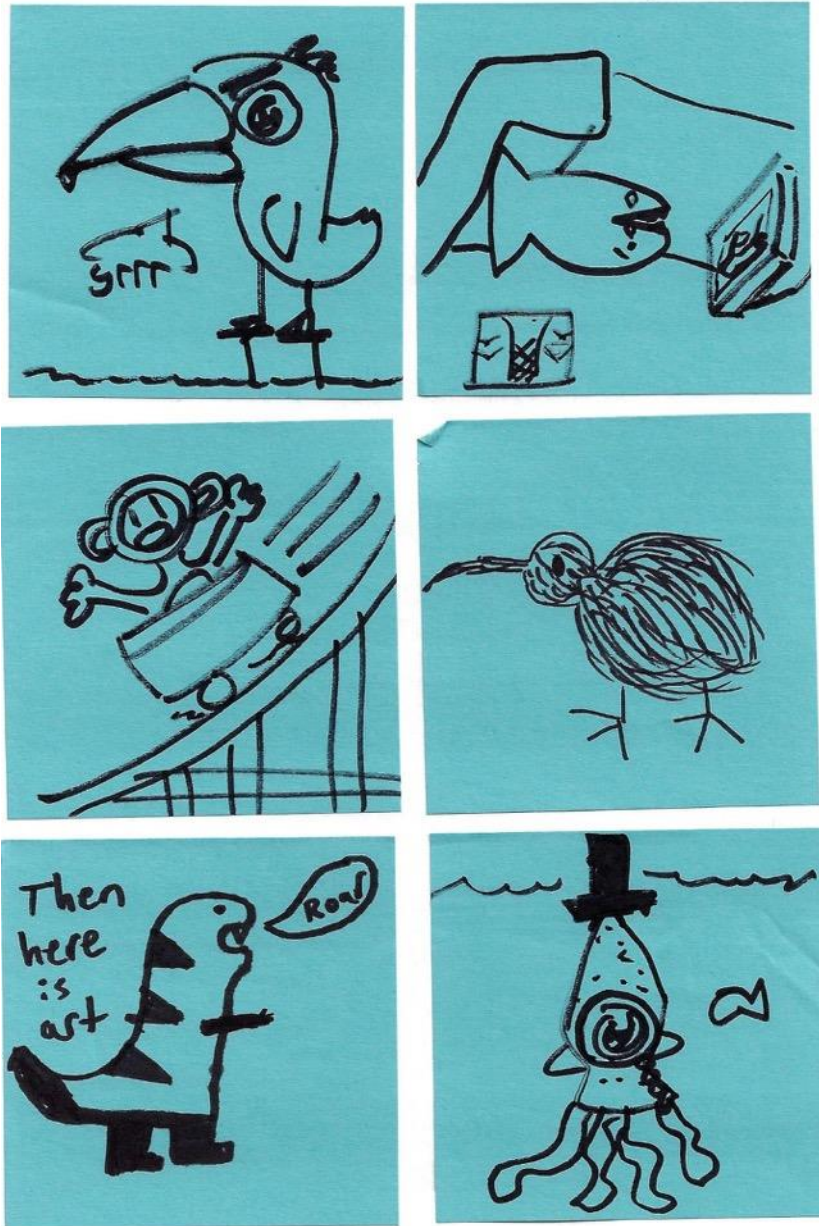
*Novus Tower Sticky Notes—Graffiti*



*Note.* During the Novus Exhibit, a note reached out asking “Is this some kind of art project?” When answered “yes” by a passer-by, a series of graffiti exploded across the table.

**Figure 76**

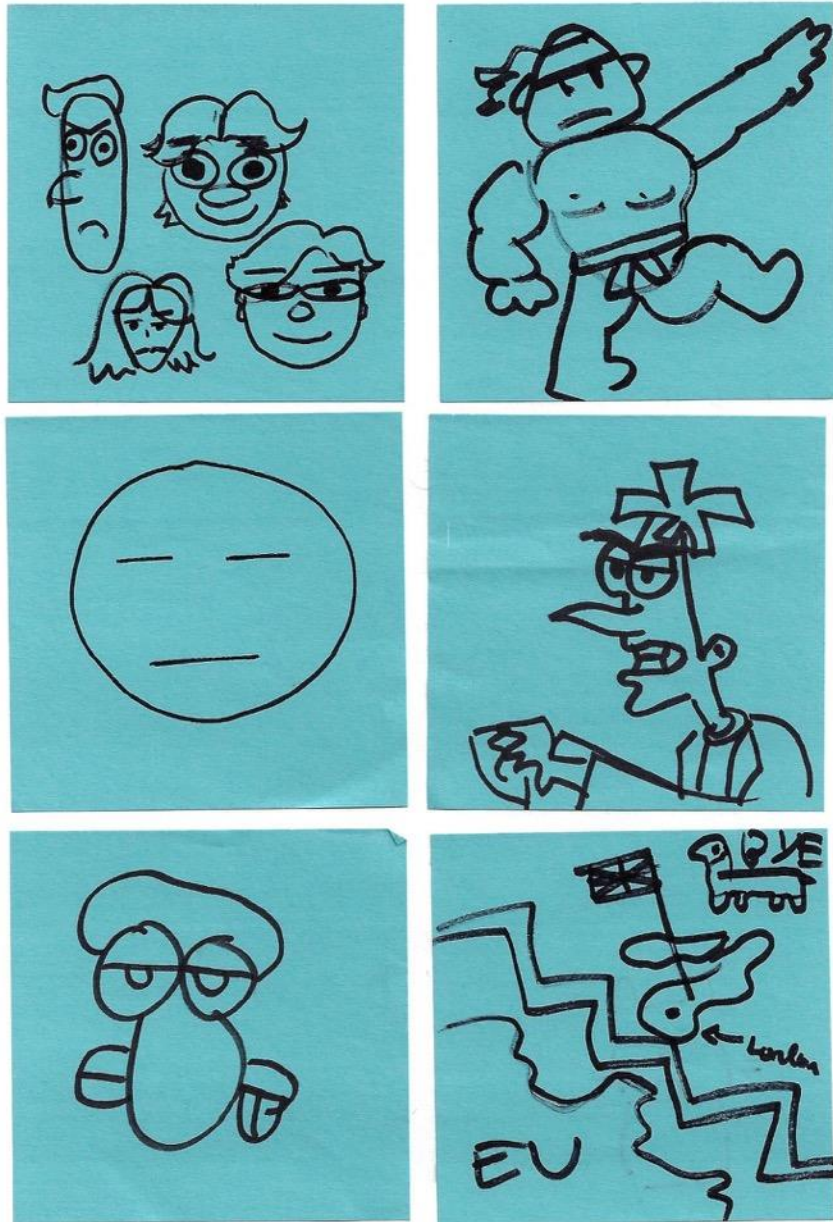
*Novus Tower Sticky Notes—Graffiti*



*Note.* Graffiti illustrations showing playful animals.

**Figure 77**

*Novus Tower Sticky Notes—Graffiti*



*Note.* Playful illustrations showing popular television characters alongside an abstract map of the United Kingdom and European Union.

**Figure 78**

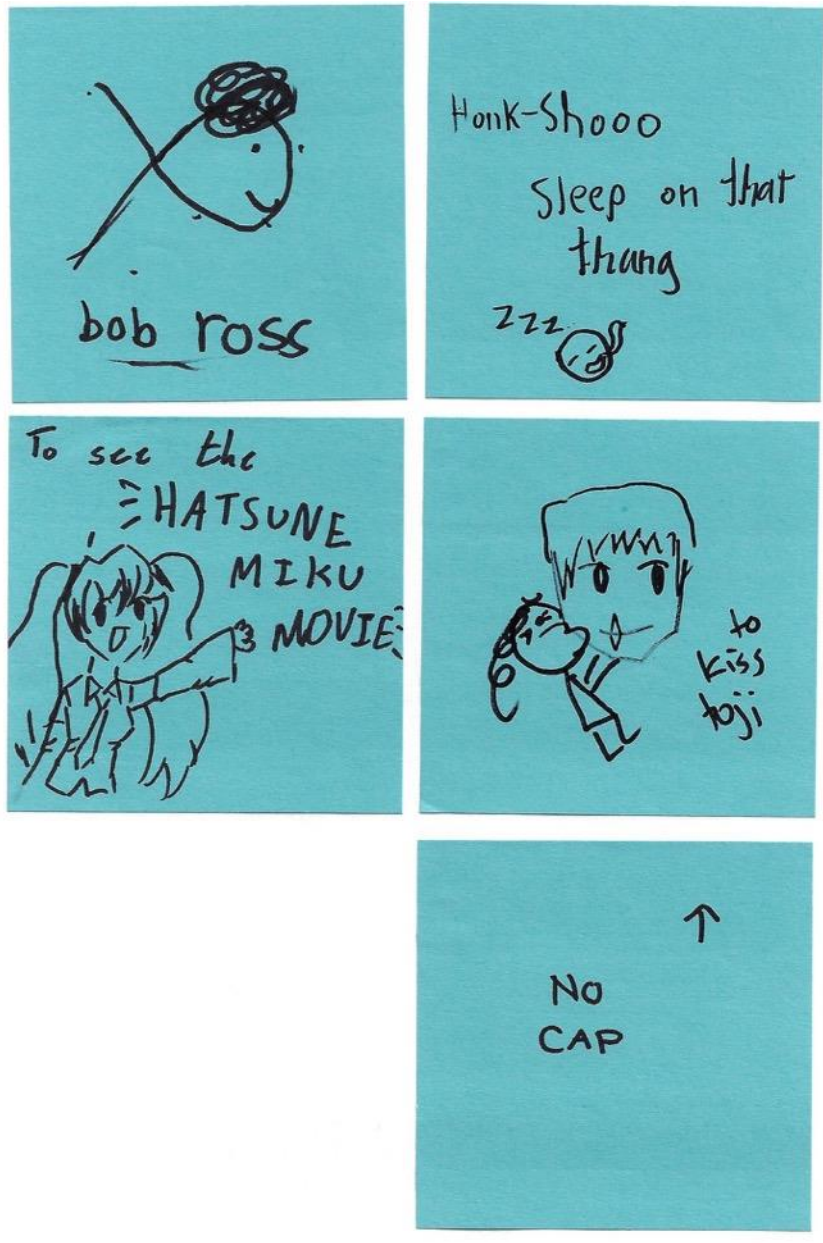
*Novus Tower Sticky Notes—Graffiti*



*Note.* Graffiti notes showing stick figures and popular video game characters.

**Figure 79**

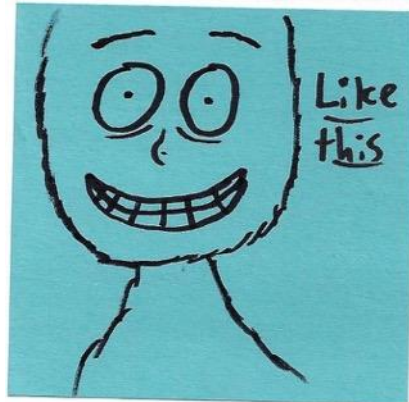
*Novus Tower Sticky Notes—Graffiti*



*Note.* Graffiti responses left in a clutter of notes playing with the idea of the installation as an art project.

**Figure 80**

*Novus Tower Sticky Notes—Graffiti*



*Note.* Responses to “What does it mean to be seen?” using a playful graffiti tone.

**Figure 81**

*Novus Tower Sticky Notes—Graffiti*



*Note.* Notes left near the clutter of notes responding to “What does it mean to be seen,” and “What does the (online) studio look like?” Responses range from playful answers to levels of creepiness not seen in other sticky note responses.

