

TEACHING PORTFOLIO

ANASTASIYA CHYBIREVA FENDER



I question the distinction between the pedagogical foundation of art, design and architecture. These studies simply manifest themselves in diverse eventual forms. All, however, require a sensitivity to the person who will eventually experience these creative outcomes: a person in the gallery or an inhabitant of the built environment. In order to hone this sensitivity I believe in emphasis on visual literacy.

Teaching in an increasingly computerized environment presents some practical advantages, such as efficiency of work flow and accuracy of design, yet it leads to a unique problem: it poses challenges in developing a unique creative voice. In order to commend the digital technologies with a sense of authorship one should develop a strong training in the analogue skills of drawing and modeling. This strong foundation leads to the articulation of a singular personal voice that later translates to the digital realm with all its advantages.

At the UTA School of Architecture I have taught the first year studios. I was fortunate to design a year long curriculum that I practiced my years of teaching. This journey of creative growth emphasized the visual literacy in response to my pedagogic vision, allowing me to participate in forming the ways students approach their design problems while discovering their unique sense of self-expression.

In this portfolio you will find examples of the curricular flow outlined below.

The Curriculum:

1. Seeing Things

Instruction in memetic drawing through understanding of:

- Proportion
- Perspective
- Edge
- Value
- Basic optics
- Composition

In this portion of the curriculum students learn the basics of visual literacy. Students are assigned specific subject matter to draw that illustrates particular visual phenomena. Students obtain increasingly greater freedom in choosing the objects or subjects for imitation through drawing. This phase culminates in the production of the 4'x5' charcoal studies of their chosen subject that was previously investigated through visual research.

2. Controlling Line

- Consistency
- Clarity
- Precision
- Time management

In this portion of the curriculum students master the ability to produce quality line work. It aids in development of hand dexterity, drafting strategy and time management skills. Despite the fact that there are many computer programs dedicated to this task, the ability to draft well by hand greatly aids in the freedom of formal expression.

3. Phenomenology of Space through Mapping

- Understanding the point as a marker in space
- Understanding the line as an act of measuring
- Understanding line weight as a tool for clarity
- Using the language of point and line to analyze visual data
- Creating mass as an articulation of conceptual space

This portion of the curriculum deals with architecture as a physical manifestation of abstract data. Students map various places they occupy during the week as relative points in space. Students connect these points with lines that articulate the nature of a their commute between the places indicated by the points. Heavy line weight represents meaningful journeys while light line weight represents a meaningless commute. Students group points in programatic zones articulated through color coded volumes arriving at the three dimensional map manifested through the phenomenological architectural construct of their weekly lives.

4 Clarity of Visual Communication

- Clarity
- Communication
- Thinking about the inhabitant

In this portion of the curriculum students learn the clarity of visual communication by producing LEGO instructions. Learning NURBS modelers such as Rhino as well as Adobe programs such as Illustrator and InDesign allowed students one to construct LEGO pieces and arrange them in clear sets of visual instructions. Consequently, students team up with their peers to test their instructions. Students learn the art of clarity and legibility in their visual communication.

5. Understanding Architectural Syntax

- Ability to read space through plan and elevation
- Ability to compose space through marks on the page

In this portion of the class students learn to compose space. Students learn the architectural alphabet of lines and dots that represent walls and columns. They study the plans of existing works of architecture worth imitating. Students emulate the plans and proceed to deconstruct the model. Students design spaces that focus on particular experiences such as openness or introversion through the use of architecture syntax. Finally, students proceed to design spaces of increasing programatic complexity such as a library or a museum through the mastery of architectural syntax.

6. Working with People

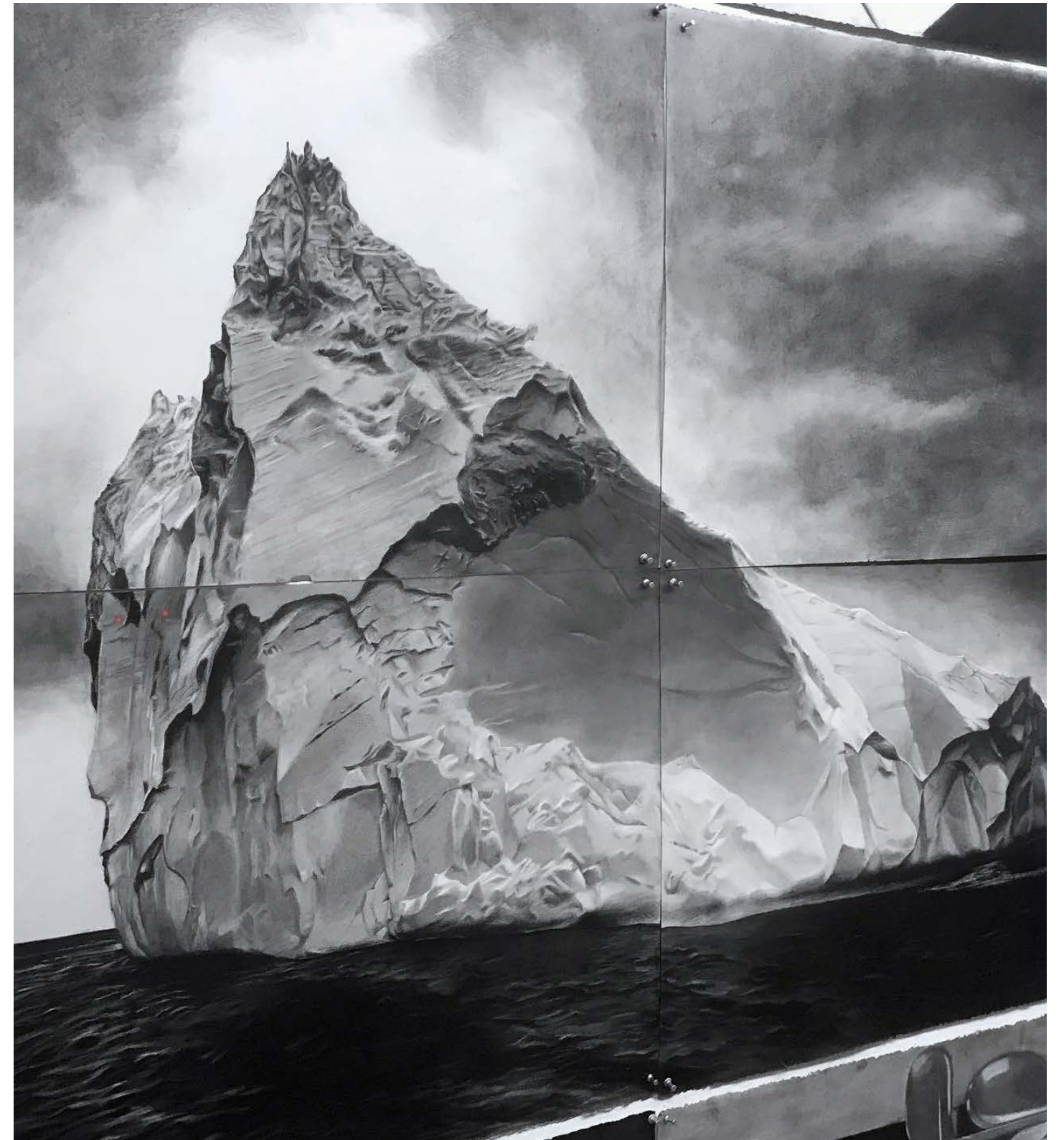
- Joining the dialogue of peers through critiques
- Joining the dialogue with authors through literature
- Joining the dialogue with history

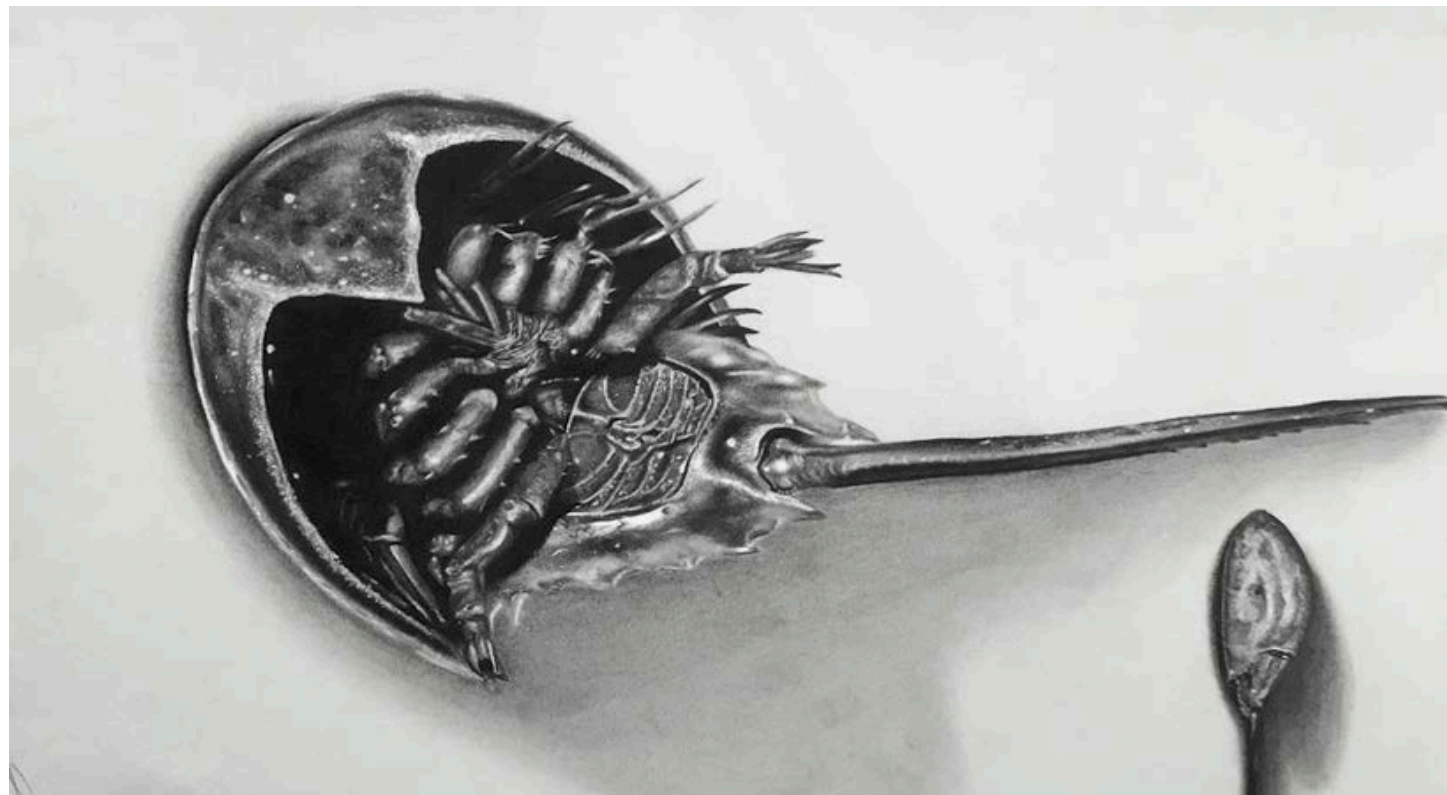
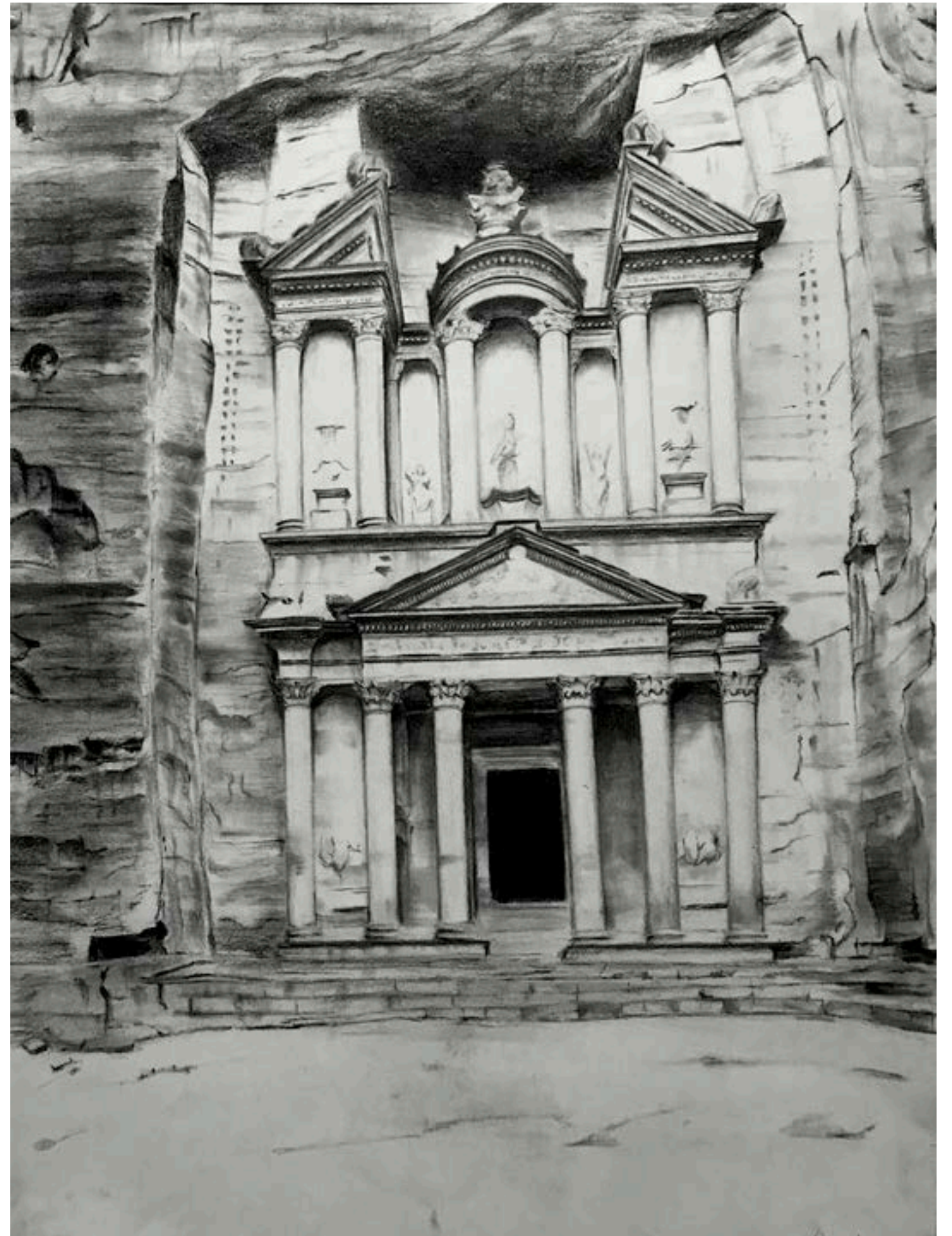
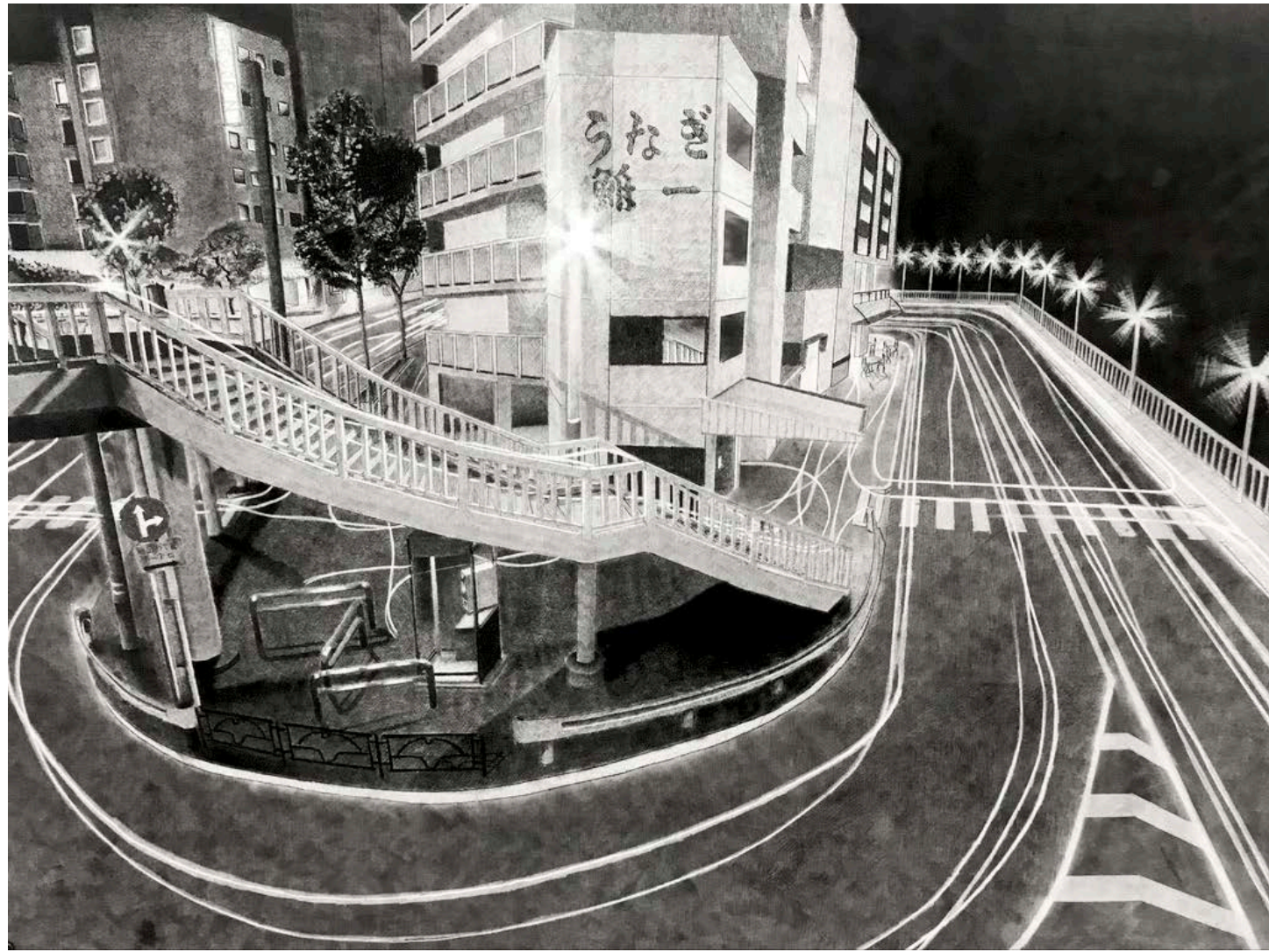
In this final phase of the curriculum students begin to use their unique voice to join the creative dialogue.

