

TLAD-044G Collegiate Teaching

Preparation+Reflection

_TeachingPortfolio

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TeachingPortfolio

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Personal Statements

Teaching Philosophy

While in the military, I deployed to Iraq and Afghanistan, which introduced me to new passions: mentorship and ethics in architecture. I learned that the purpose of education is to contribute to the success of a higher functioning society. An educated, developed society provides the infrastructure and support for individual members to enjoy life, serve a higher purpose, and allows the society to care for itself and neighboring societies.

I enlisted in the Florida Army National Guard at 18 years old. While overseas, I assisted with the training of the Afghan National Army. I felt involved in bettering Afghan society, by training soldiers how to defend their families and homes from oppressive tribal forces. In my first academic position, I trained, mentored, and taught Army Officer Candidates at Fitchburg State University, Worcester Polytechnic Institute, and Ft Knox.

I want to remain involved with serving society, while staying in touch with new theories and technologies in architecture. I appreciate the bold, poetic, untried risk-taking atmosphere around students in academia. Top teaching goals of mine include inspiring students to care for the environment, as well as selfless service for a better society.

While teaching foundations courses, I learned that students are most successful when provided with lecturing to frame theory and goals, iterative application of lectured material, reflective discussion over successful or failed precedents, then further iterative application of learned material through practical exercises. Group and individual discussion-based feedback at the conclusion of each major exercise is important. Like Bloom's Taxonomy of Learning (emerging, developing, and advanced), I believe in teaching in the over-arching structure I learned from the Army: *Crawl, Walk, Run*.

The *Crawl* phase requires a controlled environment for lecture and discussion, as well as the execution of isolated exercises. *Walk* culminates previous exercises into short scenarios. These exercises are conducted under less controlled circumstances to promote problem solving. Immediate feedback and walkthroughs from the teacher are provided to facilitate learning and progression. *Run* culminates all exercises and is executed in complex scenarios which may be rehearsed and tested for validation. Often, this phase provides students additional opportunities for learning during validation.

This teaching structure promotes flexible thinking, problem solving, group work, and reflection. Validating learned material in complex, multilayered exercises allow students to apply their knowledge and skills to scenarios while making the subject matter more stimulating. Applying tangible stakes to validation increases the value of feedback. Also, including aspects of problem solving promotes focus on improving course content recall simultaneous to developing decision-making processes, task management, and time management.

My teaching style is effective and unique in architecture because it incorporates aspects of mentorship, coaching, teamwork, reflective discussion, scenario-based exercises, and inspiration that is specific to military leadership. This is rare because the complex civilian model of education is highly focused on a structure that is less centered on building relationships and gaining students' trust to reciprocate discussion-based development. In addition to teaching theoretical knowledge and technical skills, I am interested in developing the student to have stronger agency in society.

Personal Statements

Inclusivity Statement

In the classroom and in architectural practice, I aim to respect and serve people, landscapes, cultures, ecosystems, and histories of diverse backgrounds. As an American with Cuban and South Korean parents, and having grown up in Caucasian, African American, and Latino communities suffering socio-economic disparity, I have been exposed to forms of exclusivity numerous times. To this day, I work on adopting a mindset of inclusivity. In Iraq and Afghanistan, I have experienced thriving cultures and enduring structures amid destruction. These experiences motivated me to study indigenous construction traditions and practices lost as a result of colonialism. Further, as an Army war veteran, I maintain connections with highly motivated veterans in academia, where inclusivity is an explicit topic of discussion. This has allowed me to reflect on personal experiences like self-racism or alienation.

