

# Teaching Portfolio

Dave Waite – Fall 2019



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## Teaching Philosophy

*Schools began with a man under a tree, who did not know he was a teacher, discussing his realizations with a few others, who did not know they were students.*

*-Louis Kahn, Architect*

There is a peaceful simplicity in likening the institutional grandeur of higher learning to a pastoral conversation, deducing learning to the receiving end of knowledge sharing. After further contemplation, there truly is quite a bit I take away from this quote as a teacher. Teaching is much like a good conversation in that there is a reciprocity, undulation, engagement, variety, warmth, honesty. This is not to say that teaching is not wildly challenging at times! To be fair, some conversations are terribly challenging too...

To extend this analogy so much further, students are people living intricate lives, and their time is most often their most valuable resource. Just like a long conversation, wasted time often causes boredom, frustration and irritability. Class time must be useful! I love people who take the time for considerable responses to any question, and for that point, I love when my teachers prepared their course with poignancy and considerate pacing. Great teachers not only speak succinctly but are quick to reformat concepts to their audience using vocabulary the listener is familiar with. More interesting are the teachers who understand that conversations are not simply words.

Kahn did not say a classroom is two people speaking over the phone. Learning exists in physical time and space where one often needs the help of visual cues and haptic tools to make the entire body learn, remember, and enjoy an experience. While the architecture of schools may help enforce a certain standardization and maturity of knowledge, it is wonderful to take students outside of the classroom either physically or mentally to understand that their practice is not confined to the institutional walls of the classroom but may enact real world application to the complex community we occupy.

Not to exhaust Kahn's analogy too much, but the reciprocity of a conversation cannot be overemphasized. No one owns a discussion, because that would simply be a video lecture. My favorite classes sat on a foundation of goals and played out with such flexibility that it relaxed me and my peers as the course bent to new fascinating directions my peers brought to the course. This format made the class more interesting to the students as well as our teacher. It also allowed us to work harder and better as it flexed to our fluctuating workloads and granted us all ownership of our education.

## Architectural Teaching Philosophy

Beyond my general teaching attitudes, I have more specific guidelines which apply more appropriately to an architecture studio. By the nature of the profession, architectural coursework often demands extreme time commitments, an intense seriousness, and a deep emotional attachment of the designer to the work they create. Because of this I try to focus on four key concepts: listening, technical skill building, collaboration, and play.

### Listening

Before the class settles in, I try to set boundaries with students, and I try to have them set boundaries with me. Here, I lay out simple expectations of punctuality, proper time management, and visual representation requirements. I also explain that while the greatest educational growth exists in studio engagement, production, and collaboration, students are allowed the agency to decide if their time is best spent taking care of non-studio responsibilities. This freedom must not be abused, and communication is mandatory for this to play out effectively. Reciprocally, I expect my students to set boundaries with me. As an open discussion, it's helpful to hear past methods my students used to manage their time and studio life. Other questions for this discussion may be what other classes are you taking, what would you like to learn, or are their times mid semester where you may need a break from class? Aside from this goal setting, it is helpful throughout a course to make sure an instructor to listen to the goals of a student's design before jumping too conclusions of what the project is doing and where it should go next. This rather recurring tactic unfortunately divorces a student from their work in a controlling way. I allow my students the time to state deliberate goals and outcomes for their work so I may help and encourage them to that end point. I know from experience that when a critic listened fully to what I said that I felt more confidence and ownership of my work, and I trusted their response more.

### Technical Skill Building

Technical skills are imperative to effective architectural communication and representation. I've learned from numerous difficult evenings in studio just how difficult the learning curve is for the multitude of skills that the profession demands. From hand sketching and drafting, to software, to physical modeling, when students approach new skills gradually and with the confidence, they may assuredly add each skill to their tool belt. By breaking a course into phases where one skill honed as it is needed, one may much gain confidence in a software or skillset without becoming too overwhelmed.

### Collaboration

Beyond the collaboration between the students and the syllabus I previously described, one of the most fruitful components of an architecture education is the collaboration between peers. I do not mean this in a group project sense, but in a creative connection sense. We can all get sucked into our work and a step back on our own is often enough. The cyclical critique and motivation between peers helps all of us see things in our work we would have otherwise never noticed. This point naturally hinges on promoting and including all diverse members of the course. In my first critique of graduate school, one of my classmates from Hong Kong severely struggled through her

presentation as jurors failed to understand her concepts. Surprisingly, another student, her friend who was also from China, rushed up to her and paused the critique. With her English a little more practiced, she explained that the concepts our classmate of course did not make sense in a western lens as they were based in a Chinese custom, only understandable when framed by a Chinese worldview. Once reframed by this student, the jurors were taken aback by the conceptual rules and aesthetic approach of her presentation. This is only one anecdote, but it stands for the benefit we may all gain by welcoming into our learning all of the diverse creatives around us by allowing to students to not always make them stand alone.