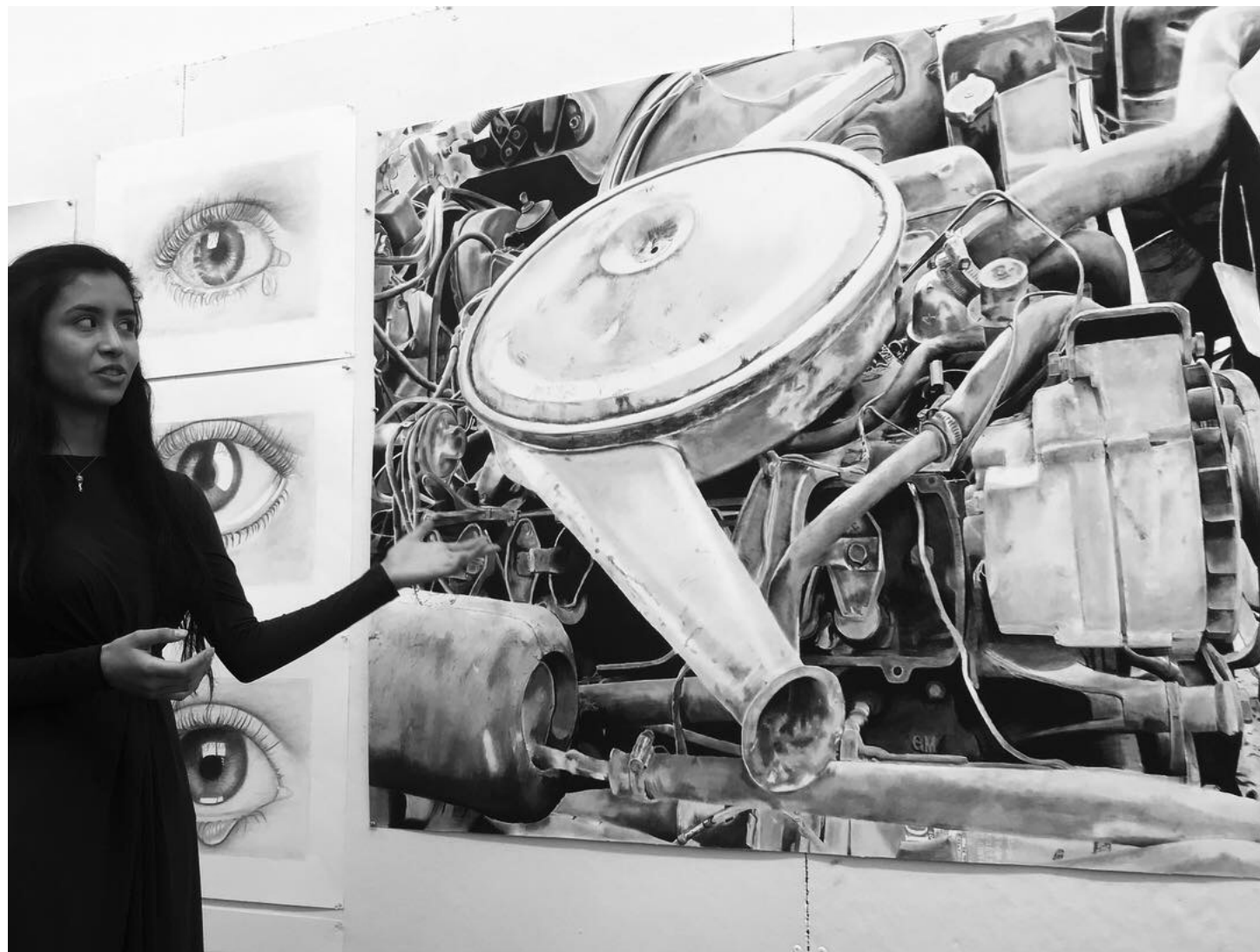
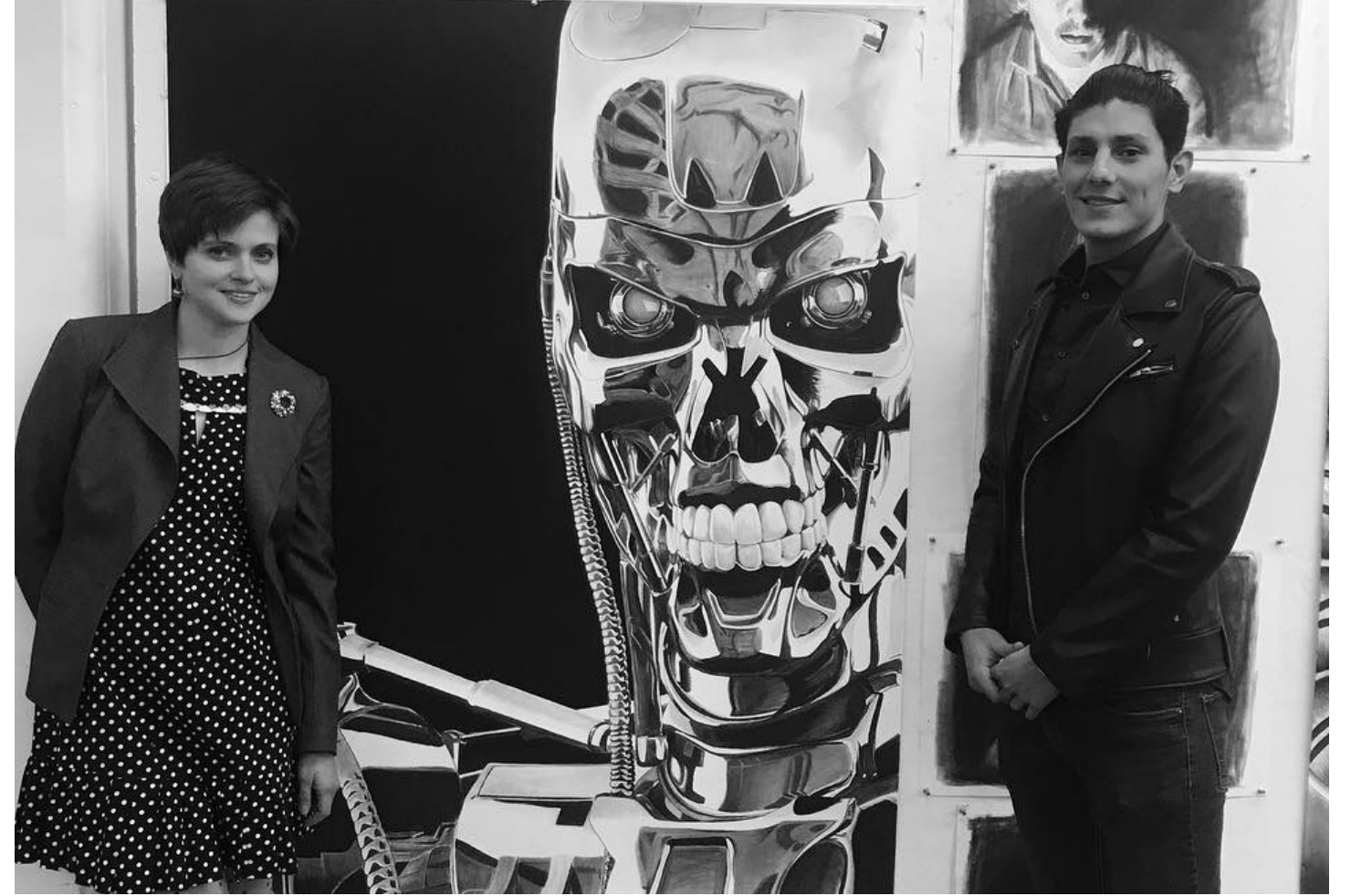
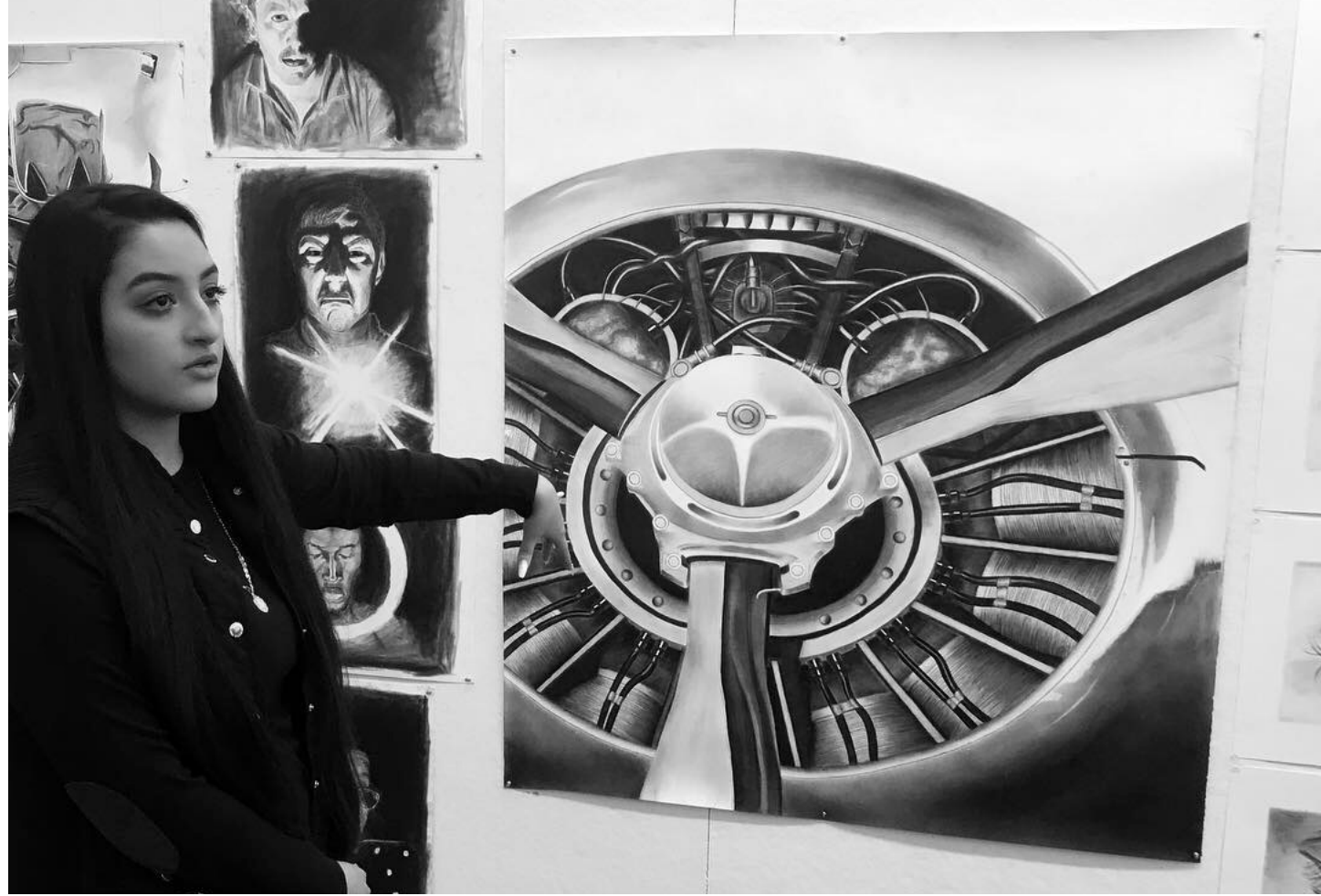
Students engage in rounds of peer critique during the beginning of each class. The emphasis lays on addressing successes and failures in each drawing or project based on the clarity of communication and the fidelity to design intent.

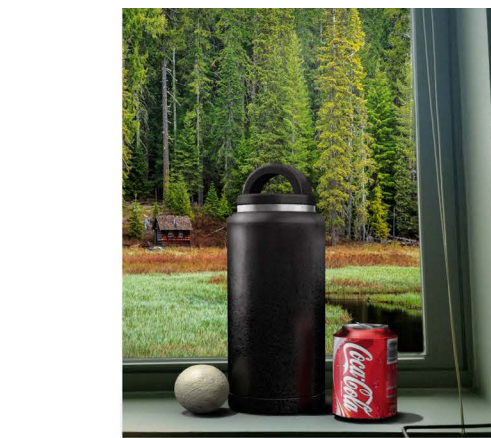
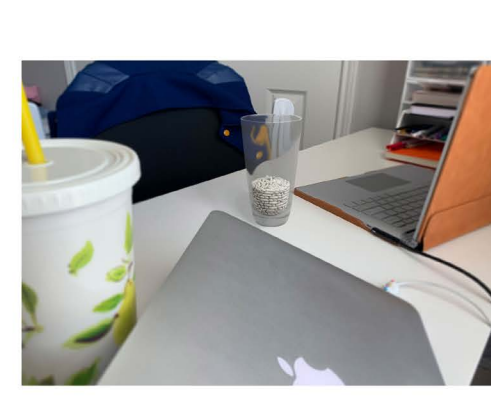
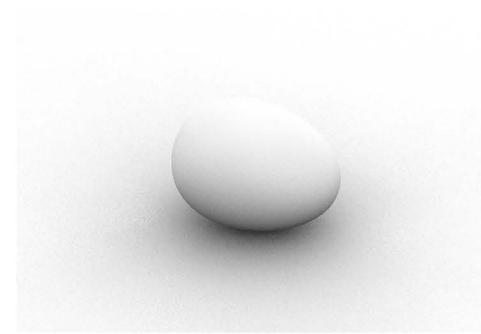
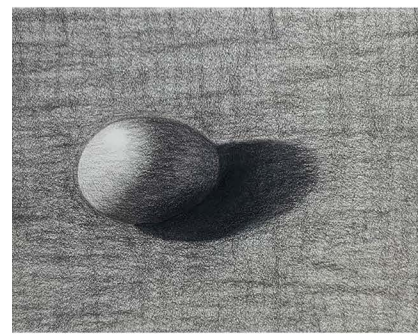
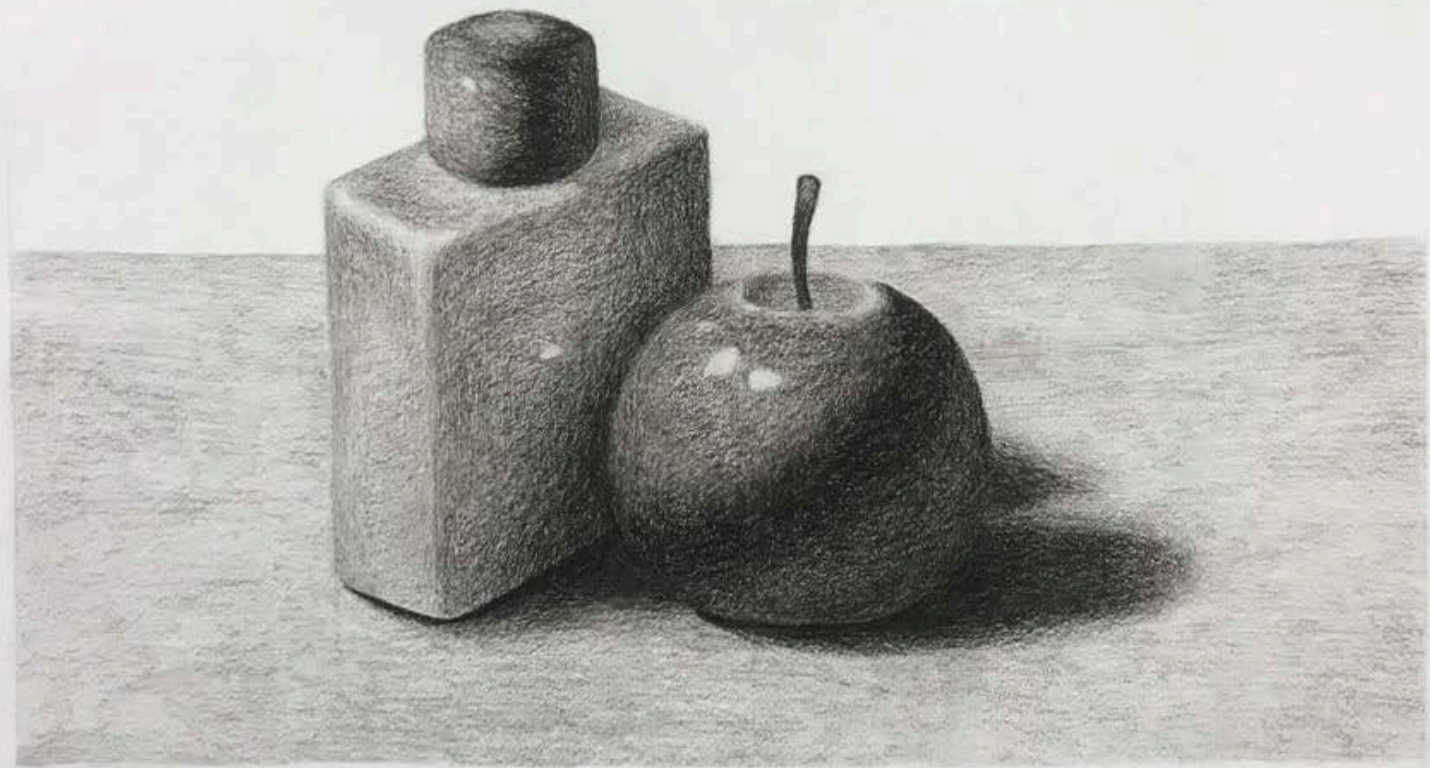
Students enter in dialogue with short literary texts such as Italo Calvino's *The Invisible Cities* and Antoine De Saint Exupery's *The Little Prince*. These texts are employed as starting points for design projects. Abstract ideas present in the text become the programmatic parameters for students' projects. For example, each student receives a planet from *The Little Prince*, identifies the key characteristics of the planet and its inhabitant(s) and proceeds to design the built environment that would reflect the inner strengths and assist in particular weaknesses of the planet's inhabitants.

