

00:21:41 Helena Dean: HIG website - <https://sahhistoricinteriorsaffiliategroup.sah.hcommons.org/>

00:22:35 Michelle Jackson-Beckett: Hello and Welcome to SAH Historic Interiors Affiliate Group (HIG) Second Annual Emerging Scholars Symposium: Digital Interiors! My name is Michelle Jackson-Beckett, and I'm a member of the organizing committee for the symposium. I will be sharing quick recaps of each talk in the chat box here

00:22:39 Michelle Jackson-Beckett: Please remember to place your questions for our speakers in the Q&A box. We look forward to a lively discussion and exchange!

00:32:54 Michelle Jackson-Beckett: A brief recap - Preme Chaiyatham's talk looks into the exciting world of light projection mapping in historic preservation, considering many different layers of this technology in cultural heritage settings. This where projection mapping comes in to help visually and virtually restore our heritage. Projection mapping is a technique that enables us to visually alter the surroundings without physically changing it.

00:33:12 Michelle Jackson-Beckett: Some great questions - Why should we physically preserve the building if we can do so digitally? Is it authentic? Does the digital restoration make it more accessible? Do we lose something in doing this?

00:45:02 Michelle Jackson-Beckett: A brief recap - Sarah Joyce's talk describes a method she developed to reconstruct and analyze the interior spaces of Pithiviers maternity hospital in France (1962-1985), as a historical birth environment case study. Sarah explains her process of making multiple stills from the films that she then used as sources to create a three-dimensional AutoCAD image of the main types of Salle Savage. She uses Miro board to organize and analyze the data, and share my findings with international colleagues as part of this SSHRC funded Canadian research project. She believes this method can be generalized to analyzing other lost historical interiors, which are now available to scholars via internet search engines and collections.

00:58:19 Michelle Jackson-Beckett: A brief recap - Andrea Lacalamita's talk explores the idea of "process vs. product" in the Interaction Lab at Cooper Hewitt, Smithsonian Design Museum, and its funded seven digital prototypes built by creative technology teams using the Smithsonian's Open Access data set. Participants had been selected through the Activating Smithsonian Access Challenge (ASAC), an open call seeking proposals that offered meaningful and accessible digital interactions with Smithsonian collections, rather than the passive "looking" experiences common to museums and often replicated by those institutions in the digital world. Andrea discusses the project "Doorways Into Open Access," an augmented reality experience intended to immerse users in Belle Époque Paris.

How can digital technology teams work together with curators, historians, and designers from the onset of these digital projects to ensure that the tools developed align with museum objectives, and that important learning opportunities are not missed?

00:58:37 Michelle Jackson-Beckett: Please place questions in the Q&A box!

01:00:31 Laura C. Jenkins: Fascinating talks, all, thank you! I am posing my question here because I do not have access to the Q

01:00:44 Laura C. Jenkins: Q&A*

01:04:08 Laura C. Jenkins: If we think about historic interiors and historic preservation as documentary fields in part, how might we begin to incorporate the experiences and the effects created by the technologies discussed here, many of which are fleeting, into the 'records' of (extant or lost) built spaces?

01:07:48 Linda East: Unless an experience is authentic, how can it be called history? It seems that if environments are created without authenticity, they are simply fantasy. Isn't the purpose of history to illuminate truth from the past?

01:15:08 Nina Blomfield: Thanks! I loved the spotlight feature in the church. It seems that disrupting the projection, whether intentionally at the church or unintentionally with a visitor's shadow, draws your attention to the technology in a way that could be used to a curatorial advantage... lots to think about!

01:16:08 Michelle Jackson-Beckett: We have one other question from the public in the regular chat - Linda East asks: Unless an experience is authentic, how can it be called history? It seems that if environments are created without authenticity, they are simply fantasy. Isn't the purpose of history to illuminate truth from the past?

01:22:28 Cameron John: An excellent response, thank you! I think it leads to additional (and maybe greater) questions about what makes these objects significant and worth recording.

01:27:13 Laura C. Jenkins: Excellent presentations and questions, all! Thank you. Much food for thought.

01:30:13 Michelle Jackson-Beckett: Wonderful presentations! Thank you to all of our speakers and audience members for the stimulating questions.

01:30:55 Michelle Jackson-Beckett: In case you joined us in the middle of the program -- the Emerging Scholars committee is just one part of a vibrant community of scholars in the SAH Historic Interiors Affiliate Group (HIG)! To learn more about SAH HIG events, activities, and becoming a member, please visit our website here: <https://sahhistoricinteriorsaffiliategroup.sah.hcommons.org/>

01:31:22 Ben Angwin: thank you, everybody. excellent and very stimulating papers and discussions, and helpful for my own digital projects on lost/historical interiors.

01:31:49 Lillian Makeda: Thank you Preme, Sarah, and Andrea! Your presentations were wonderful and inspiring! And thank you too, Lauren, Michelle, and the rest of your committee for moderating and organizing this symposium.

01:32:06 Vanessa Vanden Berghe: Thank you very much everyone. So much food for thought!