## **Play**

Sometimes our creative work comes from nose-down grinding through a process, but I don't think that our best, most interesting work comes from that process, nor is it healthy. I know from my experience that my best work came when I was allowed the space to experiment, make mistakes, and approach my work from different angles. Sometimes we need to bring noncanonical materials into our studio, and frankly, sometimes we just need to get out of our studios. Distance from our work is so frequently exactly where we begin to understand it. Under the idea of *play* I also promote the importance of rest. Everyone needs breaks. Weekends are not just nice, but they are necessary to learning. Downtime, boredom, retreat are not just healthy but they allow dozens of ideas to find us for helping our creative enterprise. I firmly believe that if my students took a nap, ate a snack, read a book, or left to cook, their studio work and experience would be a world better.

In closing remarks, I hope to continue to facilitate learning conversations where we may all speak up when it's needed. I hope to teach classes where everyone leaves with projects bearing a heavy watermark of their personality. I hope to facilitate environments where students breathe new life into each other's work.

## Inclusivity Statement

Student inclusion within the classroom doesn't simply benefit the individual, but the performance of an entire class of students. The dynamics of a non-hierarchical class allows for more authentic participation, and a transformational learning. True inclusivity requests constant attention because every attempt at inclusivity, no matter how well intentioned, may create some minor, negative externality. Colorblind tools such as recording attendance at each session may avoid most unintentional biases, but attendance alone is easily affected by innumerable invisible conditions. Therefore, I must ensure my students are comfortable participating in all coursework with dignity.

Throughout my undergraduate education I worked as a tutor for our athletic department, worked for student disability services, participated a member of the Ethnic Living and Learning Community, and taught carpentry to at-risk teenagers all while I simultaneously attended surprisingly economically and culturally homogeneous university. My worst classes were those where teachers unintentionally kept quiet the students who brought diverse intelligence and experience to the classroom. Naturally, my best classes were curated by faculty who authentically and naturally maintained a classroom environment where diverse backgrounds questioned the content and pedagogy and let heterogeneous knowledge temper the coursework. These experiences taught me of the mutism that toxic masculinity, homophobia, classism, racism, and general othering may force upon my peers, turning them into intellectual and social outsiders.

Beyond cultural and economic diversity, I have recently become more curious of the neurodiversity of the classroom. As a student, I have personally been in environments where school shootings occurred, and I see the repercussions of these events in the world around me. These events allowed me to reflect upon my cognition and performance before and after these incidents. I am in some ways thankful for them as they allowed me the liminality to empathize at a base level with others who may experience wildly different cognition which may benefit them one day and restrain them another day. Because of this, I know as an educator that I must maintain a certain flexibility to let my students' restraints be their personal capitol, while simultaneously maintaining a professional standard of course learning goals. High standards, transformative empathy, and fair compromise are nodes in an affective inclusive performance arch. Furthermore, these experiences taught me that since I had no comprehension of these learning conditions before, that there is a world of challenges my students may face which I may not understand or empathize with, but that does not disqualify them or devalue them.

Equality is crucial in the classroom, and vital in creative classrooms in order to allow everyone room to learn, grow, and take risks. I appreciate the vulnerabilities we may all bring to class, especially to critique, and I love watching classes who uphold each other in order to value our creative strengths.

# ARCHITECTURE 115

## Solid – Liquid – Gas : Intro Studio

Hazy and squishy are not typically terms one describes architecture with, but why can't they be? Numerous haptic experiences earn architectural vocabulary such as a wall of sound or a curtain of rain so let's use them. Let's play through experimental model making using materials that would otherwise slip through your fingers, fall on the floor, or evaporate through the room in order to break and develop rules for haptic and experiential architecture. Students will develop new methods for material use, construct digital and hand-drawn renderings, prepare presentations of their work, and practice writing about their work. This course covers the Core 1 studio requirement.

### Goals:

- To develop proficiency and learn terminology of different methods of architectural representation
- To understand the tactile and spatial properties of materials and their contribution to a spatial experience
- To build an individualized approach to materials, techniques, and subject matter within an architectural framework.
- To practice presenting our work precisely, thoroughly, and efficiently to our peers.

### Outcomes:

- Various material studies and two final models of your project
- A greater comfortability in describing our work
- An appreciation of material contribution to a haptic experience
- A series of final drawings which break some of the standard conventions of architectural drawing in plan, section, elevation, axonometric, and perspective projections.

2020 Wintersession

1/2/2020 to 2/6/2020

M, W 12:10 – 4:40 pm

BEB 317

Credits: **6**

Instructor: **David Waite**

Department: **Architecture**

Course Level: **Under Graduate**

Cost: \$100-\$250

## ARCHITECTURE 335

### Personal Space Through and Mental Health Lens

In the United States, mental-health care is under-delivered and faces challenges on multiple fronts, from social stigma to inadequate insurance coverage. One in five Americans experience some form of mental disorder, but less than half of affected people receive treatment. The picture is especially dire for children and young adults due to a range of public-health traumas that affect children: academic stress, bullying, intolerance of gender nonconformity or sexual preference, separation of families, violence in communities, and the opioid epidemic. More than ever, behavioral-health architects must consider how to design physical and programmatic thresholds that facilitate productive exchange.