Looking back on my early-military career, the commonly referenced Army phrase, “Every soldier wears green,” metaphorically alluded to inclusivity; the military uniform is the unifying characteristic or trait that matters in a professional environment, not race, gender, sexual orientation, and so on. But I find that this approach does not express any value in diversity. I learned to adopt the *Windows and Mirrors* clause. That is, promoting an environment where *Windows* open conversations about inclusivity and diverse cultural values. Those participating in the dialogue *Mirror* each other’s personal experiences by acknowledging cultural values and sharing support in preserving unique identity. While teaching in Fitchburg State University and Worcester Polytechnic Institute, as well as a Platoon Sergeant in the military, I’ve accommodated Muslim soldiers for carrying out their religious practices, promoted women in leadership positions, and enforced the fair and equal treatment of people of all races, ethnicities, and sexual orientation.

I like to practice and emphasize of the role of communication in a classroom and express that multiple forms of communication and actions can co-exist. Identifying social boundaries for behavior and communications may be required, depending on the audience and course content. Ultimately, being receptive and collaborative with students on an individual and cultural level is a great starting point for having an inclusive classroom.

Personal Statements

— Critiquing Statement

What commonalities about critical dialogue could the class benefit from? Which ways and what are your expectations for critiques that will occur in the classroom? What is the expectation of the student during critical reviews? Students are expected to participate actively in learning through critical reflection, inquiry, dialogue, and group interactions. This includes participating in class discussion, sharing perspectives and experiences related to principles discussed in class or reading, and working with fellow students to engage in the course exercises and projects. I like to promote collaborative feedback to increase inquisitive thinking and further the experience of my courses. The academic structure of my classes requires students to be present at all sessions, and to make themselves available for group work outside of scheduled class.

Pin-ups and critiques of students' work, as it moves across analog and digital platforms, is meant to provide collective feedback to collaboratively assist each student's design process, technical ability, and workflow. Working together with fellow classmates and the instructor is always encouraged. Students are urged to bring questions and encouraged to speak with the instructor with regards to accommodating unique and extenuating circumstances.

Students should honor each other's uniqueness and appreciate the opportunity to learn from one another. Prior to the first class, I try to set the tone by emailing some housekeeping items, such as respecting each other's opinions and refraining from personal attacks or demeaning comments of any kind. Finally, I also remind students to keep confidential all issues of a personal or professional nature that are discussed in class.

CourseProposal1

Clashing Content

_NATURE+BIM

School and Department: Rhode Island School of Design, Department of Architecture

Course Number and Title: ARCH-1527-01 Clashing Content_NATURE+BIM

Instructor: Christopher Pak Villalta

Term: Wintersession 2020

Credits and Course Format: 3-Credit Studio

Estimated Cost of Materials: \$100

Advanced Architecture Course for Major Undergraduate and Graduate Students

_Description

How do we, as architects, respond to the increasing need for sustainable and healthy design that respects the uniqueness of place? How do we find inspiration and nurture it to its final expression? Students taking this course will discover methods for integrating naturally occurring site conditions with architectural constructions in ways that do not ostracize cultural or natural contexts. They will identify and utilize existing topographical patterns and indigenous materials and building practices to develop a pavilion design for RISD Beach at Tillinghast Farm. Design iteration will incorporate McNeel Rhinoceros and Autodesk Revit to utilize the strengths of each program. Proficiency in these programs is not required. Pace and repetition of exercises will deepen students' ability to analyze, process, and integrate their learning to the level of automaticity. This, in turn, will contribute to design thinking, creating, and making that is iterative, globally responsible, and culturally ethical.

_Goals

This course will introduce a digital and empirical production process that is quick, iterative, and reflective to design a pavilion for RISD Beach at Tillinghast Farm. Cross-medium design will leverage the strengths of multiple computer programs to create an output that is not restricted, but enhanced, by these mediums. The workflow process will include observation, hand drawing, computer modeling in Rhino, proofing schematic design in Autodesk Revit, and rendering on Adobe Creative Suite. Fluency in Rhino, Revit, or Adobe is not a prerequisite but will be cultivated in this course. Production of a physical model using a 3D printer is optional. Students will have exposure to numerous methods of integrating natural and constructed systems which will impact design thinking long after this Wintersession course is completed.

