

The background of the page is a grayscale, high-magnification photograph of several plant stem cross-sections. Each section reveals a central pith surrounded by a ring of vascular bundles. The bundles themselves are arranged in a circular pattern, with xylem on the inner side and phloem on the outer side. The overall appearance is that of a complex, repeating geometric pattern of biological structures.

# NATURE / CULTURE / SUSTAINABILITY *studies*

NCSS Undergraduate Concentration

SPRING 2020

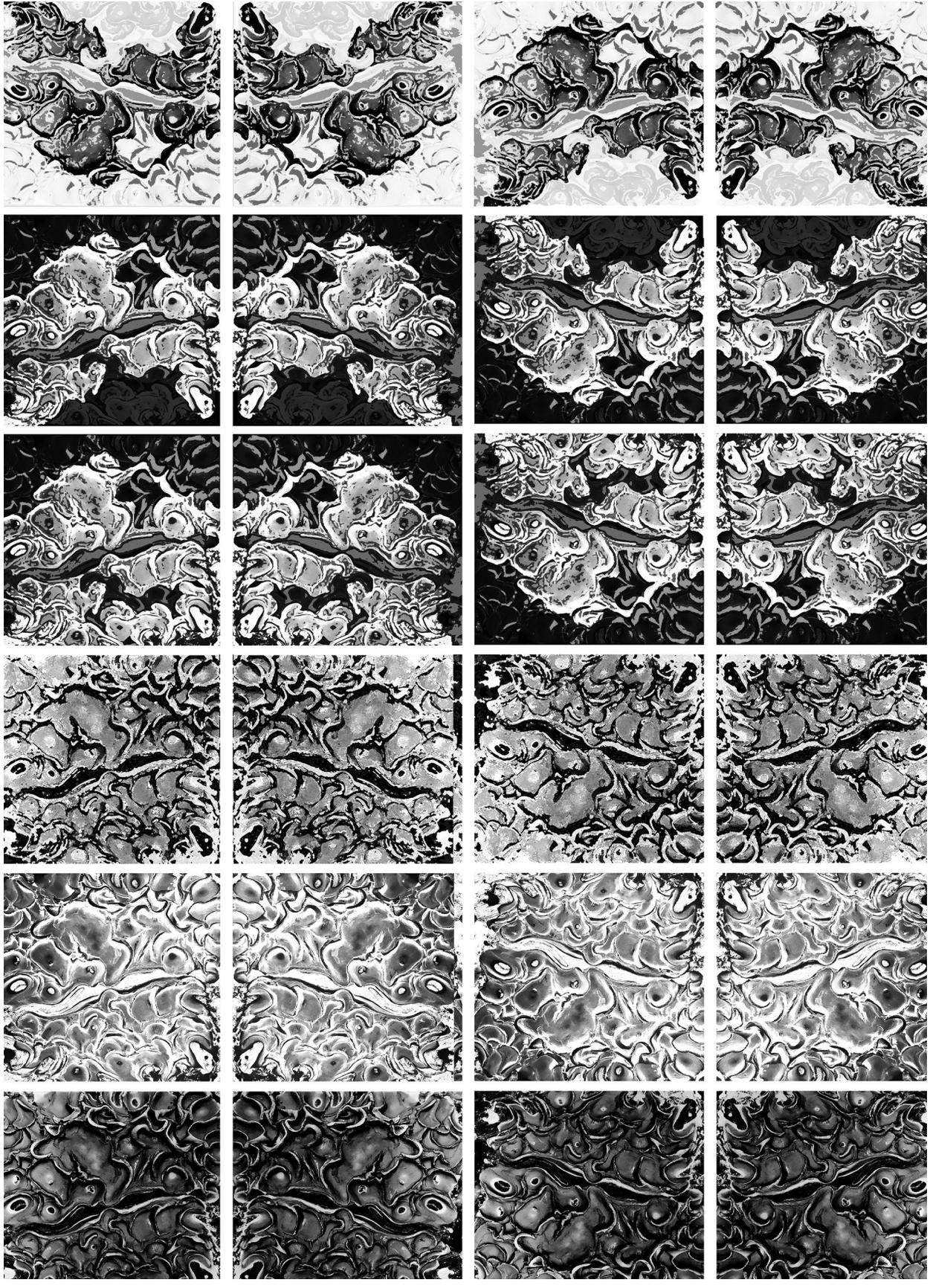


**The greatest threat to our planet  
is the belief that someone else  
will save it.**

**Robert Swan**

first person to walk to both the  
North and South Poles

Mary Kokorda, Landscape Architecture, MLA '20



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# INTRODUCTION

The Rhode Island School of Design's Nature Culture & Sustainability Studies concentration (NCSS) was officially launched during the 2014/15 academic year following a successful pilot run.

The program was founded by a group of concerned faculty and students with the belief that finding sustainable solutions to the major environmental and social issues facing our world today requires both new frameworks of understanding and new kinds of thinkers and makers involved in the process. Interdisciplinary approaches are badly needed and RISD's students, part of the generation to be most impacted by ill-considered actions of the past, have a mindset, set of skills, and the curiosity and creativity needed to challenge norms and offer directions that can alter our current trajectory.



# STRUCTURE

The NCSS Undergraduate Concentration is a 21-credit concentration that allows RISD students to construct an individualized pathway for an undergraduate education where a focus on environment, culture, and the ethics of design forms the foundation of their studio-based practice. The concentration is housed within the Division of Liberal Arts, yet it is interdisciplinary in its offerings and draws both courses and faculty from across the academic divisions of Liberal Arts, Experimental and Foundations Studies, Fine Arts, and Architecture and Design.

Students within the concentration are driven in their work by a deep concern about the state of our planet and the implications of climate change on our environment and global society. They recognize the environmental and social cost of unchecked capitalism, rapid urbanization, population growth, growing nationalism and intolerance, on-going war, and increasing inequity in the world. Moreover, they recognize that directly or indirectly, each of these are interconnected.

Guided by this, concentrators seek courses in the sciences and the study of living systems; earth and marine sciences; environmental humanities; social and environmental justice; visual and written environmental storytelling and advocacy; sustainable design practices; land-based art and design practices; ethical and sustainable supply chains; and new, sustainable and bio-material research.

Most courses qualifying for NCSS credit are identified in the NCSS course catalog. However,

as courses change are often added last minute, students may petition for NCSS credit for any course where their personal work has had a strong NCSS focus. Increasingly, students are wanting to take ISPs or CSPs as NCSS-qualifying courses. Both are strongly encouraged, using NCSS-affiliated faculty as advisors. In the context of CSPs, or not, concentrators may choose to join, or start their own, NCSS research groups focusing on issues of shared concern. These support self or guided interdisciplinary work and networking. For these, faculty members from the larger NCSS affiliated faculty group are connected with each research clusters as advisors. The coordinator serves as advisor and facilitator wherever needed.

The concentration has a coordinator, rotating between Divisions on a three-year cycle, and an Advisory Board made up of individuals from across the school and the various Divisions.

# REQUIREMENTS

The concentration has three core requirements:

## **1. NCSS CORE SEMINAR** (3 credits)

This course lays the foundation for students pursuing the NCSS concentration (and should be taken as early in one's time at RISD as possible). Within it, students are introduced to key concepts, writings, issues and debates underlying the study of the relationship between nature and culture and theories of sustainability. The course focuses on the need to develop an interdisciplinary understanding of, and integrative approaches to, tackling the complexity and scale of issues being discussed; as well as issues of environmental and social justice; environmental law and ideas of 'personhood;' sustainable food and water systems; ethical and sustainable supply chains; the Anthropocene, climate change, and reality of ecocide; race, gender and indigenous issues in the context of the environment; regional and global socio-environmental movements; ideas of resiliency and adaptation; and dynamic systems theory. Throughout, the role and responsibility of art and design practice is discussed in relation to these topics.

## **2. ELECTIVES** (18 credits)

Elective courses can be taken from Liberal Arts – Theory and History of Art and Design (THAD); Literary Arts and Studies (LAS); History Philosophy and Social Sciences (HPSS), Science for Art and Design, or from studio departments. 9 of the required 18 credits can be taken in the student's home department, if these qualify for NCSS credit. Independent study projects (ISP) and ISPs and

collaborative study projects (CSP) can also qualify for NCSS credit and may be particularly useful for those students within specific research clusters. Consultation with the NCSS coordinator is strongly advised when students plan the trajectory of their concentration studies.

## **3. NCSS ASPECT TO DEGREE PROJECT OR FINAL STUDIO WORK** (home department)

As a way of synthesizing the student's NCSS coursework within the context of their major, the creative work of the final semester should in some way include an NCSS focus. Concentrators are encouraged to have an NCSS mentor (from the affiliated faculty group) during this final semester to help guide this period of synthesis and offer constructive feedback.

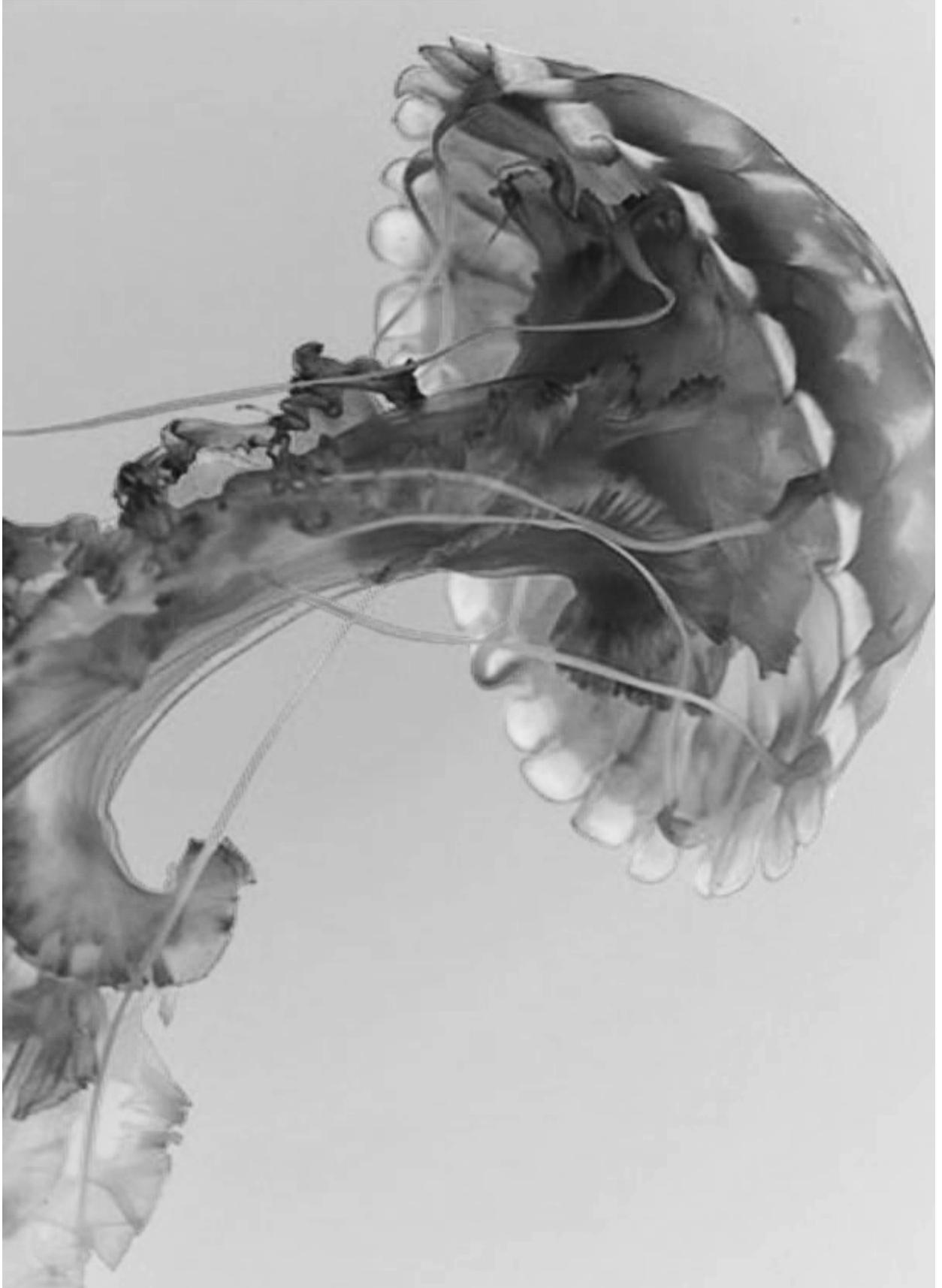


photo: Diana Robinson



## **NOTE:**

NCSS concentrators are offered early registration for Fall and Spring term NCSS-qualifying courses. The NCSS coordinator will contact students with the relevant instructions shortly before the official registration period. Please note, there is no early registration for Wintersession as new courses are frequently added close to the start of term.

Any changes to course offerings will be sent to all concentrators as soon as they are known.

Students must receive a B- or above for any RISD course that is to count toward the NCSS concentration. Transfer students may transfer a maximum of 6 credits from other universities to fulfill their NCSS concentration requirements. The grade for these courses as well must be at least a B-, or in the case of universities where letter grades are not issued, a passing grade. All 4-credit courses from other universities will transfer into this concentration as 3-credit courses. Discretion regarding whether courses from other universities meet the standards for an NCSS-credit bearing course rests with the NCSS concentration coordinator.

Finally, Brown classes may qualify for NCSS credit, but do not appear in the NCSS catalog. As with other courses not included here, concentrators may petition for inclusion of these classes by submitting a request to the concentration coordinator that includes the course description.





Recycled bicycle wheel trellis, Sri Lanka RISD design-build, 2015

# RESEARCH CLUSTERS

(current)

Research clusters are student-run discussion and project-related groups. They are *not* a requirement of being an NCSS concentrator. Instead, they are meant to support student's shared interests by offering a framework for advancing these: space to hold discussions or small workshops; access to financial support for inviting speakers or discussants or organizing workshops (resources are limited); assistance with project organization, networking with organizations and individuals related to the topic; grant applications; advisors for NCSS-related ISPs or CSPs; and mentoring by members of the NCSS affiliated faculty pool when available and as needed.

The NCSS coordinator is available for advising research clusters as requested. Clusters may meet weekly or once or twice monthly, alone or with their chosen mentors, share resources and readings, invite discussants, and develop coursework, individual (ISP) and collaborative (CSP) study projects or internships around the various topics.

Cluster may establish their own page on the NCSS website where they post members, contact information, their research and creative work related to their topic, and share case studies and readings. These pages can be regularly updated so as to show the trajectory of the conversations and work.

Clusters that are not currently active will remain on the website and be tagged as "non active." These will serve a space for depositing and

archiving related information from outside sources for students wishing to reactivate in the future.

New research clusters can be proposed and added at any time.

Starting in Fall 2020, an NCSS student research assistant will manage the clusters' website entries, calendar events and archiving.

## BIOMATERIALS AND BIO-LOGIC DESIGN

The study and application of the design and performance logic of living systems and biologically derived materials to achieve new and more environmentally sustainable art and design outcomes.



Morgan Watson, Textiles '20

## ETHICAL AND SUSTAINABLE SUPPLY CHAINS

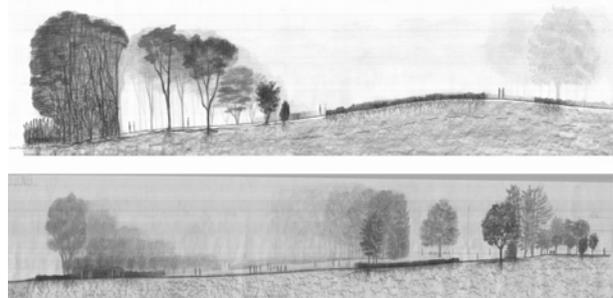
The study, mapping and analysis of supply chains starting with the RISD studio culture and materials used in our teaching and disciplines, to exploring ways in which to redesign supply chains so as to lessen the negative impacts on both humans and the environment.



RISD Apparel

## LANDSCAPE SYSTEMS AND DESIGN

The study of landscape systems, cultural landscapes, and sustainable landscape and community-based practices – including hydro-bio-geological structures and functioning, coastal issues and climate change, urban farming, restoration ecology, desertification, ecological urbanism, etc.



Sophia Glasser-Kerr, Painting '19

## RE-USE, ADAPTATION AND UPCYCLING

The study and application of sustainable practices through the lens of reuse, adaptation and upcycling of existing products, sites and buildings following a 'cradle to cradle' framework.



Eugenia Rios-Doria, INTAR '15

## ENVIRONMENTAL STORYTELLING

The telling of stories about the natural world – through image and word, and both traditional and new media – in order to share information, offer new insights, challenge assumptions, foster an ethic of stewardship and sustainability, etc.