APPENDIX I  
PROTOCOLS



EXEMPTION GRANTED

Ying-Chih Chen  
 Division of Teacher Preparation - Tempe  
 -  
 Ying-Chih.Chen@asu.edu

Dear [Ying-Chih Chen](#):

On 12/9/2024 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Seen & Not Seen: Building knowledge using thirdplacespace assemblages
Investigator:	<a href="#">Ying-Chih Chen</a>
IRB ID:	STUDY00021253
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• ASU Photo Release Form, Category: Screening forms;</li> <li>• Consent Form, Category: Consent Form;</li> <li>• IRB Protocol, Category: IRB Protocol;</li> <li>• Recruitment beyond unit, Category: Other;</li> <li>• Recruitment Email, Category: Recruitment Materials;</li> <li>• Recruitment Flyer, Category: Recruitment Materials;</li> <li>• Recruitment Survey, Category: Other;</li> <li>• Student Recruitment Approval, Category: Other;</li> <li>• Weekly Group Check-In Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Weekly Journal Reflection, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Workshop, Category: Participant materials (specific directions for them);</li> </ul>

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2)(ii) Tests, surveys, interviews, or observation (low risk) on 11/26/2024.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

It is the research team's responsibility to notify the IRB of 'reportable new information.' (an RNI) During a research study, any adverse events, unanticipated problems involving risk, and non-compliance must be reported to the IRB as an RNI. Please see the following link for details: <https://researchintegrity.asu.edu/human-subjects/reportable-events>. This does not include risks previously identified and listed in the IRB protocol and consent. Any serious events must be reported within 24 hours. Non-serious adverse events must be reported within 5 business days.

If any changes are made to the study, the IRB must be notified at [research.integrity@asu.edu](mailto:research.integrity@asu.edu) to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

Sincerely,

IRB Administrator

cc: Samantha Perkins  
Samantha Perkins

**Review Process for ASU Student Recruitment/Data Collection – Submission Form**

Please submit the following information AND accompanying documentation (i.e., data collection instrument(s), participant messaging, IRB application, and data access/recruitment approvals) to **Shelly Potts, Senior Director, University Office of Evaluation and Educational Effectiveness (Shelly.Potts@asu.edu)**.

Although existing grant-funded surveys do not need approval, the review process may suggest sample size and timing adjustments. Please submit your completed review form and required documents to [Shelly.Potts@asu.edu](mailto:Shelly.Potts@asu.edu).

**\*\*\*Please allow sufficient time for review ahead of anticipated recruitment/data collection launch dates.\*\*\***

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-----  
Please note [special considerations](#) to address when collecting data from ASU students. Please review and comply with all relevant ASU, state, and federal policies for research involving human subjects. Particular policies of interest pertain to [data handling standards](#), surveys involving [minors](#) and [members of tribal populations](#), and the use of [survey incentives](#) during recruitment.

\*ABOR Tribal Consultation Policy: <https://public.azregents.edu/Policy%20Manual/1-118-Tribal%20Consultation.pdf>

\*Office of the Special Advisor to the President on American Indian Affairs: <https://americanindianaffairs.asu.edu/content/contact-us>

\*ASU's policy on raffles: <https://ogc.asu.edu/gambling-raffles>

**Submission Date** 11/25/2024

**Requestor Name** Samantha

Perkins

**Title** co-director of InnovationSpace, clinical professor, EdD candidate

**College/Department/Administrative Unit** The Design School, Mary Lou Fulton Teachers College

**Email** sjperki3@asu.edu

**Phone** 513-560-5975

\*\*\*If requestor is a **STUDENT**: **Name of advisor/sponsor** Dr Ying-Chih Chen

**Advisor's/Sponsor's title** Dissertation

**Chair** \_\_\_\_\_

**Advisor's email**

ychen495@asu.edu

**Project Status** (Select one.)

- New Project      In-process project      Other In IRB approval stage

**Is this a grant-funded project?**  No      Yes

**Project Title** Seen & Not Seen: Building knowledge using thirdplacespace assemblages

### **Project Description**

This study proposes acknowledging and bridging the schism between online and onsite creative learning via an Assemblage-based installation. This installation will use a design- and arts-based participatory action research-inspired (DAPAR-I) process, which serves as the primary intervention design for this project, to create knowledge-building relationships between students from The Design School (TDS) of Arizona State University (ASU) as they engage in discourse centered around their learning experiences and how to tear down the invisible wall between them.

**Describe target ASU student cohort to be RECRUITED for the study.** The DAPAR-I co-design participant group will consist of a mixture of 3rd- and 4th-year undergraduate and graduate students from online and onsite programs, including BSD Graphic Design and BFA students in Digital Photography and Art Education, plus additional participants from the MArch program. Upper-level students are selected for their academic maturity.

**How many ASU students will be CONTACTED during the study's RECRUITMENT process?** ±500

(e.g., number of students who will receive recruitment email)

Estimate the number of ASU students who will PROVIDE DATA for this study. (e.g., complete a survey) 8-16

Describe how ASU students will be RECRUITED for this study. (e.g., direct email, listserv, flyer posted in campus locations, CANVAS post by faculty, verbal classroom announcement, social media, etc.) **\*\*Attach copies of all recruitment messaging.\*\***        Students will be recruited by email using listservs, and flyers posted at Tempe campus locations in Design North, Design South, NVS1, and Art School buildings. Upon interest, students will be directed to a Google form survey where they will enter information to be used in assessing potential for inclusion in the project.

Has approval to CONTACT/RECRUIT ASU students been obtained from the appropriate   x   No Yes  
academic/administrative unit?

**\*\*Please attach approval(s) (e.g., email/memo) from academic/administrative unit leadership. \*\***

Who will provide ASU student names/contact information that will be used for email RECRUITMENT?

Name    Samantha Perkins \_\_\_\_\_

Title    co-director of InnovationSpace, clinical professor, EdD candidate \_\_\_\_\_

Academic/Administrative Unit    Mary Lou Fulton Teachers College \_\_\_\_\_


When will ASU students be RECRUITED for this study? Please provide ALL dates for invitations AND reminders.

**\*\* Recruitment restrictions: During the fall/spring semesters, recruitment may NOT be conducted during these periods:**

**(1) FIRST two weeks of classes**

**(2) LAST two weeks of the semester (last week of classes and finals week)**

\_\_\_\_ Students will be recruited following IRB approval, via email anticipated January 2nd, 2025. A second series of emails, plus campus-installed flyers, will be sent for recruitment January 27th–February 10th, 2025.

 <small>ARIZONA STATE UNIVERSITY</small>			
		Page: 1 of 7	
		<b>PREPARED BY:</b> IRB Staff	<b>APPROVED BY:</b> Heather Clark
	<b>DOCUMENT TITLE:</b> HRP 503 A Social Behavioral Protocol	<b>DEPARTMENT:</b> Office of Research Integrity and Assurance (ORIA)	<b>EFFECTIVE DATE:</b> 12.01.2023

<p><b>INSTRUCTIONS</b></p> <p>Complete each section of the application. Based on the nature of the research being proposed some sections may not apply. Those sections can be marked as N/A. Remember that the IRB is concerned with risks and benefits to the research participant and your responses should clearly reflect these issues. You (the PI) need to retain the most recent protocol document for future revisions. Questions can be addressed to <a href="mailto:research.integrity@asu.edu">research.integrity@asu.edu</a>. <b>PIs are strongly encouraged to complete this application with words and terms used to describe the protocol is geared towards someone not specialized in the PI's area of expertise.</b></p>
<p>1 IRB: 1. Protocol Title: Seen &amp; Not Seen: Building knowledge using thirdplacespace assemblages</p>
<p>IRB: 2. Background and Objectives</p> <p>2.1 List the specific aims or research questions in 300 words or less.</p> <p>2.2 Refer to findings relevant to the risks and benefits to participants in the proposed research.</p> <p>2.3 Identify any past studies by ID number that are related to this study. If the work was done elsewhere, indicate the location.</p> <p>TIPS for streamlining the review time:</p> <ul style="list-style-type: none"> <li>ü Two paragraphs or less is recommended.</li> <li>ü Do not submit sections of funded grants or similar. The IRB will request additional information, if needed.</li> </ul>

**Response:**

**2.1**

**RQ1:** How does co-creating a polymodal 3rdPS support polyvocal KB among distributed creative teams?

**RQ2:** How does the polymodal 3rdPS impact implied boundaries and collaboration between DAPAR-i team members?

2.2 This set requires design-based participatory co-design graphics, qualitative survey responses, and multimedia documentation. All materials are to be stored on a secure website and server. All participation is anonymous and voluntary. The potential for others to locate or use recordings against participants is low, and answers will provide insights into the current perception of different learning environments to implement positive changes to those environments.

2.3 STUDY00017484 was implemented as a previous cycle of this research. All work was completed at ASU.

IRB: 3. Data Use - What are the intended uses of the data generated from this project?

Examples include: Dissertation, thesis, undergraduate project, publication/journal article, conferences/presentations, results released to agency, organization, employer, or school. If other, then describe.

**Response:** The data will be used in a dissertation, presentations, and publications. Results may be released to the institution and to participants.

IRB: 4. Inclusion and Exclusion Criteria

4.1 List criteria that define who will be included or excluded in your final sample. Indicate if each of the following special (vulnerable/protected) populations is included or excluded:

§ Minors (under 18)

§ Adults who are unable to consent (impaired decision-making capacity)

§ Prisoners

§ Economically or educationally disadvantaged individuals

4.2 If not obvious, what is the rationale for the exclusion of special populations?

4.3 What procedures will be used to determine inclusion/exclusion of special populations?

TIPS for streamlining the review time.

ü Research involving only data analyses should only describe variables included in the dataset that will be used.

ü Course evaluation data: if there is any intent to use the course evaluation data for research, submit to the IRB to get approval.

ü For any research which includes or may likely include children/minors or adults unable to consent, review content [\[here\]](#)

ü For research targeting Native Americans or populations with a high Native American demographic, or on or near tribal lands, review content [\[here\]](#)

For research involving minors on campus, review content [\[here\]](#)

ü Research involving broader ASU student community where students are recruited outside IRB Principal Investigator's unit requires Provost Committee Approval. Please reach out to [shelly.potts@asu.edu](mailto:shelly.potts@asu.edu) for questions regarding this process.

**Response:**

4.1: Minors, adults who cannot consent, and prisoners will be excluded from the study. Pregnant women, Native Americans, and undocumented individuals will not be excluded, but they are not being specifically recruited for the study.

The participant group will consist of a mixture of 3rd- and 4th-year undergraduate and graduate students, ages 18–60, from The Design School and School of Art's OL and OS programs, including BSD Graphic Design and BFA students in Digital Photograph and Art Education, and the Design School's Master of Architecture program. Although the School of Art online programs exceed the two programs to be involved, there should be a balance between both schools. Due to this, only BFA studio-based degrees closely aligned with design disciplines will be included in the participant pool. Upper- and graduate-division students are selected for this process given their experience in DL environments, and the maturity levels of their study and interaction experiences. Additionally, proximity to professional career implementation plays an additional role as it will be postulated in chapter five that the results of the Construct have potential relevancy in the professional marketplace in design, service, and public sectors given the trend of these areas and their interest in design-thinking and remote collaborative methods.

4.2: This information should be obvious based on information in 4.1.

4.3 No special populations are used.

**IRB: 5. Number of Participants**

Indicate the total number of individuals you expect to recruit and enroll. For secondary data analyses, the response should reflect the number of cases in the dataset.

**Response:**

It's anticipated that between eight and 16 students from both online and onsite studio-based disciplines will be involved in the project. Degree programs to be sampled are included in IRB 4.1 above.

**IRB: 6. Recruitment Methods**

6.1 Identify who will be doing the recruitment and consenting of participants.

6.2 Identify when, where, and how potential participants will be identified, recruited, and consented.

6.3 Name materials that will be used (e.g., recruitment materials such as emails, flyers, advertisements, etc.) Please upload each recruitment material as a separate document, Name the document:

recruitment\_methods\_email/flyer/advertisement\_dd-mm-yyyy

6.4 Describe the procedures relevant to using materials (e.g., consent form).

ü

**Response:**

6.1 The Co-PI will be doing the recruiting and consenting. PI will receive access to all materials via email from Co-PI.

6.2 The Co-PI will recruit participants via an ASU listserv email and flyers posted in Design North, Design South, Novus, and Art buildings (see attached recruitment email and flyer documents). A qualitative survey documents of interest (see attached survey questions), made available via the email and flyer, will be used for those interested in participating.

6.3 The Recruitment/Consent Letter and all survey questions are attached.

6.4 Only students from the Herberger Institute of Design and the Arts are to be recruited. Interested students will be sent a consent letter upon acceptance to the study. To be accepted, students must fill out the survey of interest form mentioned in 6.2 above. Selection of participants will be based on responses to the survey, as well as degree program and online or onsite program status—a minimum of one online and one onsite student are required per program for the study.

