**Ecological**

Design pedagogy is grounded in embodied engagement with material objects and spaces. This feature of design pedagogy has begun to spread well beyond design studios. Indeed, many innovative workplaces and sites of higher education are investing massive amounts of money to enhance the physical conditions of living and learning (Lange). Attention to the material nature of learning is not new to rhetoric and composition either. Many rhet/comp scholars have called our attention to the material, ecological aspects of composing (Cooper, Hawk, Dobrin, Rickert, Hass, Syverson, Rivers and Weber, among many others). As Laura Michhe argues in “Writing Material,” our approaches to teaching should reflect that “Writing is codependent with things, people, places, and all sorts of others. To write is to be part of the world” (501). And yet, she continues, this approach has not gained much traction in the classroom (494). We believe that a heightened, sustainedattention on physical learning spaces and embodied interactions with material things demonstrated in design studio settings can accelerate and enhance existing models of rhet/comp pedagogy. In conversation with our disciplinary work, then, the media and materials we collected during our studio visits illuminate the many ways in which objects and spaces significantly figure into design approaches to teaching and learning. Additionally, these media and materials reflect our own metacognitive research process, showing how our embodied thinking, learning, and composing was inextricably entwined with the spaces we inhabited and the objects we engaged with during the development of this project.