

# **TEACHING PORTFOLIO**

JIALI LI



# IMAGINATION CRAFTING

"IT WAS ONCE AN IMAGINATION, BUT NOW A RHYTHMIC SPACE TO PHYSICALLY EXPLORE THE INNER MENTAL WORLD."

Course Number: LDAR-1510

Time: Thursday & Friday

Location: BEB 219

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# TABLE OF CONTENTS

Teaching Philosophy	04
Diversity Statement	05
Three Course Proposals	06
Syllabus	10
Class Project	24
Grading Rubric	26
Midterm Feedback Form	28
Resume	30

My main task as an educator is to create a trustful and respectful learning environment. The overarching goal is to encourage students to believe in their career and have the consistent passion for the future development. I will offer students enough knowledge and learning methods to question their discipline, deconstruct the discipline and get their own understanding of their major.

4 As a teacher I believe in creating, profound research and systematical thinking as the learning method. The profound research and the systematical logic indicates the depth of the learning result, even though landscape can always be defined by binary terms (like nature and culture, art and science, man and nature, male and female. . .) That type of thinking may be very convenient for the design progress, but binary thinking also brings in issues like the dominant voice, power, control, and hierarchical relationships. Systematical thinking could help us broaden the view and break the traditional roles and ideas. Creating through experiences gained through collage drawings and modeling may deepen our understanding and the interrelationships between different elements. Using the hand to touch and feel the materials and feel the tension is a totally different scope of understanding compared with literal studies. A good example of uniting creating and research is a course I taught named "Imagination Crafting". In this class, I encourage my students to use their own design language to deconstruct traditional Chinese gardens to understand the contrast of design choices from Eastern and Western perspectives. The participants are asked to draw collage drawings of the chosen Chinese gardens and also a narrative they created based on their understanding. The next step is to make two collages have some kinds of conversation, and build on the conversation to create a 3D model. This learning process is really challenging but inspiring. It promotes the student to think independently in transposing core knowledge in different forms.

Another topic is based on the understanding that landscape is a political discipline, the landscape architect bears significant responsibility toward creating experience, fostering cultural and environmental stewardship, and evoking something simple, yet radical: the meaningful engagement with a place and fellow citizens. It is truly significant to demonstrate the social justice and landscape justice during class. Therefore I would create a very equal and diverse class environment in which we respect everyone's personality and every single thought.

# Diversity Statement

The most profound understanding of my diversity comes from my experiences in the combination of Eastern and Western educational structures. They hugely influence my decision of being an educator and how I want to teach — the system should be free and respectful of personal value, while academically pushing discipline boundaries and emphasizing on social justice.

I have experienced duality of conservative attitudes and inclusiveness when it comes to academic perspectives. Landscape architecture educational structure in China is still suffering from its limits, huge gaps exist between knowledge acquired within a college and the knowledge required in practices. The spirit of questioning is lacking. At RISD, I find that topics and issues not necessarily connecting with landscape architecture are discussed and focused on everyday, such as sea level rise, post-war life of women and slow violence in Asian countries. . . People are continuously questioning and pushing the boundaries of landscape, and seek the cooperation opportunities with other careers.

5

I have also experienced the comparison of emphasizing outcome and success with stressing process and failure from the perspective of teaching methods. When I was in high school, all my classmates came from the families with privileged backgrounds. The school rearranged the classes and seats according to grades after each exams. Students have high GPA but the whole atmosphere is self-dedicated, lacks of empathy towards others and ignores social issues. The highly unified academic perspective and lifestyle was not friendly to the existence of equal conversation and communication. At RISD, even facing the intense schedule, professors still encourage us to test and learn from mistakes instead of playing safe. It is difficult to evaluate which is more significant for a student's future, but it is critical to create an unprejudiced, positive and encouraging environment to let students freely develop themselves.

I aim to achieve sufficient freedom and respect within the educational structure, and emphasize the significance of social justice for the academic perspective. I tried to apply this in a course I taught at RISD. We accept students from all kinds of background, from BROWN to RISD, from graduate to undergraduate, from fine art to landscape. In this class, I encourage my students to use their own design language to deconstruct traditional Chinese gardens to understand the contrast of design choices from Eastern and Western perspectives. Both landscape and education are in need of breakthrough with more inclusive perspectives.



## IMAGINATION CRAFTING

Department: Landscape Architecture

Capability: 8 - 13

Requirement: Elective, both graduate and undergraduate

Cost of the materials: \$80

Non-major course

6

*"It was once an imagination, but now a rhythmic space to physically explore the inner mental world."*

In China, people appreciate a landscape painting through imagined interactions - they appreciate through immersing themselves into a world that exists in their mind or imagination. The course wants to explore this process, using narrative strategy to transform the imagination into physical space. You can use this chance to turn a dream, a childhood memory or a novel chapter into physical space, it can be private or sharable. By exploring crafting strategies during the interpretation process, students can appreciate the spatial sequence, body movement and engagement of all the senses they create bit by bit.

The course includes two phases. In phase one, students need to use crafting methods, 3D models, 2D drawings, and readings to explore the spatial sequence of four typical traditional Chinese gardens. Students will understand the process of narrative landscape design. Lectures will introduce five spatial typologies commonly used in traditional Chinese garden and how they serve as the methodology of spatial sequence design.

