Danasha Kelly
Teaching Portfolio

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"Never stop learning; for when we stop learning, we stop growing" - Loyal "Jack" Lewman. The purpose of education is to learn and grow not only from the past and experiences of others but for self-improvement to inflict the change we want to see. As an educator, I believe in the use of observation and application to learn." Linking the eye, hands, and mind is when real ideas begin to emerge; however, I am aware of the reality that every student learns differently. The first step as an educator is recognizing that we must be flexible and adapt to the learning style of the students. My goal is to create a learning atmosphere with open dialogue, where the interactive exchange of learning from both student and educator occurs. Not only does this create a safe learning environment, but it also gives insight into other perspectives and allows for a deeper level of understanding. We can then begin to tackle tough questions that result in applying problem-solving skills to real-life scenarios.

The study of architecture requires a deeper level of understanding context. Context is not only conformed to the pre-existing surroundings of the built environment but starts at a much smaller scale, the people. Considering that architecture is about perspective, we must be unbiasedly open-minded in discussion to insure the safe space of students to express their point of view for there to be a productive conversation, assessment, and conclusion. It is the educator's job to set the tone for the classroom for knowledge to be given and received, thus creating a coherent studio culture that allows for difficult conversations to be had to be applied and executed. By doing so, every student will know that it is ok to ask questions and will feel safe to speak their mind.

Architecture is an iterative process that is constantly being revised and evolving as we learn. As a faculty, we should expect to do the same. We can only discuss, but not pressure, our views as individuals yet understand that sometimes we must experience from our perspective for there to be full comprehension and begin to develop self-growth. I firmly believe one step to self-growth within the individual is that one must first learn and understand how you think. What is your thinking process? There is no straight line to thinking. It is what makes every individual unique. I want to stress that it is beautiful to be different because your style and creativity will be genuine to who you are as a person. That authenticity will resultantly shine through within the work. In executing this strategy, I as an educator I will implement an inclusive code of conduct for both critique and discussion. This will ensure productive and constructive conversation regarding social issues as it relates to design in the classroom setting.

What does studio culture look like:

• Open Discussions on lectures, social topics and readings
• Group Critiques and learning from one's peers/educator.
• Student Collaboration through partner and group work
• Mentorship Guidance between educator/upperclassmen and students
• Studio Practice through developing work ethic and time management skills
• Diversity of students, perspectives and experiences that influence concepts
• Flexibilty/adaptability with different forms of 2D and 3D representation
• Studio Evaluations of the work, atmosphere, and learning outcomes

After being born and raised in Baltimore, Maryland, I have observed an endless cycle of my people being killed, incarcerated, and lacking the resources to better opportunities. Growing up, my mother taught me two things, "It takes a smart person to learn from their mistakes, a wise person learns from the mistakes of others" and "You do not have to be a product of your environment." I know that though I am wise and not a product of my environment, I will acknowledge that it has shaped my determination to not only change the circumstances, but also the narrative. This is what makes me both a passionate and strong designer in regards to change within my community.

My philosophy of inclusivity is not only equal representation but also equal opportunity within any profession. Within the realm of Architecture, black people are underrepresented in both practice and academia. While attending high school, it took for me to see and be taught by one black architect educator for me to be inspired to pursue this profession. Seeking to pursue higher education, I earned my degree at a Historically Black College and University in Architecture and Environmental Design. I learned that not only must I give back in practice, but it is also my fiduciary responsibility to pass down knowledge in academia. After learning so much throughout my undergraduate and graduate degree, it is evident that racism, segregation, and privilege still exists. The tumultuous past of our nation's history continues to dictate the society we know today for the worst. For example, the lack of resources in black communities has led to the lack of opportunities placed within their reach. Also, there are not many successful people that look like me being discussed from past to present. Even now, during my graduate degree, the culture shock of attending a Predominantly White Institution was a culture shock. I still feel as if I were an outcast, separated, and unrelatable to my peers. Exclusion is significantly evident in academia and practice.

