

TEACHING PORTFOLIO

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TEACHING PHILOSOPHY

Education can serve a variety of purposes. For some students, it acts as a catalyst for change. In others, it helps answer questions that they have long reflected on, or conversely never contemplated before. Fundamentally, education is the vehicle by which knowledge is transferred, and when it is successful, it allows us to more fully understand the complex world we inhabit.

We all experience the spaces in which we live differently. Architecture as a subject is a combination of both philosophy and design. Neither discipline provides a singular path or approach arriving at a definitive conclusion. Architecture is in many ways the juxtaposition of art and science.

When teaching architecture, my students will develop and derive skills that allow them to understand the space they are living in or influencing to design. Students will be analytical of the space around them and additionally to understand a building not as a structure, but as an echo of humanity and the human experience. Students will be able to understand architectural drawings and to communicate ideas through model making or any unconventional way of space making. It is critical for all members of my class to be confident in expressing their ideas, even in the midst of those who may just as confidently disagree with them. A large part of architecture is disagreement. Space is intimate, it is familiar, it is history, it is in every way infused with who we are with our aspirations and our limitations. Becoming an advocates for ones ideas, concepts, and perspectives can occur even in beginning studios. My hope is that my students develop the knowledge and capacity to communicate what they believe in and not be discouraged or reticent when they are challenged. Critiquing with empathy and first hand knowledge is a great method to both teach and learn.

The most effective method for teaching is model making through iteration. The process involves not only conceptual abstract thought and theory, but additionally the process is both dynamic and evolutionary. This is demonstrated in the changes and evolution that occur in the design over time. This process has enables one to view a subject in time and space, not just as a conceptual idea residing remotely in the mind. Being able to feel and touch the model, a student is able to explore all of its potential. I understand this, because throughout my undergraduate education, I found that the first design is never the best and final choice. Through the model making process I was able to see and understand things more clearly.

INCLUSIVITY STATEMENT

I will instill and uphold a learning environment that promotes inclusivity, diversity and multiculturalism. Architecture is a subject that is a culmination of all cultures with none above the rest. No student shall be treated differently based upon ethnicity, gender, age, religion, socioeconomic status or sexual orientation.

Courses should include a multitude of cultural backgrounds not just one perspective. In doing so creating a more well rounded educational environment. Class subjects will incorporate diverse perspectives into course content by expanding reading and case studies coming from European authors, offering various ethnic and racial perspectives. Lectures will offer a variety of human examples, avoiding tokenizing particular individuals, students, or representations. The class will be an inclusive classroom climate where students are encouraged to learn about students backgrounds which can then establish ground rules for discussing controversial issues, and helping students develop deeper racial and socioeconomic awareness.

COURSE DESCRIPTIONS

THE RETREAT: ARCHITECTURE OF WELLBEING_

- ^ Wintersession 2021
- ^ Times: MTW 12-5
- ^ Location: Bayard Ewing Building
- ^ Estimated Cost of Materials \$0-250
- ^ Capacity: 12 students
- ^ 3 Credits-Non Major Elective, G,UG
- ^ Pre-Requisites; One semester of Foundation Studies

Let's take a trip. Somewhere there is a place, far away from the everyday and the mundane. What would this place be like? Describe where you would stay and the environment around you. How does this unique environment and place allow you to escape from the ordinary? In this studio we will focus on creating your dream oasis. Whether located deep in a forest, along the water, atop a mountain peak, or quiet serenity and isolation in the desert; we will design a space curated towards your mental wellbeing. From Richard Neutra's Therapeutic Architecture to the ideas behind Biophilic design, students will focus on incorporating a space that examines the physiological and psychological effects architecture has on people. The class will be structured in a way where project assignments will build up into a final project. Class will first start with lectures of various "retreat" spaces. After, will be in class work sessions on developing spaces that reflect the lecture materials using various forms of representation: physical collage, model making, drawings.

THE LURKING FEAR: AN ARCHITECTURAL ODYSSEY_

- ^ Fall 2021
- ^ Times: Tuesdays 1-4
- ^ Location: Bayard Ewing Building
- ^ Estimated Cost of Materials \$0-250
- ^ Capacity: 15 students
- ^ 3 Credits-Non Major Elective, G,UG
- ^ Pre-Requisites; One semester of Foundation Studies

Darkness overcomes you. You awake in a completely unfamiliar surrounding. Returning your senses and composure, you see a path before you. A treacherous journey awaits you on your exit out of the darkness. On your journey you encounter and overcome one of your greatest fears. How would that look like architecturally? What are ways to reproduce your challenge given the elements of architecture. and how will you overcome it? This studio will tell your epic tale through the depiction of the built environment. We will study works from a range of sources such as John Hejduk's architectural ideas and plans, Dantes Inferno fictive worlds, Margaret Atwood's dystopian environments, Edward Galeano's Memory of Fire, Haruki Murkami's IQ84 or architects working through catastrophic events...and will look at the deeper significance behind creating a space with meaning. In this class, we will look at examples including Daniel Libeskind's Berlin Holocaust Museum and Memorial des Martyrs de la Deportation in Paris by Georges-Henri Pingusson to explore spaces that evoke the unspeakable. Students will learn case studies on projects that evoke a sense of meaning and overcoming. In this dual studio and lecture course, students will iterabilty design and model their odyssey. Students will learn the basics of architectural representation and meaning behind spaces.

THE POETRY OF ARCHITECTURE: A SPIRITUALIZED WAY FOR MAKING SPACES_

- ^ Spring 2022
- ^ Times: Tuesdays 1-4
- ^ Location: Bayard Ewing Building
- ^ Estimated Cost of Materials \$0
- ^ Capacity: 12 students
- ^ 3 Credits-Non Major Elective, G,UG
- ^ Pre-Requisites; Creative Writing Course Preferred

Have spaces ever taken your breath away? Do you struggle to find the words to describe your surroundings? We will look at unconventional ways to describe architecture through poetry. To convey meaning without the need for a paragraph. In this class, we will design a space through words and find the means to describe them. We will question the conventional methods of representation in architecture and will look at ways for writing and language to become your new means of representation. In this class we will look at several buildings tied to poetry and try to deconstruct them to words. Students will analyze the term "poesis" or poetry. Students will determine what makes their work poetic. Whether it is the way the project guides the occupants though, or is it through metaphor or symbolism to express a community or cultures sentiment. This class will focus on analysis students work as poetry and trying to connect it to a deeper and spiritual level through writing. Rhode Island poet laureate Tina Cane will be invited to give a poetry workshop and reading during the course.

THE RETREAT: ARCHITECTURE OF WELLBEING_

- ^ Wintersession 2021
- ^ Times: MTW 12-5
- ^ Location: Bayard Ewing Building
- ^ Estimated Cost of Materials \$0-250
- ^ Capacity: 12 students
- ^ 3 Credits-Non Major Elective, G,UG
- ^ Pre-Requisites; One semester of Foundation Studies

Let's take a trip. Somewhere there is a place, far away from the everyday and the mundane. What would this place be like? Describe where you would stay and the environment around you. How does this unique environment and place allow you to escape from the ordinary? In this studio we will focus on creating your dream oasis. Whether located deep in a forest, along the water, atop a mountain peak, or quiet serenity and isolation in the desert; we will design a space curated towards your mental wellbeing. From Richard Neutra's Therapeutic Architecture to the ideas behind Biophilic design, students will focus on incorporating a space that examines the physiological and psychological effects architecture has on people. The class will be structured in a way where project assignments will build up into a final project. Class will first start with lectures of various "retreat" spaces. After, will be in class work sessions on developing spaces that reflect the lecture materials using various forms of representation: physical collage, model making, drawings.

COURSE OBJECTIVES_

- To have open discussion in the topic of mental health and architecture
- To introduce collage as a method of communication through architecture
- To challenge the basics of what makes up a useful space
- To explore and engage the unspoken topic of mental health
- To comprehend various spatial strategies

LEARNING OUTCOMES_

- | | |
|---|------|
| -Effective communication of ideas through representation | 20 % |
| -Critical analysis of the interpretation of architectural retreat | 60 % |
| -Creation of novel solutions for achieving spaces of wellness | 20 % |

AREAS OF ASSESSMENT_

- | | |
|--|-----------|
| -Completion and quality of assignments and presentations | 40 points |
| -Participation in group discussions | 20 points |
| -Self and Peer Reviews | 20 points |
| -Execution of iterative design process | 20 points |

GRADES_

A	90 - 100
B	80 - 89
C	70 - 79

GUIDELINES FOR ASSEMENT_

Basic: (70 - 85 total points)

Assignments completed on time

Demonstrates effort towards constructing and presenting informed viewpoints through text and visual materials (models, drawings, etc.)

Communicates some clarity in their personal statement of beliefs in reference to topic areas of the course

Communicates some degree of confidence understanding in course materials

Proficient: (86 - 100 total points)

Demonstrates by means of presentations a clear and consistent construct of thinking and analysis. Written and verbal communication is integrated with visual materials

Uses verbal, written, and architectural visuals for every assignment/presentation

Presents a cohesive statement of individual beliefs and ideas in reference to specific course topics and discussions. Student demonstrates the ability to understand, analyze, and critique the broad and specific ideas and concepts of others.

Communicates their understanding of course topics in a firm and confident manner.

CRITIQUE STATEMENT_

Critique format for pin ups will include small group discussions where students will discuss each other's work immediately after they present. This will occur every week when their assignments are due. A new group will be formed weekly to help achieve a diversity of feedback. After pin ups there will be a self-assessment critique due. The objective of this exercise will be to review in retrospect the previous sessions, and to ascertain where the student might find improvements within their work. This includes reflection on the student's work itself and on their methods used to produce assignments. These interim reviews will facilitate process improvements in working methods and generate tangible progress going forward in student's work. Feedback should be specific and articulated towards constructive improvement. What is desired is a positive forum that does not focus only on the individual or their mistakes, but rather opens up thought and discussion for the topic at hand.

ATTENDANCE, TIMELINES, EVALUATIONS_

Ongoing attendance is critical. Two unexcused absences may result in removal from the course. Required assignments must be completed on time. Incomplete assignments will be reviewed at the discretion of the instructor/faculty. Final grade is based on the instructor's/faculty's evaluation of students' quality of work in consultation with other architectural faculty. Major evaluative components are: completeness of assignments, participation in group discussion, self and peer review, and participation in an iterative design process (see attached course assessment framework).

COURSE STRUCTURE_

The course will be a combination of lecture, studio, student presentations, peer review, and one on one critique with the instructor.

SYLLABUS_

Week One: Overview of course content and purpose

This class paves the way for how mental health and architecture relate to one another by first opening to the discussion of spaces that students find inspirational or emotive. The course asks the question, "what spaces gave you mental clarity/inspiration. Are these places, structures or landscapes? What elements were emotive? The course introduces the idea of a narrative behind the spaces people experience. The weekly class assignment will be a student's weekly journal on their reflections on spaces discussed in class.

Slide Talk/Presentation:	Class introduction
Reading:	Neurotic: Mind, Body, Soul, Architecture, Amy Chmielewski
Critique:	What are some unique spaces that provided you with a sense of peace?
Journal Assignment:	Introduce yourself

Week Two: Monasteries, Shrines, and Abbeys

Lecture on assigned reading followed by a class discussion. Introduction to collage assignment handed-out during class. Lecture on spaces of spiritual meditation, This class looks at spaces that are reflective of prayer and meditation. As observers of spiritual spaces, what elements provide notions of enlightenment, peace, and are conducive to self reflection and inspiration.

Slide Talk/Presentation:	Overview of spiritual and meditative spaces from different cultures
Reading:	The Architecture of Stability: Monasteries and the Importance of Place in a World of Non-Places, R.D.G. Irvine, pg.29-49 Cultural and Religious Perspective on the Sufi Shrines, Iftikhar Ahmed Charan, Banghu Wang, Dewei Yao The Art of the Japanese Garden: History / Culture / Design, Michiko Young, David Young
Assignment:	Create (3) found object collages that reflect a spatial sense of wellbeing towards yourself.
Journal Assignment:	In what ways do you feel spaces you have been in hold a sacred, reflective, or spiritual component that resonates with you?

Emerging Learning Outcomes: Week One and Two:

- ^ Basic research and self-reflection on significant and spiritual spaces.
- ^ Journaling knowledge and parameters
- ^ Foundational concepts of meditation through architecture

Week Three: Biophilic Design

Assignment due in class. Walk-around of work with accompanying text by each student. Class discussion after each presentation led by professor. Lecture on Biophilic Design. Students will learn about the concepts of connecting occupants to the natural environment. We will look at various scales, using case studies going back to the Hanging Gardens of Babylon, and to more modern examples including Fallingwater, and the city-scale of Oslo, Norway.

Slide Talk/Presentation:	Understanding the concepts of Biophilic design at various scales
Reading:	“Wild Urbanism: Deep Connections to Forest Fjord in Oslo.” Biophilic Cities: Wild Urbanism, Tim, Beatley WELL Building Standard - skim through sections that may interest you.
Critique:	We will be silently observing each work from assignment 1 and discussing what feelings do the works evoke.
Journal Assignment:	In what way does scale place an important part of the user experience? Can you feel happy in a large gathering space, or find solace in a space the size of a closet? Additionally, examine how different programs require various needs for wellbeing.

Week Four: Landscapes

Review Assigned readings in relation to any case studies discussed in class. This week's lecture will look at the relationship between human and environment. What are the ways structures and landscapes work together to form a narrative that impacts the user. The course will look at how spaces have been used to mentally heal the sick. Examples include Richard Neutra's Therapeutic Architecture and classical Chinese gardens. Class Project Introduced and Assigned.

Slide Talk/Presentation:	We will look at landscapes as a space for healing and begin the class project.
Reading:	A Paradise Lost, Young-tsu Wong, pp 3,45,47,51,62 Richard Neutra's Therapeutic Architecture, Maarten Overdijk

Discussion: What are some questions you might have on what has been discussed? Are there any subjects you want to learn more of? We can focus our attention on these subjects in the next class.

Developing Learning Outcomes: Week Three and Four:

- ^ Understanding the relationship of the environment and the user.
- ^ The ability to collage a space that communicates intent and feeling.
- ^ The ability to recognize the ways architects and societal building codes strive for mental wellbeing.

Week Five

This class is geared towards producing deliverables for the final review. Desk reviews with the instructor are intended to troubleshoot, brainstorm, and ensure that students are on track for the final presentation.

Critique: Review any questions students may have on subjects discussed in previous weeks. In-class studio work time.

Journal Assignment: What subject resonated with you throughout the course? Additionally, journal your progress through sketches, pictures, or text on your steps and thoughts for the class project.

Week Six

The final review celebrates what we have created and discovered over the course of the semester. It should not be a focal point of stress, a day followed by a full nights work. Rather, it is a chance to demonstrate that your workload was measured and thought out, and, considering that not everything goes to plan. This is the moment that we lay down are tools and reflect on what we have accomplished.

Advanced Learning Outcomes: Week Five and Six:

- ^ Ability to integrate lecture material and person research into a cohesive project.
- ^ The ability to articulate an integrated set of spatial concepts as a single, unified project.

CLASS ASSIGNMENT_

ATMOSPHERIC ARCHITECTURE_

^ Week Four

Architecture is known to invoke a myriad of emotions. Indeed, these can be personal and unique to each individual experiencing the space. Contemplate a unique space you have been to; what particular atmosphere did it create emotionally to you. A spiritual space, a school, a landmark, your home; these are all archetypes that have an emotional trait connected to their purpose and place in society. Location, material, structure and size are all elements that can affect a space. Size can make us feel big or small. Walls can make us feel secure or insecure and an arraignment can makes us feel playful or professional. Sometimes architecture can invoke a calm or spiritual mood.

In this project we are going to explore how spacial interactions have a psychological effect on the individual. This assignment will require you to select an emotion that you would like to explore and create a space that reflects it. The space should have a purpose that is recognizable in the context of the society it is a part of. At the end of the assignment we will quilt your chosen spaces together to show the full spectrum of emotions.

Project Goals:

To explain to a universal audience the relationship between architecture and emotion.
To explore ways of representation.

Project Learning Outcomes:

Utilization of diagrams and collage as tools for universal representation and communication.
Successfully emotional elements through architectural design and translate these to a broad audience through drawings and other media.
Increased competency in architectural representation and expand existing skills of interpretation and execution.

Methods:

Choose an emotion you want to explore
Then create a design and space that establishes an intimate relationship with the chosen emotion.
Ensure that the emotion chosen can be understood in relation to your architectural concept.
Choose a mode of representation that best articulates what you are trying to portray and convey.

Assessment:

Basic Competency Qualities:

- Ability to identify an emotion and create a space that best represents it.

Basic Accomplishments:

- Ability to depict the emotion through digital or analog representation.

Advanced Competency Qualities:

- Ability to comprehend the emotional relationship between the user and the environment, and ability to communicate what the concept means and reflects as a whole to a wider audience.

Advanced Competency Accomplishments:

- Ability to represent concepts, design, and emotional context in a way that creates one's own language and gives form to a unique perspective; such that the work challenges and expands the thinking and preconceptions of a broader audience.

RISD RESOURCES_

Office of International Students:

This department can help you with Social Security Letter Requests, I-20 updates, and drivers licenses. You can email them at oiss@risd.edu, or call at (401) 277-4957.

Counseling and Psychological Services:

Email: counserv@risd.edu

Phone: 401-454-6637

Location: 72 Pine Street (5th floor)

Center for Arts and Language:

If needed, you can make an appointment by going to their website:

<https://risd.mywonline.com/>, or call them at 401-454-6486.

Disability Support Services:

If you need to register a disability, please contact DDS at disabilitysupportservices@risd.edu, or call them at 401-709-8460. Materials Fund: Here is a link to the form for the materials fund: <https://docs.google.com/a/risd.edu/>

MIDTERM FEEDBACK FORM

This is an opportunity for the student to reflect and provide private self-critique with the instructor. The student and instructor will then discuss any changes or needs for further assistance.

Course Objectives:

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- To comprehend various spatial strategies

Please answer the following:

Has this course, met your expectations? In what ways has it met those expectations or has not?

What do you think about the structure, content and pacing of this course?

As a student, were you able to communicate and analyze your architectural design ideas through the assistance of the instructor? Has this assistance given you the ability to critique your work and understand it in relation to the objectives and goals of the class?

What are the concepts or ideas you most found most enlightening from this course?

What can the instructor do differently to improve this class?

The readings and lectures are helping me to learn	1	2	3
The assignments are cohesive and are useful in help- ing me to learn.	1	2	3
The course is appropriately challenging	1	2	3
The feedback on assignments has been helpful.	1	2	3
The Instructor is engaging during class and engaged in teaching.	1	2	3
The instructor clearly explains concepts through different styles of learning.	1	2	3
The instructor takes time to explain when students don't understand.	1	2	3
The instructor has been clear about what is required and expected in the course	1	2	3
I have learned how to tackle larger projects from smaller activities.	1	2	3