



Teaching Portfolio

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Architectural historian

Researcher and University teacher with +17 years of experience in an academic environment. Have an PhD in History of Architecture. Was awarded by nationally and internationally recognized prizes, author of scholarly articles in professional peer-review publications, have an experience of leading role in distinguished University as Dean and experience of reviewer and editor in world's top professional journal in the field.

Purpose

The purpose of this teaching portfolio is to provide a cross-section of my international teaching activities. I have been fortunate to have studied and taught in different parts of the world. My continued passion for architectural education is owed to the sheer diversity of students and academic colleagues with whom, and from whom, I have learned. We must constantly earn the privilege to teach, and I continue to pay my dues for this privilege by remaining intellectually active and in touch with relevant design matters that concern each of us. Above all, I strive to keep design thinking linked to action and discovery in order to sustain an instructive optimism for our shared condition in the world.

[A] Experience: My teaching responsibilities are focused on the Bachelor and Master's level of architecture education. I have taught architectural history and urban design in various cultural settings – Russia, United States, Kazakhstan, United Arab Emirates – and have greatly benefitted from my exposure to different ways of teaching and learning. Given their diverse backgrounds,

the unique perspectives of my students have made it an ongoing imperative for me to remain open, flexible, and updated with respect to varying modes of design pedagogy in the world.

[B] Teaching Methods: My courses are structured according to an 'issue-finding' mode of study (rather than strict 'problem-solving,' with a problem identified and assigned in advance). Using a multitude of teaching approaches, my primary didactic goal is to educate students to appreciate the complexity of every issue investigated irrespective of scale. I use a combination of fieldwork, design studio, prototype testing, scenario modelling, study excursions, office visits with key practitioners, multi-media lectures and seminars, video-conferencing for seminars and reviews, as well as impromptu group brainstorming sessions for my courses. Students are encouraged to contribute to discussions and learning activities in all these teaching formats because I view the generation of ideas as the responsibility of everyone involved. Substantial use of computer technology is combined with non-digital modes of production not only to stimulate experimentation with a range of methods, but also to avoid levelling design work to one signature technique.

[C] Teaching Roles:

2016-present Assistant Professor | *Novosibirsk State University of Architecture and Civil Engineering (Sibstrin)*

Courses: Bachelor Architecture Design Studio; A Global History of Architecture; History of Modern Architecture

2004-2015 Assistant Professor | *Novosibirsk State University of Architecture, Design and Arts*

Courses: Second Year Bachelor Architecture Design Studio; A Global History of Architecture; History of Modern Architecture; Native American and Siberian Architecture

2001-2004 Assistant | *Novosibirsk State University of Architecture, Design and Arts*

Course: Second Year Bachelor Architecture Design Studio

2015-16 - Visiting Scholar | *The George Washington University*

2010 - Guest Professor | *Zayed University, UAE*

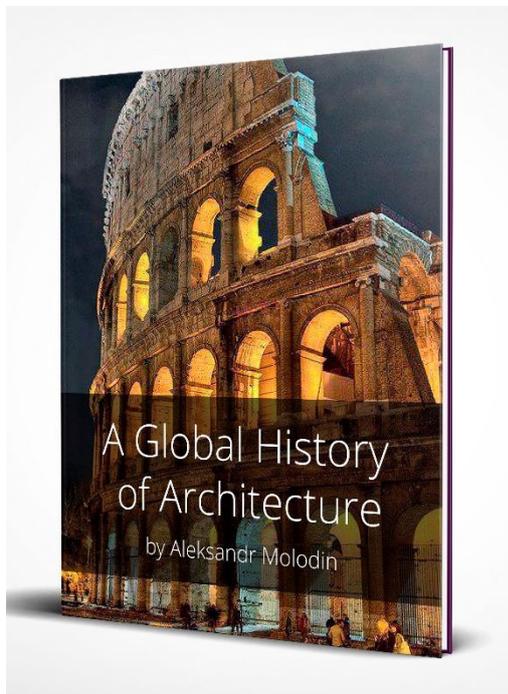
Course: A Global History of Architecture

2006 - Guest Professor | *Nazarbayev University, Astana, Republic of Kazakhstan*

Course: Native Siberian and Vernacular Frontier Architecture.

[D] *Courses Summary:*

[D1] Course: *A Global History of Architecture*



A Global History of Architecture provides a comprehensive tour through the ages, spinning the globe to present the landmark architectural movements that characterized each time period. Spanning from 3,500 b.c.e. to the Classicism and Baroque in Europe, this unique course reminds us that history is not linear and that everything was 'modern architecture' in its day.

This course in architectural history is not intended as a linear narrative, but rather aims to provide a more global view, by focusing on different architectural "moments."

Each lecture analyzes a particular architectural transformation arising from a dynamic cultural situation.

Course Syllabus:

