

The field of professional art and design is a virtually boundless network of communication. The limits of creative discourse encompass anything that falls within the experience and imagination of the society in which the discourse occurs. A successful professional artist or designer will need both to master their particular technique or field, as well as develop a competent self-awareness of their location within the discourse of the society at large.

Successful art and design is as much about how the audience perceives the quality of the work as it is about the student's execution. When a viewer sees an art piece, the experience touches and interacts with the many categorizations, memories and preconceptions the viewer brought along with them. Many times, students step upon an artistic conversation they were not even aware of. Understanding how one's work fits into the audience's expectations is an enormously important facet of the work and should be taught from early in a student's career. I would attempt to impart this information in a conversational atmosphere that is meant to mimic the full breadth of post-scholastic discourse. Students' work should be evaluated and talked about beyond the terms of whether or not an assignment was completed, but in the manner of whether it is successful as an independent work. I would do this while being careful not to intimidate or stifle the environment of experimentation that school fosters.

The primary learning in a studio class comes through doing and making. My assignments would be demanding in the level of work required in order to press students to develop ideas several steps beyond the primary conception. Major long term assignments would be conducted with frequent critical conversation among the entire class as well as individually. I would encourage intense conversation among the students themselves to develop their skills at communicating their own work goals as well as critiquing others. Communication and clarity of vision is emphasized to help the students find their voice through their work.

Major assignments would be supplanted with seemingly unrelated quick side projects to impart specific aims. For example, a long term project aimed towards designing a fully functioning home may be interrupted for a one-day charrette to design a piece of furniture, encouraging students to think about how architecture and design can be experienced through the body. The goal of these side projects would be to introduce a topic into the longer term work that previously was not being covered. Also the projects will be enriched by citing examples and visiting museums to expose the students to successful works as well as develop their sense of identity within the larger field.

The sum goal of developing both technique and self awareness is to help students be able to define their own terms of criticism within their work. Assignments towards this goal will include creating work that responds to one another as well as known works. The ability to communicate through and about one's

work is heavily emphasized. Student's work will be assessed by their ability to thoughtfully articulate their goals within the structure of the assignments and the level to which they meet them. As a teacher I want to encourage excitement and inspiration in my students while trying to steer that enthusiasm in the direction to make them successful professionals.

-All courses proposed for RISD 12 week semesters.

The Humanity of Space

Architecture Department – Elective

13-15 students

4 hours/week, M, W

Supply Costs < \$200

The formal organization of occupiable space is the most important role of an architect. It is through the form, scale and sight of structure that humans find a sense of place. In this class designed for majors and non-majors alike, students will explore through a variety of methods the process of creating a narrative told through spatial organization. Students will work in models, drawings and full scale constructions on weekly explorations of the creation of place. This class is designed to momentarily bypass issues of materiality, construction and function in order to closely and empathetically analyze the creation of an experience through issue of threshold, ground, interior/exterior and human interaction. A final semester project will consist of a specifically sited creation that deals with the issues covered throughout.

Painting for Architects

Architecture Department – Elective

<15 Students

4 hours/week, W, F

Supply costs ~\$300

Our primary tool for perceiving the space around us is vision. The reflection of light allows us to see depth, texture and form. This course is a chance for architecture students to study in depth how light is perceived and how it can help to give form to material. The first half of the semester will be spent studying the behavior of light through painting from still-lives and landscapes. The second half will use the information learned to design spaces and objects that are meant to relate to our perception of light upon a painted surface. This course will help students learn techniques to visually describe their designs, as well as develop a sense for designing with a sense of light in mind.

Construction Administration

Architecture Department

20 Students

3 hours/week, M,W,F

Supply Costs <\$50

Building the modern building is a complex coordination of many interested parties. The client, architect, builder and consultants all must work cooperatively to ensure that projects are completed safely,

correctly and on budget. The construction administrator is an architect that protects the interest of the client and designer in the demanding construction environment. This is a professional practice course that is designed to introduce students to the complicated landscape of liabilities and interests in which their projects will be built. Students will learn about issues that arise in the construction phase along with typical solutions by managing a project under construction for a semester. This course will expose students a portion of practice that is sometimes overlooked and will better inform their design through exposure to real world construction issues. Also, the course aims to improve the architect's ability to communicate with contractors and consultants and provides a strong foundation for exploring a "design- build" oriented career.