True inclusivity is not feeling how I felt while attending school. Inclusivity is executed by being equally represented and an opportunity to show one's perspective to bring something new to the table. We can not fear change. After being inspired, taking that leap of faith allowed me to become a first-generation college graduate. The journey felt lonely being one of very few to pursue higher education, but it felt worse not being able to relate to other students. Opportunity and representation include but do not end with race. All walks of life must feel included; despite race, age, gender, sexual preference, or income. When this is recognized, our society can begin to grow and transcend to new levels. I will ensure that each student understands their unique complexity, included, and valued.

Ways To bring inclusivity into the classroom:

• Creating a Code of Conduct to execute a productive and open dialogue.
• Providing opportunities and possibilities to students.
• Introducing underrepresented people into academia and practice.
• Diversifying the students, perspectives and experiences
• Displaying the projects of underrepresented people as precedents within the cirriculum
• Relating courses and projects to social issues and circumstances
• Enlightening students on the social responsiilities and impacts of Architects
• Recognizing privilege in society and how it effects people, practice, academia and the built environment
• Introducing students to new perspectives through means of research, interviews, data, videos, podcasts and movies etc. to widen their point of view.

CORE 1: Recycling the Built Environment:
Preservation x Adaptive Reuse; P.A.R.
RISD Architecture [ARCH-1205]
6 Credit | Undergraduate
Closed to Non-Majors
Prerequisites: None
Estimated Material; Cost $100-$250

CORE 2: Recycling the Built Environment:
Restoration x Recreation, R&R
RISD Architecture [ARCH-1204]
6 Credit | Undergraduate
Closed to Non-Majors
Prerequiisites: None
Estimated Material; Cost $100-$250

ABSTRACT:

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Understanding that many pre-existing buildings of the built environment retain the history and demonstrate the growth of architectural development This course teaches students how to incorporate the modernity of the present to the traditional context of a historic building. Interested in the art and science of architecture, many students assume that upon the completion of their education, they will develop concepts and design from scratch. However, this is not the case. Most of the projects work through integrating design ideas and strategies into a preexistent context. How does one retain the historical integrity of a building while incorporating a new set of design interventions to repurpose it into a different function/purpose?

This class will locate a pre-existing historic site to assess its past significance and previous function. Students will then examine the current integrity and conditions of the building to then research restoration methods to revitalize the building for future use. Tasked with also integrating new design ideas to blend historical with contemporary approaches, they must service and fulfill a need with the context of the site. The goal is to both seamlessly and harmoniously combine the old with the new to, resultantly, recycle a pre-standing building to benefit the community.

"A recreation facility's main purpose should be to provide opportunities for active living and recreation in a safe, inclusive environment"- Unknown. Recreation centers are spaces that not only fulfill a need within the community but also serve as facilities that bridge the generational gap and promote civic obligation to the betterment of one's neighborhood. The social bonds that are created at community centers help build strong, safe, and inclusive communities. It encourages social interaction, volunteerism, civic pride, and lastly promotes health and wellness. These spaces are meant for all ages, ethnicities, and skills levels and should promote cultural diversity and inclusion.

With hopes of creating this inclusive atmosphere, students will design a recreational facility within a neighborhood and link its function to existing local outreach co-ops within the community. Students are required to fulfill a specific need that the area is facing and develop a cohesive program to counteract those issues. Themes can range from health and wellness, co-op outreach, urban agriculture, professional development opportunities, and maker spaces. This course immerses the students in the versatility of problem-solving as an architect. Not only will it demonstrate that architects can solve a wide range of issues through the functional purpose of a building, but it also serves as a reminder that architects will first and foremost design for the people.

CORE 3: Recycling the Built Environment:
Design x Build
RISD Architecture [ARCH-1203]
6 Credit | Undergraduate
Closed to Non-Majors
Prerequiisites: None
Estimated Material; Cost $100-$250

ABSTRACT:

"The design-build team and the owner are in this together, and they have the same goal –to complete a successful project that meets or exceeds the owner's expectations. When teams encounter challenges on a project (and there are always challenges), pointing fingers is not an option. Instead, everyone rolls up their sleeves and works on solutions together" - Steve Savoie. Collaborative teamwork is essential for the growth of future architects and other young professionals. With one common goal, working in teams requires time management, organization, problem-solving, and coordination to execute a project before a deadline. By understanding the importance of cohesive effort, design-build projects not only enhance one's problem-solving skills but allow for a hands-on application of creating space and structures.