Course Proposal 2

Being a Leader

_ Getting into Your Body

Course Title: Being a Leader: Getting into Your Body

Credits and Course Format: 3-Credit Seminar

Estimated Cost of Materials: \$100

Architecture Course for Major and Non-Major Undergraduate and Graduate Students

_ Description

Come to this class wearing comfortable clothing, eye protection, and work gloves! In a world where a well-compensated professional practice often means delivering immaterial output, who has time for leadership? To effectively advocate a discourse, we need to share visions, intentions, and inspire motivation. Each session, students are required to collaborate to resolve spatial problems on campus using a provided (but flimsy) kits of parts. To focus development on leadership and teambuilding, technical skills are equalized with weekly puzzles and exercises that rely on team cohesion, making, and communication. All students of all physical and communication abilities are welcome. While in the classroom, students will respond to precedents of leadership in art and design to develop their own definition of leadership. Personal examples of different types of leaders in the design world will be shared in discussion. Students will respond to homework prompts and reflect on their classroom experiences and exercises by maintaining a sketchbook with writings and drawings. The course will conclude with individual presentations of students' own definitions of a leader.

_ Goals

This course will introduce a leadership interaction model and a decision-making process that is quick, repeats numerous times, and is reflective for self-development. This course is not business-oriented but extends to developing skills in behavioral self-awareness to spark better communication for more collaborative, productive relationships in any team. Some classes will be held outdoors or inside a building on-campus, before or after a short lecture and discussion. There will be one short book assigned to read. Assignments include reflective, one-page journal entries with sketches, and a short scholarly paper about a leader of the student's choosing.

CourseProposal3

Intermateriality_Intro. to Materials for Making

Course Title: Intermateriality: Introduction to Materials for Making

Credits and Course Format: 3-Credit Studio

Estimated Cost of Materials: \$200-500

Architecture Course for Major and Non-Major Undergraduate and Graduate Students

_Description

Everyone knows, there are so many materials for making! Wouldn't it be great to know what material is appropriate for each project, before wasting time with the wrong one? Or to just get your hands messy, exploring the capabilities of each one? Students in this course will build a fundamental technical knowledge base for working with various materials to enrich their design or art processes. They will complete numerous week-long exercises to build a work series for a gallery showing, demonstrating extensive material exposure. Each material probe will incorporate immediate interaction with the "material of the week", followed by a project that answers a simple prompt. Examples of some materials include ceramic clay, steel, alginate, plaster, cement, #1 grade pine, rigid insulation foam, and so on. Speed in making will be very important for the student to get the most out of this course. Students will also develop an expeditious process for learning other materials not introduced in this course. The value in this process is learning to get over the awkwardness of implementing a new material to realize an artistic or design goal as soon as possible.

_Goals

This course will introduce a material exploration process that is quick, iterative, and reflective to build a material knowledge toolbox, as well as a process for other new materials. Many materials in family types share similar properties and require similar tools, despite changing technicalities, i.e. curing time, material weight, grain direction. The course is structured in such a way that as the students gain experience, learning new materials becomes easier and more intuitive. Students will culminate their material exploration with producing a single piece of work using a material from each material family, demonstrating "intermateriality." Students will complete this course with a rich and diverse understanding of materials, as well as the confidence to quickly learn a new one.

Clashing Content

NATURE+BIM

Instructor: Chris Pak Villalta
cvillalt@risd.edu
Wintersession 2020

...rethinking some of architecture's most fundamental archetypes in the light provided by computation.

- Anton Picon

...we are confronted with the problem of origin: as every "new" idea depends on its previous one, then there must be an origin, a starting point, a root or roots out of which everything spurs, tangles, and multiplies offering glimpses of what appears occasionally to be "new."

-Kostas Terzidis

...Most of the Greek landscape is mountainous, arid, treeless. Nothing but stones and rocks and barren soil. And so, the clear outlines, the sculpted qualif[ies] are made manifest, without hindrance." He incorporates "no gardens or groves, expressions or emblems, just stony implacability everything calm as a clock.