Let's process some of the conditions where our built environment affects our mind. Through research and design testing, examine the positive and negative influence buildings have on our health and wellbeing. From Dickensian London to the bold experiments of postwar urban planners, and from healing spaces for cancer patients to the role architecture can play in healthcare provision, we look anew at the buildings that envelop and shape us. Just as designers such as Cameron Clarke, Tim Rommel, and Michael Graves challenges architectural norms, throughout the course we will develop a series of propositions to address challenging architectural conditions. In culmination of this course, students will redesign our school in order to address a series of equitable mental health goals of their choosing. Students will understand the complexity and often exclusionary properties of our built world as well as hone their own methods of rhetorical design communication.

#### Goals:

- To develop a visual coding for abstract cognitive processes within the architectural canon.
- To challenge contemporary norms concerning the tactile and spatial properties of materials and their contribution to a spatial experience
- To build an individualized approach to spatial sequences as it relates to a cognitive responses.
- To practice presenting our work precisely, thoroughly, and efficiently to our peers with confidence, personality, and appropriate vulnerability.

#### Outcomes:

- Thorough research on the mental health subject of the student's choosing.
- A greater comfortability in describing our work in terms of research and design speculation
- A final architectural design project which thoroughly responds to a component of mental health.
- A series of final drawings which break some of the standard conventions of architectural drawing in plan, section, elevation, axonometric, and perspective projections.

2020 Wintersession 1/2/2020 to 2/6/2020

M, W 12:10 – 4:40 pm

BEB 317

Credits: 4

Instructor: **David Waite**

Department: **Architecture**

## ARCHITECTURE 267

### It's Time for an Intervention- Temporary Installation in Permanent Places

*[Public Art Design and Grant Writing]*

Test the limits of public spaces in Providence by designing and proposing a temporary architectural intervention to the Rhode Island State Council of the Arts. Students must develop a litmus test for authentic placemaking which includes a personal set of qualifiers for public space analysis. Once identified, students will intervene in the site of their choosing using architectural devices. While the submission of the proposal is not mandatory, all students will produce a grant proposal which involves study models, renderings, concise writing, a budget, and a schedule. Our goal is to challenge existing conditions and explore the potential experience of our city in an effort to develop a more authentic and inclusive city. Students will not only leave the course with a fully prepared grant to submit if they chose, but a basic understanding of municipal formalities for public art production, a unique method for analyzing the quality and authenticity of a place, and a personalized understanding of how their own practice may operate in our multidisciplinary art world.

#### Goals:

- **To understand** the procedures for effective grant writing, and the process of legitimizing your work.
- **To practice** the methods necessary to produce your work full scale.
- **To develop** tools to estimate your project's cost, labor, and time for construction with reasonable contingency.
- **The ability to analyze** the site of your choosing to understand its essence and how to best represent it.
- **To learn** about what you bring to the public, and how your practice may contribute to the community.
- **To understand** a conceptual process for creating public work with its own identity and uniqueness.

#### Outcomes:

- A clear and unique analysis of a site which highlights its character, including its inclusionary and exclusionary qualities.
- A poignant, accurate, and effective narrative for your grant proposal.
- A system for understanding of a project's construction scope including time and resources.
- A final grant proposal which clearly and effectively offers itself as a positive benefit to the community with reasonable goals and feasibility.

2020 Wintersession

1/2/2020 to 2/6/2020

M, W 12:10 – 4:40 pm

Credits: 4

Instructor: **David Waite**

Department: **Architecture**

Course Level: **Under Graduate and Graduate**

Cost: \$150

## *It's Time for an Intervention-* **Temporary Installation in Permanent Places**

[Public Art Design and Grant Proposal]

2020 Wintersession

ARCH 2120

M,T,W, Th: 12:10 – 4:40 pm BEB 317

4 credits

Final Due 2/8/2020

Instructor: David Waite

Office Hours: Before each class 10 am -12 pm or by appointment

dwaite@risd.edu

cell: (310)569-0173

### Required Texts:

No texts are required – all necessary reference material will be presented in lectures or distributed via our class google drive.

### Course Description:

Test the limits of public spaces in Providence by designing and proposing a temporary architectural intervention to the Rhode Island State Council of the Arts. Students must develop a litmus test for authentic placemaking which includes a personal set of qualifiers for public space analysis. Once identified, students will intervene in the site of their choosing using architectural devices. While the submission of the proposal is not mandatory, all students will produce a grant proposal which involves study models, renderings, concise writing, a budget, and a schedule. Our goal is to challenge existing conditions and explore the potential experience of our city in an effort to develop a more authentic and inclusive city. Students will not only leave the course with a fully prepared grant to submit if they chose, but a basic understanding of municipal formalities for public art production, a unique method for analyzing the quality and authenticity of a place, and a personalized understanding of how their own practice may operate in our multidisciplinary art world.

## Course Goals:

### Technical Skills

- Grant Writing  
**To understand** the procedures for effective grant writing, and the process of legitimizing your work.
- Fabrication  
**To practice** the methods necessary to produce your work full scale.
- Budgeting and Scheduling  
**To develop** tools to estimate your project's cost, labor, and time for construction with reasonable contingency.