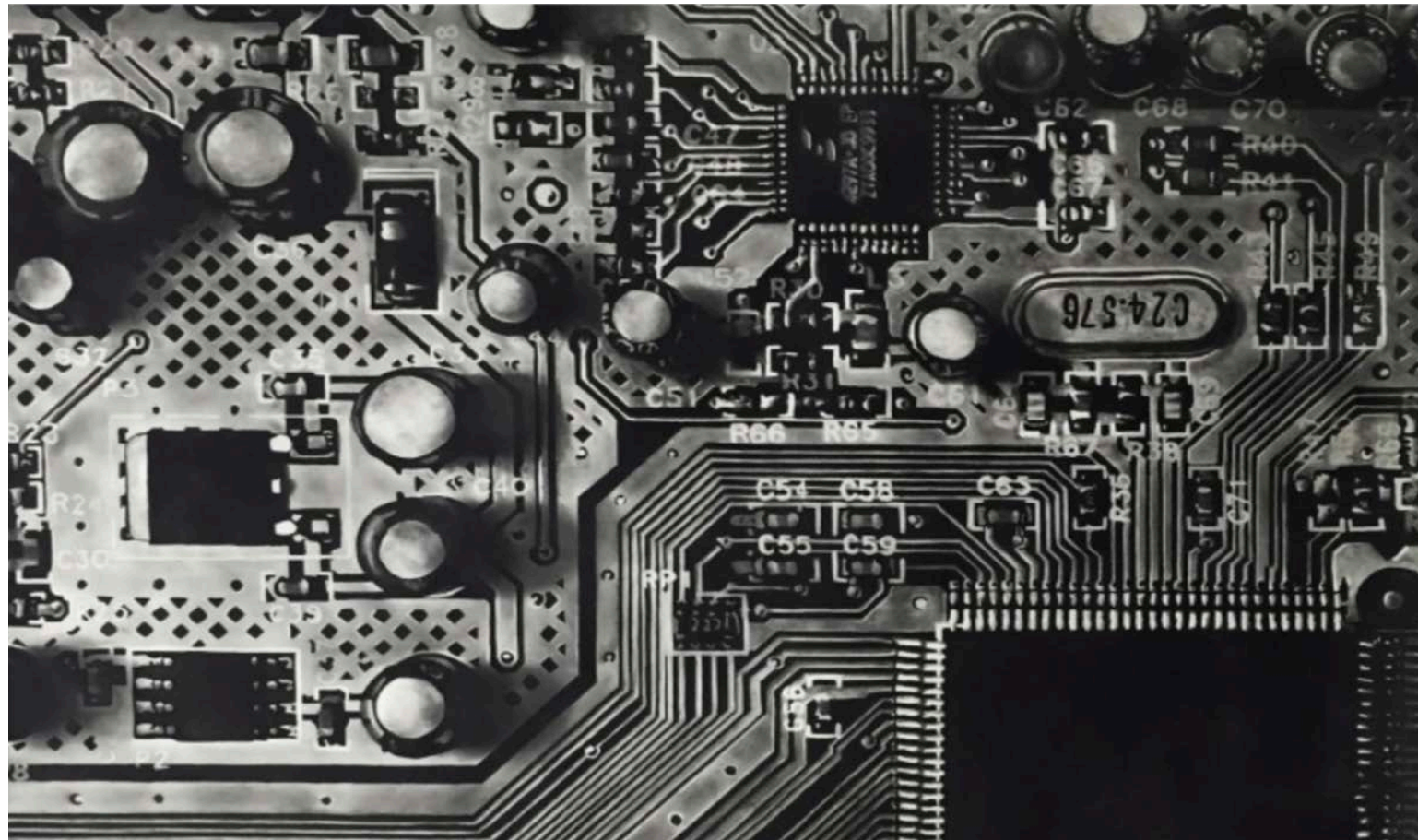
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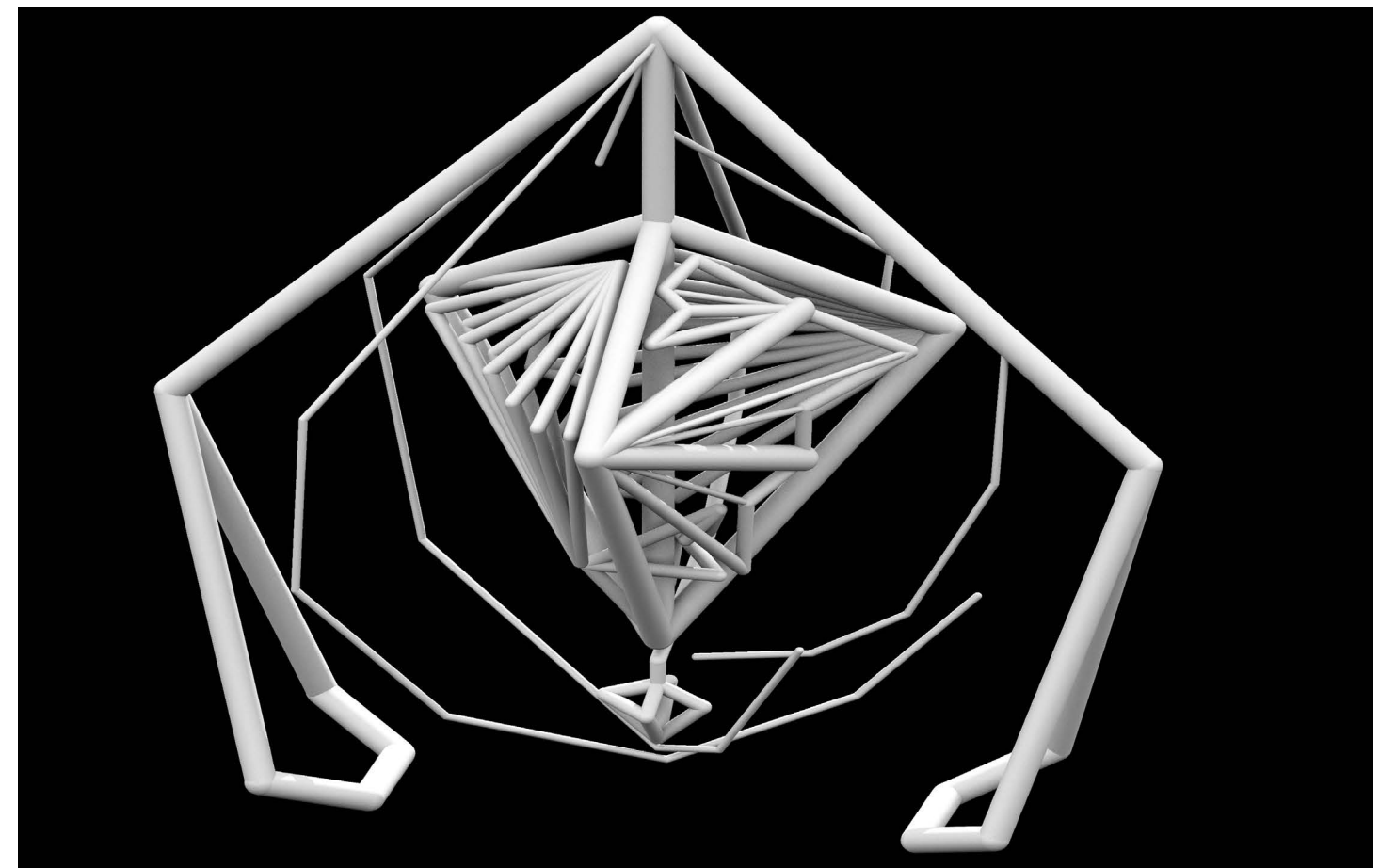
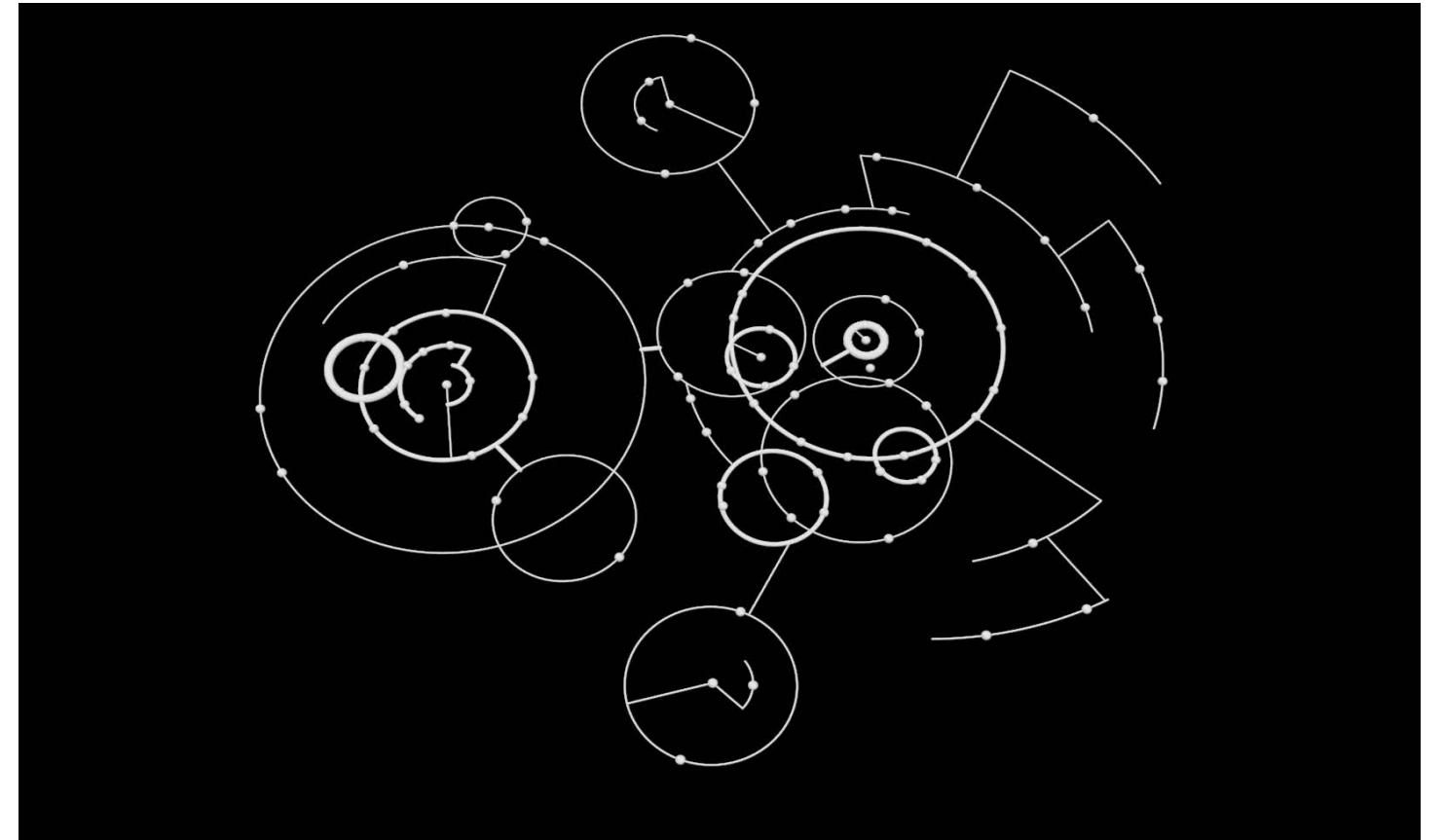


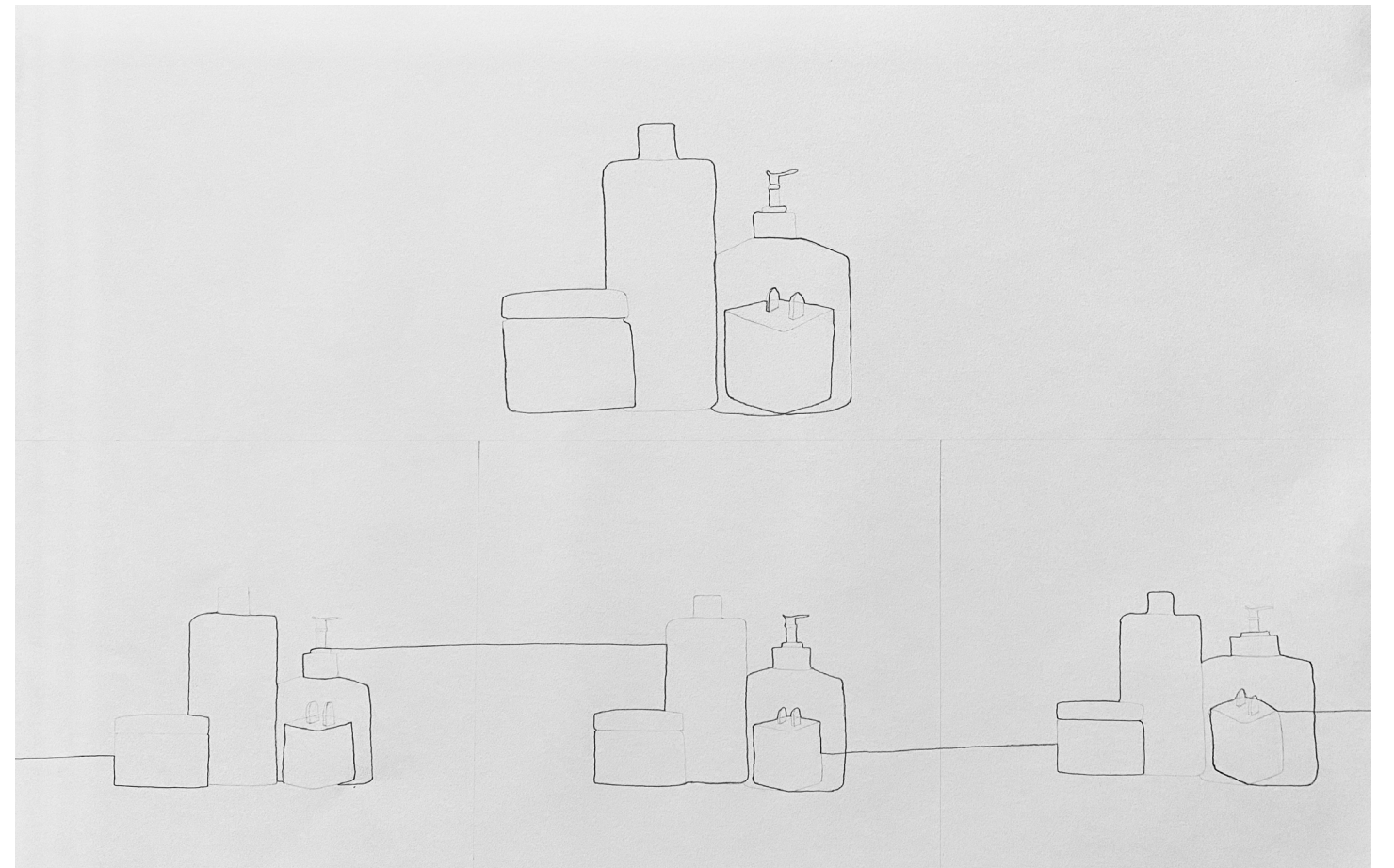
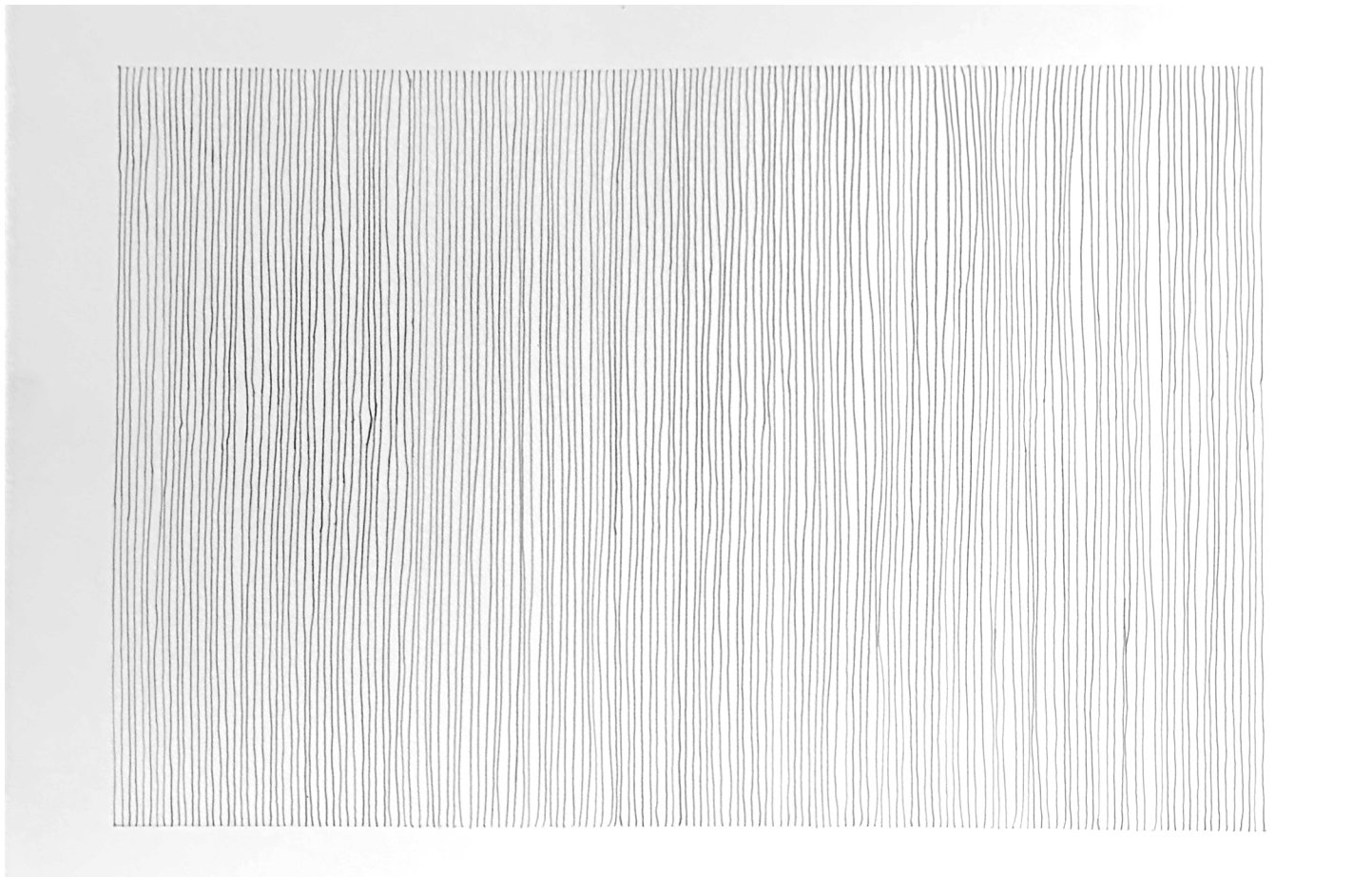
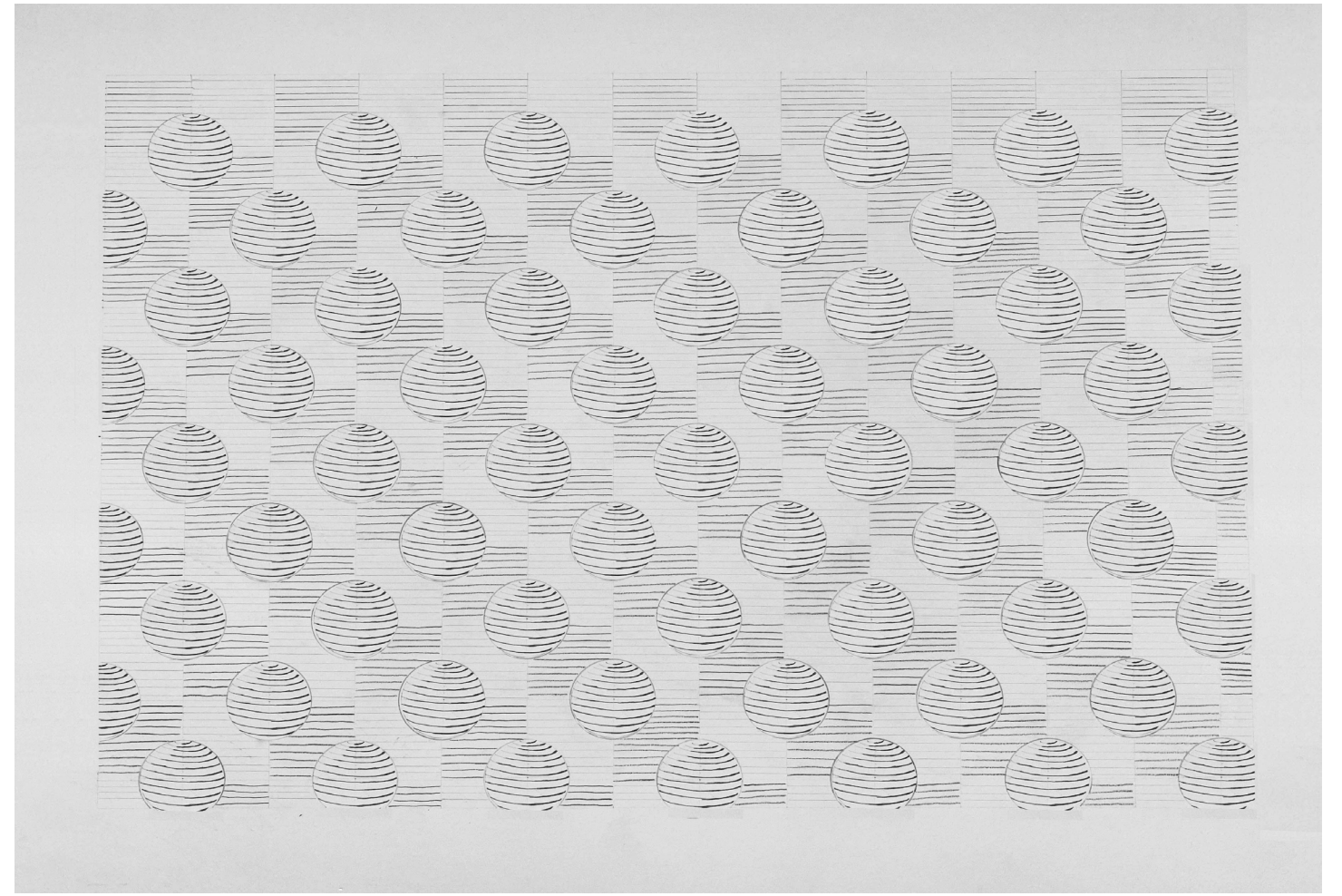
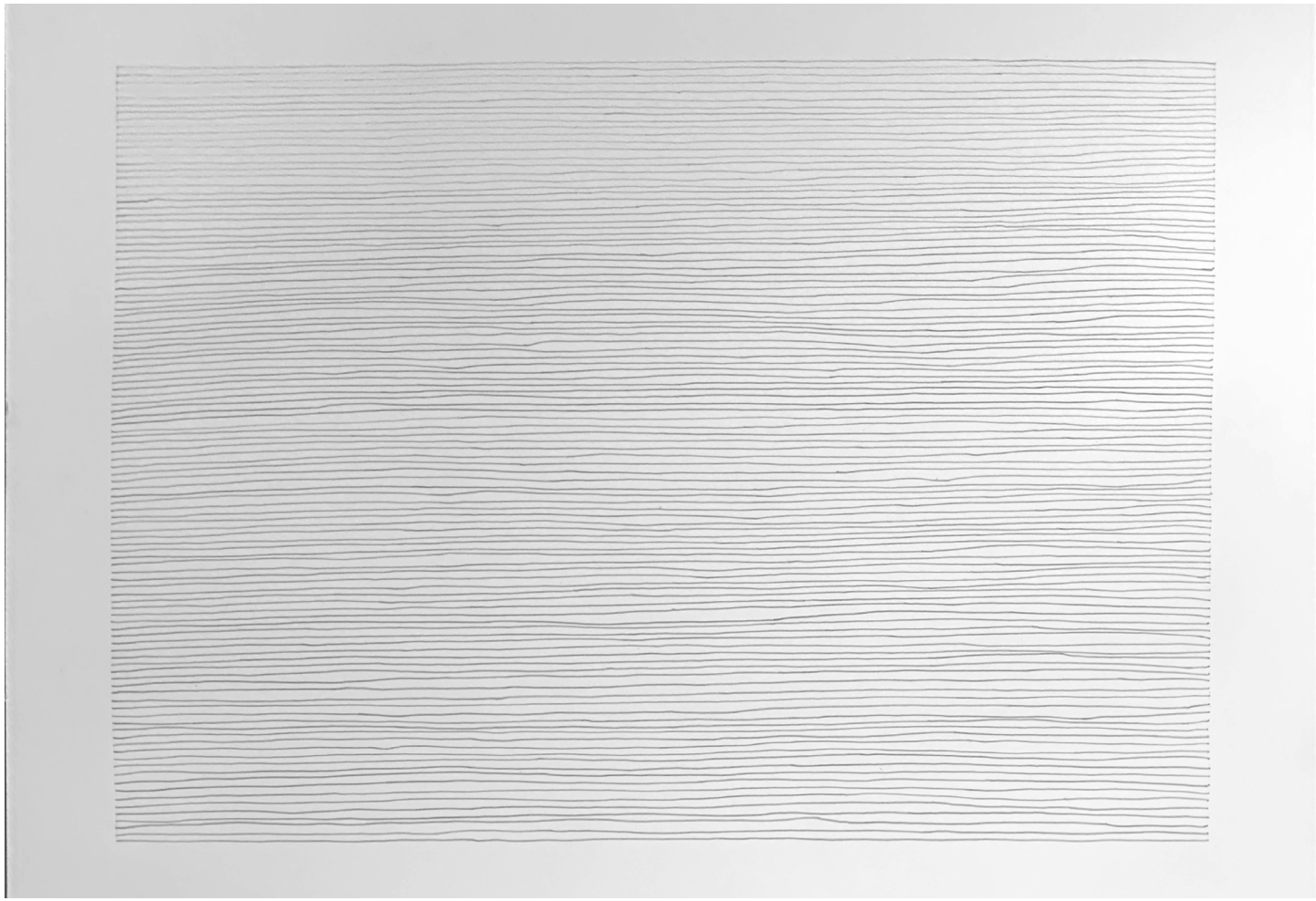