Emily Schnall, Illustration '16

## CLIMATE CHANGE / ENVIRONMENTAL ACTIVISM

The organizing of student groups around environmental issues and the impacts of climate change; building awareness on campus and within the community; building skills in advocacy and in influencing legislation, etc.



Student Climate March 2019

## RACE / ETHNICITY / INDIGENOUS KNOWLEDGE / GENDER AND THE ENVIRONMENT

The study of other ways of knowing and framing the natural world and environmental issues so as to add greater dimension to discussions and actions around social and environmental justice.



DESINE Lab design-build Central Falls

## COMMUNITY-BASED SOCIAL / ENVIRONMENTAL IMPACT DESIGN

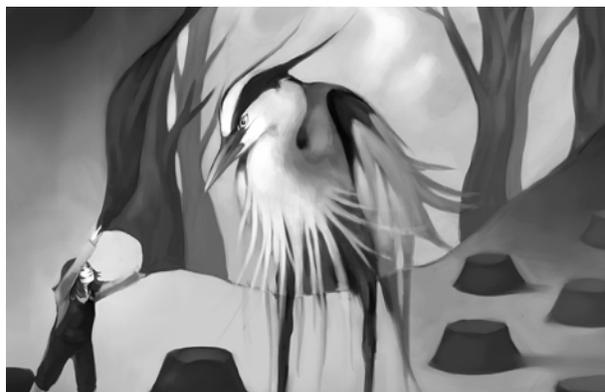
Design with local and international low-resourced or otherwise disadvantaged communities to foster greater self determination, economic opportunity, sustainable practices, creativity and new uses of local resources and natural materials.

## ANIMAL RIGHTS & INTERSPECIES COEXISTENCE

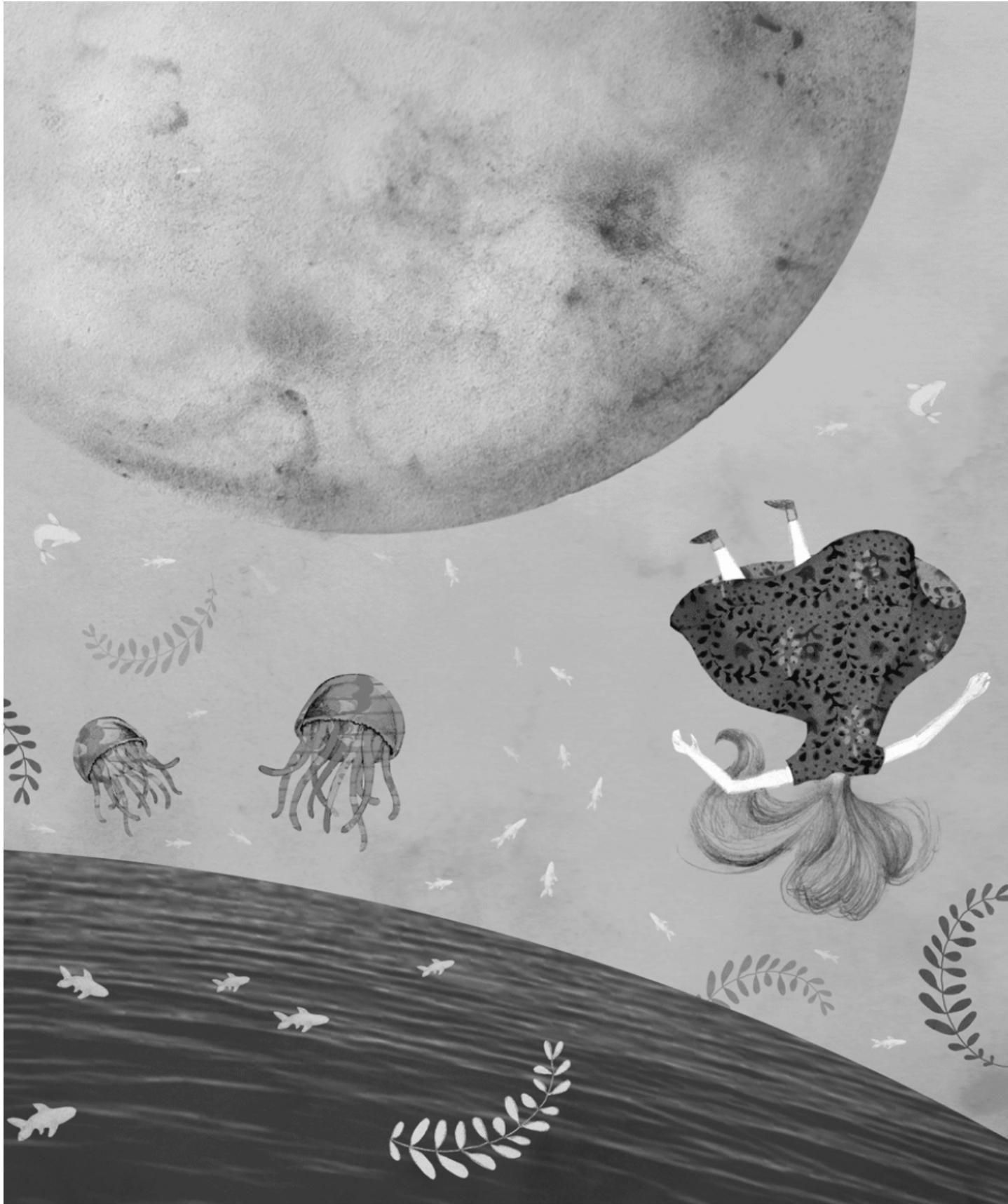
The study of other life forms as cohabitants of Earth and as equals, not property. "Only when we have become nonviolent towards all life will we have learned to live well with others. ... I became a vegetarian after realizing that animals feel afraid, cold, hungry and unhappy like we do. I feel very deeply about vegetarianism and the animal kingdom. It was my dog Boycott who led me to question the right of humans to eat other sentient beings." Cesar Chavez

## RECONCEPTUALIZING 21ST CENTURY EDUCATION THROUGH ENVIRONMENTAL ETHICS AND CREATIVE PRACTICES

The reconceptualization of K-12 education and the classroom within a framework of creativity, living systems-ecological awareness, and social and environmental justice. Conceived as a response to the existential threat facing our planet in terms of climate change related impacts, and the deepening social, political and economic crises manifesting themselves globally as non-stop conflict, rising nationalism, authoritarianism and intolerance, and a widening divide between haves and have nots, the new model builds on a foundation of RISD's pedagogical principles and the social and environmental ethics outlined in RISD's newly launched strategic plan *NEXT: RISD 2020-2027*.



Collin Harvey, Painting '21 (top left); Morgan Watson, Textiles '20 (top right); Amy Chen, Illustration '19; Ysemay Dercon, Illustration '19



# WEBSITE and ARCHIVING

The NCSS concentration website offers general information on the program and its requirements, information on research cluster activities, a gallery of NCSS student and alumni work, events listings, general resources on NCSS topics, and information on internships, jobs, funding opportunities and competitions.

NCSS-related writing, research and studio and other creative work will be collected and archived annually. Selections will be highlighted on the website each year.

# MENTORING

## MENTORING STUDIES AT RISD AND LIFE BEYOND

An important part of the NCSS Coordinator's job is mentoring concentrators as they design their RISD programs of study and plan for life after graduation. Concentrators are encouraged to schedule appointments as needed or desired. Research Cluster meetings can be a time for group mentoring, if the participants desire.

## OFFICE HOURS

Monday afternoons or by request.  
contact: Lili Hermann @ eherrmann@risd.edu  
office: BEB/Architecture 013

## GRADUATE & NCSS ALUMNI MENTORS

A group of graduate student and NCSS alumni available for mentoring are listed on the website. These individuals are particularly helpful when concentrators start pursuing graduate school and career options.

## NCSS ALUMNI NETWORKING

A list of NCSS alumni linked to geographic regions and type of work they are involved in are available on the website. Contact information, when available, can be obtained through the Alumni Office or by contacting the Coordinator.

# COURSE OVERVIEW

## SPRING

**NCSS CORE SEMINAR** IDISC/LAEL-2403 (3 credits)  
Peter Dean \_ M 1:10 - 4:10 PM

**CLIMATE CHANGE AND NATURAL HAZARDS**  
IDISC/LAEL-2012 (3 credits)  
Peter Stempel \_ F 1:10 PM - 4:10 PM

**INVISIBLE LANDSCAPES** IDISC/LDAR-3211  
(3 credits)  
Suzanne Mathew & Alejandro Borsani \_  
Th 8:00 AM - 1:00 PM

**USES OF ANIMALS** APPAR-3043 (3 credits)  
Laurie Brewer \_ TH 6:30 - 9:30 PM

**URBAN FARMING**  
ARCH/IDISC/INTAR/LDAR-2340 (3 credits)  
Laura Briggs \_ F 1:10 - 6:10 PM

**ENVIRONMENTAL DESIGN II** ARCH-2158 (3 credits)  
Jeffrey Geisinger \_ W 1:10 - 4:10 PM

**SUSTAINABILITY THINKING** FD-2029 (3 credits)  
Peter Dean \_ M 9:40 AM - 12:40 PM

**ART OF THE AMERICAS** HPSS/THAD-C517  
(3 credits)  
Winnie Lambrecht \_ W 1:10 - 4:10 PM

**THE NEW ENGLAND LANDSCAPE** HPSS-S171  
(3 credits)  
Dean Lampros \_ T 1:10 - 4:10 PM

**ENVIRONMENTAL PSYCHOLOGY OF CARE**  
HPSS-S187 (3 Credits)  
Bryce DuBois \_ M 1:10 PM - 4:10 PM

**LIFESPAN DEVELOPMENT** HPSS-S430 (3 credits)  
Meada Daly-Cano \_ M/W 7:00 PM - 8:30 PM

**LEADERSHIP OF SOCIAL CHANGE** HPSS-S451  
(3 credits)  
Peter Hocking \_ M 1:10 PM - 4:10 PM

**MULTICULTURAL PSYCHOLOGY** HPSS-S486  
(3 credits)  
Melissa Marcotte \_ F 9:40 AM - 12:40 PM

**ARTISTIC ANATOMY** ILLUS-3108 (3 credits)  
Fritz Drury \_ W 11:20 AM - 4:20 PM

**SCIENTIFIC ILLUSTRATION** ILLUS-3916 (3 credits)  
Jean Blackburn \_ M 1:10 - 6:10 PM

**CREATURE LAB** ILLUS-3924 (3 credits)  
Lars Grant-West \_ T 1:10 PM - 6:10 PM

**PRINCIPLES OF ADAPTIVE REUSE**  
INTAR-2361 (3 credits)  
Markus Berger \_ M 1:10 - 4:10 PM

**ADAPTIVE REUSE DESIGN STUDIO**  
INTAR-2362 (6 credits)  
Liliane Wong & Jonathan Bell \_  
T/Th 9:40 - 11:10 AM / 1:10-5:40 PM

**ISSUES IN LANDSCAPE HISTORY**

LDAR/LAEL-1020 (3 credits)

Gretchen Rabinkin \_ F 9:00 AM - 12:00 PM

**SITE / ECOLOGY / DESIGN STUDIO** LDAR-2203  
(6 credits)

Barthmaier-Payne, Zeitz, Goode \_

T/Th 9:40 - 11:10 AM / 1:10-5:40 PM

**URBAN SYSTEMS STUDIO** LDAR-2205 (6 credits)

Tiago Torres-Campos, Suzanne Mathew \_

T/Th 9:40 - 11:10 AM / 1:10-5:40 PM

**URBAN CONTEXTS** LDAR-223G (3 credits)

Gerdts, Correa, Williamson \_ F 1:10 PM - 4:10 PM

**PLANTS: FORM & SPACE** LDAR-2253 (3 credits)

Adam Anderson &amp; Theodore Hoerr \_

W 12:30 - 5:30 PM

**HYDROLOGICAL SYSTEMS** LDAR-2257 (3 credits)

Jacob Mitchell \_ M 1:10 PM - 4:10 PM

**NATIVE AMERICAN LITERATURE** LAS-E254

(3 credits)

Alexia Kosmider \_ M/W 7:00 - 8:30 PM

**ECOLOGICAL INVENTION** LAS-E282 (3 credits)

Thomas Doran \_ W 8:00 AM - 11:00 AM

**BIRDS IN BOOKS** LAS-E326 (3 credits)

Mike Fink \_ M/W 8:00 - 9:30 AM

**LITERATURE OF THE INDIAN SUBCONTINENT**

LAS-E333 (3 credits)

Jonathan Highfield \_ M/W 9:40 - 11:10 AM

**DARK MATTER: AN INTRODUCTION**

LAS-E351 (3 credits)

Majida Ahmid Kargbo \_ W 8:00 - 11:00 AM

**BEFORE AND AFTER "MAN"** LAS-E522 (3 credits)

Megan Finch \_ T/Th 9:40 AM - 11:10 AM

**NATURAL HISTORY** LAS-E718 (3 credits)

Thomas Doran \_ T 9:40 AM - 12:40 PM

**PLOUGH VAN DIEMEN'S LAND** LAS-E798 (3 credits)

Jonathan Highfield \_ M 1:10 PM - 4:10 PM

**CONCEPTS IN MATHEMATICS** SCI-1007 (3 credits)

Donald Thornton \_ T/Th 7:00 PM - 8:30 PM

**GLOBAL ENVIRONMENTAL CHANGE**

SCI-1040 (3 credits)