The full execution of a project can not be both designed and built with complete singularity. Through an iterative process, students will both design and fabricate an installation for a local event/festival throughout the summer. Students will create a concept based on the theme of the event and develop realistic goals and expectations to execute their creation. After developing an organized building strategy, they will then become familiar with shop tools to begin to fabricate their vision. With collaboration, students will learn the importance of deadlines, details, accountability, and how to execute both quality and quantity efficiently and effectively.

(Seminar) Community Design:
For the People, By the People
RISD Architecture [ARCH-1202]
3 Credit | Undergraduate
Open to Non-Majors
Prerequiisites: None
Estimated Material; Cost:$50-$100

ABSTRACT:

"A true community is not just about being geographically close to someone or part of the same social web network. It's about feeling connected and responsible for what happens. Humanity is our ultimate community, and everyone plays a crucial role" - Unknown.

"The greatness of a community is most accurately measured by the compassionate actions of its members" - Coretta Scott King. In architecture, the process of iterations causes the designer to immerse themselves in the concepts. These designs become consumed by style and aesthetic while the people it was built to serve become an afterthought. As architects, we must stay grounded in servicing the needs of the community through the built environment while not letting our ambitions get the best of us because the people are ultimately affected. To prevent this, we must ask ourselves, how do we keep the people included and engaged throughout the process? Community design is a movement focused on the creation and management of environments for people. This process promotes change to the built environment from the neighborhood to regional scale and aims to meet community needs through participatory decision-making at all levels. What is a community? It is a group of people with a common characteristic/interest that live together within a larger society. This course will discuss the importance of community involvement within design decisions that resultantly affects them. By allowing the residents to be at the forefront of needed changes, they will be creating a better community that is for the people and by the people.

ARCH-1202 Community Design:
For the People, By the People

RISD Architecture [ARCH-1202]
3 Credit | Undergraduate and Graduates
Open to Non-Majors
Prerequiisites: None
Estimated Material; Cost:$50-$100

ABSTRACT:

"A true community is not just about being geographically close to someone or part of the same social web network. It's about feeling connected and responsible for what happens. Humanity is our ultimate community, and everyone plays a crucial role" - Unknown.

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COURSE DESCRIPTION:

Though encouraging the involvement and civic duty to their neighborhood, students will be designing a community center through the iterative process of concepts. Each student will be partnered and explore an assigned neighborhood in Providence to comprehend the needs of the community through a S.W.O.T analysis. In addition to gathering analysis of the evident visual needs, students will interview the residents of the neighborhood to assess the needs of the community and any additional information or concerns. For example, students can ask questions such as "What are the strengths, weaknesses, opportunities, and threats to your neighborhood? How can we better serve the community's needs?". After assessing the information gathered from at least five residents, students will come up with site analysis, strategies, and programs for designing their partnered community center. Students will understand the importance of teamwork and community collaboration in design decisions. This equivalent exchange between the students as designers allows for a well-rounded development of concepts, application of design practices, and community obligation. Through this course, students

will gain a civic responsibility to their community, the significance of collaboration, fun new sets of skills in approaching the design process with the people as the priority.

List of some of the materials that will be discussed in class:

• Wood
• Clay
• Cement
• Paper
• Metal Wire
• Fabric

COURSE GOALS:

• To engage students in the iteration process of design
• To introduce students to a set of practices outside of their major
• To engage students in the different problem-solving approaches of and with their peers
• To challenge students to explore with more than one medium to express ideas in 2D and 3D.
• To expand and examine our understanding of Architecture as an art and science.
• To enlighten and expand our comprehension of Architects as problem solvers for social issues.

