

Aneesha Dharwadker

Teaching Portfolio

Assistant Professor

University of Illinois at Urbana-Champaign

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2022 New Faculty Teaching Award

Association of Collegiate Schools of Architecture

Design for Covid-19: Rethinking the American Campus

Elective Graduate Design Studio, Fall 2020

OVERVIEW

In 2017, the University of Illinois at Urbana-Champaign revised and updated its master planning documents, continuing the essential themes and goals of master plans from the 19th and 20th centuries. In 2020, the presence of COVID-19 in the United States is forcing a re-evaluation of how university spaces are used and how higher education may achieve its previous efficacy while protecting public health.

This graduate studio, a collaboration between Architecture and Landscape Architecture, reimagines the Urbana-Champaign campus in an era of social distancing. From zoning to public space design to residential architecture, we will offer speculative, progressive proposals that synthesize the educational and social needs of the university ecosystem with the public safety demands of a global pandemic.

This fully online studio takes advantage of multiple digital formats for teaching design. We will use Zoom, Miro, Google Jamboard, and Google Drawings for synchronous meetings, and you will receive markups on PDF submissions asynchronously from your instructor through the Creative Cloud application for iPad.

LEARNING OBJECTIVES

- Use current events as a catalyst for long-term design thinking
- Consider new design paradigms for accessibility, personal space, indoor and outdoor movement, co-habitation, live/work spaces, and the materiality of the public sphere
- Integrate architecture and landscape architecture into a set of meaningful, holistic design proposals
- Imagine the flexibility of your design ideas beyond current pandemic measures

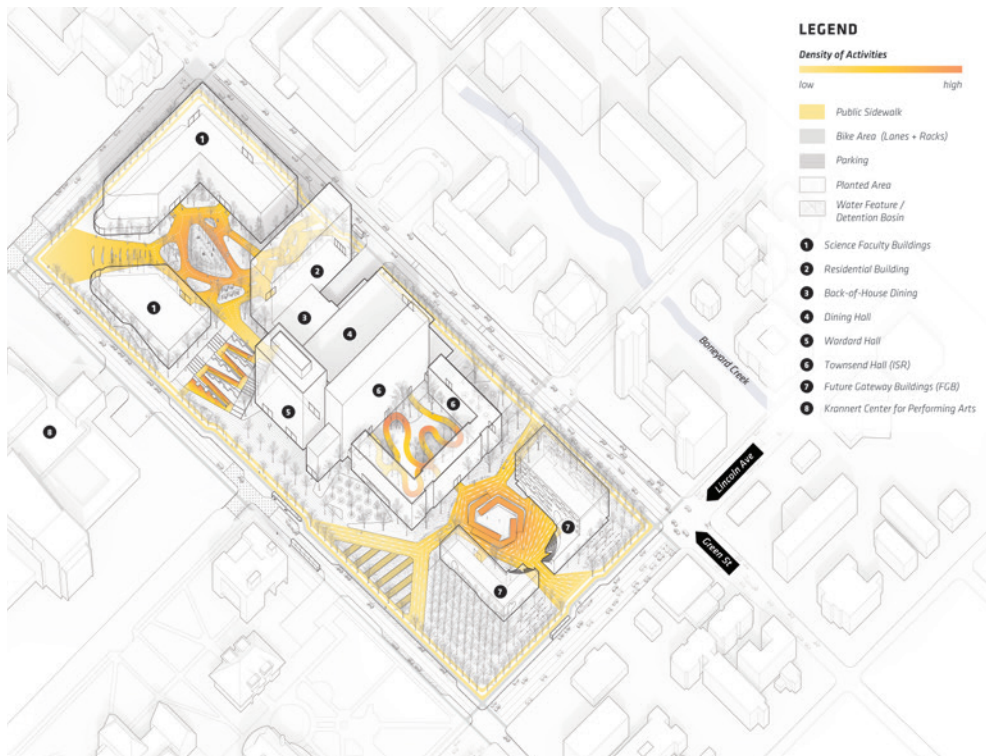
PHASES

- Research and Discussion (1 week)
- Case Studies and Zoning Propositions (4 weeks)
- Design Guidelines (2 weeks)
- Design Proposal Development (8 weeks)

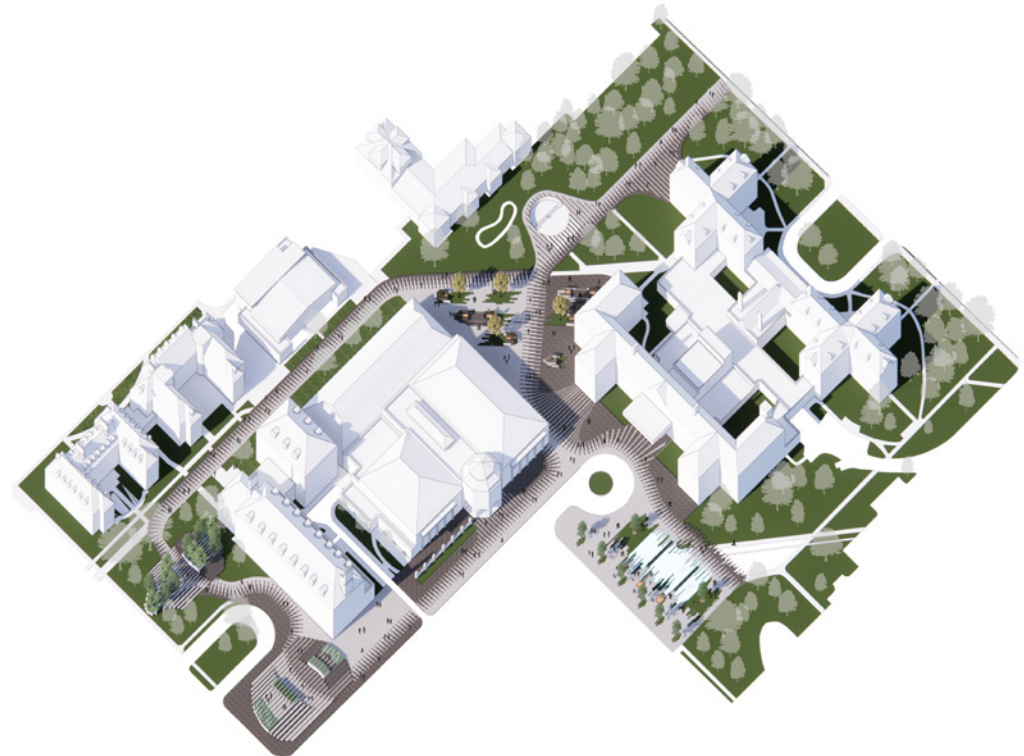
COURSE WEBSITE

aneeshadharwadker.com/arch-574-studio

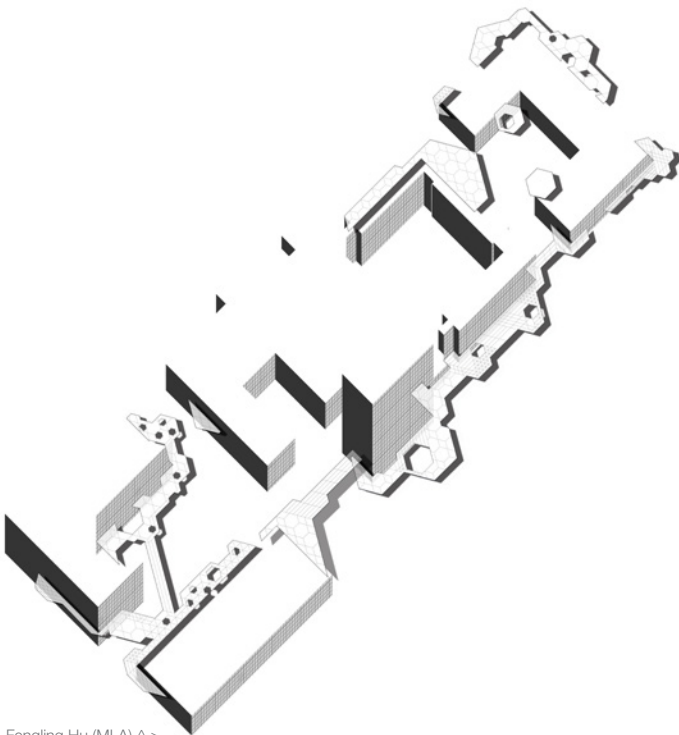




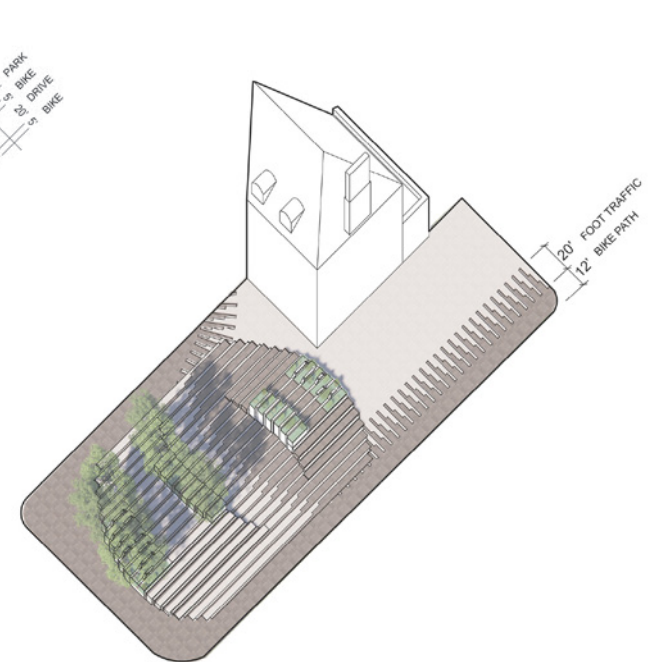
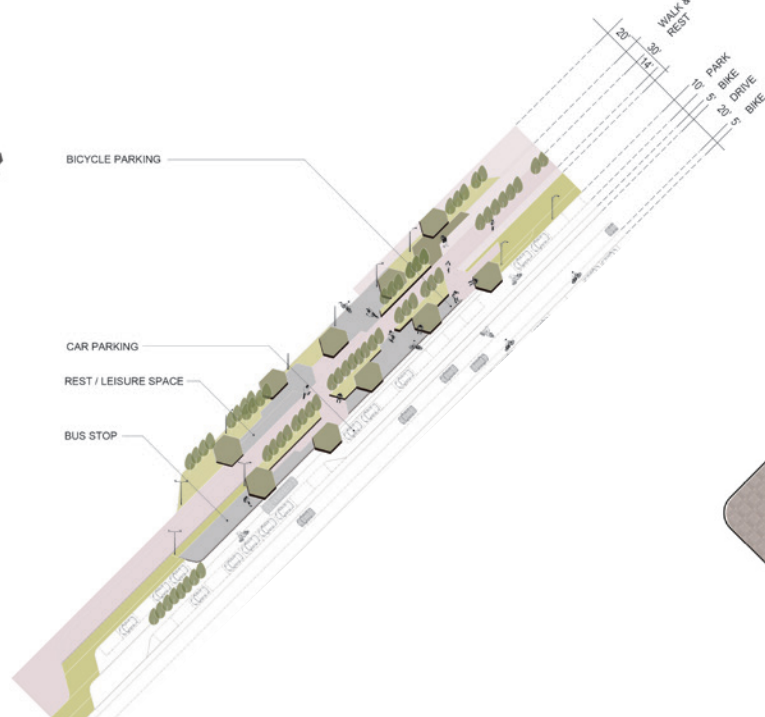
Huong Dinh (MLA) and Andrew Wei (M.Arch)



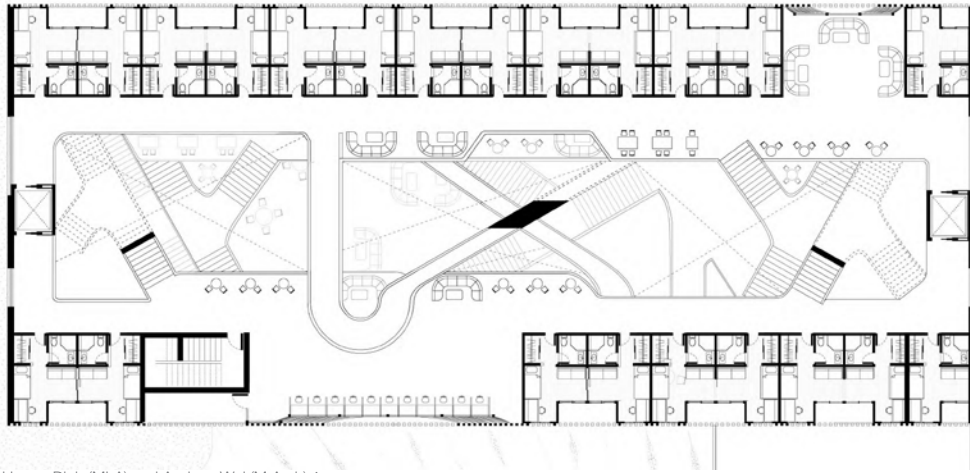
Jesus Sanchez (M.Arch) and Jesse Torres-Bello (M.Arch)



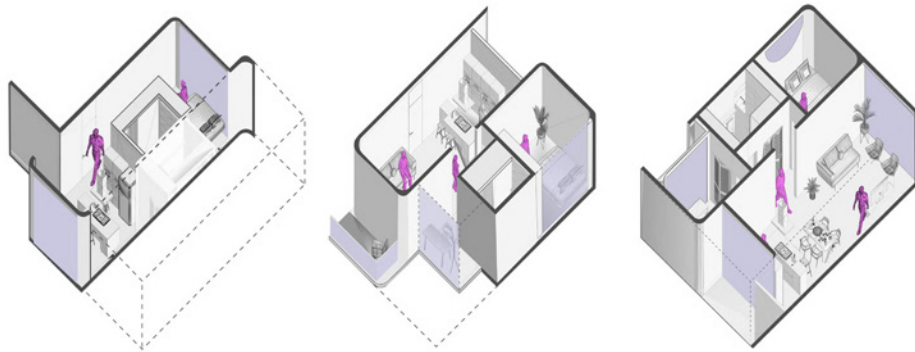
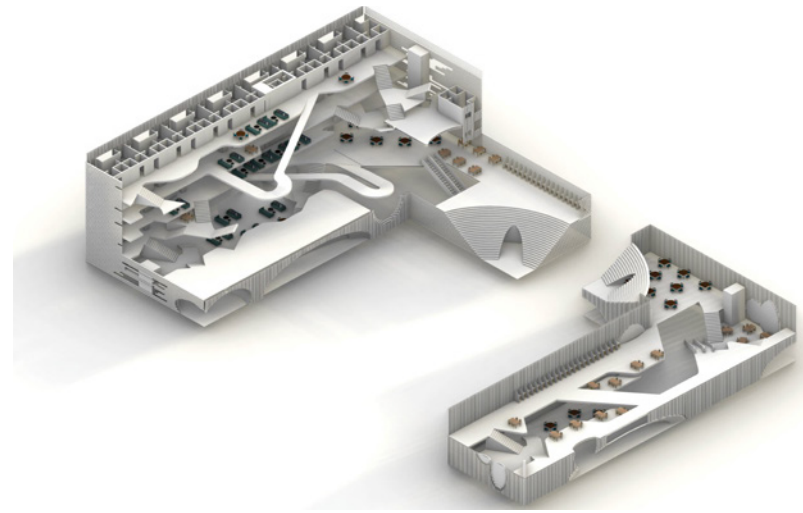
Fengling Hu (MLA) ^ >