Student will conduct their own space sequence design based on imagination in phase two. Students are asked to propose their story and work individually. Students need to use different crafting skills to build a 3D space translating from original imagination. We encourage them to think carefully about how their space sequence leads to body movement.

## ANYTHING BUT LANDSCAPE

Department: Landscape Architecture

Capability: 8 - 13

Requirement: Elective, both graduate and undergraduate

Cost of the materials: \$80

Major class, sophomore studio

*"Anything in the world is about landscape except landscape, landscape is about relationship"*

7

For the past years, numerous people proposed worry and question about the discipline, Kerb wrote the famous article "Is landscape architecture dead?", and led to the landscape declaration activity, and we found that opportunities always appear when we try to push the "boundary" of landscape and try to merge it with other disciplines, like sculpture, architecture, ecology and agriculture... In this course, we want to unchain our imagination and creativity, choose whatever we like, like jazz, blues, movie, jewelry, computer science... To dig deep and understand its potential relationship with landscape, to explore the expanded field of our discipline.

The course includes two phases. In phase one, students need to learn the method of deconstructing the chosen discipline, including reading, project analysis and research, but all in creative way. We could draw the collage, make the model, take the video, and even compose.

Student will conduct their own space design based on the interrelationship the found from phase I in phase II. Students are asked to work individually and create a space that demonstrate the commutation result of the landscape and another discipline.

## From Commensalism to Mutualism

Department: Landscape Architecture

Capability: 10-15

Requirement: Elective, both graduate and undergraduate

Cost of the materials: \$80

Major class, graduate studio

8

Aging population is a world-wide severe problem, the whole world is aging and especially in China. After 2010 census investigation, the number of people over 60 has reached 178 million, and it's 23.6% of world's aging population, which means 1/4 of the aging population live in China.

At the mean time, the elderly are not treated properly. The current design and planning policies are still treating the relationship between aging people and its city commensalism, just like treating the children, ill and disabled. We are designing the additional guidelines and limitations for the aging group, and we are designing the caring centers, caring communities which are far away from the downtown city and need the continuous economy support from city. Currently, old people are still suffering certain sphere of activity and limited activity schedule reluctantly. And under the 'big data' effect, the new world is more and more repulsive to them.

The course has two phases, phase one is researching, gathering and analyzing, it includes three weeks profound research of the true needs of the aging people. (Their physical and mental marginlization of living situation in the context of aging society). Phase two is to use the previous gathered information (people, place and design strategy) to do a small design. We will use the fourth week as a design workshop to use the canal system as the opportunity for the mutually benefit system in the future.



# Wintersession Syllabus

IMAGINATION CRAFTING

Imagination Crafting  
Department of Landscape Architecture  
Rhode Island School of Design  
Winter 2019  
Instructor: Jiali Li, jli11@risd.edu  
Shiyu Bei, sbei@risd.edu  
Hours: Thursday & Friday: 1:10 pm - 6:10 pm  
Wednesday: 1/16 & 1/30 1:10 pm - 5:40 pm

# IMAGINATION CRAFTING

## 1.0 Overview:

*It was once an imagination, but now a rhythmic space to physically explore the inner mental world.*

This course is about imagined places and the process of making superimposed mental experiences of time, space, sequencing, scale and phenomena manifest within our lived existence. In China people appreciate a landscape painting through imagined interactions? they appreciate through immersing themselves into a world that exists in their mind or imagination. The course uses Chinese landscape paintings and Chinese gardens as its starting point, as each allow for experiences of space, place, boundaries and sequence that are different from western perceptions of our physical world and our physical and mental relationship to it.

The course wants to explore this process, using narrative strategy to transform the imagination into physical space. You can use this chance to turn a dream, a childhood memory or a novel chapter into physical space, it can be private or sharable. By exploring crafting strategies during the interpretation process, students can appreciate the spatial sequence, body movement and engagement of all the senses they create bit by bit.

The course includes two phases. In phase one, students need to use crafting methods, 3D models, 2D drawings, and readings to explore the spatial sequence of four typical traditional Chinese gardens. Students will understand the process of narrative landscape design. Lectures will introduce five spatial typologies commonly used in traditional Chinese garden and how they serve as the methodology of spatial sequence design.

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11

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## Students Learning Outcomes:

### **In this course, students have three assignments,**

- Complete 4 individual assignments.
- Complete 2 group projects. Finish the interpretation of the given narrative in phase one.
- Complete 6 in-class workshops. From the phase I concept test, to the material test. Including collage drawing and model making.
- Complete 3 in-class presentations. Includes 2 mid-presentations and 1 final presentation.

12

### **In this course, students have three goals,**

- First is to help students gain the ability to apply imagination into physical space through exploration of Chinese traditional gardens.
- Second is to practice using crafting to explore, examine and revise ideas.
- Third is to design the spatial sequence according to the position and movement of the human body through it.

### **In this course, students will gain six skills,**

- Basic skills of using digital software including Adobe Photoshop and Adobe Illustrator.
- Operation of laser cutter and wood shop for crafting assignments.
- Collage drawing ( From phase I handing drawing collage to phase II digital collage ).
- Modeling techniques including the understanding of various materials (Basswood, Piano wire and sandpaper), using models to craft the spatial armature and represent ideas.
- Sense of scale.
- Section drawing, plan drawing, axonometric drawing.