COURSE LEARNING OUTCOMES:

• Strong comprehension of the relationship between art, architecture and representation   **10%**
• Critical understanding of the interconnectivity between disciplines and mediums   **10%**
• Capability to project a clear idea through design and presentation   **10%**
• Participation through discussion and critiques of conceptual transformation   **20%**
• Conceptual growth and development throughout the duration of the course   **25%**
• Execution of resolved pavilion design with justification to its transformation   **25%**

COURSE REQUIREMENTS & EXPECTATIONS:

There are no prerequisites for the course. Considering the diversity of backgrounds and variety of courses offered by RISD, students of all classifications and disciplines are welcome. Our differences and experiences contributed to the excitement of this course. Students are expected to attend each class on time and ready to immerse themselves in the conceptual process. Students are required to participate in both discussions and critiques. Students must be attentive and working during in-class work sessions. Time management is important and work time may be expected outside of class times. By being prepared to plan wisely, students will grasp the concepts necessary to complete the course. Assignments must be completed before the start of class. Work will be presented in class the day they are due. Lastly, students are required to adhere to all rules of the course and shop spaces. In the event of any emergencies, call RISD Public Safety because the safety of the students is RISD's first priority.

COURSE ORGANIZATION & CRITIQUE FORMATS:

- Reflection journal writing on the previous class meeting
- Review of the deliverables
Reading/Watch
- Why I'm an architect that designs for social impact, not buildings | Liz Ogbu | TEDxMidAtlantic
  https://www.youtube.com/watch?v=x0MnGZ1gB4k
- Trina Paulus, "Hope for the Flowers"
Discussion
 - How can your community based design create opportnunities?
Small Lecture
 - Community CO-OPs
- Designing Accessiblity and Providing Opportunity
- Introduction of Building Program, Parameters and Constraints.
Assignments
- Select one of the three concepts to progress the the final design.
- Intergrate three community based programs into your design, using your 4,000sf of multipurpose space, to services the needs of the neighborhood. Base these services off of your research, inter-views, and the interventions you have created.
- Develop this concept in plan, section, and perspective collage.
- Reflection Journal on how the design and programmatic intervention will positively effect the community and neighborhoods contextual needs.
- Develop a well-rounded final presentation consisting of the deliverables to be reviews as a class

Studio Practice
- Class Project "Place Matters"
- Execution of Deliverables and Verbal presentation
- Open studio/Worksession and questions
- 1:1 meetings

Session 6 (Feb 5) : Final Project and Group Review

Final Critique

- group final critique and final thoughts on reflections
- congratulations and coffee-and-snacks social.
+ Key Learning Outcomes for critique participants
•   A successful presentation of the work
•   A synthesis of all materials from this course highlighted in constructive and insightful comments during the group critique
•   A heightened inquiry in the context of the group critique
•   A keen observation on the social contract embedded in group conversation including critiques and visits
•   A acknowledgement of diverse lenses and frameworks in the class

Advanced Learning Outcomes (Session 8~12)

• A interconnectivity of the epistemological ideas of architecture, community, and impact.
• A reconstruction of one's own perspective as designer by considering the perspectives of

the people, their circumstances, and community
• A capability to thoughtfully and considerately problem solve by synthesizing all ideas dealt with in class.
• An innovation of new vision for community engaged design and an acknowledgment of diverse perspectives and bodies of work throughout the course.
• An advanced capacity to utilize the learning from this class to inform future design endeavors.

Project S.W.O.T.

" It is important to know the art of strengthening your strengths which would enable to weaken your weaknesses and also lay the foundation for availing the opportunites and negating the threats that come your way" - Vimarsh Munsif

SWOT is a strategic planning method used to help a person or organization identify strengths, weaknesses, opportunities, and threats related to business competition, project planning or self growth. This method, which operates by 'peeling back layers of the company', is designed for use in the preliminary stages of decision-making processes and can be used as a tool for evaluation of the strategic position of organizations of many kinds (for-profit enterprises, local and national governments, NGOs, etc.). It is intended to specify the objectives of the business venture or project and identify the internal and external factors that are favorable and unfavorable to achieving those objectives. Users of a SWOT analysis often ask and answer questions to generate meaningful information for each category to make the tool useful and identify their competitive advantage. SWOT has been described as the tried-and-true tool of strategic analysis.

- **Strengths**: characteristics of the project that give it an advantage over others.
- **Weaknesses**: characteristics that place the project at a disadvantage relative to others.
- **Opportunities**: elements in the environment that the project could exploit to its advantage.
- **Threats**: elements in the environment that could cause trouble for the business or project.