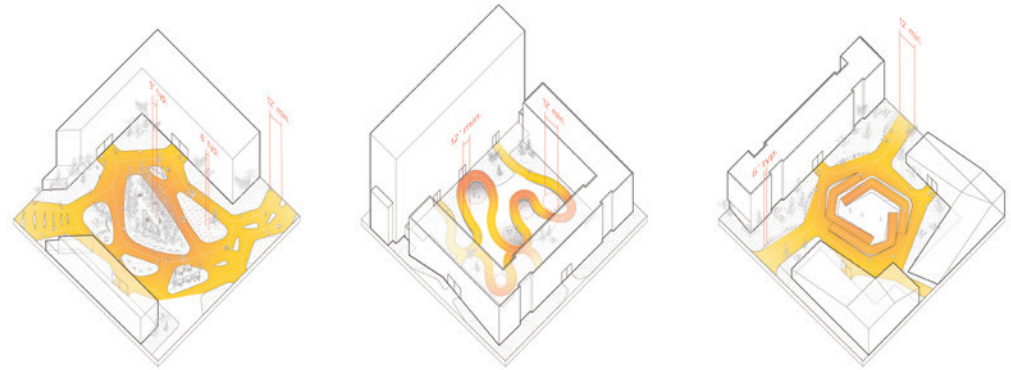
Jesus Sanchez (M.Arch) and Jesse Torres-Bello (M.Arch)



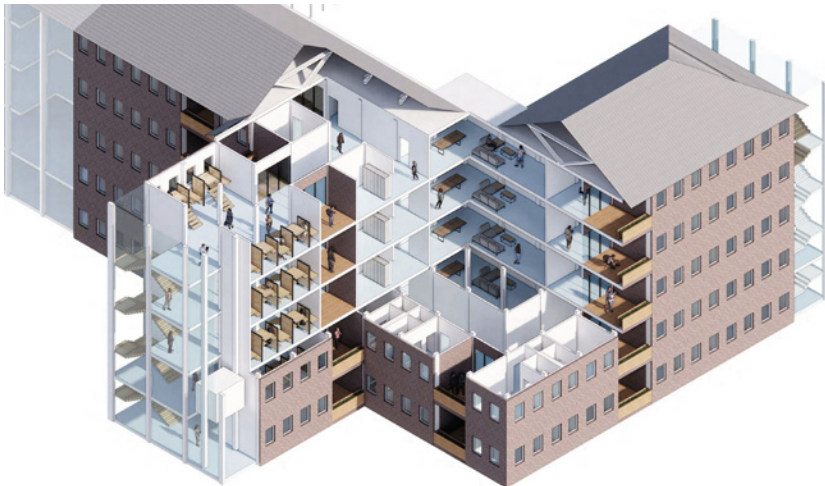
Huong Dinh (MLA) and Andrew Wei (M.Arch) ^ >



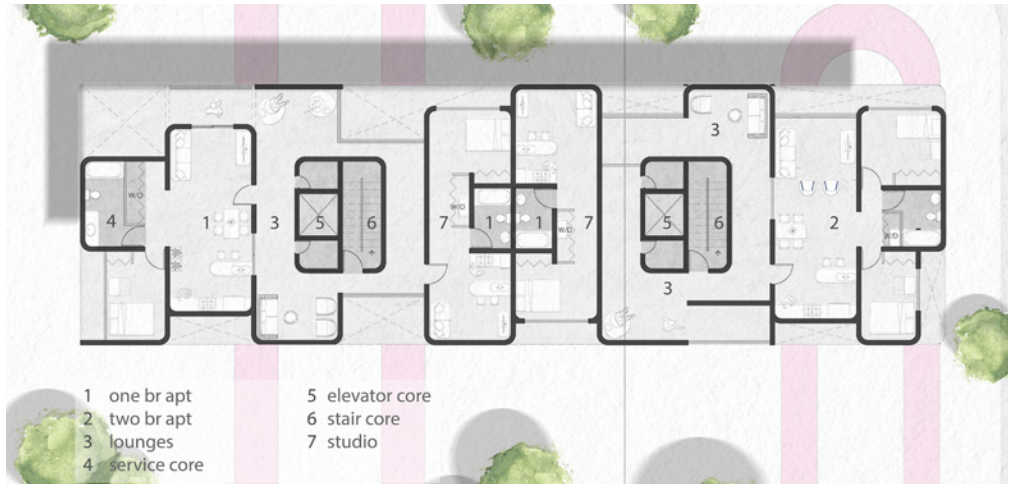
Emily Tejeda Vargas (M.Arch)



Huong Dinh (MLA) and Andrew Wei (M.Arch)

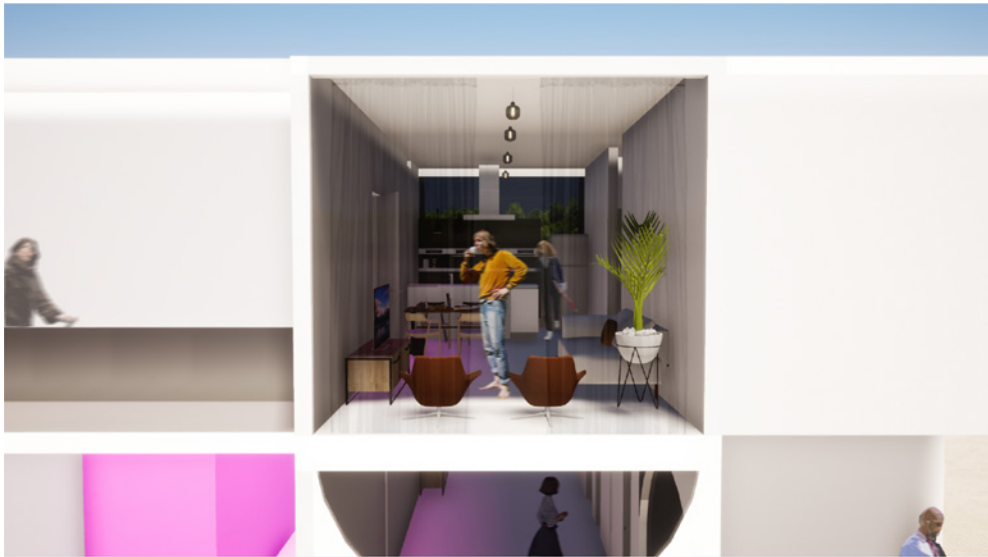


Jesus Sanchez (M.Arch) and Jesse Torres-Bello (M.Arch)



- 1 one br apt
- 2 two br apt
- 3 lounges
- 4 service core
- 5 elevator core
- 6 stair core
- 7 studio

Emily Tejeda Vargas (M.Arch)



Emily Tejeda Vargas (M.Arch)



Fengling Hu (MLA)

Official Course Evaluations Results, Center for Innovation in Teaching & Learning
Rating scale 1 (low) to 5 (high)

ARCH 574 - Design: Arch & Urban Design
Section E2, Laboratory (Aneesha Dharwadker)
M W F, 1pm, 311 Temple Hoyne Buell Hall

Fall, 2020

Rating Scale Item Means	1	2	3	4	5
Rate the instructor's overall teaching effectiveness.					4.89
Rate the overall quality of this course.					4.78
How much have you learned in this course?					4.44
The instructor stated clearly what was expected of students.					5.00
Was there agreement between announced course objectives and what was taught?					4.75
How would you characterize the instructor's ability to explain?					4.89
The instructor gave assignments that were useful for learning the subject matter.					4.78
I obtained knowledge on how to locate appropriate information.					4.33
The instructor promoted an atmosphere conducive to work and learning.					5.00
The instructor motivated me to do my best work.					4.78
The instructor's critiques provided a base for further learning.					4.78
Did the instructor encourage you to develop your ideas and approaches to problems?					4.89
How much do you feel you have accomplished in this course?					4.11
Did you understand why you received the grades you did on projects?					4.78
Should there be more/fewer projects in this course?					4.33
The required texts and other materials were effectively utilized in this course.					4.44
The instructor was respectful of differing beliefs on race, religion, or politics.					5.00
Grading procedures for the course were fair.					4.89
The workload for the course was appropriate for the credit received.					4.78
The instructor was accessible to students.					5.00
The instructor explained material carefully.					4.89
How appropriate was the amount of work required for the credit earned?					4.67
The instructor was a creative teacher.					4.89

☐ What are the major strengths of the instructor/course?

- Professor Dharwadker is very organized and conveys requirements as well as material very clearly. The strength for this specific course is the fact that it doesn't just deal with the architectural scale but deals with urban planning and landscape as well. The opportunity to work with MLA students is very exciting and I hope to see more interdisciplinary studio courses like this
- Professor Aneesha is always very clear in her explanation of requirements and feedback to us on our project. I also really admire her commitment to the course and ability to manage it well during her pregnancy--her tenacity and sense of responsibility are quite incredible.
- The instructor did a marvelous job teaching this course remotely. I felt supported and like I had all the resources I needed despite not being on campus. The instructor was also incredibly flexible, finding new solutions when we inevitably ran into problems caused by the medium of our presentations. It was a highly adaptable course and I was impressed with everyone's work.
- Everything was explained well and the course website was detailed with all the information we needed for the class. Examples and case studies were relevant and interesting. I have no complaints!
- What I enjoyed most about this studio was that it was allowing us to design for real life issues like we would if we were actually out working in field. Aneesha was always super supportive for design process and development.
- the course was arranged very clearly, i can follow the pace of the course development very well
- The instructor's understanding of landscaping and architectural proposals were very evident in her instruction and group discussions. Really glad I had the opportunity to enroll in her class and learn from her, she is great.
- Very Inspireful and educational. Clear, organized and responsible.

Global Design Practice:
Themes, Critiques, and Radical Alternatives
Elective Graduate Seminar, Fall 2020 and 2018

OVERVIEW

This course surveys contemporary design practice on six continents, introducing students to a wide variety of scales, methods, questions, and positions that are emerging in the 21st century. We will examine the global contexts for practices creating the built environment through lectures, discussions, and case studies. Special focus will be given to organizations staking out new political, cultural, and ethical positions in design.

Deliverables will include short weekly exercises in both visual and written formats. For the final project, students will create their own hypothetical design firms, reinterpreting what it means to practice in design today.

LEARNING OBJECTIVES

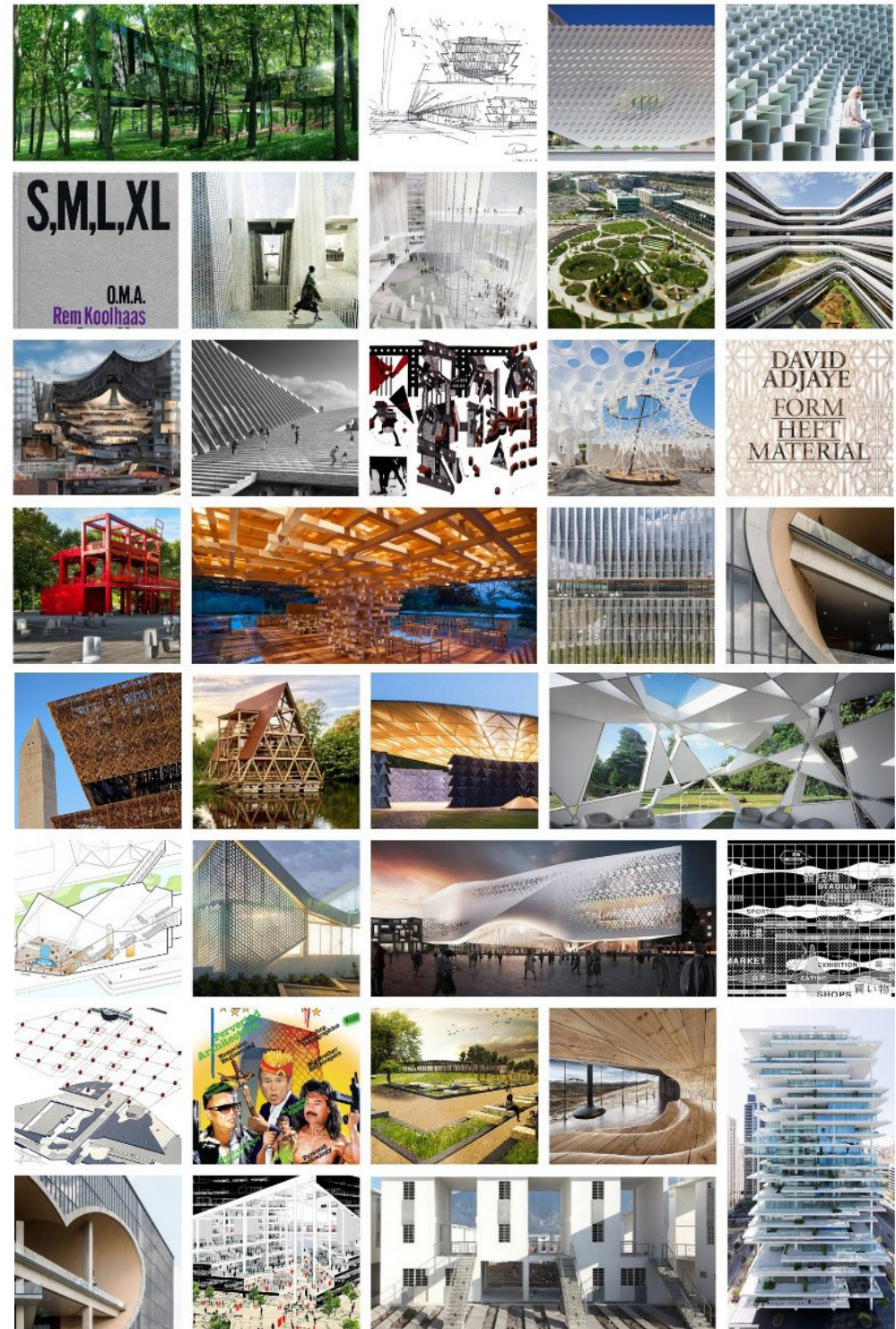
- Understand the principles of design practice, from creative process to business development
- Gain exposure to how different practices are carried out across the globe
- Develop a unique voice and position when analyzing existing practices, through writing and diagramming
- Explore methods of expressing and representing your own hypothetical practice

WEEKLY THEMES

- Design Practice: Overview and Assessments
- Design Practice: Methods and Critiques
- Practice as Ethical Imperative
- Practice as For-Profit Service
- Practice as Non-Profit Enterprise
- Practice as Technological Avant-Garde
- Practice as Philosophical Avant-Garde
- Practice as Urbanism
- Practice as Exhibition/Installation/Event
- Practice as Interdisciplinary Design Research
- Practice as Material Construct

COURSE WEBSITE

<http://aneeshadharwadker.com/arch-576-la-587>



READINGS

Kunlé Adeyemi et. al., “Water & The City,” Cornell University, 2014. Draft Publication, online.

David Adjaye, “Small Monuments: The Lesson of Africa,” in *David Adjaye: Form, Heft, Material*, ed. Okwui Enwezor and Zoe Ryan (2015).

Stan Allen, “Introduction: Practice vs. Project,” *Practice: Architecture Technique + Representation* (2009), xi-xxiii.

“Architectural Practice Now,” *Harvard Design Magazine* Vol. 32 (Spring/Summer 2010): 28-43.

Ned Beaman, “Olafur Eliasson on How to Do Good Art,” *T Magazine*, 13 Nov. 2014.

Neeraj Bhatia and Mary Casper, eds., *The Petropolis of Tomorrow* (2013). Excerpts.

Aleksandr Bierig, “The High Line and Other Myths,” *Log* 18 (Winter 2010): 129-134.

Adrienne Brown, “Architectures of Habit,” Dimensions of Citizenship website, 2018

James Corner, “Recovering Landscape as a Critical Cultural Practice,” *Recovering Landscape*, ed. James Corner (1999).

Teddy Cruz, “The Architecture of Neoliberalism,” in *The Politics of Parametricism: Digital Technologies in Architecture*, ed. Matthew Poole and Manuel Shvartzberg (2015), 189-199.

Peggy Deamer, “The Changing Nature of Architectural Work,” *Harvard Design Magazine* Iss. 33 (Fall/Winter 2010-2011): 70-75.

Keefer Dunn, “Against Employability,” *RM 1000* Iss. 6 (2018): 117-124.

Craig Dykers, IIT Dean’s Lecture Series (Spring 2016), 1h 40m.

Dana Goodyear, “Michael Heizer’s Monumental ‘City’,” *The New Yorker*, 29 Aug 2016.

Reinier de Graaf, “Charisma Allows the Architect to Speak with Authority, Even When He Has No Clue,” *Dezeen*, 29 Sept. 2015.

Bjarke Ingels, *Yes is More: An Archicomic on Architectural Evolution* (Köln: Evergreen, 2010). Excerpts.

Rem Koolhaas, “Whatever Happened to Urbanism?” in *S, M, L, XL*, ed. Rem Koolhaas, Bruce Mau, Jennifer Sigler, and Hans Werlemann (1998).

Alexandra Lange, “Play Ground,” *The New Yorker*, 16 May 2016.

Rowan Moore, “Serpentine Pavilion 2018: Frida Escobedo’s ‘Intimate Public Space’,” *The Guardian*, 3 June 2018.

Mohsen Mostafavi, “Agonistic Urbanism,” in *Ethics of the Urban: The City and the Spaces of the Political* (2017), 9-16.

—, “Why Ecological Urbanism? Why Now?” *Harvard Design Magazine* Iss. 32 (Spring/Summer 2010): 124-135.

“Q&A: Dongsei Kim on How Architecture Can Impact the Korean DMZ,” *The Box*, 14 June 2018.

Michael Rock, “The Accidental Power of Design,” *T Magazine*, 15 Sept. 2016.

Patrik Schumacher, “Only Capitalism Can Solve the Housing Crisis,” *Adam Smith Institute*, 25 April 2018.

—, “The Historical Pertinence of Parametricism and the Prospect of a Free Market Urban Order,” in *The Politics of Parametricism: Digital Technologies in Architecture*, ed. Matthew Poole and Manuel Shvartzberg (2015), 19-44.

Ashley Shafer and Amanda Reeser, “After-Thoughts,” *Praxis* 5 (2003): 4-5.

Tom Spector, *The Ethical Architect: The Dilemma of Contemporary Practice* (2001), viii-xi and 3-31.

Imre Szeman, “On the Politics of Region,” Dimensions of Citizenship website, 2018.

Bernard Tschumi, *Red Is Not A Color* (New York: Rizzoli, 2012). Excerpts.

Urban-Think Tank, “Interventions,” *Praxis* 13 (2011): 90-97.

Tom Vanderbilt, “The School Prepping for the Apocalypse,” *The New York Times*, 13 Nov. 2017.

Charles Waldheim, “Landscape as Urbanism,” *The Landscape Urbanism Reader* (2006), 36-53.

Marci Webster-Mannison, “Rethinking Practice: Architecture, Ecology, and Ethics,” *Design and Ethics: Reflections on Practice* (Abingdon: Routledge, 2012), 159-175.

Ines Weizman, “Dissidence Through Architecture,” *Perspecta* Vol. 45 (2012): 27-38

Jay Wickersham, “Learning from Burnham: The Origins of Modern Architectural Practice,” *Harvard Design Magazine* Vol. 32 (Spring/Summer 2010): 18-27.

CASE STUDIES

Practice as Ethical Imperative

Elemental (Chile); Tatiana Bilbao (Mexico); Borderless Studio (US/Mexico); Rural Studio (US); SCAPE (US); f-architecture (US); Orkidstudio (Kenya); Mohamed Amine Siana (Morocco); Forensic Architecture (UK); Ross Langdon (Australia)

Practice as For-Profit Service

Skidmore Owings and Merrill (Global); Perkins + Will (Global); Field Operations (US); Michael Van Valkenburgh Associates (US); Diller Scofidio + Renfro (US); SWA (US); Kieran Timberlake (US); Thomas Phifer and Partners (US); Zaha Hadid Architects (UK); Turenscape (China); Snøhetta (Norway/US); Balkrishna Doshi (India); Atelier KOÉ (Senegal); Openbox Architects (Thailand)

Practice as Non-Profit Enterprise

MASS Design Group (US/Rwanda); Habitat for Humanity (US); Project H Design (US); Atlas Lab (US); Chicago Mobile Makers (US); Shigeru Ban/Voluntary Architects Network (Japan); Architecture Sans Frontiers (Spain); Kéré Architecture + Foundation (Germany); Assemble (UK)

Practice as Technological Avant-Garde

Gehry Technologies (US); Eric Owen Moss (US); Olson Kundig (US); Tesla (US); Zaha Hadid Architects (UK); Farshid Moussavi Architecture (UK); Thomas Heatherwick (UK); Coop Himmelblau (Austria); Giorgi Khmaladze Architects (Georgia); Herzog & de Meuron (Switzerland); UNStudio (Netherlands/China); PT Bambu/IBUKU (Indonesia)

Practice as Philosophical Avant-Garde

Ballistic Architecture Machine/BAM (China); BIG/Bjarke Ingels Group (Denmark/US); MOS (US); R EX (US); Kanye West/Yeezy Home (US); Philippe Barrière Collective (Tunisia); Biotopo (Norway); Atelier Bow Wow (Japan)

Practice as Urbanism

Bernard Tschumi Architects (US/France); OMA (Netherlands/US); Safdie Architects (US/Canada/Israel/Singapore/China); West 8 (Netherlands); Studio Gang (US); Weiss/Manfredi (US); SAOTA (South Africa); Bureau Architecture Méditerranée (France/Algeria/Tunisia)

Practice as Exhibition/Installation/Event

Venice Architecture Biennale (Global); PS1 MoMA (Global); Astana Expo (Kazakhstan); Olafur Eliasson (Germany); Michael Heizer (US); Walter Hood/Hood Studio (US); Jenny Sabin (US); Chicago Architecture Biennial (US); Serpentine Pavilions (UK)

Practice as Interdisciplinary Design Research

OP-SYS (US/Canada); Lateral Office (Canada); Somatic Collaborative (US/Ecuador); The Open Workshop (US/Canada); OMA/AMO (US); Anthony Acciavatti (US); Office for Urbanization (US); Urban-Think Tank (Switzerland); NLÉ Works (Nigeria/Netherlands); axu studio (US/South Korea); Luis Callejas/LCLA (Colombia/Norway); Rahul Mehrotra/RMA (India/US)

Practice as Material Construct

Frida Escobedo (Mexico); SANAA (Japan); Tadao Ando (Japan); Shigeru Ban (Japan); Kengo Kuma and Associates (Japan); David Adjaye (UK); Theaster Gates (US); Toshiko Mori Architect (US); Tod Williams Billie Tsien (US); Ten X Ten (US); Gustafson Guthrie Nichol (US); Hashim Sarkis Studios (Lebanon/US); Studio Symbiosis (India); Rafik Azam (Bangladesh); Tabanlıoglu Architects (Turkey/US/UAE/Qatar); David Chipperfield (UK)

SEMESTER PROJECT

In the context of 21st-century philosophies, identities, economies, global linkages, and communication channels, design practice faces a certain kind of crisis. How do we respond to the issues of our time using the tools and frameworks of design? How do we balance public need with private investment? What kinds of business structures are sustainable in super-saturated markets? What can design practice offer that other types of labor cannot? For your final project, propose a design practice with the following components:

Design philosophy/mission statement Identify why your practice is critical at this moment, and highlight the issues you want to address through the built environment.

Design process diagrams What are the steps you take to develop a design? Are they sequential, simultaneous, or both? What forms of research do you embed in your work, and at what point along the process? What kinds of representation methods do you use? At what scale and through what medium do you produce work?

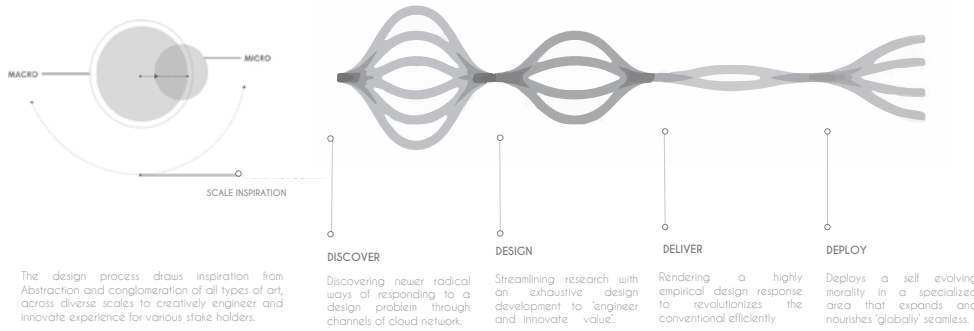
Financial flow diagrams Identify whether your practice is for-profit or non-profit. Based on that overall structure, show how money moves from, to, and through the different entities involved in a typical project for your firm.

Desired client list Select at least 3 specific clients (or types of clients, human or non-human) you would work with and explain your relationship to each in detail.

Typical project description Do you have specific sites, scales, materials, processes, or time frames you want to work within? What kinds of people work on your projects?

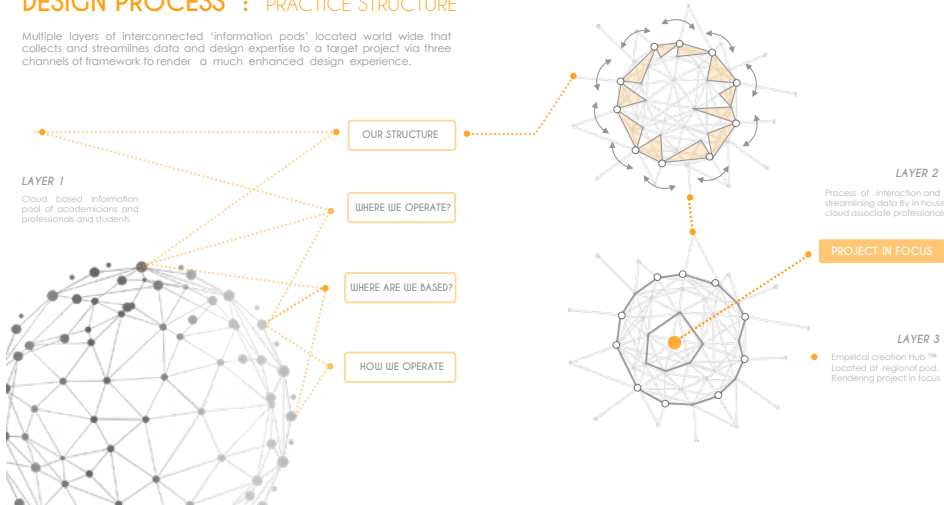
Visual branding strategy This can include a logo, website home page mock-up, graphic guidelines, videos, or any other visual elements that express your identity as a practice. It’s up to you how to build this portion of the presentation.

DESIGN PROCESS

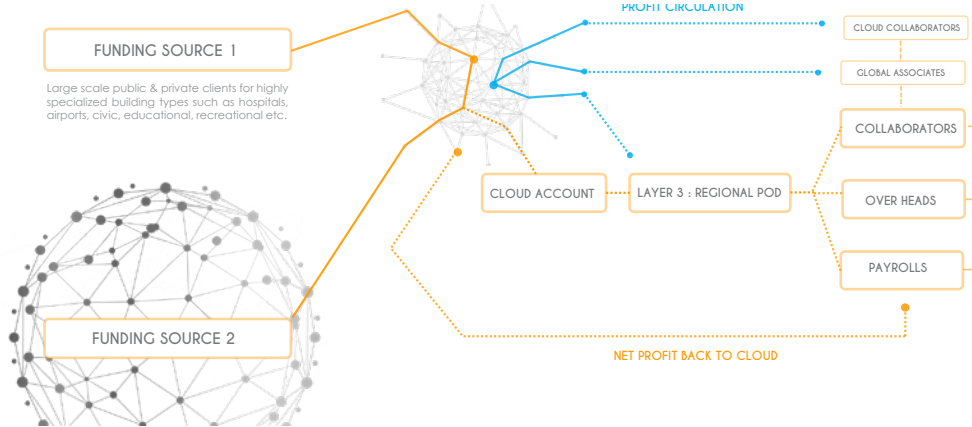


DESIGN PROCESS : PRACTICE STRUCTURE

Multiple layers of interconnected 'information pods' located world wide that collect and streamlines data and design expertise to a target project via three channels of framework to render a much enhanced design experience.



FINANCIAL FLOW DIAGRAM

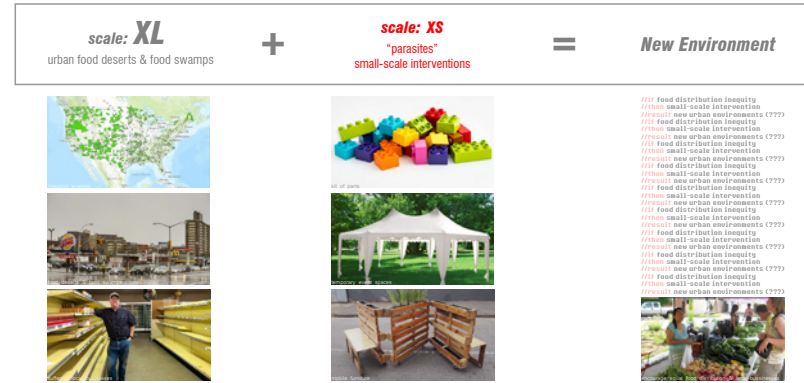


Ravideep Singh, Fall 2018 ^

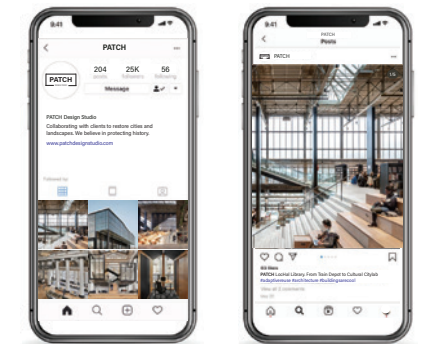
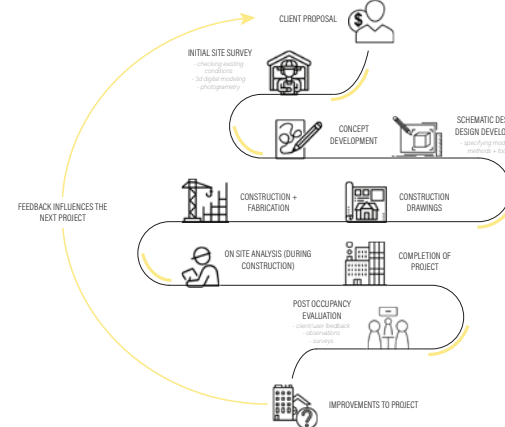


Intervention Logic / Formula for self-initiated projects

small-scaled urban interventions confronting food distribution inequality



Alejandro Saavedra, Ridhi Saran, and Andrew Wei, Fall 2020 ^



Vicky Su, Fall 2020 ^

Official Course Evaluations Results, Center for Innovation in Teaching & Learning

Rating scale 1 (low) to 5 (high)

LA 587 / ARCH 576 IDP - International Design Practice

Section AD, Seminar (Aneesha Dharwadker)
M W, 9am, 18 Temple Hoyne Buell Hall

Fall, 2018

Rating Scale Item Means					
	1	2	3	4	5
Rate the instructor's overall teaching effectiveness.					4.57
Rate the overall quality of this course.					4.67
How much have you learned in this course?					4.52
The course objectives were:					4.67
How effective was the instructor in presenting material in lectures/discussions?					4.76
Did you understand why you received the grades you did on projects?					4.24
Were reading assignments relevant to class presentations?					4.76
The instructor evaluated my work in a meaningful and conscientious manner.					4.76
How appropriate was the amount of work required for the credit earned?					4.76
Did this course increase your interest in the subject matter?					4.62
The instructor encouraged development of new viewpoints and appreciations.					4.75
I learned more from the readings than I did from lectures and class discussions.					3.76
The instructor attempted to involve all students in classroom activities.					4.67
For this course rate the importance of effective communication by instructor.					4.67
For this course rate the importance of student class participation.					4.57
Rate the text(s) used in this course.					4.52
The instructor gave assignments that were useful for learning the subject matter.					4.67

What are the major strengths of the instructor/course?

- nice, speak clearly, intelligent, logic
- This course teaching about design practices over the world is really helpful for our future career!
- Very intriguing and encouraging
- The instructor was very enthusiastic and deeply interested in teaching about design practice and was for effective in conveying information in a neat and clear way. The project itself is very interesting and a useful exercise however you look at it.
- very professional
- very helpful for future practice work. In a different position to think about the landscape field.
- Very approachable and understanding.
- A very positive and dedicated approach to course content, delivery and what the students gain out of the course. The course was conducted right to the point and it was a perfect balance of exploring both theoretical and practical aspects of architecture. The course provided high-quality exposure to existing discourse in architecture and gave us an in-depth insight into the functioning of a diverse range of practices. The highlight was the final project, which was to develop our own design practice. This is a perfect culmination of our epistemology associated with the profession, developed through critical analyses of the field, through various exercises and lectures conducted during the semester.
- It was great to have a course that incorporated graduate students in both architecture and landscape architecture. Also, the material in this course should be required learning! It was eye-opening to see all the possibilities of practice, read from different voices in the field, and see the diversity in projects. Aneesha is extremely knowledgeable and well-prepared for lectures, and her discussion of areas beyond the field of architecture helped give the class a good background for different firms and practices.
- It's a course that will open up ideas about what I exactly wanna do in form of your practice, that is in long term.
- Strengths: -clearly articulates ideas -encourages participation and discussion on higher level topics -encourages debate and sharing of ideas even when they are controversial -gave interesting, concise reading assignments
- Very good way of teaching. Topics covered were contemporary, practical, and applicable in real life.

ARCH 576 / LA 587 AD - Global Design Practice

Section GDP, Online (Aneesha Dharwadker)
M W, 9am

Fall, 2020

Rating Scale Item Means					
	1	2	3	4	5
Rate the instructor's overall teaching effectiveness.					4.92
Rate the overall quality of this course.					4.83
How much have you learned in this course?					5.00
The required texts and other materials were effectively utilized in this course.					4.83
The instructor was respectful of differing beliefs on race, religion, or politics.					5.00
Grading procedures for the course were fair.					4.83
The workload for the course was appropriate for the credit received.					5.00
The instructor was accessible to students.					4.83
The instructor explained material carefully.					4.92
The instructor's knowledge of the subject was:					5.00
How would you characterize the instructor's ability to explain?					5.00
The instructor was a creative teacher.					5.00
The instructor stimulated my intellectual curiosity.					4.83
This course was creatively planned.					5.00
The course struck a good balance among reading, discussion and writing.					4.92
I needed more direction.					4.08
The discussion topics were:					4.67

What are the major strengths of the instructor/course?

- This was easily my favorite class this semester. I learned more about the field of architecture than I had through any other course. The mix of work was very effective, and I loved the final project.
- Professor Dharwadker breaks down an incredibly broad topic and organises it into easy to understand thematic categories. Although none of the readings were too difficult to understand, professor Dharwadker still took time to break down some of the more theoretical readings which I greatly appreciate.
- I think this class was very fun overall, the live discussions really pulled their weight during a time of very little social interaction. I think that the final project for the course was exceptionally creative and enjoyable to do which is not something I often can say about a final project.
- The interesting material and subjects she brought to class.
- The course was well organized and interesting. The weekly topics and readings were all good. The amount of reading was perfect and all the readings were relevant to the topic (as someone who does not like to read for class, I looked forward to readings the weekly readings in this one.) The discussions were well moderated and everyone had an opportunity to share their thoughts equally. I really liked that our readings and links were all located on the Professor's website which was also very well run and aesthetically pleasing. Professor Dharwadker was 100% prepared to run a course online, the transition was seamless in this class. Overall excellent course, I am very happy to have taken it!
- Professor Dharwadker was an excellent instructor. She had a strong base of knowledge and was able to effectively relate connections between the course material and real life scenarios. This course taught me a great deal of information about different architectural firms and practices over the world. I strongly believe that it should be a required course for the graduate architecture program.
- its really a valuable experience in this course, i understand my major field better through reading and discussion, help me to locate myself in my study and future career.
- the website was SO HELPFUL, she was so organized and had really interesting readings. The half synchronous half asynchronous aspect of the class was really great, it allowed more flexibility with my schedule that I really appreciated.
- Very knowledgeable instructor, very enjoyable and informative course my favorite course so far
- I really liked how the course was structured and how organized the professor was. Her website organization helped a lot and there was no confusion in terms of where to look for materials. The course gave me an insight into a lot of new firms and how to see or critique them, moreover it gave me a direction to figure out what I would want for my firm to be eventually. The instructor was extremely helpful and patient, she made sure that everyone participated in the class and everyone has a voice and opinion that's heard.

Design III: Strategies for Architectural Design

Core Sophomore Design Workshop, Fall 2019

Coordinating Faculty Aneesha Dharwadker, Andrea Melgarejo de Berry

Teaching Assistants Ashish Dandekar, Marília Gomes De Sa Ribeiro, JD McClanahan, Bryan Samuel, Shuqin Xu

OVERVIEW

This course seeks to familiarize students with architectural principles at the scales of the public square, building, and city. Through iterations of model-making, drawing, photography, and other representational methods, you will explore creative design processes and develop a personal voice for your work. Special attention will be given to principles of contemporary urbanism, relating architecture to landscape architecture, planning, and urban design. Through a series of hands-on assignments, we will emphasize craft, verbal presentation, curation, and relationships between design work and readings.

LEARNING OBJECTIVES

- Develop visual skills unique to architectural discourse and representation
- Understand relationships between urban elements in different contexts
- Relate the surface, building, and city scales to each other through design iterations
- Develop a consistent design logic throughout each assignment
- Work comfortably in different representation types (drawing, model, diagram, photograph, scan, overlay, and others)
- Gain familiarity with relationships between architectural, landscape, and urban principles

PROJECTS

Unit 1: The Public Square

Design a public square for **Savannah, Georgia**, that engages with the specific history of that region. Savannah was incorporated in the early 18th century and is one of the most famous examples of grid-based urban planning. The city is deeply embedded in the history of slavery, colonialism, cotton production, the Civil War, and Reconstruction, as well as cultural and artistic production today. The public square should memorialize a topic of your choice and deploy methods of surface manipulation and vegetation design to create a new urban experience.

Unit 2: Building the Hinterland

You will learn about relationships between the urban core and hinterland of **Chicago, Illinois**, through the themes of water, food, and power. Within the Chicago grid, design an architectural surface engaging one of those themes, guided by 21st-century needs and sustainable strategies.

Unit 3: Subverting the Grid

You will learn about the principles, successes, and failures of modernist planning with **Chandigarh, Haryana** as your case study. We will discuss themes relating to postcolonialism and 20th-century cities, and you will create an urban-scale design for Chandigarh that challenges modernist instincts. Design elements will include building planning, open space planning, transportation, water management, and infrastructure.

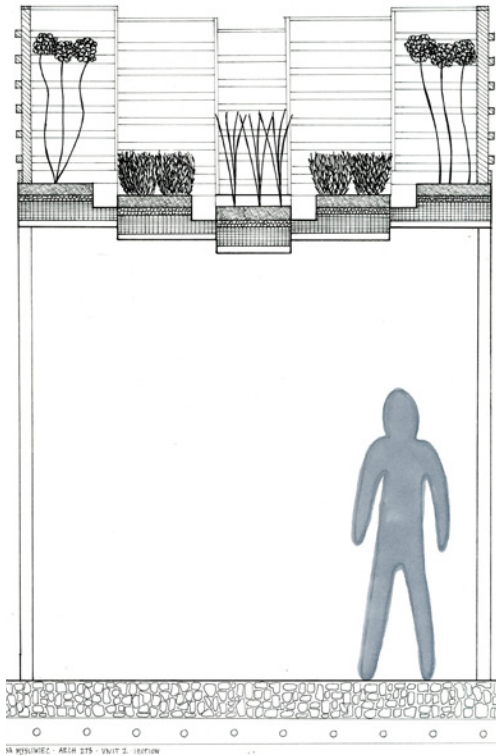
Design III students in the Architecture Annex studio space at the University of Illinois



Eliza Peng



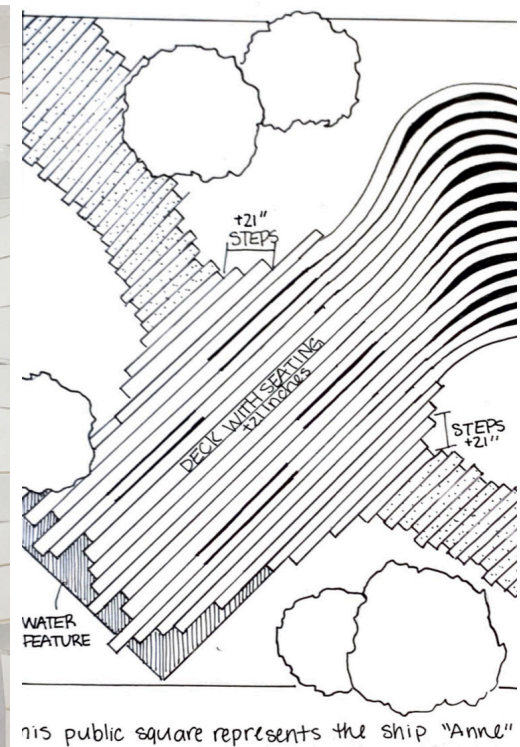
Adam Skowronski, Unit 1



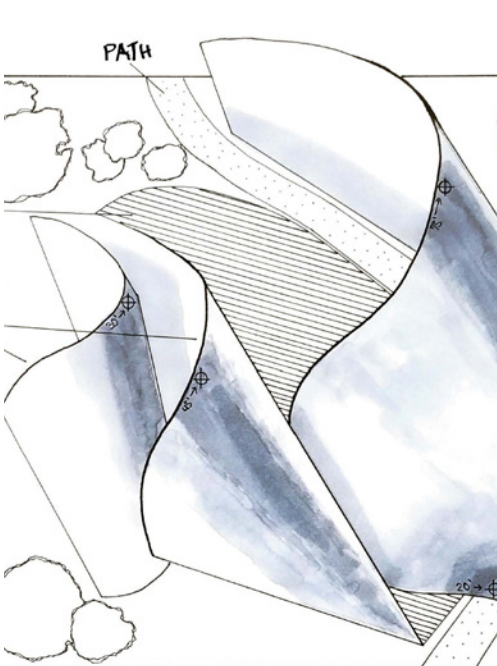
Carissa Mysliwiec, Unit 2



Michael Freeman, Unit 1



715 public square represents the ship "Anne"
Ellie Barberis, Unit 1

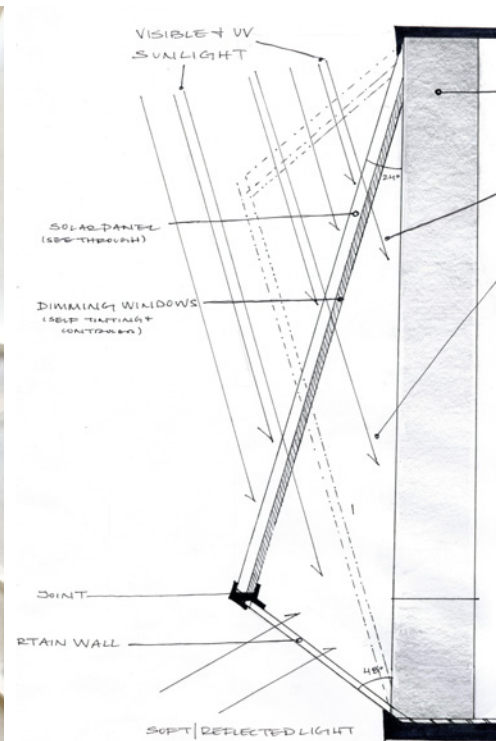


RVATURE OF STRUCTURE DIRECTS MOVEMENT
WARDS JEPSON CENTER FOR THE ARTS

Joshua Liu, Unit 1



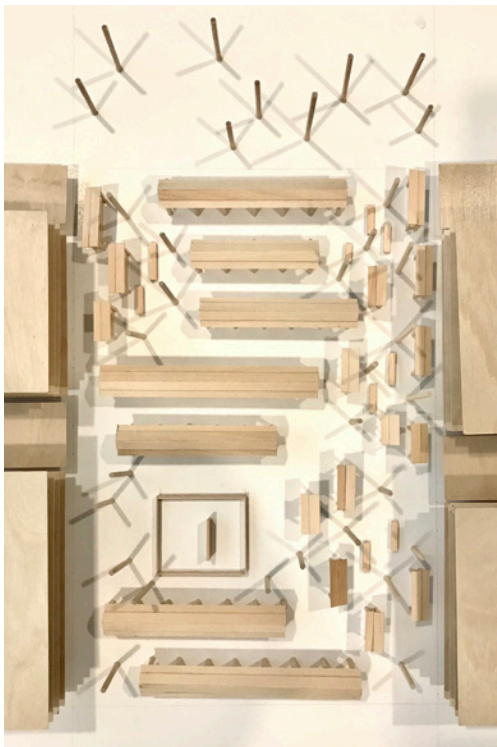
Paul Zygmunt, Unit 1



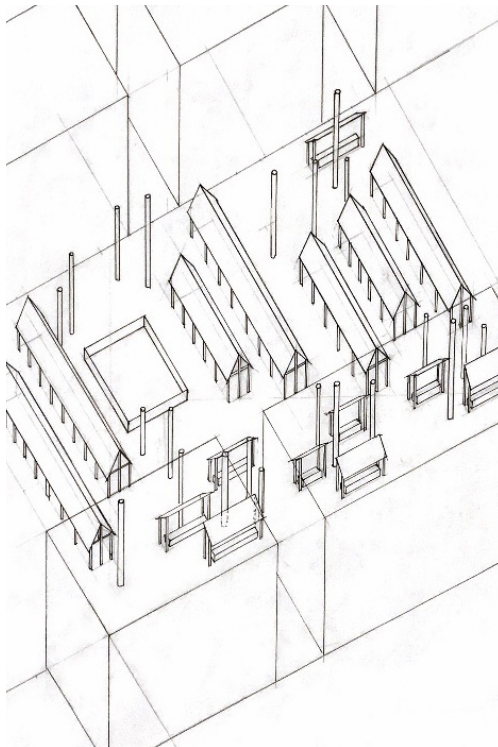
Eliza Peng, Unit 2



Joshua Liu, Unit 2



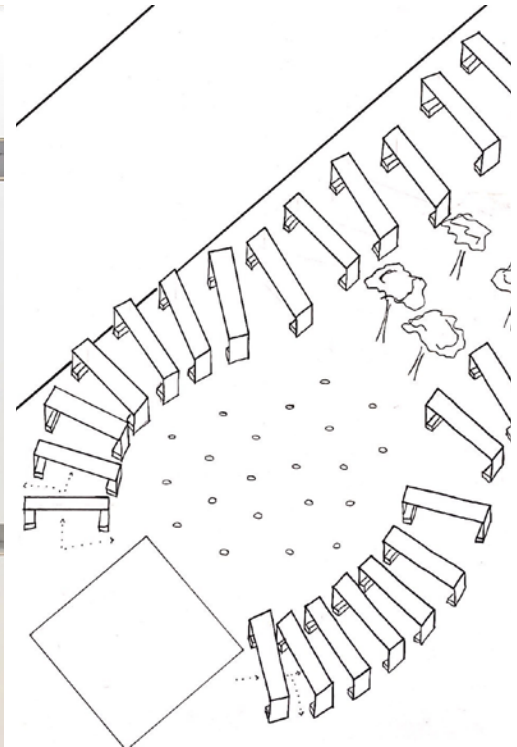
Krystal Zheng, Unit 3



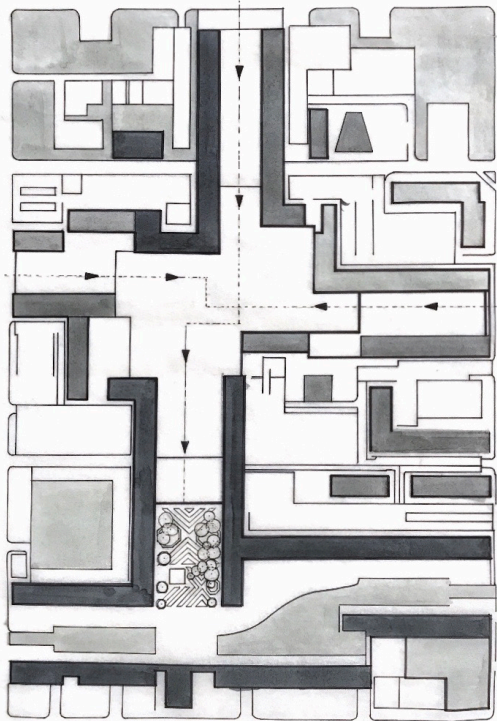
Krystal Zheng, Unit 3



Tim Gao, Unit 3



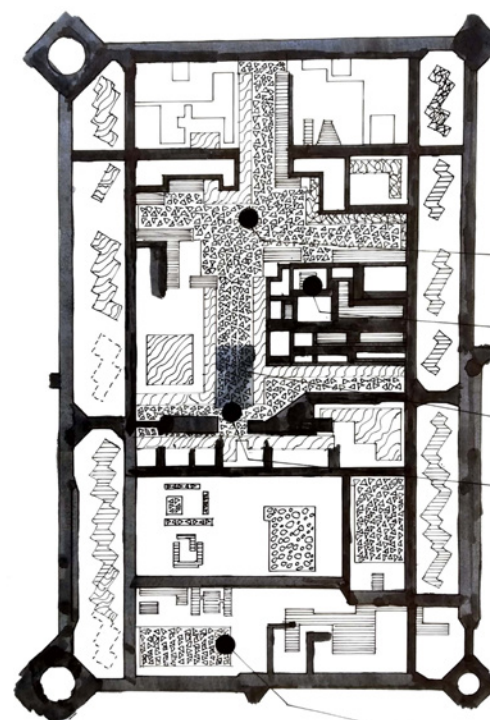
Alex Gauthier, Unit 3



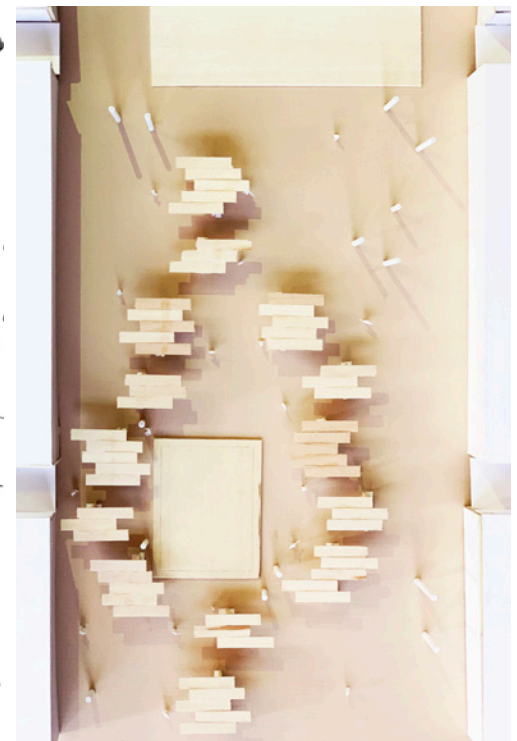
Krystal Zheng, Unit 3



Christina Dekker, Unit 3



Joshua Liu, Unit 3



Lily Johnston, Unit 3

Architectural Design and the Landscape

Core Junior Design Studio, Fall 2018

OVERVIEW

This studio focuses on building in a landscape setting and the creation of place. We interpret the term “landscape” to mean not only the physical land of a site, but also the various natural systems (plants, animals, climate) with which architecture may interact. Therefore, the course deals with a very important aspect of architectural design: how design can enable meaningful interactions between people and the natural environment.

Every structure introduced into a natural setting has an impact on its environment. Dwelling in the landscape alters the existing ecosystem. Because of the unique nature of a setting, architecture should be sensitive to its environment. The course will introduce students to basic techniques to read the variable and invariable qualities of the landscape to be inhabited—structure, patterns, texture, materiality, color, light, visibility—the physical and perceived characteristics that can influence design choices and inform architecture. Students will reflect on and enhance the landscape identity of the place when designing, focusing on the relationship between architecture and place.

LEARNING OBJECTIVES

- Observe, analyze and map the built and natural context and sensory site conditions in order to understand the relationships of architecture, the landscape, and the broader environment
- Graphically and verbally present precedent, site and context, and climatic analysis using accepted professional media to demonstrate their relevance to design thinking and ideation
- Investigate form and space through physical study models (exploration models) at multiple scales and stages
- Understand a given program for a small public building and site, and develop a detailed programmatic response
- Understand and develop a site plan that responds to the technical and aesthetic requirements of the given project site and program

PROJECTS

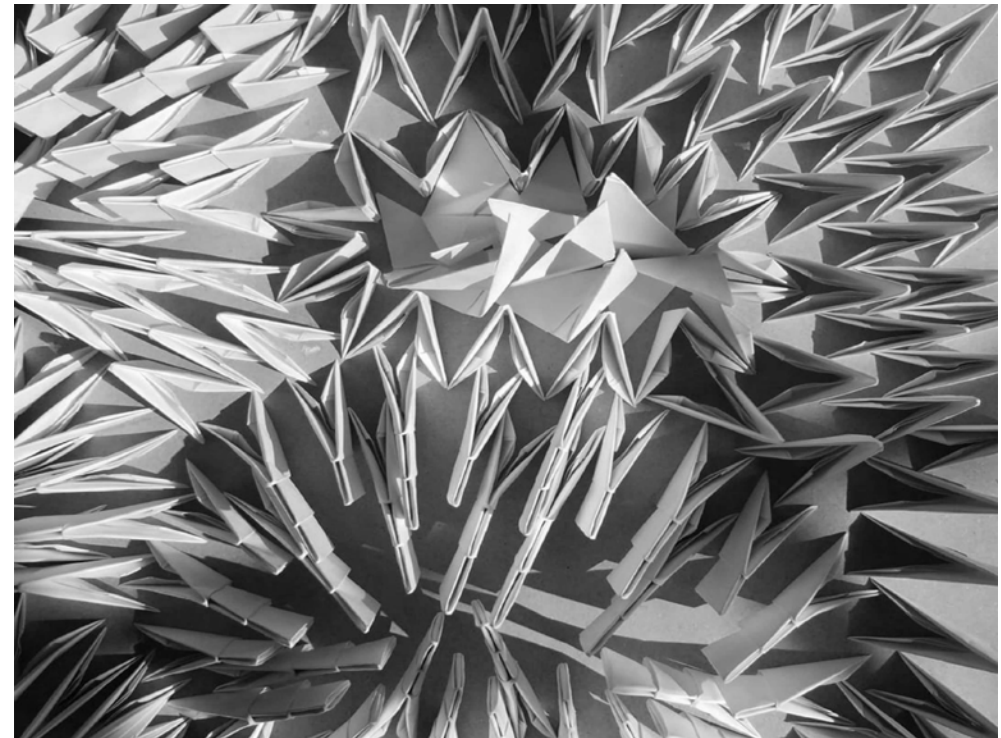
Unit 1: Solarium at the Arboretum (4 weeks)

Design a public gathering space in the University Arboretum that accommodates ceremonies and events throughout the year. Exterior functional spaces should integrate with both the architectural design as well as the Arboretum context, paying special attention to the Arboretum Master Plan.

Unit 2: Artist Residences at Allerton Park (11 weeks)

Select a site within the historic Allerton Park in Monticello, IL, and design a retreat complex for a small group of artists-in-residence. The complex should allow for solitude and socializing among the artists, as well as spaces for exhibition and events.

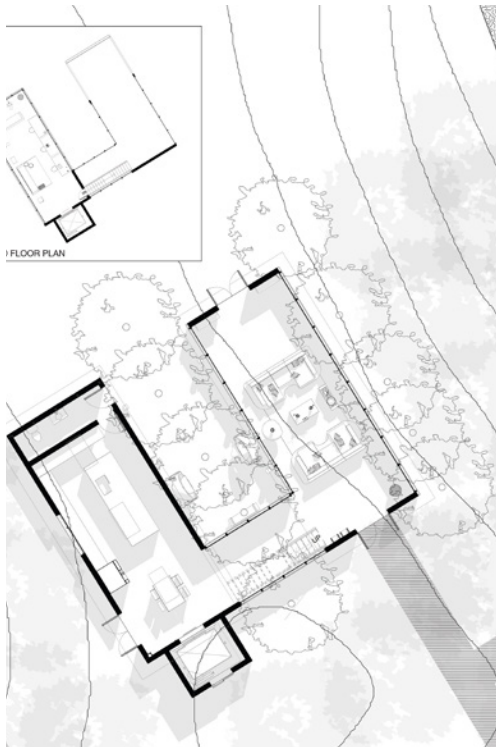
Allerton Park site mapping, Gabi Zemaitis



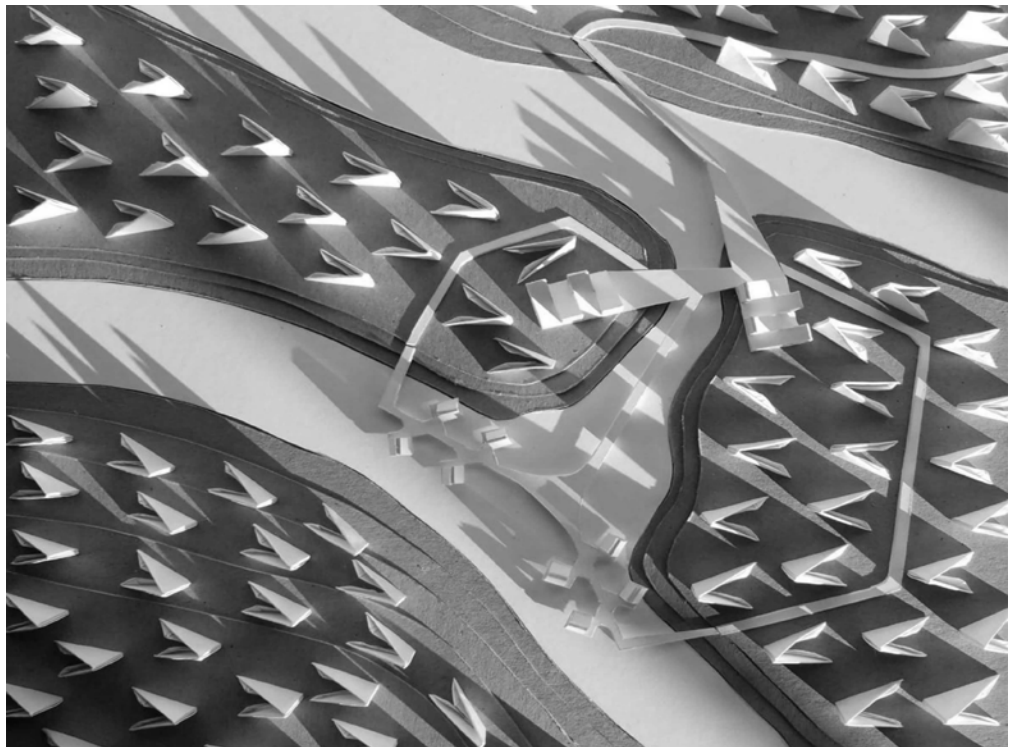
Allerton Park site mapping, Alex Rosado



David Figueroa, Unit 2



David Figueroa, Unit 2



Alex Rosado, Unit 2



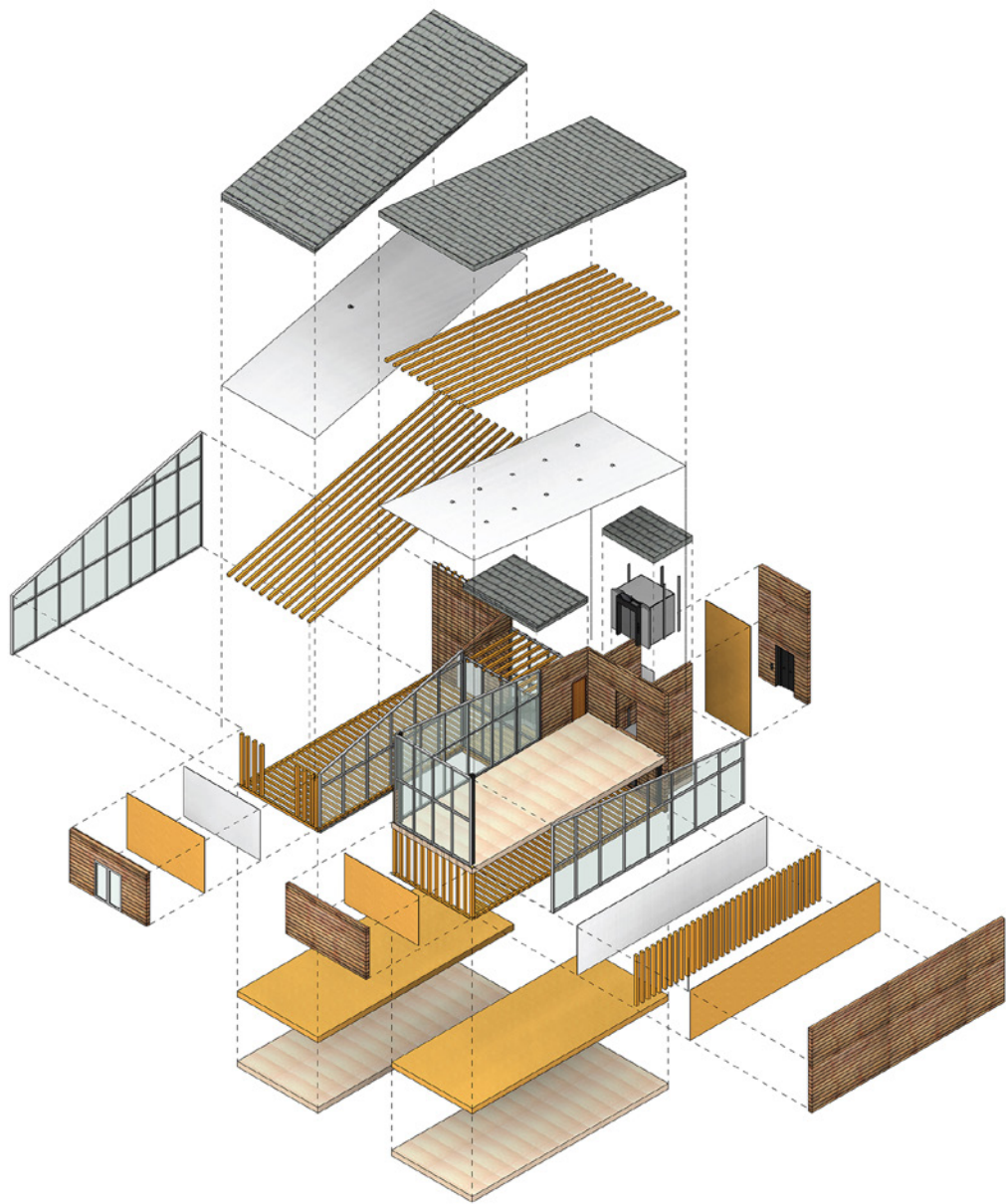
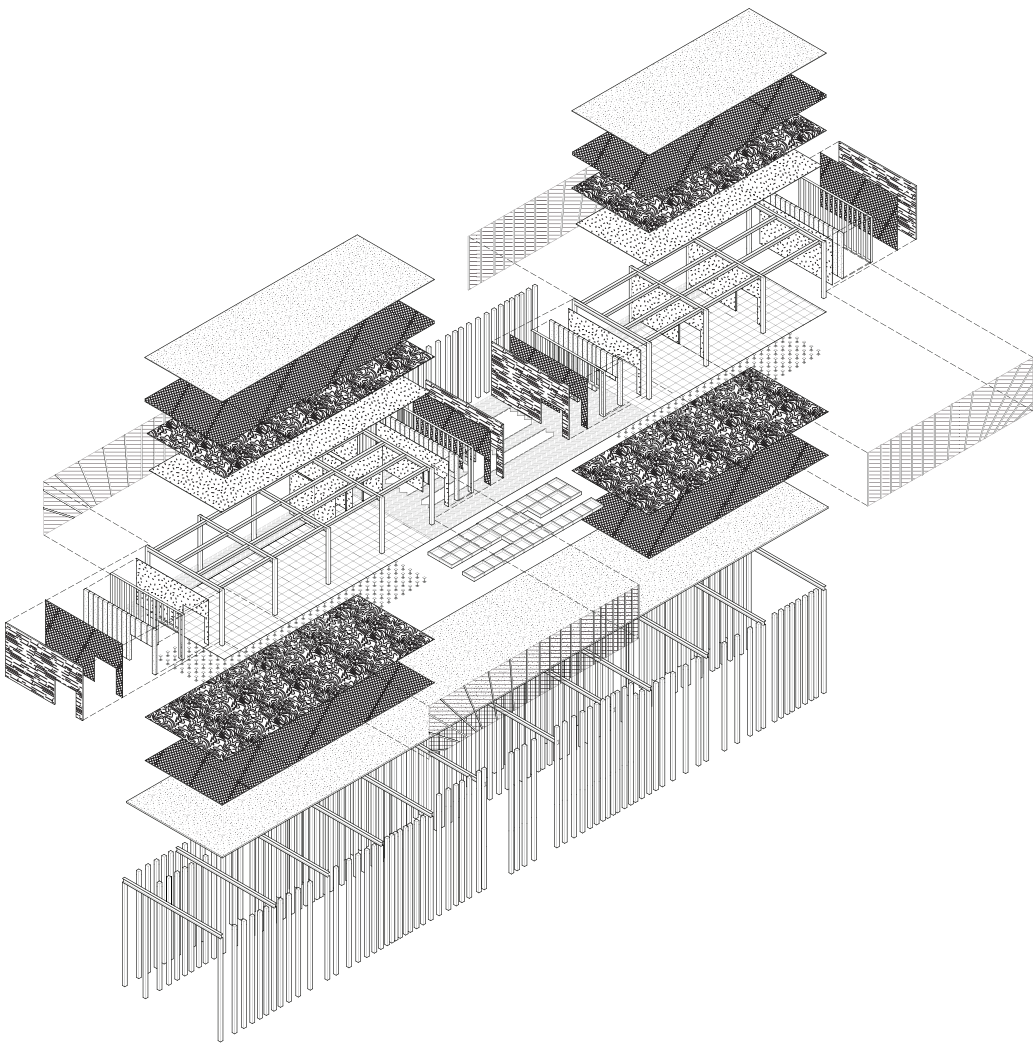
Steff Perna, Unit 2



Gabi Zernaitis, Unit 2



Sydney Serwatt, Unit 2



Landscapes of Dependence: The American Opioid Crisis & the Built Environment

Elective Vertical Studio in Landscape Architecture, Spring 2018

OVERVIEW

The dramatic increase in opioid use and overdose rates over the past decade in the U.S. has affected diverse ages, races, economic classes, and geographies. Significant recent work by the Centers for Disease Control and Prevention (CDC), the National Institute on Drug Abuse (NIDA), journalists, filmmakers, and others gives us a sense of the scope of the problem: in 2016 alone, opioids were responsible for over 53,000 fatal overdoses across the country. The problem is both rural and urban, and through its entanglement in international pharmaceutical networks, extends beyond the physical borders of the U.S.

This course interrogates how the built environment, through both design and neglect, has impacted this epidemic. Through spatial, geographic, and network analysis, we will examine afflicted places and spaces, searching for ways in which transformations to the designed environment can have positive consequences for affected communities.

Drawing from recent literature in urban theory, we consider “urbanism” to be a gradient of conditions and processes rather than a city-centric phenomenon. We challenge the rural-urban binary, and seek to frame the epidemic as a spatial problem that may be remediated, or even prevented, through spatial interventions.

The Declaration of Dependence, a website and living manifesto, is the first major deliverable for the course. Students will collaborate to produce written and graphic analysis of the issues surrounding this epidemic, routinely posting their work to this collective website. Analyses will range from infographics and GIS mapping to animations, film, and physical and digital model-building. The website hosting platform supports 2D, 3D, and 4D work.

This research will morph into a set of hypothetical design proposals for specific locations. These proposals may or may not fall into traditional genres of landscape-making or ecological design: in other words, the final projects will not necessarily resemble parks and open spaces. Students may consider the following possibilities:

- restructuring pharmaceutical networks
- rethinking hospital design
- repurposing abandoned coal mines
- reconnecting fragmented rail infrastructure
- reconsidering state borders
- proposing regional transportation links
- deploying ecological zoning
- crafting design-based policies

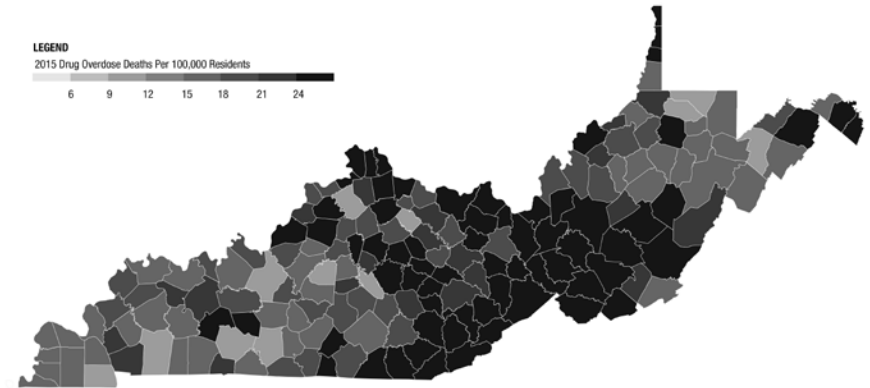
We will leverage our expertise in mapping, spatial thinking, design research, planning, and aesthetics to advocate for design as a solution to this expanding public health crisis.

GUEST LECTURES

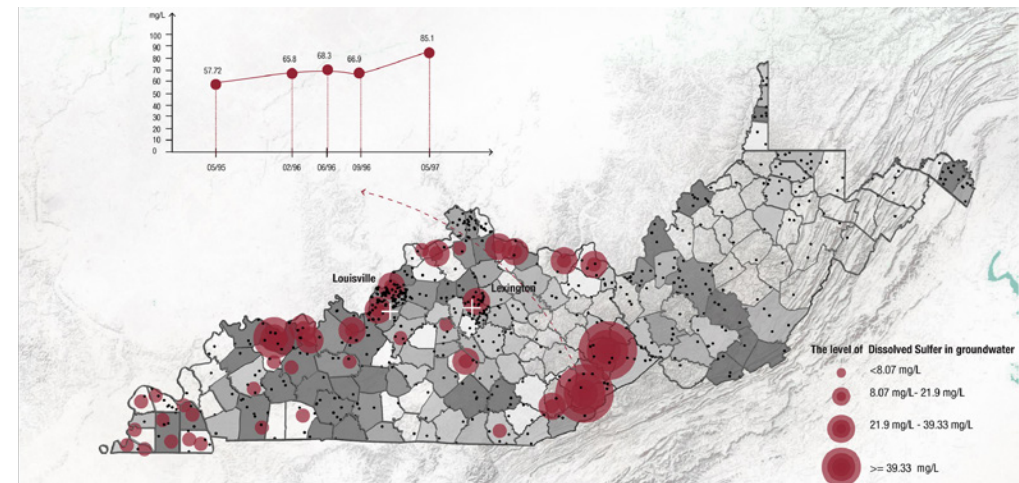
Mai Pho, University of Chicago Medicine; Ming Kuo, University of Illinois; Elaine McMillion Sheldon, filmmaker; Wiley Jenkins, Southern Illinois University School of Medicine

COURSE WEBSITE

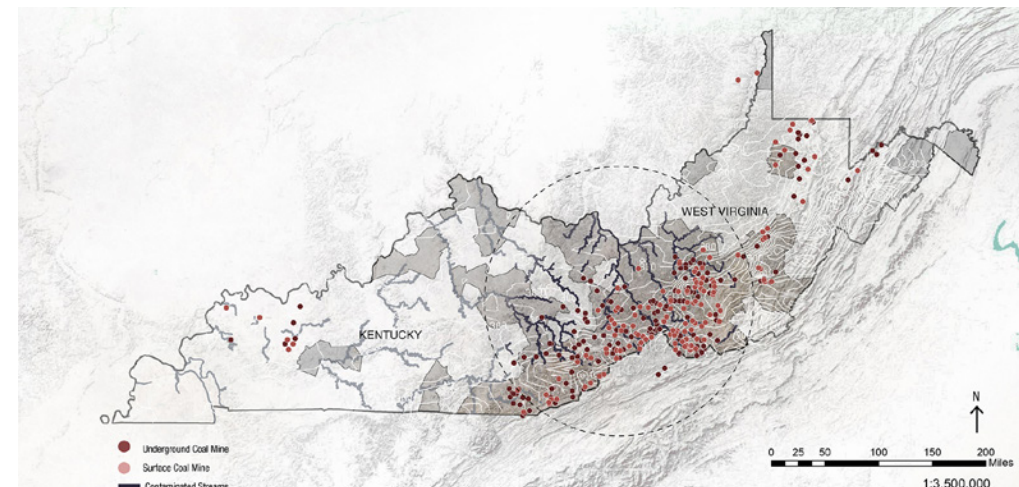
<https://www.declarationofdependence.net/>



Opioid overdose rates in Kentucky and West Virginia, Yutian Wang (MLA)



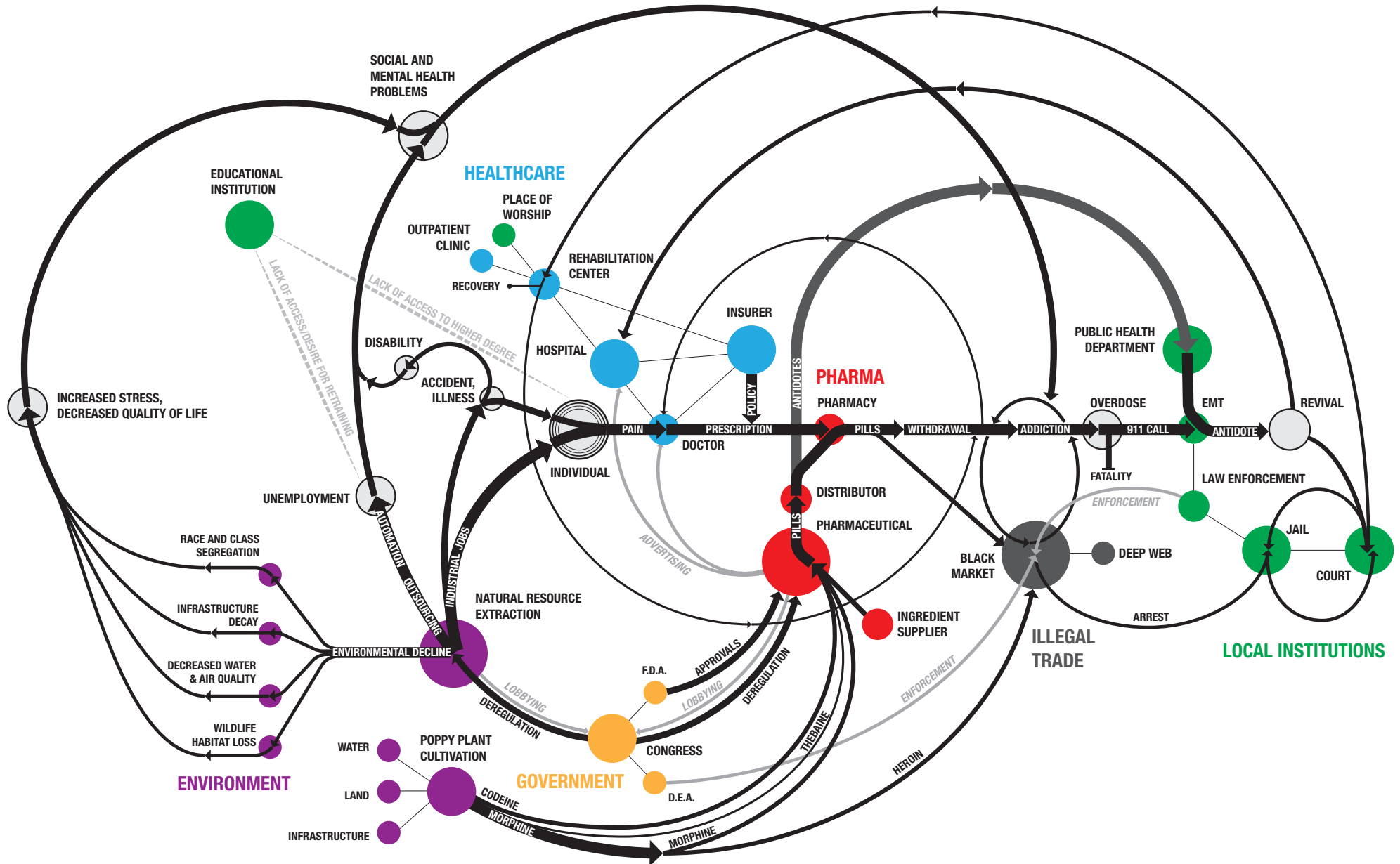
Sulfur levels in water vs. overdose rates, Yutian Wang (MLA)



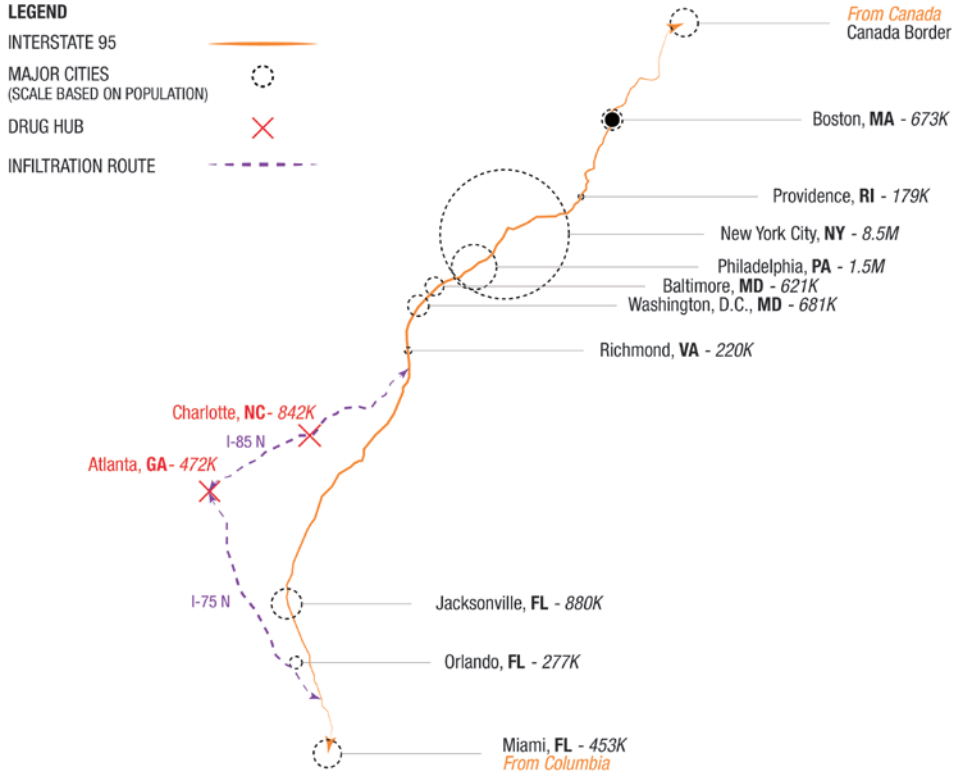
Water contamination from coal mines vs. overdose rates, Yutian Wang (MLA)

Collective Studio Diagram

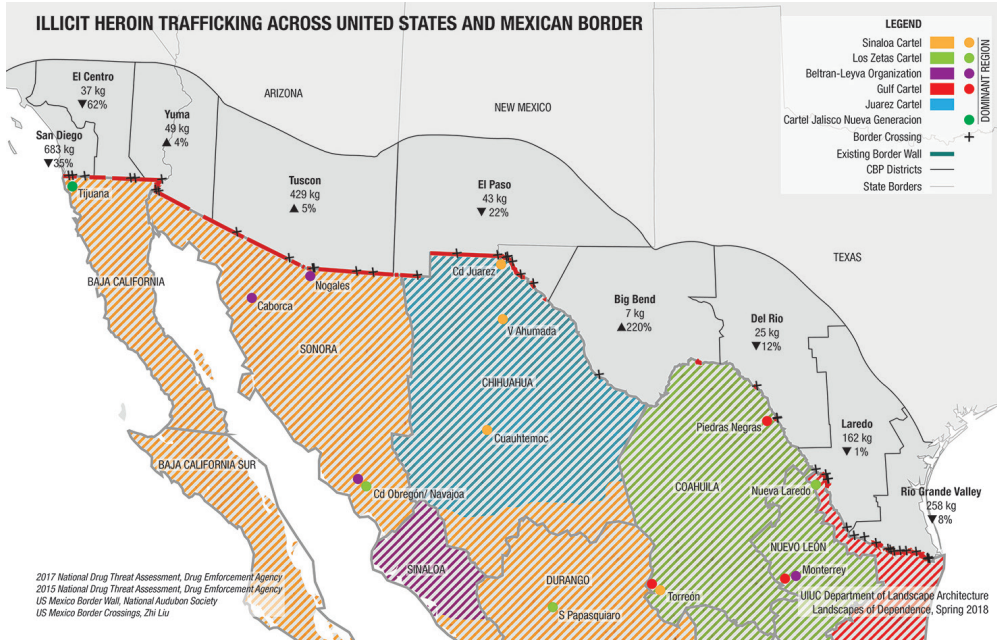
At the beginning of the semester, the studio completed a research phase that involved mapping each step of the addiction, overdose, and recovery process for opioid use, demonstrating that the “cycle of addiction” is actually a labyrinth involving many actors at multiple scales. We mapped these steps by hand on sheets of butcher paper, and later translated the information into a digital diagram, shown below. This diagram was the starting point for students identifying where their design interventions could have the most impact.



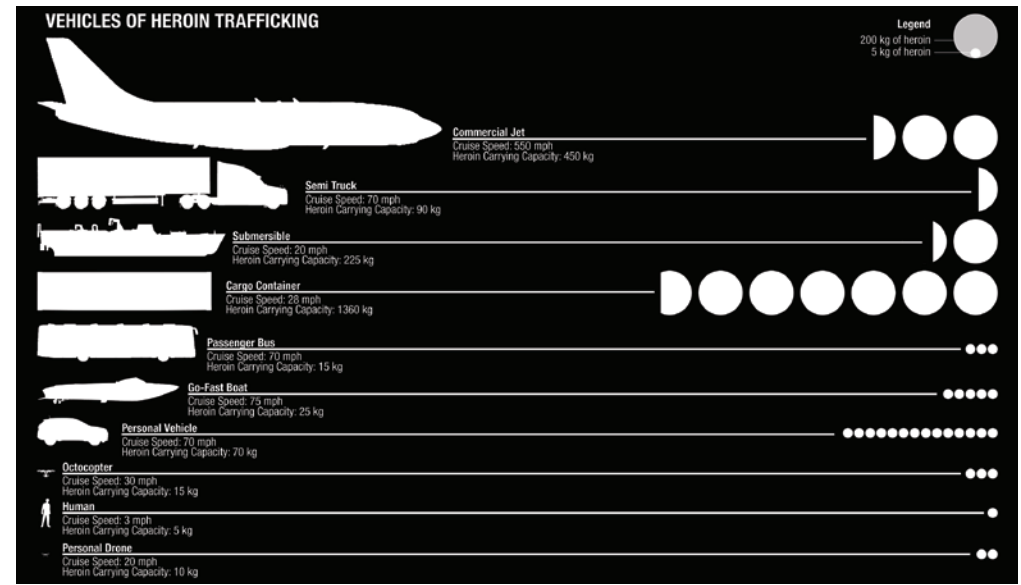
Research and Mapping



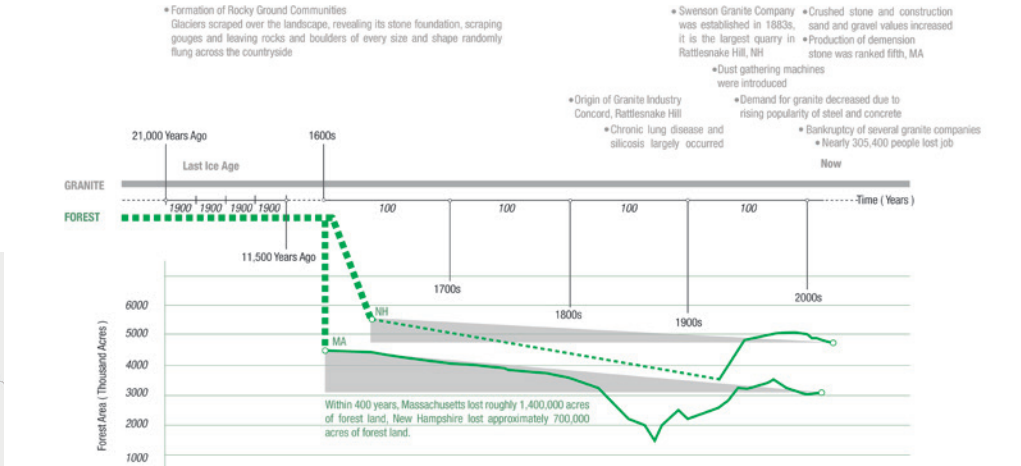
Dennis Yang (BLA)



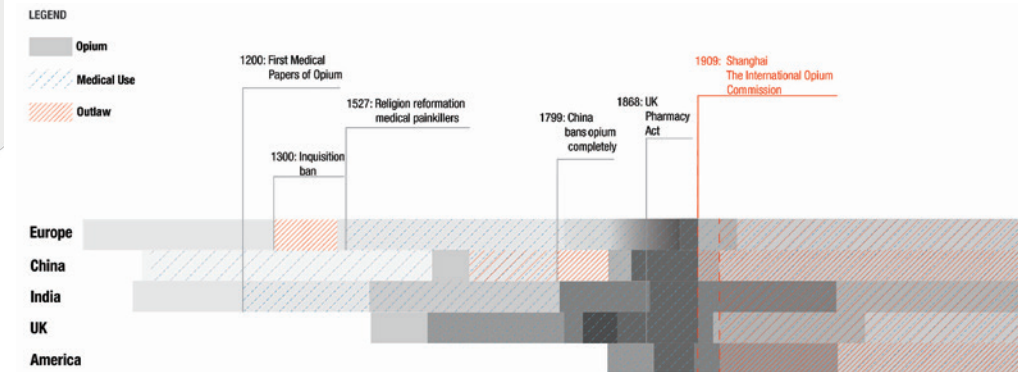
Layne Knoche (BLA)



Layne Knoche (BLA)



Xi Wang (MLA)

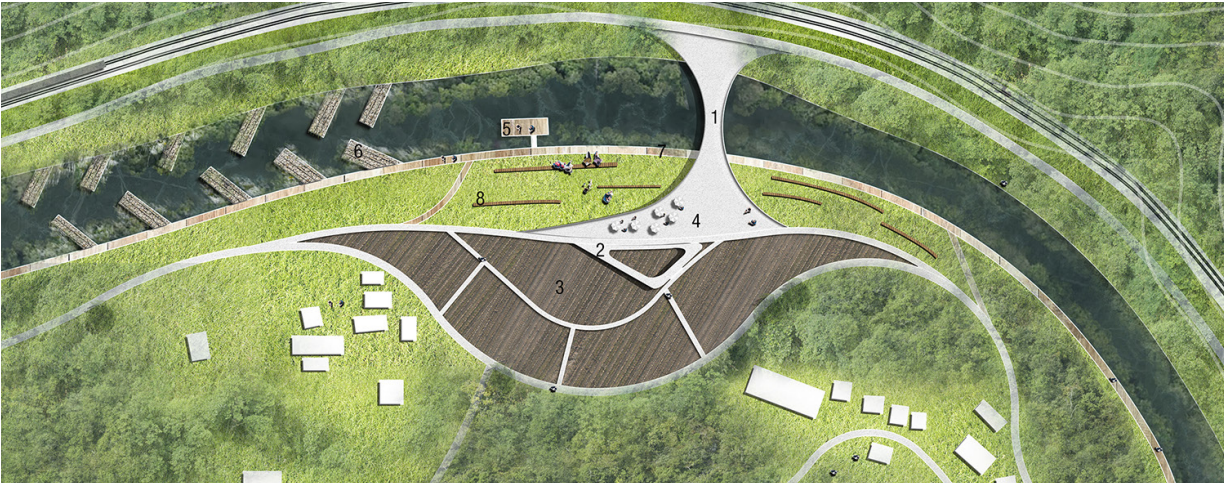


Yizhu Liu (MLA)

Design Proposals



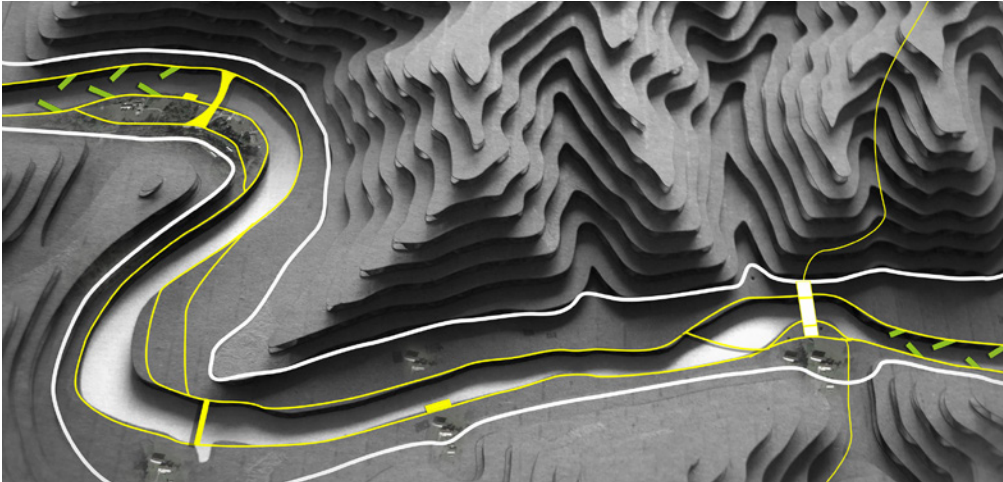
Layne Knoche (BLA)



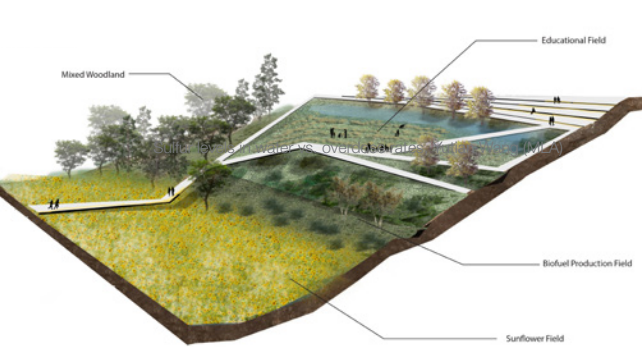
Yutian Wang (MLA)



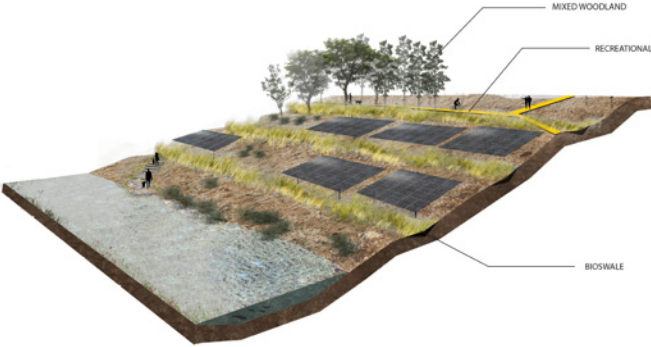
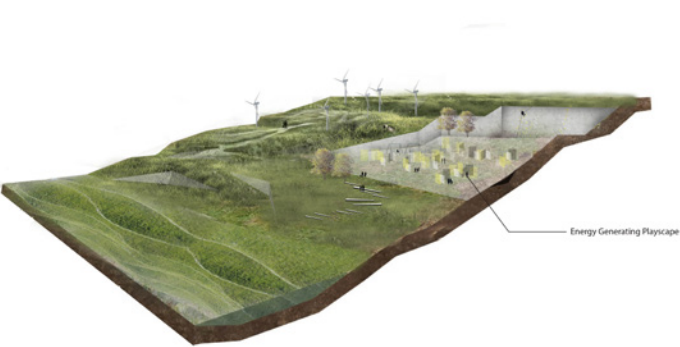
Minbo Zhao (BLA)

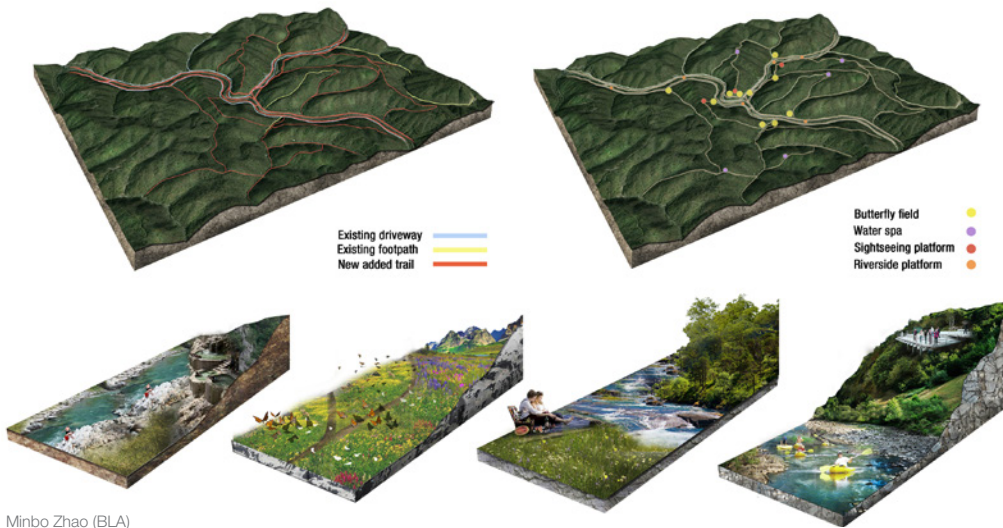


Yutian Wang (MLA)



Zoey Wang (BLA)

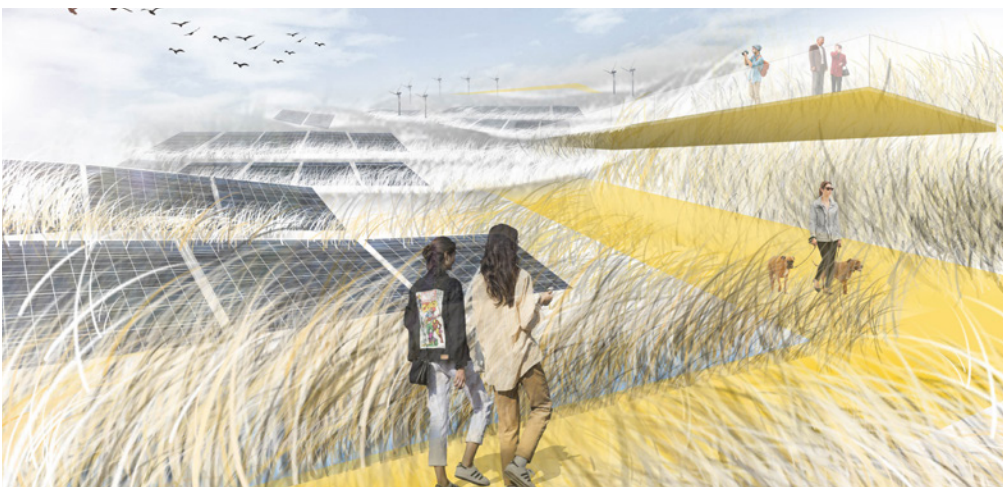




Minbo Zhao (BLA)



Layne Knoche (BLA)



Zoey Wang (BLA)

Official Course Evaluations Results, Center for Innovation in Teaching & Learning Rating scale 1 (low) to 5 (high)

LA 336 / LA 438 EGR / LA 438 EUG - Design Workshop Studio I
Section EUG, Lab-Discussion (Aneesha Dharwadker)
M W F, 2pm, 18 Temple Hoyne Buell Hall

Spring, 2018

Rating Scale Item Means	1	2	3	4	5
Rate the instructor's overall teaching effectiveness.					4.70
Rate the overall quality of this course.					4.70
How much have you learned in this course?					4.70
The course objectives were:					4.70
Did you understand why you received the grades you did on projects?					4.70
The instructor evaluated my work in a meaningful and conscientious manner.					4.80
The instructor encouraged development of new viewpoints and appreciations.					4.80
Did the instructor encourage you to develop your ideas and approaches to problems?					4.90
This course enhanced my creative abilities.					4.80
Evaluations of my work were made in a constructive manner.					4.80
The course was:					4.40
The instructor promoted an atmosphere conducive to work					4.80

☐ What are the major strengths of the instructor/course?

- The most effective design studio professor I've encountered. With a combined work ethic, passion for her job, and overall design talent, she made studio a joy to participate in.
- Prof. knew what she is doing, and I think the course was planned efficiently.
- Well disciplined. Flexible with time and very understanding. Open to different ideas. Having a lot of helpful ideas to share.
- The instructor is really nice and gives a lot of helpful advices for students.
- The teacher is knowledgeable, thoughtful, patient and full of energy toward design. Her work is logical and she is very nice to communicate and always lets us know what we should do and what she wants. The design theme of studio is well-designed and makes me think about another perspective of landscape architecture. I appreciate her help.
- Aneesha is very much an example of "servant leadership," not viewing the students in this course as lesser than her, but rather working with us and going above and beyond to make sure that the work we presented as a class was well-documented, cohesive, and powerful beyond just the limits of the classroom. Her inclusion of interdisciplinary dialogues was also very unique and appreciated.