

Teaching Portfolio

Thomas Provost
Detroit, Buffalo, Louisiana



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This abbreviated portfolio covers design work completed by students throughout NAAB-accredited design studios. Making is the primary learning method and process is a learning outcome.

I am a first-generation university graduate very aware of precarious economic and social circumstance and equally proud of my roots in the diverse, working-class city that Windsor, Ontario is. I grew up celebrating and participating in multiculturalism. Exercising curiosity and respect toward issues of race, gender, class, sexuality, et al. has enlightened my global understanding and ultimately encouraged a greater self-understanding. I carry forward this fundamental form of respect in my teaching and hold the conviction that a diverse, open, and welcoming classroom is critical.

Student success is the most significant marker of my success as an instructor. Student success relies on the recognition of divergent experiences, abilities, interests, and futures. Studio is a place for freedom and individual expression. Subsequently, I believe learning outcomes can be achieved under a variety of circumstances while adapting to different abilities. With close personal knowledge of the complex phenomena of learning disabilities and their requisite individualized attention, fundamentally I teach with compassion and empathy.

In addition to achieving defined learning outcomes, I believe design-instruction to be portfolio-driven. After graduation, the portfolio is a tangible record of rigorous conceptual thinking. Given my skillset and experience with graphic design, digital editing, layout, typesetting, and more, I encourage and develop these skills in my students at every opportunity. I view the studio sequence as continuous inquiry and the portfolio as a record of this development. As such, its importance is more-than-integral.

While in Detroit, I was twice a guest critic for the University of Michigan's ArcPrep program that teaches architecture and design to high school seniors. Beyond all the fun and infinite energy, it serves as an outreach model for which our discipline is in dire need of in order to support a more representative demographic. My work with the Royal Architectural Institute of Canada is similarly engaged with underrepresented individuals, offering an alternative educational path to those wishing to attain an architectural license without having to attend a university program, primarily adults with families and new Canadians. I am committed to working with all students to ensure no circumstance deters educational opportunity, in addition to working with the university to overcome any challenges to student retention.



Tectonics of Buoyancy

B/a+p

Buffalo, NY / 2018

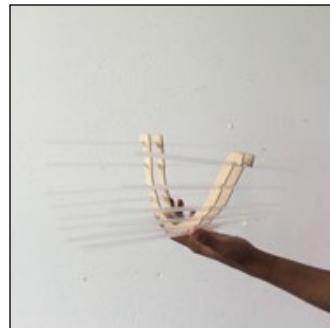
Instructors: Chris Romano (coordinator),
Elaine Chow, Nick Bruscia,
Thomas Provost, Jin-Young Song.

Tectonics of Buoyancy, a third-year integrated studio at the Buffalo School of Architecture and Planning, focused on structural clarity through experimental boat making and the design of a floating building on the Erie Canal. It introduces structures using buoyancy and water as a unique siting condition. It began with a month-long boat build and regatta on Lake Erie that introduced basic principals of buoyancy and structural logic. Studios split into two groups, each designing and building a personal vessel. Wooden models of increasing scale were designed to float and tangibly taught complex design issues.

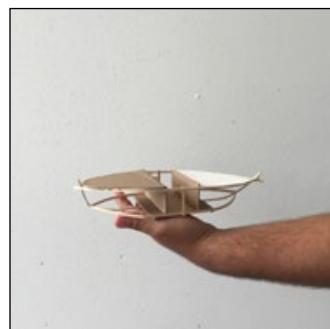
In the next phase, students paired up to ultimately design a floating multi-purpose building on the Erie Canal that evolves out of the tectonic assembly of the boat. The emphasis on buoyancy and water introduces an unfamiliar condition that requires novel and experimental structural design. As an introduction to integrated design, this studio also pursued more critical approaches to space planning, systems, and general design excellence on a group-by-group, and student-centered basis.

Architectural strategies remain – there must be enclosure, consideration of program, and logic to the form – but unlike a traditional structures studio, the “foundation” is floating and thus more integral to the overall performance and design. With an emphasis on model making and section perspectives, students produced complex and diverse floating buildings.

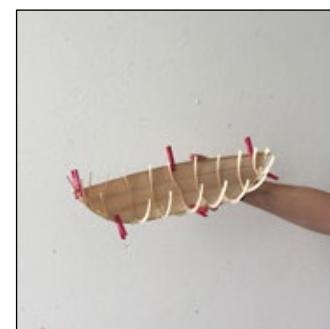




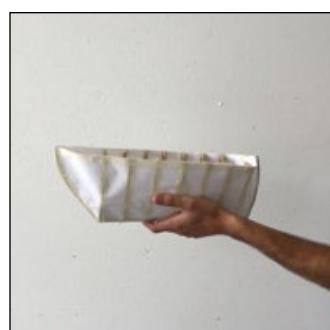
Martin Vargas
Xuwen Zhang
Austin Wiles



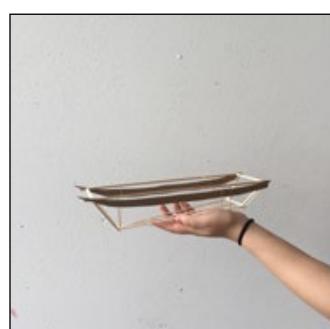
Rene Franqui
Sakeena Nazir
Althea Seno



David Zhu
Marissa Hayden
Erin Hens



Alex Sansolo
Cris Hopkins
Carter Laramee



Lydia Ho
Ben Starr
Joshua Barzideh



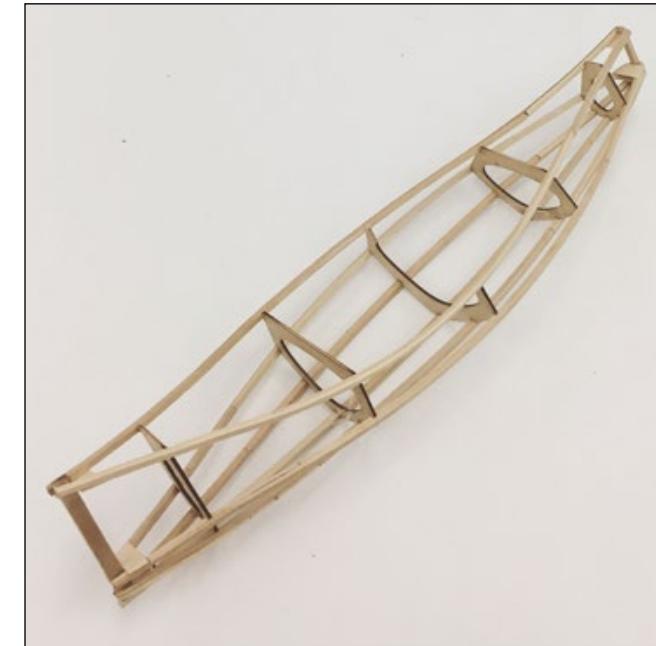
Team OWTB, Martin Vargas.

Tectonics of Buoyancy Log

September 14, 2018
H85/L70 Humid
Notes: We finished working on the shop, to sand, drill, and router the jig in studio. Marissa and Sakeena Lake in Delaware Park, the boat had this can be fixed with a caulk for

September 15, 2018
H86/L67 Partly Overcast
Notes: We began the boat building process. This took more time, effort and planning than all came together in the end quite well.

Log by Austin Wiles and Josh Barzideh.



Team Stitch, structural model.



Team Stitch 1/4 scale model.



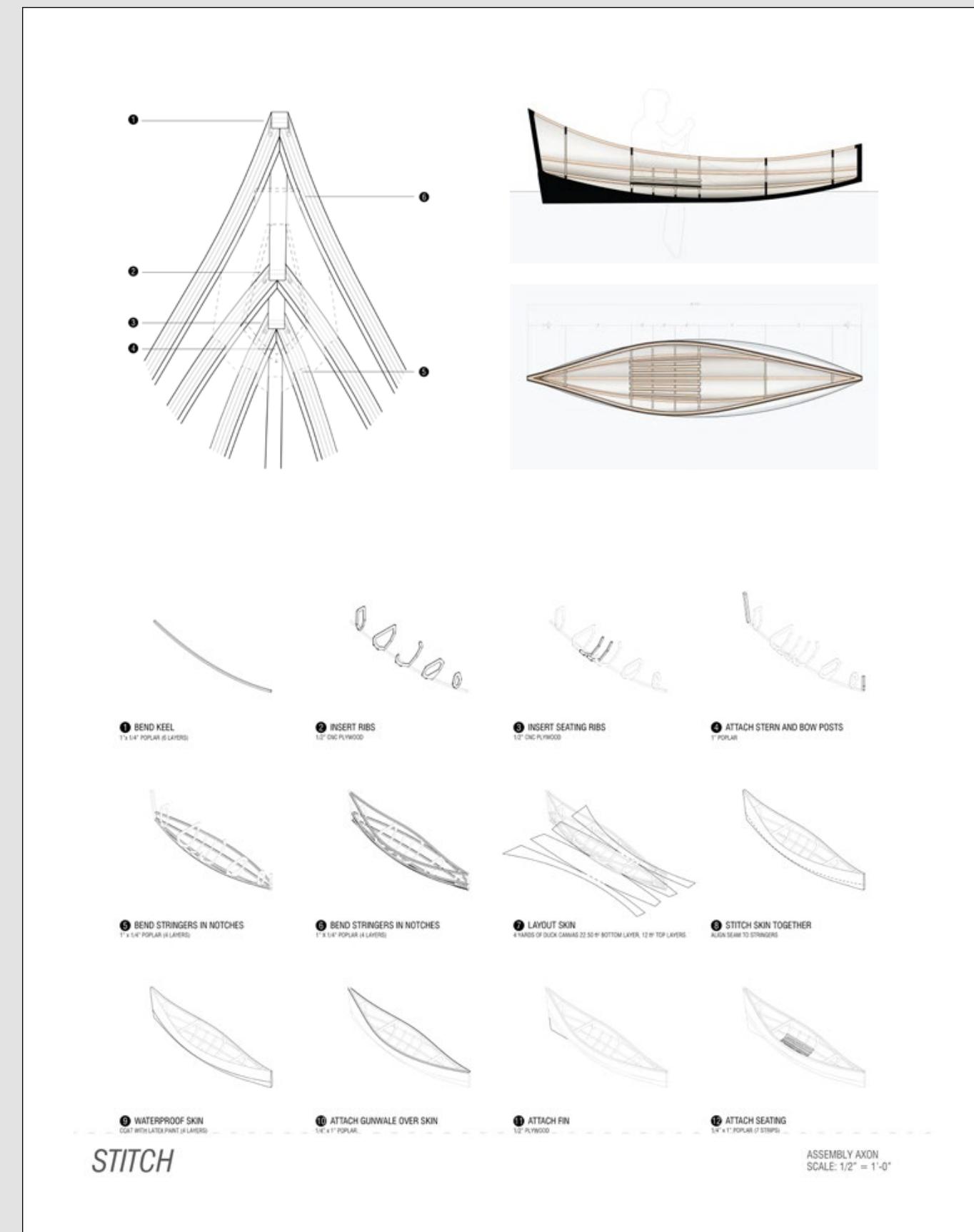
Starting line @ Gallagher Beach, Buffalo, NY.



Team Stitch (topmost, right) leads the pack.



Led by Sakeena Nazir, students documented their build and created a 7-minute film – Stitch.



Stitch drawing set.



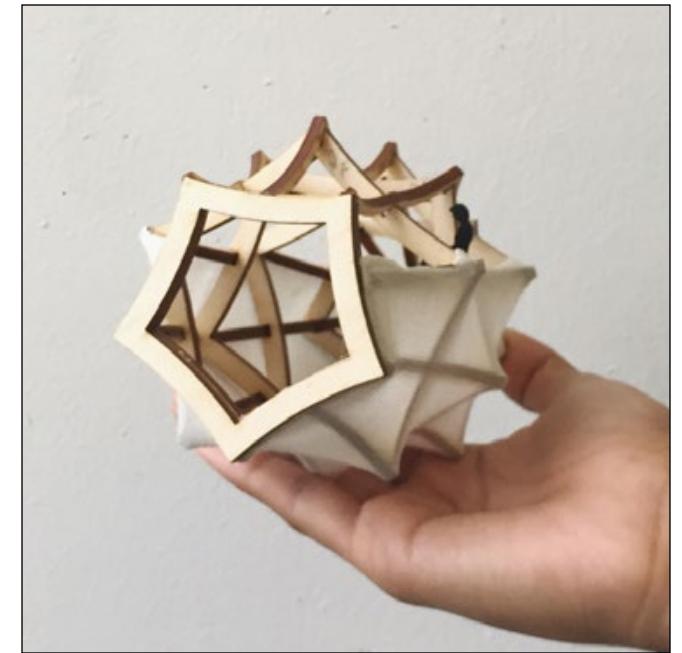
Martin Vargas and Austin Wiles.



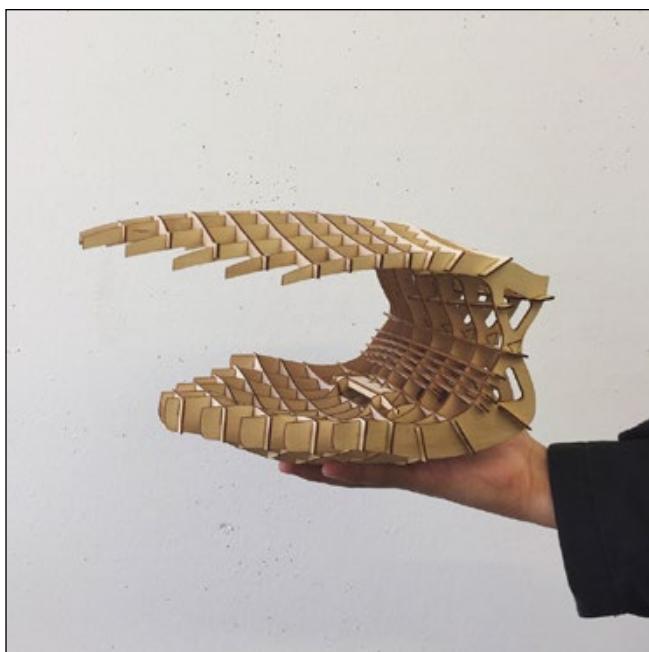
Cris Hopkins and Carter Laramee.



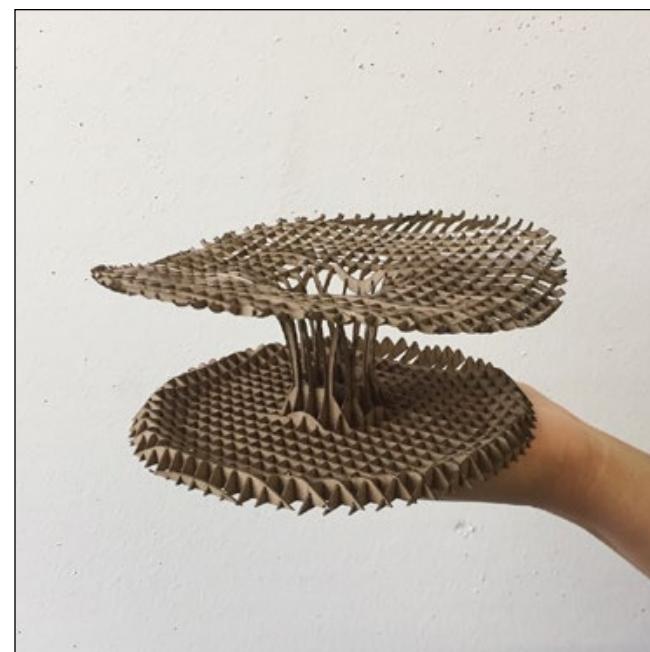
Cris Hopkins and Carter Laramee.



Sakeena Nazir and Althea Seno.



Lydia Ho and Alex Sansolo.



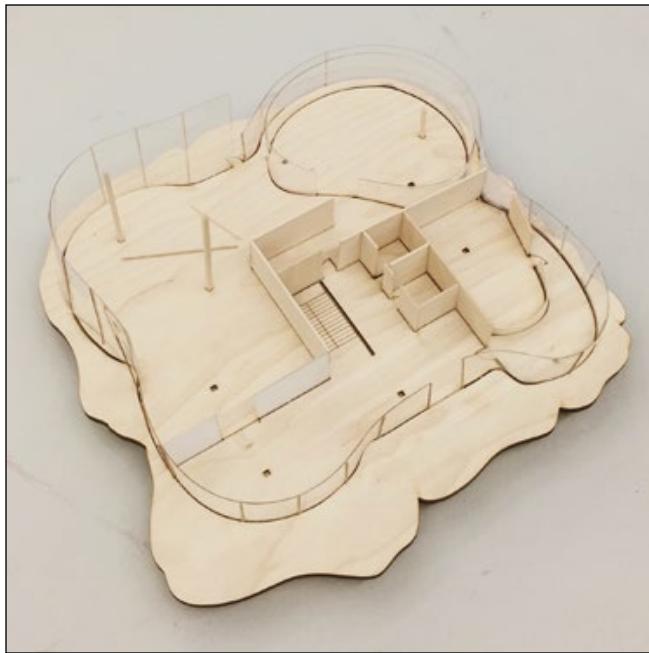
Lydia Ho and Alex Sansolo.



Lydia Ho and Alex Sansolo.

Room-scale

The first project for groupwork was to create a small, enclosed room using tectonics derive from their boat projects. Room-scale projects were split between waffle and rib structures. Above, design by Xuwen Zhang and David Xu.



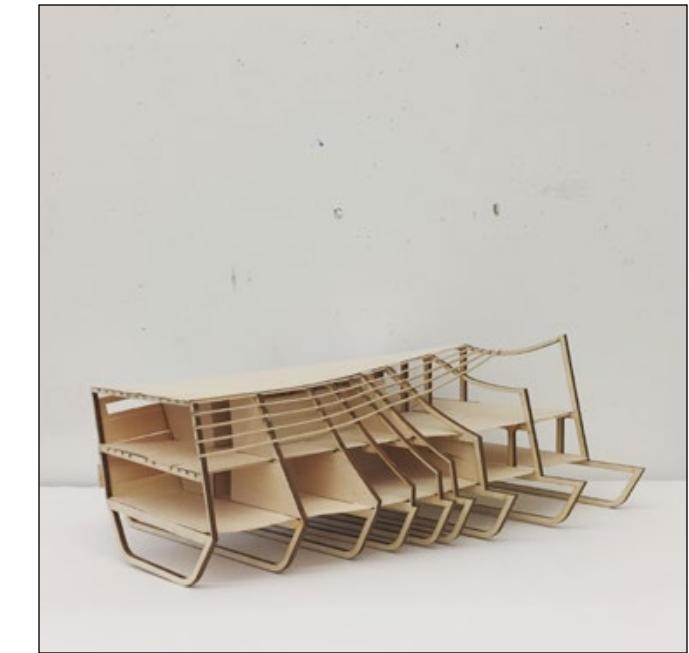
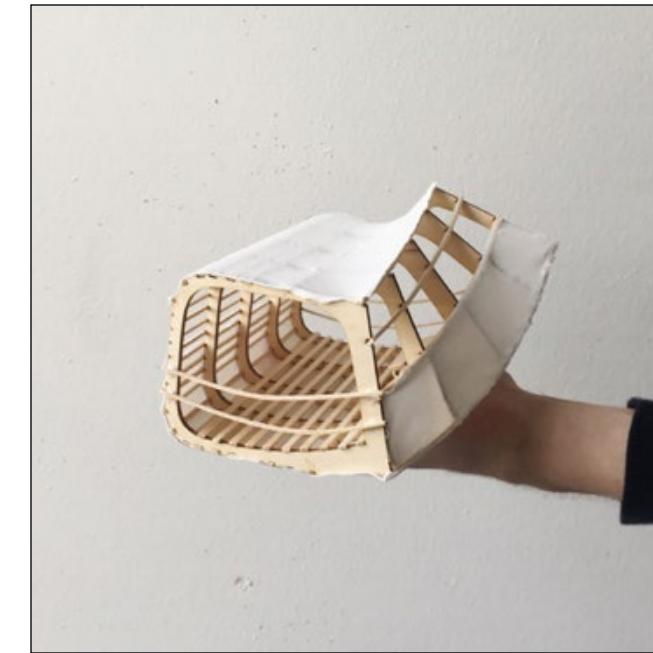
Erin Hens.

Building-scale

The second project for groupwork was to evolve their small rooms into buildings by logically innovating their tectonic strategy. These models were produced for midterm reviews. Above, model by Lydia Ho and Alex Sansolo.