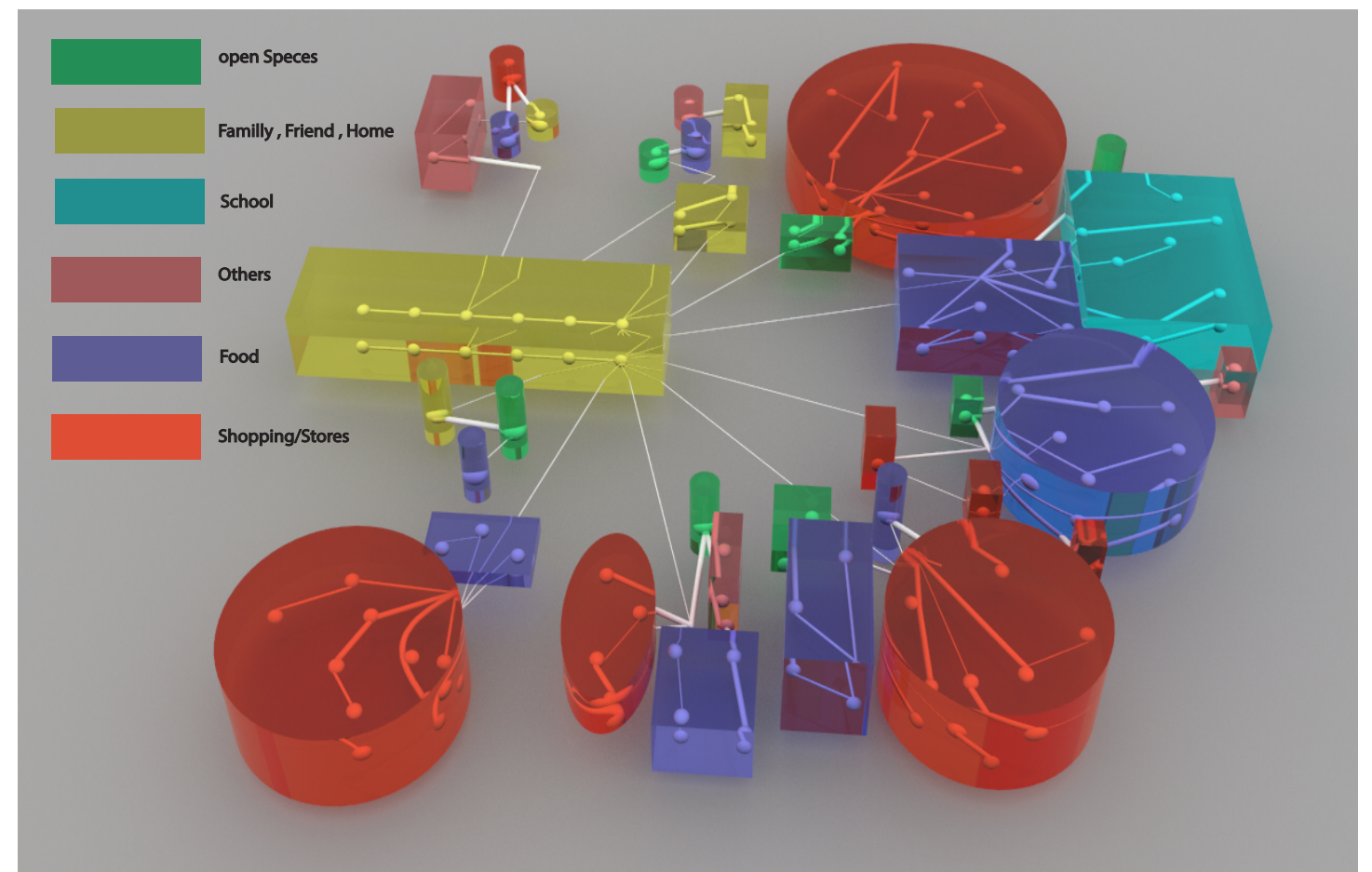
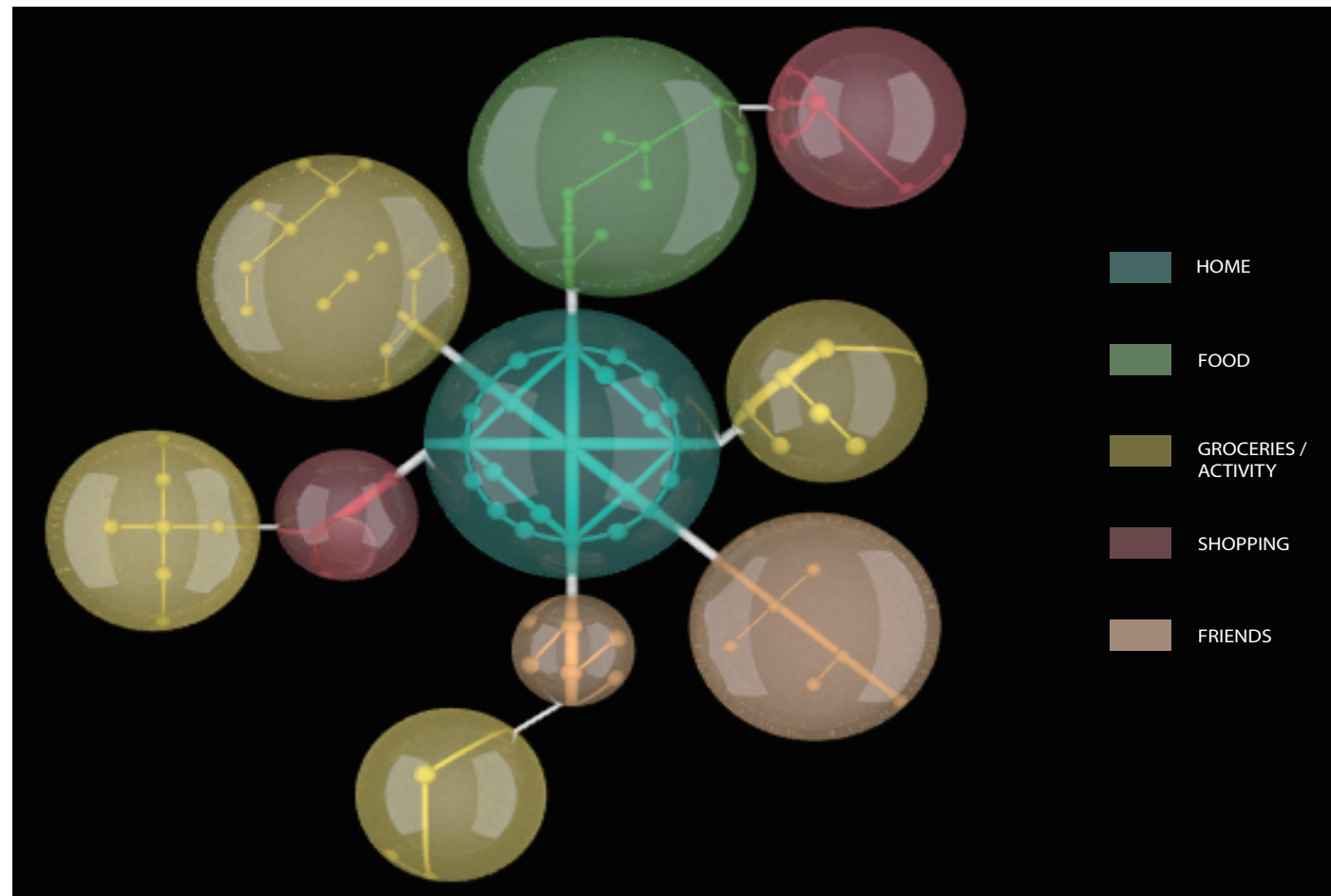
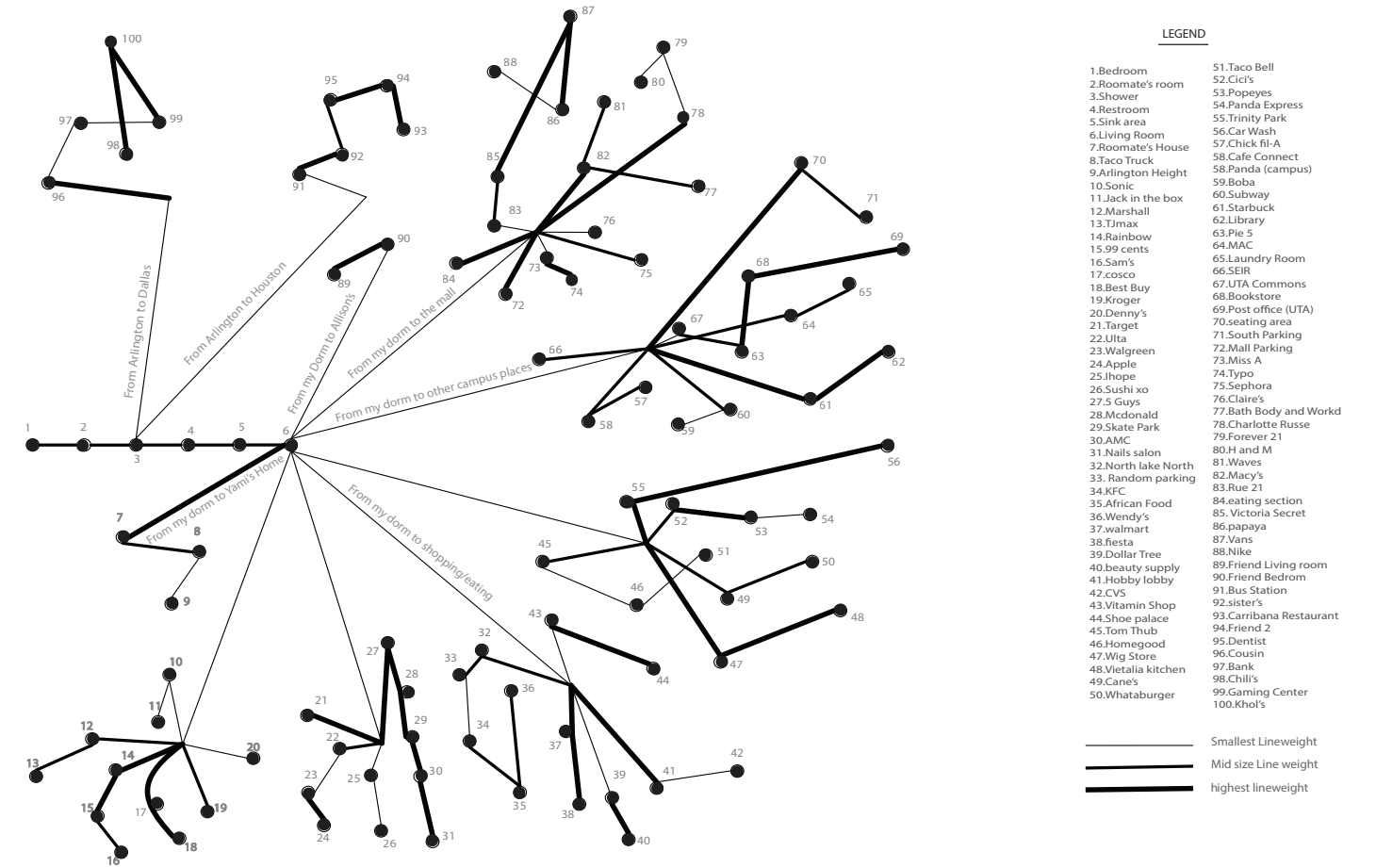
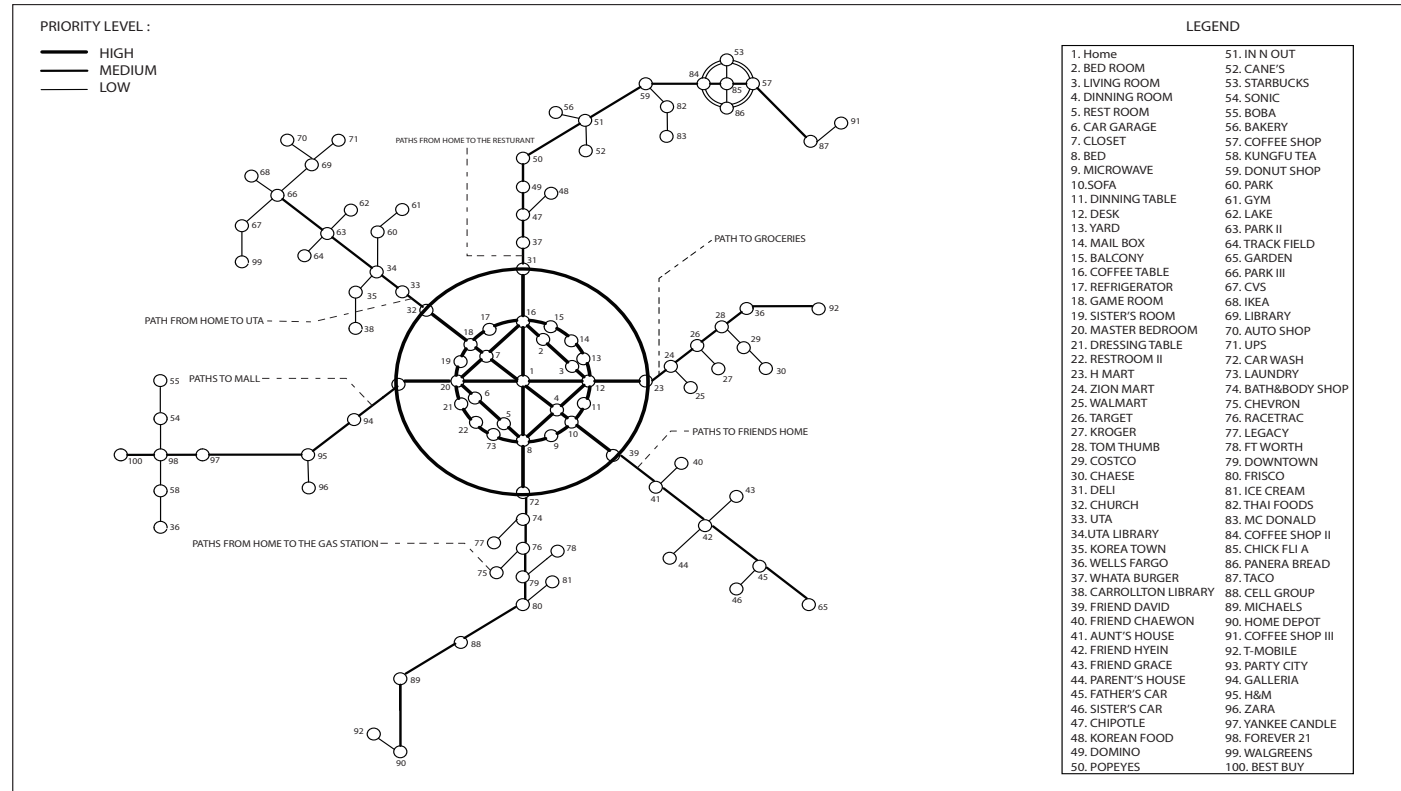