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## Course Schedule:

### Phase One

*Week 1 (2 classes) - Intro to traditional Chinese garden history.*

#### Jan. 3

Lecture: Intro to Chinese traditional garden: content includes history, designs, influence and philosophy. (using images, drawings, maps to help)

In class: Sketches of Chinese paintings

Assignment: Collage the story

13

#### Jan. 4

Lecture: Introduction of four precedent Chinese tradition gardens: background, location, function photos, designer intentions. Introduce spatial strategies in Chinese traditional gardens

In class: Diagram different spatial strategies

Assignment: Identify spatial strategies in one of the precedents, drawing diagrams

*Week 2 (2 classes) - Intro to body movement within spatial sequence*

#### Jan. 10

Lecture: Human Experience.

In class: Presentation of the phase I research.

Assignment: Sketch the human experience sequence in the garden, treat the sketch as the bases for next class's collage drawing.

#### Jan. 11

Workshop : Scale, Software and Diagram.

Assignment: Finish the collage drawing.

In class: Human physical dimension measurements, adobe photoshop and adobe illustrator.

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*Week 3 (3 classes) - Start to transform personal imagination into physical space*

### **Jan. 16**

Lecture: Garden space typology

In class: Using different materials to explore the garden typologies. (Basswood)

Assignment: Primary concept design: students need to come up with a personal story, and sketch the versions.

### **Jan. 17**

Lecture: Garden space typology

In class: Using different materials to explore the garden typologies, give suggestions of the personal image collage drawing. ( Piano wire )

Assignment: Final personal image drawing.

### **Jan. 18**

Lecture: Garden space typology

In class: Using different materials to explore the garden typologies. ( Sandpaper)

Assignment: Develop 3 design strategies related to your personal image drawing, and show a 3D space typology.

*Week 4 (2 classes) - Mid review & Continue to craft 3D space*

### **Jan. 24**

In class: Pin up: Presentation of the final personal image collage, also the typology chosen for the final design. During presentation, we will do the pin up and ask students to present each other's work, try to read the story others are relating.

### **Jan. 25**

In class: Plan section axonometric drawing workshop (choose one typology model to draw) Assignment: Translate 2D collage to 3D space (1 plan, 3 sections, 1 axonometric, 1 collage model)

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## Course Requirements:

### Attendance:

All students are expected to be on time and prepared for every class. Be sure to read the syllabus ahead of time, check schedule updates posted in studio and through email and bring the materials listed so that you can successfully participate in all the assignments.

RISD academic policy for this course is outlined in detail in the course catalogue. Please review the catalogue carefully to understand the institutional policies. A student who misses the first class meeting or more than one (1) class may be removed from the course by the instructor. The student is dropped from the course and given a grade W or F depending on the circumstance. RISD affirms the right of students to observe significant religious holy days. Students should inform their instructor on the first day of class/studio of such circumstances if class attendance will be affected. Students must notify faculty of any excused absences by the close of the class missed. We can be reached by e?mail ([jli11@risd.edu](mailto:jli11@risd.edu), [sbei@risd.edu](mailto:sbei@risd.edu)) at any time during the work week.

Attend all classes. Each lateness and unexcused absence will result in a reduction in the overall GPA for the course. Scheduled appointments and professional interviews will not be accepted as excused absences. Students must notify faculty of any excused absences in advance or as soon as possible on the day of their absence. Faculty contact information is located at the top of the course syllabus. Students who are unable to fulfill the requirements of the course or course schedule should consult with the course instructor before or in the first week of class to develop alternative strategies for successfully moving through the class.

If at any time in the semester, medical or personal problems arise that begin to affect a student's ability to attend class or complete work, they are encouraged to speak with their faculty as soon as possible to discuss their options for completing the course successfully.



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### **In-class Communication:**

This class will be conducted largely in discussion format, both as a class, and in small groups. Your instructors will need to be able to participate and interject in these discussions. For this reason, English must be the primary language spoken during class hours.

### **Cell Phone, Social Media, and Internet:**

Cell phones and PDA devices must be turned off or set to silence during class (no texting or emailing is allowed during class). Students who use their cell phone for translation services must advise their faculty of that need at the beginning of class. Computers shall be utilized for course sanctioned research and requirements during class hours.

### **Submissions:**

Final submissions will be requested as a digital upload. When this is specified, all work must be submitted, in completion and in the form requested, by the posted deadline, or the work will not be graded. ALL WORK must have your name, date, assignment, and course name. Work will not be accepted without these labels. Work will also not be accepted if it contains spelling or grammatical errors.

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## Evaluation Criteria:

Student performance will be evaluated on the basis of the quality and craft of production evidenced during desk critiques and project reviews. Final evaluation is assessed on weekly progress, completion of required readings, and consistent development with the quality of work which includes content, consistency, craftsmanship range of development, and completeness.

### Grade Components

20% Active Participation in Class and Group Discussions  
20% Phase I Analytical Exploration  
30% Phase II Design Project  
20% Technique Exercises

### Grading Scale

A Excellence  
B Average ? fulfills course requirements (below a 2.7/B? is considered a probationary grade)  
C Probationary  
D Well Below Average  
F Failing Grade

The department recognizes a 2.7 grade as a passing grade that indicates that the student has met the minimum requirements of the course. This grade is defined by the final evaluation terms defined above, consistency of work and completeness, as well as timely attendance and participation in group discussions. (A final submission hardcopy and Digital Upload will be the requirement due at the end of the session.)