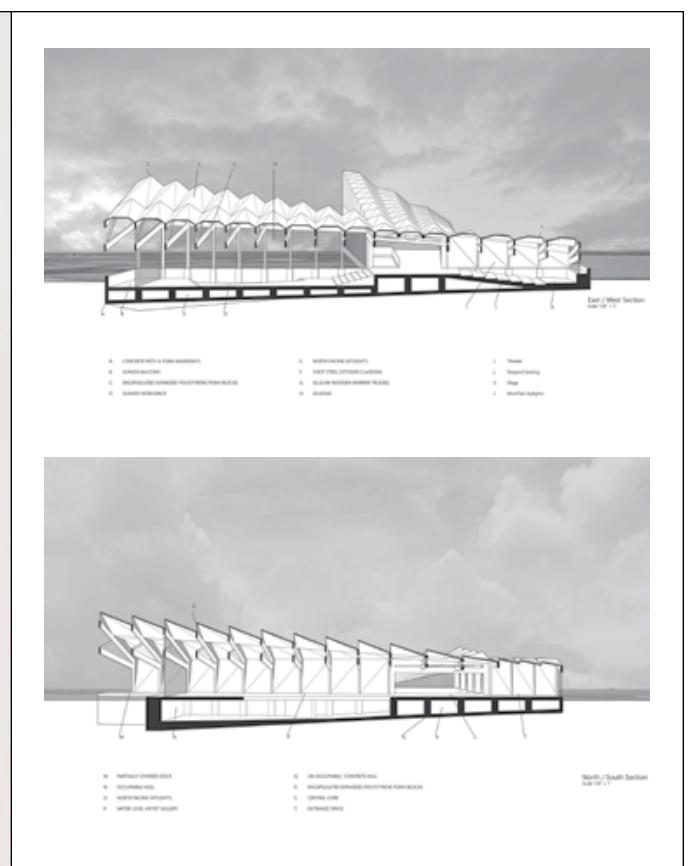
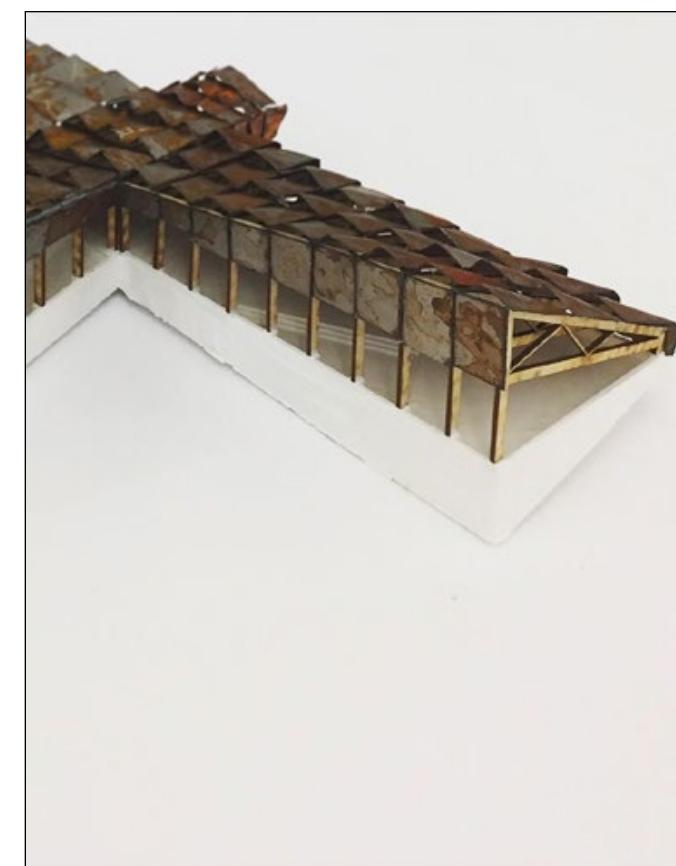
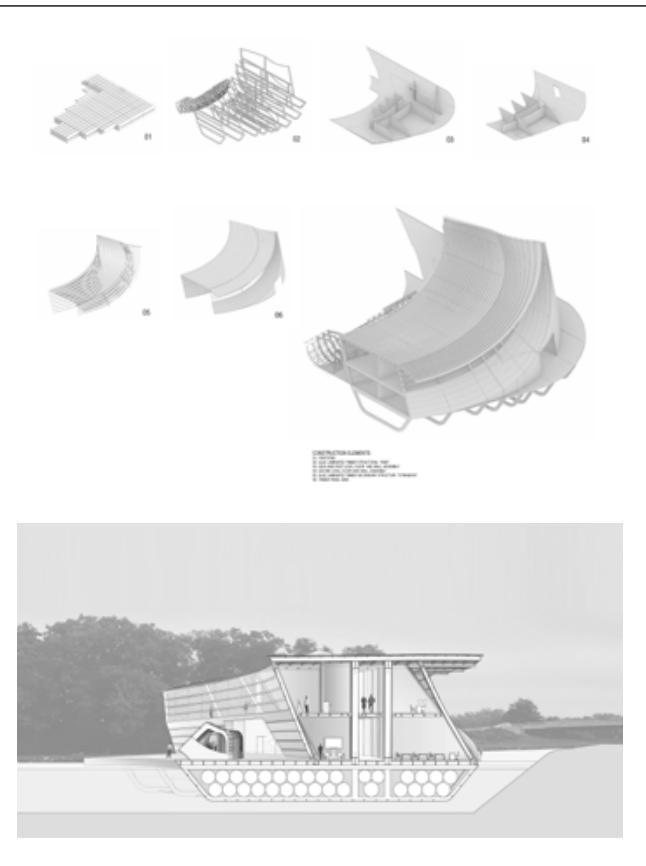
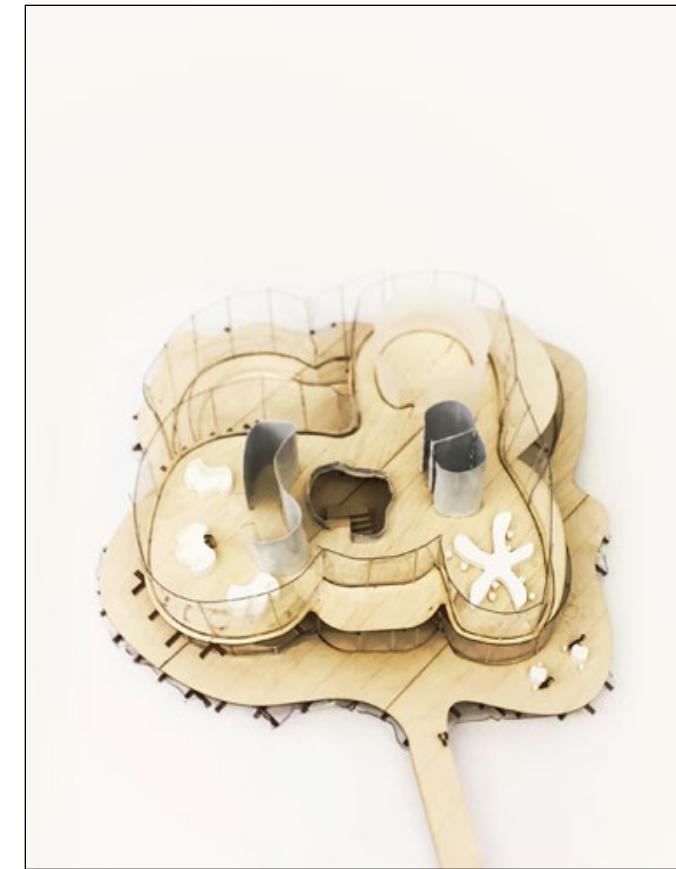
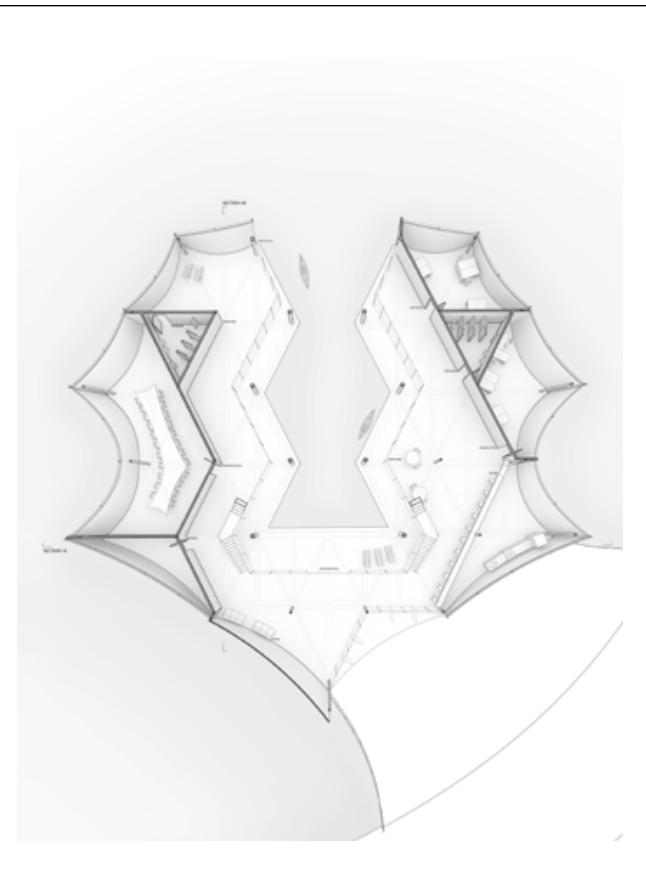
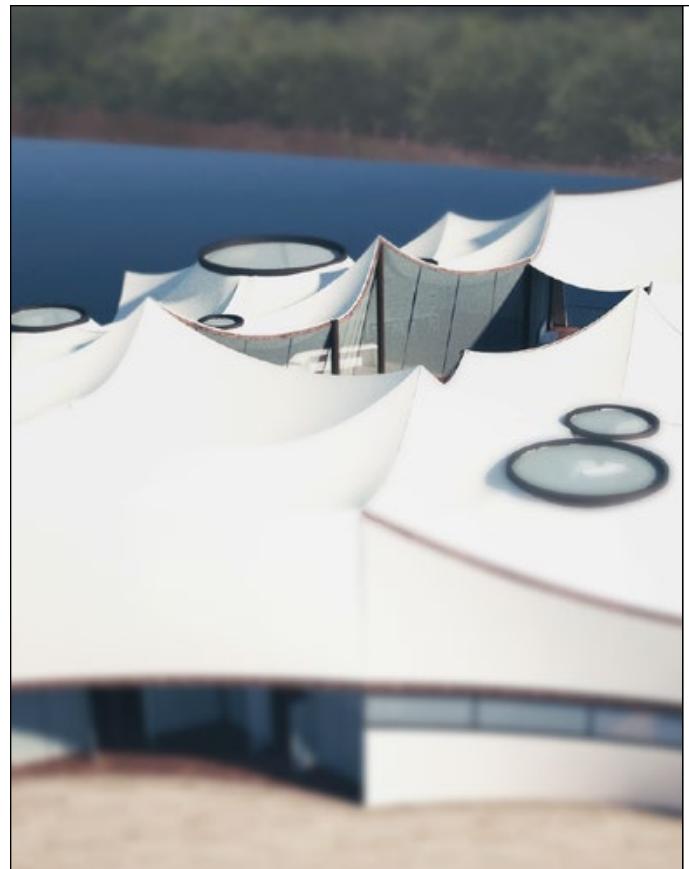


Marissa Hayden and Ben Starr.



Martin Vargas and Austin Wiles.

Sakeena Nazir and Althea Seno.



Hayden/Starr (top), Nazir/Seno (bottom)

Ho/Sansolo (top), Vargas/Wiley (bottom)

Atlas/Operative

Louisiana Tech University

USA / 2020

Co-teacher: Brad Deal

It is undisputable that human activity is the dominant cause of observed climate change. Be it our attachment to an abundance of stuff, or our non-stop pursuit of ‘more’ in every imaginable way, we pursue excess as a foot-in-mouth badge-of-honor! Dangerous levels of excess cause many documented upsets to the health of our planet; as Bataille says, our disregard for the material basis of our life still causes us to err in a serious way. If our behavior is left unmitigated, what will this do to our frontline communities? How can we reconcile our technological capabilities with the need to zero greenhouse gasses? Can we envision a future without compromise to systemic injustices? What does it take to support the health, wealth, and stability of our environment?

This quarter, we are participating in the Landscape Architecture Foundation’s superstudio initiative in which allied design studios simultaneously work to translate the goals of the Green New Deal – decarbonization, justice, and jobs – into actionable design projects across the fields of urban design, landscape urbanism, urban ecology, social practice, architecture, public policy, etc. We will draw out the entangled relationship between things, places, and systems. We will consider the deep-time implications of matter, energy, industrial & manufactured goods, etc. We will learn from places like Centralia, the Great Lakes mega-region, or the forests of Oregon. We will interrogate existing systems and systemic injustices, be it social, racial, agricultural, economic, immaterial, or omnipresent. In every case, we will foreground the concept of justice in our spatial propositions.

Some New / Deal tags: climate change, urbanism, landscape, ecology, human activity, anthropocene, architecture, regions, pockets of density, nature, behavior, mobility, transport, scale, atlas, narrative, storytelling, home, homeless, jobs, labor, profit, entropy, indemnity, reciprocity, spatial justice, equity, community, mapping, volatility, collectives, communication, dynamic factors-at-play in public life today.



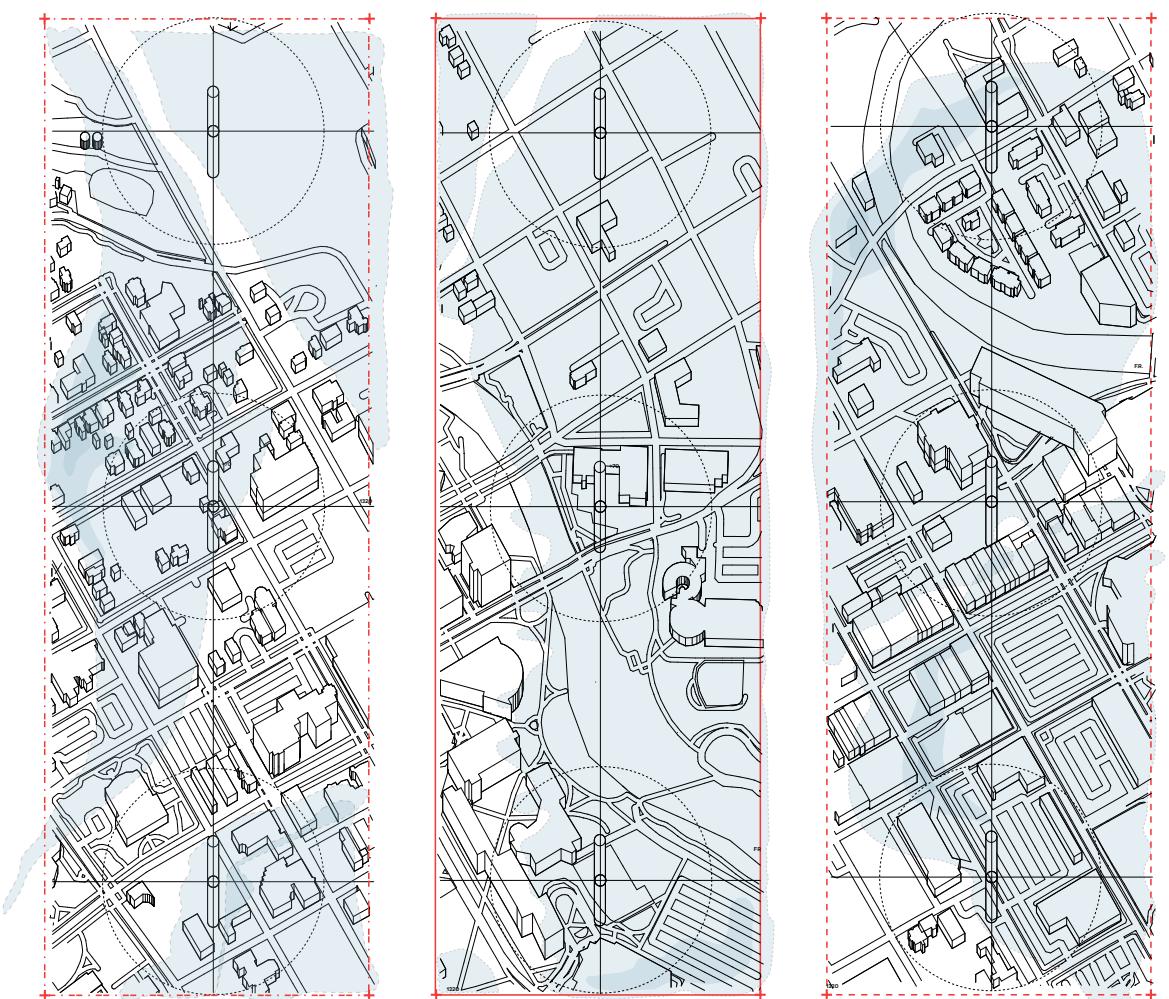


Figure 2.1.. Target district 1. Majority residential.

Figure 2.2.. Target district 2. Downtown, Mid city related to square mile city grid.

Figure 2.3.. Target district 3. Eastern mid city, adjacent to target district 2.

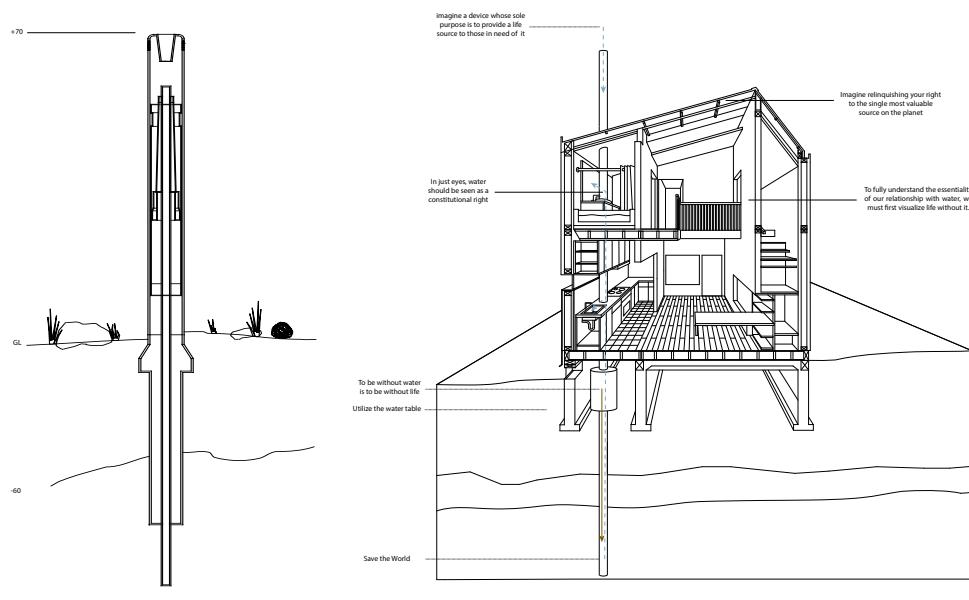
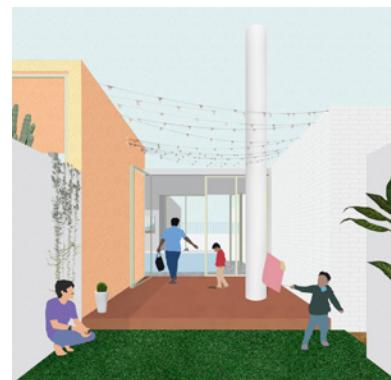


Figure 2.4.. STRAW mechanism showing hydraulic pump and filter.

Figure 2.5.. In home straw concept showing crawl space filter access along with in home water supply access.

Clark Malchow



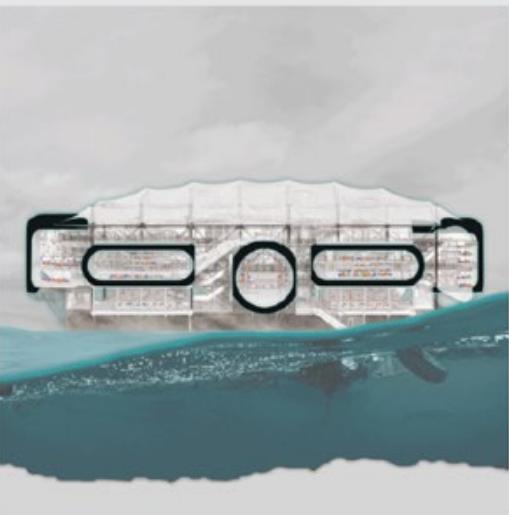
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[ATLAS — America's Corn Model: Feeding Us Lies \(pdf\)](#)
[TAGS — Corn Industry, Des Moines, IA](#)