-David Leatherbarrow

Description

How do we, as architects, respond to the increasing need for sustainable and healthy design that respects the uniqueness of place? How do we find inspiration and nurture it to its final expression? Students taking this course will discover methods for integrating naturally occurring site conditions with architectural constructions in ways that do not ostracize cultural or natural contexts. They will identify and utilize existing topographical patterns and indigenous materials and building practices to develop a pavilion design for RISD Beach at Tillinghast Farm. Design iteration will incorporate McNeel Rhinoceros and Autodesk Revit to utilize the strengths of each program. Proficiency in these programs is not required. Pace and repetition of exercises will deepen students' ability to analyze, process, and integrate their learning to the level of automaticity. This, in turn, will contribute to design thinking, creating, and making that is iterative, globally responsible, and culturally ethical.

Goals/Objectives

This course introduces a digital and empirical production process that is quick, iterative, and reflective to design a pavilion for RISD Beach at Tillinghast Farm. Cross-medium design will leverage the strengths of multiple computer programs to create an output that is not restricted, but enhanced, by these mediums. The workflow process will include observation, hand drawing, computer modeling in Rhino, proofing schematic design in Autodesk Revit, and rendering on Adobe Creative Suite. Fluency in Rhino, Revit, or Adobe is not a prerequisite but will be cultivated in this course. Production of a physical model using a 3D printer is optional. Students will have exposure to numerous methods of integrating natural and constructed systems which will impact design thinking long after this Wintersession course is completed.

Learning Outcomes

By the successful completion of this course, students will be able to:

<ul style="list-style-type: none"> Translate a broad variety of objects found in nature into visual, narrative, and other summative formats, then critically analyze through drawing and model-building. 	20%
<ul style="list-style-type: none"> Practice a variety of research methods, such as survey techniques, site observation, observational drawing, indigenous analysis, and topographical mapping, as well as performing basic methods of qualitative data interpretation and analysis, such as mapping and narrative analysis. 	20%
<ul style="list-style-type: none"> Evolve drawings from observation to architecture designs utilizing the programs Rhino, Autodesk Revit, and Adobe Creative Suite. Experienced in capitalizing on the strengths of various software capabilities as a part of an individualized design process. 	20%
<ul style="list-style-type: none"> Apply elements and principles of design into spatial and programmatic exercises to design, process, and develop spaces which may previously been considered uninhabitable. 	20%
<ul style="list-style-type: none"> Process designs that move beyond conventional approaches by marrying typologies in scale and function with limitless forms that can be derived from nature. 	20%

Methods+Requirements

Most class periods will be dedicated to discussions and studio work. Students will participate in field trips to the Nature Lab, RISD Beach in Barrington, and tentatively RISD Museum or Archives. Course work will primarily be completed independently but may be completed collaboratively during the final project. All required readings will be available to students via Google Drive. Students are also expected to upload all progress to their Google Drive folder.

_Materials: Rhino 6 (Free 30-day Trial), Autodesk Revit 2019 (Free), Adobe Photoshop (Free), LinkedIn Learning account (Free), and a personal computer is recommended but not required. Some filament for Makerbot 3D printers will be provided by the instructors. Drawing materials, printing, and any other physical model building material costs will be covered by the student.

_Attendance+Participation: There are 12 class meetings. No more than two unexcused absences are allowed. Refer to *Expectations* and *Course Schedule*.

_Narratives: Students will submit a minimum of three 500-word narratives as a way of reflecting on their experiences, maintaining focus on the essence of their intuitions and motivations, and as a means of developing a robust discussion around their work.

_Tutorials: Completed Rhino and Revit tutorials will be uploaded to the student's respective Google Drive Folder.

_Pin-ups: There will be multiple pin-ups and critiques of student work as the course moves across analog and digital platforms. Collective feedback will be provided to collaboratively assist each student's design process and share software tips and best practices.