All assignments shall be turned in at the beginning of class on the day they are due. Late assignments will be marked down one letter grade for each day that they are late. For example, B work turned in one day late will receive a letter grade of B?. No homework will be accepted beyond 7 days after the date it was due, without the student has made prior arrangements with the instructor.

# **Wintersession Syllabus**

## FROM COMMENSALISM TO MUTUALISM

# From Commensalism to Mutualism

## Course Description:

Aging population is a world-wide severe problem, the whole world is aging and especially in China. After 2010 census investigation, the number of people over 60 has reached 178 million, and it's 23.6% of world's aging population, which means 1/4 of the aging population live in China.

At the mean time, the elderly are not treated properly. The current design and planning policies are still treating the relationship between aging people and its city commensalism, just like treating the children, ill and disabled. We are designing the additional guidelines and limitations for the aging group, and we are designing the caring centers, caring communities which are far away from the downtown city and need the continuous economy support from city. Currently, old people are still suffering certain sphere of activity and limited activity schedule reluctantly. And under the 'big data' effect, the new world is more and more repulsive to them.

The course has two phases, phase one is researching, gathering and analyzing, it includes three weeks profound research of the true needs of the aging people. (Their physical and mental marginlization of living situation in the context of aging society). Phase two is to use the previous gathered information (people, place and design strategy) to do a small design. We will use the fourth week as a design workshop to use the canal system as the opportunity for the mutually benefit system in the future.

## Course Goals:

The course has two goals. The first goal is to fully understand the current living condition of the elderly people (including the physical and mental marginlization situation), and then using mapping, diagraming and writing as methods to study their needs. The second goal is to deconstruct the canal system -- current gathering area of the elderly people, to study the possibilities of developing the mutualism system.

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## Course Schedule:

### Phase One

*Week 1 (2 classes) - Mapping the people. Mapping the mental and physical marginalization of the aging community, including three different scales (city scale, canal system scale, community scale, family scale and single person scale).*

#### Jan. 3

Lecture: Briefly introduce the current aging condition in China, and specifically the aging issue in our site -- Yangzhou.  
20 Understand the context of aging issue.

In class: Mapping the gentrification process of the elderly people in Yangzhou. There are different directions and different types of gentrification, the class can be divided into groups of four, and each group can choose one direction to do the further research. (including the reason, background policy, timeline, capacity... ). Then all the groups can combine their analysis together.

Assignment: Each students can use the in-class workshop as the resources , use their own design language to create their own gentrification map.

#### Jan. 4

Lecture: Study the current needs of the elderly people from family and human scale. Sharing some stories of the representative examples of the aging group.

In class: Diagramming the grouping activiteis of the elderly group, and also draw the story book of the daily activiteis of the aging people. Group character playing and sketch drawing. Just imagine you are your grandmother/father, and how was your day within the modern society?

Assignment: Finish your storybook.

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*Week 2 (2 classes) - Mapping the space. Diagraming the mutualism opportunity - the canal system. The gathering space for the aging group are along both sides of the canal, and this has the historical reason. How could this space influence the daily life of the aging group in terms of transportation, connection and activity?*

### **Jan. 10**

In class: Within five types of small canals in the whole canal system. Students can choose individual typology to study the spatial potential through sections and plans.

Assignment: Draw the transects of the chosen type of canal.

21

### **Jan. 11**

In class: Within five types of small canals in the whole canal system. Students can choose individual typology to study the spatial potential through collage drawings of the perspective.

Assignment: Do the collage drawing of the chosen type of canal.



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*Week 3 (3 classes) - Critizing the strategy. Critize the current policy and design guidelines.*

### **Jan. 16**

Lecture: The introduction of the changing progress of aging policy, from “healthy aging” to “successful aging” to “active aging”.

In class: The diagrammatical analysis of the changing process of the policy. Study the background reason, compare each phase, and conclude the pushing force of this changing progress.

Assignment: Wirte an eassy about the changing timeline, and conclude the pros and cons of each phase, try to make a prediction of the next phase.

### **Jan. 17**

Lecture: The introduction of the changing progress of the design guidelines of the aging group.

In class: The diagrammatical analysis of the changing process of the design guidelines. Study the background reason, compare each phase, and conclude the pushing force of this changing progress. What kinds of aspects do those guidelines focus on? How do those guidelines be catergorized?

Assignment: Wirte an eassy about the changing timeline, and conclude the pros and cons of each phase, try to make a prediction of the next phase.

### **Jan. 18**

Lecture: How to critize the current design displines?

In class: In-class workshop. Bring to class your personal issue about the current policy. And we can discuss about the issues together, how can we interperate them, and how can we change them?

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## Phase Two

*Week 4 (2 classes) - People + space + strategy. Design Charrette. Try to combine the previous research results of the aging people, canal space and the revised design strategies into more reasonable possibilities. Proposal your own mutually benefit design.*

### Jan. 24

In class: Desk critic of the design.

23

### Jan. 25

In class: Final presentation about your design.

## Reading Materials, Resources:

### 1. “Aging in Asia - a contextual opening”. Landscape Architecture Foundation. June 10, 2016.

The word “active” refers to continuing participation in social, economic, cultural, spiritual and civic affairs, not just the ability to be physically active or to participate in the labor force. security, health, housing, education and social welfare, independence, participation, care, self-fulfillment, and dignity. While active aging has become a new trend in aging policy development, it is not a new concept, (Hutchison, Morrison and Mikhailovich), despite the “golden age” rhetoric for the elderly, there was hardly ever a time when being old itself was truly venerated.