Sample web entries for www.arch4151a.tech

Katelyn Reynolds



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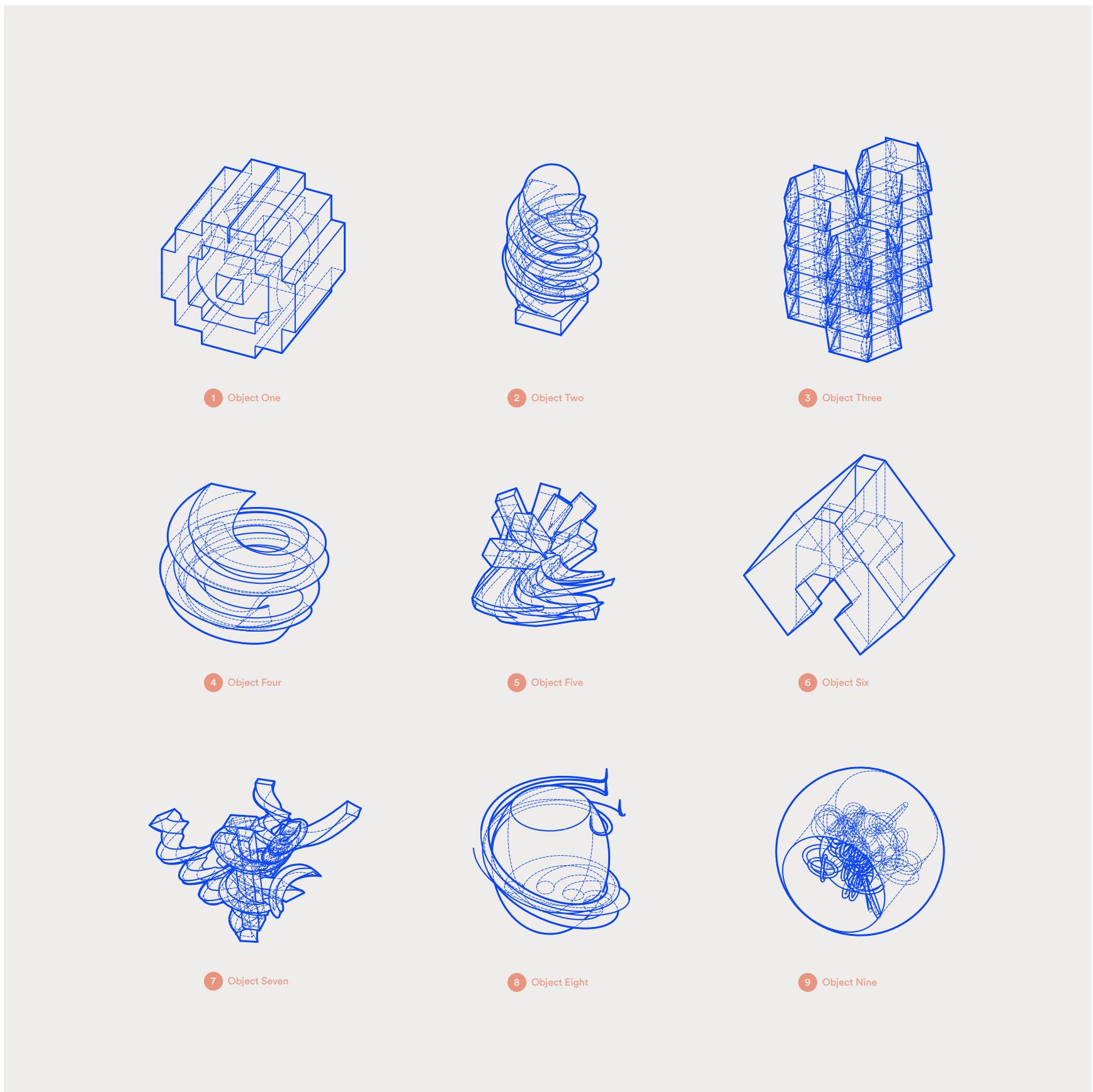
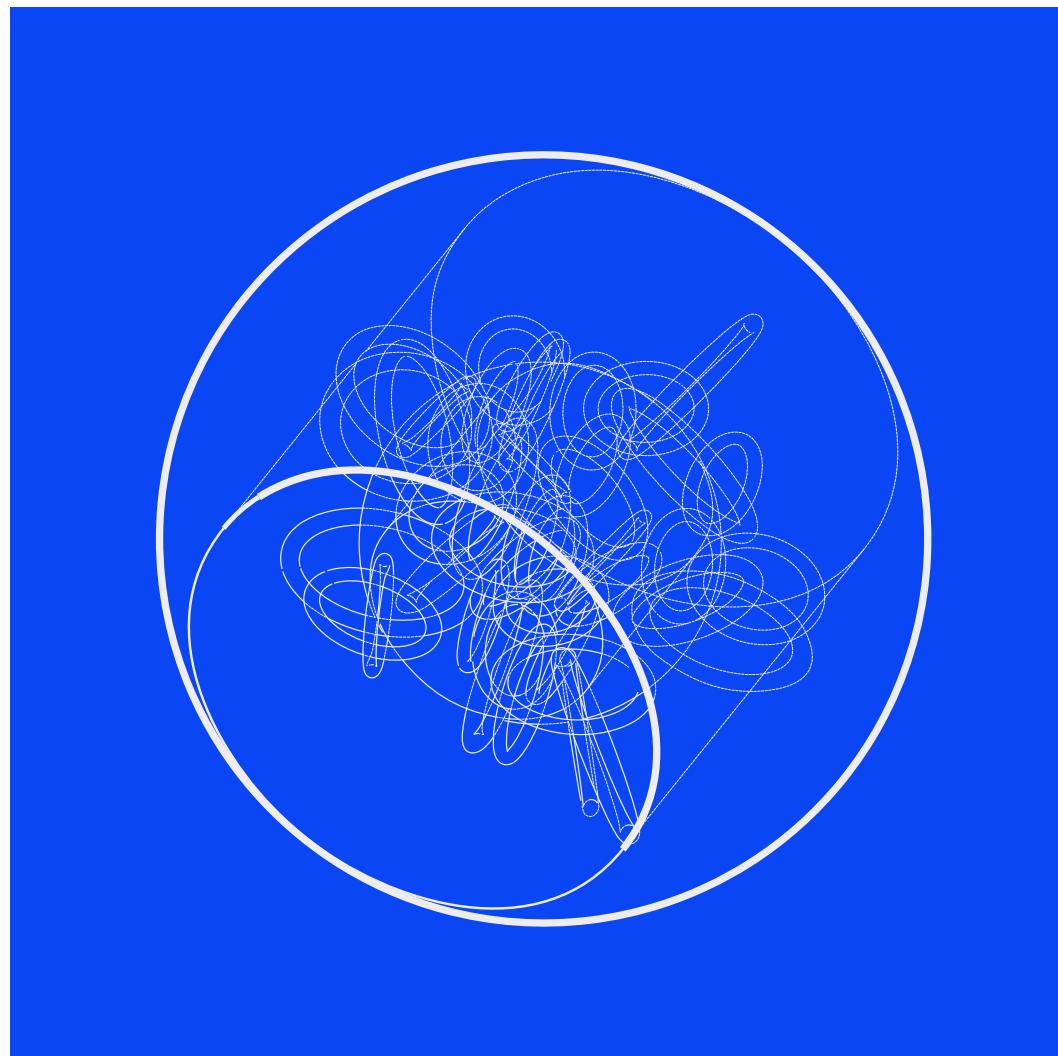
[ATLAS — Plastic Planet \(pdf\)](#)
[TAGS — Environmental Justice, Pacific Ocean](#)

Atlas by Bam Davis

OBJ – Architectural Graphics

Louisiana Tech University
Ruston, LA / 2020-21

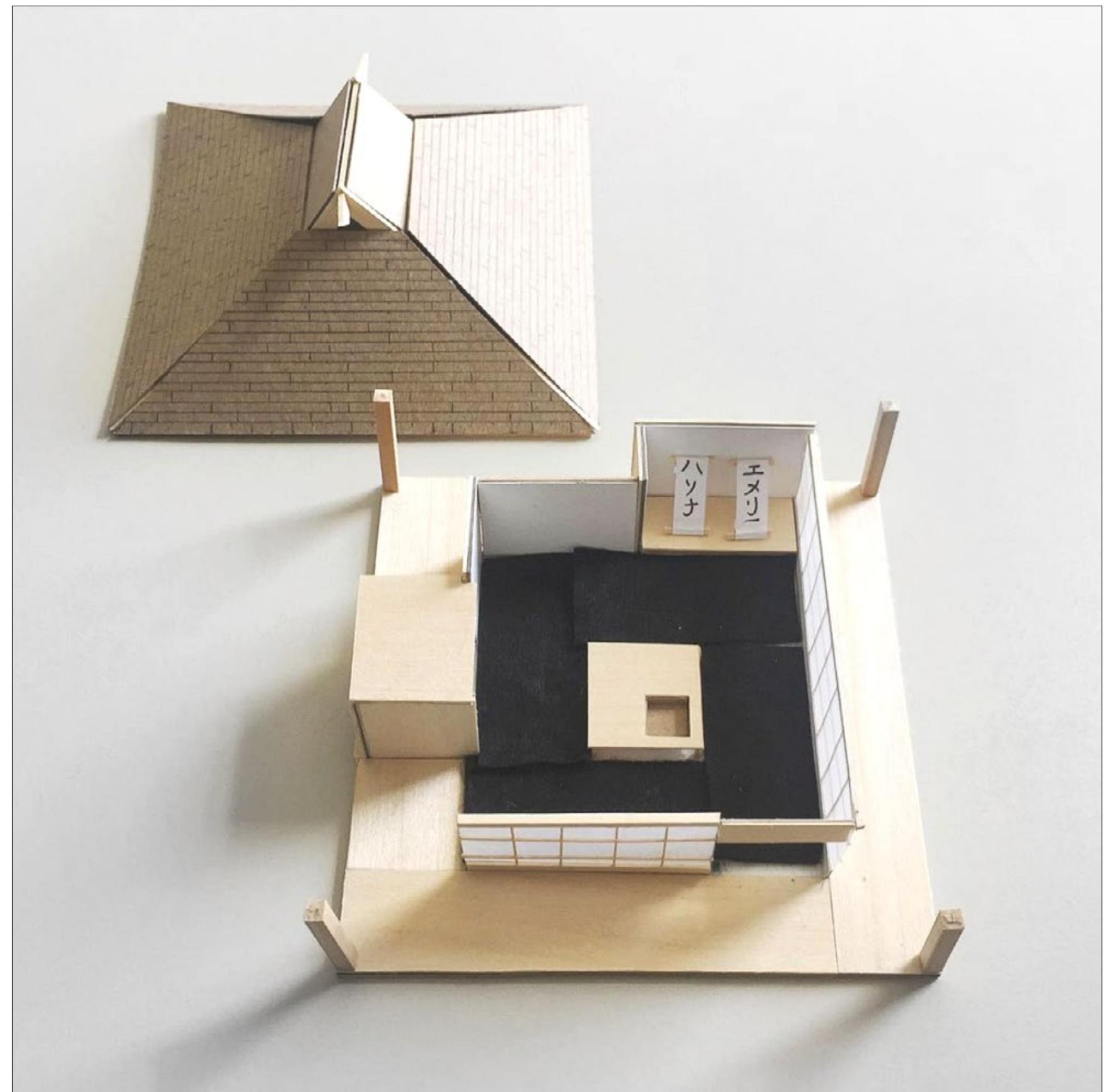
For the 2020–2021 year, we introduced a new tutorial-based module in ARCH 225 that focuses on rapid prototyping using Rhino 3D and the translation into 2D vector drawings using Adobe Illustrator. Sarah Morgan's process is shared here.



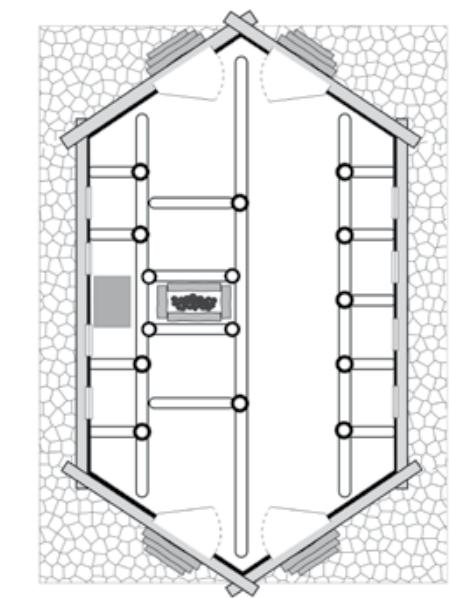
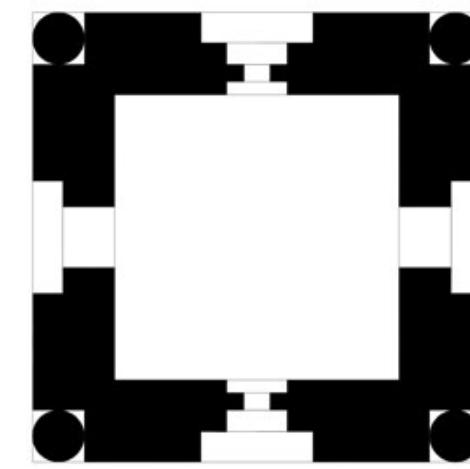
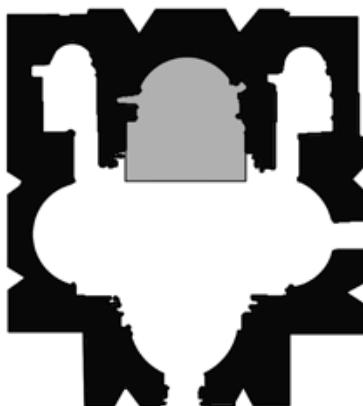
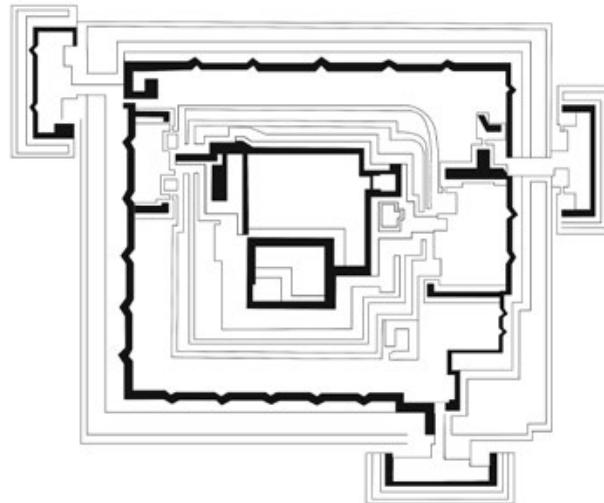
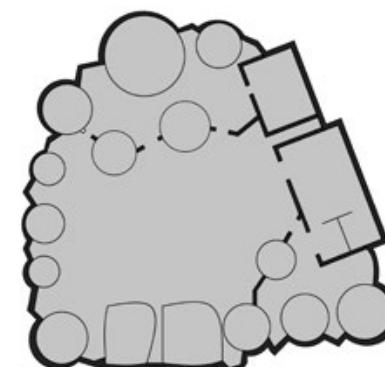
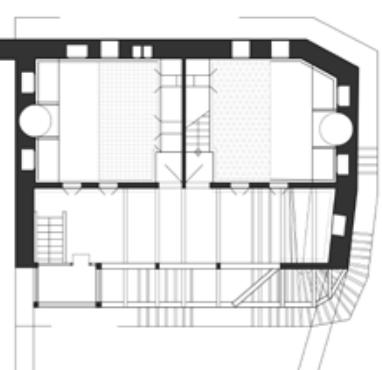
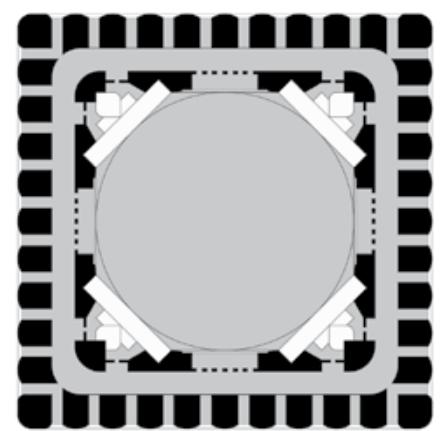
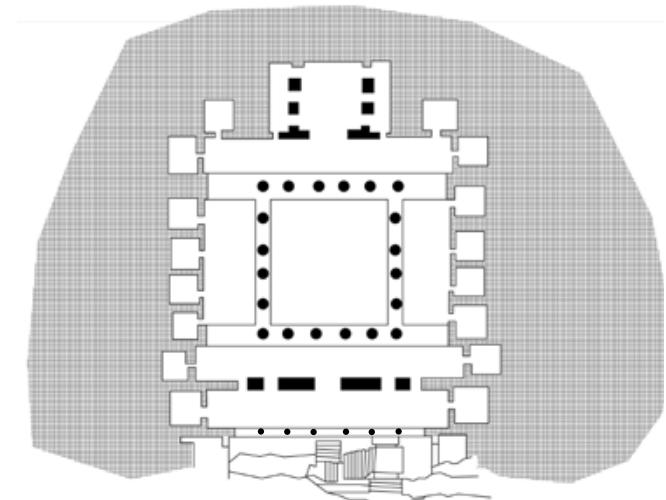
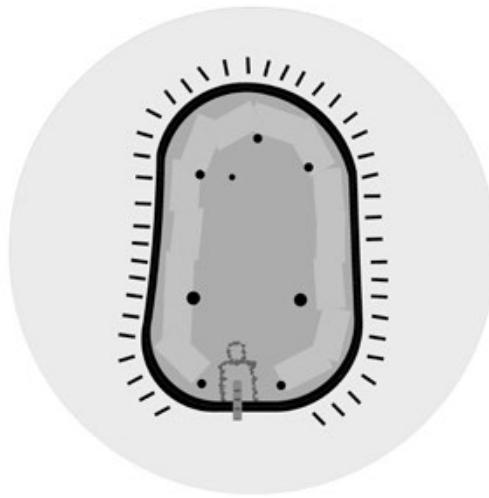
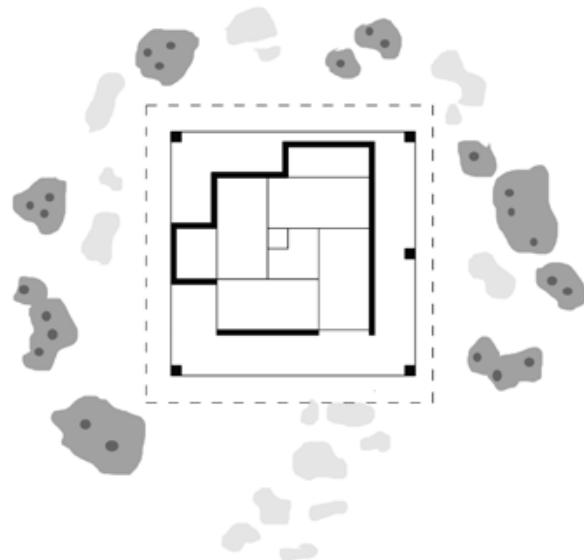
Architectural History 1

Louisiana Tech University
Ruston, LA / 2019–21

ARCH 211 – Architectural History 1 focuses on architecture as a global phenomenon; a history of cultures and civilizations, not a chronology of influences. Throughout, I find opportunities for students to exercise different learning modalities to engage with history. In two years of teaching this course, students have crafted models, studied through drawing, collaborated on timelines, sent letters to elected officials about preservation, created narratives set during the renaissance, and recorded podcast segments on select histories



Vandiver & Johnson.



Byrd, Bailey, Vargas, Higginbottom, Bolger, Bruce, Boudreau, Bova,
Provost, Sims, Vandiveer, Roblee, Johnson, Povirk, Prestridge.