The Humanity of Space

Description:

The formal organization of occupiable space is the most important role of an architect. It is through the form, scale and sight of structure that humans find a sense of place. In this class designed for majors and non-majors alike, students will explore through a variety of methods the process of creating a narrative told through spatial organization. Students will work in models, drawings and full scale constructions on weekly explorations of the creation of place. This class is designed to momentarily bypass issues of materiality, construction and function in order to closely and empathetically analyze the creation of an experience through issue of threshold, ground, interior/exterior and human interaction. A final semester project will consist of a specifically sited creation that deals with the issues covered throughout.

Aim:

To examine the creation of a spatial narrative as a way of designing an experience.

Objectives:

- Define the concept of constructed space.
- Impart vocabulary for the human experience of space with which to analyze the human spatial experience.
- Encourage students' will and ability to intervene and create innovative spatial experiences.
- Develop student's technical drawing, modeling and construction skills in service of their ability to describe spatial experiences.

Overview:

12 weeks, 3 credits, Monday and Wednesday, 2 hours. Course is meant as supplementary to architecture or other major's studios. Assignments are meant to be quick explorations of spatial issues. The concepts of spatial design explored should be directly related to architecture students' education, as well as other majors with interest in how the human body relates to sculpture, installation, interior architecture, painting or any other artistic form. The inclusion of other majors is important to help cross-fertilization of ideas about how different mediums use space and the students will be encouraged to work outside of their typical field (ie. an architecture student will be encouraged to create a sculptural object to explore topics)

Assessment Criteria:

The course follows a model of covering 1 topic per week. Each week has a topic introduced on Monday, along with the corresponding assignment. For the Wednesday of that week, students should have a

proposal idea for that week's project to discuss. From the discussion students will then develop the idea for the next Monday when there will be a critique.

- completion of work
- evidence of thoughtful process
- development of the student's ability to creatively devise new spatial conditions
- growth in the student's ability to express the experience of a space
- development of a student's technical ability to relate their concepts
- participation in critiques and thoughtful engagement in classmates' work
- increasing complexity in assignments with evidence of previous concepts understanding showing through in later projects
- risk taking and ambition that press against a student's preconceptions

**The Humanity of Space
Course Schedule**

Week	Day	Activity	Topic	Assignment	Objectives	Assessment/Conceptual Growth
1	M	Introduction/ Lecture	Threshold – How does a person interpret the difference between one space and the next?	Design a transition between two differentiated spaces by creating a threshold in full scale. A room or place in the building should be divided with the use of any material. Critique will tour the building to experience the installations.	Introduction to methods of spatial differentiation. Students should begin to expand their vocabulary and concepts concerning their experience of a physical condition.	Assignment will establish baseline for where students are at the beginning of the semester in their ability to articulate and execute an idea. Assignments are generally open ended, so assessment relies on students to state clearly state their own criteria for how they developed their idea. Through critique the thoroughness of these ideas will be explored.
	W	Work Day/ Desk Crit				
2	M	Critique	Ground/Human relationship – How can the ground plane be manipulated to create perceivable space.	In drawings, manipulate the earth to create a barrier that prohibits passage but allows visual connection. Develop a narrative for the barrier - why and who is blocked? Students should draw in plan and section, but drafted drawings are not required.	Students are to explore how the ground plane can be inhabited, and the difference between the plane one stands on and a vertical element that blocks passage. The narrative the student creates should be used to inform the construction of the landscape. Students without previous experience are exposed to the idea of drawing in section, and the use of this technique is explored for its ability to show inhabitable spaces.	The students' section drawings should include human figures that allow a viewer to experience their creation. The figure in the drawing is the demonstration of their attempt to inhabit their creation and develop their narrative. The narrative created for the figure should be clearly read in the drawing and explained in critique.
	W	Work Day/ Desk Crit				
3	M	Critique	Human-Object relationship – What are the qualities that define an object as opposed to a space? Are there thresholds of distance involved in this relationship?	Create an object/sculpture that affords a double reading of object and space. The piece should read as a stand alone object from a distance but proximity should reveal a threshold in which this object becomes inhabitable. Inhabitable in this sense does not require entry with one's entire body.	This assignment is the creation of an actual object, not a representational model, which explores the same threshold of experience as the way in which we come to enter an enclosed space. The students are to explore the changing nature of the object through this change in proximity, and they should explore the aspects of time and revelation which play a role in the progression.	This week's assignment further explores the idea of crossing threshold, and should create a logical tie between the object as a visual item and the interior space into which the viewer moves.
	W	Work Day/ Desk Crit				
4	M	Critique (student led - one student picks another to critique, brief discussion, then the picked student picks the next project to critique)	Interior/Exterior – How do we feel inside? How do we feel outside? Do these feelings require a "building?"	Design and build in model a progression from exterior to interior. Be specific about the nature of the experience as it is developed through the visual and physical relationship between the viewer and the construction. The duration of time over which this progression unfolds should be thought of with particular care.	Having attempted several specific experience, the students are now asked to create a dynamic experience that they attempt to control. They are expected to struggle with the challenges of control and to start to think about the unreliability of the human subject as a visitor to the construction.	This assignment builds on the previous weeks exploration into idea of entrance to inhabitation. Working again in a progression that should relate to time, the students' work should contain a narrative that is beginning to become self-evident. The constructed experience is becoming more specific and controlled, and the student's work should reflect this. Student's will present their work, and critique will mainly be focused on developing the narrative in the work to reflect their verbal explanation.
	W	Work Day/ Desk Crit				
5	M	Field Trip	Class trip to chase center to explore Moneo's construction of spatial experiences. Interior/exterior relationships explored, especially in the specific placement of windows in the façade. Students sketch 3-5 moments of experience.			
	W	Work Day/ Desk Crit				