IRB: 7. Study Procedures

7.1 List research procedure step by step (e.g., interventions, surveys, focus groups, observations, lab procedures, secondary data collection, accessing student or other records for research purposes, and follow-ups). Upload one attachment, dated, with all the materials relevant to this section. Name the document: supporting documents dd-mm-yyyy

7.2 For each procedure listed, describe **who** will be conducting it, **where** it will be performed, **how long** is participation in each procedure, and **how/what data** will be collected in each procedure.

7.3 Report the total period and span of time for the procedures (if applicable the timeline for follow ups).

7.4 For secondary data analyses, identify if it is a public dataset (please include a weblink where the data will be accessed from, if applicable). If not, describe the contents of the dataset, how it will be accessed, and attach data use agreement(s) if relevant.

TIPS for streamlining the review time.

ü Ensure that research materials and procedures are explicitly connected to the articulated aims or research questions (from section 2 above).

ü In some cases, a table enumerating the name of the measures, corresponding citation (if any), number of items, sources of data, time/wave if a repeated measures design can help the IRB streamline the review time.

**Response:**

**7.1**

(30 minutes) A 6-question recruitment survey call for interest will be disseminated to 3<sup>rd</sup>-, 4<sup>th</sup>-year, and graduate students in studio-based online and onsite programs. The survey should take up to 15 minutes to complete using Google forms. The [six-question survey](#), completed before the study begins is found in the provided link and the other documents section of this application.

(1 hour) Students interested in participating will be contacted via email to sign the letter of consent. Upon consent, students will be sent a shared kit containing a polaroid camera and packs of film. Participants will use this kit to take photos of their learning environments—it is not anticipated that people will appear in the images, however, a model release form will be sent in case people are used in the student-generated photos. Participants will be instructed via an exercise video on how to pass the kit to the next participant and why, as well as a written instruction sheet that is included in the kit. Should the camera be lost or damaged, a replacement camera, purchased by the Co-PI, will be sent to recipients yet to complete this phase of the project as the purpose of this phase is to introduce participants to each other using non-digital methods. Participants will not be held responsible for loss or damage. Kits will be sent using a participant number instead of names for mailing purposes. Images used from the kit will be analyzed using qualitative Photovoice and Photo Novella techniques.

Upon completion of this exercise, students will send the kit to the next student participant as noted in the kit video instructions. Pre-paid address labels will be included in the kit. Identifying information, such as student names, will not be shared—instead participants will receive a participant number for use in mailing recipient purposes. The point is to provide a baseline of where learning communities can form by understanding the learning contexts of each participant. By sending the kit to the next participant, there is the potential for building community authentically rather than perceiving contents as collected/edited by the Co-PI.

In late-February, a four-week asynchronous workshop will take place with all participants. Cellphilms, imagery, and audio content will be shared by participants regarding their learning and learning community contexts. Students will provide questions and commentary on student-generated content shared in this workshop. [Miro](#) and [Vimeo](#) applications will be used to document and discuss this content. Data collected will be measured using Photovoice qualitative techniques and group discussion/prompt responses within Miro. This is to ensure all participants are able to review the materials together in a neutral space. Please see other documents for details of each exercise.

(1 hour, 30 minutes) An individual ice-breaker activity, completed by each participant, will be developed to share perceptions of their learning experience and communities with the group. The intention is to open conversations and share knowledge about different learning environments and experiences. Students may submit imagery, video, or audio files. Peer commentary is expected from all participants. Conversations surrounding submission comments will occur during the weekly group check-in (see below) and response comments. Analysis will include Photovoice and rhizomatic narrative coding techniques conducted by the Co-PI. Transcripts of the group meetings and visual/audio analysis techniques will be used.

(3 hours) Weekly group check-in meetings will be held via Zoom or Microsoft teams with the full group to discuss findings and commentary on the content produced. The check-in meetings will be assigned a 30-minute time weekly with a one hour meeting in week four. As the purpose of these meetings is to discuss collaborative work, they will have an unstructured format. Specific questions to be asked will vary based on group needs and commentary. Please see Group Check-In Questions in other documents for check-in questions. Transcripts from these meetings will be analyzed using a rhizomatic narrative technique by the Co-PI via Atlas.ti and ChatGPT 4.0 technologies. Should participants be unable to attend, the meetings will also be recorded for later viewing and video or written commentary by this group.

(3 hours) Throughout the process, students will maintain a [weekly reflective journal](#) (see link and “other documents” for form questions) for reviewing their contributions and knowledge built through their participation. This journal will provide participants with the opportunity to reflect on the processes explored and their work within the overall project. The intention is to provide a safe space for exploring these thoughts. The Co-PI will be reviewing and analyzing these journals using a rhizomatic narrative coding technique. Journal entries will be submitted by participants via a Google form survey. See other materials for this survey document.

(5 hours). A series of collaborative videos will be co-developed as a means of opening discussions between online and onsite students regarding perceptions of and biases toward the colleagues’ learning environments. A second set of videos will be created by each group in response to the initial submissions.

(8 hours) During the workshop, students will design an exhibit to showcase their content and shared stories generated via workshop content submissions. A physical exhibit will be displayed at The Design School for three days in Design North, Design South Gallery, or the Novus Tower, depending on availability of space. External exhibit viewers are invited to provide comments and their own interpretations of the content. Upon closure of the exhibit, content will be collected, transcribed as necessary, analyzed, and stored on a secured drive. At the same time, a digital version of the exhibit will run in an online forum, hosted by a dedicated website, for remote viewers to participate in the event. Comments from this set of viewers will be collected via blog entry responses. Blog entries explaining their content will be posted by the participants as part of their design. These entries are included in the 8 hours of dedicated time for this phase.

**See attached “Data Source Components” for outline of all workshop components.**

The full workshop, including all meetings, form entries, exercises, and the narrative, will take 24 hours per participant over the course of the 4-week study. An outline of the workshop, as noted in the Consent form and Data Source Components documents is as follows:

- *PRE-WORKSHOP*
- *Participation Interest Survey (30 minutes)*
- *Polaroid IntroKit (1 hour, 30 minutes)*
- *WEEK ONE: INTRODUCTORY EXERCISES (5 hours total)*
- *An individual digital collage activity plus posted comments (1 hour, 30 minutes)*
- *A collaborative collage activity (The Exquisite Corpse) plus posted comment (2 hours, 30 minutes)*
- *Reflective journal survey responses (30 minutes)—responses should be made without using other participants’ names.*
- *Check-in group discussions (30 minutes)*
- *WEEK TWO: CREATION + CURATION (6 hours total)*
- *A collaborative cellphilms (video) series (The Truth Game, Part One) showcasing group perceptions/biases of online and onsite learning experiences by modality and major (2.5 hours)*
- *Design and development of a culminating exhibit (The Narrative) showcasing work done during the workshop and additional materials as curated by the group (2.5 hours)*
- *Reflective journal survey responses (30 minutes)—responses should be made without using other participants’ names.*
- *Check-in group discussions (30 minutes)*
- *WEEK THREE: CREATION + CURATION, con’t (6 hours total)*
- *A collaborative cellphilms (video) series (The Truth Game, Part Two) showcasing group perceptions/biases of online and onsite learning experiences by modality and major (2.5 hours)*
- *Design and development of a culminating exhibit (The Narrative) showcasing work done during the workshop and additional materials as curated by the group (2.5 hours)*
- *Reflective journal survey responses (30 minutes)—responses should be made without using other participants’ names.*
- *Check-in group discussions (30 minutes)*
- *WEEK FOUR: THE NARRATIVE (5 hours total)*
- *Final development of a culminating exhibit (The Narrative) showcasing work done during the workshop and additional materials as curated by the group (3 hours)*
- *Reflective journal survey responses (1 hour)—responses should be made without using other participants’ names.*
- *Check-in group discussions (1 hour)*
- *POST-WORKSHOP*
- *Exhibition/Installation Runtime (no active involvement)*

**7.2**

The Co-PI will conduct all workshop exercises, qualitative surveys, arts-based participatory research methods, data collection, and analysis. Co-PI participation in each procedure includes providing availability for questions via email or by requested appointment. Added participation will include observation of peer commentary procedures and results and weekly check-in meetings.

The workshop is to be held asynchronously, except for weekly group check-ins which will be held using Zoom or Microsoft Teams. All exercises will be completed and submitted virtually using Miro, Zoom, and Vimeo browser-based tools.

Qualitative surveys consist of the recruitment survey and the weekly reflective journals. Please see attached “other” documents for questions associated with each of these.

All materials except the final physical exhibit will take place online over the course of four weeks with participants contributing 24 hours each during that time. The final exhibit will be installed in Design North, the Design South Gallery, or the Novus Tower for three days in April 2025. Visual imagery, audio, and video content will be collected from anonymous visitors of the exhibit.

**7.3**

The research will be conducted from February 1<sup>st</sup> 2025 (for the Polaroid IntroKit) through April 30<sup>th</sup>, 2025 (for the final exhibit completion).

**7.4**

n/a

IRB: 8. Compensation

8.1 Report the amount and timing of any compensation or credit to participants.

8.2 Identify the source of the funds to compensate participants.

8.3 Justify that the compensation to participants to indicate it is reasonable and/or how the compensation amount was determined.

8.4 Describe the procedures for distributing the compensation or assigning the credit to participants.

TIPS for streamlining the review time.

ü If partial compensation or credit will be given or if completion of all elements is required, explain the rationale or a plan to avoid coercion

ü For extra or course credit guidance, see “Research on educational programs or in classrooms” on the following page: <https://researchintegrity.asu.edu/human-subjects/special-considerations>.

ü For compensation over \$100.00 and other institutional financial policies, review “Research Subject Compensation” at: <https://researchintegrity.asu.edu/human-subjects/special-considerations> for more information.

**Response:** Given the requirement of up to 24 hours over the course of four weeks and the available funding for this project (personal funds provided by the Co-PI), participants will receive a \$50 gift card incentive for their participation. The gift card will be a MasterCard so participants may use the funds as desired. Gift cards will be distributed via mail upon completion of the asynchronous workshop. Mailing addresses collected for the kit component of this study will be used

Should a participant decide to leave the study, they will retain the incentive. Gift cards will be scheduled for distribution in late-March 2025.

IRB: 9. Risk to Participants

List the reasonably foreseeable risks, discomforts, or inconveniences related to participation in the research.

TIPS for streamlining the review time.

ü Consider the broad definition of “minimal risk” as the probability and magnitude of harm or discomfort anticipated in the research that are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests.

ü Consider physical, psychological, social, legal, and economic risks.

ü If there are risks, clearly describe the plan for mitigating the identified risks.

**Response:**

While participation in this study is to be anonymous, students will be reviewing and commenting on co-participant generated multimedia deliverables and are to participate in progress check-in discussions with the full group. As a result, there is a strong potential that names and degree program information may be disseminated within the group.

For photographs used in the introduction kit exercise, a standard ASU photography release form will be included in the kit for authorization by any party photographed.

**IRB: 10. Potential Direct Benefits to Participants**

List the potential direct benefits to research participants. If there are risks noted in 9 (above), articulated benefits should outweigh such risks. These benefits are not to society or others not considered participants in the proposed research. Indicate if there is no direct benefit. A direct benefit comes as a direct result of the subject's participation in the research. An indirect benefit may be incidental to the subject's participation. Do not include compensation as a benefit.

**Response:**

Although there is no direct benefit to participants, they may benefit from being able to reflect on issues discussed during the process and better understand the importance and purpose of studio-based learning communities. It is the hope of this study that participants will use this knowledge to develop and/or engage in learning communities of their own. Any and all responses to group interviews and reflective journal survey responses shall be made by participants without directly naming the participant discussed.

IRB: 11. Privacy and Confidentiality

Indicate the steps that will be taken to protect the participant's privacy.