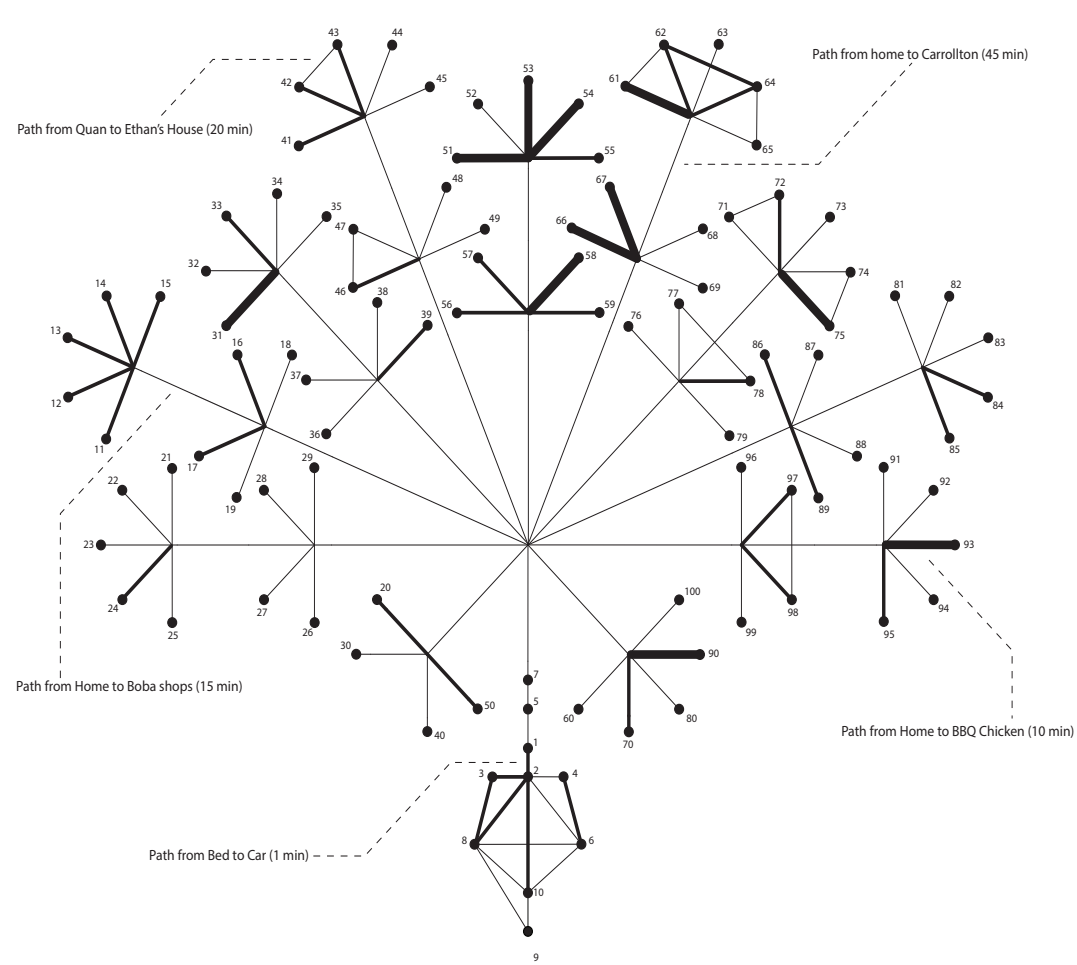
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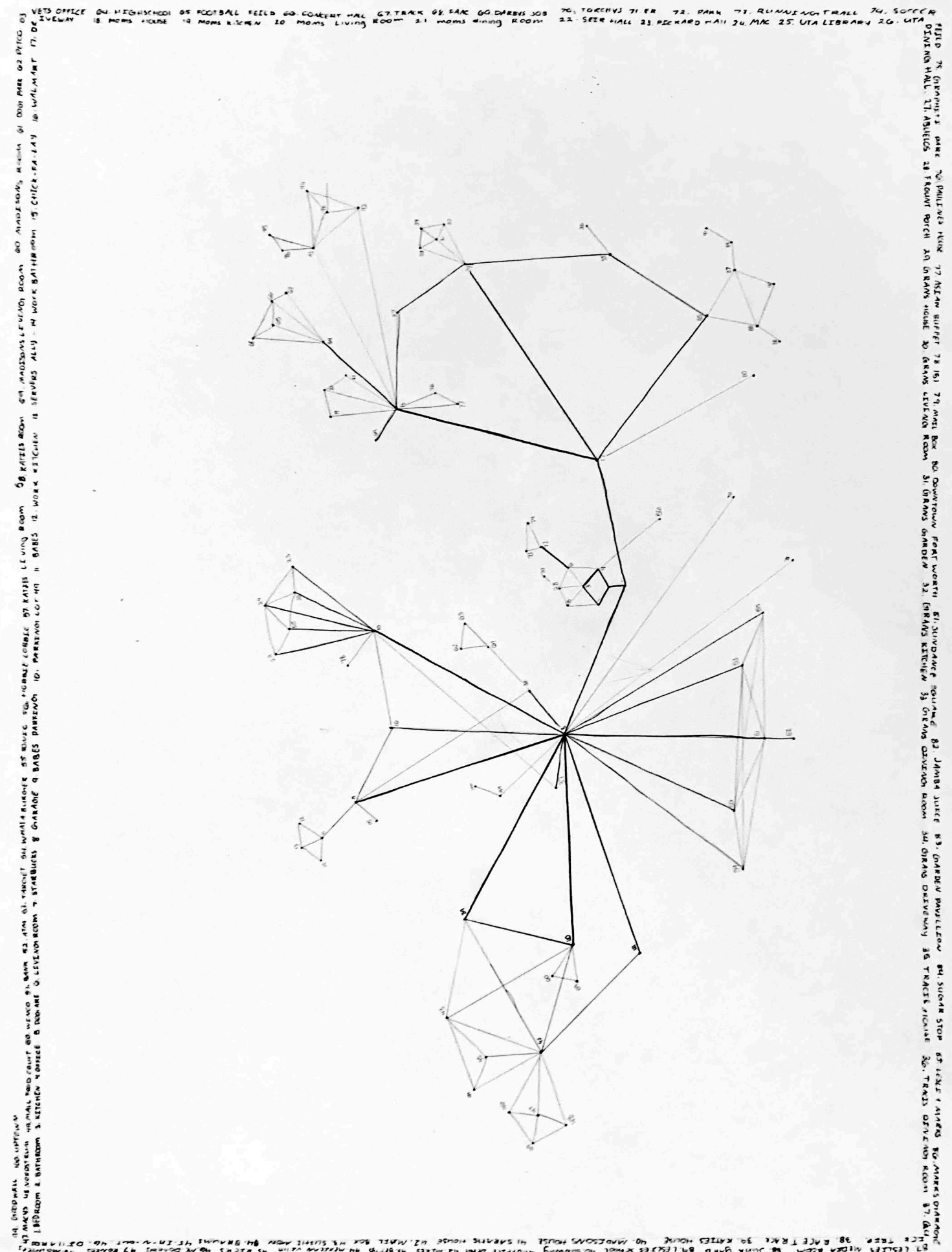
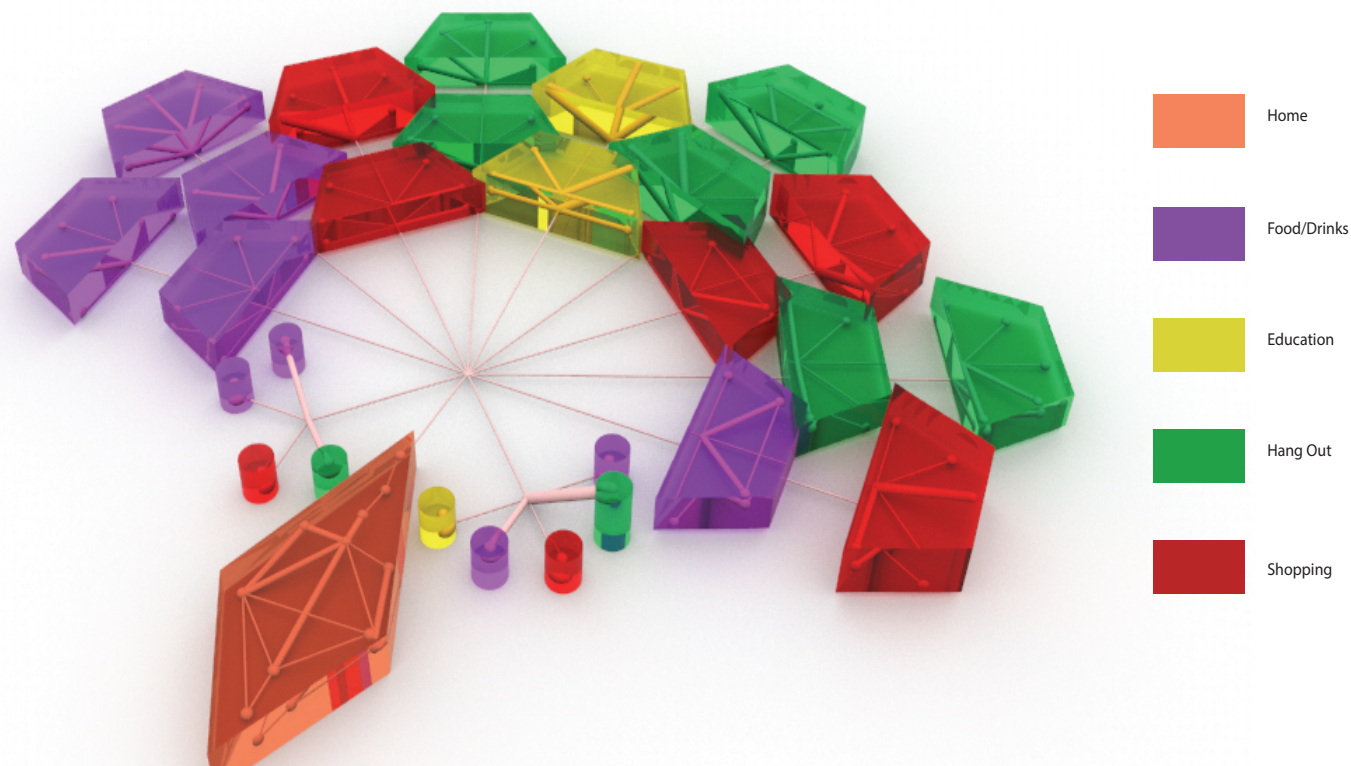


3. Phenomenology of Space through Mapping.



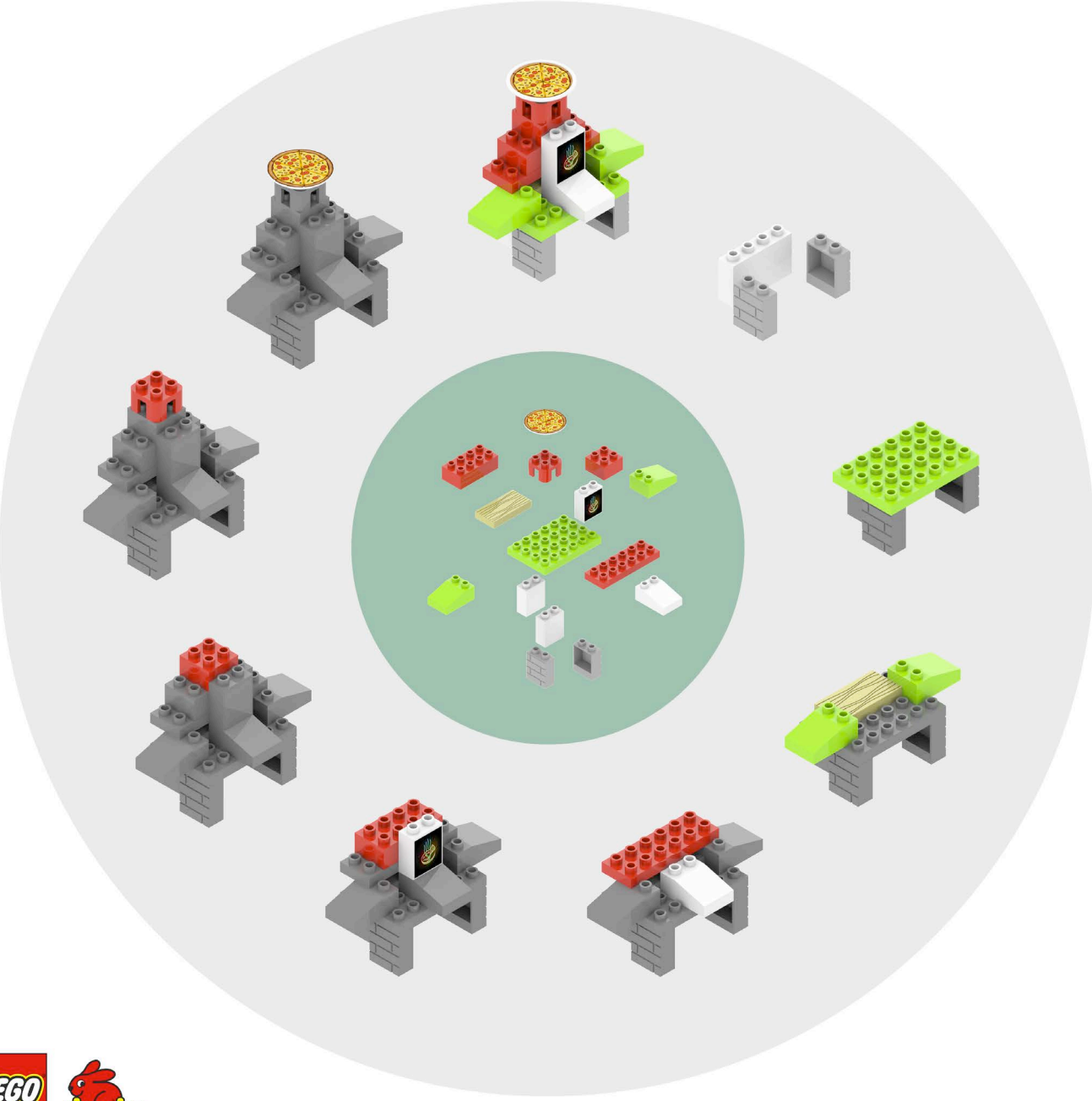
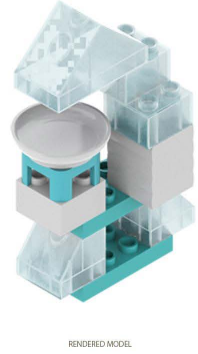
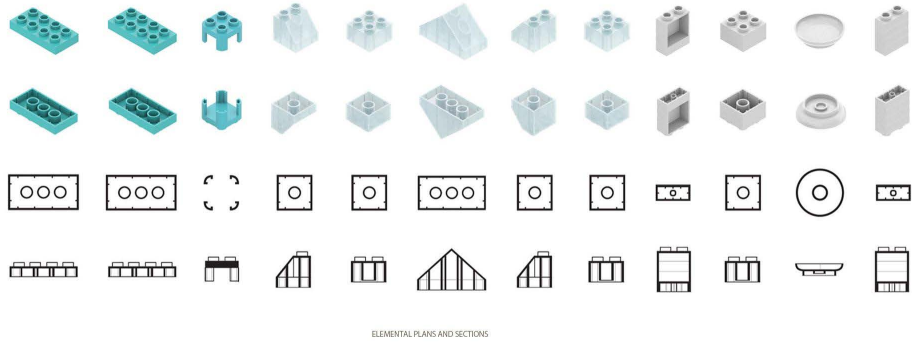
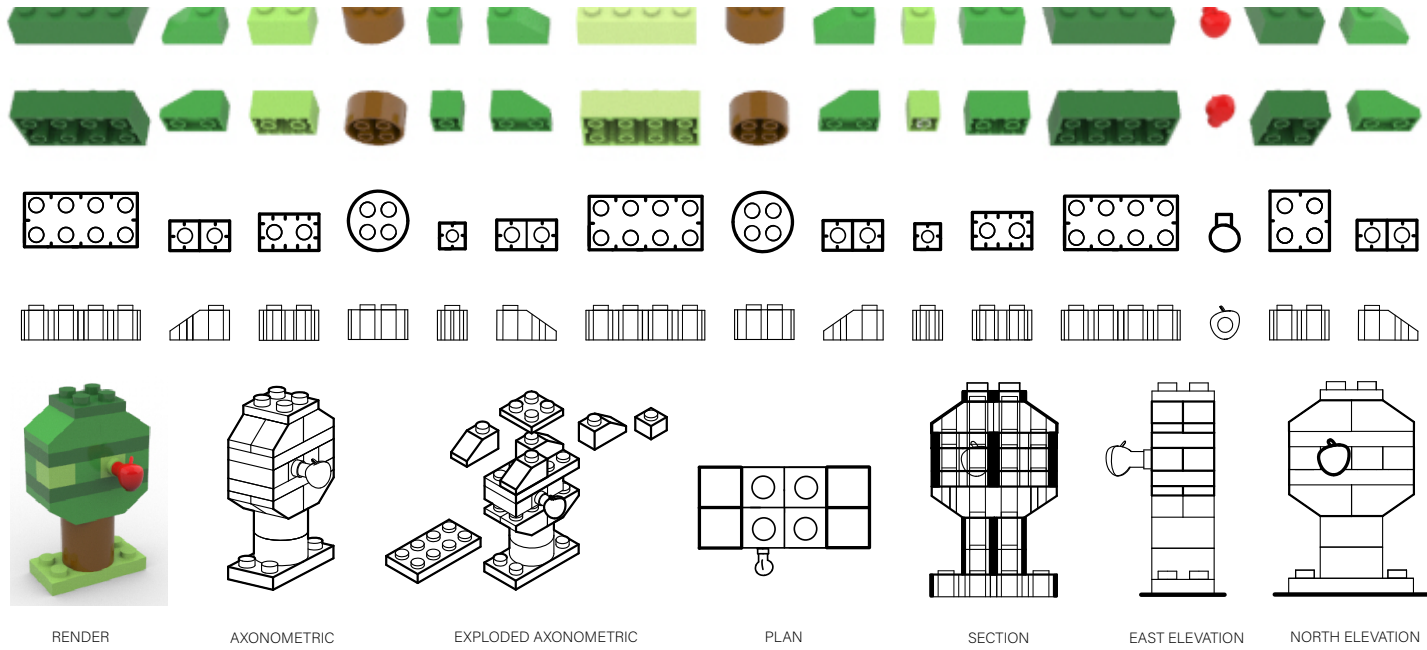


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|--------------------|-----------------------|
| 1. House | 51. UTA |
| 2. Bed | 52. Lot 49 |
| 3. Kitchen | 53. Library |
| 4. Living Room | 54. English Class |
| 5. Garage | 55. CAPP Library |
| 6. Sister's Room | 56. CAPP Printing Lab |
| 7. Car | 57. University Center |
| 8. Restroom | 58. Math Clinic |
| 9. Back yard | 59. IDEAS Center |
| 10. Parent's Room | 60. FAB Lab |
| 11. Kung Fu Tea | 61. Carrollton |
| 12. Zero Degrees | 62. Cheese Dog |
| 13. Share Tea | 63. Cocohodo |
| 14. Royal Tea | 64. 85 Degrees |
| 15. Ding Tea | 65. Daiso |
| 16. Gong Cha | 66. Hmart |
| 17. Orchid | 67. Omi |
| 18. Tea Scoop | 68. Too Thai |
| 19. Bethany's | 69. Bookstore |
| 20. Feng Cha | 70. Mozart Bakery |
| 21. Ninja Ramen | 71. Forever 21 |
| 22. Zaxby's | 72. H&M |
| 23. Chick Fil A | 73. Pacsun |
| 24. Chipotle | 74. Nordstrom |
| 25. Popeye's | 75. Round1 |
| 26. Wingstop | 76. Zumiez |
| 27. Cane's | 77. Sephora |
| 28. McDonald's | 78. Potato Corner |
| 29. Braums | 79. Gamestop |
| 30. Sonic | 80. Cotton On |
| 31. Mall | 81. Cau 2 |
| 32. Hobby Lobby | 82. A. 5 |
| 33. Michael's | 83. A. 8 |
| 34. Target | 84. A. 9 |
| 35. Kroger | 85. Kent's House |
| 36. Saigon | 86. A. 10 |
| 37. Walmart | 87. Talynn's House |
| 38. Dollar General | 88. Cousin's House |
| 39. Daiso | 89. Alina's House |
| 40. UPS | 90. Temple |
| 41. Khoi's House | 91. Yumilicious |
| 42. Quan's House | 92. Subway |
| 43. Ethan's House | 93. BBQ Chicken |
| 44. Mayce's House | 94. 1102 Bubble Tea |
| 45. Vivian's House | 95. BJ's |
| 46. Park | 96. Plucker's |
| 47. Dog Park | 97. Torchy's Tacos |
| 48. Minh's House | 98. Pinkberry |
| 49. Tony's House | 99. Genghis Grill |
| 50. Aunt's House | 100. Starbucks |