Jason Gear \_ F 9:40 AM - 12:40 PM

**EVOLUTIONARY BIOLOGY** SCI-1087 (3 credits)

Lucy Spelman \_ M/W 7:00 PM - 8:30 PM

**URBAN ECOLOGY** SCI-1096 (3 credits)

Maria Aliberti Lubertazzi \_ F 1:10 PM - 4:10 PM

**GLOBAL WATER CRISIS** SCI-1110 (3 credits)

Bonnie Epstein Silverman \_ T/Th 9:40 - 11:10 AM

**FIBERS AND DYEING** TEXT-4801 (3 credits)  
Isa Rodrigues \_ Th 1:10 PM - 6:10 PM

**TEA, COFFEE OR CHOCOLATE?** THAD-H149  
(3 credits)  
Pascale Rihouet \_ W 9:40 AM - 12:40 PM

**FORMS OF NATURE** THAD-H220 (3 credits)  
Erik Carver \_ T/Th 9:40 - 11:10 AM

**EARLY WEST AFRICA** THAD-H411 (3 credits)  
Bolaji Campbell \_ T/Th 8:00 - 9:30 AM

**INTRO. TO MATERIAL CULTURE** THAD-H414  
(3 credits)  
Hannah Carlson \_ M 1:10 - 4:10 PM

## SUMMER

### THAILAND: FROM SEED TO CLOTH

APPAR-1510

Jasper Chadprajong-Smith\_ Jun 6-Jun 26

### RISD IN ROME: TRASH ARCH-1570-01

Gabriel Feld & Ezio Genovesi \_ Jun 3-Jun 24

### AZORES: DESIGN WITH NATURE

ARCH-1560-01

Laura Briggs & Jonathan Knowles \_ Jun 24-Jul 15

### PARIS: URBAN DESIGN RENAISSANCE THROUGH EDIBLE LANDSCAPES

LDAR/ARCH/ID-1565-01

Andrew Hartness\_ Jun 21-Jul 11

### SOUTH AFRICA: ART AND SCIENCE OF CONSERVATION

HPSS-1521

Lucy Spelman\_Dates TBA



Jackson Yuen, Graphic Design '19

## FALL

**NCSS CORE SEMINAR LAEL-2403** (3 credits)  
Peter Dean \_ TBD

**USES OF ANIMALS APPAR-3043** (3 credits)  
Laurie Brewer \_ TBD

**URBAN ECOLOGIES ARCH-2108** (6 credits)  
TBD \_ M/TH 1:10-6:10 PM  
(Architecture requirement/permission for others)

**ENVIRONMENTAL DESIGN I ARCH-2156** (3 credits)  
Jeffrey Geisinger \_ W 1:10-4:10 PM  
(permission needed)

**COMMUNICATE SCIENCE: ANIMATION**  
FAV-4599 (3 credits) Steven Subotnick –  
W 1:10-6:10 PM

**ENVIRONMENTAL PSYCHOLOGY HPSS-S431**  
(3 credits) Bryce DuBois \_ TBD

**GLOBAL SUPPLY CHAINS HPSS-S439** (3 credits)  
Alero Akporiaye \_ TBD

**ENVIRONMENTAL JUSTICE HPSS-S735** (3 credits)  
Lauren Richter \_ TBD

**SOCIAL MOVEMENTS HPSS-S736** (3 credits)  
Lauren Richter \_ TBD

**ANIMALIA ILLUS-3052** (3 credits)  
Calef Brown \_ T 1:10 PM - 6:10 PM

**ARTISTIC ANATOMY ILLUS-3108** (3 credits)  
Fritz Drury \_ W 11:20 AM - 4:20 PM

**LANDSCAPE PAINTING ILLUS-3224** (3 credits)  
Trent Burlson \_ M 1:10 PM - 6:10 PM

**CREATURE LAB ILLUS-3924** (3 credits)  
Lars Grant-West \_ TBD

**WOOD II ID-2453** (3 credits)  
George Gordon \_ F 8:00 AM - 1:00 PM  
(ID majors / permission for others)

**THEORY OF ADAPTIVE REUSE INTAR-2370** (3 credits)  
Liliane Wong \_ W 9:00 AM-12:00 PM (permission)

**HISTORY OF LANDSCAPE ARCHITECTURE**  
LDAR-1044 (3 credits)  
Nadine Gerdts \_ F 9:00 AM - 12:00 PM

**CONSTRUCTED LANDSCAPES STUDIO**  
LDAR-2204 (6 credits)  
Nick DePace \_ T 9:40 AM - 11:40 AM;  
T/TH T 1:10 - 5:10 PM

**PLANTS: BOTANY AND ECOLOGY**  
LDAR-2252 (3 credits)  
Ann Kearsley/Hope Leeson \_ W 12:30-5:30 PM

**LANDSCAPE THEORY I LDAR-225G** (3 credits)  
Tiago Campos \_ F 9:00 AM-12:00 PM

**SIGNIFYING LANDSCAPES LAS-E277** (3 credits)  
Susan Vander Closter \_ TBD

**WRITING THE CLIMATE JUSTICE LAS-E325**  
(3 credits)  
Jennifer Horwitz \_ TBD

**ENVIRONMENTAL COMICS** LAS-E371 (3 credits)  
Thomas Doran \_ TBD

**JAPANESE PAPERMAKING** PRINT-4645 (3 credits)  
TBA \_ TBD

**TOPICS IN PHYSICS** SCI-1045 (3 credits)  
Donald Thornton \_ TBD

**ENVIRONMENTAL DISASTERS** SCI-1068 (3 credits)  
Bonnie Epstein \_ TBD

**BIOLOGY: ANIMAL-HUMAN INTERACTIONS**  
SCI-1084 (3 credits)  
Lucy Spelman \_ TBD

**INTRO TO INSECT MORPHOLOGY & ECOLOGY**  
SCI-1089 (3 credits)  
Maria Aliberti Lubertazzi \_ TBD

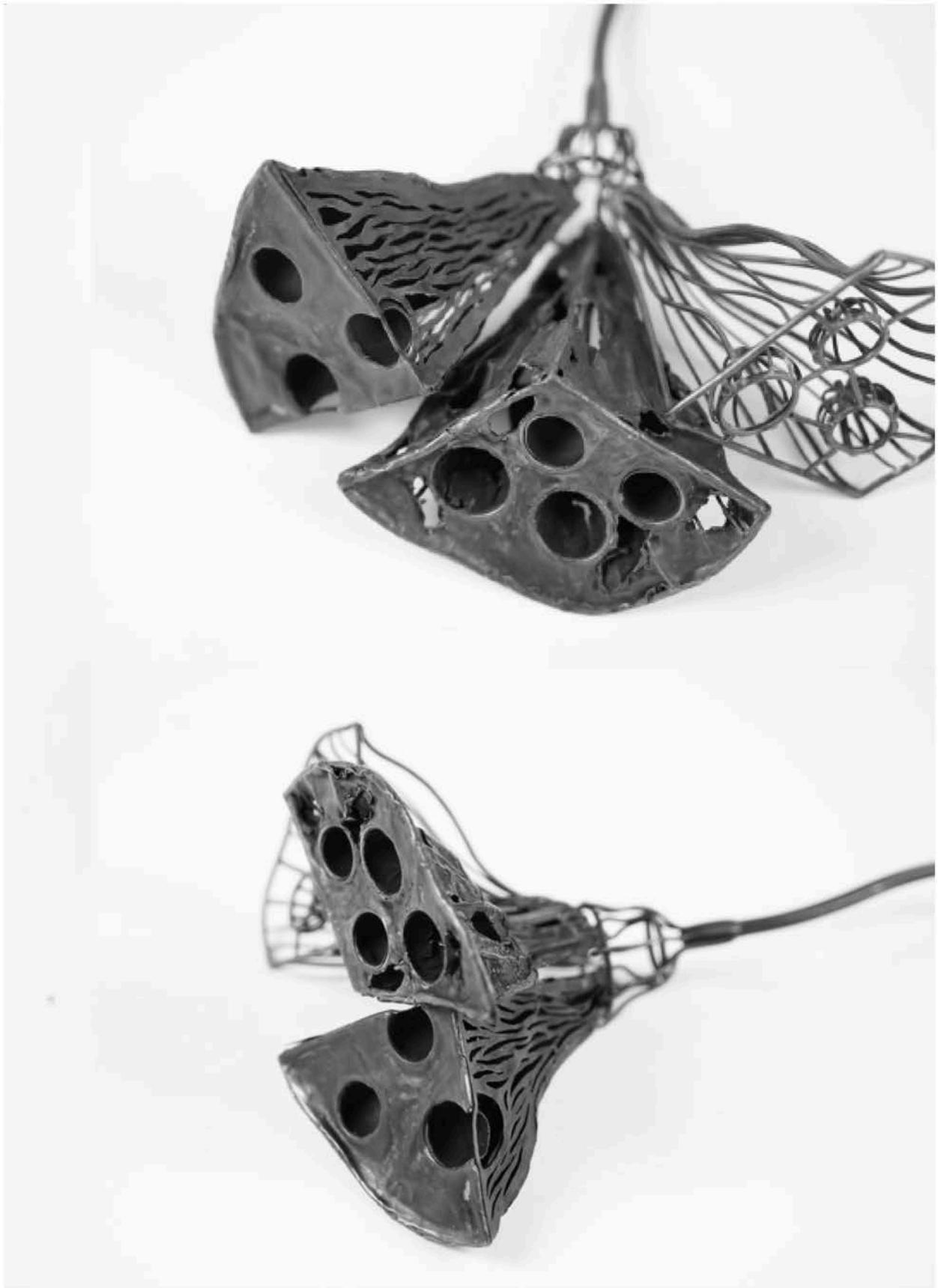
**GEO | TEXTILE** TEXT-2260 (3 credits)  
Mary Anne Friel / Emily Vogler \_ TBD

**FIBERS AND DYEING** TEXT-4801 (3 credits)  
Isa Rodrigues \_ T 1:10-6:10 PM

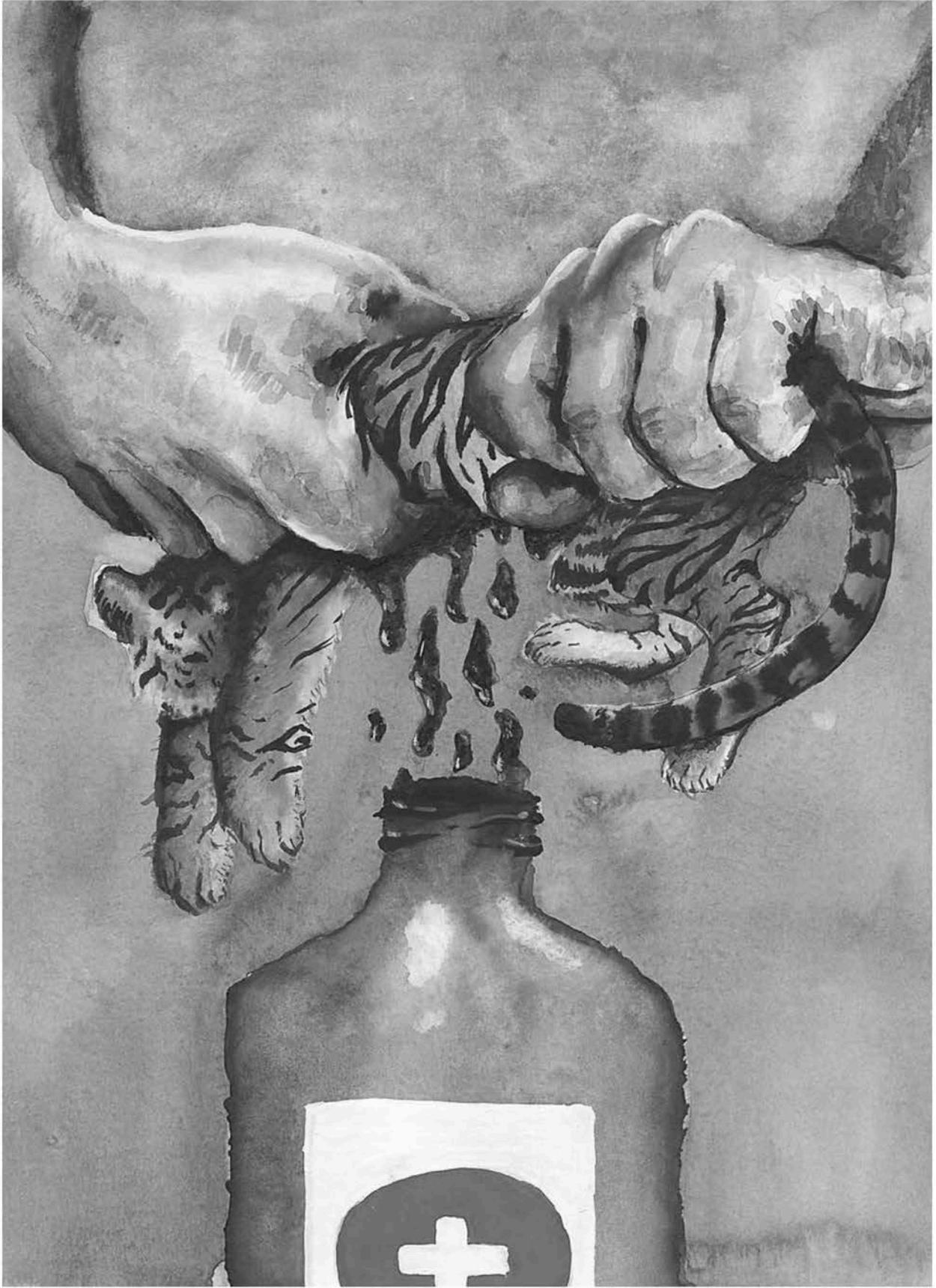


*Braided streams*





Natalie Elliott, Illustration '20



# COURSES

## CORE

**NCSS CORE SEMINAR** DISC/LAEL-2403  
Peter Dean / 3 credits / Fall and Spring

In the NCSS Core Seminar, students explore key issues in nature-culture-sustainability studies, developing an inter-disciplinary understanding of the need for integrative approaches to issues including mobility and infrastructure, environmental justice and equity, sustainable food and water systems and the very real present and future of climate change. Beginning with definitions of “nature” and natural systems, drawn from environmental literature and history, we will dig into questions of what we mean by “culture” and “sustainability”. The vitality of the ecologic and social and built environment upon which we all depend will form the core of our investigations. How and where we live matters; in the present Anthropocene, questions of resiliency and adaptation take on ever greater urgency. We will study contemporary conditions with examples from across the globe, with an eye to understanding how innovation and creative practices in art and design impact future planetary health.

This course lays the foundation for students pursuing the NCSS concentration. The seminar will include lectures and discussions of readings and case studies. Guest speakers include scientists, designers and others engaged at the forefront of environmental activism and research. Students may ground their final course project in a topic connected to their own major.

## ANIMALS & CONSERVATION

**USES OF ANIMALS** APPAR-3043  
Laurie Brewer / 3 credits / Spring

This hybrid studio-elective course will follow a series of twelve lectures given at the South Kensington Museum as published in P.L. Simmonds, *Animal Products*. This seminal work served as a compilation of the trade exhibition collections from the 1851 Crystal Palace exposition that eventually served as the seed for the collections of the South Kensington Museum and finally the Branch Museum of the Department at Bethnal Green. These collections laid the foundation for much of the Victoria and Albert Museum collections (V&A) that in turn influenced the creation of RISD and the RISD Museum in 1877.

This course will examine design and fashion, naturalist journals, and literature as a means to develop the students design vocabulary and materials palate. Students will compare the tastes and techniques of the Victorian era to contemporary design practices, with case studies of designers utilizing the natural world as a resource and source for design. Weekly lectures on artists and designers of the 19th century and contemporary artists and designers will be paired each week with a specific material examination, materials demonstrations and a sample notebook. Field trips will be to area museums, natural history and material collections. Open to non-majors pending seat availability and permission of Instructor.

**CREATURE LAB** ILLUS-3924 (3 credits)  
Lars Grant-West / 3 credits / Spring or Fall

This class is designed to train students in the art of creature creation/design. Students will study animal anatomy and physiology with a focus on adaptations to meet specific environments. Following a structured process to design beasts for a variety of genres, the class will explore the genres of fantasy, science fiction and horror. Also featured will be class discussion regarding the psychological implications of different aesthetic choices using existing creatures from film and literature as case studies.

Open to non-majors pending seat availability and permission of instructor.



Syrena Li, Illustration '18

**BIRDS IN BOOKS** LAS-E326 (3 credits)  
Mike Fink / 3 credits / Spring

We begin with a study of the bird painters, illustrators and photographers, most notably, of course, John James Audubon, and continue with the symbolic bird of poetry and literature, such as *Green Mansions* by W.H. Hudson--the bird as woman--and examine the bird as omen and warning--the ecological and environmental indicator of human fate. Our books include such recent essays and memoirs as Jonathan Safran Foer's *Eating Animals* -- an indictment of the poultry industry and a plea for vegetarianism-- and also the arguments both personal/subjective and yet also scientific for the intelligence of birds such as the bestseller books *Alex: The Parrot that Owned Me* and *Wesley the Barn Owl*, in which birds appear not so much as pets but rather as companion creatures who share our destiny and condition.

Our course will include actual birdwatching during times of migration or nest-building, either locally within the borders of our campus world, or beyond its frontiers. Migration has always meant the crossing of national barriers, and therefore a promise of peace and order despite the turmoil under the skies. We read, we watch, and we design projects relevant to the various meanings of birds to be found in books.

### **EVOLUTIONARY BIOLOGY** SCI-1087

Lucy Spelman / 3 credits / Spring

Evolution is the process by which living organisms change over generations of time. This course examines how evolution occurs through natural selection, mutation, and genetic drift, beginning with the search for the origin of species (speciation) by artist-naturalists Charles Darwin, Alfred Wallace, and Henry Bates. Their observations of animal diversity (species variation, island geography, and mimicry) provided evidence for common descent within the animal kingdom, and led to the development of the theory of evolution by natural selection. Studies of the fossil record paleontology yielded more evidence. Eventually, the genetic basis of evolution was explained by Gregor Mendel's discovery of heritable traits, later named genes.

Today, studies of evolution continue on a molecular scale with DNA and RNA (genomics) and proteins (proteomics). Students will be graded based upon responses to study questions, participation during class discussion, performance on two written exams and a project on scientific visualization.

### **NATURAL HISTORY** LAS-E718

Thomas Doran / 3 credits / Spring

Natural history is a crucial genre for understanding the origins of modern environmentalism, the history of science, discourses of race, and the nature of European imperialism. As an artistic and epistemological practice, natural history enjoyed the height of its popularity during the early modern and enlightenment periods, as European explorers, traders, and colonizers endeavored to classify, catalog, explain, and exploit the diverse flora and fauna all over the planet. In the process, they encountered (and often ignored or stole from) the complex folk biology of various indigenous cultures. Especially in the Americas, natural historical knowledge production depended on the collaboration of various cultures within profoundly uneven power dynamics: European explorers and creolized American naturalists, political leaders and ordinary citizens, amateur collectors and professional theorists, men and women, slaveholders and enslaved people, and Euro-colonial traders and indigenous Americans.

Furthermore, early naturalists were polymaths --scientists, philosophers, political leaders, artists, writers, collectors, and traders --before the stratification of the modern sciences into disciplines that took place during the nineteenth century.

Course materials will range from classical antiquity to the present and cover a large variety of written forms and artistic mediums.

## **SOUTH AFRICA: ART AND SCIENCE OF CONSERVATION** HPSS-1521

Lucy Spelman / 3 credits / Summer

For artists and designers interested in animals, nature, environmental studies, and human-wildlife conflict. Taught by conservationist, educator, writer, and veterinarian Dr. Lucy Spelman, this course gives students a first-hand look at saving species from a problems/solutions perspective. It challenges them to use their art and design skills to improve conservation outcomes.

Students spend three weeks in South Africa, a country known for its network of parks and reserves as well as for its ecotourism, game farming, and wildlife trade. After an initial weekend at a typical safari lodge, the group will spend two weeks at the Bushwise Field School near Hoedspruit, followed by five days at the University of Pretoria Southern African Wildlife College campus near Kruger National Park. Initially students will visit Makalali Private Game Reserve where they will learn and practice the concepts and methods used to study and monitor wildlife populations, including field observations, photography, and camera trapping.