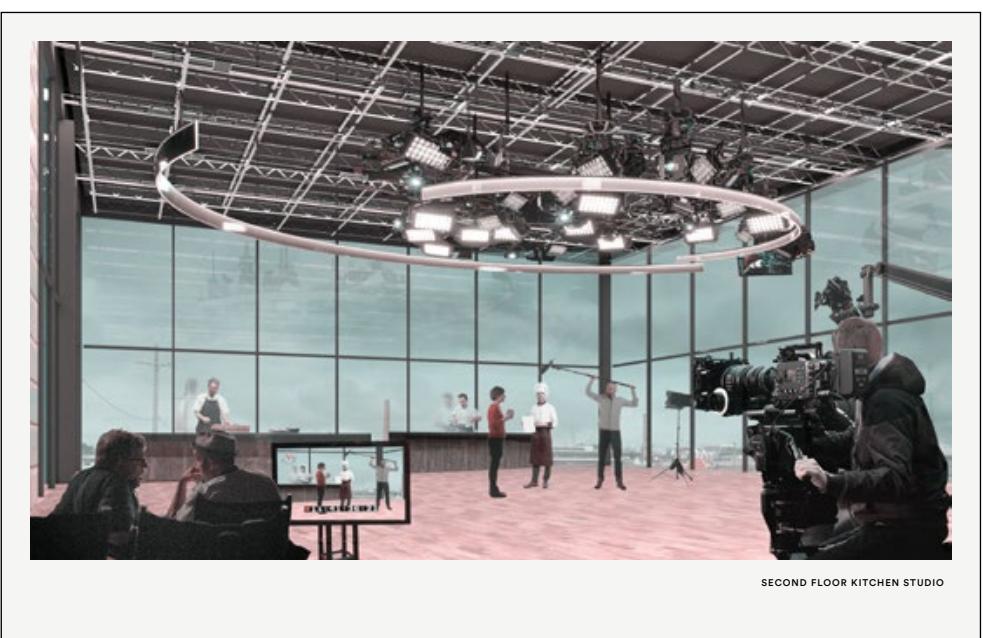
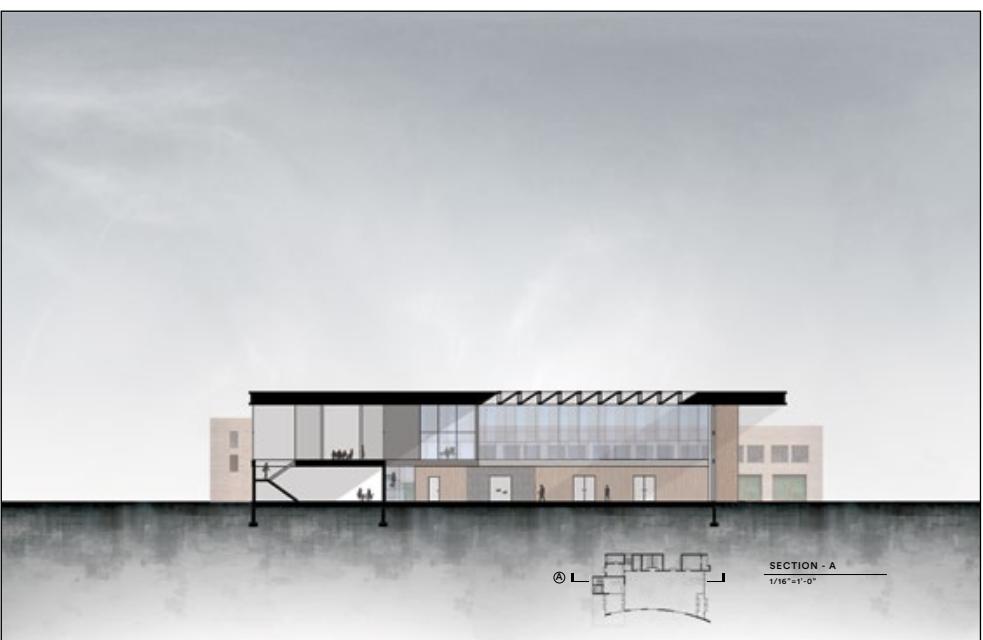
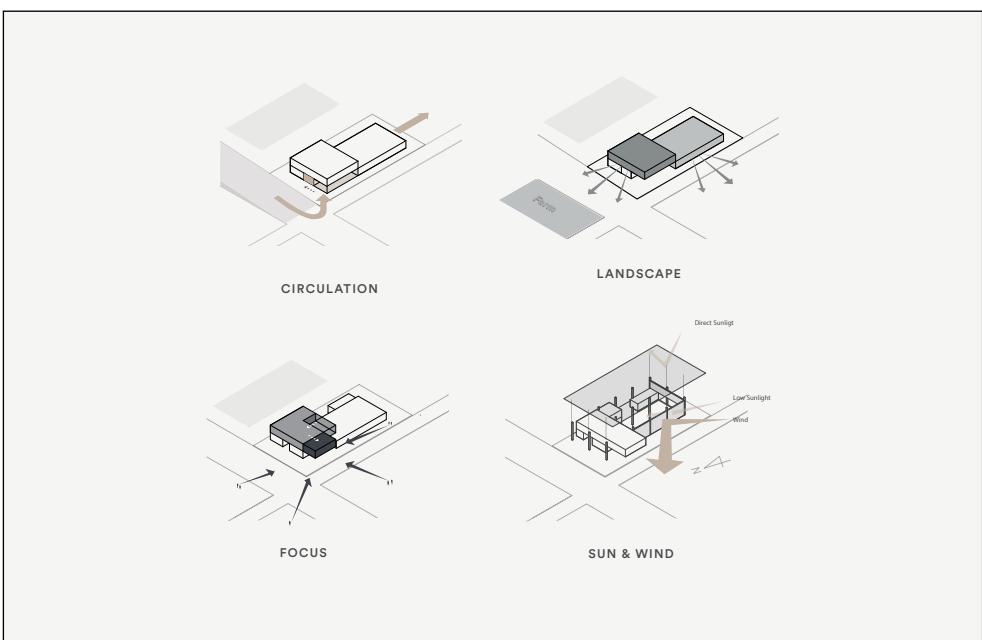
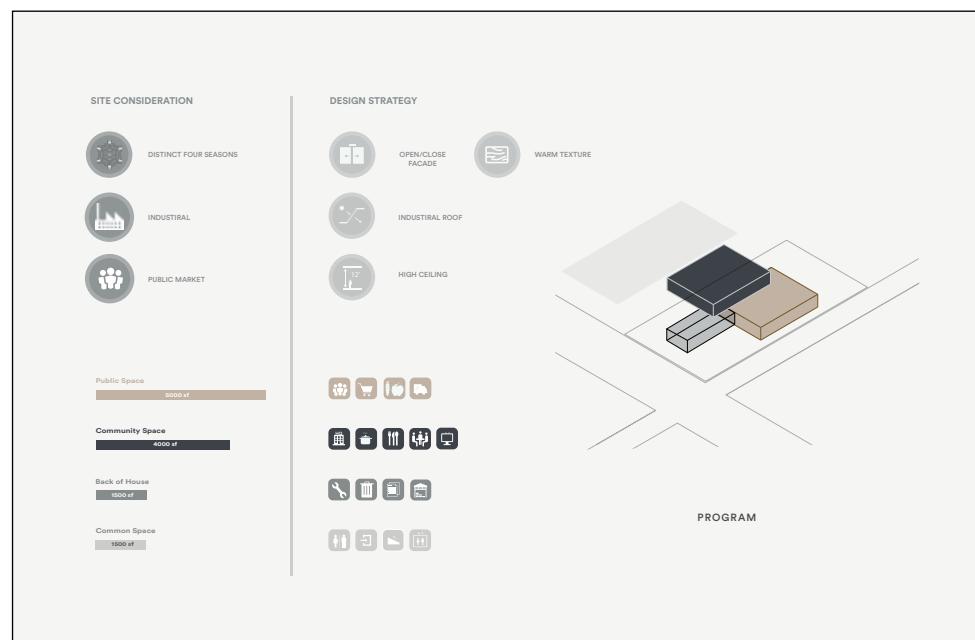
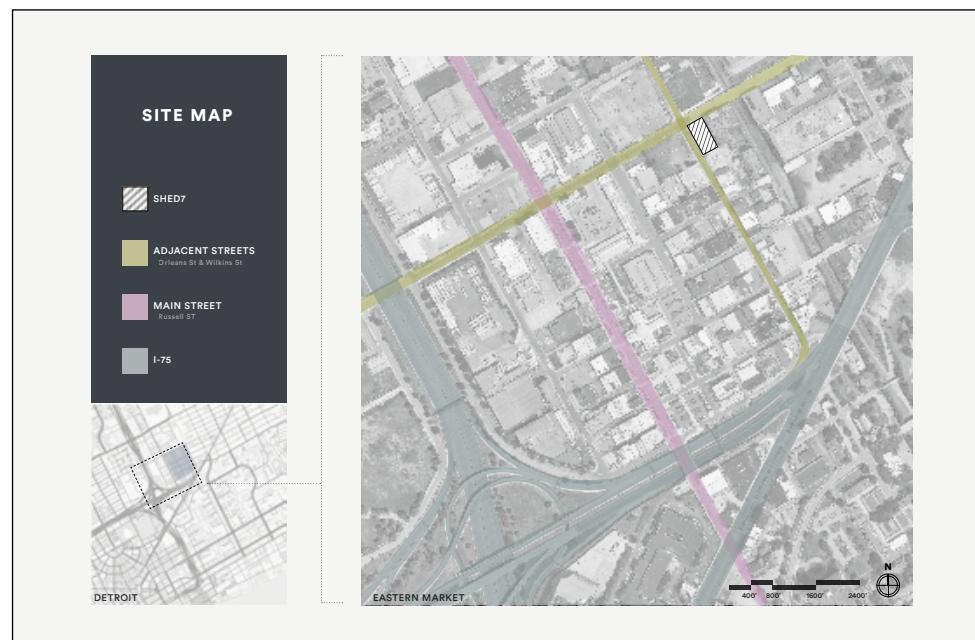
ARCH 225: Food Hub

Louisiana Tech University
Detroit, MI / 2020-21

During the covid-19 pandemic, I taught ARCH 225 online as one of three sections. We chose to pick a city familiar to the instructor but less-familiar to students, as a way to disconnect from our all-too-familiar everyday routines and discover something new. Food Hub was a split personality building: one-half large, open food market and one-half socially-conscious food-based programming.

My section was located in Eastern Market, Detroit – the longest continually operating market in the USA. Students proposed community spaces such as food banks, community kitchens, growing clubs, and one went so far as to develop a made-for-Netflix television studio kitchen to expose Eastern Market food culture nationally. Shown here is an exceptional project by Yun-In Jeung.





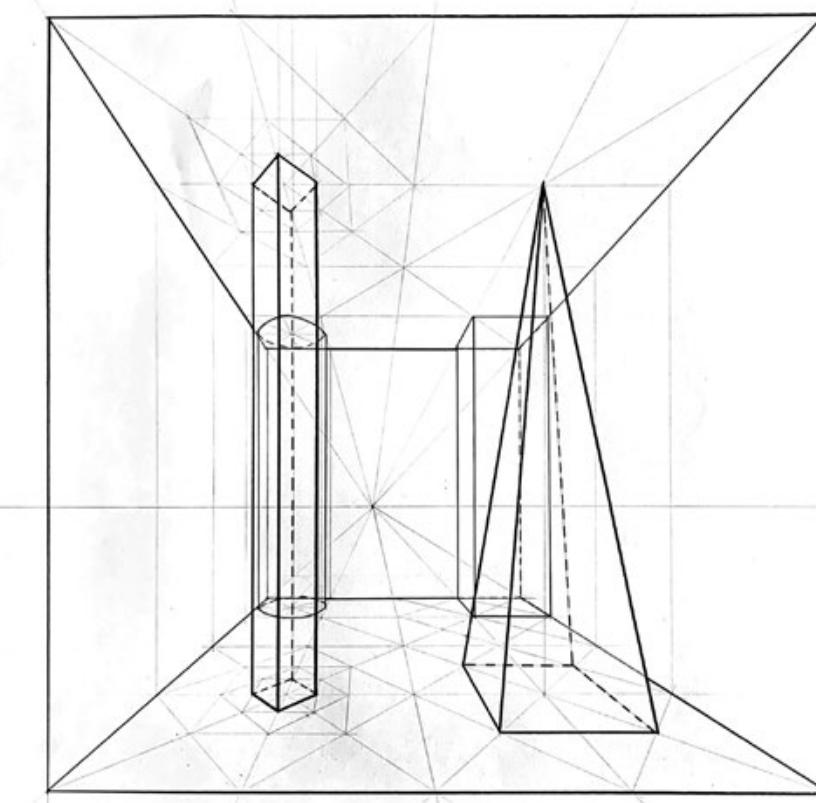
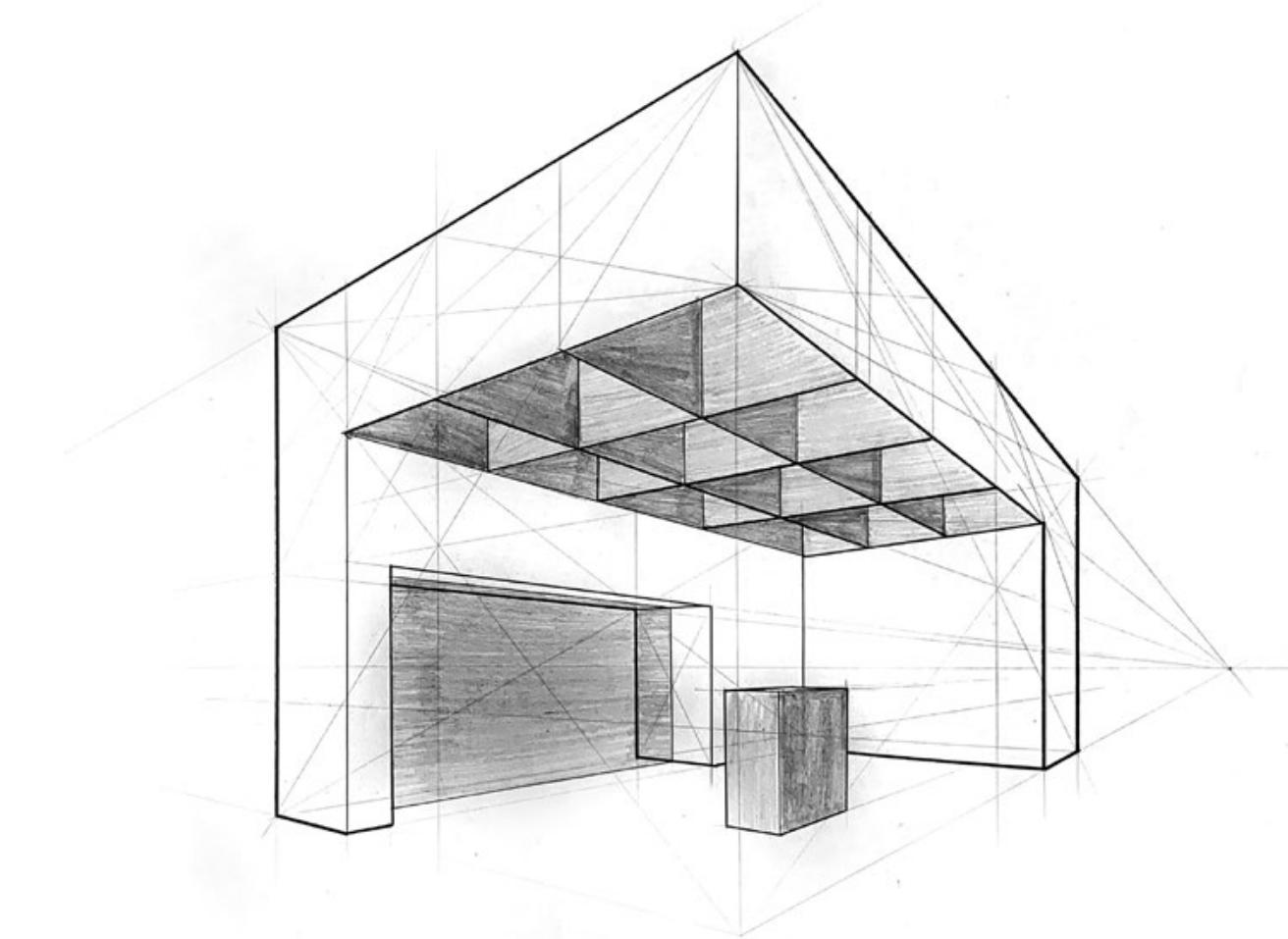
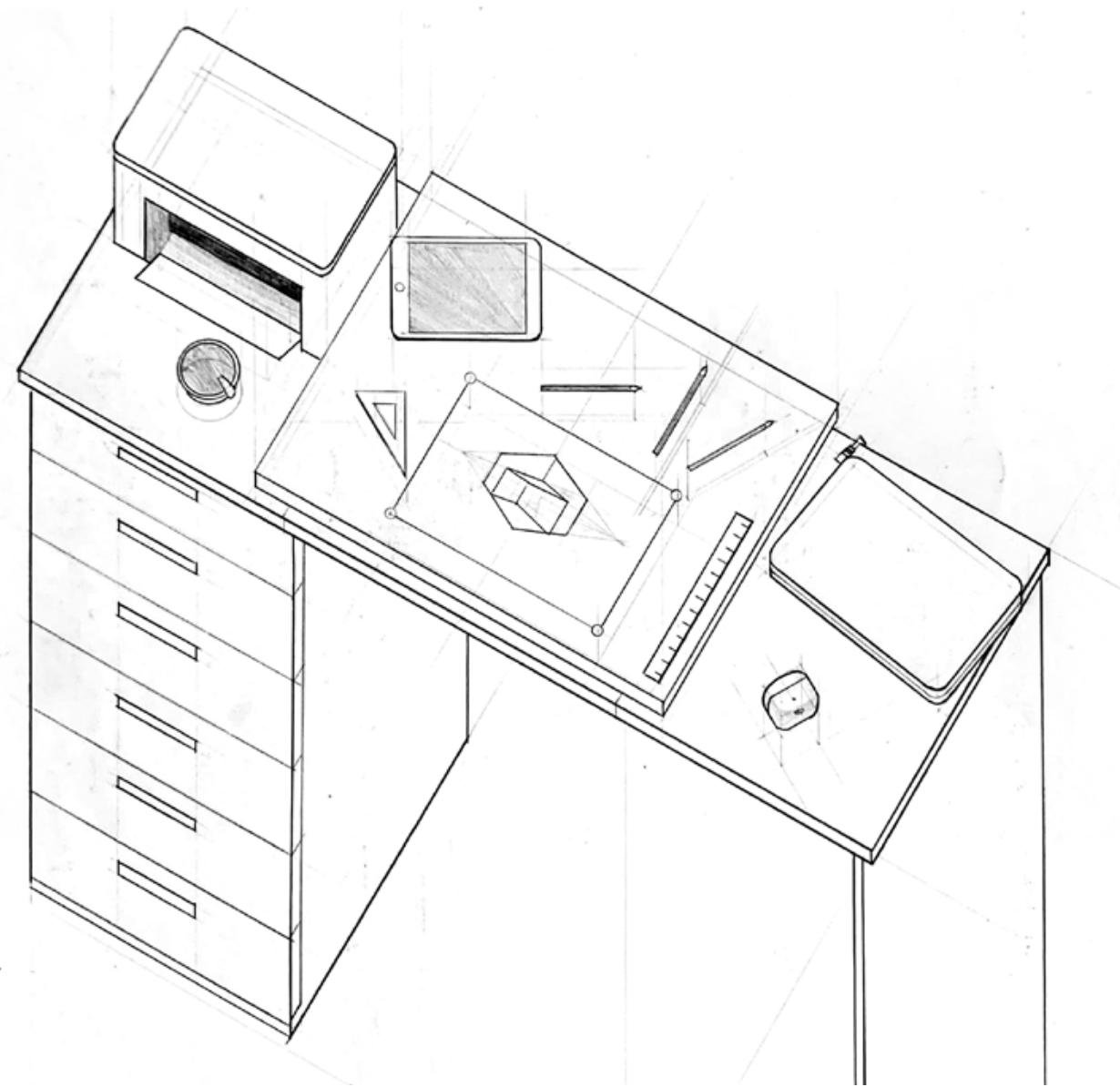


Rendering by Yun-In Jeung.

Hand Drawing, Analog Drafting

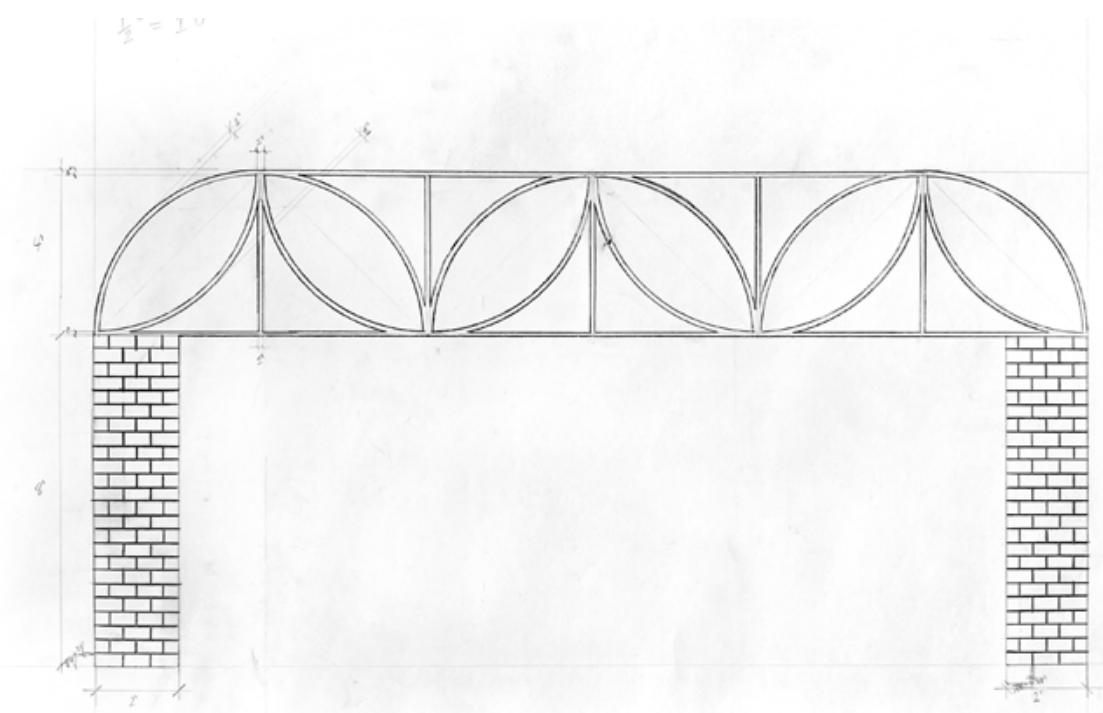
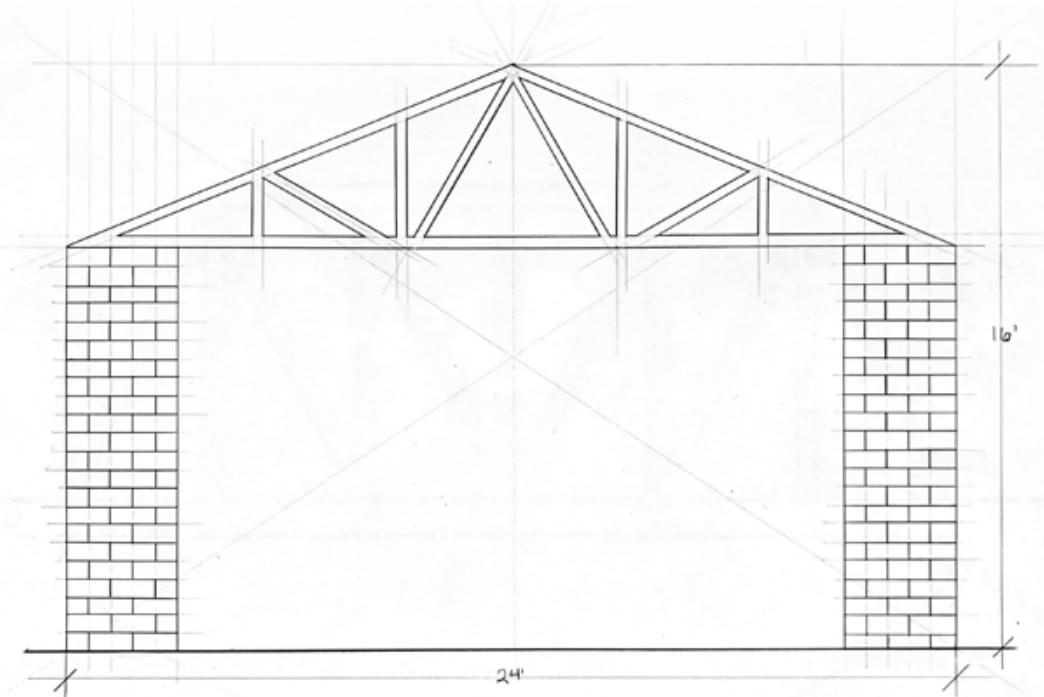
Louisiana Tech University
Ruston, LA / 2019–21

Graphite and eraser shields are still integral to the first-year curriculum at LATECH. As an avid sketchbook filler-upper, this class is incredibly fun to teach. During the pandemic, while teaching over an iPad, I restructured the course around follow-along tutorials and integrated lessons on architecture throughout.