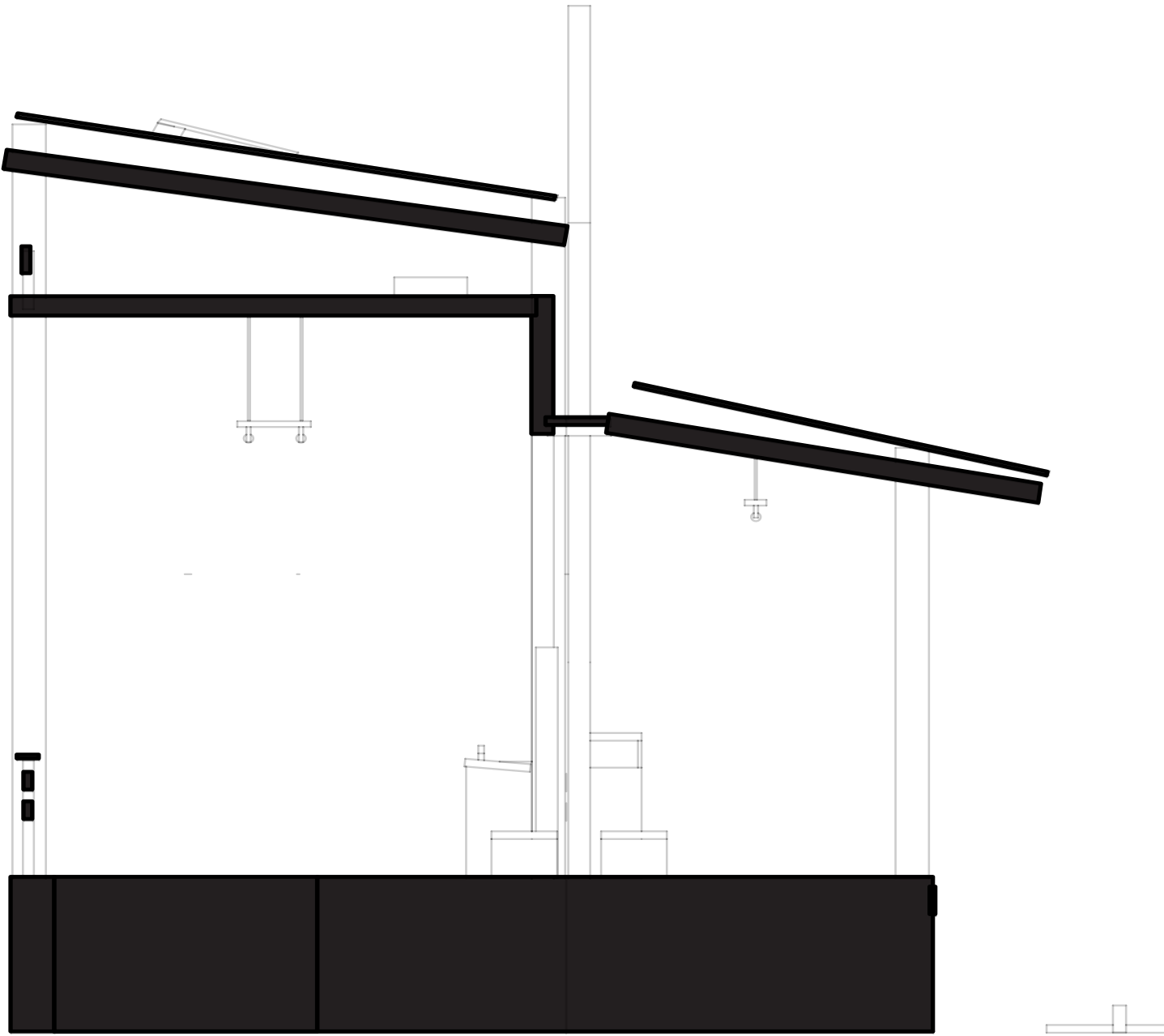
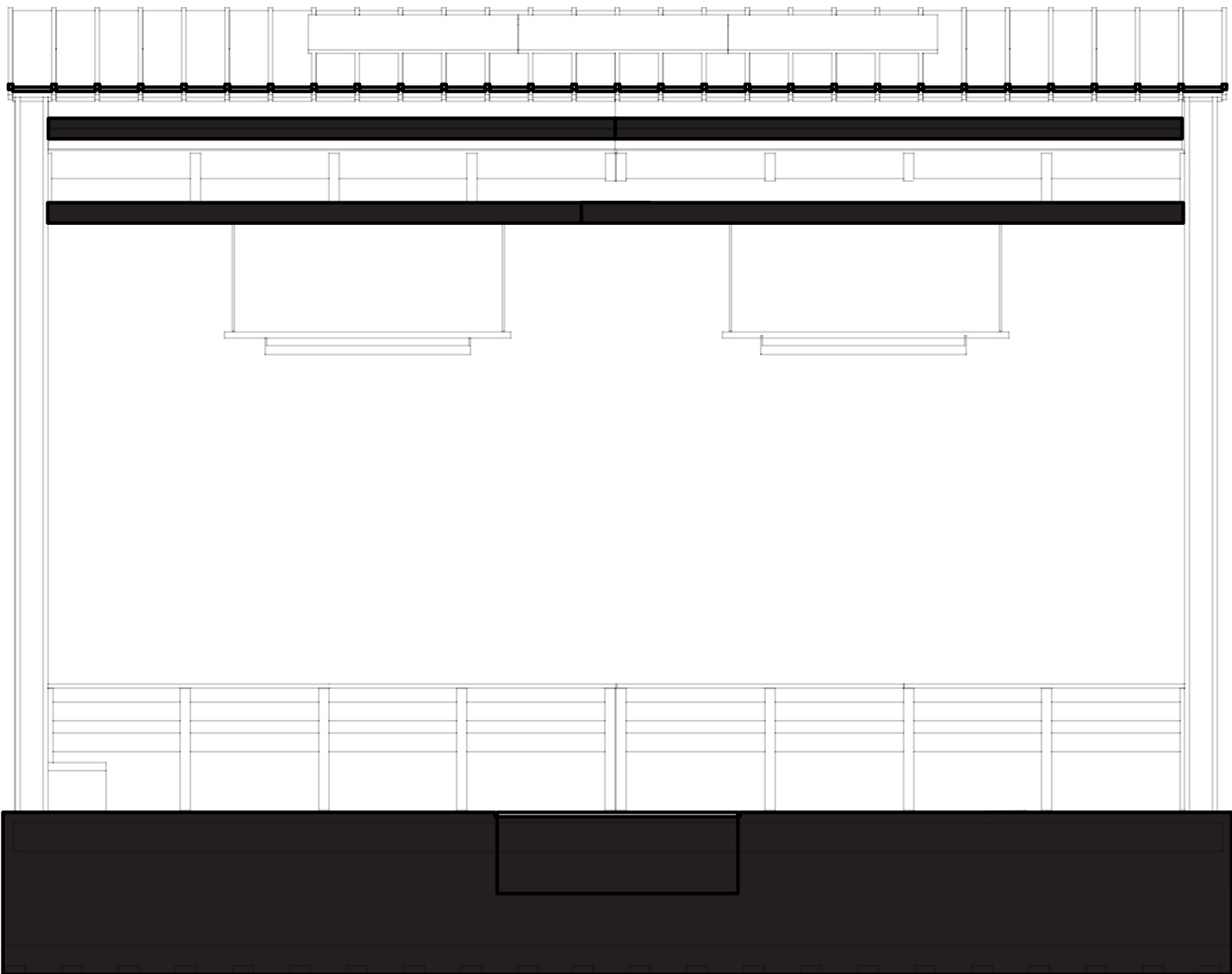
1. HOUSE 2. BED 3. KITCHEN 4. LIVING ROOM 5. GARAGE 6. SISTER'S ROOM 7. CAR 8. RESTROOM 9. BACKYARD 10. PARENT'S ROOM 11. KUNG FU TEA 12. ZERO DEGREES 13. SHARE TEA 14. ROYAL TEA 15. DING TEA 16. GONG CHA 17. ORCHID 18. TEA SCOOP 19. BETHANY'S 20. FENG CHA 21. NINJA RAMEN 22. ZAXBY'S 23. CHICK FIL A 24. CHIPOTLE 25. POPEYE'S 26. WINGSTOP 27. CANE'S 28. MCDONALD'S 29. BRAUMS 30. SONIC 31. MALL 32. HOBBY LOBBY 33. MICHAEL'S 34. TARGET 35. KROGER 36. SAIGON 37. WALMART 38. DOLLAR GENERAL 39. DAISO 40. UPS 41. KHOI'S HOUSE 42. QUAN'S HOUSE 43. ETHAN'S HOUSE 44. MAYCE'S HOUSE 45. VIVIAN'S HOUSE 46. PARK 47. DOG PARK 48. MINH'S HOUSE 49. TONY'S HOUSE 50. AUNT'S HOUSE 51. UTA 52. LOT 49 53. LIBRARY 54. ENGLISH CLASS 55. CAPP LIBRARY 56. CAPP PRINTING LAB 57. UNIVERSITY CENTER 58. MATH CLINIC 59. IDEAS CENTER 60. FAB LAB 61. CARROLLTON 62. CHEESE DOG 63. COCODO 64. 85 DEGREES 65. DAISO 66. H MART 67. OMI 68. TOO THAI 69. BOOKSTORE 70. MOZART BAKERY 71. FOREVER 21 72. H&M 73. PACSUN 74. NORDSTROM 75. ROUND1 76. ZUMIEZ 77. SEPHORA 78. POTATO CORNER 79. GAMESTOP 80. COTTON ON 81. CAU 2 82. A. 5 83. A. 8 84. A. 9 85. KENT'S HOUSE 86. A. 10 87. TALYNN'S HOUSE 88. COUSIN'S HOUSE 89. ALINA'S HOUSE 90. TEMPLE 91. YUMILICIOUS 92. SUBWAY 93. BBQ CHICKEN 94. 1102 BUBBLE TEA 95. BJ'S 96. PLUCKER'S 97. TORCHY'S TACOS 98. PINKBERRY 99. GENGHIS GRILL 100. STARBUCKS

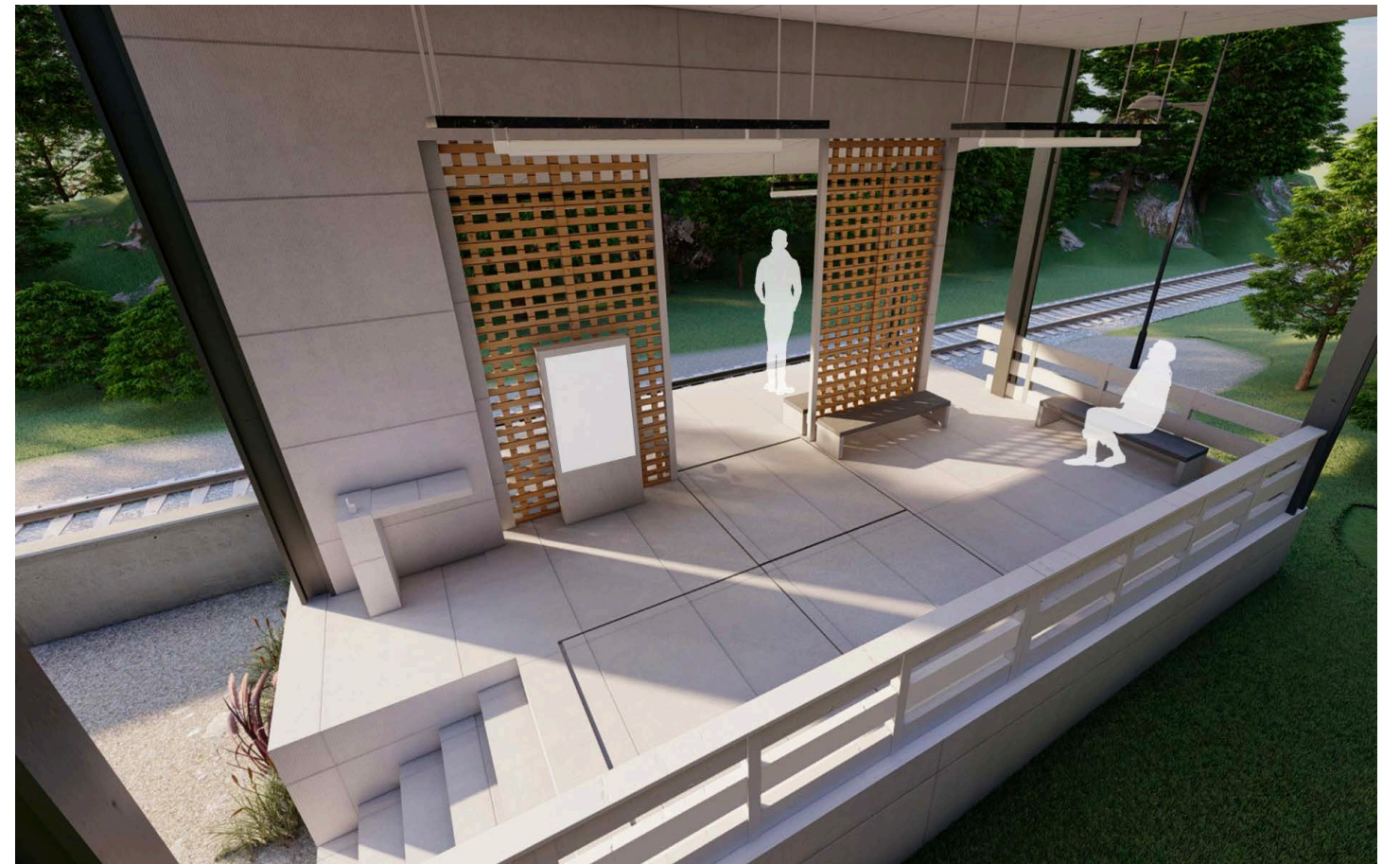
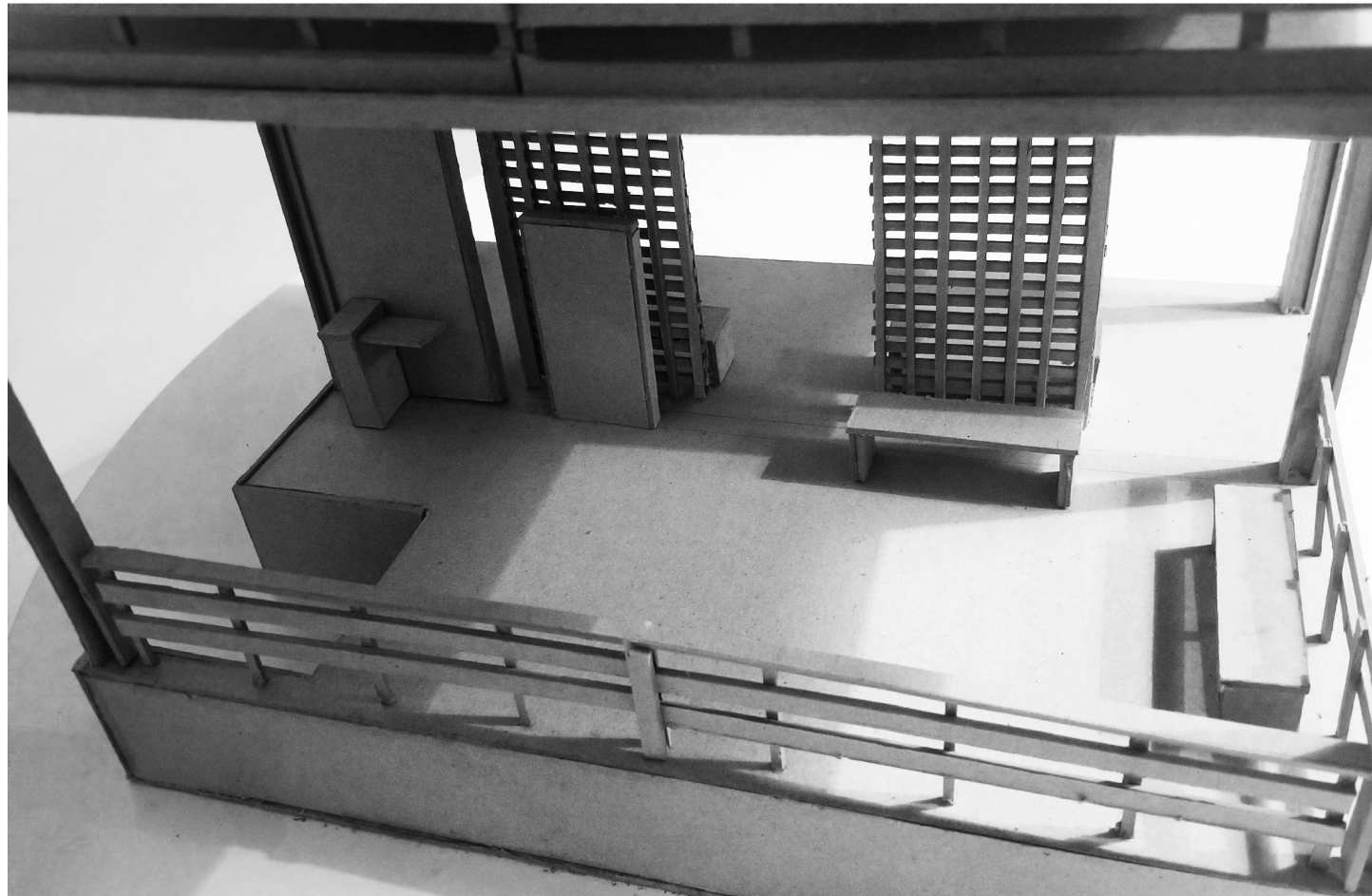
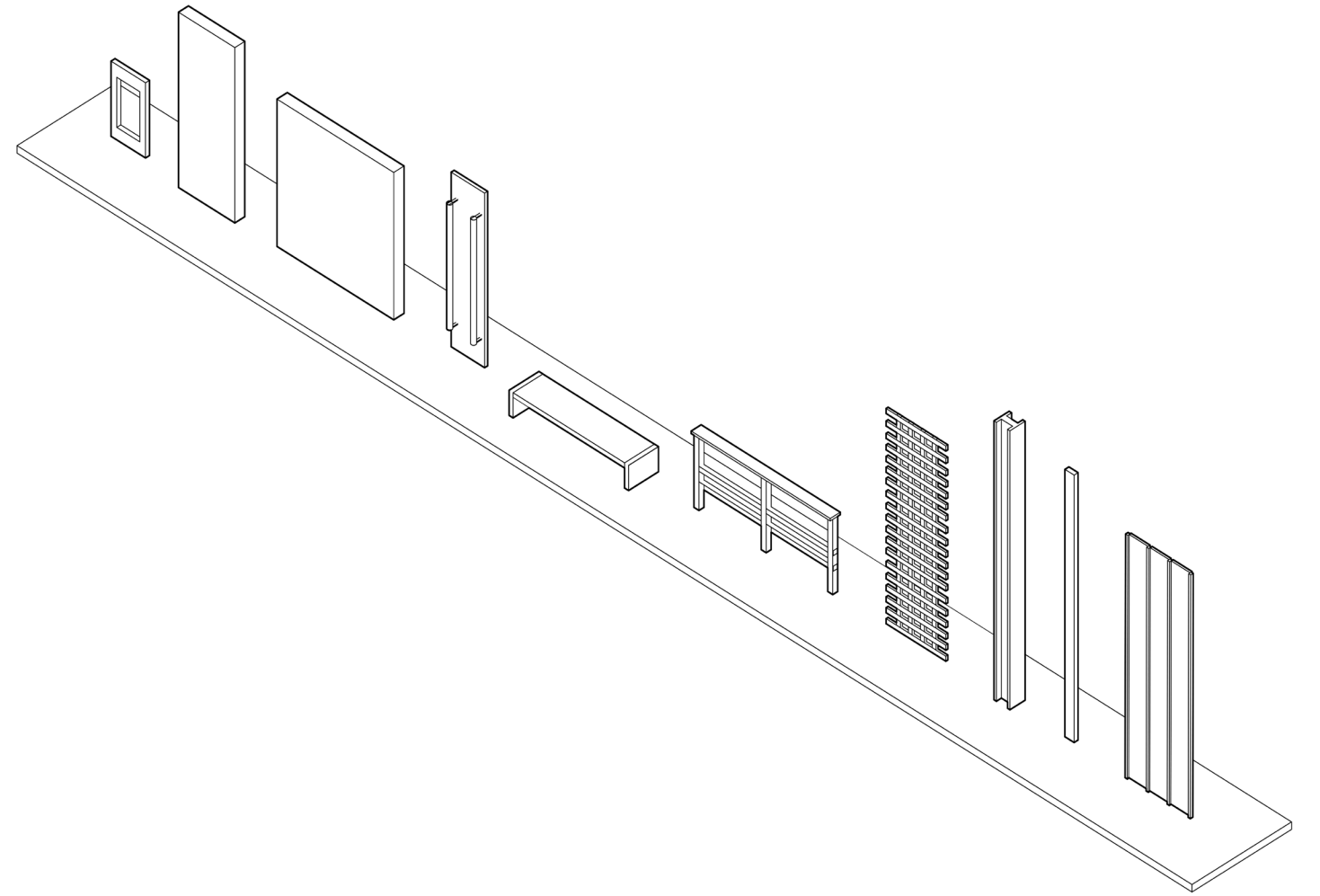
4. Clarity of Visual Communication.