24

### 2. “Social Care of the Elderly”. Majorie. H. Cantor. SPC. Jan 2, 2010.

“Successful aging” — 1980s, means survival, physical functioning and happiness (Rowe and Kahn), during 1960s, claim that the key was activity and financial success. But the weak points are continued activity, placing unrealistic expectations on individuals to maintain higher levels of activities associated with middle age into their advanced old age and for making no account for other confounds such as disability, illness, frailty, inter-cultural relevance, obesity, drug or alcohol addiction or a lifetime of inactivity (Hutchison, Morrison and Mikhailovich, 2006).

“Productively aging” — 1990s, promote older adults’ contributions to society in social and economic capacities by incorporating a life course perspective that favors older people being active well beyond the usual retirement age.

“Active aging” — 2000s, active aging was said to shift strategic planning away from a “needs-based” approach (tend to assume that older people are passive targets) to a “right-based” approach (recognize the rights of people to equality of opportunity and pretreatment in all aspects of life as they grow older, along with their responsibility) (WHO, 2002), also criticism against the severe frailty, and illness, advanced dementia . . .

### 3. “Growing Older in World Cities”. Rodwin. August, 2004.

What it means to be an older person in such a rapidly changing society? The identity simply does not exist in many eastern cultures in the same ways it does in the western world. “isolation, loneliness, disengagement, a loss of natural vitality and of innocent pleasure in the givenness of the world, and a feeling of burden because reality has no meaning other than what a person chooses to impart to it”.

## Index:

### 1. Mutualism:

Mutualism is a sub group of relationship under symbiosis, which means living together literally. Mutualism originates from a biology term, it is used to describe the way two organisms of different species exist in a relationship in which each individual fitness benefits from the activity of the other. The relationship between two organisms is usually source-service, and rarely service-service.

In this research, mutualism aims to describe a new relationship between a city and its people. Citizen lives within the city, city offers them resources and career to fulfill lives. And they offer their productivity back to help the city normally function.

25

### 2. Commensalism:

Commensalism is another sub group of relationship under symbiosis. It is used to describe the relation that is a long term biological interaction in which members of one species gain benefits while those of the other species neither benefit nor are harmed. This is in contrast with mutualism, in which both organisms benefit from each other, and parasitism where one benefits while the other is harmed.

In this research, commensalism aims to describe people who don't have ability to keep providing productivity and need city to offer living environment.

### 3. parasitism:

Parasitism is another sub group of relationship under symbiosis. It is used to describe the relation between two different kinds of organisms in which one receives benefits from the other by causing damage to it.

# Class Project

IMAGINATION CRAFTING

## Deconstruct the Narrative - Language Translation

Due: Jan 4



27

*"It was once an imagination, but now a rhythmic space to physically explore the inner mental world. "*

*"The saw works only across the years, which it must deal with one by one, in sequence. From each year the raker teeth pull little chips of fact, which accumulate in little piles, called sawdust by woodsmen and archives by historians; both judge the character of what lies within by the character of the samples thus made visible without. It is not until the transect is complete that the tree falls, and the stump yields a collective view of the century. By its fall the tree attests the unity of the hodge-podge called history.*

*The wedge on the other hand, works only in radial splits; such a split yields a collective view of all the years at once, or no view at all, depending on the skill with which the plane of the split is chosen...*

*The axe functions only at an angle diagonal to the years, and this is only for the peripheral rings of the recent past. Its special function is to lop limb (dispose of the less important information), for which both the saw and wedge are useless."*

—— Aldo Leopold (A Sand County Almanac, 1949)



## Description of Project:

This course is about imagined places and the process of making superimposed mental experiences of time, space, sequencing, scale and phenomena manifest within our lived existence. In China, people appreciate a landscape painting through imagined interactions, they appreciate through immersing themselves into a world that exists in their mind or imagination. The course uses Chinese landscape paintings and Chinese gardens as its starting point, as each allow for experiences of space, place, boundaries and sequence that are different from western perceptions of our physical world and our physical and mental relationship to it.

In this very first class, we want to feel the power of 2D language. we will explore the process of deconstructing the given narratives by translating the image into descriptive terms (your own language). And then use the collage drawing to represent your language and feeling, to test whether this translation can strengthen the power of the original narrative or not.

## Goals:

1. To experience the ignored invisible translating process.
2. To create your own collage from a given image.
3. To logically use own deconstructed description from given narrative.
4. From concrete to abstract, from the image creator's language to one's own language system.

## Outcomes:

1. Transpositions of images to texts, texts to drawings, and drawings to text.
2. A deeper understanding of how we see and make by way of description and translation.
3. Use of prioritization, selection and comparisons to move toward originality.
4. Ability in step-by-step creative processes including:
 

1/ A list of 1-5 selected descriptive terms to demonstrate the projected image in your mind.	10%
2/ An abstract collage drawing depict the descriptive words you come up with.	70%
3/ A statement about this translating process.	20%

## Methods:

- 1/ Look close and far at the given images, read with your eyes, ears, mind and previous experience, try to respond yourself with the image and use 5 words to demonstrate your feeling.
- 2/ We will have a terminology palace from different perspectives, choose 5 of them to represent the projected image in your mind.
- 3/ Use the 5 terms you generated as the new narrative, and try to use the abstract collage to depict the terms.
- 4/ Rethink the whole translating process (from deconstruct to describe to represent). Use a paragraph of statement to record the process and your feeling.