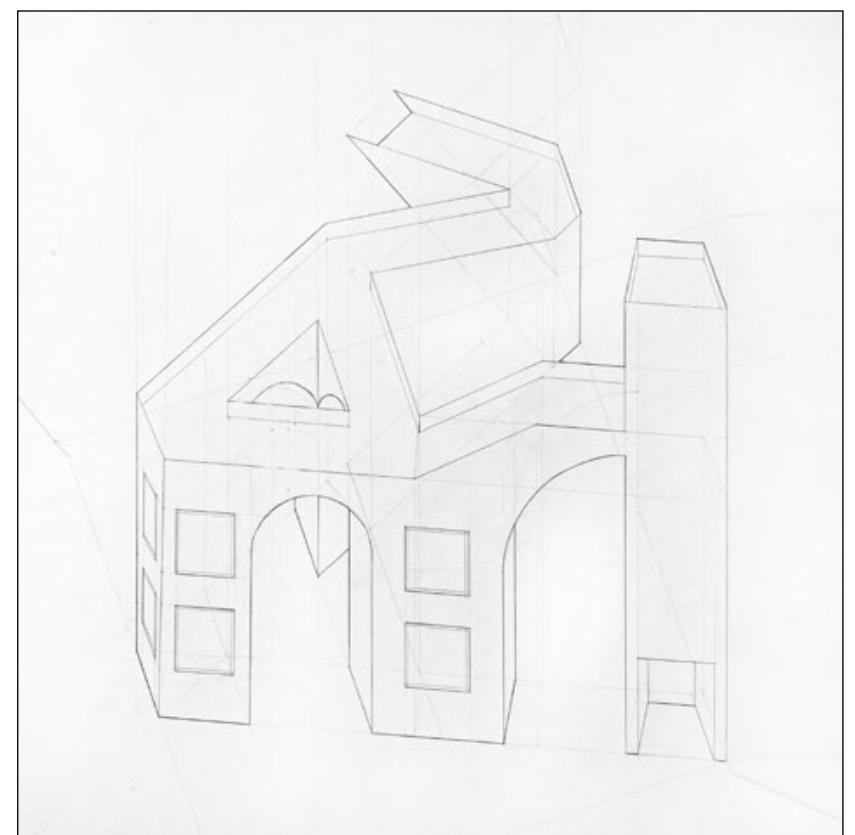
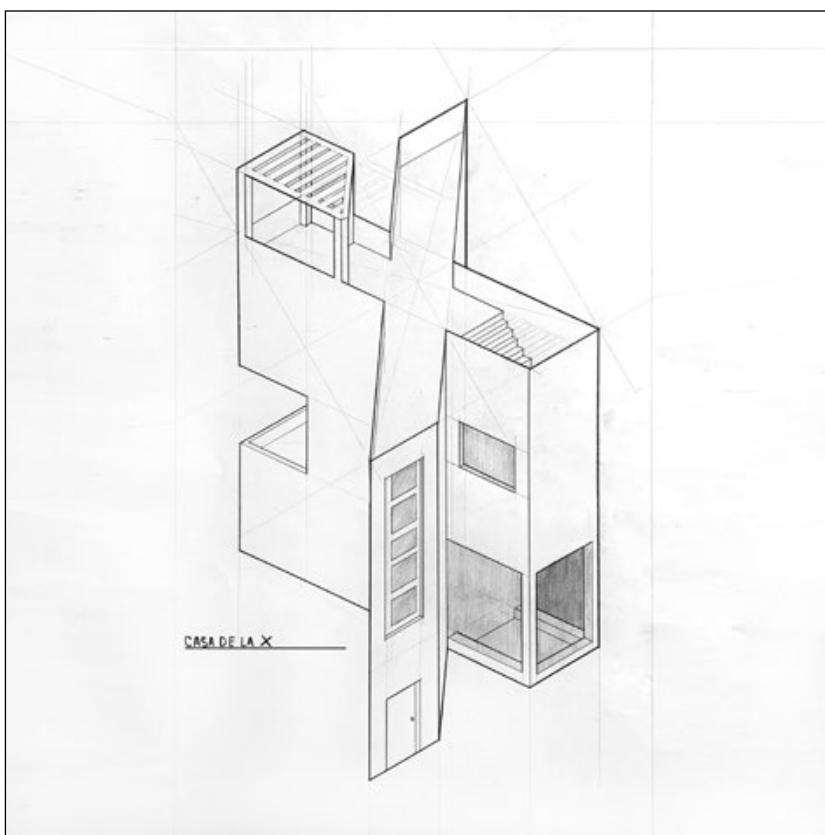
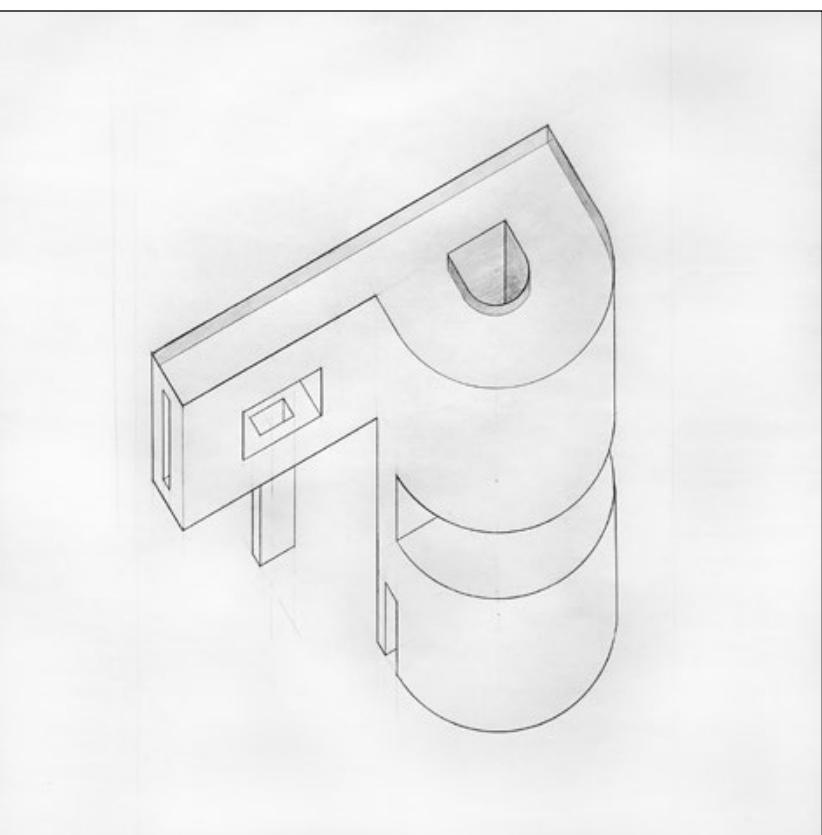
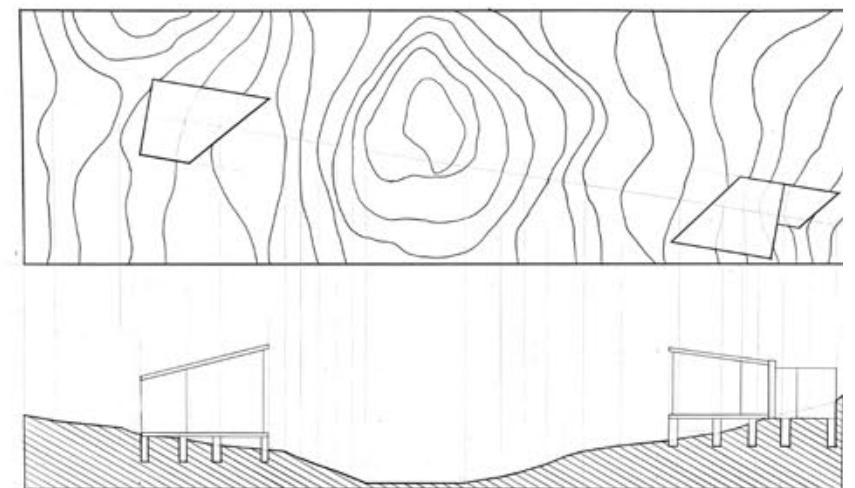
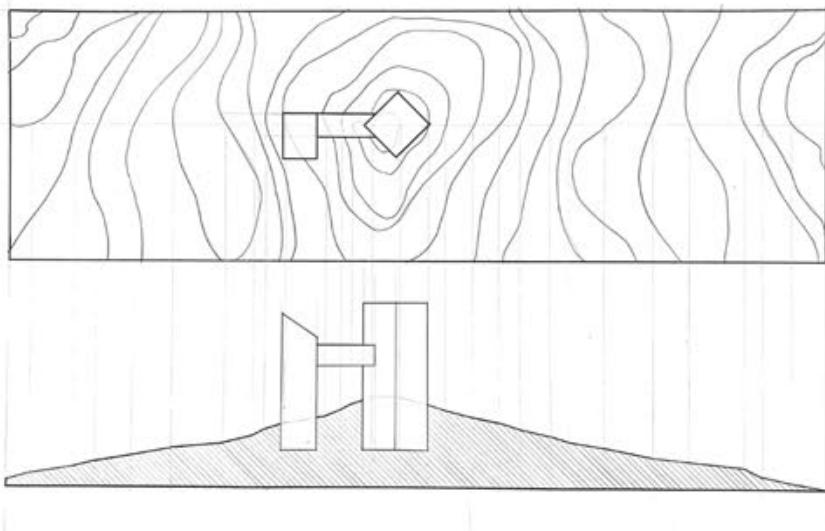
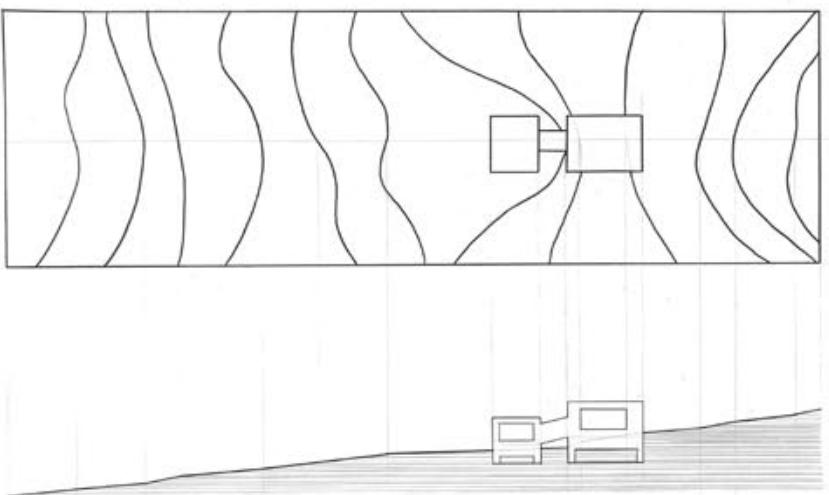




Justyn Brossett



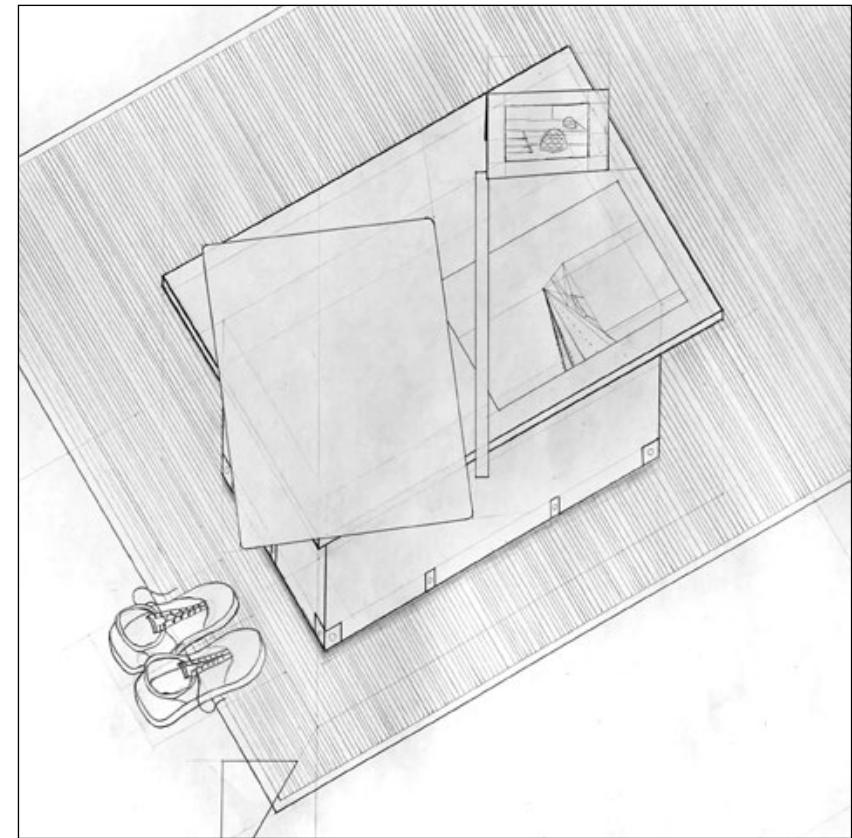
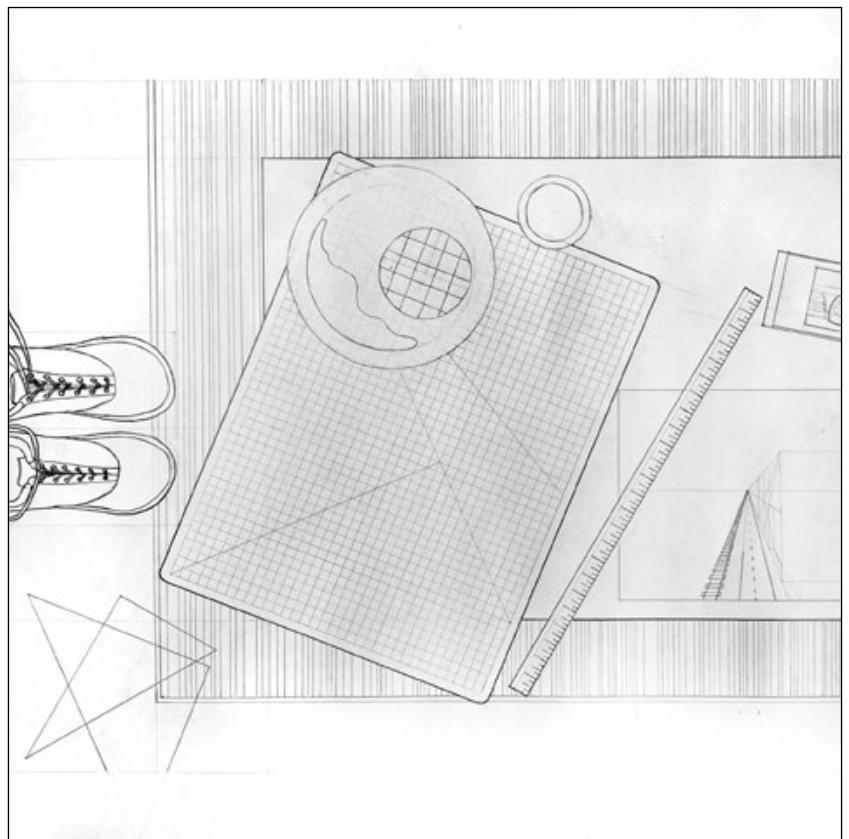
Alfredo Avendano (top) & Ben Burguires (bottom)



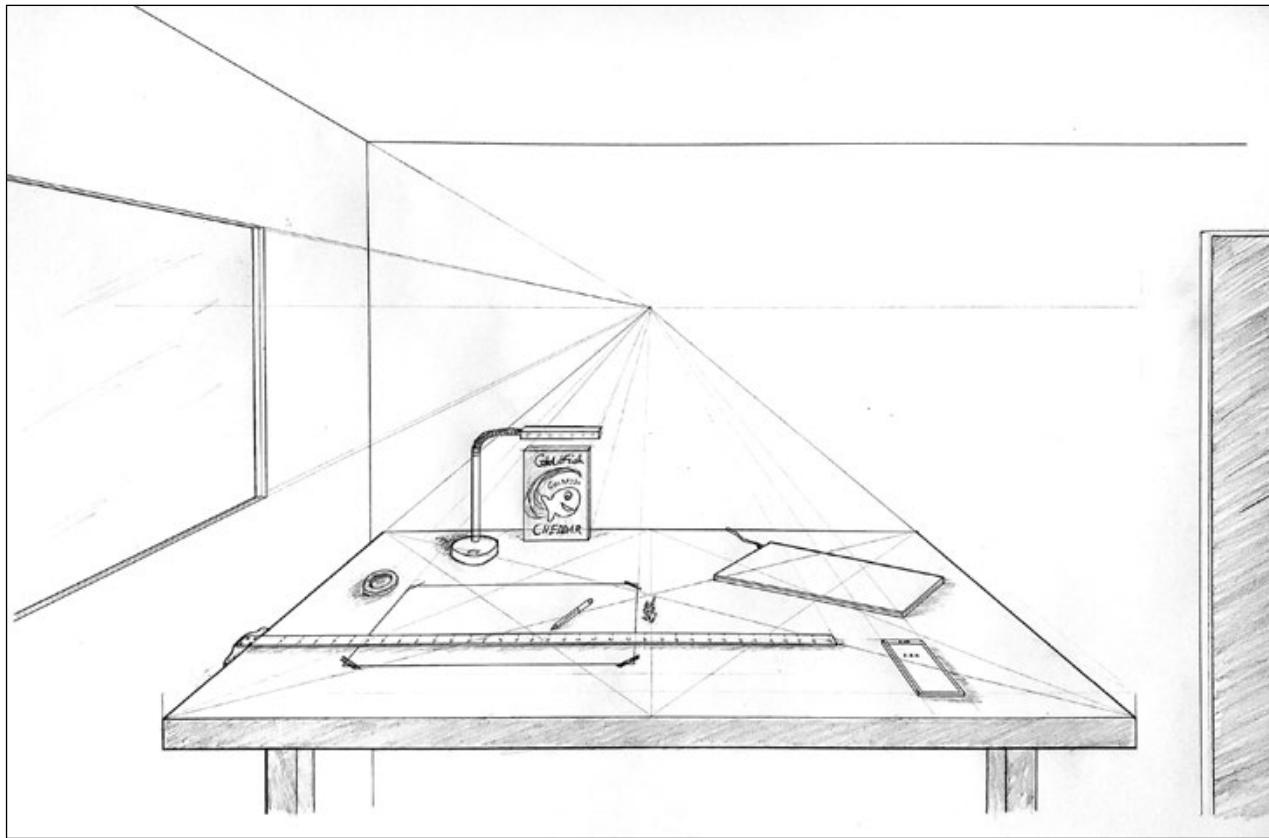
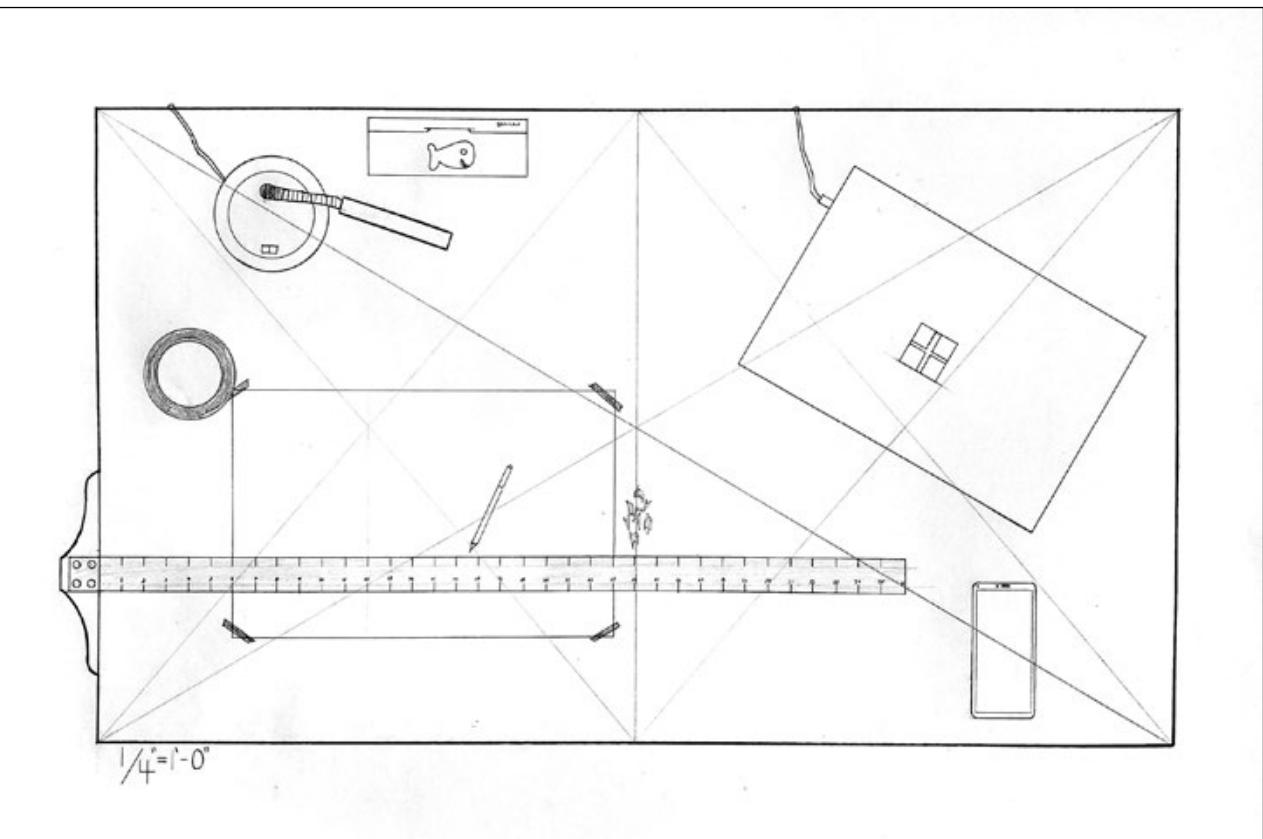
Nathan Bucy

Alfredo Avendano

Ben Burguires



Ben Burguires



Nathan Bucy

Graduate Integrated Studio

Louisiana Tech University
Ruston, LA / 2019–20

The graduate program at Louisiana Tech centers around a three-studio sequence focusing on the design and documentation of a complex institutional building. For the 2019–2020 academic year, students worked through the design of a school of music for the Louisiana Tech campus, managing approximately 80,000 square feet.

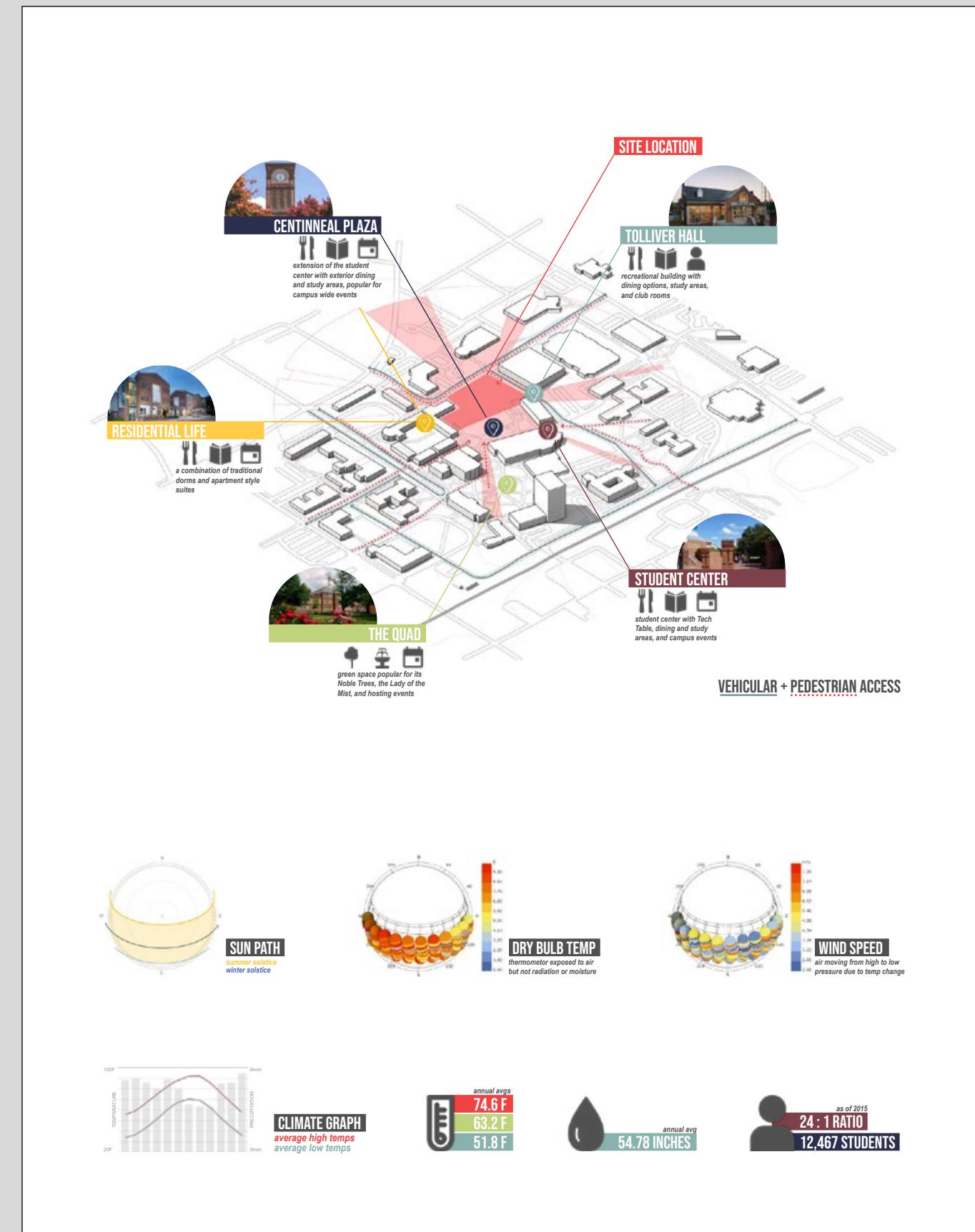
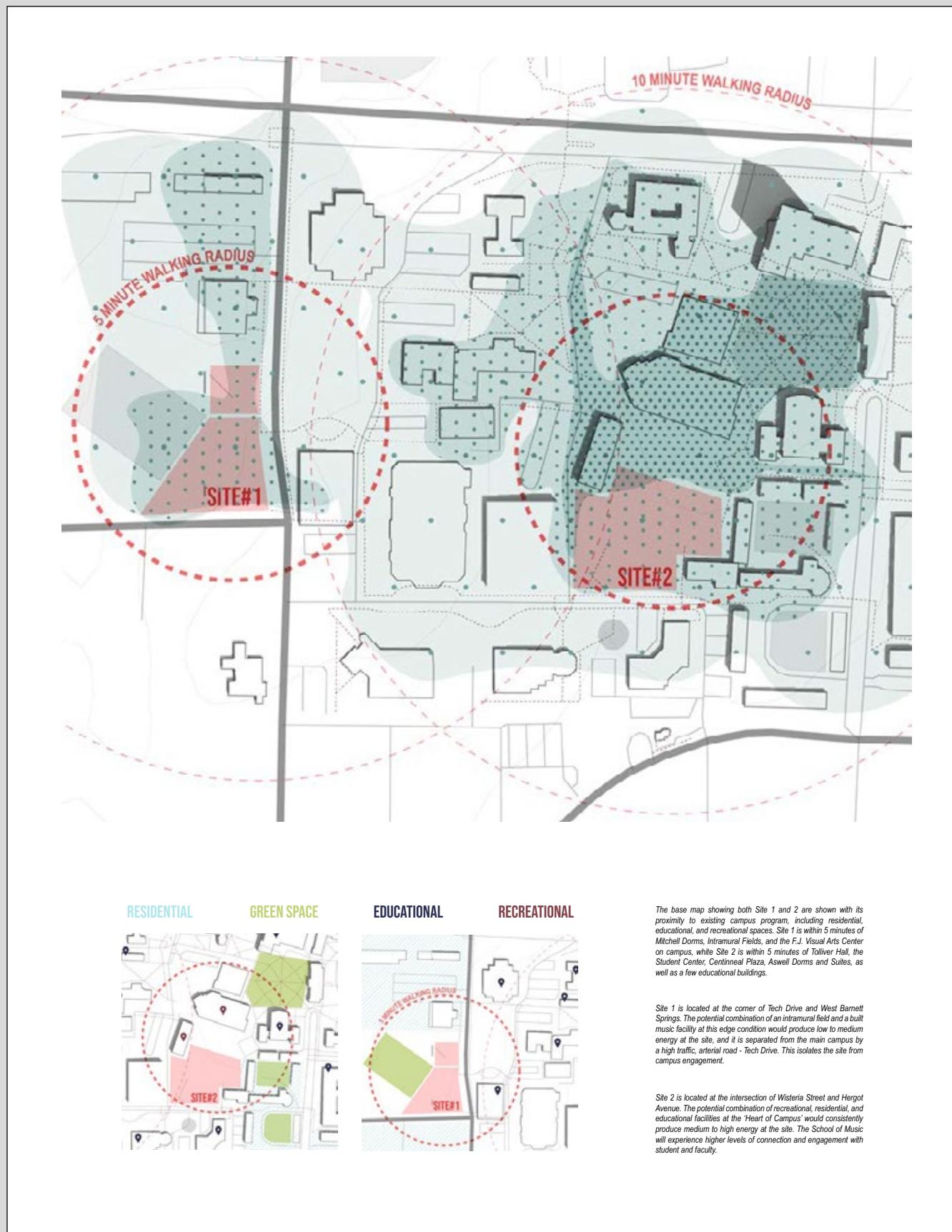
Students work through all phases of a project and produce bound architectural drawing sets by year's end. With the generous support of a faculty grant, students are collaborating with Stantec's Plano, TX office for feedback on the design and detailing of structural systems.