Students will have a rare opportunity to learn from the country's top experts about five of South Africa's most pressing conservation problems: 1) habitat destruction caused by elephants; 2) wildlife trade involving pangolins; 3) wildlife trade involving rhinos; 4) poisoned wildlife, especially vultures; and, 5) infectious disease transmission between domestic and wild animals and people.

Students will select one of these challenges for their research project. The goal is to explore the problem and propose an intervention that can be accomplished through art and design (i.e., a social media campaign or after school curriculum.) The resulting art and design work will be shared with local audiences in the form of a pop-up gallery. Students will also keep a field notebook and create an artist archive of their experience as reference for future studio work. Skills gained during this course include collecting, analyzing, and interpreting scientific data; and, visualizing and communicating science.

Contact instructor directly for summer 2020 details.



Photo: Jen Guyton

### **BIOLOGY: ANIMAL-HUMAN INTERACTIONS**

SCI-1084

Lucy Spelman / 3 credits / Fall and/or Spring

This course examines how we interact with animals – both domestic and wild – and how, in turn, these interactions affect us. Each week focuses on a different species, as the class work its way up the taxonomic tree from corals to gorillas. The class studies the animal's basic biology, including its anatomy, natural history, and ecology. It considers the role animals play in human society, including as companions, as food, and, as sources of medicine and spiritual inspiration. It will ask how human activity is affecting animals' health and the ripple effect on our own health. It will explore how agriculture, climate change, emerging diseases, habitat loss, hunting, and trade are driving many species to extinction.

In the process, the class will consider that while many human-animal interactions are positive, many more are problematic, and that although we have solutions for most of these negative interactions, we often fail to implement them. The class explores some of the underlying reasons for this inaction. The final project involves researching a problematic human-animal interaction, exploring potential solutions, and creating a work of art or design that inspires others to take action.

### **INTRO TO INSECT MORPHOLOGY & ECOLOGY**

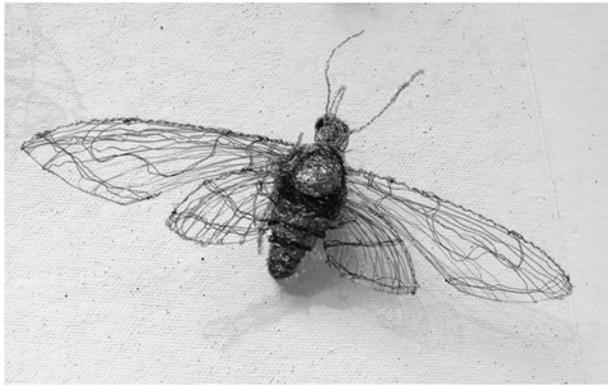
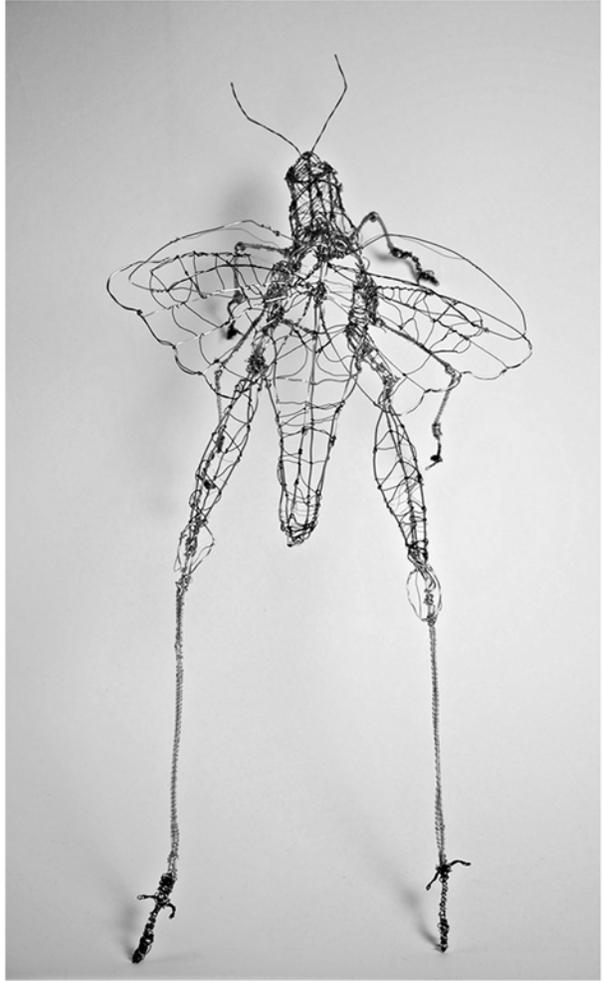
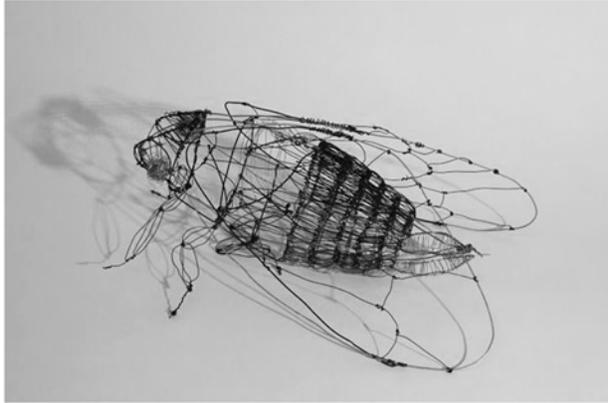
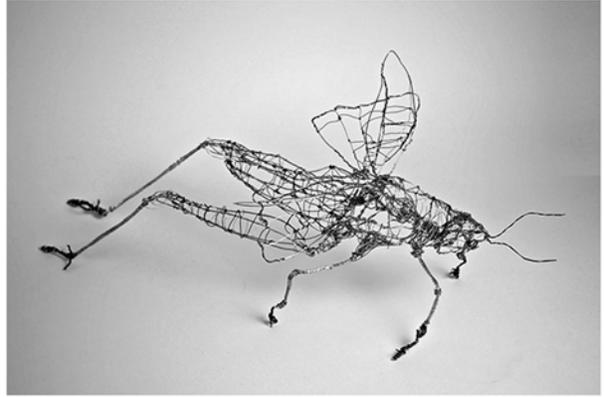
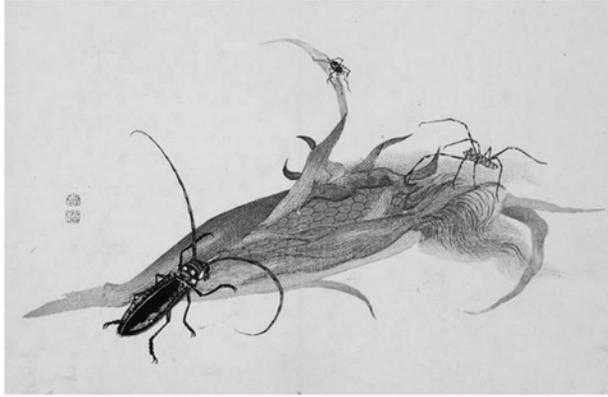
SCI 1089

Maria Aliberti Lubertazzi / 3 credits / Fall

This course covers the unfathomable diversity of insects. It is a basic course in entomology for the natural historian and artist. All orders of Class Insecta will be introduced, with both field and lab components whenever possible. Basic insect morphology and ecology will be covered for most orders, with opportunities for artistic rendition and use of both live and dead specimens as models.

Students will learn basic insect anatomy and taxonomy for the identification of insects to order-level. Elements of insect ecology will infiltrate everything we look at, in both the field and the lab. Emphasis will be placed on the major orders (beetles, flies, butterflies/moths, etc.). The minor orders will be covered to varying degrees. This can be adjusted according to the class interests and consensus. Coursework will include field collecting trips, observation and drawing of specimens using a microscope, identification quizzes, and a course project that will emphasize the creation of materials for educational outreach. Additionally, students will finish with their own curated insect collection identified to order-level (or beyond, if student desires).

lower and upper left: Mori Shunkei, 1820 (RISD Museum); wire insects, Freshman Foundation, various students



## PLANTS, FARMING & FOOD

**URBAN FARMING** ARCH/IDISC/INTAR/LDAR-2340  
Laura Briggs / 3 credits / Spring

This studio seminar affiliates with members of our Providence community on urban agriculture and permaculture initiatives. The course seeks to introduce the history of organic farming and explore the developments in contemporary urban practices. Students will acquire an understanding of the topic through field demonstrations and case study analysis which will lead up to work on a small-scale design build initiative for a community garden with a local partner. Social justice extends to the environmental issues in multiple ways. Providence is made up of diverse communities where, in 2015, more than 1 in 5 children have grown up in poverty, with a medium household income of \$34,000 or less.

Urban agriculture has the potential to strengthen local communities and has many social benefits including economic development through food production and other activities in the food network, reducing food deserts, enhancing food security, the reduction of the use of fossil-fuels, and the transformation of urban environments through the introduction of the green spaces that highlight the nutrient cycle. Urban farming creates more sustainable urban environments by re-establishing interrelated natural systems, promoting biodiversity and reducing urban impact on the water cycle. Finally, these spaces can become a locus for community where youth and adults can engage natural systems through passive or active undertakings and educational uses.

Academia has an important role to play in advancing these community efforts. We will look at appropriate methods of community engagement and creative placemaking to explore how design can play a role in nurturing culturally-diverse vibrant neighborhoods while creating positive change. We will work closely with local community partners, such as the FarmFresh RI, Southside Community Land Trust and the African Alliance of RI to understand and support their work through creative thinking.

Each student will be asked to prepare two projects. The first will be a case study analysis of existing examples of urban farms across the country to learn from the unique ways people are farming in different cities. In the second project, we will work with our community partners in the field to design and build a small project that will be part of an existing garden. Finally, we will document the process that emerges through community conversations in order to share our process and results.

At the end of the semester students will be required to participate in two build sessions outside of class period at the project site as part of course work.

**PLANTS: FORM AND SPACE** LDAR-2253

Adam Anderson & Theodore Hoerr / 3 credits / Spring

This course explores the use of plants as a design medium while balancing the horticultural considerations. There will be analyses of existing gardens, field trips, and the creation of schematic and detailed planting plans for different types of sites. Topics such as seasonality, texture, color and form will be discussed.

Open to non-majors pending seat availability and permission of instructor.



Photo: landscapefocused.com

**TEA, COFFEE OR CHOCOLATE?** THAD-H149

Pascale Rihouet / 3 credits / Spring

We are so familiar with these three hot drinks but they became commodities and part of our everyday only recently. This course explores what values were attached to these plants before the era of industrialized production, i.e. before ca. 1800. We will survey how Westerners adopted these beverages by looking at medical theories, the issue of morality, and the expansion of sugar production. We will also study how the craving for these products reinforced or even spurred slavery in French, Dutch, and English colonies. Special attention is dedicated to how ritual behavior affects design in terms of the sociability around these beverages, required manners, and the tableware crafted for them. The methodology is based on the analysis of images, discussions of assigned readings, written responses, visits to museums (RISD and the Museum of Fine Arts in Boston), and touring the facility of a chocolate artisan.

**PLANTS: BOTANY AND ECOLOGY** (LDAR-2252)

Ann Kearsley & Hope Leeson / 3 credits / Fall

This class will explore the botanical, horticultural and ecological aspects of plants and plant communities. Through lectures and field trips, students will become familiar with the form, physical qualities, identifying characteristics, seasonal aspect, preferred growing conditions, native habitats and ecological function of common plants of New England.

## PARIS: URBAN DESIGN RENAISSANCE THROUGH EDIBLE LANDSCAPES

LDAR/ARCH/ID-1565-01

Andrew Hartness / 3 credits / Summer

The studio will explore Paris's relationship to fresh food production and distribution, sociologically, economically, and esthetically. As their perspective of sustainability, aesthetics and urban immediacy deepens, students will develop physical strategies that promote the "beautiful production of greens" as a normalized part of the urban landscape. The spectrum of expression for this studio is vast. Projects may take the form of ephemeral events, infrastructurally-driven design, or start-up campaigns. Students will utilize a variety of media and work individually or in teams of two to combine aggregate skills. Final reviews will include renowned figures of design, from the disciplines of architecture, landscape architecture, urban theory and product design.

The format of the three-week long course will resemble that of a semester-long studio but will play out through a more compressed timeframe of daily meetings. Students will be encouraged to utilize a wide variety of media, including but not limited to: sketchbooks, physical models, photo-documentation, field notes, installations, and digital post-production, to research and imagine compelling platforms for food production for Parisians past, present and future. In addition to a mapping exercise and a final project review, students must document observations and research in a sketchbook.

In the 1950s, French philosopher Guy Debord coined the term *dérive* (drift) to designate the experimental behavior in urban conditions one can use to wander through an urban landscape and "let themselves be drawn by the attractions of the terrain and the encounter they find there". As a technique in psychogeography, the *dérive* allows for the study of the city in relation to one's emotional states, which together create situations.

In Project One students will be practicing the techniques of the *dérive*, adapted to observations of spatial adjacency and the requirement of light for traditional cultivation. We will wander through specific examples of productive landscape, both historic and contemporary with consideration to the relationship of the built environment and the infrastructures that shaped the history and development of food systems in Paris. The group will work creatively and experimentally assemble a series of personal cartographies (or mappings) around their preliminary observations of Paris.

In Project 2, we will build upon our research of productive landscape strategies in Paris, individual cartographies, and narratives to cultivate innovative opportunities for growing food in urban environments. Based on individual interests, proposals may take on multiple forms of production including; site design, food systems analysis + planning strategies, communication + education, product design, etc.

## **MATERIALS & ADAPTIVE REUSE**

### **FIBERS AND DYEING** TEXT-4801

Isa Rodrigues / 3 credits / Spring

This course introduces the student to a wide variety of materials and processes involved in the production of both hand and industrially produced textiles. Topics include fiber properties and identification, spinning and yarn construction, natural and synthetic dyeing, traditional textile constructions and new technologies. Both historical and contemporary examples are studied, ranging from textiles in design to fine arts textiles. Class time is divided between lecture and lab work. Lectures are supplemented with readings, workshops and museum visits. Students conduct research on a class related topic of their choice and give presentations about their subject. Each student also prepares spinning and dyeing samples to be presented in an individual archive.

Open to non-majors pending seat availability and permission of instructor.

### **PRINCIPLES OF ADAPTIVE REUSE** INTAR-2361

Markus Berger / 3 credits / Spring

This course approaches the subject of adaptive reuse through the understanding of the rules and methods of design interventions. Analysis and synthesis regarding construction methods, structure, use, scale and the regulations pertaining to existing structures will be explored. Building on the framework of the International Building Code for Existing Structures, this course also examines the feasibility

of reuse as defined by construction regulations and practice. The semester will be based upon case studies of completed projects in adaptive reuse to demonstrate the principles of design and construction within the context of existing structures. Through this course, students develop an understanding for the design process necessary in implementation of adaptive reuse in the design profession.

Open to non-majors pending seat availability, prior coursework and permission of instructor.

### **ADAPTIVE REUSE DESIGN STUDIO** INTAR-2362

Liliane Wong & Jonathan Bell / 6 credits / Spring

As the final studio in the year-long sequence of studios and seminars focusing on the practice of adaptive reuse, the student will have the opportunity to demonstrate these principles and theories in a complex design project of reuse. With a local site as the setting for the project, students are able to observe and experience firsthand the constraints of an existing structure. Students will also have the opportunity to use city resources such as a city's Department of Planning and Development, Historic District Commission, RI State Council on the Arts, etc. This project will serve as a model for engaging other real-world adaptive reuse applications.

Open to non-majors pending seat availability, prior coursework/experience and permission of instructor.

**WOOD II ID 2453**

George Gordon / 3 credits / Fall

This course deals with advanced woodworking processes, including milling and machinery use, laminate and steam bending, plywood and veneer. Techniques in using natural and synthetic materials connected with furniture will be covered.

ID majors only



*Assistant Professor of Architecture, Daniel Ibañez*

**THEORY OF ADAPTIVE REUSE INTAR-2370**

Liliane Wong / 3 credits / Fall

Defined as "transforming an unused or underused building into one that serves a new use," adaptive reuse is rich and varied. This lecture course examines the pluralism of this practice through weekly lectures that focus on varying aspects, heritage, conservation, typology & classification, culture, experiment presentation.

The course focuses on the differences in the implementation of this practice from countries in Northern Europe with its longstanding regard for reuse to countries with emerging practices. The lectures include case studies of buildings, unbuilt projects, and urban assemblages, which are contextualized through common themes which are critical to understanding reuse.

Permission of Instructor required. Course not available via web registration.