## Evaluation:

Basic competency (C):

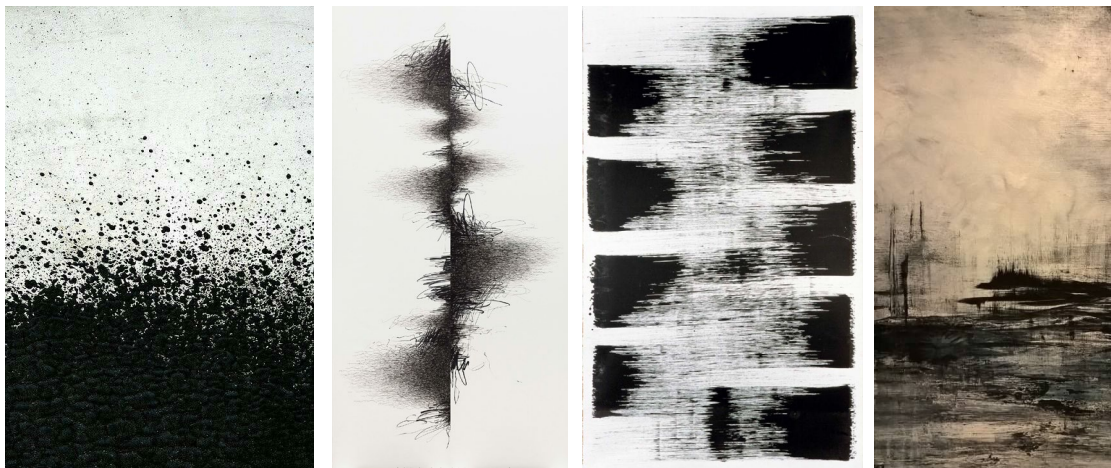
- 1/ All process are completed, including the description, collage and statement.
- 2/ individual feeling and attitude can be expressed through the collage.

Advanced competency (A):

- 1/ The whole translating process is clear and logical.
- 2/ Individual understating and feeling are strongly expressed in the collage drawing, the drawing shows the interpretation of the descriptive terms instead of the original image.
- 3/ Show the deep reflective thinking through the statement. Able to compare the origin image and the personal interpretation image, and distinguish the function of the deconstruction process.

## Resources & Precedent:

29



# Grading Rubric

## Class Goals:

- Relevant use of historical, cultural, or contemporary references -
- Technique and craftsmanship using processes learned in class -
- Relation or development to your current practice -

Criteria	Excellent (A)	Competent (B)	Competent (C)	Needs Work (D)
<b>Part One - Assignments/ Projects 70%</b>				
<b>Technical Using (15%)</b> Spatial Building Strategies.	<ul style="list-style-type: none"> <li>- Experiments employed to master techniques.</li> <li>- Exceeds expectation with techniques use and retention.</li> <li>- Invested process and details.</li> </ul>	<ul style="list-style-type: none"> <li>- Displays a fair level of technical ability in the completion of assignments</li> <li>- Begins to use techniques to communicate artistic content.</li> </ul>	<ul style="list-style-type: none"> <li>- Show basic understanding of techniques, applies in generalized way without adaption.</li> <li>- Shows struggle with new methods and techniques.</li> <li>- Difficulty in execution or application in work.</li> </ul>	<ul style="list-style-type: none"> <li>- Fails to exorcize techniques to communicate.</li> <li>- Work does not show understanding or proficiency in use of techniques.</li> <li>- Work is sloppy, poorly executed, or incomplete.</li> </ul>
<b>Material Understanding (10%)</b> Using materials (Basswood, Piano wire and sandpaper) to build models.	<ul style="list-style-type: none"> <li>- Experiments employed to master materials and processes.</li> <li>- Flawless preparation of materials.</li> <li>- Utilizes materials and processes effectively to illustrate artistic content.</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate preparation of materials.</li> <li>- Begins to employ the use of materials and processes to exhibit artistic content.</li> </ul>	<ul style="list-style-type: none"> <li>- Difficulty in execution and application of new materials, methods and tool skills to execute concept goals. Is able to categorize and differentiate types of play.</li> </ul>	<ul style="list-style-type: none"> <li>- Fails to successfully prepare materials and administer processes.</li> <li>- Does not employ processes or materials to display artistic content.</li> </ul>
<b>Interpretation (15%)</b> Interpretation from 2D language to 3D language.	<ul style="list-style-type: none"> <li>- Always clearly articulates technical and material vocabulary in its proper context.</li> </ul>	<ul style="list-style-type: none"> <li>- Has an adequate grasp of technical vocabulary and usually succeeds in communicating the narratives.</li> </ul>	<ul style="list-style-type: none"> <li>- Difficulty in communicating the narratives.</li> </ul>	<ul style="list-style-type: none"> <li>- Is unable to communicate the narratives.</li> </ul>
<b>Concept Building (15%)</b> Building individual language system to build the narrative.	<ul style="list-style-type: none"> <li>- Shows thorough research towards building and executing ideas/concepts</li> <li>- Understands deeper context of one's own.</li> <li>- Readily discusses and questions own imagery's value.</li> </ul>	<ul style="list-style-type: none"> <li>- hows some research skills in creating images and ideas carried by techniques, but theses are loosely stated and not clarified in exceptional ways visually, in critiques and or in writings.</li> </ul>	<ul style="list-style-type: none"> <li>- Composition, color, line, structure, text and style are good-fair; could be more advanced.</li> <li>- Shows some research study of presentation topic, able to answer some questions from audiences.</li> </ul>	<ul style="list-style-type: none"> <li>- Isolates work primarily in technical qualities without consideration for concepts and contexts of meaning. Has less searching interests or questions regarding choices of meaning.</li> </ul>
<b>Communication (5%)</b> Presentation skills to show individual narratives.	<ul style="list-style-type: none"> <li>- Presents material clearly, using eye contact, a lovely tone, gesture, and body language to engage the audience.</li> </ul>	<ul style="list-style-type: none"> <li>- Speaks clearly and loudly enough to be heard, but tends to drone and/or fail to use eye contact, gesture, and body language consistently or effectively at times</li> </ul>	<ul style="list-style-type: none"> <li>- Speaks clearly and loudly enough to be heard, but tends to drone and/or fail to use eye contact, gesture, and body language consistently or effectively at times.</li> </ul>	<ul style="list-style-type: none"> <li>- Cannot be heard and/or speaks so unclearly that s/he cannot be understood</li> <li>- Shows no attempt to engage the audience.</li> </ul>