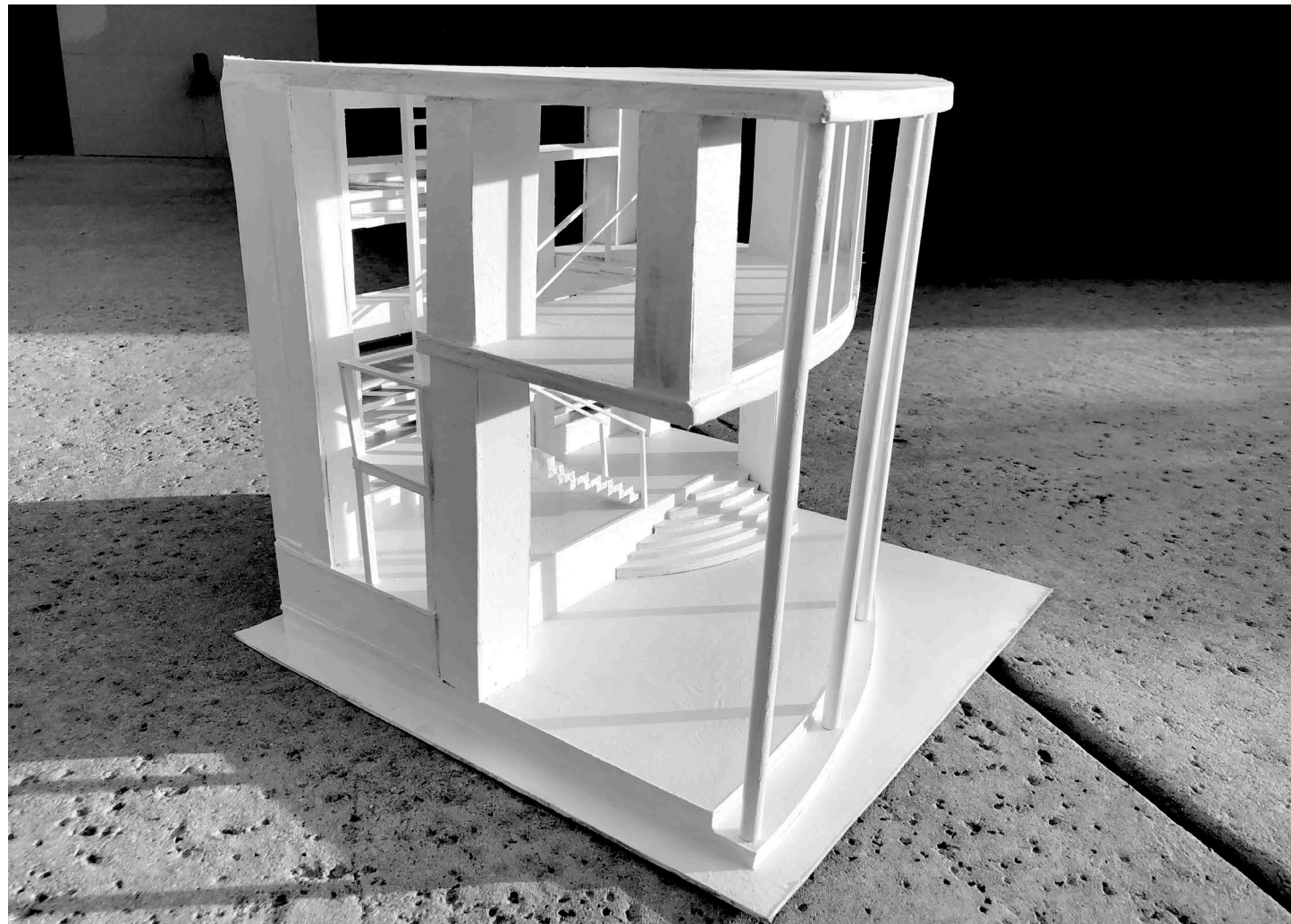
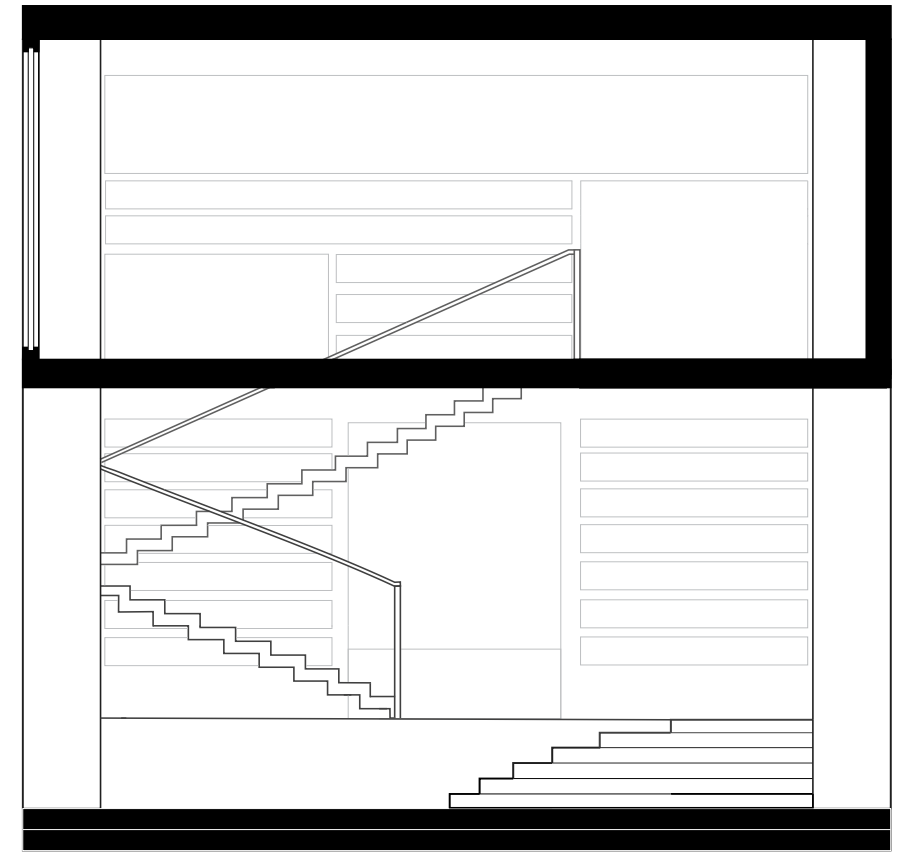
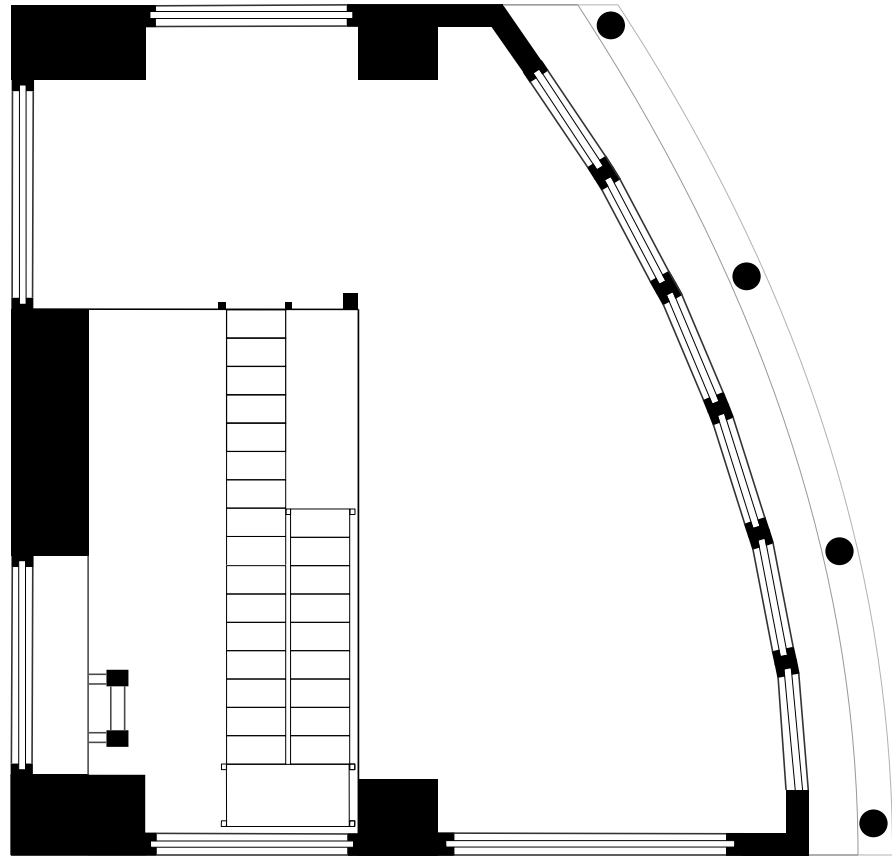


4. Understanding Architectural Syntax

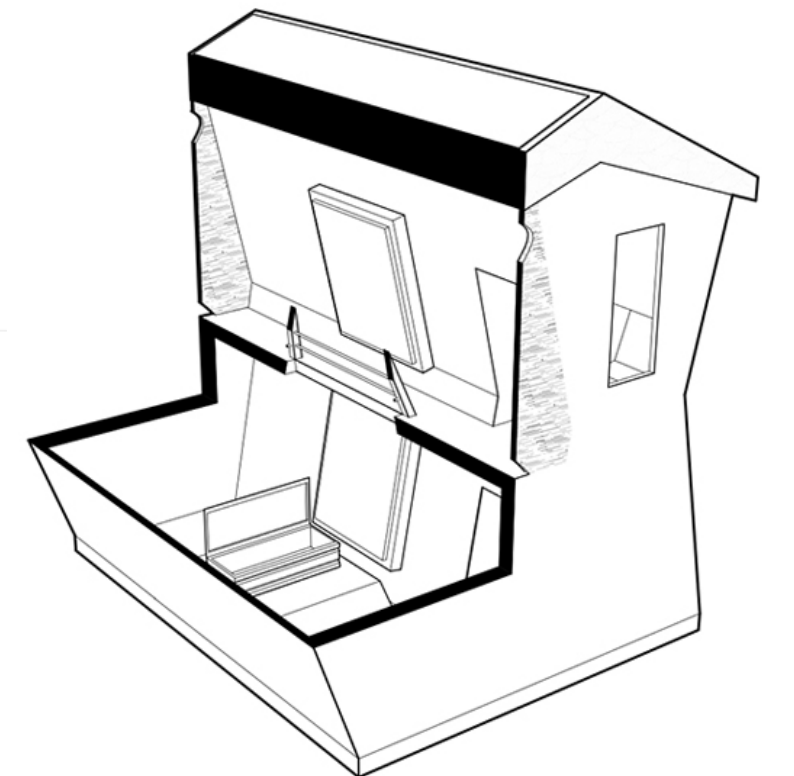
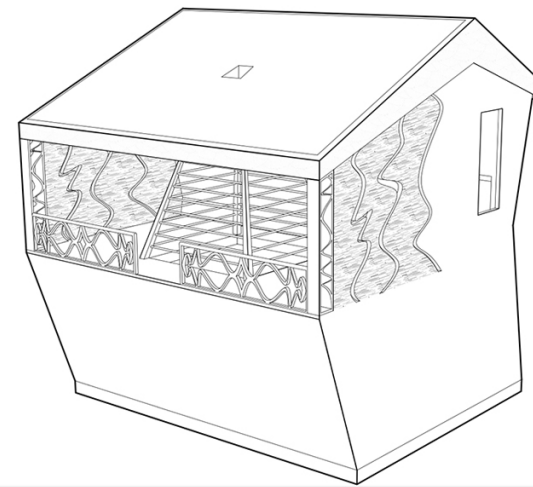
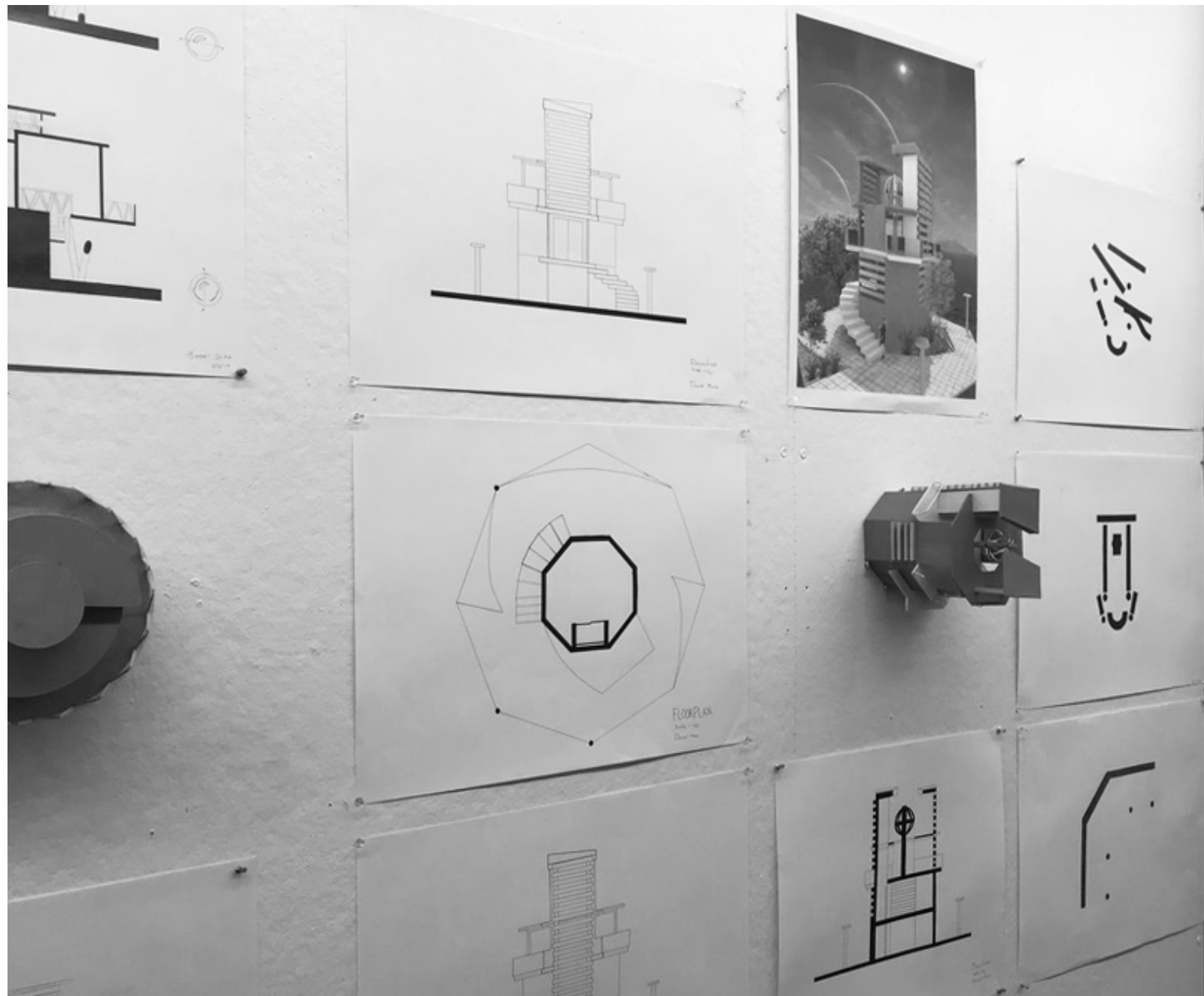
from the Little Prince

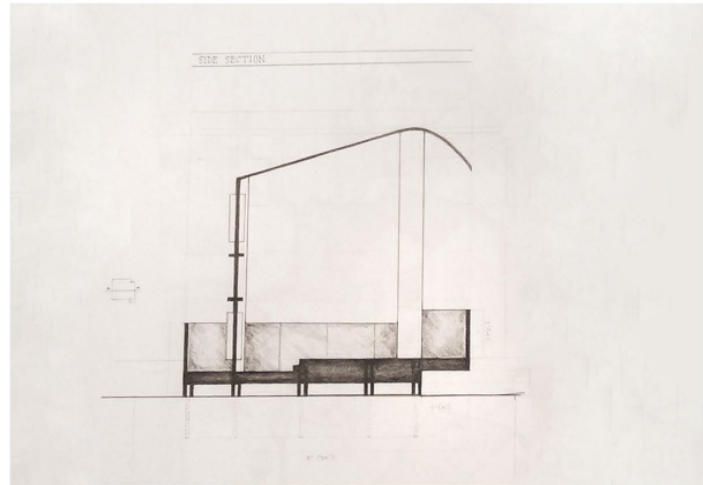
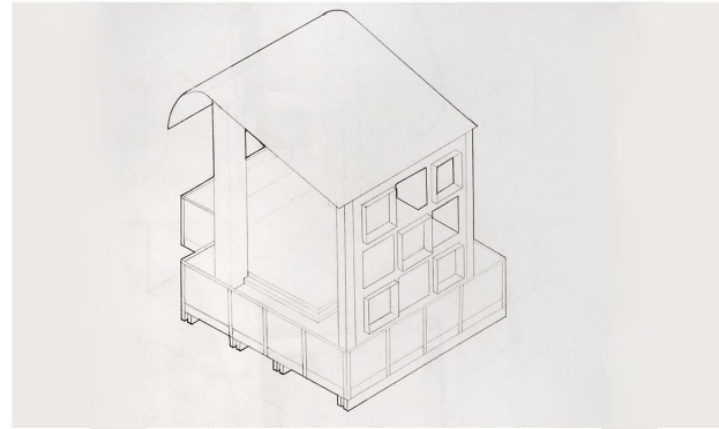
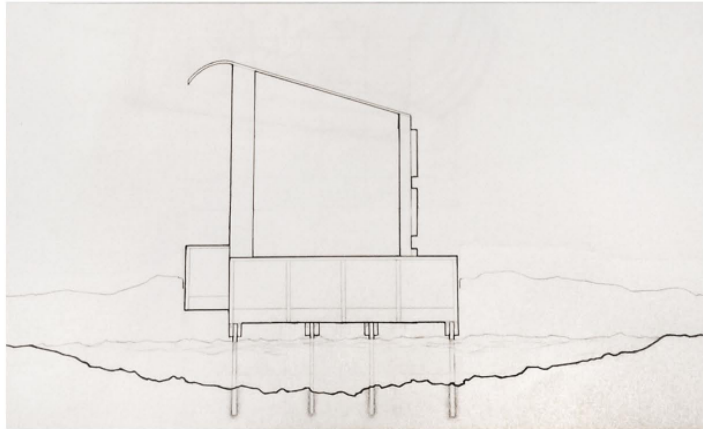