*Providence's "Superman Building," Department of Interior Architecture*



**JAPANESE PAPERMAKING PRINT-4645**  
TBD / 3 credits / Fall and/or Spring

Make your own paper for printing or three-dimensional constructions in this hands-on experimental studio course in making paper. Curriculum will include: paper specifications, basic sheet formation, Japanese plant fibers, recycled materials, paper modules and screens, along with paper structures for installation-based work.

Printmaking majors or permission of Instructor.

**FIBERS AND DYING TEXT-4801**  
Isa Rodrigues / 3 credits / Fall and/or Spring

This course introduces the student to a wide variety of materials and processes involved in the production of both hand and industrially produced textiles. Topics include fiber properties and identification, spinning and yarn construction, natural and synthetic dyeing, traditional textile constructions and new technologies. Both historical and contemporary examples are studied, ranging from textiles in design to fine arts textiles. Class time is divided between lecture and lab work. Lectures are supplemented with readings, workshops and museum visits. Students conduct research on a class-related topic of their choice and give presentations about their subject. Each student also prepares spinning and dyeing samples to be presented in an individual archive. Textiles students only.



Washi papermaking, Robert C. Williams Museum of Papermaking, Georgia Tech

## **GEO | TEXTILE** TEXT-2260

Mary Anne Friel & Emily Vogler / 3 credits /  
Fall or Spring

Rivers are layered landscapes that reflect how different societies have related to the land, natural resources and to one another. Shifting values about stewardship, control, extraction, and restoration have become physically manifested in the landscape through the intentional and unintentional shaping of the river landscapes. In this interdisciplinary studio, students will be asked to consider the relationship between textiles and landscape architecture practices to address, reconcile and interpret the complex ecological and cultural histories of rivers. Weaving and other structural textile techniques will be explored as both a metaphor and a physical strategy to weave together the multiple cultural narratives of a river as well as consider how to support the diverse river ecologies and the unique experiential qualities of being at the water's edge. The Yuba River in the Central Valley of California will provide the geographical, cultural and ecological lens for the studio. The river was historically home to one of the densest Native American populations in the state, it was one of the most active areas during the California Gold Rush and had the first large scale hydropower dams in California. There currently are efforts underway to restore the Yuba River, however, given how heavily altered this landscape is, traditional approaches to restoration ecology that try to



*Warped traditional tapestry loom*

**THAILAND: FROM SEED TO CLOTH** APPAR-1510  
Jasper Chadprajong-Smith / 3 credits / Summer

Throughout this 3-week course, students will delve into the mindfulness approach to craft and creating while exploring 4 different cities around Thailand (Bangkok, Chiang Mai, Nan, and Sakon Nakhon). Students will work alongside hand weaving, Tai Lue textile, indigo process, and natural color dye artisans and their communities in each of the cities and study their cultures with an in-depth approach to mindfulness practice along the way. When making craft time slips away while you're creating, it becomes a meditative work. The click, clack, click, and clack of the loom becomes a repetitive ritual, much like a mantra. The hum of the sewing machine or even unpicking stitches requires concentration on something tangible instead of our thoughts.

The creation of Thailand textile and garments is undertaken by women in groups. In some villages, all the skilled processes, from growing seeds to finished dyed cloth, are practiced in a time-consuming cycle. In others, a particular method of technique is the key to their livelihood. Students will learn from the traditions of hand-making, and about stages of production and aesthetics of design in four unique locations around Thailand.

Students will learn from the local knowledge of the environment and think about the sustainability of natural resources and health and safety practices. They will sustain the expression of human diversity and well-being through craft practice and

cultural understanding. They will hear the voice of Southeast Asian ethnic minorities regarding regional socio-economic agendas, and learn from a contextual overview of the production of artisanal textiles in Thailand in specific relation to women. Students will gain a greater understanding of the current skills gaps and labor shortages affecting the production of handmade textiles. They will demonstrate an ethical and respectful awareness while engaging in cultural research and seeking design inspiration. They will investigate various forms and begin to analyze new sources, and employ selective decision-making skills and knowledge of sustainability while making fabrics and yarns choices for designs. Students will match craft skills with new product designs evolved within the communities in a culturally sensitive way, and cultivate the mind (mindfulness) to be the device for problem-solving in daily life. Students will document what they learn through photo journal /essay and sketchbook process and reflective journal.



Photo: Jasper Chadprajong-Smith

**RISD IN ROME: TRASH** ARCH-1570-01  
Gabriel Feld & Ezio Genovesi / 3 credits / Summer

This studio will engage trash as a starting point for art and design practices, including printmaking (monotype/cyanotype,) installation (interior/architecture/urban,) and collage. We will study the work of a number of Italian art movements of the 20th century that explicitly engaged discarded materials, such as “Arte Informale” (Alberto Burri,) Italian Pop (Mimmo Rotella,) and “Arte Povera” (Mario Merz, Marisa Merz, etc.)

We will immerse ourselves in the extraordinary wealth of Rome, its monuments, its art and architecture, its museums and galleries, its literature and cinema, its everyday life, its food, its people, and a whole lot more. Expanding the geography of the course, we will have two daytrips--to Sperlonga and to Citta di Castello (to visit the extensive collections and archives of Alberto Burri’s work)--and a 2/3-day tour of Naples, including Pompeii/Herculaneum.

Based on the model of RISD’s European Honors Program, this course will bring students in direct contact with the art, culture and life of Rome. In response, students will produce a series of two-and-three-dimensional works using discarded materials. By the end of the course, students will bring together all their production into a coherent work in visual, written, video, and/or web-based formats.



Photo: <https://thepointsguy.com>



Artist: HA Schult, 1,000 'Trash People'

**AZORES: DESIGN WITH NATURE** ARCH-1560-01  
Laura Briggs & Jonathan Knowles / 3 credits / Summer

The volcanic archipelago of the Azores, situated along the mid-Atlantic Ocean ridge, will be the location and context for this course. Islands nations are at the forefront of climate change as their specific geography makes them more susceptible to the destructive power of storm and rising oceans. As the need for resiliency is accelerating, islands have the potential to act as incubators and leaders in green designed futures. This course will explore design for nature, using the Azores as a case study.

In the first part of the course, we will take several walks through forests, fields and the water's edge of Sao Miguel, the Azores' largest island, to explore the cultural/ecological networks. We will use walking as a means of observation and as a way to collect and generate thoughts. Each walk will be connected to a series of exercises, including a performative experience with a Walk&Talk artist. Drawings from the walks will be translated to a series of pattern drawings that document field conditions and interrelationships seen.

Taking from these observations and material explorations, you will work together to create a small Butterfly and Bee Pavilion that will be installed in the garden of the Quinta do Priôlo, an organic farm and community space in Ponta Delgada. As a class, you will work together in teams to iterate design ideas that will be presented to the members of the community

and Walk&Talk designers. Finally, we will work directly with local woodworkers and craftsman to assemble the project on the site. The pavilion will provide a home for young butterflies and bee hives. It will be made of Cryptomeria wood and light weight netting. Together as a class, you will draw from your separate academic disciplines in approaching the project.

Students will study the intersection of ecology, traditional economy, and contemporary cultural activities. They will explore the island's rural and urban landscapes by walking and making daily experimental drawings. They will draw with an eye of understanding ecological relationships and learn about the potential of the wood and other materials from the forest by meeting with forest ecologist from the University of the Azores and the Department of Forest Management. They will learn from local craft traditions, including wood working, basket weaving, cheese making, and embroidery. And students will examine the crossovers between our communities (New England has one of the largest populations of Portuguese people outside of Portugal and many immigrants from the Azores). The class will work closely with a local arts organization called Walk & Talk, which will be hosting an annual summer arts festival during our stay.



Adrienne May, Furniture '19

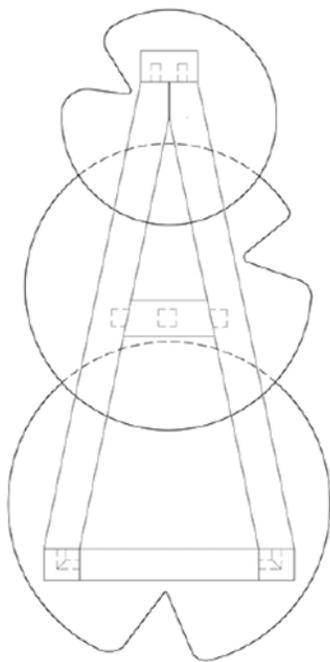


Fig. 1  
Top View  
Scale 1:2

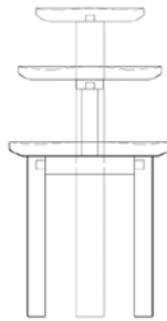


Fig. 2  
Front View  
Scale 1:4

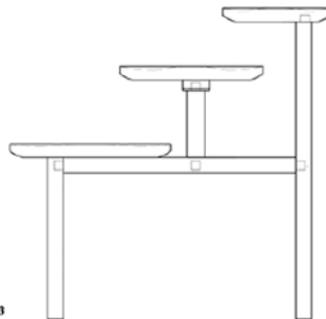


Fig. 3  
Side View  
Scale 1:4

## Lily Pad Table *Nymphaea Odorata Mensum*

Drawn by Adrienne May

December 4, 2016



Water lilies are of the family Nymphaeaceae, which contains 58 species across 6 genera of freshwater plants in both the temperate and tropical biomes. Most species of water lilies are identified by their rounded, variously notched, waxy-coated leaves and the long stalks to which they are attached. The stems are generally buried in soft mud, and produce fragrant flowers above, or below, the water's surface.

The table seen in Figures 1, 2, and 3 are inspired by the common North American White Water Lily, or *Nymphaea Odorata*. The shape of each table top is modeled after the delicate, yet complex, shape of the water lily. The frame demonstrates the structured roots of these water dwelling plants.

## LANDSCAPE, ENVIRONMENTAL AND CULTURAL HISTORY

**ISSUES IN LANDSCAPE HISTORY** LDAR/LAEL-1020  
Gretchen Rabinkin / 3 credits / spring

This course examines current issues raised by the design of built environments and explores the cultures, conditions, events, attitudes and design works of the past that form the ideological, physical and practical background against which today's landscapes are made, interpreted and valued. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, and the development of multiple perspectives through which to question and understand and the designed environment.

Open to non-majors pending seat availability and permission of instructor.

**ART OF THE AMERICAS** HPSS/THAD-C517  
Winnie Lambrecht / 3 credits / Spring

This course is designed to acquaint students with a variety of non-Western traditional aesthetic expressions from the Americas. The course will explore the indigenous contexts, both historical and contemporary, in which these art forms are or were created and function. We will explore the cultural matrix and aesthetics of selected communities from the Americas, particularly from North America, such as the Inuit, the Kwakwaka, the Plains nations, the Eastern sea board, the Southwest of the US, such as the Hopi and Navajo, and Northern Mexico communities, time permitting. We will frame the presentations and discussions from both an ethnographic and an art historical perspective.

**THE NEW ENGLAND LANDSCAPE** HPSS-S171  
Dean Lampros / 3 credits / Spring

Richly varied and dynamic, the New England landscape has been remade many times over, beginning with the arrival of European colonists, through successive waves of deforestation and reforestation, industrialization, the development of leisure and tourism, and today's post-industrial economy. This course explores the different elements of New England's cultural landscape as well as the complex social, cultural, economic, political, and natural forces that have shaped that landscape over four centuries. While examining what different places look like and how they have changed over

Ancient American petroglyphs, Photo: Shutterstock



time, we will pay close attention to the various meanings assigned to them by those who possess and inhabit them. We will also ask what different landscapes can tell us about who holds power, and how power is expressed and resisted. We look at the built environment because it is a valuable primary source in the work of cultural historians, but also because “place” is in itself an important player worthy of exploration and understanding in its own right. We shape places, but they also shape us. By observing and analyzing cities and suburbs, farms and forests, beaches and burial grounds, mansions and mills, townhouses and triple-deckers, colleges and casinos, parks and ports, ski slopes and shipyards, tourist destinations and transit systems, we will attempt to mine the landscape for insights into what makes New England distinctive and what forms our regional identity, keeping in mind the ways in which New England’s cultural landscape is also a reflection of the landscape of the United States. Finally, we will consider the ways in which the New England landscape continues to be shaped by new forces, both local and global, as well as an increasingly volatile climate.

**NATIVE AMERICAN LITERATURE LAS-E254**  
Alexia Kosmider / 3 credits / Spring

Literature is one facet of culture. The significance of literature can be best understood in terms of the culture for which it springs, and the purpose is clear only when the reader understands and accepts the assumptions on which literature is

based” (Paula Gunn Allen-Laguna Sioux poet). This course will explore value systems and aesthetics that are from very diverse Native cultures, focusing on the ways in which indigenosity relates to literature and storytelling. The critical methodologies developed by Native critics such as Gerald Vizenor (Anishinaabe writer and scholar), and Craig Womack (Muscogee Creek-Cherokee author and professor of Native Studies) will enable us to study Native frameworks and new ways to regard literature/histories. We will explore questions such as can Native American theory/literature transform or challenge non-Native critical theoretical strategies. Our discussions, which may take a variety of directions, will also examine such issues as American Indian identities and communities as well as the impact of colonization on tribal peoples.

**ECOLOGICAL INVENTION LAS-E282**  
Thomas Doran / 3 credits / Spring

How can looking back to early America help us think and act in our present age of ecological crisis? In this course, we will explore the roots of American ideas about nature, environmentalism, and ecology in early American literature, beginning in the pre-colonial era and ending in the late nineteenth century. In the process, we will study the wide-ranging ecological views of indigenous Americans, Euro-colonial settlers of North America, enslaved and emancipated African transplants, and the various inhabitants of the United States in its first century as a nation state. In particular, we will examine how the confluence

of various cultures influenced ideas about the conservation and exploitation of the natural world to varying degrees. We will ask how early American environmental writers defined nature and what these definitions included and excluded. To what degree did human dominion over the natural world and its resources extend? Was America a place for farmer-settlers or backwoods hunters and traders? Was its vast wilderness a refuge for religious worship or the devil's territory? Were humans part of nature or distinct from it, and which people counted as fully human? Was slavery considered a natural or unnatural state? Were animals considered reasoning subjects, instinctual objects of scientific study, or merely animate natural resources? Along the way, we will also ask how nature writing developed as its own multimedia genre during the period, as well as how it influenced various other genres of imaginative literature.

### **LITERATURE OF THE INDIAN SUBCONTINENT**

LAS-E333

Jonathan Highfield / 3 credits / Spring

There is a long history of literature on the Indian subcontinent, and while Bangladesh, India, Pakistan, and Sri Lanka have different histories since partition, their literary history, landscapes and continued development are intertwined. This course will look at the literature of the region, including works by writers in exile. Readings may include those by Anand, Ghosh, Desai, Hamid, Narayan, Nasrin, and Rushdie.

### **DARK MATTER: AN INTRODUCTION** LAS-E351

Majida Ahmid Kargbo / 3 credits / Spring

Greg Tate has said that "Black people live the estrangement that science fiction writers imagine." This course takes up the nexus of intersections between black history and the radical black imagination that is commonly called Afrofuturism, focusing in particular on figurations of Africa as a space of science fictional possibility from both sides of the Atlantic. If Afrofuturism has been, as Kodwo Eshun has said, "a program for recovering the histories of counter-futures created in a century hostile to Afrodiasporic projection," how do these writers, filmmakers and artists of the African diaspora reshape the very definition of who and/or what qualifies as human? What can these visions tell us about living in a black body in the present? How can Afrofuturism be used to critique racial asymmetries in the present and to imagine as-yet-unrealized, free black futures? From literature to film to music to art we will trace Afrofuturism across the twenty-first century cultural landscape.

Using Afrofuturism, critical race studies, and queer theory, we will investigate the ways that science fiction's disruption of race, gender, and sexuality as stable categories offers radical models for our present and possible futures.

### **BEFORE AND AFTER “MAN” LAS-E522**

Megan Finch / 3 credits / Spring

This course explores the human as a temporally specific and, perhaps, obsolescing philosophical concept. Emerging most cogently in the European Enlightenment, humans materialize as the center of their own concerns, i.e. humanism, through a set of binary oppositions that include human/god, human/animal, human/savage, hu(man)/woman, human/machine, subject/object etc. Post-humanism, broadly conceived, seeks to mark, blur, upend, and/or abolish the distinction or relationship between the opposed terms of these binaries. This course begins by attempting to account for how the human/Man came to prominence during the economic, social and geopolitical conditions of the 17th and 18th century in order to understand the threads of thought that contemporary genres of Post-humanisms attempt to unravel: such as animal studies, object oriented ontology, AI studies, and feminist and black studies in the subject of “Man.” The course then turns to these various subgenres in order to think through post-humanism’s ethical, political, and social stakes in our contemporary moment.

