1. Project Title: **Soundscape Touchscape Redefining Landscape**

**Landscape:** The way things look; so it tells you where you are.
**Soundscape:** The way things sound; so it tells you where you are.
**Touchscape:** The way things feel; so it tells you where you are.

**Summary of Proposed Project**

We are requesting funds to write a new design project to be incorporated into the existing 3 dimensional design curriculums. The 3D studio is part of a yearlong sequence of required studios for students entering programs in art, design or craft in the College of Imaging Arts and Sciences. A component of the 3D curriculum is to explore landscape as a physical entity. Currently students develop the skill of observation or opening up their eyes and learning to look with all of their senses, recording what they see, smell, touch, taste and hear. Documenting their observations over the course of one-year student’s learning the value of “Focused observation as a powerful source of innovation”. (Tom Kelly, The Art of Innovation) The Soundscape Touchscape Redefining Landscape project provides a complimentary role to observation of space by student investigation of altering the built environment and locale through sensory perception by imposing sound on an existing single local. The Soundscape Touchscape project redefines the space without the addition of physical elements but sound and vibration. The project reacts to environments and reshapes them, sculpts space and time, altering our concepts of music, and noise. The introduction of sound focuses our attention, and changes our perception of particular moments. The use of sound can now be created with greater ease through the incorporation of new technologies. The Soundscape Touchscape project emerges from the availability of mass distribution consumer digital software and hardware and builds on these as a means of expression.

The Soundscape Touchscape project will take form of an installation in the CIAS Booth building 7a. The project site will be in the public sphere, such as a lobby, stairwell, or hallway. The location will be determined by various considerations such as project concept, acoustics, project criteria, etc. Students will be asked to capture sound utilizing consumer digital devices such as Ipods or similar handheld products. The sounds they capture will not be prerecorded but ‘found’ from daily experiences. Conceptual intent for student pieces will born out of the site location. The final product will unseen, emerging from the ceiling, wall or floor. The emerging sound will over time scroll through various students recordings, charging the site with an environmental sound.

2. **Target Learners**

The target learners for this project will be students already enrolled in the required three dimensional design course. The annual population for this course is close to 200 students. Three-dimensional design is a required foundation studio course, one year long for students entering programs in Design, Art, and Craft in the College of Imaging Arts and Sciences.
3. Number of Students to be Affected
The annual population for this course is approximately 200. We have taken into account the deaf population (one participating faculty is deaf) and we are very much aware of touch/vibration as being an enabling sensory perception for sound. Additionally, the students of the CIAS college community will encounter this project in the Booth building; it is publicly situated to engage students as they move between classes.

4. Teaching and Learning Innovations and Procedure for Evaluation
A new kind of learning environment will be provided and the following teaching learning innovations will be experienced:

- Analyze and respond critically to the 3 dimensional space
- Increase awareness of the physical built environment
- Exposure to current trends in art making practices and concept
- Enhanced curriculum learned knowledge
- Development of communication skills pertinent to a discussion of their art work
- Sharing of ideas and knowledge with others from previously learned knowledge base
- Explore current modes of art making for their own future artistic achievements
- Develop aesthetic sensitivity and sense of design in preparation for upper level course work
- Explore alteration of space without use of three dimensional objects
- Develop sense of utilization of consumer level product capabilities

5. Impact on Student Success
Embracing pop culture as a means of keeping the program vital and in line with current trends in design. Retention has become an increasingly important concern on the part of faculty, as a means to address retention and thus student success we are undertaking the writing of Soundscape Touchscape Redefining Landscape. Sound for example as experienced through the Ipod, has become an increasingly viable means of interpreting space. Affording students another avenue for perceptual understanding and the world around them, the use of sound as spatial element embraces popular culture and thus relevance to student lifestyles.

6. Procedure for Evaluation and Dissemination
As a mean of dissemination beyond the RIT community the faculty participants Prof Bell and Scully will submit proposals of the Soundscape Touchscape Redefining Landscape Project for the Foundation in Art Education conference 2007 and the Beginning Design conference 2007. For both conference presentations papers will be submitted for publication. The dissemination via
conference increases the recognition of our programs nationally across the discipline of design education.

The importance of dissemination beyond the RIT campus reflects the need for faculty to stay current in their discipline as well as the importance of promoting RIT’s programs innovations. Foundations programs nation wide are the keystone to art and design education. Innovation within the Foundations curriculum is necessary to participate on a national level and set our program as an innovator. For reasons both of scholarly advancement and the promotion of RIT’s programs it is important to disseminate these types of initiatives.

- The outcomes of this design project will be disseminated through national conference presentations.
- The outcomes will be evaluated through the department standard of student teacher evaluation.
- Students will be asked to relate this to their studio practice.
- A presentation will be made to the foundation studio faculty and faculty of the related studio programs.
- Project material will also be available for a faculty forum.

7. Rational

a. We are not requesting course release; instead we are requesting funds for conference presentations, which go beyond college business. The recent decrease in college travel funds requires us to utilize funding available from the Teaching and Learning Innovation Grant for travel in lieu of release time for research in preparation for the project. We will are requesting funds for technical support for professional audio consultation, funds for Graduate Assistant hours for execution and research. Last we are requesting funds for audio hardware.

b. The goal of this course is to give students a working knowledge of the basic fundamental principles of 3 dimensional design. Emphasis will be on the elements and principles of visual design and environmental space and their function as the building blocks and guidelines for ordering a three dimensional composition.

c. Faculty in the major studio areas have expressed an interest our including sound as a 3D design fundamental. The transfer of information to faculty is stated in section six.

d. Together we have over twenty-five years of teaching and studio related experience. Together we are well aware of the curricular and career needs of the student. We like our colleagues understand the ongoing need to rethink how we present information and stay current in the field. This translates into the need to periodically develop new projects and related course material especially in relationship to emerging technologies. The senior faculty has had past successful
experience with the writing of both individual studio projects and courses funded through the Provost learning grants. As well both faculty have had numerous papers accepted to national conferences the past.

e. As part of the considerations of environmental space the inclusion of sound becomes a means to compose and to identify physical qualities of the built environment. Such living examples of design sound environment include airport terminals or ATM machines.

### 8. Timetable

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<tr>
<th>Period</th>
<th>Activities</th>
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<tr>
<td>Summer 2006</td>
<td>research project related materials \nbegin process of outlining and preparing project \nsubmit proposals to both conferences</td>
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<tr>
<td>Fall 2006</td>
<td>complete writing of Soundscape Touchscape problem \nbegin consultation of technical advice on recording \nacquire and test materials</td>
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<tr>
<td>Winter 2006/7</td>
<td>launch student project \nInstall results in public space \nGather assessment \nWrite panel presentation for conferences</td>
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<tr>
<td>Spring 2007</td>
<td>disseminate results \nMarch 2007, Foundation in Art Theory, Milwaukee, WI \nApril 2007, Beginning Design, Savannah, GA</td>
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1. No co-founders are involved in this project

2. A letter of support was requested from Foundations Department Head Joyce Hertzson on February 10th.