_Final Presentation: Students will hold a culminating presentation exhibit of their work, clearly articulating their architectural design intentions and demonstrating fluency in design software.

Critique Guide

This course will promote collaborative feedback and critiques to evolve students' design thinking, workflow, and theses. Increased participation will further the experience of this course. Please honor the uniqueness of your fellow classmates and appreciate the opportunity to learn from one another. Respect each other's opinions and refrain from personal attacks or demeaning comments of any kind. Finally, remember to keep confidential all issues of a personal or professional nature that are discussed in class.

Expectations

Students are expected to participate actively in learning through critical reflection, inquiry, dialogue, and group interactions. This includes participating in class discussion, sharing perspectives and experiences related to principles discussed in class or reading, and working with fellow students to engage in the course exercises/projects. The academic structure of this class requires students to be present at all sessions, and to make themselves available for group work outside of scheduled class. Working together with fellow classmates and the instructor is encouraged. Bring questions. Feel free to speak with the instructor with regards to accommodating unique and extenuating circumstances.

Grading

15% Attendance and Participation
20% Revit and Rhino Tutorials
15% Narratives (5% each)
30% Pin-ups (10% each)
20% Final Presentation (Exhibition!)

To receive full credit on assignments, complete all work by the last session, and upload all documentation to the architecture department G-Drive. Grading criteria follows RISD and Architecture departmental guidelines. Pin-up presentations should convey clear patterns of progression. A grade of B or above is passing work. All graduate students are expected to maintain at least a B average. Grades of A are reserved for exceptional work. Grades of B+ indicates excellent work. Grades of B indicates good work. Grades of B- or below indicates insufficient work. Grades of C or below indicates poor or inadequate work.

DisabilityStatement

RISD is committed to providing equal opportunity for all students. If you are a student with a disability who may require accommodations to complete the requirements of this class, I encourage you to discuss your learning needs with me during the first week of the term. Once an approval letter from the Office of Disability Support Services is submitted, accommodations will be provided as needed. For more information on how to receive accommodations, please contact Disability Support Services at 401-709-8460 or disabilitysupportservices@risd.edu

CivilityStatement

The RISD community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

AcademicCodeofConduct

Refer to RISD policies concerning cheating, plagiarism, falsification/fabrication, unauthorized reuse, etc.: <http://policies.risd.edu/academic/academic-code-of-conduct/>