### **PLOUGH VAN DIEMEN’S LAND LAS-E798**

Jonathan Highfield / 3 credits / Spring

Australia’s literary culture is intertwined with the history of the First Fleet and the convicts who were the first Europeans to live on this vast continent. This seminar examines the convict in literature and

its continuing reverberations in Australian culture. We will begin by looking at the poems of the convict Francis MacNamara – “Frank the Poet” – then move on to the Marcus Clarke’s epic about convict life, *For the Term of His Natural Life*. We will then look at some contemporary Australian literature which looks back at Transportation and its after-effects.

### **EARLY WEST AFRICA THAD-H411**

Bolaji Campbell / 3 credits / Spring

This course explores the artistic traditions of early West African kingdoms and cultures, notably Nok, Igbo Ikwu, Ife, Owo, Esie, Tsoede, Sokoto, Benin, Akan, Djenne, Mande, Nabdam and the Bamileke. We examine images in stone, bronze, terracotta and iron, and also explore the built environment. Based on archaeological, art historical and ethnographic data, we critically analyze the style elements, iconography, purposes and significance of the objects, both as viable tools and as expressions of the history, philosophy, and religious and cultural ethos of the peoples who created them.

### **FORMS OF NATURE THAD-H220**

Erik Carver / 3 credits / Spring

This course studies the diversity of ways that humans have conceived of nature and wilderness. It seeks to understand the deep historicity and

variety of such conceptions by following a few theoretical threads that span over vast reaches of time and space as well as across the multiple disciplines constituting the environmental humanities. We begin with modern debates over the significance of nature and wilderness.

Through related explorations of the landscape in postwar art, we travel back in time to study the garden as a microcosm that both resists and mediates wilderness. We then return gradually to the present to understand how modern architects and engineers mobilized conceptions of nature for colonial and economic ends. The course concludes by introducing debates on the Anthropocene and the “end” of nature that draw on postcolonial theory, literary criticism, and ethnography. Through readings, discussions and presentations, students will learn to critically identify and distinguish the range of human expressions of nature with appreciation for historical, cultural, and ideological differences. They will also develop their ability to make connections between texts and cultural products including visual arts, architecture, and landscape architecture.

**INTRO. TO MATERIAL CULTURE THAD-H414**  
Hannah Carlson / 3 credits / Spring

This course is designed to introduce students to the study of physical objects. Class readings and discussions of them introduce students to the field

of material culture studies and the interpretive tools used by those who study things. Periodically students will be assigned specific objects to study and describe. The class will be hands on and also mobile taking advantage of our location and the variety of object classes nearby. Course requirements will include object analysis papers, reading responses and a final presentation which offers some element of American History through things and the interpretation of it.



Harriet Powers. Pictorial quilt. 1895-98. Museum of Fine Arts, Boston

## **HISTORY OF LANDSCAPE ARCHITECTURE**

LDAR-1044

Nadine Gerdts / 3 credits / Fall

This survey course focuses on the history of landscapes in the pre-industrialized world. Landscapes will be considered as an evolving condition, even when their defining characteristics were conceived and built at a specific point in time. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, in the development of multiple perspectives through which to question and understand the design environment.

Permission of the Instructor.

## **LDAR-225G THEORY I**

Tiago Campos / 3 credits / Fall

Landscape is a term that can refer to a specific locale, design, or a collection of ideas. The term usually implies a system of interrelated cultural and natural forces operating within a context of a defined scale or disciplinary boundaries. In this course we examine and discuss the foundational definitions of the term landscape and the theoretical stances that are active in the creation of contemporary landscape architecture, land art and other creative disciplines. Writing assignments will be based upon fundamental texts, direct experience, and contemporary projects. Weekly readings will be discussed and diagrammed in

class for content and structure. Students will produce a series of five short (2 to 3 page) analytical essays and case studies. There will be weekly discussion sections with course TAs to review readings, two field assignments, and one field trip to the Isabella Stewart Gardener Museum in Boston.

Permission of the Instructor

## **SIGNIFYING LANDSCAPES LAS-E277**

Susan Vander Closter / credits / Fall

Landscapes function as apocalyptic, political, urban, imaginary, and nostalgic sites of great significance in fiction and film. Films like *Beasts of the Southern Wild*, *Take Shelter*, and *Melancholia* illustrate the environment's profound role in recent apocalyptic narratives. Cormac McCarthy's fiction in general, and the Coen Brothers' *No Country for Old Men* in particular, place human violence in harsh, brutal, and ancient settings. Bodies of land are divided, raped, ruined, and transformed from gardens into wastelands of abandoned machinery and landmines--as in Salman Rushdie's *Shalimar the Clown* or Bahman Ghobadi's *Turtles Can Fly*. *The Garden of Evening Mists*, by Tan Twan Eng places a garden at the center of the novel and its meaning. Other titles include Barbara Kingsolver's *Flight Behavior*, Krakauer and Penn's *Into the Wild*, Dave Eggers' *Zeitoun*, Josh Fox's *Gasland*, Wes Anderson's *Moonrise Kingdom*, and imaginary places in films like *After Life* (Kore-eda Hirokazu).

**ENVIRONMENTAL JUSTICE** HPSS-S735

Lauren Richter / 3 credits / Fall

Proponents of environmental justice affirm that all people have the right to live in a clean environment free from hazardous pollution or contamination, with access to the resources necessary to sustain a healthy livelihood. This class will examine how and why some people are denied this basic right. We will ask what social, political, economic, and racial processes drive environmental injustice. What material and ideological approaches can be used to undo, repair, or prevent environmental injustice? To answer these questions we will explore how social movement advocates and scholars identify, analyze, and engage with environmental inequalities. We will focus on the rise of the Environmental Justice Movement in the U.S. and globally, paying particular attention to: climate justice, Indigenous environmental movements, settler colonialism, the Green New Deal, and local environmental justice issues in Providence, RI.

**SOCIAL MOVEMENTS** HPSS-S736

Lauren Richter / 3 credits / Fall or Spring

What is a social movement? This course examines how individuals and groups engage in collective activity to change social, economic, political, and cultural institutions. Importantly, we will examine countermovements, backlash, and a range of conservative and progressive movements. We will

investigate the ways in which social movements develop narrative frames, art, and imagery to build movement resonance. In parallel, we will examine the strategies movement opponents may use to dismiss, appropriate, or re-frame contentious issues. This course will provide an introduction to major academic theories on social movement formation, tactical strategy, and decline, while exploring the ways in which social movement activism shapes and is shaped by culture. This course will draw on concrete examples from the Civil Rights, Environmental, Conservative, and Black Lives Matter Movements.

**GLOBAL SUPPLY CHAINS** HPSS-S439

Alero Akporiaye / 3 credits / Fall

How do design objects, transformed into good/products in the production process, get from producers to consumers? In this course, we examine the global supply chains involved in the global system of organizations, people, processes, and resources that transform raw materials into finished products. We will lay a foundation for understanding global supply chains, drawing from political science, economics, and management. We will engage in critical analysis of the process and network with respect to issues that include human rights, gender, the environment, and labor standards. We will correspondingly examine the roles of actors such as governments, firms, consumers, international organization, and non-governmental organizations involved in global supply chains.

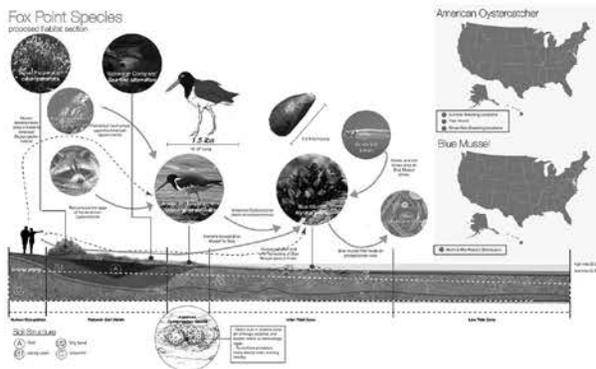
## ECOLOGY, THE CITY AND DESIGN

**SITE / ECOLOGY / DESIGN STUDIO LDAR-2203**  
Johanna Barthmaier-Payne, Gavin Zeitz, Courtney Goode / 6 credits / Spring

What do these words mean and what is their relationship to each other in the architectural design disciplines? Each word is packed with complex and evolving meanings that reflect the state of human knowledge about the environments in which we live and in which we intervene. Each word reflects our understanding of systems, physical, cultural and social, biotic and abiotic, as well as our aspirations to conserve, restore, or reshape those systems. Each word is ubiquitous in the contemporary quest to construct a sustainable, resilient future. But do we really understand what they mean? Are they critically interdependent or can they be considered separately?

This studio will examine these questions with the twin objectives of establishing an evolving and dynamic understanding of the terms and generating working methods that respond to the complexities of scale encountered in the landscape.

Open to non-majors pending seat availability and permission of instructor.



Rebecca Ladd, MLA '16

**URBAN SYSTEMS STUDIO** LDAR-2205  
Tiago Torres-Campos, Suzanne Mathew /  
6 credits / Spring

This final core studio stresses large-scale and planning issues, complex sites, and urban conditions. The city is a living organism which evolves in a particular locale with a particular form due to a combination of environmental and cultural factors. These factors, the forces they represent, and the material results of their interaction form, in their interrelated state, what can be called "urban systems." The many forces at play within cities-social, cultural, economic, ideological, ecological, infra structural, morphological and visual-combine in various ways to create both an identifiable urban realm and the many sub-zones within this. Yet, none of these factors is static and unchanging; and, as a result, urban systems, urban dynamics, and urban identity are likewise in a continuous state of flux. This studio will explore these systems and the complex issues at play in our urban areas and the potential for positive change.

**URBAN CONTEXTS** LDAR-223G  
Gerds, Correa, Williamson / 3 credits / Spring

This seminar addresses contemporary issues in cities within a historical, cultural and global context. Lectures will cover the history of urbanization, urban spatial form, and contemporary urban

theory. Students will spend the semester studying and comparing global cities through three phases of research: historical development of the city, contemporary urban issues, and future scenarios.

**URBAN ECOLOGY** SCI-1096  
Maria Aliberti Lubertazzi / 3 credits / Spring

We frequently hear about animal (and plant) species that become common nuisances in urban areas, and we hear about how natural habitat loss leads to the disappearance of other species-not to mention the emergence of new diseases. This course will approach the area of urban ecology from a natural science perspective. We will learn about a broad variety of North American organisms (vertebrate, invertebrate, plant and pathogen), from diverse habitat types, and their ecological patterns and processes with regard to urbanization. We will also conduct field experiments to evaluate certain patterns in our greater Providence landscape for ourselves. Ultimately, how do urban wildlife patterns affect the lives of our species, *Homo sapiens*? Coursework will include frequent readings, outdoor field trips, observational chronicling and group discussions.

**CONSTRUCTED LANDSCAPES** LDAR-2204

Nick DePace / 6 credits / Fall

This core studio stresses middle-scale landscape architectural design. A series of studio problems will explore urban public spaces. Students will endeavor to represent contemporary cultural and ecological ideas in land form. There will be an emphasis on constructive strategies, the use of plants in design and methods of representation.

Permission of Instructor. Course not available via web registration.

**URBAN ECOLOGIES** ARCH-2108

Anne Tate / 6 credits / Fall

The Urban Ecologies core studio introduces students to the city as a designed environment with an emphasis on sustainability, giving them the tools to work through impressions, analysis and design operations as ways to understand the relationship between naturally formed and culturally constructed landscapes and strategies for urban ecological development. Students confront the design of housing as a way to order social relationships and shape the public realm, while attacking problems of structure, construction, access and code compliance in the context of a complex large-scale architectural design.

Permission of Instructor. Course not available via web registration.

**ENVIROMENTAL DESIGN I** ARCH-2156

Jeffrey Geisinger / 3 credits / Fall

The study of basic concepts of Human Environmental Comforts. Inherent within 'physio-environ' considerations are principles of temperature, humidity, heat transfer, air movement, and hydrostatics. These principles will be studied in terms of their abstract physics and mathematics, through empirical benchmarking and as the basis for a design proposal that includes considerations of larger scale strategies as well as assemblies. Emphasis will be placed on the principles behind the technology, the behavioral characteristics and the qualities of the systems' operation considered in making building design decisions.

Permission of Instructor. Course not available via web registration.



Dongqi Zhang, MLA 2019

## CLIMATE CHANGE

### CLIMATE CHANGE AND NATURAL HAZARDS

IDISC/LAEL-2012

Peter Stempel / 3 credits / Spring

Landscape architects and designers in other disciplines are taking an increasingly important role in addressing complex questions related to climate change and natural hazards. These questions involve intersecting cultural and scientific issues. This course is designed to equip landscape architects and other designers with an essential foundation in physical and social scientific aspects of climate change so that they may better engage with these questions. Although it is impossible to cover the breadth of necessary topics and issues in a single semester, students will learn to analyze and access the scientific literature so that they can individually extend their education.

Emphasis will also be placed on essential skills and disciplinary approaches to enable more effective collaboration in interdisciplinary and transdisciplinary contexts. This includes addressing cultural and disciplinary differences in approaches to scientific concepts such as validity and uncertainty, and examining epistemological aspects of science. This course is an essential primer in climate change and natural hazards for any student who hopes to address these issues in their work or to work in policy based contexts.

### GLOBAL ENVIRONMENTAL CHANGE

SCI-1040

Jason Gear / 3 credits / Spring

Most scientists agree that humanity is changing Earth's environment and consuming natural resources at rates that are unsustainable. These changes are more problematic or immediate for some regions or socioeconomic groups than others. An understanding of the causes, magnitude, geography and time scales of environmental change prepares us to consider socially just and sustainable solutions, whether through design, analysis, communication, expression, or governance.

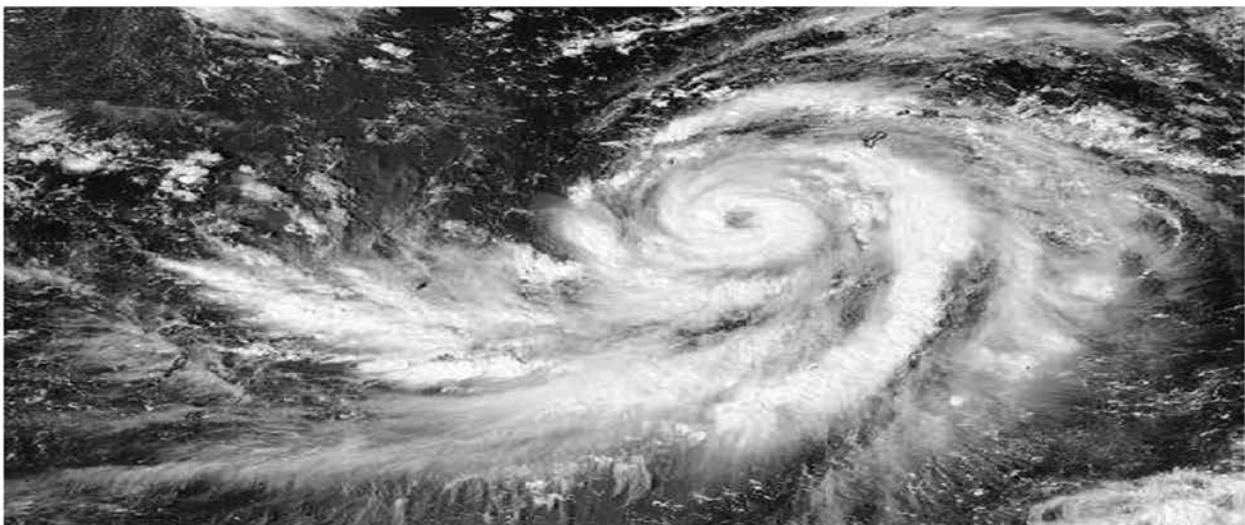
This course will focus on perceptions of environmental change arising from the so-called natural sciences: ecology, evolutionary biology, geology, oceanography, climatology. Smaller portions of the course will consider environmental justice and the social consequences of histrionics in both climate activism and denialism. Course time will be divided between lectures and group discussions, the latter being motivated by readings, observational exercises, and local field trips. Scientific background is not required but critical thinking and participation are essential.

**ENVIRONMENTAL DISASTERS** SCI-1068  
Bonnie Epstein / 3 credits / Fall

The goals of this course are threefold: (1) to explain how the natural world works, and how humans physically change and are changed by some of its processes, (2) To emphasize how society understands, evaluates and confronts the dangers posed by these natural processes and (3) To encourage students to view the unique sets of problems caused by flooding, earthquakes, tsunami, climate change and other earth functions as challenges demanding intelligent and creative solutions that they are equipped to deliver. Case studies of recent natural disasters and design solutions will be discussed, and students own creativity and concepts for potential design solutions will be employed. No prior science background is required.

**WRITING THE CLIMATE JUSTICE** LAS-E325  
Jennifer Horwitz / 3 credits / Fall or Spring

This course explores how struggles of identity and justice interact with representations of the environment in the literatures of Africana, Chicano/a, Asian, and Native American authors. The class will investigate and appraise how these authors portray nature as theme, plot, character, and setting to accomplish the environmental aims of their texts.



*Typhoon approaching Vietnam*

## **WATER**

### **HYDROLOGICAL SYSTEMS LDAR-2257**

Jacob Mitchell / 3 credits / Spring

This seminar focuses on the ecology, policy and design of freshwater and coastal systems. Through the study of water from the top of the watershed to the coast, this class focuses on the role of designers and allied professionals in the design and management of the dynamic interface between land and water. Through a multiscale approach, students will learn about the impacts of urbanization on water quality and coastal ecosystems, current approaches to the restoration of freshwater and coastal ecosystems, storm water management techniques and calculations, and the impact of climate change on water resources.

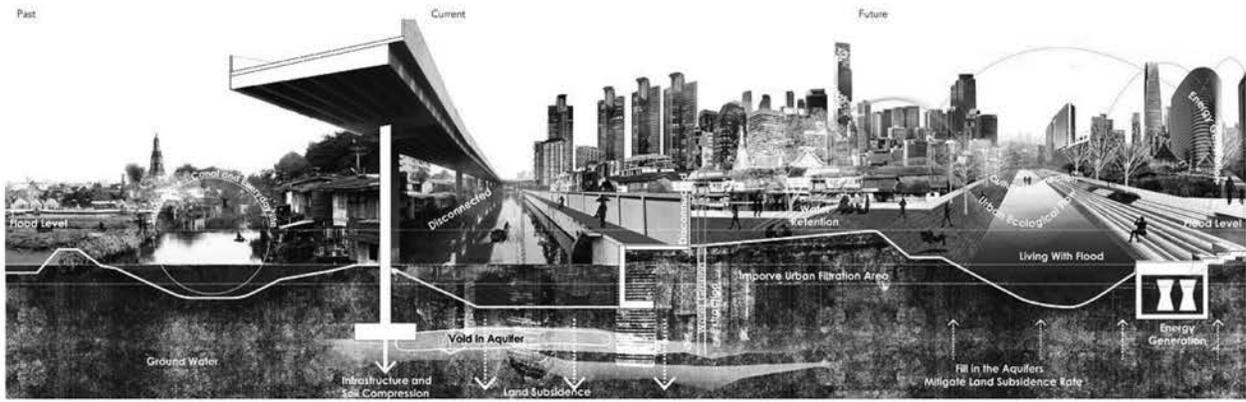
- (1) To clarify how water works in earth's systems
- (2) To outline how humans interact and leave their mark on every step of these cycles and
- (3) To encourage students to understand these water issues as challenges in need of the intelligent and creative solutions that they are equipped to deliver. No prior science background is required.

### **GLOBAL WATER CRISIS SCI-1110**

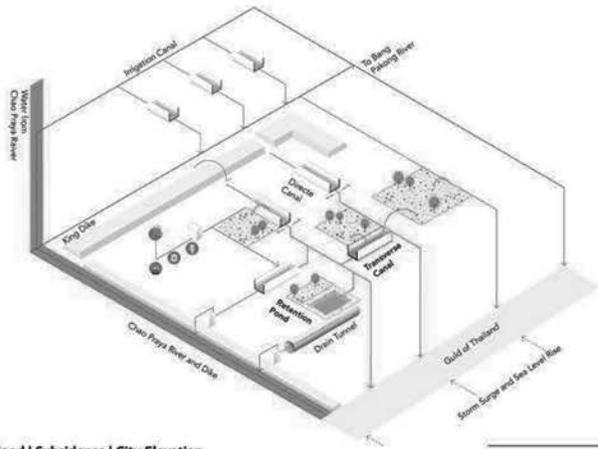
Bonnie Epstein Silverman / 3 credits / Spring

Cape Town, South Africa is predicted to be the first major city to run out of water. Day Zero, when the taps will run dry, was expected in Spring 2018. How did we get here, and how do we fix it? Learn the science behind the planet's water and how humanity interacts with it.

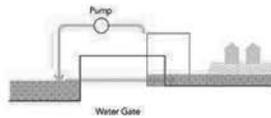
We will examine the causes and results of drought, salt-water contamination of wells and streams, shrinking aquifers and more. The goals of this course are threefold:



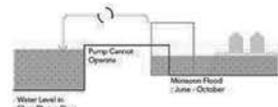
Water Management Issue



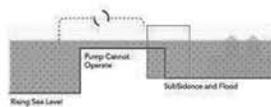
General Condition



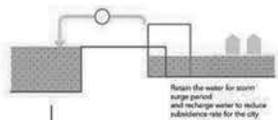
Scenario 01 : Monsoon Season



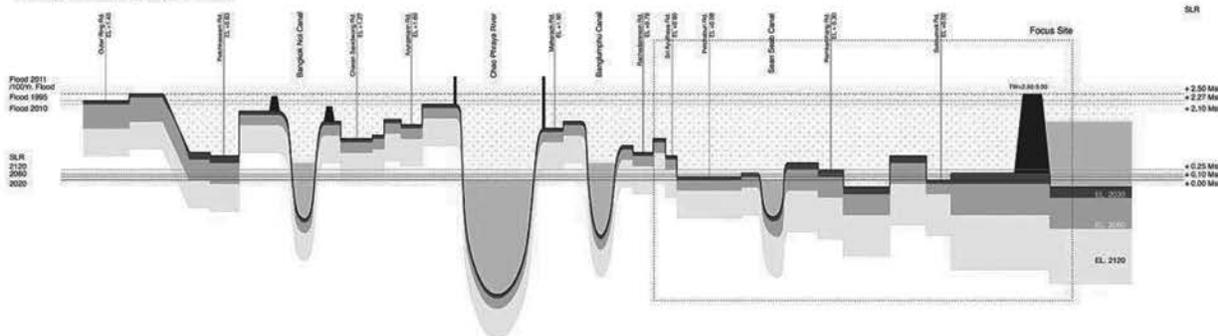
Scenario 02: Future Sea Level Rise and Flood



Proposal for Future Canal Systems and Recharged Spaces



Flood | Subsidence | City Elevation



Ratchu Surajaras, MLA '19

## SUSTAINABILITY & SYSTEMS

### **SUSTAINABILITY THINKING** FD-2029

Peter Dean / 3 credits / Spring

This research elective class will focus on the myriad opportunities for the sustainable practice of design. The somewhat humbling point of departure is the fact that many, if not all, of the problems we currently face are the direct result of previous “design solutions”. There are numerous topics to cover under each of the following domains. Our aim is to expose students to meaningful comprehensive and anticipatory sustainability thinking. The focus of the class will be on the development of a comprehensive, operationally useful “sustainability lens” through which to evaluate design decisions as they are being made in hopes of avoiding the Law of Unintended Consequences on the front end, rather than seeking to simply design without regard for the potentially negative outcomes that require fixing on the back end.

#### Material:

The 1st and 2nd Laws of Thermodynamics, Material choice, material sourcing, life cycle analysis, the containment of entropy

#### Economic:

Full Spectrum Accounting. Bring all externalities back onto the balance sheet

#### Life:

Creating conditions conducive to life, Biomimetics: Learning from Nature not just about Nature. The preservation of biodiversity

#### Social:

How does your object contribute to the quality of life for maker and user and other organisms, as well? Appropriate human behavior in the biosphere

#### Spiritual:

An exploration of how students’ work contributes to the “Great Work”, embracing uncertainty and cultivating wonder

### **ENVIRONMENTAL DESIGN II** ARCH-2158

Jeffrey Geisinger / 3 credits / Spring

This equally distributed three part course will continue with the principles from “Physics”, the application of electric energy, lighting and sound to building environs. Building technology continues to demand a larger percentage of the building’s budget and thus should receive a greater degree of time and understanding by the Architect.

Topics and principles to be included are: electronic generation, distribution, and building systems; electronic and communication systems; lighting fundamentals, design and control; and enviro-acoustical fundamentals, sound transmission, amplification, and absorption principles.

### **CONCEPTS IN MATHEMATICS** SCI-1007

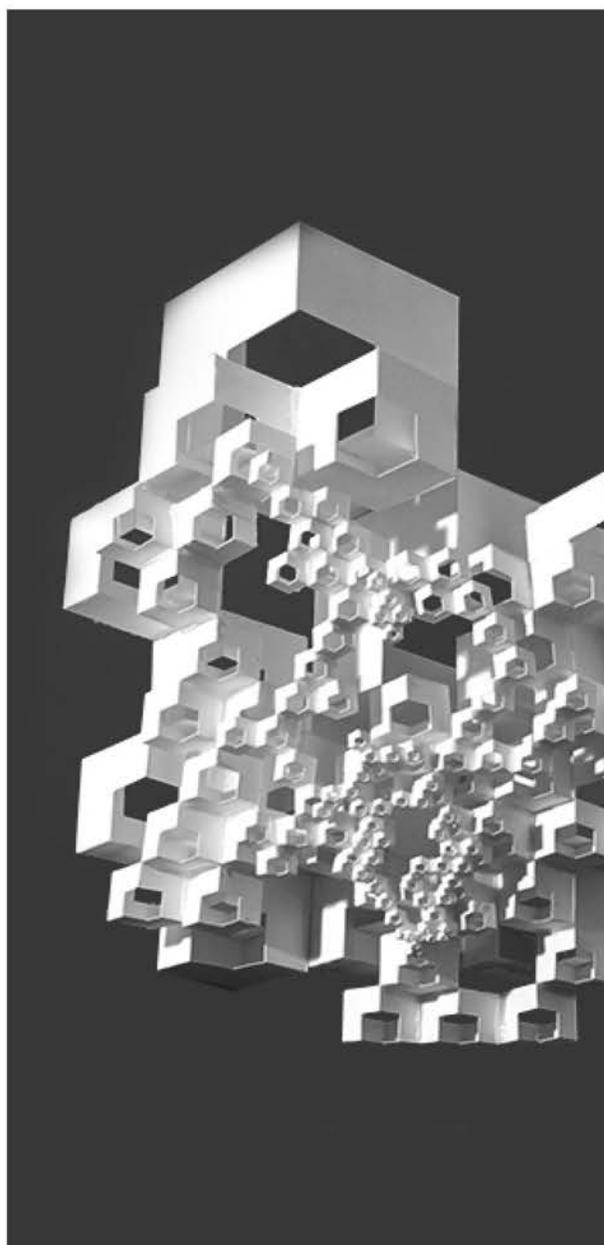
Donald Thornton / 3 credits / Spring

Mathematicians are artists of the imagination. This course is an exploration of their abstract conceptual systems which have almost inadvertently yielded spectacularly successful real world results. It looks at suggested artistic modes of thought and strategies of artistic exploration. Discussions will include imagination as a valid perception of the world (a sixth sense); high orders of infinity; abstraction, idealization and reality; the geometry of vision, other non-Euclidean geometries and the relation of these geometries to our universe.

### **TOPICS IN PHYSICS** SCI-1045

Donald Thornton / 3 credits / Fall

Advanced and basic topics in the physical sciences are explored in this class. An overview of space-time and the expanding universe is followed by topics in: light quantum, the atom, and quantum physics. Other topics include wave-particle duality, gravity, time, black holes, and the special and general theories of relativity. The course examines the unification of physics through the emerging result of (super) string theory which in spite of the incompatibility between general relativity and quantum mechanics harmoniously unites (and also requires) these conflicting theories. The already non-intuitive dimensions of space-time beautifully expand in the quantum geometry of string theory.



Larry Yoon, Glass '19

## ENVIRONMENTAL PSYCHOLOGY

### ENVIRONMENTAL PSYCHOLOGY OF CARE

HPSS-S187

Bryce DuBois / 3 credits / Spring

Throughout this course we will engage with the Environmental Psychology of Care through several areas described below. Taking advantage of the diverse settings and opportunities of Rhode Island, this course includes field trips (such as a Moroccan Café, a community designed park and a guerrilla garden), phenomenological experiments (e.g. traveling with a stroller or suitcase through different environments), and guest speakers. Also, we will focus briefly on concepts of power and how they are actualized in issues such as racism, class distinctions and the like; techniques of exclusion, exploitation, deflection and distraction.

Through readings, visual examples, and discussions, we will explore and analyze how the built environment enables and disables people, and what caring environments entail. Some of our focus will be on institutional settings, but we will also look carefully at everyday environments- those designed for diversity and inclusion which allow people with diverse abilities, different cultural backgrounds and possible conflicting needs to feel welcome and participate in society.

We will also consider innovative new designs, as well as existing models of neighborhoods, global cities, and cultural traditions. To do this we will investigate different ideological and philosophical approaches with implications of

how we relate to the environment, ranging from existential approaches of “being-in-the-world” to concepts of “dwelling” and how these attitudes can be manifested in practice, objects and the built environment. We will read about and visit with groups who embrace different approaches for working together to care for places. These include environmental restoration, community arts and other forms of collective imagining and action. Finally, working in small groups, each class member will be expected to actively apply concepts from the class to a project defined as significant by the entire group.

### MULTICULTURAL PSYCHOLOGY HPSS-S486

Melissa Marcotte / 3 credits / Spring

Multicultural Psychology is more than just understanding and appreciating diversity. It is about the influence that a multicultural world has on individuals and social systems that exist within it. Together we will explore the social constructs of race, ethnicity, gender, sexual orientation, class, and ability through readings, videos, in-class activities, and class discussion. Informed by psychological theory and research, we will examine the impact that these labels have on a person’s identity development, societal positioning, and mental and physical health and well-being. By the end of the class, students will be able to explain the advantages and challenges that individuals and societies face as we become more interconnected in a diverse world.

**LIFESPAN DEVELOPMENT** HPSS-S430

Meada Daly-Cano / 3 credits / Spring

Developmental psychology provides an overview of human development throughout the lifespan (from conception through death). The goal of the course is to establish a basis for understanding the processes of change through which humans progress. Physical, cognitive, and psychosocial aspects of human development are explored as well as the methods and philosophies that guide associated research. Students pursuing a career that will necessitate working with and being sensitive to people of various ages will find this course valuable.

**ENVIRONMENTAL PSYCHOLOGY** HPSS-S431

Bryce DuBois / 3 credits / Fall

This course offers an overview of the interdisciplinary field of environmental psychology. We will explore the dynamic relationships between people and places in order to understand how our behavior and cultural values shape our environment, and how in turn, our surroundings affect us. Using the lens of environments where we live, work and play, we will examine the everyday experience of different types of places including the home, institutional settings, public space, and play spaces. Attention will be placed upon social and spatial inequalities, local and global relations, and intersections of race, gender, sexual orientation, culture, and power. We will explore psychological questions of perception, place identity, culture, place attachment, cognition, and the meaning of spaces through readings, film, visual exercises, and environmental analysis.



Hana Lee, MLA '15

## ENVIRONMENTAL PHENOMENON

**INVISIBLE LANDSCAPES** IDISC/LDAR-3211  
Suzanne Mathew & Alejandro Borsani / 3 credits /  
Spring

Space in the environment is defined by a number of hidden climatic factors that we can feel, but cannot touch. These factors, such as light, temperature, wind, humidity, and sound, have spatial qualities that impact not only how space feels, but also how it is shaped. These factors are constantly changing and therefore define dynamic microclimates as they interact with physical elements in the environment. Computer simulations give us an idea of how these microclimates behave, but these visualizations lack the qualities of human experience, and ignore the way space is understood by a body moving through it.

This class offers the opportunity for students to develop their own tools for sensing and visualizing microclimatic space in real-time, as it is perceived by the body. In order to develop these tools, students will be given an introduction to theories of sensory phenomena and environmental space, as well as methods of fieldwork and experiential drawing. The course will be a practical and conceptual exploration into electronic sensors, processors and actuators.

Students will use micro-controllers to design their own atmospheric sensing tools, in order to reveal what are normally hidden qualities of the spatial environment. Open-source hardware (Arduino) and software (Processing) will be taught along with fundamentals of electronic circuitry. After an

introduction to fundamentals, students will move through a process of planning, prototyping, and testing their instruments in the field and then refining before their final presentation. Students will present works-in-progress during class critiques to receive qualitative feedback from the class and instructors.



Katy Wiedemann, Illustration '13

## VISUALIZATION

### **SCIENTIFIC ILLUSTRATION ILLUS-3916**

Jean Blackburn / 3 credits / Spring

From Leonardo's rich notebook studies to Audubon's great horned owl, to NASA's Mars Rover simulations, scientific illustration derives from rich traditions stressing scientific investigation, good design, close observation and technical mastery. We will begin with a study of the structuring strategies nature uses to create its enormous diversity of forms. Scientific drawing conventions, interesting drawing techniques and tools will be presented. Students will produce a variety of black and white, color and digital solutions exploring aspects of this broad field. The class will culminate with a final project allowing each student to explore a scientific area of interest.

### **ARTISTIC ANATOMY ILLUS-3108**

Fritz Drury / 3 credits / Spring or Fall

Students in this course will investigate the specific physical structure of the human body, with the aim of producing drawings of greater structural and visual integrity and more fluid descriptions of movement and weight in the figure. We will proceed through the skeletal and muscular systems at a brisk but reasonable pace, learning names, points of articulation and the dynamic functions of each component of the body. Each weekly assignment will consist of a careful, descriptive drawing of an element of the skeletal or muscular system, and a 'dynamic' drawing in

which that same element is shown in action in the living figure. We will also review the work of artists, both contemporary and historical, who have made vital artistic use of the elements of anatomical study.

The course includes an optional field trip to the Brown University Evolutionary Biology Lab to draw from cadavers. There will be at least one written test on anatomical facts and terminology. The course culminates in a final project on the theme of 'A Human Ideal', exploring past concepts of idealized form in the figure in relation to anatomical reality and contemporary cultural perspectives.

### **COMMUNICATE SCIENCE: ANIMATION FAV-4599**

Steven Subotnick / 3 credits / Fall

This class, offered jointly by professors at RISD and Brown and in partnership with the Science Center and the Creative Mind Initiative, explores and develops the pedagogy of using visual media to convey scientific concepts. The goal of this course is to assess the quality of existing material and design new material that not only fills an educational need but makes science engaging and accessible. Class is comprised of lectures, labs, screenings, discussions, critiques and guest speakers. After an introduction to science teaching pedagogy and the basics of animation and visual design, small student teams with a balance of science and art backgrounds will collaborate on the creation of final videos or animations that explain scientific concepts.

### **ENVIRONMENTAL COMICS** LAS-E371

Thomas Doran / 3 credits / Fall

This course discusses how comics and other forms of literary-visual art illuminate various environmental concepts. Environmental problems are caused not merely by technological expansion or political negligence. They also result from, and persist as, problems of representation. An environmental crisis is a cultural crisis. Beginning from this position, the course considers comics art as a unique medium for telling stories about how humans and other animals relate to their environments, focusing especially on the form's capacity for representing time, space, word, and image in sequence. The course examines how environmental problems intersect with issues of race, class, gender, sexuality, and disability. It dismantles the experience of reading comics, and the craft of making them, through in-class discussions, creative projects, and a series of analytical assignments in both written and comics form. These help with understanding comics art as a medium for both creative and critical invention.

### **LANDSCAPE PAINTING** ILLUS-3224

Trent Burlson / 3 credits / Fall

Throughout history, the natural environment has been a subject of charm and awe for the artist, from the delicately painted frescoes in ancient Roman homes to the 16th century, when the landscape transcended the role of 'background', and gained momentum as a sublime subject in its own right.

This is a course on the history of techniques, concepts, possibilities, and purposes in landscape painting. The class encourages exploration of landscape as sublime subject, as metaphor for human experience or as the battleground for politically charged debate of environmental issues, among other possible approaches. Students will work on location and in studio, learning approaches to plein air painting as well as incorporation of references in the construction of natural environments.

## **SUSTAINABILITY & COMMUNITY**

### **LEADERSHIP OF SOCIAL CHANGE** HPSS-S451

Peter Hocking / 3 credits / Spring

Reflecting on historical and contemporary models of leadership, this course is designed to engage an active dialogue with the ways that collective social problems are both enabled and addressed by leaders. It also examines individual leadership potential by exploring how personal affinities can be focused and developed into effective strategies for solving problems, advancing ideas, and making change. It considers ethics and looking at the ways leadership can solve human problems. While primarily focused on public

# RISD Garden Club

We aim to inspire RISD students as artists and designers to create with an ecologically sustainable mindset.

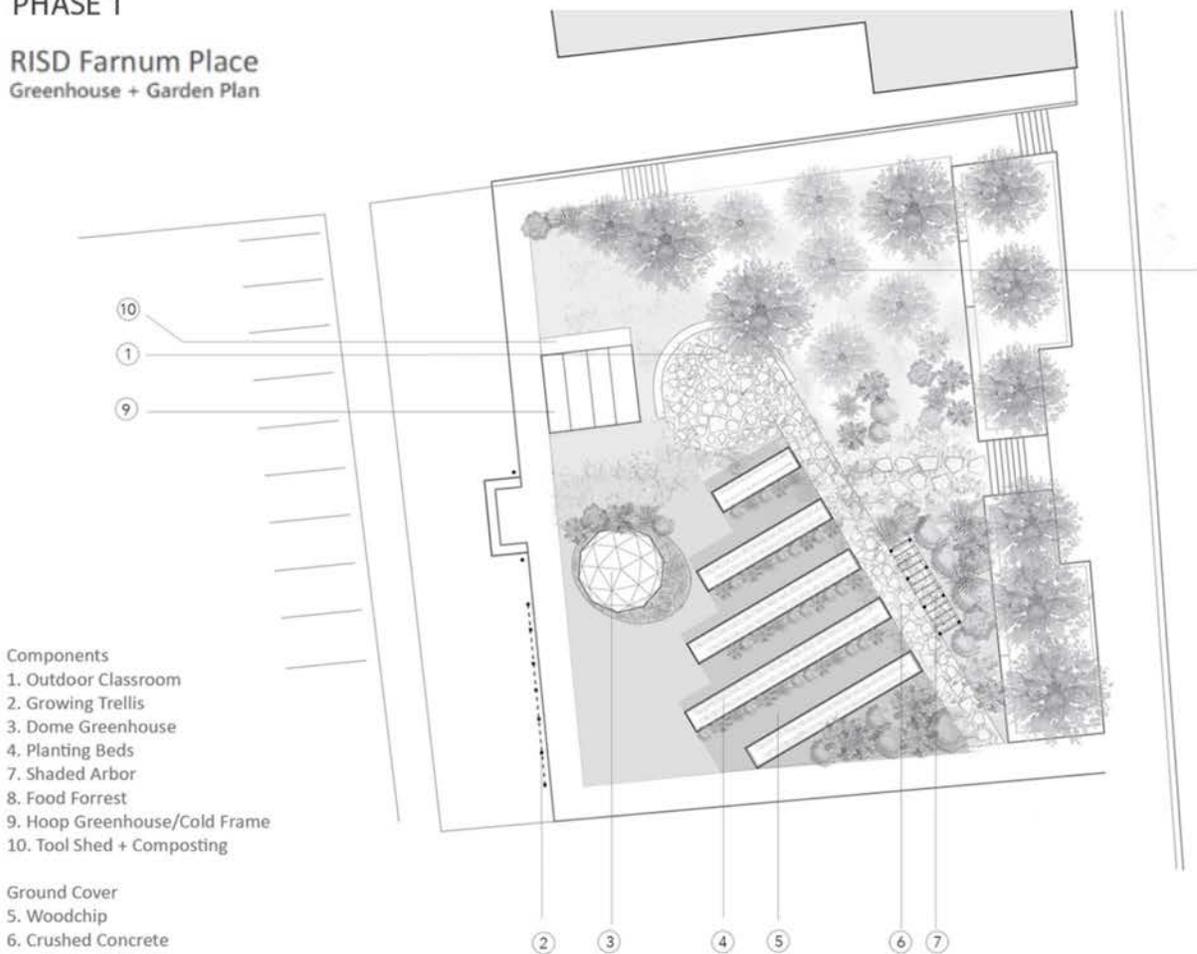
## RISD COMMUNITY GARDEN



Qianyi Zhang, Industrial Design '19; Alice Langlois, Film, Animation & Video '19; Sophia Glasser-Kerr, Painting '19; Peter Lokken, Furniture '18

### PHASE 1

RISD Farnum Place  
Greenhouse + Garden Plan



# LECTURES and SYMPOSIA

In October, 2019 the NCSS concentration organized the symposium *Race and Environment in America: African American and Native American Perspectives*.

The event sought to offer a nuanced view of the nature-culture discourse and to reframe generalizing assumptions about humans' relationship to the natural environment which persist within western design professions, the environmental movement, and histories and theories of landscape and environmental placemaking.

The symposium brought to the fore some of those voices, histories, contexts, and critiques that have been left out of many, if not most, discussions of the place and value of nature in United States society. Specifically (and while acknowledging that this too leaves out many other unheard stories), the symposium focused on a sampling of histories of African American and Native American communities. It raised the question of whether much of mainstream front-page environmentalism is still fundamentally a conceit of those who are well off, in power, and have choice, despite a history of robust counter movements; how our growing global environmental crisis is perceived by those with different histories, beliefs, and relationships to nature; and how environmental activism across the different subsets of our society may be driven by fundamentally different concerns.

*The event was co-sponsored by the NCSS undergraduate concentration; the Office of Social Equity and Inclusion (SEI); the Division of Liberal Arts; the Division of Architecture and Design; and the Department of Landscape Architecture.*



**Elizabeth Hoover, PhD**

Assistant Professor of American Studies, Brown University. Author of *The River is In Us* (2017) and *From 'Garden Warriors' to 'Good Seeds'* (forthcoming). (Mohawk / Mi'kmaq)



**Matthew Shenoda, MFA (moderator)**

Poet and essayist. Author of *Somewhere Else* (2005) and *Seasons of Lotus, Seasons of Bone and Tahrir Suite* (2015). Associate Provost, Social Equity & Inclusion (SEI), RISD.



**Jonathan Highfield, PhD**

Professor, Post-Colonial Literature, RISD. Author of *Food and Foodways in African Narratives* (2017) and *Imagined Topographies* (2012). Director, NCSS Graduate Program.



**Christopher Roberts, PhD (moderator)**

Social Equity and Inclusion Fellow, RISD. His work on US port cities that anchored transatlantic and domestic slave trades, examines Black geographies of memory and forgetting.



**Elizabeth James Perry**

Marine biologist, ethnobotanist, artist. Work focuses on early Northeastern Woodlands Native culture, ancient wampum shell and natural dye techniques. (Wampanoag)



**NJ Unaka, PhD**

Architect, engineer and adjunct professor in ecologically-sensitive design and technology, Wentworth Institute. Practice spans the Americas and Africa.

## Talks By / Conversations With

### speakers



#### Carolyn Finney, PhD

Storyteller, author and cultural geographer. *Resident Environmental Studies Professor of Practice, Middlebury College*

Finney's interest is in issues related to identity, difference, creativity, and resilience. Grounded in both artistic and intellectual ways of knowing. She served for many years on the U.S. National Parks Advisory Board, assisting with building relationships of reciprocity with diverse communities. Author, *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors* (2014) and new work exploring the construction of a black environmental imaginary.



#### Linda Hogan, MA

Poet, writer, playwright, environmentalist. Professor Emerita from the University of Colorado Boulder (Chickasaw)

Hogan's interest is in environmental themes as well Southeastern tribal histories and indigenous spirits and culture. She studies the historical wrongs done to Native Americans and the American environment, and strives to balance the perception of male and female power in Native American culture that was disrupted by the effects of the early Christian Americans. She is author of *Dark. Sweet* (2014), *Indios* (2012), and *Solar Storms* (1987), among others.



#### Mark Cladis, PhD

*Brooke Russell Astor Professor of the Humanities and Chair of Religious Studies, Brown University*

Cladis is the author of *Public Vision, Private Lives* (2003); *A Communitarian Defense of Liberalism* (1992); and a new book project titled, *Radical Romanticism: Religion, Democracy, and the Environmental Imagination*. His work focuses in part on environmental justice and indigenous ecology. W.E.B. Du Bois is central to his research on radical aesthetics – those dedicated to social justice. He is part of the Environmental Humanities and the Native American and Indigenous Studies programs at Brown.



#### Azzurra Cox, MLA

Landscape Designer, Gustafson Guthrie Nichol (GGN), Seattle

Cox's work focuses on the power of landscape to shape and reflect collective social narratives. She came to landscape architecture by way of her love of cities and her commitment to public space—as well as her obsession with rows of poplars and stands of aspens. She has an interdisciplinary background in social theory and the humanities, and has worked in education and policy reform, publishing, and curation. She was the 2016 National Olmsted Scholar for her research on landscapes of memory.

# RESOURCES

## NCSS AFFILIATED FACULTY

*\* please note: the following lists only interests and expertise directly related to NCSS. To see full faculty profiles please see the RISD website.*



**ALERO AKPORIAYE**  
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*public policy/political economy*



**LAURA BRIGGS**  
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*sustainability/building efficiency*



**MARIA ALIBERTI LUBERTAZZI**  
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*invertebrate biology/wetland ecology*



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*narrative/animalia*



**ADAM ANDERSON**  
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*land art/natural phenomena/design*



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*historical research and design*



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*urban infrastructure*



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*landscape and nature representation*



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*adaptive reuse*



**CHARLIE CANNON**  
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& Design; Professor, Industrial Design

*sustainability/urbanism/social change*



**JEAN BLACKBURN**  
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*visualizing place/ancient civilizations*



**HANNAH CARLSON**  
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*material culture/social lives*



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*sustainability/NCSS Core Seminar*



**FRITZ DRURY**  
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*anatomy/human w/in the natural world*



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*ancient water infrastructures*



**EDUARDO DUARTE**  
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*transformation of living environments*



**NAMITA VIJAY DHARIA**  
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*political economy and ecology*



**BRYCE DuBOIS**  
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*urban ecology/environmental conflict*



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**BONNIE EPSTEIN**  
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*American natural history*



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*Birds in Literature/Jewish History*



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*adaptive reuse/social justice and space*



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*post-natural worlds/northern landscapes*

## NATURE LAB

In the early 20th century, RISD faculty member Edna Lawrence founded the Nature Lab to “open students’ eyes to the marvels of beauty in nature...of forms, space, color, texture, design and structure.” Today, the Lab still offers unmediated access to authentic natural history specimens, while also fostering creative inquiry into biomimetics, biophilic design, ecology and climate change. High-end microscopes, high-speed cameras and other advanced imaging systems give members of the RISD community access to living and non-living specimens at multiple scales and provide an engaging platform for examining myriad connections between artistic and scientific study. The Nature Lab furthers RISD’s hands-on approach to learning by enabling students to investigate ethical, sustainable modes of making informed by natural systems and designed to benefit the environment. Ultimately, it helps everyone who makes use of our resources better understand and articulate the role we play as humans in the ecosystem.

from Nature Lab website:  
<https://naturelab.risd.edu>



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*art and nature*



**BENEDICT GAGLIARDI**

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*ecology/entomology*

## NCSS GRADUATE PROGRAM

Students in RISD Liberal Arts' NCSS Master's Program (MA) develop scholarly expertise in the rapidly evolving field of interdisciplinary environmental studies. Working closely with faculty in the environmental humanities and social sciences, students embark on self-directed pathways of research in focus areas such as Anthropocene studies, climate change cultures, green urbanisms and sustainable design futures. In probing the interconnections between natural and built environments, NCSS students come to recognize that environmental issues can best be understood through multifaceted critical lenses.

The program builds a close-knit community of students whose diverse knowledge opens up opportunities for inspiring collaboration. Ongoing conversations with faculty and fellow graduate students in the new Global Arts and Cultures program encourage NCSS students to situate their research within multiple global and historical contexts. Valuable insight into leading-edge practices in environmental arts and sustainable design emerges through interaction with RISD's 16 studio-based master's programs.

The curriculum culminates in the creation of a unique master's thesis articulating new knowledge gained through hybrid research. In generating radical new forms of intellectual idea sharing, students demonstrate the value of advanced research across disciplines and contribute to potential solutions to complex problems. Graduates of the program will be well positioned

to make vital contributions in the realms of environmental advocacy, public policy, education, urban planning and more. They will also be poised to pursue advanced doctoral study in humanities and social science fields.

from NCSS Graduate Program website:  
<https://liberalartsmasters.risd.edu/ncss/>



**JONATHAN HIGHFIELD**

Director  
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### COURSES

Theories of NatureCulture  
Inventive Political Ecologies  
Prospectus Seminar  
Thesis

} CORE

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Anthropocene Theories  
Cities of the Global South  
Contemporary Ecological Fictions  
Contemporary Land Arts  
Foodways and Sustainable Systems  
Environmental Aesthetics  
Environmental Inequality/Justice  
Political Economy of Natural Resources  
Refugees, Migrants and Displaced People  
Post Carbon Futures

**The stream of time moves forward and mankind moves with it. Your generation must come to terms with the environment. You must face realities instead of taking refuge in ignorance and evasion of truth. Yours is a grave and sobering responsibility, but it is also a shining opportunity. You go out into a world where mankind is challenged, as it has never been challenged before, to prove its maturity and its mastery — not of nature, but of itself.**

**Therein lies our hope and our destiny.**

**Rachel Carson**

(author of *Silent Spring*)

commencement address, Scripps College, 1962



Wynn Geary, Industrial Design '19