- 11.1 Identify who will have **access to the data**.
- 11.2 Identify where, how, and how long data will be **stored** (e.g. ASU secure server, ASU cloud storage, filing cabinets).
- 11.3 Describe the procedures for **sharing, managing and destroying data**.
- 11.4 Describe any special measures to **protect** any extremely sensitive data (e.g. password protection, encryption, certificates of confidentiality, separation of identifiers and data, secured storage, etc.).
- 11.5 Describe how any **audio or video recordings** will be managed, secured, and/or de-identified.
- 11.6 Describe how will any signed consent, assent, and/or parental permission forms be secured and how long they will be maintained. These forms should separate from the rest of the study data.
- 11.7 Describe how any data will be **de-identified**, linked or tracked (e.g. master-list, contact list, reproducible participant ID, randomized ID, etc.). Outline the specific procedures and processes that will be followed.
- 11.8 Describe any and all identifying or contact information that will be collected for any reason during the course of the study and how it will be secured or protected. This includes contact information collected for follow-up, compensation, linking data, or recruitment.
- 11.9 For studies accessing existing data sets, clearly describe whether or not the data requires a Data Use Agreement or any other contracts/agreements to access it for research purposes.
- 11.10 For any data that may be covered under FERPA (student grades, etc.) additional information and requirements is available at [researchcompliance.asu.edu/human-subjects/special-considerations](https://researchcompliance.asu.edu/human-subjects/special-considerations).
- 11.11 If your study is sponsored by HHS: NIH, you will need to comply with the revised 2023 NIH Data Management and Sharing policy. Additional information and requirements are available at <https://libguides.asu.edu/NIH-2023>. Please be aware, per 2023 NIH DMS policy, DMS plan is required at the time of proposal submission

11.1 Only the PI and Co-PI will have access to the data. Data is collected for communication purposes only—emailing of consent forms and mailing of the introduction kit and gift card compensation. Given the collaborative nature of this study, complete anonymity cannot be guaranteed within the workshop environment.

11.2 Data will be stored on a password protected computer for a period of five years for all data types except a student master list containing identification numbers and student mailing addresses. This list will be securely deleted by March 23<sup>rd</sup>, 2025. All data will be deleted via digital trash and a secure erasure process.

11.3 Data will be deleted from the computer once study is complete.

11.4 All data will be password protected. Students will be contacted via mail using randomized participant numbering.

11.5 Audio and recordings will be used in a final exhibit of the dissertation process. Identifying information of students (names, degree programs) are not to be used in this exhibit—only the work produced. All audio and video content collection will be deleted from original recording devices upon transfer to the password protected computer. Student-generated content shared with participants will be stored on Vimeo utilizing a private account to store contents using a secured password system. Upon completion of this study, videos will be removed from the Vimeo site and stored on a password-locked external drive, stored within a locked cabinet for no more than a five-year period of time.

11.6 Written consent is used for this study. For photography of people in the introduction kit exercise, standard ASU photography release forms will be included in the kit for participant use.

11.7 Student identification information will be de-identified using a randomized participant numbering system. Upon the expression of interest and selection for participation in the project, students will be emailed the letter of consent. Once this has been received, a randomized number will be assigned to each student. Any and all responses to group interviews and reflective journal survey responses shall be made by participants without directly naming the participant discussed.

The randomized identifier will be used to mail participants the introduction kit, which they will use to document four aspects of their learning experiences/environments. Upon filling out the kit mailing information, all student names, emails, and mailing identifiers will be deleted from the external hard drive on which they are stored, with secure deletion processes used. Students may opt out of sharing this information. In this case, gift cards will be sent via email instead.

11.8 Participants' personal identities will not be collected or used in the study. Contact information, such as email and mailing addresses required for the introduction exercise and gift card dissemination, will be stored securely for recruitment purposes only.

11.9 n/a

11.10 n/a

11.11 n/a

IRB: 12. Consent

Describe the procedures that will be used to obtain consent or assent (and/or parental permission).

12.1 Who will be responsible for consenting participants?

12.2 Where will the consent process take place?

12.3 How will the consent be obtained (e.g., verbal, digital signature)?

12.4 If your study is sponsored by HHS: NIH, you will need to comply with the revised 2023 NIH Data Management and Sharing policy. Additional information and requirements are available at <https://libguides.asu.edu/NIH-2023>. To comply with this policy, the informed consent should explain how data will be managed and shared. This sharing should be consistent with the DMS plan.

TIPS for streamlining the review time.

ü If participants who do not speak English will be enrolled, describe the process to ensure that the oral and/or written information provided to those participants will be in their preferred language. Indicate the language that will be used by those obtaining consent. For translation requirements, see Translating documents and materials under [researchcompliance.asu.edu/human-subjects/protocol-submission](https://researchcompliance.asu.edu/human-subjects/protocol-submission)

ü Translated consent forms should be submitted after the English is version of all relevant materials are approved. Alternatively, submit translation certification letter.

ü If a waiver for the informed consent process is requested, justify the waiver in terms of each of the following: (a) The research involves no more than minimal risk to the subjects; (b) The waiver or alteration will not adversely affect the rights and welfare of the subjects; (c) The research could not practicably be carried out without the waiver or alteration; and (d) Whenever appropriate, the subjects will be provided with additional pertinent information after participation. Studies involving confidential, one time, or anonymous data need not justify a waiver. A verbal consent or implied consent after reading a cover letter is sufficient.

ü ASU consent templates are [\[here\]](#).

ü Consents and related materials need to be congruent with the content of the application.

IRB: 13. Site(s) or locations where research will be conducted.

List the sites or locations where interactions with participants will occur-

- Identify where research procedures will be performed.
- For research conducted outside of the ASU describe:
  - Site-specific regulations or customs affecting the research.
  - Local scientific and ethical review structures in place.
- For research conducted outside of the United States/United States Territories describe:
  - Safeguards to ensure participants are protected.
- For information on international research, review the content [\[here\]](#).

For research conducted with secondary data (archived data):

- List what data will be collected and from where.
- Describe whether or not the data requires a Data Use Agreement or any other contracts/agreements to access it for research purposes.
- For any data that may be covered under FERPA (student grades, etc.) additional information and requirements is available [\[here\]](#).
- For any data that may be covered under FERPA (student grades, homework assignments, student ID numbers etc.), additional information and requirements is available [\[here\]](#).

**Response:**

All check-in progress meetings will be held using Zoom or Microsoft Teams conferencing applications.

All participant-generated content will be shared with other participants using [Vimeo](#) video sharing and [Miro](#) whiteboard applications.

All work on this study will be completed in the United States via online learning platforms.

Qualitative data will be collected using audio, video, and imagery submissions and recording transcripts.

The data does not require a Data Use Agreement.

Information collected will not violate FERPA considerations.

IRB: 14. Human Subjects Certification from Training.

Provide the names of the members of the research team.

ASU affiliated individuals do not need attach Certificates. Non-ASU investigators and research team members anticipated to manage data and/or interact with participants, need to provide the most recent CITI training for human participants available at [www.citiprogram.org](http://www.citiprogram.org). Certificates are valid for 4 years.

TIPS for streamlining the review time.

ü If any of the study team members have not completed training through ASU's CITI training (i.e. they completed training at another university), copies of their completion reports will need to be uploaded when you submit.

ü For any team members who are affiliated with another institution, please see "Collaborating with other institutions" [\[here\]](#)

ü The IRB will verify that team members have completed IRB training. Details on how to complete IRB CITI training through ASU are [\[here\]](#)

**Response:**

Dr. Ying-Chih Chen, principle investigator and dissertation chair  
Samantha Perkins, co-PI, doctoral candidate

15. Conflicts of Interest

15.1? Do any of the team members have a financial interest in any entity involved in the project(s) under this IRB study?

**Financial interest:** The receipt or expectation of anything of pecuniary (money) or proprietary (ownership) value from a non-ASU entity (domestic or foreign, private or public). Examples of possible interests (not limited to):

- Compensation of any amount including (not limited to) consultant fees, payments for services, honoraria, royalties, or other income.
- Ownership interest of any value including (not limited to) stocks and stock options, private equity, or other ownership interests.
- Venture capital financing.
- Intellectual property interests of any value including (not limited to) patents, trademarks, copyrights, and licensing agreements.
- Board or executive relationship, regardless of compensation.
- Reimbursed or sponsored travel by an entity other than a federal, state, or local government agency, higher-education institution or affiliated research institute, academic teaching hospital, or medical center.

**15.2 Who holds the interest?** The individual involved in the research, or relative of this individual. Disclose financial interests in ERA MyDisclosures module. For questions related to financial interests, email [COI@asu.edu](mailto:COI@asu.edu).

**Response:**

15.1: No team members have financial interest in any entity involved in the study.

15.2: See 15.1.

PROCEDURES FOR THE REVIEW OF HUMAN SUBJECTS RESEARCH

**General Tips:**

- Have all members of the research team complete IRB training before submitting.
- Ensure that all your instruments, recruitment materials, study instruments, and consent forms are submitted via ERA when you submit your protocol document. Templates are [\[here\]](#)
- Submit a complete protocol. Don't ask questions in the protocol – submit with your best option and, if not appropriate, revisions will be requested.
- If your study has undeveloped phases, clearly indicate in the protocol document that the details and materials for those phases will be submitted via a modification when ready.
- Review all materials for consistency. Ensure that the procedures, lengths of participation, dates, etc., are consistent across all the materials you submit for review.
- Only ASU faculty, full time staff may serve as the PI. Students may prepare the submission by listing the faculty member as the PI. The submit button will only be visible to the PI.
- Information on how and what to submit with your study in ERA is [\[here\]](#). Note that if you are a student, you will need to have your Principal Investigator submit.
- For details on how to submit this document as part of a study for review and approval by the ASU IRB, visit [researchcompliance.asu.edu/human-subjects/protocol-submission](https://researchcompliance.asu.edu/human-subjects/protocol-submission).

APPENDIX J  
CONSENT AND RECRUITMENT

## Consent Form

Dear Colleague:

My name is Samantha Perkins, and I am a doctoral candidate in the Mary Lou Fulton Teachers College (MLFTC) at Arizona State University (ASU). I am working under the direction of Dr. YIng-Chih Chen, a faculty member at MLFTC. We are currently researching gaps between online and onsite design learning communities and ways to break down perceived barriers between these two experiences.

You have indicated through the completion of the [Call for Participation Survey](#) that you are interested in participating in this study. Please read the following information for a full description of what this study entails. If you are willing to participate in the study, please sign this letter and return it via email to [samantha.j.perkins@asu.edu](mailto:samantha.j.perkins@asu.edu).

This study aims to open conversations regarding perceptions and experiences in creative studio-based programs in online and onsite environments—how they differ, how they are similar, how to develop communities in each, and how to use all of this information to redesign these communities for a cross-modal experience. The final culmination of this study is to create an installation or exhibition resulting in a co-designed object—digital or physical—developed to showcase the different learning environments as discussed and evaluated by the group. I'm reaching out to you to invite you to participate in this study.

The study will involve your participation in an asynchronous workshop where you get to share your knowledge, experiences, and attitudes surrounding creative studio-based learning and communities and how these might evolve for both the future of creative education and the professional marketplace. The asynchronous workshop will consist of the following components:

Pre-workshop:

- 6-question recruitment survey (15 minutes)
- A mail-based introduction photo collection (30 minutes)— please note: any images collected should not contain people, or should be submitted along with the provided ASU standard photography release form.

Weeks One–Four: Reflexive Content

- Reflective journal survey responses (1 hour/wk.—4 hours total)—responses should be made without using other participants' names.

- Check-in group discussions (45 minutes/wk—3 hours, 45 minutes total)

#### Weeks One–Two: Introductory Exercises

- An individual ice-breaker digital collage activity (1 hour) plus posted comments (30 minutes—1 hours, 30 minutes total)
- An collaborative collage activity (2 hours) plus posted comments (30 minutes—2 hours, 30 minutes total)
- A cellphilm (video) activity showcasing your learning environment and experiences (2 hours) plus posted comments (30 minutes—2 hours, 30 minutes total)

#### Weeks Two-Four: the Exhibit

- A collaborative exhibition design/development, including posted comments (10 hours total)

I would like to audio-record check-in conversations. Group meetings will not be recorded without your permission. Audio and video recordings will be deleted from the original recording device upon transfer to a password-protected computer and then deleted from the computer once transcribed and documented. Please let me know if you do not want these discussions to be recorded; you can also change your mind after the interviews start.

All participation occurs via Miro, Vimeo, and Discord platforms. Vimeo will utilize a private account to store contents using a secured password system. Upon completion of this study, videos will be removed from the Vimeo site and stored on a password-locked external drive, stored within a locked cabinet for no more than a five-year period of time.

The benefit to participation is the opportunity for you to reflect on and think more about your creative learning experiences and how those are affected by learning communities within your studio space. The installation, interviews, and journal responses will also inform future study iterations and cross-modal creative learning community engagement. Thus, there is potential to enhance the experiences of our colleagues/students/faculty. There are no foreseeable risks or discomforts to your participation.