Weekly Schedule	Phase+Learning Outcomes
<p>_Week01_ Seeing+Observation</p> <p>_20200106(Monday)_ Class01 Watch WGBH's NOVA <i>The Shape of Things</i> + 15 minute discussion. Visit the Nature Lab. <i>Assignment:</i> Three drawings in the Nature Lab. <i>Homework:</i> Rhino and Revit tutorials.</p> <p>_20200108(Wednesday)_ Class02 Visit the RISD Tillinghast Farm (Site) + tour provided by the Nature Lab. <i>Assignment:</i> Three drawings at the site. <i>Homework:</i> Rhino and Revit tutorials.</p> <p>_20200109(Thursday)_ Class03 Presentation about pre-colonial indigenous construction at the RISD Museum or RISD Archives. <i>Assignment:</i> Three drawings at the RISD Museum or RISD Archives. <i>Homework:</i> Rhino and Revit tutorials. Suggested visit to Native American Museum (Mashantucket Pequot Museum & Research Center), Ledyard, CT</p> <p>_Week02_ Processing+Replication</p> <p>_20200113(Monday)_ Class04 Pin-up Week 1 drawings + work in class. Rhino + Revit Q+A. <i>Assignment:</i> Model three forms on Rhino inspired by Week 1 drawings. <i>Homework:</i> Continue modeling three forms on Rhino. Prepare PDF slides with screenshots of models for presentation.</p> <p>_20200116(Thursday)_ Class05 Present Rhino forms in class for discussion + work in class. <i>Assignment:</i> Choose + develop one form on Rhino. <i>Homework:</i> Continue to develop one form on Rhino. Work on Rhino and Revit tutorials. Write a 500-word reflective narrative.</p>	<p>EMERGING</p> <p>Practice a variety of research methods, such as survey techniques, site observation, observational drawing, indigenous analysis, and topographical mapping, as well as performing basic methods of qualitative data interpretation and analysis, such as mapping and narrative analysis.</p>
<p>_Week03_ Translation</p> <p>_20200120(Monday) MLK Jr. Day – No Class</p> <p>_20200122(Wednesday)_ Class06 In-class tutorial for migrating Rhino models to Revit. Introduce Revit Template for populating model with standardized components + for architectural documentation. <i>Assignment:</i> Populate Revit model. <i>Homework:</i> Explore options for populating + inhabiting Revit model.</p> <p>_20200123(Thursday)_ Class07 Work in class. Revit Q+A. Pin-up of plan and section of Revit model. <i>Assignment:</i> Create and print a plan and section of Revit model. <i>Homework:</i> Continue to explore options for populating + inhabiting Revit model. Create one longitudinal section axonometric drawing from Revit with annotations and dimensions.</p> <p>_Week04_ Integration</p> <p>_20200127(Monday)_ Class08 In-class tutorials on Revit for modelling components, <i>Model-in-Place</i>, modeling a site, + moving a Revit model back to Rhino. Optional physical model (consider 3d printer + laser cutter) discussion. <i>Assignment:</i> Class pin-up of Revit model. <i>Homework:</i> Write a 500-word reflective narrative. Continue to explore options for populating + inhabiting Revit model. Create one longitudinal section axonometric drawing from Revit and add annotations and dimensions.</p>	<p>DEVELOPING</p> <p>Translate a broad variety of objects found in nature into visual, narrative, and other summative formats, then critically analyze through drawing and model-building.</p> <p>Evolve drawings from observation to architecture designs utilizing the programs Rhino, Autodesk Revit, and Adobe Creative Suite. Experienced in capitalizing on the strengths of various software capabilities as a part of an individualized design process.</p>

Weekly Schedule**Phase+Learning Outcomes**

Weekly Schedule	Phase+Learning Outcomes
<p>_20200130(Thursday)_Class09 In-class tutorials on how to render on Rhino + post-process with Adobe Photoshop. <GuestSpeaker> discusses rendering techniques. Discuss examples of new stylistic rendering techniques. <i>Assignment:</i> Continue working between Revit + Rhino. <i>Homework:</i> Start developing final drawings and renderings. Coordinate logistics for final model (optional).</p> <p>_Week05_Exhibition</p> <p>_20200203(Monday)_Class10 Discuss additional examples of new stylistic rendering techniques. Work in class. Rhino, Revit, Photoshop/Illustrator, physical model Q+A. <i>Assignment:</i> Continue to work towards exhibit. <i>Homework:</i> Develop final drawings, renderings, and model. Refine a new narrative.</p> <p>_20200205(Wednesday)_Class11 Work in class. Rhino, Revit, Photoshop/Illustrator Q+A. <i>Assignment:</i> Continue to work towards exhibit. <i>Homework:</i> Finalize exhibit items.</p> <p>_20200206(Thursday)_Class12 Self-curated Class Exhibit of selected works with invited <GuestFaculty>. <i>Homework:</i> Upload all files and documentation to the architecture department G-Drive by February 7, 2020.</p>	<p style="text-align: center;">ADVANCING</p> <p>Apply elements and principles of design into spatial and programmatic exercises to design, process, and develop spaces which may previously been considered uninhabitable.</p> <p>Process designs that move beyond conventional approaches by marrying typologies in scale and function with limitless forms that can be derived from nature.</p>

Clashing Content_NATURE+BIM

AssessmentRubric

Grading criteria follows RISD and Architecture departmental guidelines. Pin-up presentations should convey clear patterns of progression. Grades of 3 (A) are reserved for exceptional work. Grades of 2.5 (B+) indicates excellent work. Grades of 2 (B) indicates good work. A grade of 1.5 (B-) or above is passing work. Grades of 1 (C+) or below indicates insufficient work. Grades of 0 (C) indicates poor or inadequate work. Students are also expected to upload all progress to their Google Drive folder.