6	M	Critique/ Project Intro	Motion/Stillness – How can we construct a space to induce motion or stillness? How does perception of space change when that space is one of travel vs. one of rest?	An empty wall in the building is assigned to each student. On the assigned wall, the student is to create a large, gestural charcoal mural. The mural should relate to the viewer moments of motion and of stillness within the room. Through the use of scale, stroke and detail, the student should attempt to create a drawing that causes the viewer to move throughout the room.	The students are exercising a deliberate and real life intention to manipulate the viewers sense of place within a room. The student should be attempting to induce motion through a sense of energy or exploration.	The second half of the semester focuses more closely on the experiences of the human and the difficulties in specifying, dictating or controlling their experience. Using the tools they've learned in the basic explorations of the first half, they'll attempt to create specific experiences for the inhabitants or viewers of their creations. The development of narrative becomes more important as a tool with which this experience can be designed and articulated. Students with a fuller grasp on the concepts can begin to explore tensions that occur between the intended narratives and the unintentionally views and spaces in the projects.
	W	Work Day/ Desk Crit				
7	M	Critique	Inhabitation/proximity – How does a constructed space control the experiences of people within it? Can interactions be dictated? How do people react when their comfort is challenged?	Create an intervention in real life. Use chalk, cones, signs, your own body or any other object to alter the path of passers-by. Attempt to force interaction between strangers. What works, what doesn't? Record and document your finding and present them in class on Monday. Begin to imagine if and how your finding can inform the constructed experience and include these conclusions in your presentation.	Another step in the attempt to induce a specific experience in a person. This assignment runs up against the challenges of affected people in the business of their modern lives, but should start to build a connection between themselves as designer and the subject of their design.	This assignment is a challenge to directly affect the experience of fellow humans. The students should realize the inherent difficulty in this task, and even more so, the extreme difficulty in the affected taking anything from a disrupting experience. Presentations should show a empathetic nature to the investigation, as the test subjects in this experiment are the real life version of the human figure in the first week's section drawings.
	W	Work Day/ Desk Crit (Desk crits in groups of three, students discuss each others work with professor)				
8	M	Critique	Isolation/voyeurism – How can space isolate people and to what purpose? How can the presence of others be perceived while limiting access?	Create a narrative of separation and unification and propose a project that incorporates these experiences. Medium here may be drawings, models, or life size construction. The students' narrative should rely on the passage of time as with earlier projects, but scales of time beyond just that of passage should be considered. This assignment should express a specific desires to be together or separate in the narrative that is manifested in the design.	This assignment expands on the idea of the intervention in the previous week, but here designs a full construction around a more complex interrelation between participants. The students should be developing an ability to create tension between the participants that results from proximity or separation. The people in their designs are becoming part of their medium, and the experiences they construct become performance for the other people in the space.	The students should be trying to construct spaces that create performance, interaction and separation among its inhabitants. The spatial tools developed thus far can play more as background to the performance of the inhabitants in this assignment, but the design should be specific and contain a very particular sequence for interaction. This assignment prove a difficult undertaking and students will be encouraged to discuss frequently among themselves to test their hypotheses about interactions.
	W	Work Day/ Desk Crit				
9	M	Lecture / Slide Presentation	Lecture / Slide presentation on works of architects and artists who define and express a spatial narrative - included are: Le Corbusier, Enrique Mirralles, Diller/Scofidio, SnOhetta, Zaha Hadid, Tadao Ando.			
	W	Work Day/ Desk Crit				