SWOT analysis can also be used in community work as a tool to identify positive and negative factors within organizations, communities, and the broader society that promote or inhibit successful implementation of social services and social change efforts. It is used as a preliminary resource, assessing strengths, weaknesses, opportunities, and threats in a community served by a nonprofit or community organization. Internal and external factors are considered while also using the voice of the people via data, surveys and interviews.

Strengths and weaknesses (internal factors within an organization):

Human resources—staff, volunteers, board members, target population
Physical resources—your location, building, equipment
Financial—grants, funding agencies, other sources of income
Activities and processes—programs you run, systems you employ
Past experiences—building blocks for learning and success, your reputation in the community

Opportunities and threats (external factors stemming from community or societal forces):

Future trends in your field or the culture
The economy—local, national, or international
Funding sources—foundations, donors, legislatures
Demographics—changes in the age, race, gender, culture of those you serve or in your area
The physical environment —is your building in a growing part of town? Is the bus company cutting routes?

*Courtesy of Wikipedia

The deliverables of this project consists of three parts. First, students will research the assigned site and create an in depth S.W.O.T. Analysis of both the site and community. They are encouraged to immerse themselves in the history, culture, and present conditions of the neighborhood chosen. Students should also consider the character defining features of the neighborhood's built environment as it may prove useful in linfluencing later design decisions. By understanding these factors students will begin to develop a hypothesis as to the downfall of certain community aspects and possible solutions to correct these issues. Next, students will interview and/or survey 3 community members to serve as insight behind future intervention strategies and community needs. This is crucial in comprehending the life and perspectives of the people that live in these communities while truly justifiying their decisions. Lastly, students will develop an idea of 3 community interventions from what they have gathered from their research. They encouraged to include all research and quotes from residents. A detailed and analytical presentation must be created to discuss S.W.O.T. Analysis and 3 interventions of each pair of the students with the class as the final deliverable.

Project Goals

- To utilize organizing methodologies for social change and engagement in communities through Strengths, Weaknesses, Opportunities and Threats.
- To comprehend the multiple perspectives and circumstances of the residents.
- To clarify the key elements of one's built environment by identifiying the neighborhood's character defining features.
- To construct and reconstruct one's point of view and approach to embettering the culture, circumstances, and providing opportunites for community members.
- To develop the student's own strategy of change by transforming analysis into proposed interventions

Project Learning Outcomes

- Organized research and data collection.
- Thoughtful considerations and proposals of change.
- Visual diagrammatic representation of site/neighbohood.
- Verbal presentation of logics in developing the interventions.
- Well-organized presentation of all deliverables.

Assessment

*Basic competency

- Completion of SWOT analysis, interviews, and interventions
- Active engagement in class conversation on peers' practices.

*Advanced competency

- Creating one's own specified SWOT analysis method
- Taking additional measures of visual representation techniques to convey information and strategies
- Presentation of strong connection between the strategies and the community needs
- Capability to infuence new opportunites in future of the site.

As transition to the midpoint of the course, let us take the time to evaluate how the course is progressing. I simply seek to assess the reflection of student, course, and instructor based outcomes as stated on the course syllabus.

• Strong comprehension of the relationship between architecture, social issues, and people.
• A critical understanding of the interconnectivity of architecture and community
• Conceptual growth and research on the importance of community engagement
• A critical analysis of the relationship between the built environment and its effects
• A generative and deepening Community and Community Design
• Capability and capacity to project a clear and thoughtful idea verbally and visually
• Finely resolved final project supporting community ideals of residents and elevated design
  development.

STUDENT REFLECTION

Please evaluate your comfort with the following | 5-Very Satisfied, 1-Needs Improvement

Strong comprehension of the relationship between architecture, social issues, and people

1   2   3   4   5

A critical understanding of the interconnectivity of architecture and community

1   2   3   4   5

Conceptual growth and research on the importance of community engagement

1   2   3   4   5

Additional Comments:

STUDIO REFLECTION

Please evaluate the current progression of the studio | 5- Very Satisfied, 1- Needs Improvement

Course assignments are clear and direct

1   2   3   4   5

Discussions are helpful, inspiring, and insightful

1   2   3   4   5

Course goals and outcomes have been stated and met

1   2   3   4   5

Critiques have been productive and constructive

1   2   3   4   5

Additional Comments:

INSTRUCTOR REFLECTION

Please evaluate your instructor's performance thus far | 5- Very Satisfied, 1- Needs Improvement

Provide helpful and constructive criticism and feedback

1   2   3   4   5

Are prepared and on time to every meeting

1   2   3   4   5

Have strong knowledge on the subject at hand

1   2   3   4   5

Consideration of student workload and inclusivity

1   2   3   4   5

Additional Comments:

CREATIVITY & DESIGN RELEVANCE	AMBITION & STUDENT DEVELOPMENT	FULFILMENT OF DESIGN CRITERIA & CRAFTSMANSHIP	CONCEPTUAL UNDERSTANDING & FORMAL RESOLUTION
Unoriginal and/or plagiarized design	Student is absent and work does not progress	Does not meet any project requirements	Nonexistent conceptual and analytical understanding of space
0	0	0	0
Underdeveloped design lacking much relevance	Student is rarely in studio, little and slow progression of design abilities	Most project requirements are fulfilled to some degree of completion	Some basic understanding of spatial notions related to form, scale and color
1	1	1	1
Complete design addressing many factors with a high degree of design relevance	Student is always on time, is involved in the project, and shows progression throughout the course	All project requirements are filled with a high degree of completion and craftsmanship	Strong understanding of formal and special ideals discussed in the realm of site and scale
2	2	2	2
Highly complete design and analyze exceeding all criteria, pulling in insightful external factors with a high degree of relevance	Student goes above and beyond in class, is always on time and attentive, exceeds expectations and is highly self motivated	Exceeds project requirements, with fully complete representations of the highest craftsmanship	Complete understanding of the formal and spatial ideas relevant relevant to site scale within the notion of human interaction in a class setting
3	3	3	3

0 = Fail   1-3 = D   4-6 = C   7-9 = B   10 + = A

In practice and academia, communication is vital to the clarity and translation of ideas. It is necessary to immerse students in a constructive, open, and fun learning atmosphere. Considering the diverse backgrounds of RISD's student body, there is so much we can all share and learn from each other. Experience, perspective, and skill are authentic to every student. This uniqueness will genuinely shine through the work and I want students to begin to become not only confident but comfortable with discussing any project.

It is understood that this confidence will not develop automatically but there is a critique method where students could work their way up to this level of comfortability. Individual critiques between educator and student during work sessions have proven to be both intimate and successful for students. It allows an opportunity to hone in on big and small details of the designer's concept. This is best known as a "desk crit" and is usually done in individual meetings with the instructor and/or with another additional student. Small group critiques are another alternative yet productive way to integrate the value of communication and discuss one's thought process amongst very few people. As students further iterate and execute design ideas, the student will become more familiar with the work of their peers as well as their own. It results in not only giving them a practice run but also having the support of their classmate in understanding all decisions and intent. This can be executed by being partnered in pairs or groups of 3-4 students. During major points such as midterms or finals, it is crucial to meet as a large group to learn and gain insight from the vast majority of one's peers. At this moment, students participate in sharing, active listening, and having an open dialogue about their work.

Enthusiasm about the work in both the classroom and critique setting is encouraged. It displays passion and determination that stems within all of us. Critical thinking is also welcomed into this setting though at times it is paired with a good or bad connotation. For example, there are moments where a student's ideas are challenged. It is not always a bad thing to challenge an idea. However, the conversation must remain respectful, coming from a place of good intentions and with viable reasons as to why the subject is being challenged. A disagreement of students should not be confused with disrespect, degradation, or dismissal of any kind. Therefore as the instructor of the course, I will make it my fiduciary responsibility and obligation to construct a critique/discussion Code of Conduct with my students on the initial first day of the course. This will ensure both a constructive, respectful and safe space for open dialogue that we all must abide by as we transition through the course.

Critique Methods to ensure productive growth and conversation:

• Critique/Discussion Code of Conduct
• One on one meetings (desk crits)
• Paired critiques with the instructor and two students
• Small groups critiques that transition to large groups
• Large group critiques/discussion with all students

"Education is for improving the lives of others
and for leaving your community and world
better than you found it"

- Marian Wright Edelman