Attendance and Participation (15%)

There are 12 class meetings. No more than two unexcused absences are allowed. Refer to *Expectations* and *Course Schedule*.

0. Does not hold any professionalism (engagement, receptivity, timeliness, respectful language) or show respect to the Academic Code of Ethics or Attendance Policy.
1. Understands aspects of professionalism and shows some respect to the Academic Code of Ethics and Attendance Policy.
2. Proficient in all aspects of professionalism and shows some respect to the Academic Code of Ethics and Attendance Policy.
3. Exceeds in all areas of professionalism and shows some respect to the Academic Code of Ethics and Attendance Policy.

Revit and Rhino Tutorials (20%)

Completed Rhino and Revit tutorials will be uploaded to the student's respective Google Drive Folder.

0. Does not complete the Revit and Rhino Tutorial assignments.
1. Completes some of the Revit and Rhino Tutorial assignments.
2. Completes all the Revit and Rhino Tutorial assignments with basic accomplishment.
3. Exceeds expectations of all the Revit and Rhino Tutorial assignments, experiments with tools and media, and conveys a critical dialogue with course concepts.

Narratives (15% @ 5% each)

Students will submit a minimum of three 500-word narratives as a way of reflecting on their experiences, maintaining focus on the essence of their intuitions and motivations, and as a means of developing a robust discussion around their work.

0. Does not complete the assigned writing assignments.
1. Completes some of the assigned writing assignments but there is little reflection or discussion.
2. Completes all the assigned writing assignments efficiently, with reflection or discussion.
3. Exceeds expectations of all the writing assignments through thought-provoking, analytical writing that becomes a medium for developing course concepts.

Pin-ups (30% @ 10% each) + Final Presentation (20%)

There will be multiple pin-ups and critiques of student work as the course moves across analog and digital platforms. Collective feedback will be provided to collaboratively assist each student's design process and share software tips and best practices.

0. Sloppy and poor craftsmanship or attention-to-detail
1. Minimal attention-to-detail and overall care for presentation of work
2. Displays effort in creating a well-crafted, well presented project
3. Excellent organization of ideas, attention-to-detail, and presentation of work. Displays intention and invention.

Clashing Content_NATURE+BIM

Assignment Prompt

Phase 1 (EMERGING)

Description

This phase of the class will focus on recording your observations of meaningful items, experiences, and details from RISD's Nature Lab, RISD's Tillinghast Farm, and RISD Museum or RISD Archives. During the first three classes, produce three drawings from aspects of each location. These drawings are intended on being completed in class, while the work done at home is focused on learning Revit and Rhino programs. After the first week, use newly acquired Rhino skills to model three forms on Rhino, inspired from the first week's drawings, observations, and discussions.

Goals/Objectives

1. Drawing analyses through observation to explore and deconstruct naturally occurring forms, patterns, and systems which provide substance for complex discussion.
2. Orient student's thinking towards considering existing, sophisticated ecosystems that are specific to a site and its climate.
3. Develop techniques for students to conduct their own explorations and investigations on naturally occurring systems and indigenous construction.

Description

By the successful completion of the first phase, students will be able to:

<ul style="list-style-type: none"> • Practice a variety of research methods, such as survey techniques, site observation, observational drawing, indigenous analysis, and topographical mapping 	60%
<ul style="list-style-type: none"> • Perform basic methods of qualitative data interpretation and analysis, such as mapping and narrative analysis 	40%

Methods

Week 01 Seeing+Observation

20200106(Monday) Class 01 RISD's Nature Lab

While at RISD's Nature Lab, consider the WGBH's video by NOVA, *The Shape of Things*, and how Jen Bissonnette's presentation about natural systems integrate patterns of substructures, microstructures, and organic systems.