Results from this study may be used in reports, presentations, or publications, but your name will not be used. Any interview/group conversation recordings will be labeled using a study ID rather than your name, transferred to a password-protected computer, and deleted from the original recording device. Personal data or information collected in this study will not be shared with others beyond that used in the final installation as determined by the co-design team of which you will be a part. Your personal information will not be divulged without your express consent, which you may withdraw at any point.

Given the nature of this study, in which you will work with and share ideas with other participants, and the final exhibit component where your collected work will be shared with external audiences, anonymity in this study cannot be guaranteed. However, it should be noted that all attempts will be made to retain the anonymity of participants in any published or presented work regarding this project developed in the future.

Names of all participants will be retained in a master list for the duration of the workshop. This list is to be used in tracking participant identifiers (assigned participant numbers for the sake of future publication) and mailing an introduction exercise kit and final gift cards to participants. This list will be kept on an external hard drive stored in a secure lockbox and locked cabinet. All master list information will be deleted securely at the end of the workshop.

**Your participation in this study is voluntary.** There is a \$50 Mastercard gift card for your time during this study (a total of 25 hours), sent to you via mail following the completion of the asynchronous workshop (March 23rd, 2025). If you choose not to participate or withdraw from the study at any time, there will be no penalty whatsoever, and the gift card—which is yours to keep—will be mailed upon withdrawal from the study. **You must be 18 years of age or older to participate.**

By signing below you are agreeing to be part of the study.

Name \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

If you have any questions concerning the research study, please contact the research team—Dr. Ying-Chih Chen—at [ying-chih.chen@asu.edu](mailto:ying-chih.chen@asu.edu) or (602) 543-6343 or Samantha Perkins at [samantha.j.perkins@asu.edu](mailto:samantha.j.perkins@asu.edu) or (513) 560-5975.

Thank you,

Samantha Perkins, Doctoral Candidate  
Dr. Ying-Chih Chen, Professor

Please let me know if you wish to be part of the study and will let me audio record check-in responses by providing written consent.

If you have any questions about your rights as a participant in this research, or if you feel you have been placed at risk, you can contact Dr. Ying-Chih Chen at [ying-chih.chen@asu.edu](mailto:ying-chih.chen@asu.edu) or the Chair of Human Subjects Institutional Review Board through the ASU Office of Research Integrity and Assurance at (480) 965-6788.

## **Recruitment Survey—Call for Participation**

By filling out the survey below, you're indicating that you're interested in taking part of the seen & not seen research project. This survey should take no more than 15 minutes to complete.

The study will involve your participation in an asynchronous workshop where you get to share your knowledge, experiences, and attitudes surrounding creative studio-based learning and communities and how these might evolve for both the future of creative education and the professional marketplace.

The asynchronous, fully online workshop will consist of the following components:

- 6-question recruitment survey (30 minutes)
- A mail-based introduction photo collection (1 hour, 30 minutes)—please note: any images collected should not contain people, or should be submitted along with the provided ASU standard photography release form.
- Reflective journal survey responses (3 hours total)—responses should be made without using other participants' names.
- Check-in group discussions (3 hours total)
- An individual digital collage activity (1 hour, 30 minutes total)
- A collaborative collage activity (2 hours, 30 minutes total)
- A collaborative video series exploring perceptions and biases (5 hours total)
- A collaborative exhibition design/development showcasing produced and new work developed by the group during the study (8 hours total)

The total anticipated time for this workshop is 24 hours spread over four weeks (5–6 hours per

week plus the pre-workshop activities), beginning February 24th, 2025, and ending March 23rd, 2025.

Participation is voluntary. All participants must be 18 years or older.

If interested, please fill out the form below, including your email address, and we will contact you. Please note, this survey is collecting emails for the purposes of contact following the completion of this survey.

Thanks for your time and interest in participating!

- 
1. What is your experience in/perception of your learning environment? How does it influence your work completed for school? Include information about where you're working on your school work.
  2. Talk a bit about your experiences in your major so far. What do you like about your program? What could be improved upon?
  3. Describe your learning community and provide information on how this impacts your overall learning experience. Is there a sense of community in your learning experiences? For example, do you feel connected to your classmates? How/why/why not?
  4. Which of the following programs are you obtaining your degree from?
    - a. Art History
    - b. Architecture
    - c. Photography

d. Graphic Design

5. Which campus are you working on your degree at?

a. Online

b. Onsite, Tempe

c. Onsite, Other

6. Are you a full-time student?

a. Yes

b. I will be

c. I was but am not now

d. No

APPENDIX K  
CODE BOOKS

**Table X: Narrative Analysis Codes and Groups**

Code	Comment	Code Group 1	Code Group 2	Code Group 3
abstract				
actual		assemblage	setting	thirdplacespace
affect				thirdplacespace
animals		assemblage		
behind screen		assemblage	setting	thirdplacespace
body language	7/1/25, 6:59 AM, merged with body language—guarded  7/1/25, 6:59 AM, merged with body language—jovial			thirdplacespace
collaboration	7/5/25, 8:27 AM, merged with coordination	assemblage		thirdplacespace
communication		assemblage		thirdplacespace
concerns	7/2/25, 10:21 AM, merged with mistake			thirdplacespace
concrete				
connections		assemblage		thirdplacespace
designer		assemblage		
discourse				thirdplacespace
encouragement				thirdplacespace

Code	Comment	Code Group 1	Code Group 2	Code Group 3
graffiti		assemblage	setting	
identity	7/1/25, 6:59 AM, merged with truth 7/1/25, 7:17 AM, merged with transformation 7/7/25, 3:50 PM, merged with personality 7/2/25, 10:25 AM, merged with neurodivergency	assemblage		thirdplacespace
installation	potential for installation section	assemblage		thirdplacespace
invisible	7/2/25, 8:03 AM, merged with hidden		setting	thirdplacespace
isolation				thirdplacespace
knowledge		assemblage		thirdplacespace
learning experiences	7/5/25, 8:27 AM, merged with online learning 7/5/25, 8:27 AM, merged with onsite learning		setting	thirdplacespace
learning space	7/1/25, 10:43 AM, merged with location	assemblage	setting	thirdplacespace
leveling				thirdplacespace
meaning				thirdplacespace
misc marks				

Code	Comment	Code Group 1	Code Group 2	Code Group 3
motivation				thirdplacespace
organic			setting	
participant		assemblage		
partner		assemblage		
perceived	7/5/25, 8:14 AM, merged with bias 7/7/25, 3:51 PM, merged with comparison	assemblage	setting	thirdplacespace
personal history		assemblage	setting	thirdplacespace
personal moments	7/7/25, 10:40 AM, merged with sharing	assemblage		thirdplacespace
playful	7/1/25, 9:24 AM, merged with jovial 7/1/25, 9:27 AM, merged with play			thirdplacespace
real	7/5/25, 8:39 AM, merged with technology	assemblage	setting	thirdplacespace
social interaction	7/5/25, 8:45 AM, merged with third place	assemblage	setting	thirdplacespace
stress				
structured			setting	
student		assemblage		

---

<b>Code</b>	<b>Comment</b>	<b>Code Group 1</b>	<b>Code Group 2</b>	<b>Code Group 3</b>
visible		assemblage		thirdplacespace
vulnerability				thirdplacespace

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## ATLAS.ti Report

s(cr)een

### Codes


Report created by samantha perkins on Aug 23, 2025

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○ abstract

Created: 7/8/25 by samantha perkins, Modified: 7/8/25 by samantha perkins

1 Used In Documents:

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:




○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

---

○ actual

Created: 7/5/25 by samantha perkins, Modified: 7/5/25 by samantha perkins

Groups:

 assemblage  setting  thirdplacespace


14 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:


○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 9 Rosalie\_Cellphilm

Text Document

Codes:


○ actual ○ affect ○ behind screen ○ learning space ○ real ○ vulnerability

 53 3\_TruthGame.MP4

Video Document

Codes:


○ actual ○ collaboration ○ communication ○ participant ○ partner ○ social interaction

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 192 Polaroids—Novus 1 copy 3.jpg

Image Document

Codes:

○ actual ○ identity ○ installation


 198 Polaroids—Novus 2 copy 3.jpg

Image Document

Codes:

○ actual ○ identity ○ installation


 200 Polaroids—Novus 2 copy 5.jpg

Image Document

Codes:

○ actual ○ identity ○ installation


 201 Polaroids—Novus 2 copy.jpg

Image Document

Codes:

○ actual ○ discourse ○ identity ○ installation

---


○ affect

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

◇ affect ◇ rhizome ◇ thirdplacespace


24 Used In Documents:

 8 Odesza\_Cellphilm

Text Document

Codes:

○ affect ○ concerns ○ isolation ○ learning space ○ real ○ vulnerability

 9 Rosalie\_Cellphilm

Text Document

Codes:

○ actual ○ affect ○ behind screen ○ learning space ○ real ○ vulnerability

 10 Zain\_Cellphilm

Text Document

Codes:

○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured

 16 Odesza\_SelfPortrait.png

Image Document

Codes:

○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible


 17 Rosalie\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ participant ○ personal moments

 18 Zane\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ personal moments

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 171 Novus4.jpg

Image Document

Codes:

affect  discourse  installation  learning experiences  visible


 175 Novus8.jpg

Image Document

Codes:

affect  discourse  installation  playful  visible

 177 Novus10.jpg

Image Document

Codes:

affect  discourse  installation  invisible  learning experiences

 181 RedSquare1.jpg

Image Document

Codes:

affect  discourse  installation  learning experiences  visible

 182 RedSquare2.jpg

Image Document

Codes:

affect  connections  discourse  installation  invisible  isolation  learning experiences


 206 IW 1.png

Image Document

Codes:

affect  personal moments



 211 IW 6.png

Image Document

Codes:

○ affect ○ personal moments

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

---

○ animals

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 assemblage  persona

15 Used In Documents:

 10 Zain\_Cellphilm

Text Document

Codes:

○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction



 16 Odesza\_SelfPortrait.png

Image Document

Codes:


○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 169 Novus2.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful


 173 Novus6.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful


 205 dH 3.png

Image Document

Codes:

○ animals ○ social interaction

 219 Odesza 8.png

Image Document

Codes:


○ animals ○ personal moments ○ social interaction

 226 Zane 2.png

Image Document

Codes:


○ animals ○ personal moments

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

---

○ behind screen

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  obstacle  setting  thirdplacespace

22 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:

actual  behind screen  designer  encouragement  identity  learning experiences  learning space  personal history  vulnerability

 9 Rosalie\_Cellphilm

Text Document

Codes:

actual  affect  behind screen  learning space  real  vulnerability


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:

behind screen  identity  invisible  learning experiences  meaning  organic  personal moments  structured



 13 Odesza\_Manifesto.jpg

Image Document

Codes:


behind screen  connections  identity  invisible  isolation  personal moments  visible

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:


behind screen  communication  connections  invisible  isolation  learning experiences  partner  visible

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability


 203 dH 1.png

Image Document

Codes:

○ behind screen ○ isolation ○ learning space


 204 dH 2.png

Image Document

Codes:

○ behind screen ○ designer ○ invisible ○ learning space ○ student


 209 IW 4.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 210 IW 5.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning space ○ student

 212 Odesza 1.png

Image Document

Codes:

○ behind screen ○ invisible ○ learning space ○ personal moments ○ student

 216 Odesza 5.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student

 217 Odesza 6.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning experiences ○ learning space ○ student

 218 Odesza 7.png

Image Document

Codes:

○ behind screen ○ isolation ○ learning experiences ○ learning space

 221 Rosalie 1.png

Image Document

Codes:

○ behind screen ○ learning experiences ○ learning space



 225 Zane 1.png

Image Document

Codes:

○ behind screen ○ personal moments ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ body language

Created: 6/30/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 affect  rhizome  thirdplacespace

Comment:

7/1/25, 6:59 AM, merged with  
body language—guarded

7/1/25, 6:59 AM, merged with  
body language—jovial

13 Used In Documents:


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured


 16 Odesza\_SelfPortrait.png

Image Document

Codes:

○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible


 17 Rosalie\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ participant ○ personal moments

 18 Zane\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ personal moments

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

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○ collaboration

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 assemblage  knowledge building  objective  thirdplacespace

Comment:

7/5/25, 8:27 AM, merged with coordination

17 Used In Documents:

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:

○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 37 TruthGame\_Chat1-5.png

Image Document

Codes:

○ collaboration ○ communication

 38 TruthGame\_Chat1-6.png

Image Document

Codes:

- collaboration ○ communication



 43 TruthGame\_Chat1-11.png

Image Document

Codes:

- collaboration ○ communication

 53 3\_TruthGame.MP4

Video Document

Codes:


- actual ○ collaboration ○ communication ○ participant ○ partner ○ social interaction

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


- collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


- actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


- actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:




○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

---


○ communication

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  objective  thirdplacespace


18 Used In Documents:

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:

○ behind screen ○ communication ○ connections ○ invisible ○ isolation ○ learning experiences ○ partner ○ visible

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:

○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability


 37 TruthGame\_Chat1-5.png

Image Document

Codes:

○ collaboration ○ communication


 38 TruthGame\_Chat1-6.png

Image Document

Codes:

○ collaboration ○ communication



 43 TruthGame\_Chat1-11.png

Image Document

Codes:

○ collaboration ○ communication

 53 3\_TruthGame.MP4

Video Document

Codes:


○ actual ○ collaboration ○ communication ○ participant ○ partner ○ social interaction

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability


 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning

experiences ◦ learning space ◦ meaning ◦ motivation ◦ organic ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ playful ◦ real ◦ social interaction ◦ stress ◦ student ◦ visible ◦ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


◦ actual ◦ affect ◦ animals ◦ behind screen ◦ collaboration ◦ communication ◦ concerns ◦ concrete ◦ connections ◦ discourse ◦ identity ◦ installation ◦ knowledge ◦ learning space ◦ leveling ◦ participant ◦ partner ◦ personal history ◦ personal moments ◦ playful ◦ social interaction ◦ stress ◦ visible ◦ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:


◦ actual ◦ affect ◦ animals ◦ body language ◦ communication ◦ connections ◦ designer ◦ discourse ◦ encouragement ◦ identity ◦ invisible ◦ knowledge ◦ learning experiences ◦ meaning ◦ organic ◦ participant ◦ partner ◦ perceived ◦ personal moments ◦ playful ◦ social interaction ◦ visible ◦ vulnerability

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


◦ affect ◦ animals ◦ collaboration ◦ communication ◦ concerns ◦ connections ◦ designer ◦ discourse ◦ identity ◦ invisible ◦ isolation ◦ learning experiences ◦ learning space ◦ leveling ◦ meaning ◦ motivation ◦ organic ◦ participant ◦ partner ◦ perceived ◦ social interaction ◦ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

◦ animals ◦ body language ◦ collaboration ◦ communication ◦ concerns ◦ identity ◦ learning experiences ◦ meaning ◦ participant ◦ perceived ◦ personal moments ◦ social interaction ◦ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

◦ behind screen ◦ collaboration ◦ communication ◦ concerns ◦ identity ◦ learning experiences ◦ leveling ◦ participant ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ real ◦ social interaction ◦ student

---

◦ concerns

Created: 7/1/25 by samantha perkins, Modified: 7/2/25 by samantha perkins


Groups:

 obstacle  thirdplacespace

Comment:

7/2/25, 10:21 AM, merged with mistake

15 Used In Documents:

 8 Odesza\_Cellphilm

Text Document

Codes:

affect  concerns  isolation  learning space  real  vulnerability

 10 Zain\_Cellphilm

Text Document

Codes:

affect  animals  concerns  isolation  learning experiences  learning space  motivation  real  social interaction

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


collaboration  communication  concerns  designer  discourse  encouragement  installation  leveling  participant  partner  social interaction  vulnerability

 54 dH Manifesto.png

Image Document

Codes:


concerns  designer  identity  invisible  visible

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:

○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability


 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning


experiences ◦ learning space ◦ meaning ◦ motivation ◦ organic ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ playful ◦ real ◦ social interaction ◦ stress ◦ student ◦ visible ◦ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


◦ actual ◦ affect ◦ animals ◦ behind screen ◦ collaboration ◦ communication ◦ concerns ◦ concrete ◦ connections ◦ discourse ◦ identity ◦ installation ◦ knowledge ◦ learning space ◦ leveling ◦ participant ◦ partner ◦ personal history ◦ personal moments ◦ playful ◦ social interaction ◦ stress ◦ visible ◦ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:


◦ affect ◦ animals ◦ body language ◦ collaboration ◦ concerns ◦ identity ◦ learning experiences ◦ meaning ◦ perceived ◦ personal moments ◦ structured ◦ student

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


◦ affect ◦ animals ◦ collaboration ◦ communication ◦ concerns ◦ connections ◦ designer ◦ discourse ◦ identity ◦ invisible ◦ isolation ◦ learning experiences ◦ learning space ◦ leveling ◦ meaning ◦ motivation ◦ organic ◦ participant ◦ partner ◦ perceived ◦ social interaction ◦ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

◦ animals ◦ body language ◦ collaboration ◦ communication ◦ concerns ◦ identity ◦ learning experiences ◦ meaning ◦ participant ◦ perceived ◦ personal moments ◦ social interaction ◦ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:


◦ behind screen ◦ collaboration ◦ communication ◦ concerns ◦ identity ◦ learning experiences ◦ leveling ◦ participant ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ real ◦ social interaction ◦ student

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◦ concrete

Created: 7/8/25 by samantha perkins, Modified: 7/8/25 by samantha perkins


2 Used In Documents:

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

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○ connections

Created: 6/30/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 assemblage  objective  rhizome  thirdplacespace

9 Used In Documents:



 13 Odesza\_Manifesto.jpg

Image Document

Codes:


○ behind screen ○ connections ○ identity ○ invisible ○ isolation ○ personal moments ○ visible

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:


○ behind screen ○ communication ○ connections ○ invisible ○ isolation ○ learning experiences ○ partner ○ visible

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 182 RedSquare2.jpg

Image Document

Codes:

○ affect ○ connections ○ discourse ○ installation ○ invisible ○ isolation ○ learning experiences

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

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○ designer

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  persona


14 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:

○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 54 dH Manifesto.png

Image Document

Codes:


○ concerns ○ designer ○ identity ○ invisible ○ visible

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 204 dH 2.png

Image Document

Codes:

○ behind screen ○ designer ○ invisible ○ learning space ○ student


 209 IW 4.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 210 IW 5.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning space ○ student


 216 Odesza 5.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 217 Odesza 6.png

Image Document

Codes:


○ behind screen ○ designer ○ isolation ○ learning experiences ○ learning space ○ student

 224 Rosalie 5.png

Image Document

Codes:

○ designer ○ learning space ○ personal moments ○ student

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:



○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

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○ discourse

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 knowledge building  thirdplacespace


22 Used In Documents:

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 168 Novus1.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ misc marks ○ playful


 171 Novus4.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 174 Novus7.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ playful ○ visible

 175 Novus8.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ playful ○ visible


 176 Novus9.jpg

Image Document

Codes:

○ discourse ○ installation ○ learning experiences ○ perceived ○ playful


 177 Novus10.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ invisible ○ learning experiences

 180 Novus13.jpg

Image Document

Codes:

○ discourse ○ installation ○ playful

 181 RedSquare1.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 182 RedSquare2.jpg

Image Document

Codes:

○ affect ○ connections ○ discourse ○ installation ○ invisible ○ isolation ○ learning experiences

 183 RedSquare3.jpg

Image Document

Codes:

○ discourse ○ installation ○ learning experiences ○ visible


 201 Polaroids—Novus 2 copy.jpg

Image Document

Codes:

○ actual ○ discourse ○ identity ○ installation



 202 Polaroids—Novus 2.jpg

Image Document

Codes:

○ discourse ○ installation ○ real

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:



○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

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○ encouragement

Created: 7/3/25 by samantha perkins, Modified: 7/3/25 by samantha perkins

Groups:

 affect  persona  thirdplacespace


8 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:


○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

---


○ graffiti

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 assemblage  setting

15 Used In Documents:

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability


 168 Novus1.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ misc marks ○ playful


 169 Novus2.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful


 170 Novus3.jpg

Image Document

Codes:

graffiti  installation  playful


 172 Novus5.jpg

Image Document

Codes:

graffiti  installation  misc marks  playful


 173 Novus6.jpg

Image Document

Codes:

animals  graffiti  installation  playful

 174 Novus7.jpg

Image Document

Codes:

discourse  graffiti  installation  playful  visible

 178 Novus11.jpg

Image Document

Codes:

graffiti  installation  playful

 179 Novus12.jpg

Image Document

Codes:

graffiti  installation  misc marks  playful

 184 RedSquare4.jpg

Image Document

Codes:

○ graffiti ○ installation

 185 RedSquare5.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 186 RedSquare6.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 187 RedSquare7.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 188 RedSquare8.jpg

Image Document

Codes:

○ graffiti ○ installation

 189 RedSquare9.jpg

Image Document

Codes:






○ graffiti ○ installation ○ playful

---

○ identity

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  obstacle  persona  rhizome  thirdplacespace

Comment:

7/1/25, 6:59 AM, merged with truth

7/1/25, 7:17 AM, merged with transformation

7/7/25, 3:50 PM, merged with personality

7/2/25, 10:25 AM, merged with neurodivergency

26 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:

○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:

○ behind screen ○ identity ○ invisible ○ learning experiences ○ meaning ○ organic ○ personal moments ○ structured


 13 Odesza\_Manifesto.jpg

Image Document

Codes:

○ behind screen ○ connections ○ identity ○ invisible ○ isolation ○ personal moments ○ visible


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured


 16 Odesza\_SelfPortrait.png

Image Document

Codes:

○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible


 17 Rosalie\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ participant ○ personal moments


 18 Zane\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ personal moments

 54 dH Manifesto.png

Image Document

Codes:


○ concerns ○ designer ○ identity ○ invisible ○ visible

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 192 Polaroids—Novus 1 copy 3.jpg

Image Document

Codes:

○ actual ○ identity ○ installation


 198 Polaroids—Novus 2 copy 3.jpg

Image Document

Codes:

○ actual ○ identity ○ installation


 200 Polaroids—Novus 2 copy 5.jpg

Image Document

Codes:

○ actual ○ identity ○ installation


 201 Polaroids—Novus 2 copy.jpg

Image Document

Codes:

○ actual ○ discourse ○ identity ○ installation

 214 Odesza 3.png

Image Document

Codes:


○ identity ○ participant ○ personal moments

 222 Rosalie 3.png

Image Document

Codes:


○ identity ○ personal moments

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ installation

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins


Groups:

 assemblage  thirdplacespace

Comment:

potential for installation section


32 Used In Documents:

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 168 Novus1.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ misc marks ○ playful


 169 Novus2.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful

 170 Novus3.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful


 171 Novus4.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible


 172 Novus5.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful


 173 Novus6.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful

 174 Novus7.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ playful ○ visible

 175 Novus8.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ playful ○ visible

 176 Novus9.jpg

Image Document

Codes:

○ discourse ○ installation ○ learning experiences ○ perceived ○ playful

 177 Novus10.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ invisible ○ learning experiences


 178 Novus11.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful


 179 Novus12.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 180 Novus13.jpg

Image Document

Codes:

○ discourse ○ installation ○ playful

 181 RedSquare1.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 182 RedSquare2.jpg

Image Document

Codes:

○ affect ○ connections ○ discourse ○ installation ○ invisible ○ isolation ○ learning experiences

 183 RedSquare3.jpg

Image Document

Codes:

○ discourse ○ installation ○ learning experiences ○ visible

 184 RedSquare4.jpg

Image Document

Codes:

○ graffiti ○ installation

 185 RedSquare5.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 186 RedSquare6.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 187 RedSquare7.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 188 RedSquare8.jpg

Image Document

Codes:

○ graffiti ○ installation

 189 RedSquare9.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 190 RedSquare10.jpg

Image Document

Codes:

○ installation ○ misc marks


 192 Polaroids—Novus 1 copy 3.jpg

Image Document

Codes:

actual  identity  installation


 198 Polaroids—Novus 2 copy 3.jpg

Image Document

Codes:

actual  identity  installation


 200 Polaroids—Novus 2 copy 5.jpg

Image Document

Codes:

actual  identity  installation


 201 Polaroids—Novus 2 copy.jpg

Image Document

Codes:

actual  discourse  identity  installation


 202 Polaroids—Novus 2.jpg

Image Document

Codes:


discourse  installation  real

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invisible

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 obstacle  persona  setting  thirdplacespace