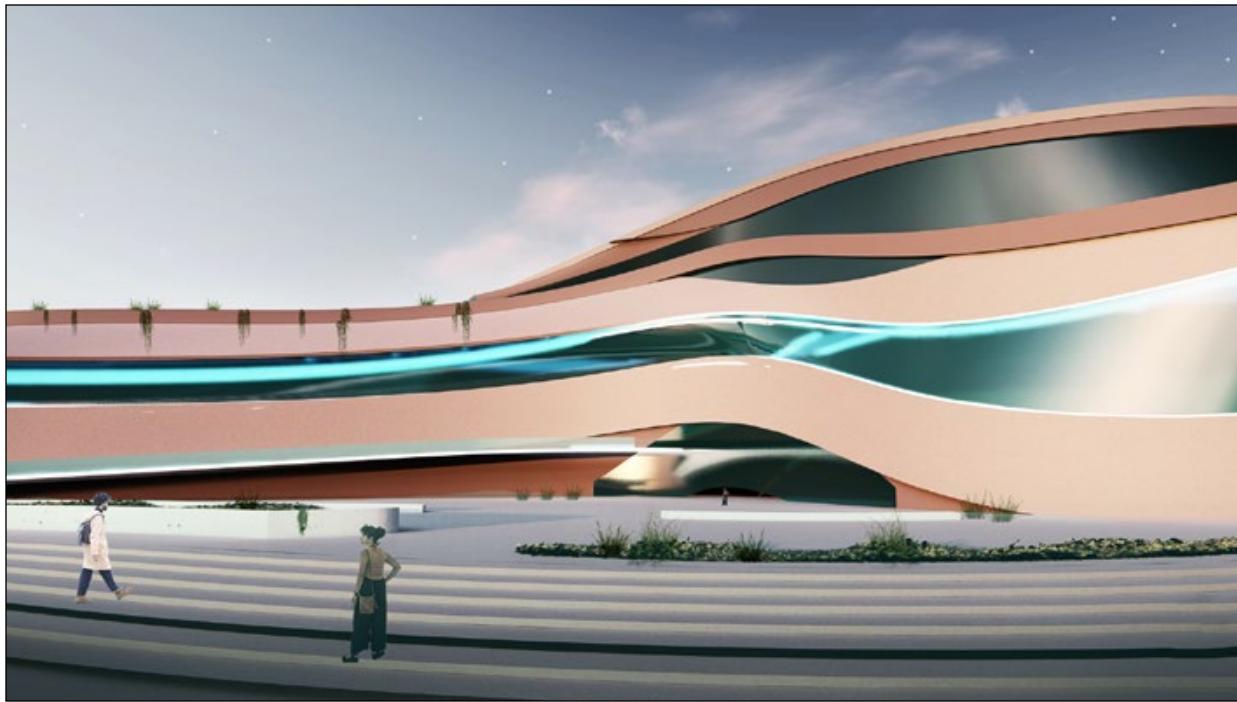
Marissa Noonan



Christian McVay



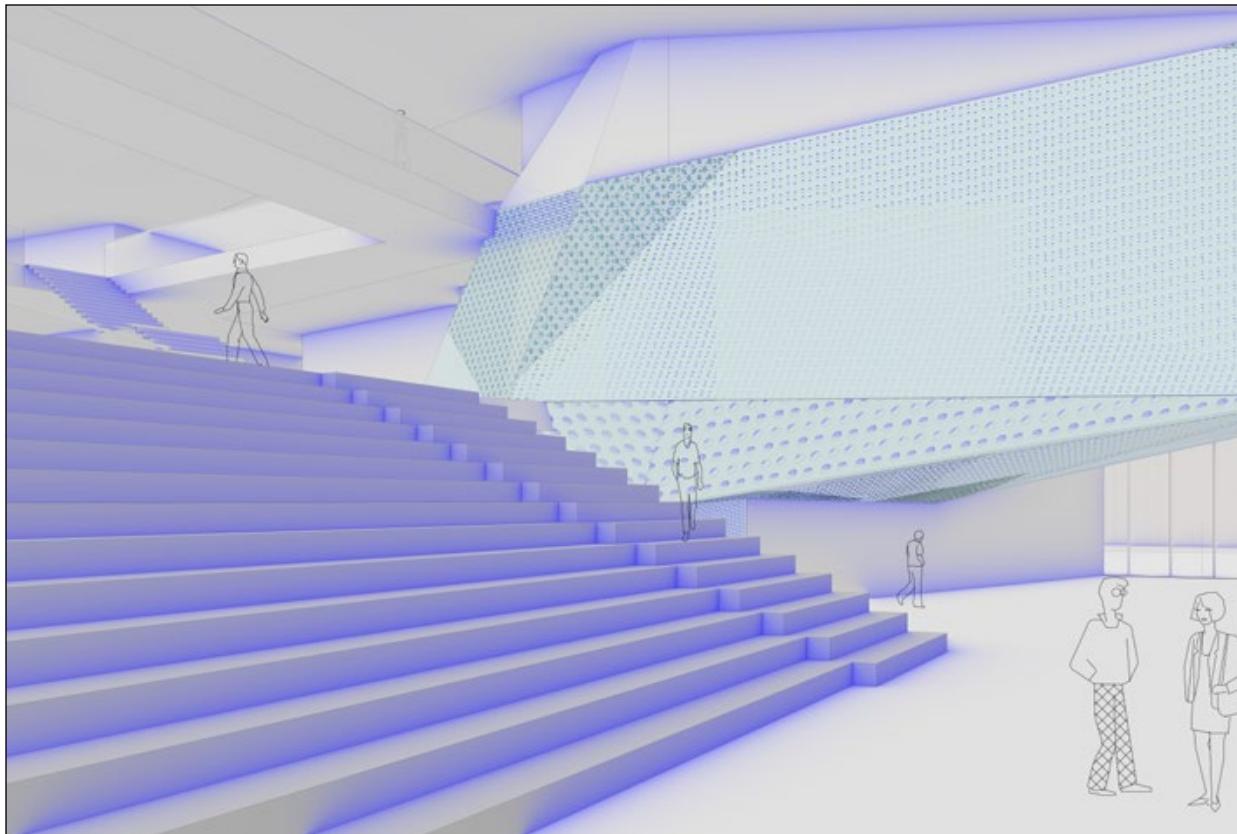
Example Site Analysis by An Le



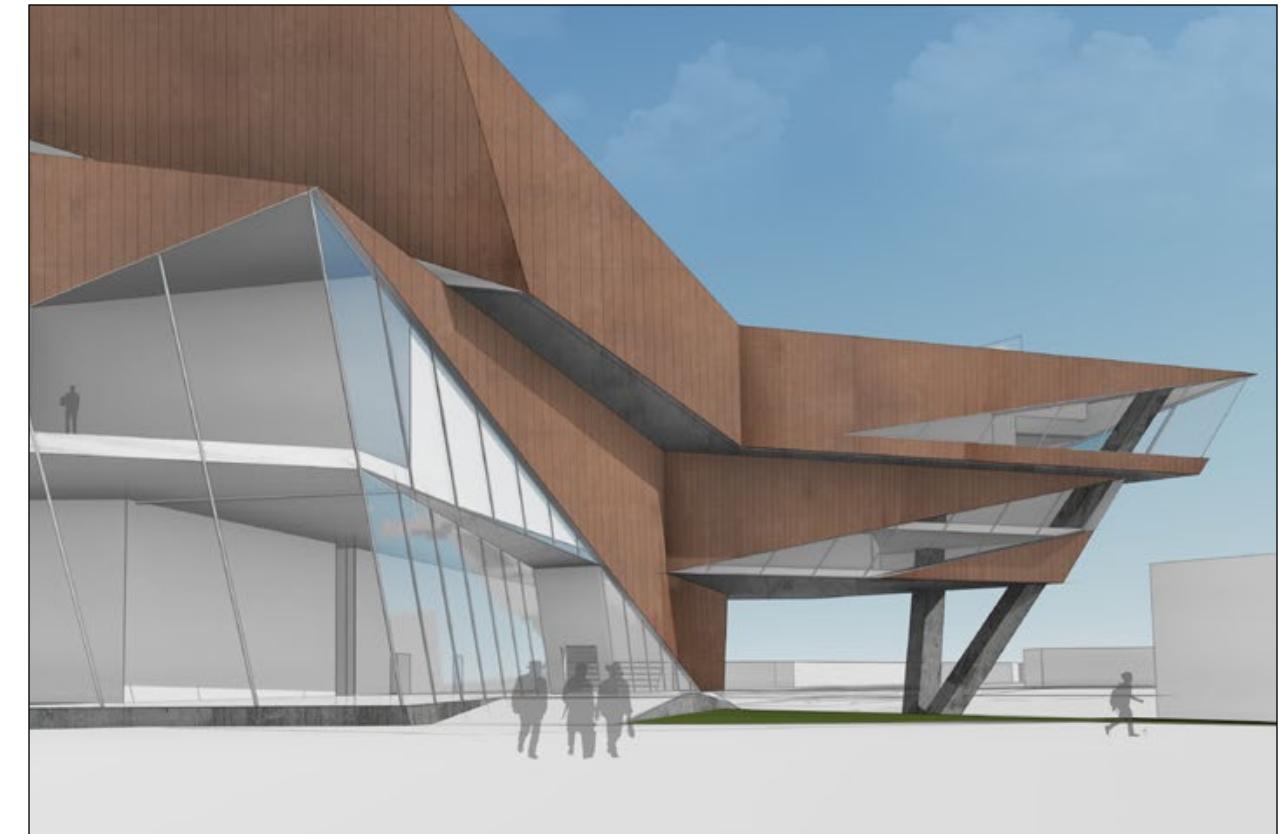
Design Development by Marisa Noonan



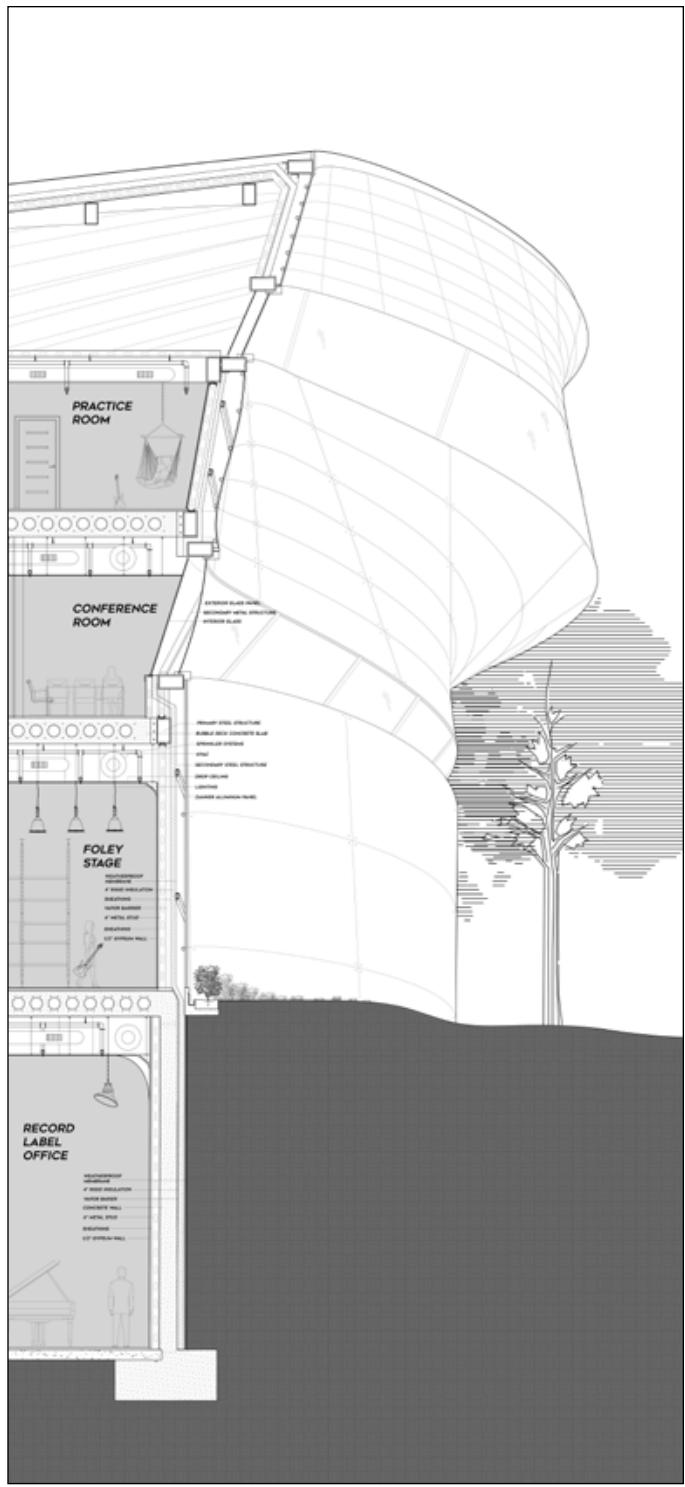
Design Development by Devin Cashio



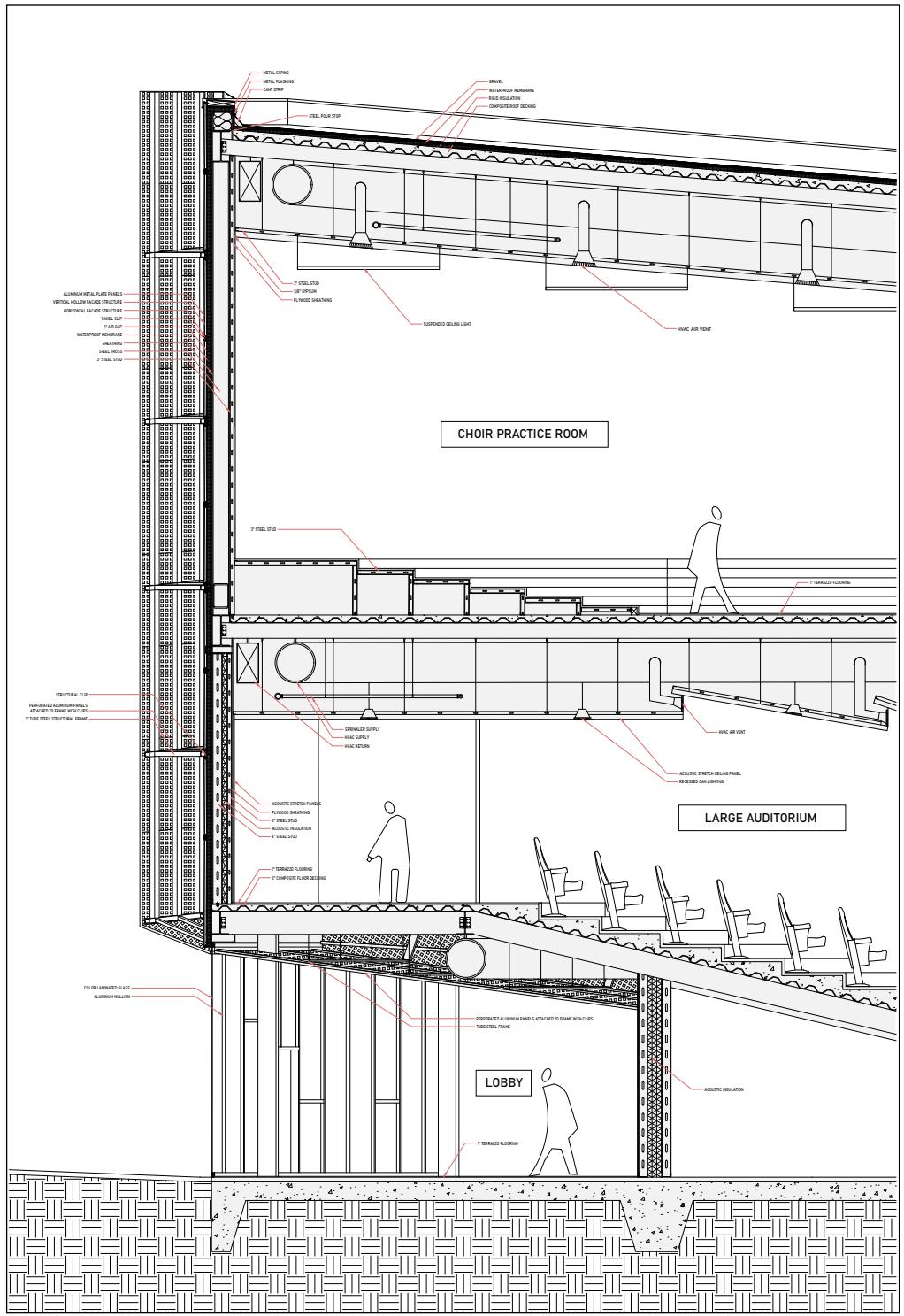
Design Development by Jane Emory



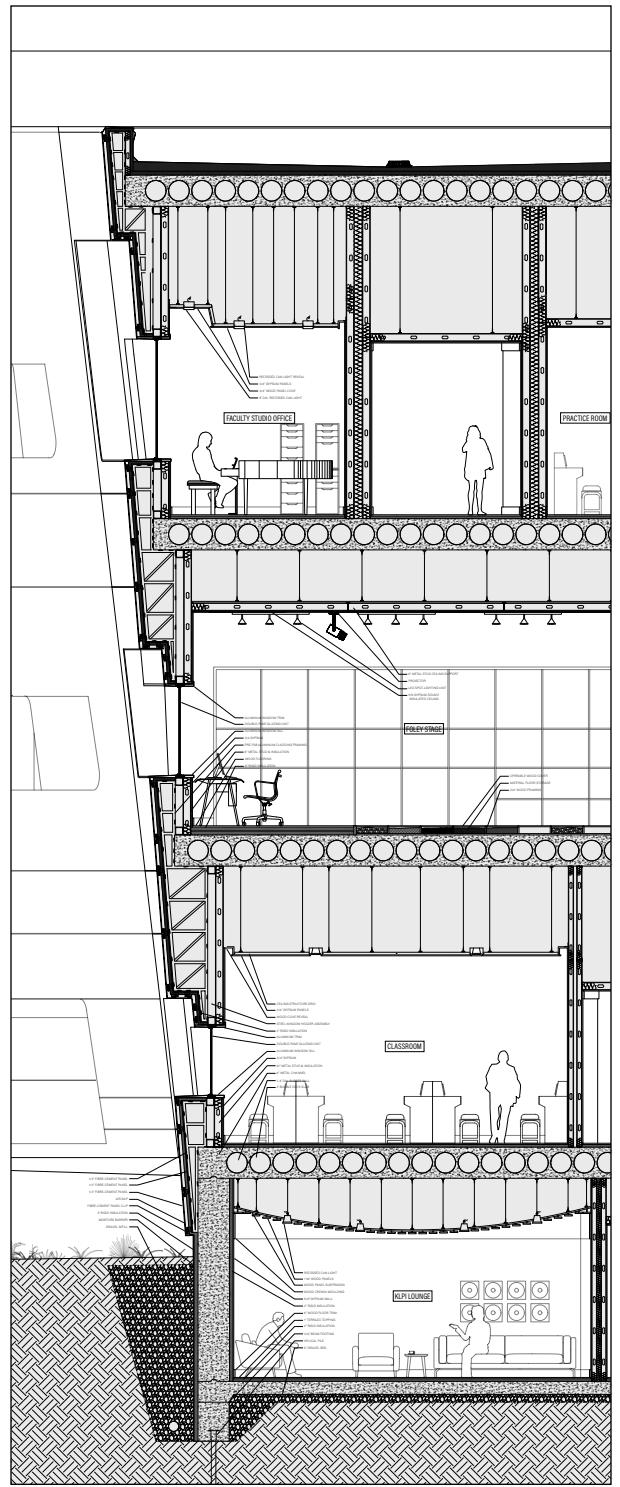
Design Development by An Le



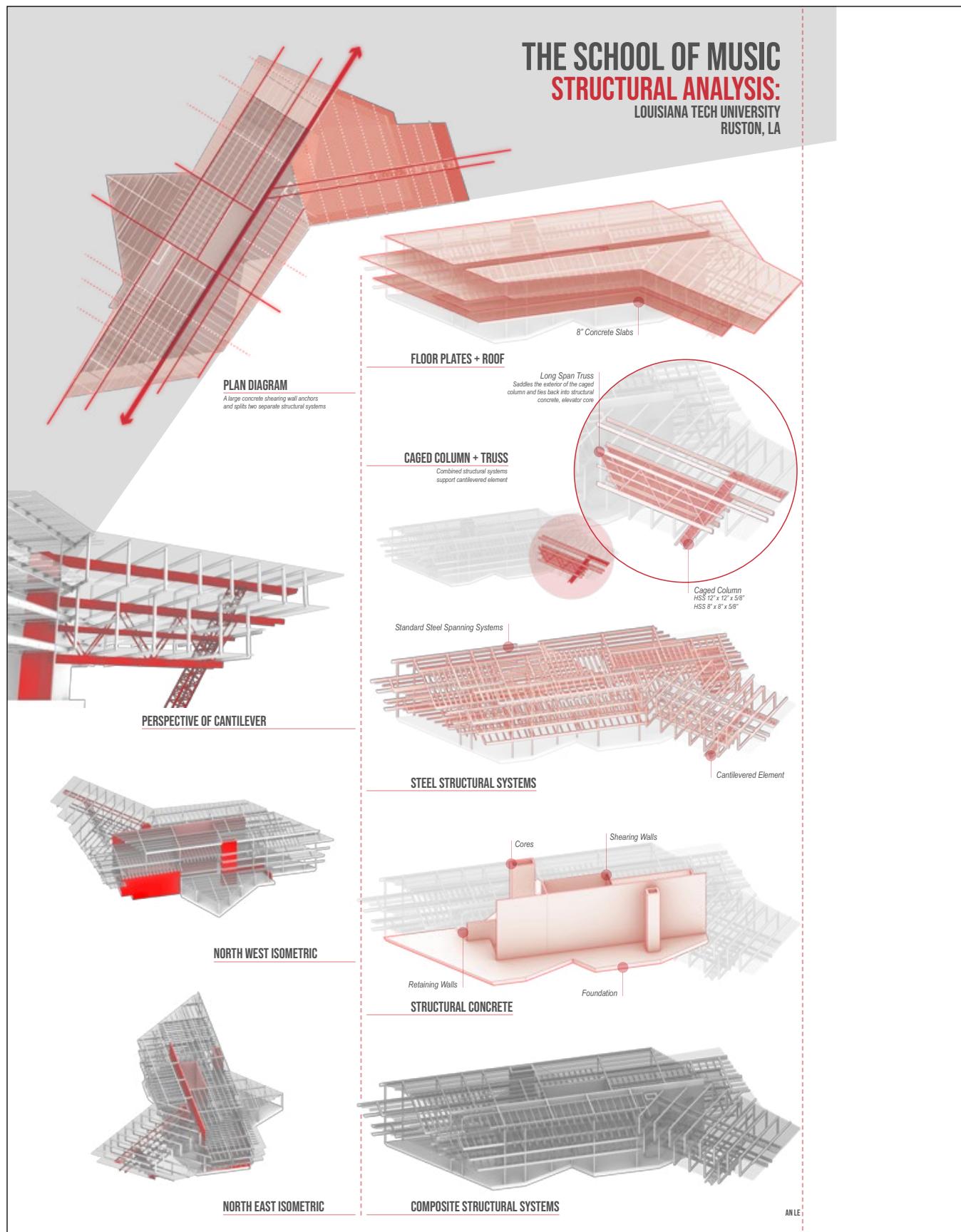
Wall Section by Marissa Noonan



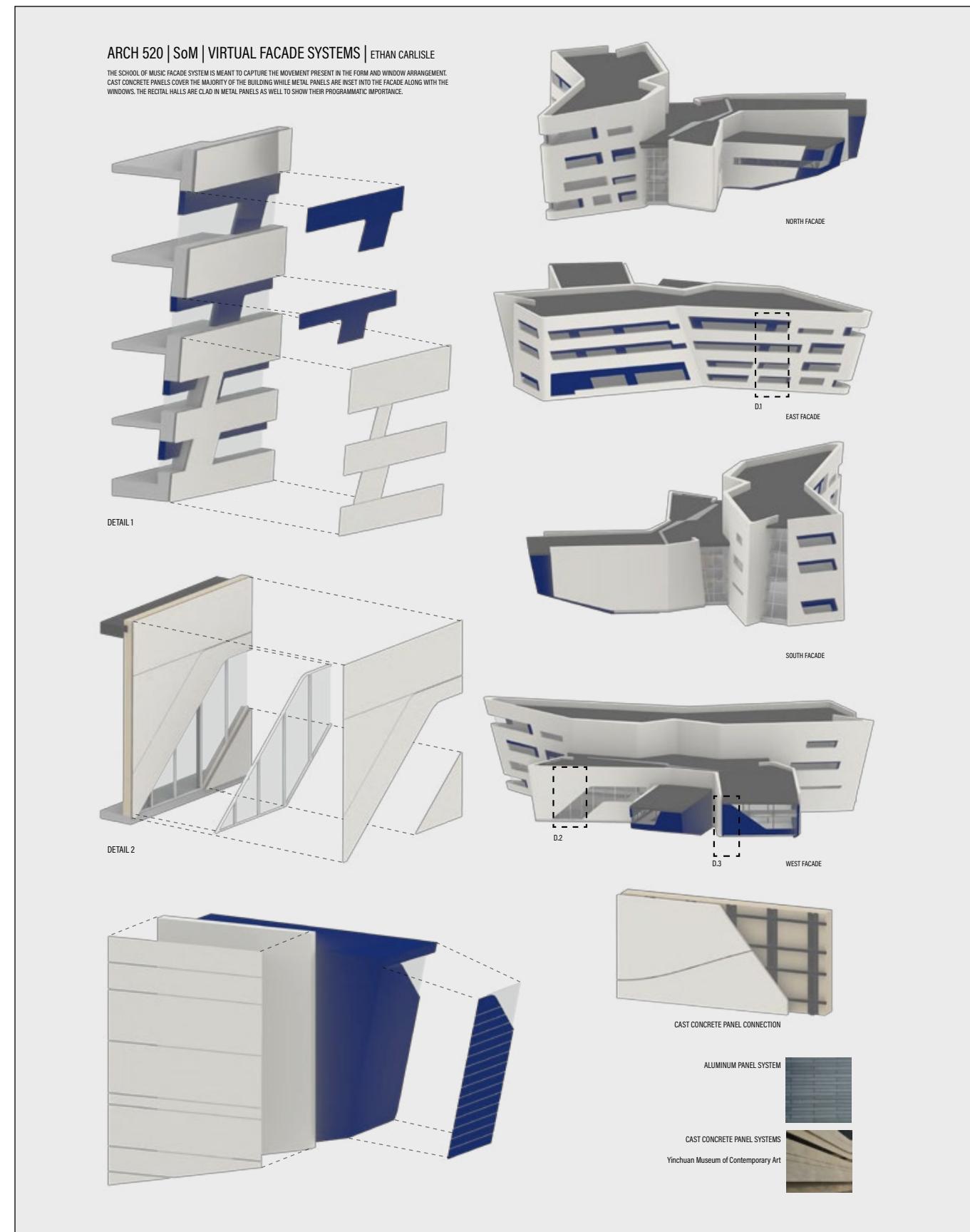
Wall Section by Jane Emory



Wall Section by Ethan Carlisle



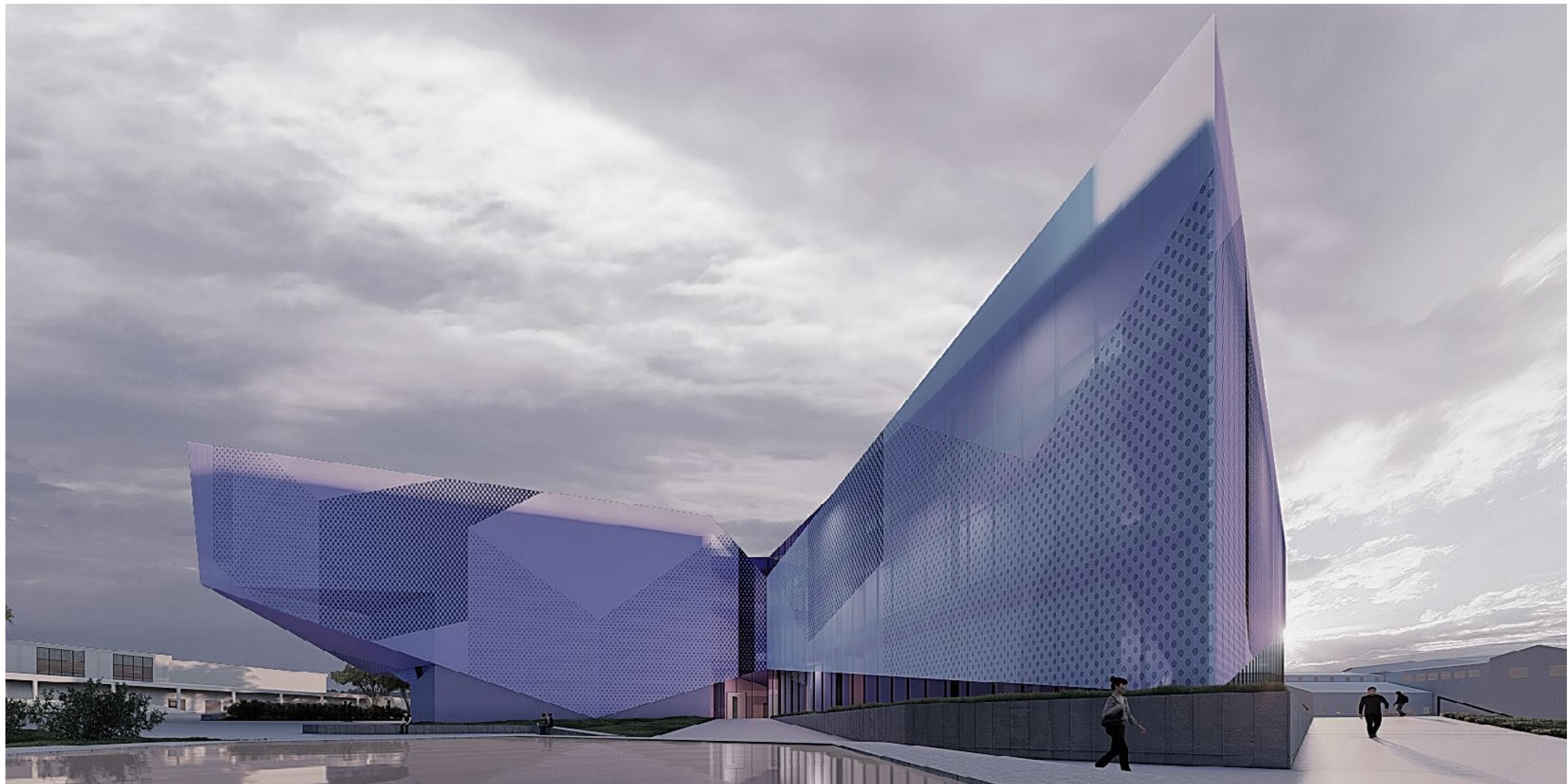
Structural Analysis by An Le



Facade System by Ethan Carlisle

JANE EMORY

SCHOOL OF MUSIC



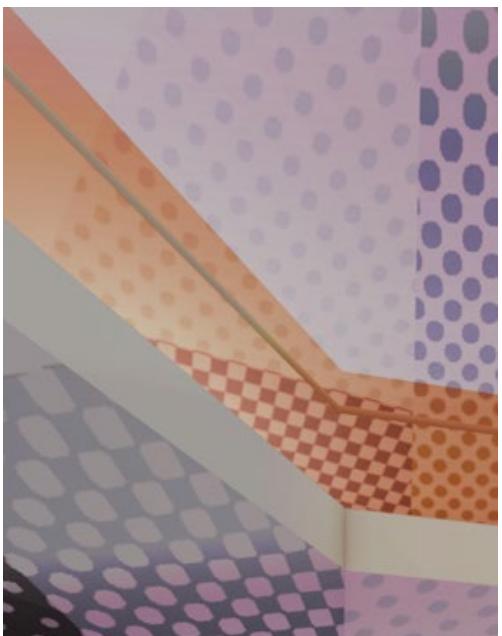
JANE EMORY

LOUISIANA TECH UNIVERSITY | SCHOOL OF MUSIC

The School of Music on Louisiana Tech University's campus provides a space for the Music Program, Band Department, Music Industry, and Radio Station to collaborate and expand their programs. The building will serve as a central performance space of these programs in a central spot on campus. Centennial Plaza will be transformed into a vibrant public space on campus by using existing circulation paths and creating new ones that make a connection between north and south campus by opening up views of the surrounding landscape and pathways. The project seeks to seamlessly integrate into the existing campus while also creating its own identity on campus. Through the investigation and implementation of graphic perforated aluminum panels, the building has its own identity and stands out amongst its environment.

A monolithic forms situate themselves on the site to create a sense of depth and volume within and around the building. The central axis of the building lies the north and south ends of the building together to create a connection to both ends of the building. The building opens up onto Centennial Plaza and blurs the lines between interior and exterior spaces. The building is a monolithic form both internally and externally and uses a glass curtain wall to blend the two environments together.

The skin of the building is composed of graphic perforated aluminum panels that wrap around and through the building further referencing the seamstress and the interior and exterior spaces. The graphic pattern on the panels is a visualization of light and form studies generated over time. The panels are composed of various sizes, colors, patterns, and textures to break the unity of the volumes and define the continuity of the surface creating depth and altering perception of space.

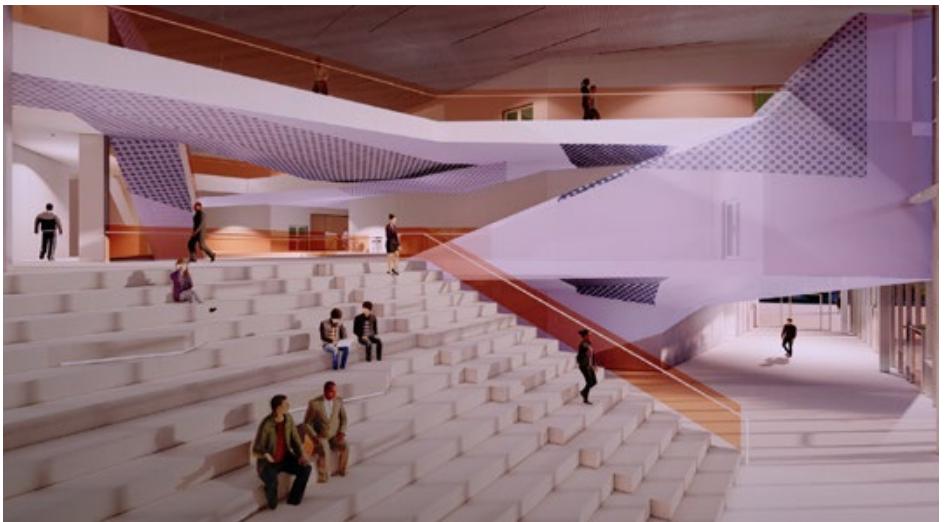


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SCHOOL OF MUSIC

JANE EMORY

SCHOOL OF MUSIC

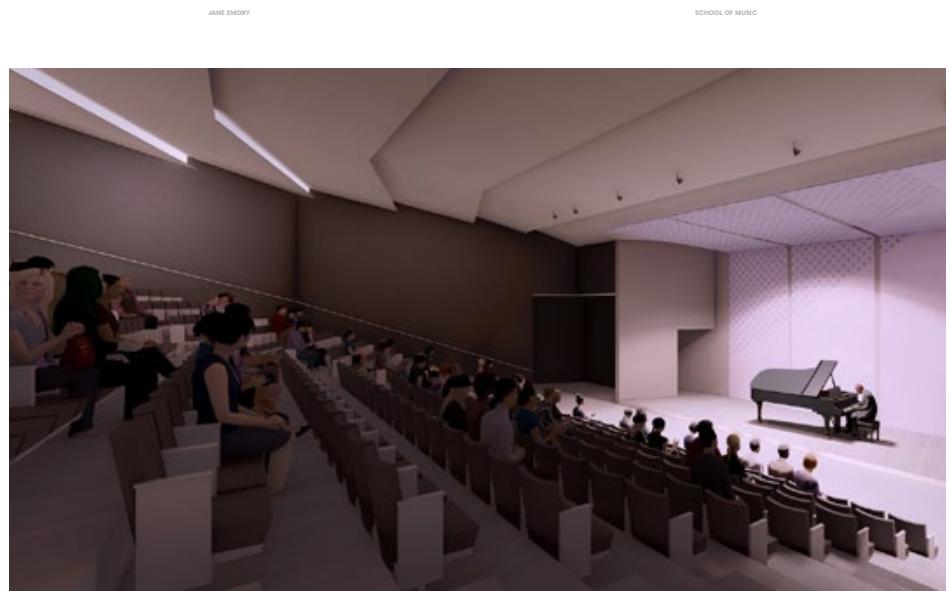


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FORM AND CIRCULATION DIAGRAM

PROGRAM DIAGRAM

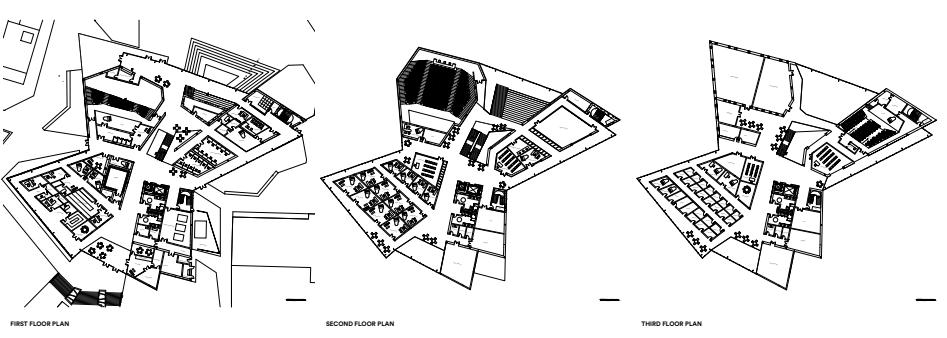


JANE EMORY

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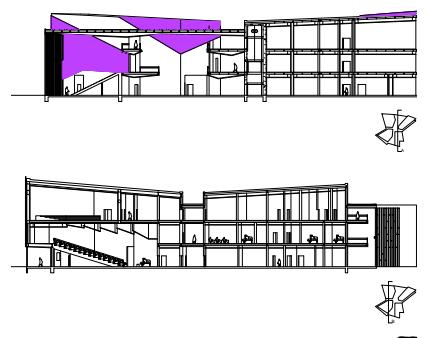
SCHOOL OF MUSIC



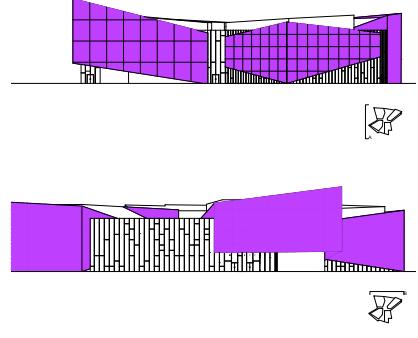
FIRST FLOOR PLAN

SECOND FLOOR PLAN

THIRD FLOOR PLAN



SECTIONS



WEST AND NORTH ELEVATION

White

Louisiana Tech University School of Music



CritPrax - Studio 6

LTU CoAD

Detroit, MI / 2018

Students: Fajr Najib, Alissa Pillon, Catie Schmitz, Nicholas Geers, Bryan Burnham, Nancy Rodriguez, Aaron Barraclough.