10	M	Critique	<p>Final Project- Students will devise a final project that will take the final two weeks. Students are expected to devise a spatial experience stemming from a certain narrative. The assignment for the Wednesday will be to develop the narrative that they are attempting to explore. The narratives will be discussed and revised in class and students should work through the next week, with a mid-project progress critique on Monday.</p>	<p>The objective of the final assignment is for the students to synthesize the many elements they've used so far in the class into their project. The development of their narrative is the penultimate task against which their design assertions will be tested. Work should likely lead directly out of one of their more successful projects.</p>	<p>The final critique will assess the credibility of the students' argument for their narrative. The narrative that is developed functions as the design statement to which they will work toward with their design. The project is a substantial undertaking for two weeks, so the thoughtful development of the narrative is stressed over the output of models, drawings or construction. The ability to communicate the essentials of the project are emphasized over details, but enough specific investigation should be shown to back up any experiential assertions.</p>
	W	Work Day/ Desk Crit			
11	M	Work Day/ small group pinups and discussion			
	W	Work Day/ Desk Crit			
12	M	Critique			
	W	Critique			

Motion / Stillness

How can we construct a space to induce motion or stillness? How does perception of space change when that space is one of travel vs. one of rest?

Assignment:

An empty wall in the building is assigned to each student. On the assigned wall, the student is to create a large, gestural charcoal mural. The mural should relate to the viewer moments of motion and of stillness within the room. Through the use of scale, stroke and detail, the student should attempt to create a drawing that causes the viewer to move throughout the room. A drawing of this scale will undoubtedly contain inhabitable moments. These moments should be experimented with and composed in a way to create specific feelings of movement contrasted with specific feelings of rest. The movement and rest in the drawing should be developed along with a narrative that will relate to the viewer, and cause them to move through the space as they try to inhabit the moments created in the drawing. Part of the exercise here is to try to create a specific reactionary behavior to the drawing – spaces in the room that become activated by the viewing, vs. others that are become deadened.

Aims:

The students are exercising a deliberate and real life intention to manipulate the viewer's sense of place within a room. They should be attempting to induce motion through a sense of energy or exploration.

Objectives:

The second half of the semester focuses more closely on the experiences of the human and the difficulties in specifying, dictating or controlling their experience. This assignment is the first step in that direction. Using the tools they've learned in the basic explorations of the first half, they'll attempt to create specific experiences for the inhabitants or viewers of their creations. The development of narrative becomes more important as a tool with which this experience can be designed and articulated. Students with a fuller grasp on the concepts can begin to explore tensions that occur between the intended narratives and the unintentionally views and spaces in the projects.

Students should begin to get a feel for how to affect people's space. The quick nature and high number of projects in this class is for the purpose of trial and error – testing many hypotheses and seeing the results manifest in their classmates' reactions. This assignment is an opportunity to test how people react to the visual stimuli of a large drawing, yielding clues to how vision can be used to induce motion or stillness in future physical projects. The specifics of this vision/motion relationship will be discovered differently by each student, but the objective is that they learn how to develop a theory, enact it, and observe the reactions of their classmates. This information can help feed into their narratives for the remainder of the class.

Methods:

The students are asked to develop a theory or hypothesis in sketch which they will enact at full scale after some discussion. In the process of creating the large piece the theory could and should change as the student analyzes the work in progress.

Assessment:

Critique will be a tour of the works located throughout the building, with the fellow students sharing their reaction to the creation. An important part of the critique is the test of what the drawing does vs. what the artist says it does – disagreements in these terms will be addressed to further the students' abilities to assemble their narrative.