Assignment: Make three drawings in the Nature Lab that focuses on understanding naturally occurring patterns of systems that Jen Bissonnette discussed. Follow your intuition and allow a sense of wonder and curiosity to drive your interests. Be patient with your drawings and allow experiences to emerge as you develop them during class.

Homework: Rhino and Revit tutorials.

_20200108(Wednesday)_Class02_RISD'sTillinghastFarm+RISDBeach

RISD's Tillinghast Farm and RISD Beach requires observation at a completely different scale from RISD's Nature Lab. Consider how the landscape was formed, realizing that it is still changing, from the sand bar, to the beach, to the salt marsh, and to the hill. These natural structures carry patterns that can be mimicked at a micro or topographic level. It is not obvious, but there is a lot happening below-foot and over the past millions of years.

Assignment: Make three drawings from life. Focus on drawing naturally occurring elements found in the terrain. Think about the landscape and how there is a geological, ecological, and geographical aspect that is constantly changing over the life of the earth.

Homework: Rhino and Revit tutorials.

_20200109(Thursday)_Class03_RISDMuseum/RISDArchives

Site conditions possess naturally occurring terrain, complex ecological systems, and shifting geological patterns. The inherent wisdom and regionality of indigenous construction practices always acknowledge climatic and landscape conditions specific to site. Identify and extract the wisdom and regionality of indigenous construction practices specific to climate, geology, ecology, geography, environment and landscape.

Assignment: Make three drawings that reflect on indigenous construction practices, materials, rituals, and politics. Focus on how these elements may influence the use of a space for ordinary activities. The drawings should be about how construction is tied to the local ecosystem in a symbiotic way.

Homework: Rhino and Revit tutorials. Suggested visit to Native American Museum (Mashantucket Pequot Museum & Research Center), Ledyard, CT

_Week02_Processing+Replication**_20200113(Monday)_Class04_ClassPin-up>BEB106**

Pin-up Week 1 drawings. Each student will share their thoughts, experiences, and reactions over their own drawings for open feedback. Rhino + Revit Q+A.

Assignment: Share a productive discussion about Week 1 drawings. Model three forms on Rhino inspired by Week 1 drawings.

Homework: Continue modeling three forms on Rhino. Prepare PDF slides with screenshots of each model for presentation.

_Assessment+Grading**Required (Grade B):**

- All nine drawings are completed, three at each site visited.
- Evidence of effort is made at delivering informative drawings that investigate and observation.

Advanced Competency (Grade A):

- All required drawings follow a structured investigation that conveys deep critical thinking integrated with technical ability.
- There is a relational flow of observation and analysis through drawing that reflects on thinking
- Presentation of work is clear and detailed and adds richness to the assignment.

Clashing Content_NATURE+BIM

MidcourseFeedbackForm

_CourseGoals

This course introduces a digital and empirical production process that is quick, iterative, and reflective to design a pavilion for RISD Beach at Tillinghast Farm. Cross-medium design will leverage the strengths of multiple computer programs to create an output that is not restricted, but enhanced, by these mediums. The workflow process will include observation, hand drawing, computer modeling in Rhino, proofing schematic design in Autodesk Revit, and rendering on Adobe Creative Suite. Fluency in Rhino, Revit, or Adobe is not a prerequisite but will be cultivated in this course. Production of a physical model using a 3D printer is optional. Students will have exposure to numerous methods of integrating natural and constructed systems which will impact design thinking long after this Wintersession course is completed.

_FeedbackInstructions

What do you like in this course? What would you like to see more of? Are there any structural changes that could be made to help your learning? While answering this feedback form, please be constructive and specific so I can identify what parts are going well (or should be improved) and what could be modified with the time we have remaining.

Sustains. Please state some course strengths, that should be sustained to facilitate completion of the course goals:

Improves. Please state some concerns that detract from completing course goals. Then, suggest relevant, realistic solutions: