

TEISHA BRADLEY

TEACHING PORTFOLIO

ARCHITECTURE | DESIGN | STUDIO CULTURE

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01. TEACHING PHILOSOPHY

Every student can learn, just not on the same day, or the same way. — George Evans. As a student and educator, I firmly believe in applied learning. Although traditional learning in the classroom has value to be truly accessible you must meet the needs of every student. Education through art allows for a deeper understanding of the fundamental skills. As an educator, I seek to create a learning environment that is safe and accessible to every student. This must be done through open communication between student/professor. I have learned that students gain more out of a class that is interactive. It is always productive for students to challenge and question their professors. This allows for a deeper level of conversation.

Within architecture, applied learning is a catalyst to a student's success. Since a large part of the learning is based on opinion, it is very important to create a safe learning environment. A student must feel safe to share their ideas with the hopes of being guided by their professor. As a professor, you must put your biases aside and be critical but motivating. Studio Culture starts with the professor, it is not productive to create a space where students feel as though they must be in defense mode every day.

Since the design process is never-ending architectural instruction should be the same. With a firm foundation, students will discover their own methods, passion, and style. Being able to break the rules and push the limits is an important skill to have as a designer. Constantly questioning and changing is a healthy design habit that should be encouraged. I encourage confidence and a sense of ownership through practice and questioning. Within my own studies, I have learned that I am not good at following the rules. My mind process information opposite what was given to me. This focused me to become comfortable with myself as a designer.

Confidence begins within each student, one should not be afraid to be themselves. Students must be able to decide when to agree and disagree with their professors. Their professor must create an environment in which students have room to grow as an individual. This is the only way students can create work that is completely their own. Through a back and forth conversation between student and educator ownership and confidence can be developed.

As architects, we are responsible for the built environment and how people respond to it. Architecture combines art design and applied science. A strong understanding of place and how it affects people strengthens our ability to design. My

focus within the field of architecture is creating social justice, this includes race, economics, accessibility within the urban setting. As an African American woman who grew up in poverty, I strongly believe that representation equals motivation. Students must know that their current living and family situation does not limit them.

Since we never work alone, it is important that we learn to work as a team. Through the creation of strong studio culture, I hope to create a place where students can grow as individuals. While creating lasting relationships with their peers in which they can build their own support system. Students must feel like equals within the classroom. Each student must know that they bring value to the course. I strongly believe that Studio Culture is the most important aspect of architecture school you can train anyone to draw but you can't train someone to design with passion. I plan to build a studio culture that encourages students to have an open dialog with each other and not feel as though they are in competition with each other. My biggest fear is creating a space where students feel the need to sabotage each other to get ahead. Peer sabotage is something I witnessed a lot in undergrad from constantly hiding work from each other to accusing someone of stealing an idea. Peer sabotage derives from the lack of studio culture.

Throughout my education, I have experienced the worst and the best. One would think small and intimate classroom settings would help create strong relationships with peers and professors but without a good studio culture, this can not happen. During my undergraduate experience, I had a very limited support system. My school had no studio culture, instructors created an environment where students would sabotage each other to get to the "top". The instructors were unable to teach and motivate the non-traditional college students. I considered myself a non-traditional student because I had no family or financial support. This is why representation equals motivation. I quickly found myself in an environment where I felt like I had no direction. It wasn't until I started graduate school that I began to gain confidence in myself as a designer and educator. It is key for teachers to be diverse not racially but be open minded and not afraid to learn from their students. Teachers must motivate, be driven and passionate in order to create change.

What does studio culture look like:

- Family dinner at the middle and end of the semester
- Student led tutorials
- Suggestion box for the studio
- Peer mentorship
- Required office hours meetings

02 INCLUSIVITY STATEMENT

I am a product of my environment. This is what makes me a strong architect. My philosophy when it comes to inclusivity in scholarship, professionalism, and disciplinarity is equal representation.

Although Architecture is a worldly profession, it still suffers from a lack of diversity. It is a constant battle when the place you were born in was built on that idea of segregation and racism. The reality is racism and segregation still exist, although slavery has ended, it has tainted the world. It created a place where students that look like me constantly feel trapped and the ones who get out feel like sell-outs. I want to create a space where all students are comfortable in their own skin. A space where students can be open about things that make them who they are.

Growing up in the projects of Washington DC, and earning my undergraduate education in Baltimore MD at a Historically Black College and University, I know what it feels like to be excluded. I know what it feels like to feel powerless, stupid, ugly and unprofessional. I never want a student to feel like how little black children feel. For example, a study was done when a child was given two dolls, one black and one white. The student described the black doll as ugly and stupid she then described the white doll as pretty. Our society has always been global and education needs to reflect that. This can be achieved through representation. This can include and is not limited to race, gender, culture, and social economics groupings. We represent she, he, they, them, black, African, Spanish, White, Mixed, Asian, Middle Eastern, Straight, Gay, Lesbian, Old, Young, Poor, Rich, Ect... we are a complex human race.

If I am going to be judged by the color of my skin or the way my hair grows out of my head, let me make a correction. I am a woman of African descent, my hair is loc'd, I grew up in public housing, but first I am a human, architect, educator, student, and artist. Through my teaching, I will ensure that students always feel included, important and unique.

Ways To bring inclusivity into the classroom

- Push open dialogue
- Start each class with a motivational quote
- Introduce students to architects that are people of color

03 | COURSE PROPOSALS

CORE 1: THE ART OF FINESSING

RISD Architecture [ARCH-1011]

6 Credit | Undergraduate

Closed to Non-Majors

Prerequisites: None

Estimated Material; Cost 100-400

Through the art of finessing students will quickly learn who they are as designers. This course is an introduction to the design process. Finessing is defined as to do (something) in a subtle and delicate manner. It is both a noun and verb in this course we will study it as a verb. It is important to point out that finessing does not mean half baked. The course will focus on basic design methods and drawing type. How can you create architecture through finessing? How can you sell your project and engage critics with every word you say? Completing the work is only half of it you must be able to give a good presentation as well.

The first half of the class will be hand drawing and the second half will be digital. A physical model will be complete with each project. Each assignment will consist of a design constraint that will push students to explore the idea of finessing. It is required to dress professional for the reviews. You can convince someone that you have a good project in your pajamas. During the class we will discuss what's the appropriate attire to wear for both the class and workplace.

Beyond The Code
RISD Architecture [ARCH-5001]
6 Credit | Graduate and Undergraduate
Closed to Non-Majors
Prerequisites: None
Estimated Material; Cost 100-400

ADA stands for the American Disability Act, ADA has a set of basic codes that all architects must follow. This is a cop-out you are designing the bare minimum. This class will look beyond and actually design for the disabled. Creating spaces that can stimulate different types of disabled people. Students will look at how color lighting and material can be used to design for the disabled. Students will design a public spaces at various scales that are accessible for all. The reference for the class Gallaudet University which will lead our discussion because of its innovative designing for the deaf. Students will conduct research and compare spaces on Gallaudet's campus against places at state schools. How does a deaf person interact with architecture? How does a blind person navigate through a building? Can a building be designed to meet the needs of everyone?

The main goal of the class is for students to gain a deeper understanding of how people with disabilities interact with space. Each student must first understand how they interact with a space and compare that to someone with limited abilities. It is important to state that there are a wide range of disabilities all can be designed for. Students do not have to focus their research on the disabilities discussed in class. It's encouraged that students find a disability of interest or one that is close to their heart.

Black Architects(In Designing Color)
RISD Architecture [ARCH-5001]
6 Credit | Graduate and Undergraduate
Open to Non-Majors
Prerequisites: None
Estimated Material; Cost 100-400

“You wanna the difference between a Black Architect and a White architect? Black Architects aren't afraid of color” Stansberry. Two percent of African Americans are licensed architects. With that being said many of them are not principles at firms. This course is an interactive seminar studio course that looks into the world of Black Architects. Students will not only learn about African American architects but will learn how to use color to convey a story. This course will be divided into three sections the architect, color theory and the inbetween.

The Architect focuses on simply learning about the given black architect. Each student will empersinate their given architect. After day one student will no longer be called by their given name but by their assigned architect. Color theory with focus on the negative connotation of the color black and its effect on the black community. The inbetween will merge the two concepts. Students will create a space and or form that express the accomplishments of their given architect and address the concerns of the negative connotation of the color black. Through designing in color students will gain a sense of freedom and ambition to unapologetically design black.

List of some black architects that will be discussed in class

- Leon Bridges
- Gabriella Bullock
- Lance Collins
- Barbara G. Laurie
- Allison Williams
- Zena Howard
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Black Architects(In Designing Color)
RISD Architecture [ARCH-5001]
6 Credit | Graduate and Undergraduate
Open to Non-Majors
Prerequisites: None
Estimated Material; Cost 100-200

ABSTRACT:

Black skin, black braids

Black waves, black days

Black baes, black days

These are black-owned things- Solange-Almeda

“You wanna the difference between a Black Architect and a White architect? Black Architects aren't afraid of color.” Stansberry Two percent of African Americans are licensed architects. The image of the color black has been tainted by the creation of slavery. Slavery has helped shape today's world and has trapped black people in a gage. Imagine waking up with black skin and knowing that the color of your skin has a negative association. Imagine feeling at a disadvantage because of your skin color. The Black Architects in the class have overcome adversity with pride and dignity.