Comment:

7/2/25, 8:03 AM, merged with hidden

14 Used In Documents:


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:

○ behind screen ○ identity ○ invisible ○ learning experiences ○ meaning ○ organic ○ personal moments ○ structured



 13 Odesza\_Manifesto.jpg

Image Document

Codes:

○ behind screen ○ connections ○ identity ○ invisible ○ isolation ○ personal moments ○ visible

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:

○ behind screen ○ communication ○ connections ○ invisible ○ isolation ○ learning experiences ○ partner ○ visible


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured


 17 Rosalie\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ participant ○ personal moments

 18 Zane\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ personal moments

 54 dH Manifesto.png

Image Document

Codes:

- concerns ○ designer ○ identity ○ invisible ○ visible

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

- abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

- actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 177 Novus10.jpg

Image Document

Codes:

- affect ○ discourse ○ installation ○ invisible ○ learning experiences

 182 RedSquare2.jpg

Image Document

Codes:

- affect ○ connections ○ discourse ○ installation ○ invisible ○ isolation ○ learning experiences


 204 dH 2.png

Image Document

Codes:


- behind screen ○ designer ○ invisible ○ learning space ○ student

 212 Odesza 1.png

Image Document

Codes:

- behind screen
- invisible
- learning space
- personal moments
- student

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

- affect
- animals
- collaboration
- communication
- concerns
- connections
- designer
- discourse
- identity
- invisible
- isolation
- learning experiences
- learning space
- leveling
- meaning
- motivation
- organic
- participant
- partner
- perceived
- social interaction
- student


- 
- isolation

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 obstacle  thirdplacespace


14 Used In Documents:

 8 Odesza\_Cellphilm

Text Document

Codes:

- affect
- concerns
- isolation
- learning space
- real
- vulnerability

 10 Zain\_Cellphilm

Text Document

Codes:

- affect
- animals
- concerns
- isolation
- learning experiences
- learning space
- motivation
- real
- social interaction



 13 Odesza\_Manifesto.jpg

Image Document

Codes:

- behind screen
- connections
- identity
- invisible
- isolation
- personal moments
- visible

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:

○ behind screen ○ communication ○ connections ○ invisible ○ isolation ○ learning experiences ○ partner ○ visible


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured

 18 Zane\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ personal moments

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:

○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 182 RedSquare2.jpg

Image Document

Codes:

○ affect ○ connections ○ discourse ○ installation ○ invisible ○ isolation ○ learning experiences


 203 dH 1.png

Image Document

Codes:

○ behind screen ○ isolation ○ learning space


 210 IW 5.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning space ○ student


 217 Odesza 6.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning experiences ○ learning space ○ student



 218 Odesza 7.png

Image Document

Codes:

○ behind screen ○ isolation ○ learning experiences ○ learning space

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:




○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

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○ knowledge

Created: 7/3/25 by samantha perkins, Modified: 7/3/25 by samantha perkins

Groups:

 assemblage  knowledge building  thirdplacespace


8 Used In Documents:

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:




○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

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○ learning experiences

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 rhizome  setting  thirdplacespace

Comment:

7/5/25, 8:27 AM, merged with  
online learning

7/5/25, 8:27 AM, merged with  
onsite learning


31 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:


○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 10 Zain\_Cellphilm

#### Text Document

##### Codes:


○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction

 12 InnerWorld\_Manifesto.PNG

#### Image Document

##### Codes:

○ behind screen ○ identity ○ invisible ○ learning experiences ○ meaning ○ organic ○ personal moments ○ structured

 14 Rosalie\_Manifesto.pdf

#### PDF Document

##### Codes:

○ behind screen ○ communication ○ connections ○ invisible ○ isolation ○ learning experiences ○ partner ○ visible

 55 1 Truth Game Rosalie + Zane.xlsx

#### PDF Document

##### Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

#### PDF Document

##### Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

#### PDF Document

##### Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 171 Novus4.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 176 Novus9.jpg

Image Document

Codes:

○ discourse ○ installation ○ learning experiences ○ perceived ○ playful

 177 Novus10.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ invisible ○ learning experiences

 181 RedSquare1.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 182 RedSquare2.jpg

Image Document

Codes:

○ affect ○ connections ○ discourse ○ installation ○ invisible ○ isolation ○ learning experiences

 183 RedSquare3.jpg

Image Document

Codes:

○ discourse ○ installation ○ learning experiences ○ visible


 209 IW 4.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student

 213 Odesza 2.png

Image Document

Codes:

○ learning experiences ○ learning space ○ student


 215 Odesza 4.png

Image Document

Codes:

○ learning experiences ○ learning space


 216 Odesza 5.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 217 Odesza 6.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning experiences ○ learning space ○ student

 218 Odesza 7.png

Image Document

Codes:

○ behind screen ○ isolation ○ learning experiences ○ learning space

 220 Rosali 2.png

Image Document

Codes:

○ learning experiences ○ learning space ○ student

 221 Rosalie 1.png

Image Document

Codes:


○ behind screen ○ learning experiences ○ learning space

 223 Rosalie 4.png

Image Document

Codes:


○ learning experiences ○ learning space ○ participant

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:




○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

---

○ learning space

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 assemblage  setting  thirdplacespace

Comment:

7/1/25, 10:43 AM, merged with location


26 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:


○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 8 Odesza\_Cellphilm

Text Document

Codes:

○ affect ○ concerns ○ isolation ○ learning space ○ real ○ vulnerability

 9 Rosalie\_Cellphilm

Text Document

Codes:

○ actual ○ affect ○ behind screen ○ learning space ○ real ○ vulnerability

 10 Zain\_Cellphilm

Text Document

Codes:


○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability


 203 dH 1.png

Image Document

Codes:

○ behind screen ○ isolation ○ learning space


 204 dH 2.png

Image Document

Codes:

○ behind screen ○ designer ○ invisible ○ learning space ○ student


 208 IW 3.png

Image Document

Codes:

○ learning space ○ personal moments


 209 IW 4.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 210 IW 5.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning space ○ student

 212 Odesza 1.png

Image Document

Codes:

○ behind screen ○ invisible ○ learning space ○ personal moments ○ student

 213 Odesza 2.png

Image Document

Codes:

○ learning experiences ○ learning space ○ student

 215 Odesza 4.png

Image Document

Codes:

- learning experiences ○ learning space

 216 Odesza 5.png

Image Document

Codes:

- behind screen ○ designer ○ learning experiences ○ learning space ○ student


 217 Odesza 6.png

Image Document

Codes:

- behind screen ○ designer ○ isolation ○ learning experiences ○ learning space ○ student


 218 Odesza 7.png

Image Document

Codes:

- behind screen ○ isolation ○ learning experiences ○ learning space

 220 Rosali 2.png

Image Document

Codes:

- learning experiences ○ learning space ○ student

 221 Rosalie 1.png

Image Document

Codes:

- behind screen ○ learning experiences ○ learning space

 223 Rosalie 4.png

Image Document

Codes:


- learning experiences ○ learning space ○ participant

 224 Rosalie 5.png

Image Document

Codes:

○ designer ○ learning space ○ personal moments ○ student

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

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○ leveling

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 thirdplacespace


8 Used In Documents:

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

---

◦ meaning

Created: 6/30/25 by samantha perkins, Modified: 7/8/25 by samantha perkins

Groups:

◊ knowledge building ◊ rhizome ◊ thirdplacespace

10 Used In Documents:


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:


◦ behind screen ◦ identity ◦ invisible ◦ learning experiences ◦ meaning ◦ organic ◦ personal moments ◦ structured

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


◦ collaboration ◦ communication ◦ designer ◦ identity ◦ learning experiences ◦ meaning ◦ participant ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ playful ◦ student ◦ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:

◦ actual ◦ affect ◦ animals ◦ behind screen ◦ body language ◦ collaboration ◦ communication ◦ concerns ◦ discourse ◦ identity ◦ knowledge ◦ learning experiences ◦ learning space ◦ leveling ◦ meaning ◦ participant ◦ perceived ◦ personal history ◦ personal moments ◦ playful ◦ real ◦ social interaction ◦ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


◦ affect ◦ behind screen ◦ body language ◦ collaboration ◦ communication ◦ concerns ◦ connections ◦ discourse ◦ encouragement ◦ isolation ◦ knowledge ◦ learning experiences ◦ leveling ◦ meaning ◦ motivation ◦ organic ◦ participant ◦ partner ◦ personal history ◦ personal moments ◦ playful ◦ social interaction ◦ visible ◦ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

---

○ misc marks

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

5 Used In Documents:

 168 Novus1.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ misc marks ○ playful


 172 Novus5.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful


 179 Novus12.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 187 RedSquare7.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 190 RedSquare10.jpg

Image Document

Codes:

○ installation ○ misc marks

---

○ motivation

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 affect  thirdplacespace


5 Used In Documents:

 10 Zain\_Cellphilm

Text Document

Codes:


○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

---

o organic

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 affect  setting

9 Used In Documents:


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:

o behind screen o identity o invisible o learning experiences o meaning o organic o personal moments o structured


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

o affect o body language o identity o invisible o isolation o organic o perceived o structured


 16 Odesza\_SelfPortrait.png

Image Document

Codes:


o affect o animals o body language o identity o organic o participant o personal moments o playful o visible

 18 Zane\_SelfPortrait.png

Image Document

Codes:


o affect o body language o identity o invisible o isolation o organic o personal moments

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


o affect o behind screen o body language o collaboration o communication o concerns o connections o discourse o encouragement o isolation o knowledge o learning experiences o leveling o meaning o motivation o organic o participant o partner o personal history o personal moments o playful o social interaction o visible o vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

---

○ participant

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  persona

17 Used In Documents:


 16 Odesza\_SelfPortrait.png

Image Document

Codes:

○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible



 17 Rosalie\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ participant ○ personal moments

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 53 3\_TruthGame.MP4

Video Document

Codes:

○ actual ○ collaboration ○ communication ○ participant ○ partner ○ social interaction

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 214 Odesza 3.png

Image Document

Codes:


○ identity ○ participant ○ personal moments

 223 Rosalie 4.png

Image Document

Codes:


○ learning experiences ○ learning space ○ participant

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

---


○ partner

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  persona

13 Used In Documents:

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:


behind screen  communication  connections  invisible  isolation  learning experiences  partner  visible

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


collaboration  communication  concerns  designer  discourse  encouragement  installation  leveling  participant  partner  social interaction  vulnerability

 53 3\_TruthGame.MP4

Video Document

Codes:


actual  collaboration  communication  participant  partner  social interaction

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


collaboration  communication  designer  identity  learning experiences  meaning  participant  partner  perceived  personal history  personal moments  playful  student  vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


actual  affect  body language  collaboration  communication  concerns  discourse  encouragement  identity  knowledge  learning experiences  learning space  participant  partner  perceived  personal history  personal moments  playful  student  vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ perceived

Created: 7/1/25 by samantha perkins, Modified: 7/7/25 by samantha perkins

Groups:

 affect  assemblage  obstacle  rhizome  setting  thirdplacespace

Comment:

7/5/25, 8:14 AM, merged with bias

7/7/25, 3:51 PM, merged with comparison

14 Used In Documents:


 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured

 34 TruthGame\_Chat1-2.png

Image Document

Codes:


○ perceived

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 176 Novus9.jpg

Image Document

Codes:


○ discourse ○ installation ○ learning experiences ○ perceived ○ playful

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:





○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ personal history

Created: 7/2/25 by samantha perkins, Modified: 7/2/25 by samantha perkins

Groups:

 assemblage  persona  rhizome  setting  thirdplacespace


9 Used In Documents:

 7 InnerWorld\_Cellphilm

Text Document

Codes:


○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ personal moments

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  persona  rhizome  thirdplacespace

Comment:

7/7/25, 10:40 AM, merged with sharing

28 Used In Documents:


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:

○ behind screen ○ identity ○ invisible ○ learning experiences ○ meaning ○ organic ○ personal moments ○ structured


 13 Odesza\_Manifesto.jpg

Image Document

Codes:

○ behind screen ○ connections ○ identity ○ invisible ○ isolation ○ personal moments ○ visible


 16 Odesza\_SelfPortrait.png

Image Document

Codes:

○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible


 17 Rosalie\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ participant ○ personal moments

 18 Zane\_SelfPortrait.png

Image Document

Codes:


○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ personal moments

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:


○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 206 IW 1.png

Image Document

Codes:

○ affect ○ personal moments


 207 IW 2.png

Image Document

Codes:

○ personal moments


 208 IW 3.png

Image Document

Codes:

○ learning space ○ personal moments


 211 IW 6.png

Image Document

Codes:

○ affect ○ personal moments

 212 Odesza 1.png

Image Document

Codes:

○ behind screen ○ invisible ○ learning space ○ personal moments ○ student

 214 Odesza 3.png

Image Document

Codes:

○ identity ○ participant ○ personal moments

 219 Odesza 8.png

Image Document

Codes:

○ animals ○ personal moments ○ social interaction

 222 Rosalie 3.png

Image Document

Codes:

○ identity ○ personal moments

 224 Rosalie 5.png

Image Document

Codes:

○ designer ○ learning space ○ personal moments ○ student

 225 Zane 1.png

Image Document

Codes:


○ behind screen ○ personal moments ○ student

 226 Zane 2.png

Image Document

Codes:


○ animals ○ personal moments

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:

○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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◦ playful

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 affect  thirdplacespace

Comment:

7/1/25, 9:24 AM, merged with jovial

7/1/25, 9:27 AM, merged with play

25 Used In Documents:



 16 Odesza\_SelfPortrait.png

Image Document

Codes:


◦ affect ◦ animals ◦ body language ◦ identity ◦ organic ◦ participant ◦ personal moments ◦ playful ◦ visible

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


◦ collaboration ◦ communication ◦ designer ◦ identity ◦ learning experiences ◦ meaning ◦ participant ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ playful ◦ student ◦ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


◦ actual ◦ affect ◦ body language ◦ collaboration ◦ communication ◦ concerns ◦ discourse ◦ encouragement ◦ identity ◦ knowledge ◦ learning experiences ◦ learning space ◦ participant ◦ partner ◦ perceived ◦ personal history ◦ personal moments ◦ playful ◦ student ◦ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability


 168 Novus1.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ misc marks ○ playful


 169 Novus2.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful

 170 Novus3.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 172 Novus5.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 173 Novus6.jpg

Image Document

Codes:

○ animals ○ graffiti ○ installation ○ playful


 174 Novus7.jpg

Image Document

Codes:

discourse  graffiti  installation  playful  visible


 175 Novus8.jpg

Image Document

Codes:

affect  discourse  installation  playful  visible

 176 Novus9.jpg

Image Document

Codes:

discourse  installation  learning experiences  perceived  playful

 178 Novus11.jpg

Image Document

Codes:

graffiti  installation  playful

 179 Novus12.jpg

Image Document

Codes:

graffiti  installation  misc marks  playful

 180 Novus13.jpg

Image Document

Codes:

discourse  installation  playful

 185 RedSquare5.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 186 RedSquare6.jpg

Image Document

Codes:

○ graffiti ○ installation ○ playful

 187 RedSquare7.jpg

Image Document

Codes:

○ graffiti ○ installation ○ misc marks ○ playful

 189 RedSquare9.jpg

Image Document

Codes:




○ graffiti ○ installation ○ playful

---

○ real

Created: 7/5/25 by samantha perkins, Modified: 7/5/25 by samantha perkins


Groups:

 assemblage  setting  thirdplacespace

Comment:

7/5/25, 8:39 AM, merged with technology


8 Used In Documents:

 8 Odesza\_Cellphilm

Text Document

Codes:


○ affect ○ concerns ○ isolation ○ learning space ○ real ○ vulnerability

 9 Rosalie\_Cellphilm

Text Document

Codes:


○ actual ○ affect ○ behind screen ○ learning space ○ real ○ vulnerability

 10 Zain\_Cellphilm

Text Document

Codes:


○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability



 202 Polaroids—Novus 2.jpg

Image Document

Codes:

○ discourse ○ installation ○ real

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:






○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

---

○ social interaction

Created: 7/1/25 by samantha perkins, Modified: 7/1/25 by samantha perkins

Groups:

 assemblage  objective  rhizome  setting  thirdplacespace

Comment:

7/5/25, 8:45 AM, merged with third place

15 Used In Documents:

 10 Zain\_Cellphilm

Text Document

Codes:


○ affect ○ animals ○ concerns ○ isolation ○ learning experiences ○ learning space ○ motivation ○ real ○ social interaction

 31 TruthGame\_Groupchat Screen Recording.MP4

Video Document

Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 53 3\_TruthGame.MP4

Video Document

Codes:


○ actual ○ collaboration ○ communication ○ participant ○ partner ○ social interaction

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 205 dH 3.png

Image Document

Codes:


○ animals ○ social interaction

 219 Odesza 8.png

Image Document

Codes:


○ animals ○ personal moments ○ social interaction

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:


○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ stress

Created: 7/8/25 by samantha perkins, Modified: 7/8/25 by samantha perkins


2 Used In Documents:

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

---

○ structured

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 setting

3 Used In Documents:


 12 InnerWorld\_Manifesto.PNG

Image Document

Codes:

○ behind screen ○ identity ○ invisible ○ learning experiences ○ meaning ○ organic ○ personal moments ○ structured



 15 InnerWorld\_SelfPortrait.png

Image Document

Codes:

○ affect ○ body language ○ identity ○ invisible ○ isolation ○ organic ○ perceived ○ structured

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student

---

○ student

Created: 6/30/25 by samantha perkins, Modified: 6/30/25 by samantha perkins

Groups:

 assemblage  persona


18 Used In Documents:

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 63 InnerWorld 1-1 in-between.xlsx

PDF Document

Codes:

○ affect ○ animals ○ body language ○ collaboration ○ concerns ○ identity ○ learning experiences ○ meaning ○ perceived ○ personal moments ○ structured ○ student


 204 dH 2.png

Image Document

Codes:

○ behind screen ○ designer ○ invisible ○ learning space ○ student


 209 IW 4.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 210 IW 5.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning space ○ student

 212 Odesza 1.png

Image Document

Codes:

○ behind screen ○ invisible ○ learning space ○ personal moments ○ student

 213 Odesza 2.png

Image Document

Codes:

○ learning experiences ○ learning space ○ student

 216 Odesza 5.png

Image Document

Codes:

○ behind screen ○ designer ○ learning experiences ○ learning space ○ student


 217 Odesza 6.png

Image Document

Codes:

○ behind screen ○ designer ○ isolation ○ learning experiences ○ learning space ○ student

 220 Rosali 2.png

Image Document

Codes:

○ learning experiences ○ learning space ○ student

 224 Rosalie 5.png

Image Document

Codes:


○ designer ○ learning space ○ personal moments ○ student

 225 Zane 1.png

Image Document

Codes:


○ behind screen ○ personal moments ○ student

 230 Zane 1-1 in-between.xlsx

PDF Document

Codes:


○ affect ○ animals ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ identity ○ invisible ○ isolation ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ social interaction ○ student

 231 Odesza 1-1 in-between.xlsx

PDF Document

Codes:

○ animals ○ body language ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ meaning ○ participant ○ perceived ○ personal moments ○ social interaction ○ student

 232 Rosalie 1-1 in-between.xlsx

PDF Document

Codes:




○ behind screen ○ collaboration ○ communication ○ concerns ○ identity ○ learning experiences ○ leveling ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ real ○ social interaction ○ student

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○ visible

Created: 6/30/25 by samantha perkins, Modified: 7/5/25 by samantha perkins

Groups:

 assemblage  objective  thirdplacespace

15 Used In Documents:



 13 Odesza\_Manifesto.jpg

Image Document

Codes:

○ behind screen ○ connections ○ identity ○ invisible ○ isolation ○ personal moments ○ visible

 14 Rosalie\_Manifesto.pdf

PDF Document

Codes:

○ behind screen ○ communication ○ connections ○ invisible ○ isolation ○ learning experiences ○ partner ○ visible


 16 Odesza\_SelfPortrait.png

Image Document

Codes:


○ affect ○ animals ○ body language ○ identity ○ organic ○ participant ○ personal moments ○ playful ○ visible

 54 dH Manifesto.png

Image Document

Codes:


○ concerns ○ designer ○ identity ○ invisible ○ visible

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 171 Novus4.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 174 Novus7.jpg

Image Document

Codes:

○ discourse ○ graffiti ○ installation ○ playful ○ visible

 175 Novus8.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ playful ○ visible

 181 RedSquare1.jpg

Image Document

Codes:

○ affect ○ discourse ○ installation ○ learning experiences ○ visible

 183 RedSquare3.jpg

## Image Document

### Codes:




○ discourse ○ installation ○ learning experiences ○ visible

---

○ vulnerability

Created: 7/3/25 by samantha perkins, Modified: 7/3/25 by samantha perkins

### Groups:

 affect  persona  thirdplacespace


### 13 Used In Documents:

 7 InnerWorld\_Cellphilm

## Text Document

### Codes:


○ actual ○ behind screen ○ designer ○ encouragement ○ identity ○ learning experiences ○ learning space ○ personal history ○ vulnerability

 8 Odesza\_Cellphilm

## Text Document

### Codes:


○ affect ○ concerns ○ isolation ○ learning space ○ real ○ vulnerability

 9 Rosalie\_Cellphilm

## Text Document

### Codes:


○ actual ○ affect ○ behind screen ○ learning space ○ real ○ vulnerability

 31 TruthGame\_Groupchat Screen Recording.MP4

## Video Document

### Codes:


○ collaboration ○ communication ○ concerns ○ designer ○ discourse ○ encouragement ○ installation ○ leveling ○ participant ○ partner ○ social interaction ○ vulnerability

 55 1 Truth Game Rosalie + Zane.xlsx

PDF Document

Codes:


○ collaboration ○ communication ○ designer ○ identity ○ learning experiences ○ meaning ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 56 2 Truth Game Rosalie + Odesza + Zane + Inner World.xlsx

PDF Document

Codes:


○ actual ○ affect ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ student ○ vulnerability

 57 3 Truth Game Rosalie + Zane + Odesza + IW + dH.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ encouragement ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ student ○ visible ○ vulnerability

 58 02212025 Meeting 1.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ discourse ○ identity ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ participant ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ vulnerability

 59 03072025 Meeting 2.xlsx

PDF Document

Codes:


○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ discourse ○ encouragement ○ isolation ○ knowledge ○ learning experiences ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

 60 03142025 Meeting 3.xlsx

PDF Document

Codes:


○ actual ○ affect ○ animals ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ connections ○ designer ○ discourse ○ encouragement ○ graffiti ○ identity ○ installation ○ isolation ○ knowledge ○ learning experiences ○ learning space ○ leveling ○ meaning ○ motivation ○ organic ○ participant ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ visible ○ vulnerability

 61 03212025 Meeting 4.xlsx

PDF Document

Codes:

○ abstract ○ actual ○ affect ○ behind screen ○ body language ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ installation ○ invisible ○ knowledge ○ learning experiences ○ learning space ○ meaning ○ motivation ○ organic ○ partner ○ perceived ○ personal history ○ personal moments ○ playful ○ real ○ social interaction ○ stress ○ student ○ visible ○ vulnerability

 62 03282025 Meeting 5.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ behind screen ○ collaboration ○ communication ○ concerns ○ concrete ○ connections ○ discourse ○ identity ○ installation ○ knowledge ○ learning space ○ leveling ○ participant ○ partner ○ personal history ○ personal moments ○ playful ○ social interaction ○ stress ○ visible ○ vulnerability

 64 Manifesto Discussion.xlsx

PDF Document

Codes:

○ actual ○ affect ○ animals ○ body language ○ communication ○ connections ○ designer ○ discourse ○ encouragement ○ identity ○ invisible ○ knowledge ○ learning experiences ○ meaning ○ organic ○ participant ○ partner ○ perceived ○ personal moments ○ playful ○ social interaction ○ visible ○ vulnerability

APPENDIX L

S(CR)EEN FILM

[Consult Attached Files]

The primary analysis of this dissertation was completed using a video of participants interacting. The video shows a rhizomatic narrative method of analysis, wandering through conversations, group interactions, and interview honesty.

The film can be found at <https://vimeo.com/1102674340>, as well as in the attached files portion of this dissertation. To watch, a video player, such as Quicktime or equivalent, is required to view offline. For online viewing , an updated browser such as Firefox, Chrome, or Safari are needed.