The following pages show Core Samples from my time as a Critical Practice Teaching Fellow at Lawrence Technological University, leading two separate studio groups under the guidance of Aleksandr Mergold and Jason Austin (Austin+Mergold) who established the curriculum and pedagogy for this summer studio. Nikole Bouchard and Matt Burgermaster were the two other teaching fellows.

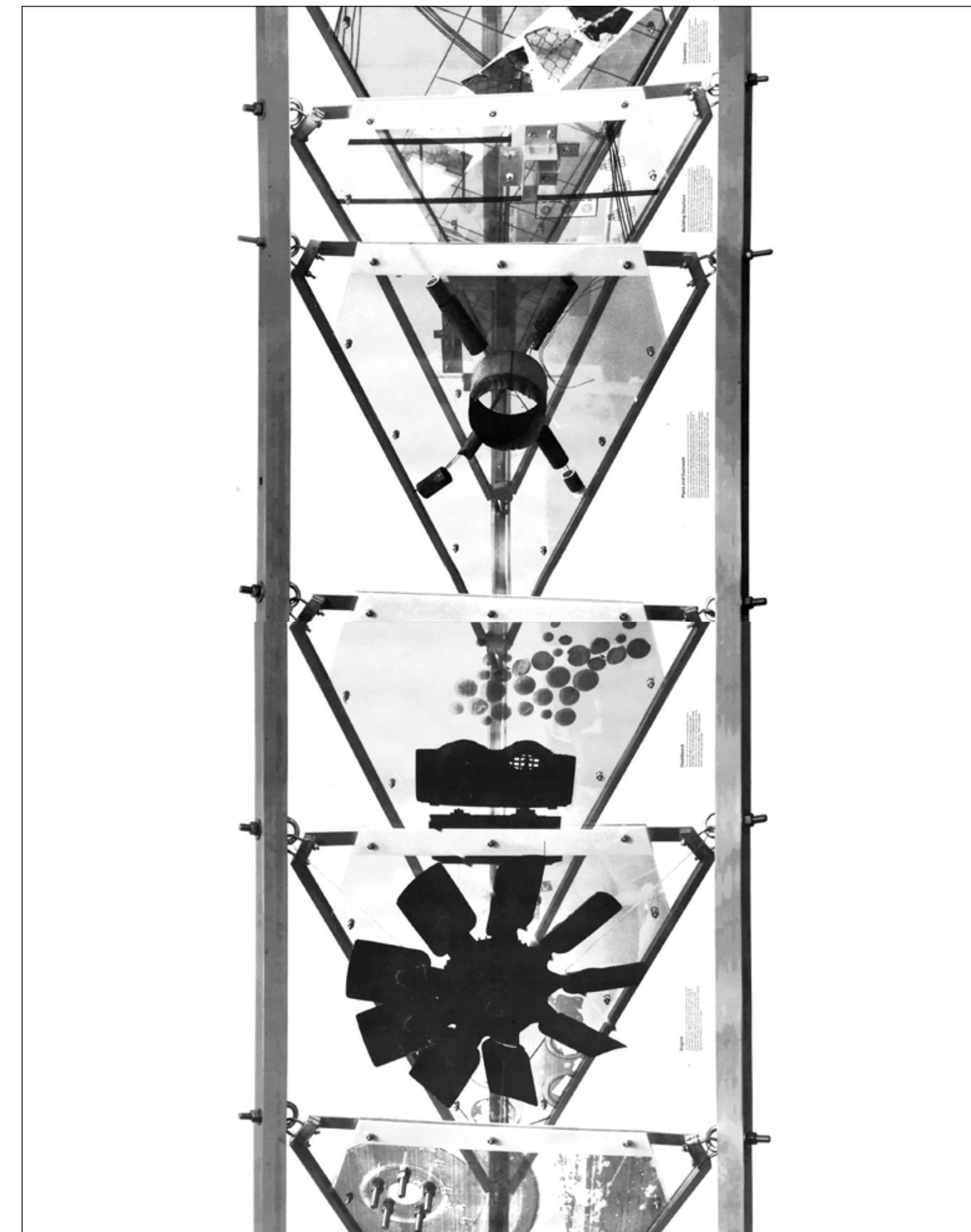
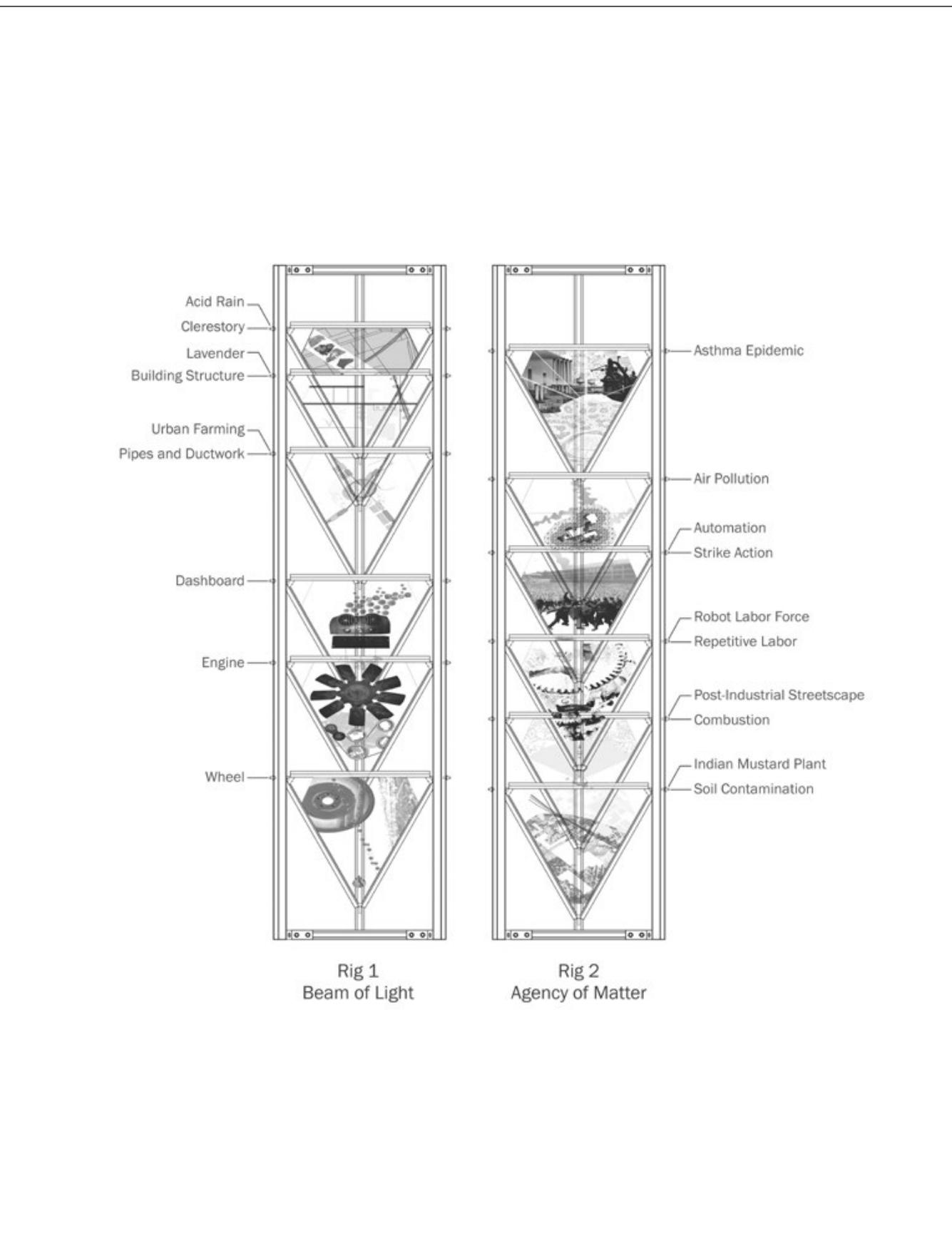
My two studio sections investigated the past 100-years of manufacturing in the city of Detroit by taking core samples through historical space and time. The core samples were large mixed-media sculpture-like installation objects, held within 2' x 2' x 10' metal rigs that displayed their interpretations of this history as read in the spolia (spoils) of the city. At the final exhibition, there were six large core sample rigs on display and over one hundred large-format drawings that explored material culture, urban transformation, and ecological design.

Studio 6 was prompted by a scene: a beam of light shines through a factory window, illuminating a series of invisible particles floating in the air, highlighting a series of workers assembling automobiles on the line.

In the years since this photograph was taken, the factory has been abandoned and left empty to the elements. By casting a new light through this historical, social, and urban time+space, Studio 6 sought out to find what stories the spoils of this process tell across human and urban scales.

Group 6 designed rigs that core sample through industrial history. Rig 1 highlighted manufacturing and factory components in Detroit manufacturing zones. Rig 2 drew out the effects and environment conditions caused by manufacturing (political, social, and ecological) pointing to the agency of matter to story-tell urban history. The final project called for the design of image-plates proposing ecological strategies for the rehabilitation of the site.

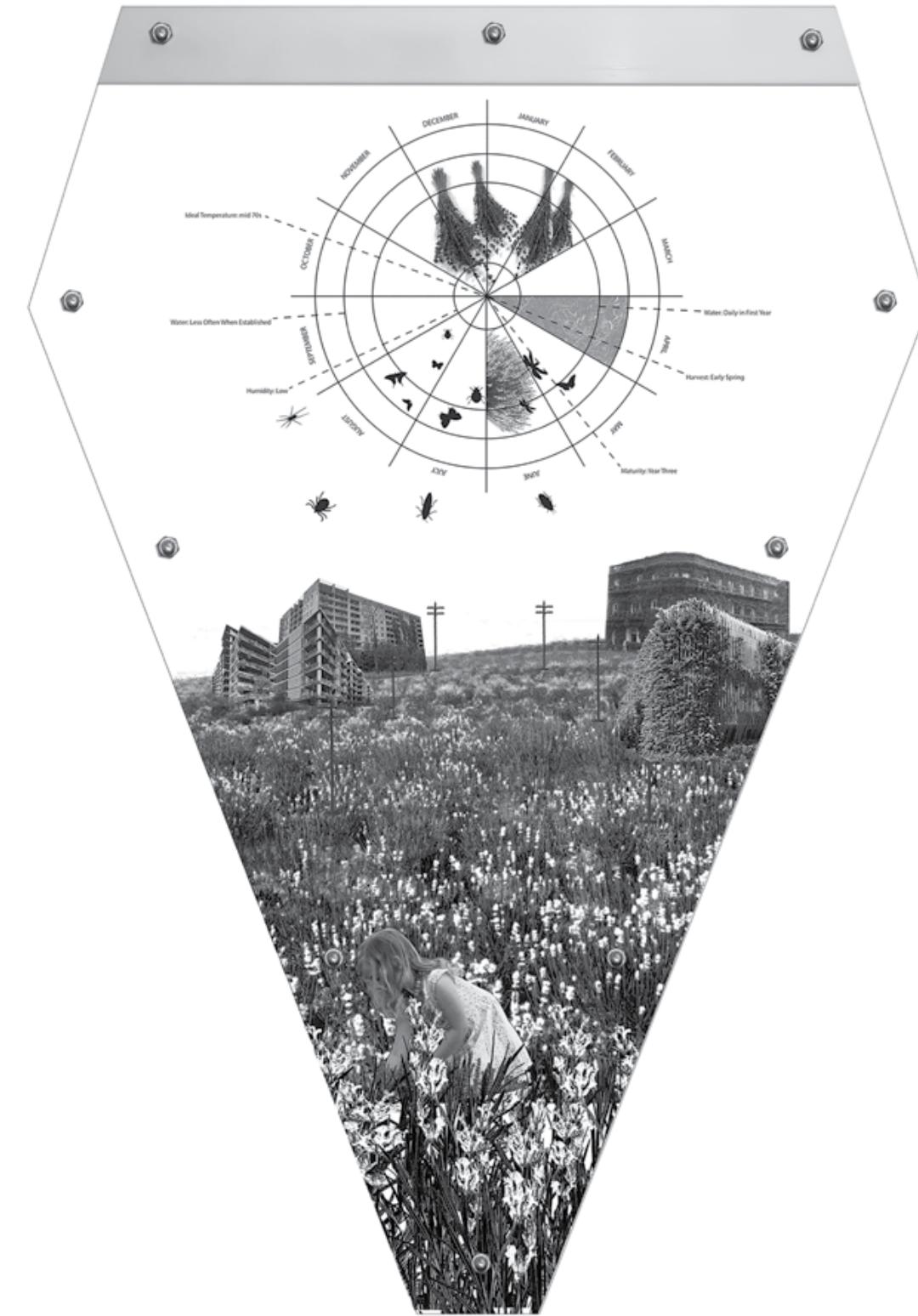




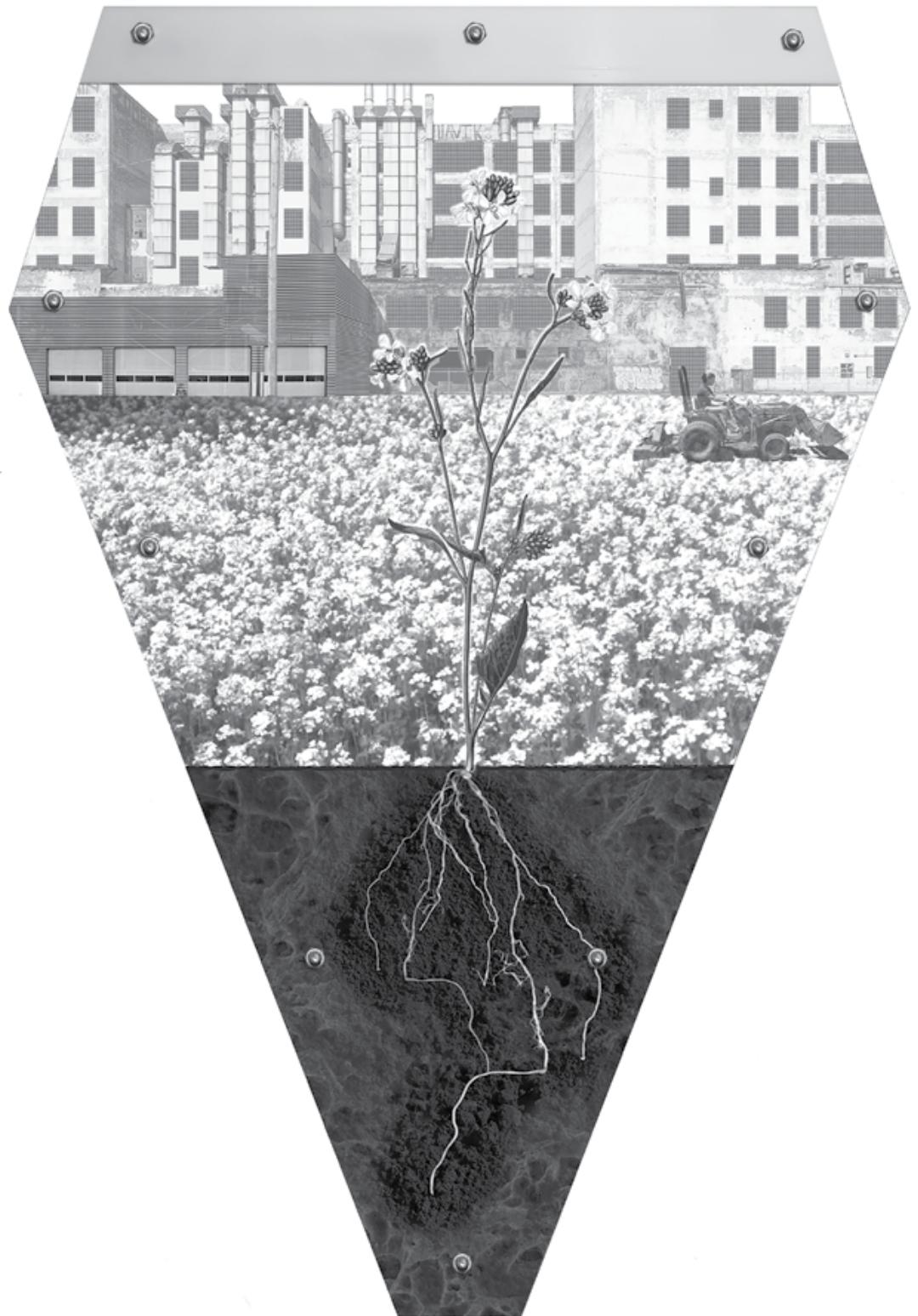




ACID RAIN – Nancy Rodriguez



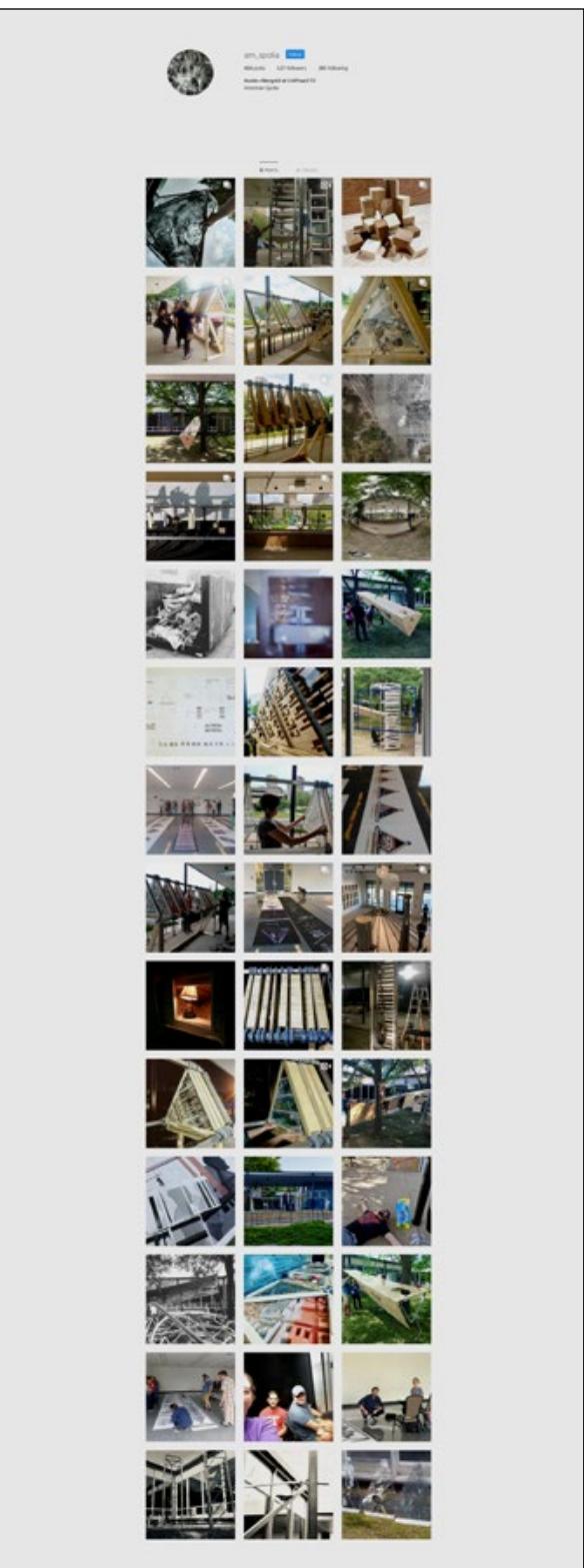
LAVENDER – Catie Schmitz



MUSTARD SEED – Nicholas Geers



POST-INDUSTRIAL URBANISM – Alyssa Pillon



ig: am_spolia

Faculty and students managed an Instagram account to show process and keep all teams informed of development across the various studios. www.instagram.com/am_spolia



Thank You!

Thomas Provost
2021

www.t-provost.com