# Grading Rubric

## Class Goals:

- Relevant use of historical, cultural, or contemporary references -
- Technique and craftsmanship using processes learned in class -
- Relation or development to your current practice -

Criteria	Excellent (A)	Competent (B)	Competent (C)	Needs Work (D)
<b>Part Two - Class Engagement 30%</b>				
<b>Participation (5%)</b> Contribution to Class Critique and Conversations	- Repeatedly demonstrates attentiveness and investment in success of peers through thoughtful, engaged feedback in critiques. - Contributes actively to the material and themes of the class through their own research.	- Participates regularly in critiques and shows interest in conceptual assignments.	- Participates occasionally in critiques and occasionally in group conversations.	- Participates rarely or never in group critiques and does not show commitment to engaging in themes of the class.
<b>Innovation (10%)</b> Willingness to take risks and experiment	- Shows thoughtful and creative drive to push the medium further and is not deterred by setbacks. Demonstrates clear commitment to problem solving.	- Shows ability and interest to troubleshoot and try new things.	- Shows little attention to experimentation and creative new ways to engage with the class materials.	- Does not demonstrate interest in growing through creative experimentation.
<b>Effort (5%)</b> Demonstrated Effort	- Spends a serious amount of time outside class working on projects with dedication. All assignments completed on time.	- Spends time working outside of class and turns in all assignments on time.	- Spends little time working outside of class and turns in most assignments on time.	- Rarely works outside of class and regularly is unprepared.
<b>Outcome (10%)</b> Overall success of project outcomes	- Projects go above and beyond in concept and execution. All details thought through and tested before critique. Exceptional work and presentation.	- Project work shows thoughtfulness and attentiveness to detail and is overall successfully crafted.	- Projects show some creativity but are lacking in concept and are not fully tested or presentable for critique, show flaws.	- Projects are incomplete and show lack of thoughtfulness, poor craftsmanship and inattention to detail.

# Mid-Semester Feedback

**Student Name (Optional):** \_\_\_\_\_ **Department:** \_\_\_\_\_

Keeping in mind the course goals (*Three goals, first is to help students gain the ability to apply imagination into physical space through exploration of Chinese traditional gardens. Second is to practice using crafting to explore, examine and revise ideas. Third is to design the spatial sequence according to the position and movement of the human body through it.*), please rate the following course objectives on a scale of 1 to 5 (5=strongly agree, 1= strongly disagree).

## PART ONE - General Question:

1. overall this course has met my expectations so far.

5                      4                      3                      2                      1

2. How many hours do you average spend on work outside class each week? Is the workload manageable?

## PART TWO - Likert Scale Question:

3. Presentations effectively illustrated ideas and processes demonstrated in class. are well planned and clear.

5                      4                      3                      2                      1

4. Assignments are thoughtful and challenging.

5                      4                      3                      2                      1

5. Critiques were helpful to the development of your work with a clear sense of my own strengths and weaknesses.

5                      4                      3                      2                      1

6. Class readings and videos were relevant to the topics being covered in class and clarified these ideas.

5                      4                      3                      2                      1

7. Technical information was explained clearly.

5                      4                      3                      2                      1

**PART THREE - Open - Ending Question:**

8. Are there any processes or theories that have been covered in class that you feel need more explanation? If so what?

9. Are there any techniques or information not covered in class that you feel would be helpful to meeting the objectives of this course? Please elaborate.

10. Do you feel engaged during most of the class? Do you feel comfortable sharing your opinion with the class?

11. What's your most favorite part of the class? What's the least favorite part? Why?

33



# JIALI LI

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## EDUCATION

2016

### **Rhode Island School Of Design | Rhode Island, USA**

- Master of Landscape Architecture, 2019
- Certificate in Collegiate Teaching in Art & Design, 2019

2018

2012 - 2016

### **Hefei University Of Technology | Hefei, China**

- Bachelor of Landscape Architecture, 2016

## RESEARCH

2018 (Jun- Aug)

### **Mahan Rykiel Intern Research Program (2018 ASLA Research Honor Award) | Baltimore**

- Design with dredge - Hart Miller Island North Cell Pilot Project (2 of 80 candidates)

The Design with Dredge research program represents an ongoing effort to recast and restore urban sediment as an essential component of resilient urban infrastructures. Both qualitative and quantitative methods were used to chart variable dimensions, relationships, and potentialities of dredged material in time and space, that include cartographic projection, systems mapping, case studies, suitability modeling, material testing, participatory action, and design projection to engage stakeholders, enhance the technical capacity of partners in Baltimore and the Chesapeake Bay.

2018 - 2019

### **Graduate Thesis | RISD**

- Design a 'mutualism system' for the canal network and its aging community

Can we design a 'mutualism system' for the elderly and the canal network to change the relationship from parasitism to mutually benefit? How the canal network can be reshaped to improve the needs of the elderly in terms of the transportation, connectivity and gathering in the context of an aging society? How the elderly can be given the opportunity and environment to give back their resources and energy to create social value instead of blindly consume the social benefits? This is the continued research of undergraduate national training program. Based on the periodical results from undergraduate phase, the research framework extend from single canal system to entire social network.

2014 - 2016

### **National Training Program of Innovation and Entrepreneurship | Yangzhou, China**

- The Reparation methods for historical canal dikes in Yangzhou, China

This thesis project is aiming to investigate the identification and potential position of historical canal system within urban fabric. By choosing BAODAI Canal System — a prosperous transportation, economy and recreation center of ancient Yangzhou as the research sample, I will analyze reasons for its depression, explore revitalization design strategies and propose a canal system masterplan to see how can this new typology of the historical canal system cultivate the dynamic growth for other 48 canal cities which share similar issues in China.

## PUBLICATIONS

2015

### **"Key Determinants of Canal Evaluation Standard In Jiangsu Province, China"**

- 'China Building Science' ( Architecture Journal ) | 1627-6868(2015)03-0007-05

This paper built a determinant evaluation model to criticize the physical form, accessibility, visualization, location and sense of being both qualitatively and quantitatively. By choosing five representative canal samples, applying the model, analyzing the determinants, the paper finally concluded the three simplified categories which can be utilized for the future design: the canal core, the canal decoration and the canal desire.

2015

### **"Evaluation System': A Canal Case Study Focused On Human Engagement"**

- 'The Scientific Technology Of Architecture And Economy' | 1006-2688(2015)04-0066-03

This the test and attempt of utilizing the research result of the evaluation model from first paper to physically transform and reshape the chosen historical canal in Yangzhou, China. The paper states how to use landscape design as the synthesis method to integrate the most up-to-date canal study, urban framework and community engagement to develop the resilient urban strategy in time and space.

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## TEACHING

2019 Summer

### **Instructor of Design Fundation Course - DESINE Academic Institution | Sri Lanka**

DESINE founded by RISD professor Elizabeth Dean Hermann, which just turns from a design lab to an academic institution this year. It aims to co-work with local NGOs, train the local woman (most of them are after-war widows) who will in return to train others some basic design strategies to develop the sustainable and identical community.

2018

### **Founder and Instructor of Wintersession Course - Imagination Crafting | LDAR, RISD**

- An elective course available to all RISD & BROWN students with capacity of 15 people

This course is about imagined places and the process of making superimposed mental experiences of time, space, sequencing, scale and phenomena manifest within our lived existence. It aims to use narrative strategy to transform the imagination into physical space. Students can use this chance to turn a dream, a childhood memory or a novel chapter into physical space, it can be private or sharable. By exploring crafting strategies during the interpretation process, students can appreciate the spatial sequence, body movement and engagement of all the senses they create bit by bit.

2018

### **Instructor of Graphic Workshop (Ps, Ai & Id) | RISD**

- A design workshop facing all landscape students focusing on basic graphic skills

2018

### **Teaching Assistant of Constructed Landscape Studio | RISD**

## INTERNSHIP

2017 (Jun- Aug)

### **Turenscape | Beijing, China**

- Sponge City Planning and Design for Tianhe in Guangzhou

Concept design | GIS analysis | Perspective & section drawing | CAD drawing

2015 (Jun- Sep)

### **Yangzhou University Engineering & Design Institute | Yangzhou, China**

- Landscape Design For Second Hospital in Taixin

Leader of a 4-designer team, take charge of the whole design process

## AWARDS

2018

### **2018 ASLA Individual Student Honor Award, Rhode Island Chapter**

2012 - 2013

### **National Scholarship, 1st prize**

2013 - 2015

### **The First Prize Scholarship, twice**

2014 - 2015

### **"Challenge Cup" National College Student Competition | Honorable Mention**

## EXPERIENCES

2018-2019

### **Thesis Exhibition Manager | RISD**

- Leader of a 4-designer team to organize, design and make the final thesis exhibition

2013

### **Manhole Cover Reform And Design | Hefei, China**

- Leader of a 3-designer team, design and draw the manhole covers in historical district

2012 - 2014

### **Garden Design For Yuxin Primary School | Hefei, China**

- Leader of a 12-designer team, design and build the garden with students

## SKILLS

Programs

Photoshop | Illustrator | InDesign | Lightroom | Rhino | SketchUp | AutoCAD | ArcGIS | Vary

Keyshot | Grasshopper | Lumion

Languages

English | Chinese