6. Working with People

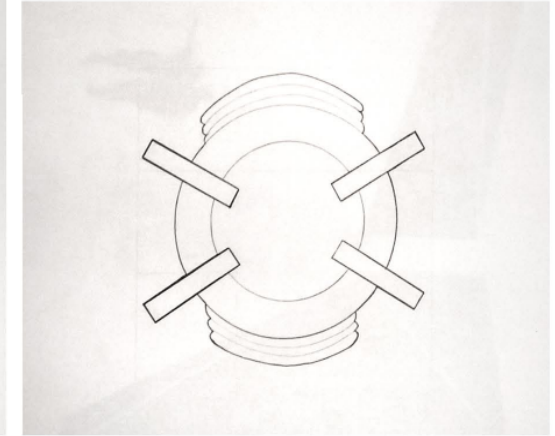
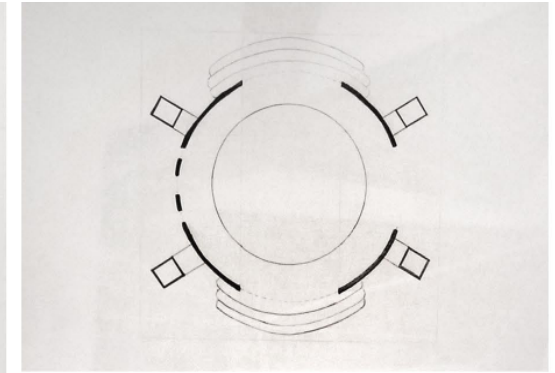
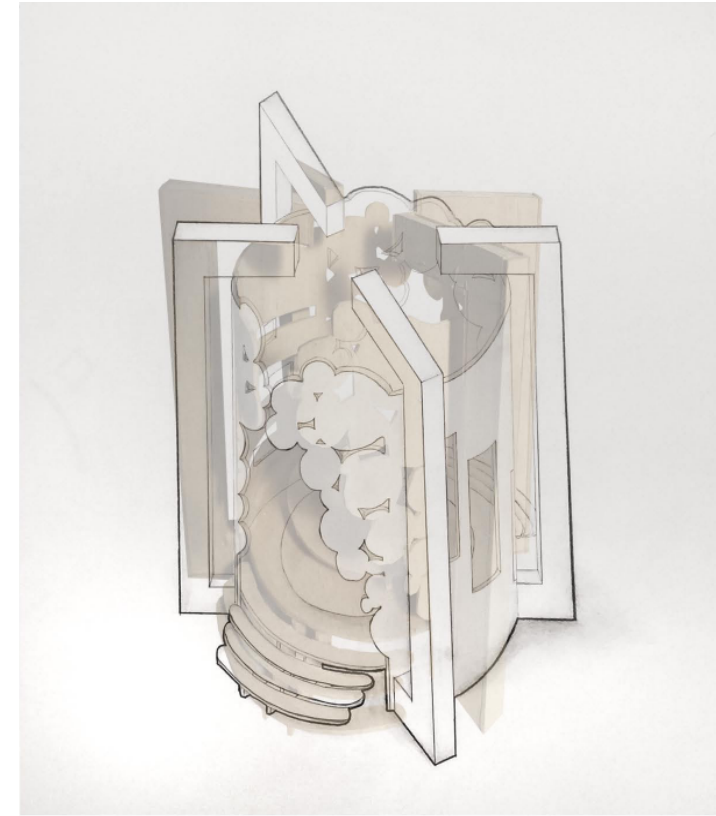




project by Hellen Le

"Beyond six rivers and three mountain ranges rises a city that no one, having seen it, can forget. But not because, like other memorable cities, it leaves an unusual image in your recollections. Zora has the quality of remaining in your memory point by point, in its succession of streets, of houses along the streets, and of doors and windows in the houses...Zora's secret lies in the way your gaze runs over patterns following one another as in a musical score where not a note can be altered or displaced. The man who knows by heart how Zora is made,

if he is unable to sleep at night, can imagine he is walking along the streets and he remembers the order by which the copper clock follows the barber's striped awning, then the fountain with the nine jets,.....This city which cannot be expunged from the mind is like an armature, a honeycomb in whose cells each of us can place the things he wants to remember... But in vain I set out to visit the city: forced to remain motionless and always the same, in order to be more easily remembered, Zora has languished, disintegrated, disappeared. The earth has forgotten her." -Calvino



from the Invisible Cities

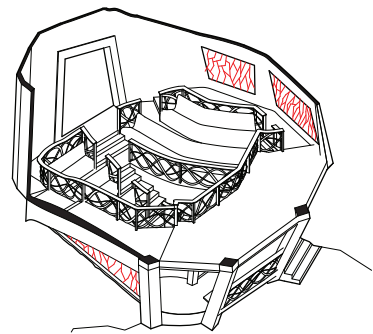
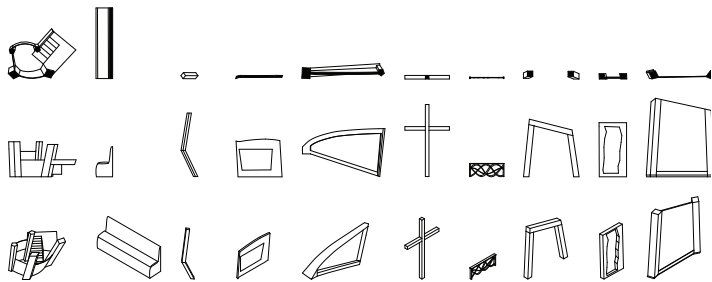
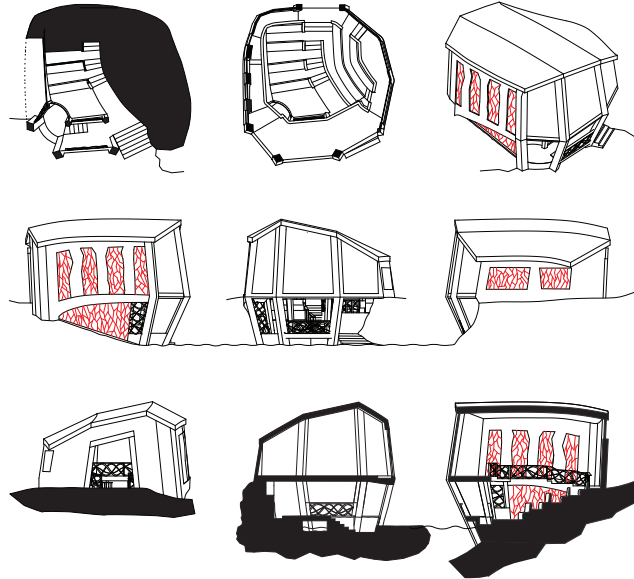


"The ancients built Valdrada on the shores of a lake"
 "Two cities: one erect above the lake, and the other reflected"
 "Nothing that exists... is symmetrical: every face and gesture is answered"

Program: Church - not tied to any particular denomination
 Structure: Half of the structure is supported by columns, and the other section is load bearing.

Entry: Off a dirt path, you approach the church from the upper back end, which gives the building a smaller and more humble appearance.

Lighting: This church was designed to be used during a typical 10am-12pm time frame for Sunday church service. As such, the sun provides all the lighting in this structure.



ORION

"Those who arrive at Thekla can see little of the city beyond the plank fences, the sackcloth screens, the scaffoldings, the metal armatures, the wooden catwalks hanging from ropes or supported by sawhorses."
 - Invisible Cities, Italo Calvino

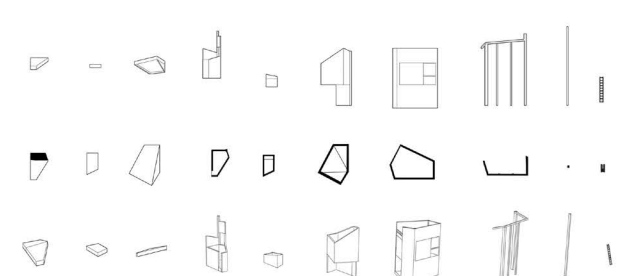
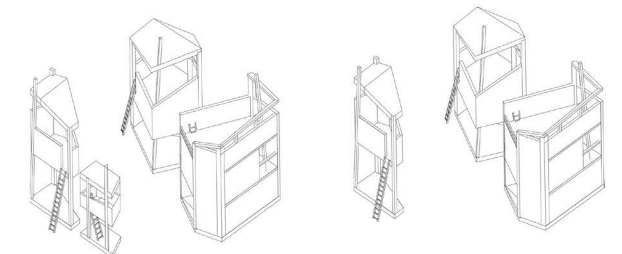
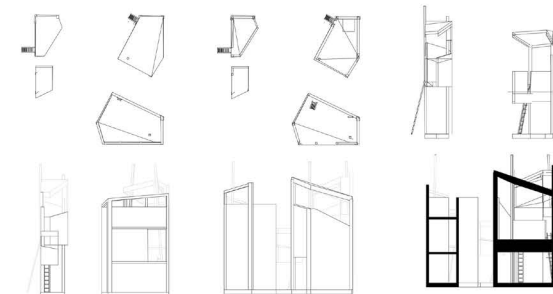
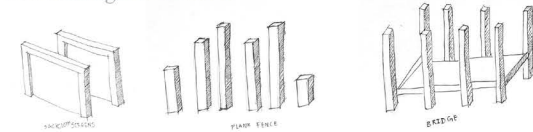
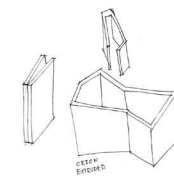
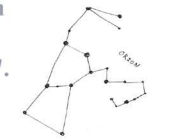
Program: Observatory

Entry condition: Directly into shade or through ladder.

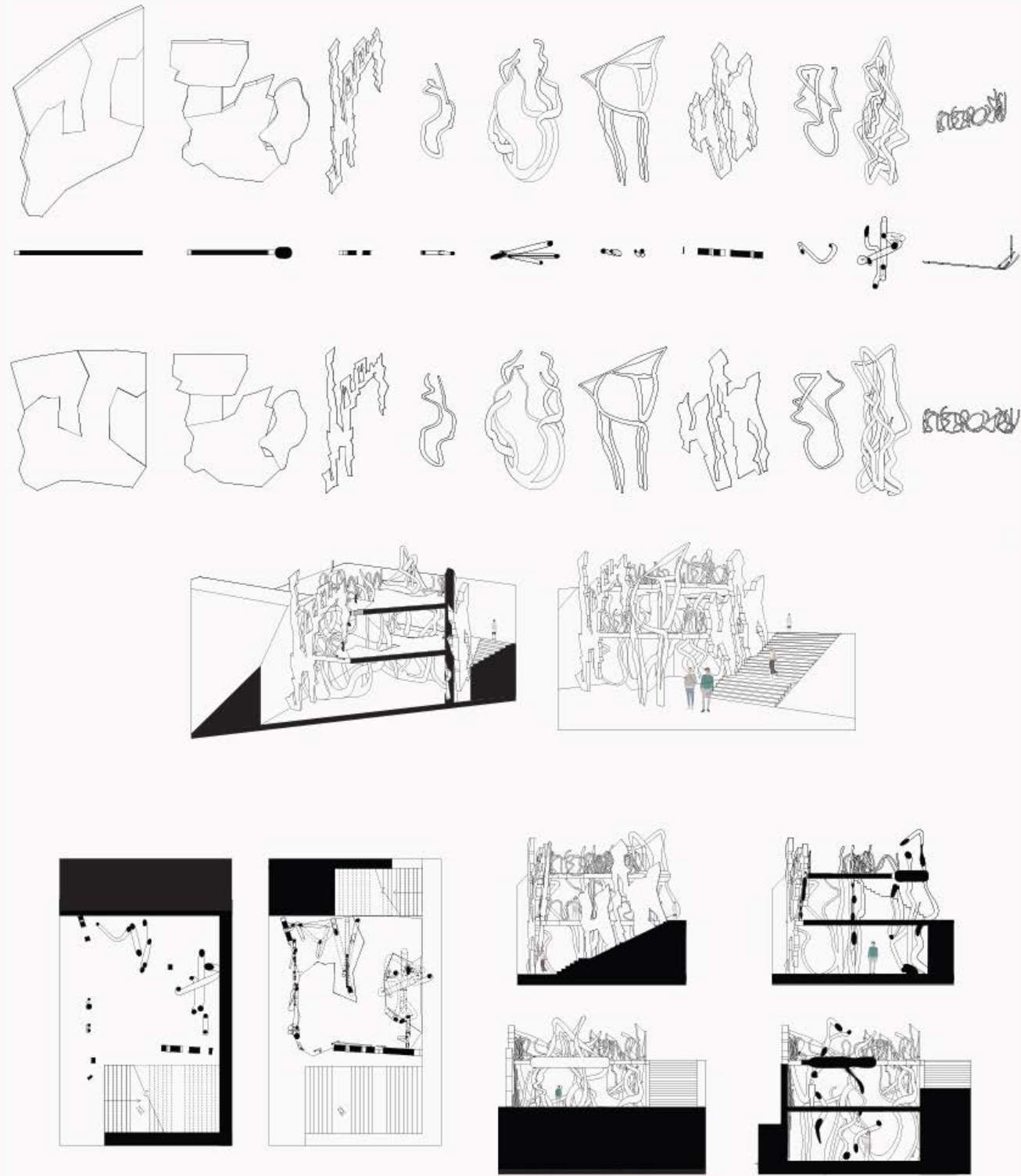
Light Condition: Shaded light and dim solar lamps.

Structure: Wood Frame

Orion, the 4th most visible constellation in the sky, is inspired by the city called Thekla in Italo Calvino's "Invisible Cities". Thekla is a city forever under construction. The residents build from dusk till dawn to avoid the city's destruction. Their plan are the stars. The pavilion's plan is an abstracted drawing of the constellation Orion. Each element of the pavilion is left open in allusion to the forever unfinished city of Thekla. The pavilion also serves as an observatory in relation to the theme of constellations. At night, solar lamps light up similarly to how stars light up at night.

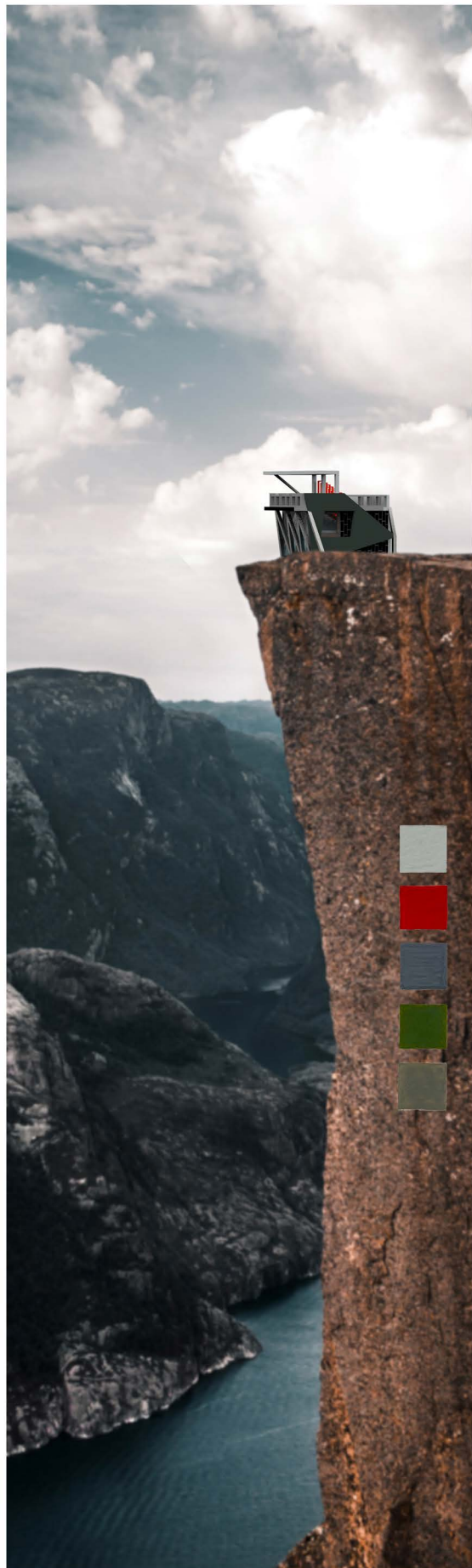


The part of Calvino's text that resonated with me most is this: "Marozia consists of two cities, the rat's and the swallow's; both change with time but their relationship does not change; the second is about to free itself from the first". The reason why it felt important to me is because it managed to convey the image of a very busy, very crowded and imperfect city which is just about to be better, yet it feels like the city would never actually reach that potential, and it would forever continue to be on the verge of becoming the one it dreams to be. The visuals immediately appeared in my head: the city is tall but dirty, with lots of highways. Do I see rats with gleaming eyes or just cars? Yet here and there the portals appear and disappear permitting the citizens see but a glimpse of clear blue sky, signing hope and beauty. Yet the city tries hard to suppress, to hide it. The swallow is caught in the wires. But I believe she will free herself soon enough. Now, though, the city is struggling.



The place presented here is a pavilion which can also serve as a temporary library or an art exhibition. I've developed the place with resemblance to a labyrinth, as my main goal is to give visitors a sense of wonder and excitement. The building can be entered from three different levels, as it is situated in a heely terrain. Even though each level provides for different experience, the second floor is the most exciting to explore as you enter it through an arch of interlinked branches, and bathe in warm light coming through the ceiling of yellow glass above and your gaze follows the marble branches through the glass below, enigniting the wish to see everything. At night the glass illuminates from the inside, bathing concrete walls in soft light, making the place cozy and welcoming.





Invisible Cities by Calvino describes the city of Zaira as a place with established history, fortitude, and perseverance after its victory in defense of a ship bombardment. Its infrastructure is made of tough materials, and pride.

Inspired by Zaira, this pavilion is a destination at the end of a hike up on a cliff and getting there is a small victory. Climbing up and making it through the red square arches evokes a sense of achievement. The pavilions' physical structure is inspired by the sturdy bastions on the castle walls of Zaira, but acts more like a platform/watchtower, for its occupants. It is made of stone, armored with zinc cladding, and only uses natural light which enters from the top and rear glass wall.