COURSE DESCRIPTION:

The Architect focuses on simply learning about the given black architect. Each student will emperstate their given architect. After day one student will no longer be called by their given name but by their assigned architect. Color theory with focus on the negative connotation of the color black and its effect on the black community. The inbetween will merge the two concepts. Students will create a space and or form that express the accomplishments of their given architect and address the concerns of the negative connotation of the color black. Through designing in color students will gain a sense of freedom and ambition to unapologetically design black.

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04 | Syllabus

COURSE GOALS:

- To engage students in a very unspoken topic
- To introduce students to a set of architects other than the textbook architects
- To engage ourselves within our surrounding environment
- To challenge students to look beyond the negative association of the color black
- To expand and examine our understanding of race (color) and Architecture

COURSE OUTCOMES:

- A strong comprehension of the relationship between color, race and architecture 10%
- A critical understanding of the interconnectivity of architecture and segregation 10%
- Conceptual growth and confident in speaking on “touchy” topics 10%
- A critical analysis of the relationship between art, architecture and representation 15%
- A generative and deepening definition of the color black and what it means to be black 20%
- Capability to project a clear idea in any form 20%
- Finely resolved final work/installation supporting individual ideals of color and black Architects 25%

COURSE REQUIREMENTS & EXPECTATIONS:

There are no prerequisites for the course, students of all levels and disciplines welcome, a wide range of backgrounds is most exciting for this course.

Students are expected to pay attention in class, attend every class on time, be attentive, participate in class discussions and critiques, and be working during in-class work time. Studio work time is expected outside of class times, plan wisely. This will ensure students grasp the concepts necessary to complete the course. Assignments will be presented in class and expected to be completed prior to the beginning of class the day they are due. In order to complete assignments students will need to spend time working outside of class time. Students are required to adhere to all rules of their studio and shop spaces, safety is the number one priority. In case of emergency call RISD Public Safety.

COURSE ORGANIZATION & CRITIQUE FORMATS:

This course will be divided into three portions within five weeks. The first segment will introduce several prominent black architects focused on an analysis of their life and practice. The second portion will address the relationship between meaning and interpretation of the color black, exploring an iterative process of making, analyzing, and remaking. The final portion of the class will be devoted to the design and fabrication of the final design intervention. The studio will be composed of both in-class workdays and review days. These critiques will follow the format of paired pin-ups, small group critiques, and full studio presentation at the end of assignments. When given in-class work days students are expected to remain in the studio for the duration of studio hours. Many work days you will be meeting with both professors in one day at individual times unless otherwise specified. Students will be given time in class to work leading up to the final presentation.

Project 1

01/03

Discussion Introduction and syllabus
Assignment Lecture Intro to Black Architects | Reading assigned | Due 01/10
Project 1.1 assigned | Cover Letter and Resume | Due 01/04

01/04

Pin-up/Discussion Critique Project 1.1 | Discussion on modern segregation
Assignment Project 1.2 assigned | Site analysis at 3 scales| Due 01/09

01/09

Review Project 1 Review

Project 2

01/09

Assignment Project 2.1 assigned | Defined the Color Black| Due 01/11

01/10

Discussion Screening Dark Girls (2011) | Critique film assigned | Due 01/11
Assignment Project 2.2 assigned |Black in real life | Due 01/17

01/11

Small-Group Pin-Ups Critique Project 2.2 | Discussion on the perception of color
Assignment Project 2.3 assigned | Project analysis at 3 scales| Due 01/23

01/17

Assignment Project 2.1 assigned | Defined the Color Black| Due 01/18

01/18

Workshop Blind Definition

01/23

Review Project 2 Review

Learning Outcomes:

- Capability in 3D form making and its translation to 2D
- Understanding of black and its negative connotation
- Translation of form-making to urban setting Beginning comprehension and assessment of form and human relationship

Project 2

01/23	
Field trip	Washington DC African American Museum
01/24	
Field trip	Washington DC Phelps ACE High School Panel
01/25	
Field trip	Washington DC UDC/HOWARD (HBCU TOUR)
01/31	
Desk Crits	Studio Workday Paired pin-up
02/01	
Desk Crits	Studio Workday Desk Crits
02/02	
Review	
	Final Review BEB 106

Learning Outcomes:

- Finalized and complete design intervention
- Thoughtful and critical design implementation in site context
- Thorough understanding of form, scale, site and human relationships Strong analytical 2D representations of final intervention Complete and well crafted final models/installations at an appropriate scale

OVERVIEW OF DATES:

01/03 Class Introduction | Project 1.1 given
01/04 Pin-up Project 1.1 | Project 1.2 given
01/09 Workday | Desk crits
01/10 Project 1 Review
01/11 Project 2.1 given
01/17 Small group pin-ups Project 2.1 | Project 2.2 given
01/18 Pin-up Project 2.2 | Project 2.3 given
01/23 Washington DC Trip
01/24 Washington DC Trip
01/25 Washington DC Trip
02/02 Final Review

05 | Class Project

Cover Letter and Resume

IDENTITY THEFT

Biography refers to a written account of someone's life written by someone else. This is a basic type of paper seen in almost all English classes around the world. We use resumes and cover letters to sell ourselves to potential employers. In this assignment, you will create a resume and cover letter that will act as a biography for your given architect.

Part 01 | Cover Letter

Create a basic cover letter expressing interest in your chosen architect's first firm. This must be an actual cover letter. Please remember that you are also telling a story. Using the research you have conducted on the given architecture. This is an opportunity to talk about your architect's life experiences

Part 02 | Resume

As simple as it may seem part 2 is creating a resume. It is important to highlight each skill your architect has. This should be a detailed account of your architect's profession qualities. This is still a radical biography so use must teach the class something new about your architect that might have not been mentioned in the cover letter. EXTRA CREDIT can you find a reference for your architect that connects to another architect in the class.

Deliverable

- 1 PDF resume
- 1 PDF cover letter

Goal

- To begin to familiarize yourself with your given architect
- Examine the lives of the given architect and his/her/there adversities
- To correctly structure both a resume/ cover letter for an architect

Outcomes

- A complete and thorough resume/cover letter
- Careful considerations of the various paths each architect might have taken
- A decisive understanding of the basic timeline you architect took to obtain their first firm job

Advanced Competency

-
- The resume and Cover Letter is organized clearly uses strong language
- A critical analysis of your architect
- One who creatively uses both the resume and cover letter as a biography.

06 | MIDTERM FEEDBACK FORM

BLACK ARCHITECTS MIDTERM FEEDBACK FORM

As we hit the midway point in our course, please help me evaluate how the studio is progressing. I am looking at student, studio and professor reflection based on the prescribed course outcomes:

- Strong comprehension of the relationship between color, race, and architecture
- A critical understanding of the interconnectivity of architecture and segregation
- Conceptual growth and confident in speaking on “touchy” topics
- A critical analysis of the relationship between art, architecture, and representation
- A generative and deepening definition of the color black and what it means to be black
- Capability to project a clear idea in any form
- Finely resolved final work/installation supporting individual ideals of color and black Architects

STUDENT REFLECTION

Please evaluate your comfort with the following | 5-Very comfortable, 1-Very uncomfortable

Strong comprehension of the relationship between color, race, and architecture

1 2 3 4 5

A critical understanding of the interconnectivity of architecture and segregation

1 2 3 4 5

• Conceptual growth and confident in speaking on “touchy” topics

1 2 3 4 5

Additional Comments:

STUDIO REFLECTION

Please evaluate the current progression of the studio | 5-Great, 1-Poor

Studio assignments are clear

1 2 3 4 5

Discussions are helpful and inspiring

1 2 3 4 5

Course goals and outcomes have been stated and met

1 2 3 4 5

Critiques have been insightful and constructive

1 2 3 4 5

Additional Comments:

INSTRUCTOR REFLECTION

Please evaluate your instructor's performance thus far | 5-Great, 1-Poor

Provide helpful and constructive criticism and feedback

1 2 3 4 5

Are prepared and on time to every meeting

1 2 3 4 5

Have strong knowledge on the subject at hand that they are able to communicate

1 2 3 4 5

Consideration for student workload and inclusivity

1 2 3 4 5

Additional Comments:

07 | ASSESSMENT RUBRIC

BLACK ARCHITECTS (DESIGNING IN COLOR)

ASSESSMENT RUBRIC

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

0 = Failing

1-3 =D

4-6 = C

7-9 = B

10+=A