### Creative Practice

- Analysis  
**To analyze** the site of your choosing to understand its essence and how to best represent it.
- Narrative  
**To learn** about what you bring to the public, and how your practice may contribute to the community.
- Representation  
**To create** a conceptual project with its own identity and uniqueness. Learn how a specific graphic coding may enhance the rhetorical value of an architectural argument

## Learning Outcomes:

- (1) A clear and unique analysis of a site which highlights its character, including its inclusionary and exclusionary qualities. **15%**
- (2) A system for understanding of a project's construction scope including time and resources. **15%**
- (3) A poignant, accurate, and effective narrative for your grant proposal. **15%**
- (4) A series of architectural projections and models to clearly and accurately depict the intentions of your **30%**
- (5) A final grant proposal which clearly and effectively offers itself as a positive benefit to the community with reasonable goals and feasibility. **30%**

## Attendance and Participation

Come to class daily and engage with the course. The work we bring in daily only benefits the course as a whole, and missing out on our daily discussions limits strength of the course as a whole. That being said, every student has available two unexcused absences to use when they need.

Students may participate by uploading images to our class google drive for our morning "pin-up". Students are also encouraged to share their thoughts in class discussions, help their

peers through their critiques, and ask any questions of our guest lecturers when they feel necessary.

### **Course Readings:**

Barthes, Roland. *Elements of Semiology*. New York, NY: Hill and Wang, 1977.

Brenson, Michael. "The Messy Saga of 'Tilted Arc' Is Far From Over." *The New York Times*. The New York Times, April 2, 1989.

<https://www.nytimes.com/1989/04/02/arts/art-view-the-messy-saga-of-tilted-arc-is-far-from-over.html>.

"No Spectators: The Art of Burning Man." Smithsonian American Art Museum. Accessed November 18, 2019. <https://americanart.si.edu/exhibitions/burning-man>.

Schrank, S. "Public Art at the Global Crossroads: The Politics of Place in 1930s Los Angeles." *Journal of Social History* 44, no. 2 (January 2010): 435–57.

<https://doi.org/10.1353/jsh.2010.0046>.

### **Grading:**

**Students will receive a grade update biweekly as they finish assignments.**

- A The student brings to class outstanding work which displays sincere conceptual investigation and extensive technical skill. Their contributions in class reflect exceptional preparation, and ideas offered are consistently substantive. Student's participation and attendance greatly adds to the dynamic of the course and if the student were not a member of the class, the quality of the course dynamic would be diminished.
- B The student brings work to class which displays strong conceptual investigation and good technical skill. Their class contribution is often substantive. Student's participation and attendance adds to the class dynamic, and if the student were not present, the class dynamic would be diminished.
- C The student just meets requirements and may not always bring in substantive work. This grade is earned if the student only applies effort at a standard competency level.
- D The student is not completing their work or meeting the listed requirement for each assignment. I will meet with the student regularly until their work improves.

**WEEK 1.02****1.02**

Group Discussion  
Assign Reading 01  
Assign Reading 02

**Due**

-Upload images to the class  
google drive from our  
discussion on 1/3 and 1/7

**LEARNING OUTCOMES**

Develop a critical lens for public  
art's possible effect on a space

**1.03**

Review Readings  
Field Trip to a Brown Quad  
Discussion: Benefits and  
Hazards of Public Art

**Week 01.07****1.07**

Pin Up  
Guest Lecture

**Due**

-Google Drive images uploaded  
for morning discussion 1/7

+Identify Sites for Public  
Intervention, Analyze Sites,  
+Begin Prototyping through  
sketches and models  
+First Draft of Site Plan

**1.08**

Site Visit Avenue Providence  
with Yarrow Thorne

- Google Drive images of sites  
uploaded for discussion 1/8  
-Sketches due 1/9

**1.09**

Pin Up

-Cleaned up site drawings due  
1/10

**1.10**

Read over the weekend

**Week 1.14****1.14**

Pin Up  
Class Discussion

**Due**

-GDrive image upload of  
graphic representation  
precedents due 1/14

+Develop an architectural  
language for your site  
+Prototype models for your site  
intervention

**1.15**

Pin Up  
Site Visit Steel Yard

-Bring study model to class  
1/15

**1.16**

Desk Crits

-Bring drawings, sketches,  
models, and a one paragraph  
project description 1/16

**1.17**

**Midterm Presentations**

-Midterm project due 1/17 (See  
assignment sheet)

**Week 1.21****1.21**

Pin Up  
Discussion

**Due**

+Create appropriate titles for  
your work

<p><b>1.22</b> Pin Up Naming Work Charette</p> <p><b>1.23</b> Desk Crit</p> <p><b>1.24</b> Tentative end to models and drawings</p>	<p>- GDrive image upload of sketch edits to your midterm work due 1/21</p> <p>- Upload to the GDrive one image which describes your project best and write a one sentence which describes your project best (1/22)</p> <p>- Bring in all models and drawings</p>	<p>+Begin outlining your grant proposal</p> <p>+Begin project budgeting</p>
<hr/> <b>Week 1.28</b>		
<p><b>1.28</b> Discussion Public art and government money</p> <p><b>1.29</b> Pin Up – Develop case against your project Discussion</p> <p><b>1.30</b> Wreck it! -Figure out how your installation may fail structurally and develop fail-safes</p> <p><b>1.31</b> Pin Up Discussion- Contingency Working Day on Budget</p>	<p><b>Due</b></p> <p>- Upload to the GDrive one image of a case against your project installation (1/29)</p> <p>-Bring to class a plan for project modifications to make it stronger, safer, “smarter” (1/31)</p>	<p>+Understand the value of your work and your connection to your environment</p> <p>+How to plan comfortably for budget expansion and project damage</p>
<hr/> <b>Week 2.4</b>		
<p><b>2.4</b> Pin Up Budgets</p> <p><b>2.5</b> Schedule Analysis Peer Reviews</p> <p><b>2.6</b> Desk Crits Peer Reviews</p> <p><b>2.7</b> Paper due in class Final Grant Presentation in Class for your peers</p>	<p><b>Due</b></p> <p>-Bring a proposed project budget to class (2/4)</p> <p>-Bring a proposed project schedule to class (2/5)</p> <p>-Bring edits to <b>two</b> peers’ paper, representation, budget, and schedule to class 2/6</p> <p>-Upload final paper to class google drive by <b>12 PM 2/6</b></p> <p>+Prepare a 6-minute final presentation for our class 2/7</p>	<p>+Finalize final grants</p> <p>+Develop a strong digital presentation of your work</p>

## Course Rubric

	Beginning	Developing	Accomplished	Exemplary
Concepts & Idea	Concept is absent or lacks coherence. Many of the visual elements and cues do not lead the viewer to the intended idea.	Shows some evidence of a concept, but with commonly used imagery. The idea needs work, and greater clarity through the use of visual elements and cues.	Shows evidence of a concept with some originality and sophistication. The idea is stated with visual elements but could be clearer and strongly evident.	Shows evidence of a concept with a high degree of originality and sophistication. The idea is well stated with visual elements and cues.
Creativity & Originality	Work occasionally unique, detailed or interesting. Shows minimal risks taken.	Work somewhat unique, detailed or interesting. Shows some developing ideas but without a true sense of originality.	Work generally unique, detailed and interesting. Explores some different options and takes some creative risks.	Work exemplary unique, detailed and interesting. Explores several different options and takes many creative risks.
Representation & Craft	Poor understanding and application of principles of art and design. Poor experimentation. The body of work shows minimal or no craftsmanship or attention to detail.	Some understanding and application of principles of art and design. Shows some experimentation with printmaking techniques. The body of work shows basic craftsmanship and basic attention to detail.	Good understanding and application of principles of art and design. Very good experimentation with printmaking techniques. The body of work shows good level of craftsmanship, with good attention to detail.	Exceptional understanding and application of principles of art and design. Rich experimentation in diverse printmaking techniques. Body of work shows outstanding craftsmanship, with strong attention to detail.
Grant Writing	While the grant covers all the points listed in the assignment, the developed argument is not persuasive. The proposal does not take itself seriously or maturely, but it does list out the resources and time needed to complete the work. The budget could use more investigation.	The writing has some errors, and while an argument it developed, there may be some flawed reasoning. The writing outlines the project's context and who may experience it. The budget and schedule are plausible.	There is a good argument developed for the project implementation. Writing considers the site and its community, and the work takes itself seriously. The project budget and schedule are believable and thorough.	Persuasive writing thoroughly and effectively builds a case for the student's intervention. The is an ethic of responsibility and empathy to the project's site and its community. The student asserts their work with maturity and confidence which grants total believability to the

				proposed budget and work schedule.
Participation & Effort	Student was not on time or prepared to share their work, did not contribute to class discussion or offered disrespectful feedback. Work shows minimal effort, planning or pride.	Student was sometimes on time and somewhat prepared to share their work. Student contributes minimally to class discussion or did not offer relevant feedback. Work shows some effort, planning and pride.	Student was on time and mostly prepared to share their work, and participated in some class discussion by offering relevant and respectful feedback to students. Work shows good effort, planning and pride.	Student was on time and prepared to share their finished work. Student participated in class discussion by offering relevant and respectful feedback to each student. Work shows exceptional effort, planning and pride

### Materials Cost: \$150

While students are not required to print their work, they must maintain a digital portfolio of beginning of class pin-ups

The majority of money will be used for modeling your design prototypes and final models.

Materials Fund: Our Student Affairs department at RISD provides opportunities for all students to develop personally, socially and intellectually. If there are certain materials for a class that you are unable to pay for, you can submit an outline of the materials you need assistance with. The request will be reviewed within 10 days by Student Affairs. Here is a link to the form for the materials fund: <https://docs.google.com/a/risd.edu/forms/d/e/1FAIpQLSdaFoSHzh1yGM1iCLa1GkGUrtbyFQ8jmPIJMcbSnv08FaeA/closedform>

### Policies:

**Accommodations:** Accommodation for additional time or other accommodations are to be requested in the first two weeks of class accompanied by related documentation by the Office of Disability Support Services.

**Code of Conduct:** Cheating, plagiarism, falsification or unauthorized reuse will not be tolerated in this course, per the Academic Code of Conduct: <https://policies.risd.edu/academic/academic-code-of-conduct/>

**Note:** It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of this course are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

**Resources:** RISD has many resources available to you. Please take note of the following departments that can assist you in many ways during your time at RISD:

RISD's Office of Counseling and Psychological Services (CAPS) provides a range of mental health services to help students improve emotional, interpersonal, and academic functioning. This includes group counseling, recommendations to off-campus providers, outreach events, a counselor on call (for after-hours mental health emergencies), and psychiatric services (upon recommendation from a CAPS counselor). If needed, please contact their team: Email: [counserv@risd.edu](mailto:counserv@risd.edu) Phone: 401-454-6637 Location: 72 Pine Street (5th floor)

The Office of International Student Services (OISS) strives to help international students become integrated into the RISD community and make the most of their experiences here. This department can help you with Social Security Letter Requests, I-20 updates, and drivers' licenses. You can email them at [oisss@risd.edu](mailto:oisss@risd.edu), or call at (401) 277-4957.

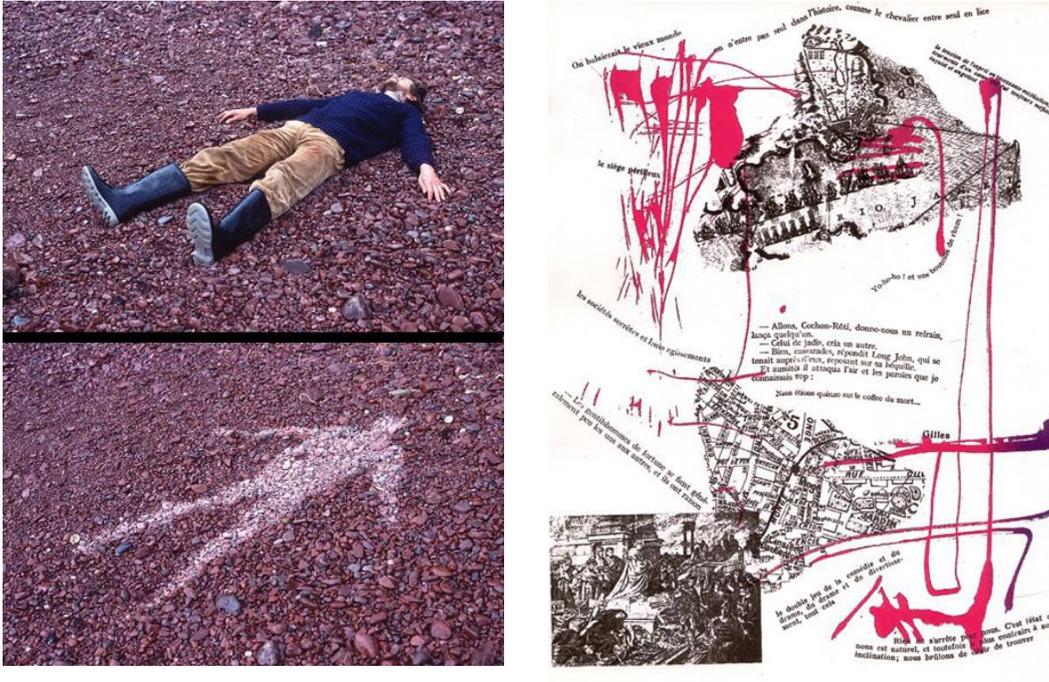
The Center for Arts & Language: offers academic support and advocacy for communication in academic, professional and creative contexts. A&L offers peer tutoring, staff advising, workshops, online and print resources, and a community where all forms of language are welcome. If needed, you can make an appointment by going to their website: <https://risd.mywconline.com/>, or call them at 401-454-6486.

Disability Support Services (DSS) assists RISD students who have cognitive (learning), psychological and physical disabilities. In order to receive accommodations, students must be registered with the Office of Disability Support Services. If you need to register a disability, please contact DDS at [disabilitysupportservices@risd.edu](mailto:disabilitysupportservices@risd.edu), or call them at 401-709-8460.

*Course Title:* It's Time for an Intervention- [Public Art Design and Grant Proposal]

## Assignment 01

### Wayfinding and Psychogeography



*Dérive - 'the study of specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals'*  
 -Guy Debord, 1958

## Overview

This class project is a three-part project to help guide is through the site selection for our art intervention. Guy Deboard and Kevin Lynch's research and practice from the 1960's will frame our approach to psychogeography as a tool for experiencing and documenting the nature (or soul) of a city. Psychogeography is the study of specific effects of the geographical environment, on the emotions and behavior of individuals. Through subjecting ourselves to these processes, we will begin to re-discover Providence and some of nuances of its downtown core.

## Goals

1. **To develop** a unique system to describe an urban landscape.
2. **To understand** terms to describe a neighborhood at a variety of scales.
3. **To creatively** re-represent a landscape based on way finding rules.
4. **To analyze** the site's strengths and weaknesses based on the mapping exercise.
5. **To present** one's own work in a mature and insightful way, while being able to critically analyze it from various points of view considering disciplinary guidelines.
6. **To reflect** on whether personal artwork conveys the intended meaning and revise accordingly.
7. **To convey** meaning successfully through the presentation of artistic work.
- 8.

## Outcomes

1. Students will perform an engaged derive and gain a greater understanding of urban nuances as well as the nature of the student's participation with the space.
2. A unique, thoughtful, and critical artifact which analyzes and re-represents a portion of the Providence urban landscape
3. Clear and thorough research of peers' 'mental mapping' which has been cleverly and accurately used in the final mapping
4. Students will be able to evaluate the complex urban environment through two considerate exercises and deduce specific qualities of a site which may need enhancing.
5. Presentation of their own work in a mature and insightful way, while being able to critically analyze from various points of view and considering disciplinary guidelines.

## Methods

1. Perform a dérive in Providence in pairs
2. Document and analyze you derive (personal representation)
3. Critique in class the
4. Survey peers for their mental experience of the place you visited
5. Map the information from the surveys in a way which illustrates the hierarchy of the data.
6. Deduce information from these maps through a group discussion

## Part 1 Mapping our own experience

A derive is described as a technique of transient passage through varied ambiances. The *dérive* involves playful-constructive behavior and awareness of psychogeographical effects; which completely distinguishes it from the classical notions of the journey and the stroll. We will go over this further in lecture.

1. With a partner, select an area of Providence to perform your derive. This may be a place you either know well or always wanted to visit.
2. Select a driver for your derive such as parkour, looking for places to sit, following your nose, or exploring the watershed of a neighborhood. It hardly matters what you initially choose.
3. *Dérive* and DOCUMENT IT! Bring a sketchbook, a camera, a backpack, a sound recorder, or whatever your derive recommends you use to document it.
4. Spend at least 30-60 minutes actively exploring.
5. After you've returned, consolidate your documentation of your derive. This may easily take the form of collage, writing, printing, etc.
6. Before we bring our findings into class, think critically about the role you played in the exercise and what stuck out to you specifically.

### **Deliverables:**

-Two forms of documentation of your *dérive*.

-Upload the two final images of your documentation to the course Google Drive, and any process work which may contribute.

-In class, present your work and the significant moments of your derive.

## Part 2 Mapping others' experiences

Let's take a step back, and just look at the area where you performed your *dérive*. You are now going to survey other people for their memory of that region of the city by asking them for directions through that space to a destination you would both know about. For instance, if your *dérive* passed through downtown by Kennedy Plaza, ask your desk partner how to get from our class's classroom to City Hall or another attraction directly near there. This step may take some time to work out so ask your peers if you need help.

1. Survey at least 5 friends (they could be classmates) for their directions to the destination you decided.
2. Take the information they gave you and code all of the moments they listed in those directions into the categories path, node, edge, landmark, and district (review the google presentation if needed). This codification of the city is a more digestible way to understand what unique parts of a city they remember. This may reveal that some people found directions were quite easy to give because there were clear, identifiable landmarks, paths, and so forth to help code the space. What this shows is not a series of directions but an individual pedestrian's description of a space. If the directions were weak, maybe that is due to a lacking uniqueness of the place.

**Path-** Channels along which the observer customarily, occasionally or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image.

**Edge-** The linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity ... may be seams, lines along which two regions are related and joined together.

**District-** The medium-to-large sections of the city, viewed as having two-dimensional extent, which the observer mentally enters "inside of," and which are recognizable as having some common, identifying character.

**Node-** Points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling ... places of a break in transportation, a crossing or convergence, moments of shift.

**Landmark-** Landmarks are another type of point-reference, but in this case the observer does not enter within them, they are external. They are usual a rather simply deemed physical object, building, sign, store, or mountain.

3. With the deciphered surveys, remap them in layers upon transparencies provided to you. Eventually when you have all your data drawn out, you may remove the layer of the existing city.
4. What you are left with is a psychogeographic representation of the remembered wayfinding qualities of that small area.

### **Deliverables:**

- One final map which consolidates your surveys of your peers
- Raw data from the 5 (minimum) different people you surveyed
- One sketch of the mapping data, drawn with clear hierarchy

## Part 3 Site Selection

How may this help you pick a site?

1. Compare the similarities of your final artifacts from Part 1 and Part 2 and try to deduce where the urban fabric may either be falling apart because wayfinding is weak or holds distinct, unique, and inclusive because the wayfinding measurements are strong or redundant.
2. Pick three locations which exist in the space of the city shown in Part 1 and Part 2 to create an intervention.
3. What case could you make for three sites for needing an intervention to strengthen a node, path, landmark, edge, or district?
4. Prepare a 5-minute presentation of your three sites where you explain which element of the site may be strengthened, and list some pros and cons. Please provide 6 images total for your presentation in the google slide.
5. Allow the class 5 minutes of input on some of the strengths of each other's work as well as some confusions.

### **Deliverables:**

- 6 images total: Each of your 3 sites will be illustrated by (1) aerial image + (1) experiential image.
- Upload images to the Google Drive

## Assessment

- Part 1 35%
- Includes participation in the *dérive*, documentation of the *dérive*, two final summative images, and a clear and productive presentation
- Part 2 35%
- Includes reasonable selection of a destination for the survey, proper amount of research acquired, accurately categorized information, graphically code each of the categories, and curate the final map as something far different than a standard road map.
- Part 3 40%
- Includes analysis from Part 1 and 2, reasonable and considerate selection of three sites, prepares two images for each site which properly make a case for the need of an art installation there, and a presentation of this deduction.

### Basic competency:

- Part 1: All deliverables are completed in a timely manner and follow the procedures of the prompt. The presentation describes the *dérive* and the images congruently describe the experience.
- Part 2: All deliverables are completed in a timely manner and follow the procedures of the prompt. The final map consolidates the information gathered from surveys
- Part 3: All deliverables are completed in a timely manner and follow the procedures of the prompt. Three sites are selected and discussed for their positive and negative values by two different images.

### Advanced Competency:

- Part 1: Demonstrates a clear understanding of the nature of the *dérive* and uses the experience as a relevant lens for analysis of the city as well as an exploratory study of themselves within the city. The final images are clever, original, and pushes the prompt to explore new ideas of representation of human experience within space. The presentation to the class is concise, engaging, and brings room for class discussion. Presenter is well spoken, and engages audience with eye contact, a lively tone, gestures, and body language.
- Part 2: Exceeds the minimum number of survey participants in order to gather accurate and thorough data. The data is classified into the five distinctions of path, edge, district, node, landmark correctly and graphically arranged to emphasize an evocative hierarchy. The final map exceeds the expectation by using clear graphic standards, material exploration, clever projection, and sets up a persuasive argument for the character of the site analyzed.

Part 3: Pushes beyond the obvious options, and selects three unique sites analyzed for their capacity to improve the area, difficulties of an intervention there, scale of a necessary intervention, and addresses other excitements the sites reveal to them which contribute to a meaningful analysis. The aerial and experiential images are manipulated in such a way that no additional words are necessary. Additionally, previous assignments, Part 1&2, are thoughtfully included conceptually within the representation of these images.

## Midterm Feedback Form

**Course Title:** *It's Time for an Intervention- Temporary Installation in Permanent Places: Public Art Grant Proposal*

(ARCH112 – Major Elective)

### Course Goals:

- **To analyze** the site of your choosing to understand its essence and how to best represent it.
- **To learn** about what you bring to the public, and how your practice may contribute to the community.
- **To understand** the procedures for effective grant writing, and the process of legitimizing your work.
- **To practice** the methods necessary to produce your work full scale.
- **To understand** methods necessary to estimate your project's cost, labor, and time for construction with reasonable contingency.
- **To create** a conceptual project with its own identity and uniqueness.

In order to reflect and improve the course, please rate the course development this far, according to the prompts below:

(1 = Lowest/Disagree 5=Highest/Agree)

- The content of the course is manageable and interesting.

1                      2                      3                      4                      5

- The class time and materials are well organized.

1                      2                      3                      4                      5

- There is adequate time is given for completion of projects.

1                      2                      3                      4                      5

- I understand the course requirements and how I am assessed from the beginning of the course.

1                      2                      3                      4                      5

- The assigned texts are pertinent to the content of the course and help as a framework.

1                      2                      3                      4                      5

- The conceptual aspects of this course have been effectively and didactically conveyed.

1                      2                      3                      4                      5

- Critique and feedback sessions have been helpful, based on respectful constructive criticism.

1                      2                      3                      4                      5

- The practical content and architectural representation techniques have been properly demonstrated.

1                      2                      3                      4                      5

### **Open Response**

1. Why did you initially sign up for this course?

2. Has this course met your initial expectations? In what ways?

3. What are some general suggestions for this course?

4. What do you think about the structure, content and pacing of this course?

5. How is the workload for the course? How might you suggest changing it?

6. Any additional comments?

## Critique Statement

Critiques are an opportunity for us to look back on our work. More than anything, it's imperative to not place too much fault on the artist in the critique. I liken critiques to the scientific method where students may write out what the goal of their work is (this is a hypothesis), and through a critique the viewers explain the accuracy that the work met its goals.

As a general rule of thumb, it is fair to evaluate art on its effectiveness to meet the artist's goals. If what the artist intent is the same as what they produced, then it is successful. We evaluate writing this way, and the same is true for almost any other intentional human creation from phone applications, to surgical tools, music, cooking, etc.

For more important critiques, I like for all students to record what they see, what they believe the intentions of the work are, what they like about the work, and what are some distractions. This will happen before the presenting student talks about their work and will be a healthy exercise in testing if the artist's goals met their outcome.

Some important points:

- It is important to recognize hard work
- Sometime things are just beautiful, and sometimes things are just unattractive. It is okay to share a personal opinion if you cannot validate it, so long as it is found constructive.
- Students need to speak up. Critiques are not simply a time for industry professionals to share their opinions

Types of critiques:

1. Standard Critique: the student displays their work; the class writes their opinion on a note card; the class discusses what the work is about; the student then presents their project and confirms and discusses with the class what worked, didn't work, and what to do next
2. Presentation Critique: the students verbally present their work and students, along with a jury, dissect the presentation and work on view.
3. Student Critique:
4. Group Discussion Critique: Everybody presents their work, then as a class, students discuss similarities between projects, assign groupings of similar projects, arrange projects spatially with each other (if they are models), and collectively discuss how individual work may move forward.