

Dongqi Zhang
Teaching Portfolio

Fall 2018

Teaching Philosophy

As a landscape architecture department faculty, good engagement with my students and curiosity are my goals and philosophy. Engagement and curiosity are a kind of human personality from our heart. Engaging with students and being curious is a good way to have better understanding of students and also learning from them.

Good interaction is the first step when I teach. As a design major educator, I will have a deep understanding of each student because each has different logic, ideas and desires. Trying to know what students really want and learn is the core of engagement. It has to be sincere, patient and respectful. One of my friends, let's call him Ming, is a brilliant student but nobody understands him and wants to talk with him because he has depression issue. Then he met and worked with a professor and at first, Ming didn't talk that much but the professor persisted again and again with patience and respect. Finally, the professor became Ming's best friends, and his depression issue lessened. Ming not only was able to open the gate between professor and student, but also opened his mental gate. Engagement is a communication between hearts. Treating students as a people who need your help rather than just students is the key of engagement.

Curiosity is a desire, attitude and a responsibility of acquiring knowledge that we haven't touch yet. It is also a driving force for everything progressive. Some people said: "teaching is a process of solving problems from others." It is true, but I think teaching is a process of finding problems from others so we will learn much more during this process. Curiosity makes a class become vivid. For example, I'm planning to

teach a landscape studio course called inspiration from games. I'm wondering students are more willing to inspire from games rather than designing project directly. In a game, students may be curious about the next step, in the other words, what is the structure of the game, how the designer create the environment that attract audience into it. If no curiosity in our mind when we teach, the class will be a "dead" class. Some professors always ask students to do what he wants rather than what students want. Students try to finish a project which they may not like in order to cater professor's taste. However, a good teacher always keeps curiosity in mind and learns from students in some aspect. I plan to give students a general logic and leave some space for student to free style and learn from them too.

Inclusivity

On my lifelong journey of chasing new ideas, I'm trying to be an intellectual who treats things in different aspects as well as enriching myself at same time. When I studied landscape architecture at my first university in China, I realized the experiences I had could not satisfy my desire to do new things if I only stayed in that school. Thus, I transferred to the United States, and one year later, exchanged to the United Kingdom. The experiences abroad fueled me with the inspiration needed to make a life-altering journey. However, I encountered lots of barriers and challenges during this long journey.

I was impressed by something I met: international students and the disabled could not be treated by others fairly. The majority attitude toward them was not equitable and fair. At the beginning of my first year, I still recall some unusual harsh words from my peers such as "you Chinese student", "poor rat" (to the disabled). At the second year in the United Kingdom, a student from a discussion section slandered my country as well as my nationality and got involved in some politically sensitive issues. Also, he asked me "is that right?" with a sneer. I glanced around the classroom and I realized that I am the only international female student in the class. These uncomfortable moments were like a knife that gashed my heart. Sometimes these people pretend to be refined and courteous ostensibly. However, I know their attitude toward women, racial minorities, and individuals from other groups are not fair. During the previous two years, I was aware of that some groups have been historically underrepresented in higher education and also were not treated equitably. I was not only isolated, but also discriminated against.

Although these uncomfortable moments made me disappointed and upset, I was trying to continue improving myself to be an intellectual. If I inject all my heart and soul to my objective with patience and passion in order to be a person who is stronger and more successful than others, the professor and employer will regard me with special respect.

Inequitable treatments and bias issues occurs in our educational environment frequently. As a professor of high educational school, these issues should not happened in my class. First, I would treat every students equitable. For example, one was is assignment evaluation standards should be same for each student. Secondary, paying more attention on students who are handicapped and self-abased. Improving high education classroom equitable environment is a crucial thing to deal with and it is a professor's responsibility to maintain.

As a part of this historically underrepresented group in higher education, I have to find a balance between negative effect and my identity, academic life and even career in the future. I credit that my identity not only brings some negative influence to me but also provides opportunities and inspirations in my academic life of landscape architecture. My enriched experience is my "weapon" which makes me unique. In the future, I'm going to use the "unique weapon" to overcome these barriers and challenges.

Proposed Course Descriptions

Professional Practice Seminar(Required)

Rhode Island School of Design

Department: Landscape Architecture

Level: Seminar (3-credits)

Winter session / Monday: 6:00pm - 9:00pm/ Bayard Ewing Building

Instructor: Dongqi Zhang <dzhang07@risd.edu>

Office hours: Monday 2:00pm - 5:30 pm or by appointment

We understand the transitions in design we create in landscape architecture but how can we prepare more effectively for the transition from emerging designer into the professional field? The professional practice course is designed to introduce the education of BLA and MLA students to professional practice of landscape architecture. The goal of the course is to allow students establish a general understanding of off-campus private offices and public agencies that deal with design, environmental planning, water management of landscape. Topics and prepared materials will be covered in this course through lectures, guest speakers, exams, readings, projects and field trip. By the end of the semester, this course will explore students' current knowledge and interests about landscape career and enable your first steps and experiences in professional practice.

Estimated cost: \$200 field trip fee

Foundation Design Studio(Required)

Rhode Island School of Design

Department: Landscape Architecture

Level: Foundation Studio (3-credits)

Tuesday 9:40am - 5:40 pm / Thursday 1:00 pm - 6:00 pm / Bayard Ewing Building

Instructor: Dongqi Zhang <dzhang07@risd.edu>

Office hours: Monday 2:00pm - 5:30 pm or by appointment

This course is an introduction of landscape architecture design. Students will be given a introduction of fundamental principles, the techniques and landscape design opportunities. Goal of the course is to build design expertise and production skill sets. Through the completion of a series of studio exercises, readings and class discussions. Students will develop their based approach to design.

This course is trying to help students to establish critique thinking of landscape design. Students as designer, also play a role in critique thinker, who are inquisitive and creative by nature Whats more, they still need to take public's health, safety and welfare into account as a critique thinker. The studio project will engage with a real world challenges.

Design is corporation. In the studio, students will share their concepts, ideas and skills to their classmate in order to construct logical arguments, establish working methods, and explore ideas.

Rhode Island School of Design

Department: Landscape Architecture

Level: Advanced Studio Elective (6-credits)

Winter session / Tuesday 9:40am - 5:40 pm / Thursday 1:00 pm - 6:00 pm / Bayard Ewing Building

Instructor: Dongqi Zhang <dzhang07@risd.edu>

Office hours: Monday 2:00pm - 5:30 pm or by appointment



Inspiration from Games

Course Number: LDAR-xxxx

Course Description

Many people imagine a “wonderland” in our real world. Some people love gaming experiences because the real world lacks their longings. People are interested in gaming because the environment that game designers create satisfies people’s desires. This course introduces landscape design techniques and methodologies that are inspired from games. Students will gain skill and experience with core concepts in design, and programming from games.

Students will be exposed to a wide variety of asset game production and relevant landscape precedents. They will have a relatively diverse understanding about environment world view, regulation from games through roles experiences and multi-vision analysis. Games and design experiences will be shared through playing and site field trips. Landscape design principles will be introduced as a means to artistic expression and emotional engagement. By the end of the class, each student will have a well designed landscape project which inspired from gaming.

Course Goals

1. To have a diverse understanding of landscape architecture design
 - To develop an approach to concept development, site analysis and programming
 - To understand a game production: concept, stories, design, input/control, event flow, objectives.
2. To Integrate game and art with landscape design.
 - To research environmental and social contexts. Relating it with games design process and come out what people’s demands.

Learning Outcomes

Effort and participation 30%

Curiosity 10%

Elements & Principles of Design 20%

Overall success of project outcomes 40%

research diagrams

existing site documentation / diagrams

section perspective and Axonometric diagrams

build conceptual sketching 3D + 2D

visualize concept

Schedule

Part 1: games inquiry

Week 1 - new world

incisions Tuesday

To introduce the course, get to know each students and to show some examples of game and landscape precedents.

Assignment 1: find a game that you interested in and find out which aspect(s) of the game attract you.

Thursday

To show what you have found out on Tuesday, discussion assignment 1. To gain knowledge and techniques of the game that you choose and share it.

Charrette: guests will come and they will share their gaming experience.

Assignment 2: draft plan and transects of "wonderland" (hybird drawing or collage). 36*48"

base.

Learning Outcomes for Week One.

A sense of community

A beginning evaluation of a game

Input from gaming designers on qualities to critically look for in design in gaming.

Week 2 - call and response

Tuesday

pin-up/ discussion assignment 2.

What is your imaginary? Explain your work(s). What you have learned during working process? What is your interests of the game and how could you transfer it to the drawing or collage?

Assignment.3: One page short essay about what you have learned during the process (base on the feedback)

Thursday

Field trip (site: TBD).

this field trip related to the game that we engaged with previously. Similarity and difference between virtuality and reality.

Granite Game Summit Spring 2019

Fri, Mar 8, 10:00am

Doubletree by Hilton, Nashua, NH

Starts at \$20.00

Assignment 4: draft plan and transect of combination (base on what you have done of your works, how could you combine and use them into a piece of real world)

Learning Outcomes for Week Two.

A ability of visualization.

A ability of delivering conceptual information into physical thing.

A sense of similarity and difference between game world and real world.

Part2:Transition Week 3 - transferring

Tuesday

morning: Lecture: Professor Alex Hart, from Brown University, computer science department. To introduce general game concept, stories, design, input/control, event flow, objectives. (examples will be given)

afternoon: pin-up/discussion, desk crits with me and Alex.

Assignment 5: Rethink and revise previous works.

Thursday

To introduce site condition. Information will be uploaded to Google Drive.

Assignment 6: site analysis. (experience and especially human demands).

Learning Outcomes for Week Three.

An awareness of general game design process.

A beginning introduction of site.

Week 4 -

Figurations Tuesday

morning: Pin-up/discussion

To share information and upload it to drive so that everyone can use.

No need to overlapping.

afternoon: Museum visit with professor Alex. Video shows will be given.

Assignment 5: Rethink and revise previous works. Start concept development.

Drawing diagrams to show. (could be parti diagrams)

Thursday

Small group pin-up/discussion. Desk crit.

Assignment 6: diagrams, master plan and sections.

Learning Outcomes for Week Four.

A ability of critique thinking of virtual world and real world.

A ability of research.

A ability of drawing diagram, visualizing concept.

Week 5 - Final Review

Tuesday

Working day: Desk crit.

Thursday

Final Review

Critiques Statement

All students are expected to engage into group critiques.

Requirement

Attendance and Participation

You are expected to arrive at studio on time, and are expected to be in studio, working, during the times listed above. It is also expected that during non-studio hours, the majority of your studio work will be completed in studio. Your studio is not just a workspace, but a collective space where you will share learning, skills and ideas with your classmates, and for this to happen it should remain an active space.

Absence

A student who misses the first class meeting of the term may be removed from the course. A student who misses any two classes over the course of the term may be removed from the class. The student is dropped from the course and given a grade W or F depending on the circumstance.

Attend all classes. Each lateness and unexcused absence will result in a reduction in the overall GPA for the course. Scheduled appointments and professional interviews will not be accepted as excused absences. Students must notify faculty of any excused absences in advance or as soon as possible on the day of their absence. Faculty contact information is located at the top of the course syllabus. Students who are unable to fulfill the requirements of the course or course schedule should consult with the course instructor before or in the first week of class to develop alternative strategies for successfully moving through the class.

If at any time in the semester, medical or personal problems arise that begin to affect a student's ability to attend class or complete work, they are encouraged to speak with their faculty as soon as possible to discuss their options for completing the course successfully.

Cell Phone, Social Media, and Internet

Cell phones and PDA devices must be turned off or set to silence during class. Students who use their cell phone for translation services must advise their faculty of that need at the beginning of class. Computers shall be utilized for course sanctioned research and requirements during class hours.

Studio Communication

The active design conversation happens at all times in school --- during studio, classes, but also during non-class hours, in and outside of the BEB. All faculty and classmates should be able to participate in these conversations, both for a richer design conversation, and to help everyone understand and answer questions that will come up from time to time. For this reason, we ask that English be the primary language spoken during studio and class hours.

Deadlines

It is imperative that you arrive on time to studio, meet all deadlines, and are pinned-up in advance of the beginning of all reviews. Anyone arriving or pinning up 5 minutes after the beginning of a review will not be allowed to present.

All work must be turned in on time. Failure to meet deadline will result in a grade reduction as described in the course syllabus.

Submissions

Final submissions will be requested---either in the form of a CD, or as a digital upload.

When this is specified, all work must be submitted, in completion and in the form requested, by the posted deadline, or the work will not be graded.

ALL WORK must have your name, date, course, and drawing label when appropriate. Work will not be accepted without these labels. Work will also not be accepted if it contains spelling or grammatical errors.

Documentation

In addition to the documentation required for official work submissions, you should also be documenting (scanning and photographing) your work, including process models and sketches, for your records. You will be producing a large volume of work, more work than you will always have space to keep in it's original condition, so photographing/scanning your work is one way to make sure you have your process preserved for future discussions!

Holidays

RISD affirms the right of students to observe significant religious holy days. Students should inform their instructor on the first day of class/studio of such circumstances if class attendance will be affected.

Evaluation Criteria

Students will be graded according to their meeting of and exceeding the basic requirements outlined above and on the thoroughness and quality of their investigations and final propositions. Incomplete will only be issued in the case of medical emergencies or documented unavoidable extenuating circumstances (must be approved by instructor and Department Head). Warning slips indicating that a student is not meeting course expectations will be issued from mid-term on. When receiving such a warning, students are expected to immediately set up a meeting with the instructor to establish ways in which to improve their performance.

Final evaluation is assessed on attendance, participation, weekly progress in the

development of the craft and quality of the work, and timely completion of the work as defined by the syllabus. Students who fulfill course requirements in a manner that displays competent conceptual and technical mastery of the course content as described above will receive a B. Work that exceeds or fall short of that standard will be graded accordingly. A grade of B- indicates need for improvement. A grade below B- is a probationary grade.

Grade Components

- 10% Attendance and Active Participation
- 20% Playing Games Response and Feedback
- 40% Successful and Timely Completion of Assigned Work
- 30% Presentation and Completion of Assigned Work for Scheduled Reviews

Grading

Scale A

Excellence

B Average - fulfills course requirements (2.7 cum; below a B- is considered a probationary grade) C Probationary

D Well Below

Average F Failing

Grade

Transects of “wonderland”

Emotion / Interpretation / Imagination

Assignment 2 / Due by Jan.10th



A game, of course, is a constructed world with a narrative already baked in. And there are likely many more examples out there that make the point that games can be both defined broadly and offer a very close connection to the world building of landscape architecture and urbanism. While it's possible to offer free movement and discovery in these games, in the end there's a series of tasks, events, actions required to move from start to finish. It'd be a dull game indeed where you just walked around in an environment with no purpose.

That said, the approach may be different, and the way the environments are used may also vary, but the fact is that these games give visual examples 1) constructed worlds, 2) the ability to freely explore these worlds, 3) animated objects that also exist in these worlds, and 4) a measure of emotion and mood that is derived from real environments and landscapes. In this way, they become similar to visualization in a design medium.

— Jason King

Goals:

- To translate your interpretation and inspiration from the game that you chose on Tuesday to drawing/collage.
- To visualize your imagination.

Outcomes:

A draft plan and transects of "wonderland" (which base on your gaming experience and imagination). It could be painting, hand drawing, digital drawing, physical collage, digital collage.

Size: 36*48"

Methods:

- basing on class shared experience and feedback, combining with your own gaming experience, digging deep on your heart through your eyes and ears, finding the most appropriate elements for your drawing.
- clarifying your logic of the drawing and trying to build a connection between the logic and gaming experience.

Basic Competency:

- All assignment and process are completed.
- All the drawings and collage must be original.

Advanced Competency:

- Putting all your heart and intention into the drawing. you may not have to give a strong "landscape logic" into the drawing but you have to give a strong "emotional logic" into the drawing.
- Have a deep understanding of the game that you chose and interpret it. Showing your reflective thinking through the drawing.

Midterm Feedback Form

Goal:

1. To have a diverse understanding of landscape architecture design.
2. To Integrate game and art with landscape design.

Thank you all for taking time to answer these following questions and give me feedback. This form is used to help me figure out what aspects of class are most important for you to improve skills.

- So far, what is your overall rating of this course?

1 2 3 4 5

- How much do you think you have learned so far from this course?

A great deal Quite a bit a fair amount not that much nothing

- Quality and quantity of assignments?

1 2 3 4 5

- Resources of the course (demo, museum visit and field trip) are useful?

1 2 3 4 5

- What have been your least favorite methods of instruction and learning in the course?

- Do you have any specific suggestions for the course itself or instructor?

Landscape Design: Inspiration from Games

Criteria	Outstanding	Satisfactory	Unsatisfactory/ incomplete	Self- evaluation	Instructor- evaluation	
Preparation	11-15 Students always prepared with the assignments and required class materials	6-10 Students usually prepared with the assignments and required class materials	0-5 Students rarely prepared with the assignment and required class materials.	/15	/15	
Digital Techniques	Students can understand all of the course materials and apply the digital techniques in the assignments/projects.	Students can understand most of the course materials and apply the digital techniques in the assignments/projects.	Students can understand some of the course materials and rarely apply the digital techniques in the assignments/projects.			
Innovation	Understand the basic purpose of innovation and be able to draw connections from class-learned techniques.	Understand the basic purpose for innovation and can make some connections from class-learned techniques.	Not-fully understand the basic purpose for innovation and can make few connections from class-learned techniques.			
Participation	Actively participated in all activities and group discussions.	Showed interest in activities, sometimes participate discussion passively than actively.	Participation is usually minimal, showed little interest and few contribution to discussion.			
Critical Thinking	Students can always critically consider the issues and problems and comprehensively described all relevant information.	Students can sometimes critically consider the issues and problems and comprehensively described all relevant information.	Students didn't show ability to thinking critically on the issues and problems, rarely comprehensively described all relevant information.			