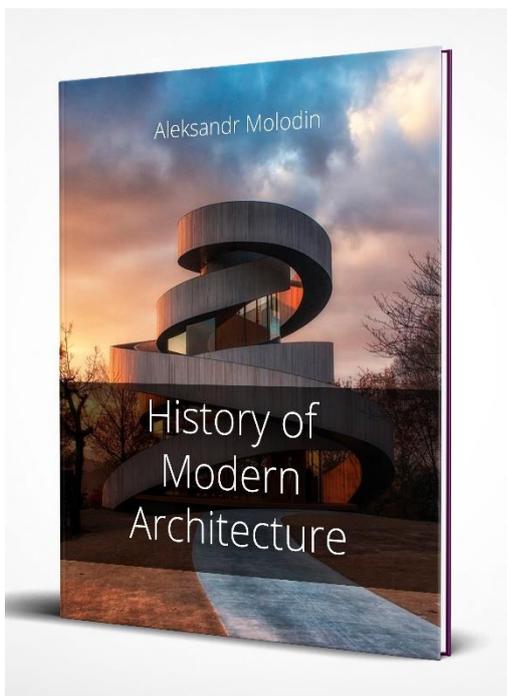
Introduction; Ancient Near East: Mesopotamia; Ancient Egypt: Funerary Architecture; Ancient Aegean: Mycenae and Crete; Ancient Greece I: The Orders. Early Temples; Ancient Greece II: The Acropolis of Athens; Etruscans & Ancient Rome I: Vitruvius. Structure. Building Types. Republican Pompeii; Byzantium I: Justinian; Early Medieval: Carolingian; and Ottonian: Monasticism. Northern Europe. Charlemagne; Romanesque: Pilgrimage Churches; India and China; Islam; Early Gothic: The Abbey of Saint-Denis & Gothic structure. Early Gothic in France; Early Gothic II:

Sens, Laon, Paris; High Gothic: Chartres, Amiens, Reims and Late Gothic, English and German Gothic; The Renaissance; High Renaissance; Mannerism; Palladio and the Renaissance Villa; French and English Renaissance; Italian Baroque and Classicism.

The required textbooks for this course are:

- Michael Fazio, Marian Moffett, and Lawrence Wodehouse. *A World History of Architecture*. Second ed. New York: McGraw-Hill Professional Publishing, 2008. ISBN 0071544798 / 9780071544795
- Harris, Cyril M., ed. *Illustrated Dictionary of Historic Architecture*. New York: Dover Publications. ISBN: 048624444X

[D2] Course: *History of Modern Architecture*



What is “modern architecture”? What are the theoretical and historical origins of our contemporary modes of global architecture today? How did so-called “modern” architects evolve from the early dictum “form follows function” to critically breaking aesthetic molds in the 20th century? This course will seek to unpack these questions, amongst many more, in a chronological examination of the foundational principles and key movements of modern architecture, from the late 19th century to the beg-21st century. Students will explore the historical and critical considerations of architects in Europe, the United States, Japan and other international built environments alongside

parallel artistic, political and social movements, in order to synthesize a greater theoretical context of the movements that constitute the canon of Modernist architecture.

Survey architecture from 19th century to present, with emphasis on philosophy of design, form, and structure.

Course Purpose: To acquaint the students with the relationship between culture and architecture and familiarize them with the great buildings of the modern world.

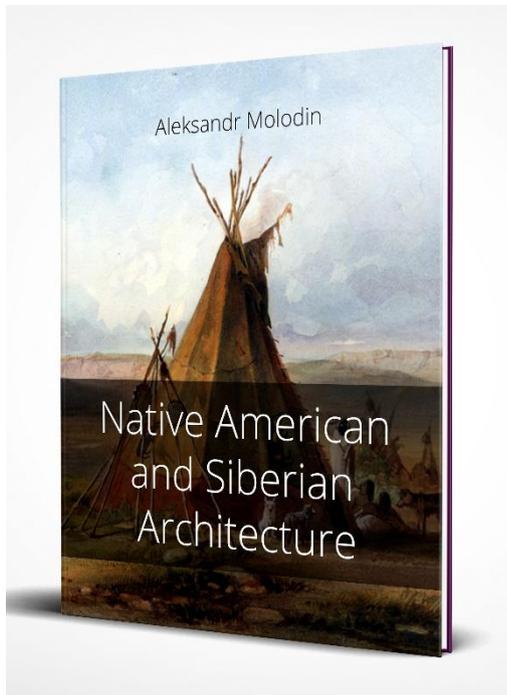
Course Syllabus:

Introduction: Architecture at the Intersection of Culture, Technology and Place; 19th Century Technology and Cultural Change. Architecture Before 1890, Arts & Crafts in England; Art Nouveau, Viollet-le-Duc; The Chicago School, The Prairie School (Frank Lloyd Wright); Vienna and Adolf Loos; European Avant-Garde: Expressionism and Futurism; European Avant-Garde: De Stijl; Le Corbusier and Modernist France; Russian Soviet Constructivism: Melnikov and Tatlin; Bauhaus in Germany, Mies Van Der Rohe; California Modernism and the International Style; Megastructures: Systems Theory, Structuralism, Metabolism (Archigram); Critical Regionalism, Transitions from "Modern" to "Postmodern"

Required Textbooks:

- Alan Colquhoun, *Modern Architecture (Oxford History of Art)* (Oxford: Oxford University Press, 2002).
- Ulrich Conrads (trans. Michael Bullock), *Programs and Manifestos on 20th-Century Architecture* (Cambridge, MA: The MIT Press, 1975).

[D3] Course: *Native American and Siberian Architecture*



For many people, Native American and Siberian architecture calls to mind the wigwam, tipi, yaranga, and tchum. Yet the richly diverse building traditions of Native populations of North Asia and America encompass much more, including specific structures for sleeping, working, worshipping, meditating, playing, dancing, lounging, decision-making, cleansing, storing and preparing food, caring for animals, and honoring the dead. In effect, the architecture covers all facets of ancient life.

Going beyond a traditional survey of buildings, the course offers a broad, clear view into the native people world, revealing a new perspective on the interaction between their buildings and culture. The course focuses on their use of space, their environment, their social mores, and their religious beliefs.

This course includes frontier vernacular architecture in Siberia and North America from the 16th to mid-19th centuries.

Each lecture concludes with an account of traditional building practices undergoing a revival or in danger today. The slide program includes a wealth of historical photographs and drawings, architectural renderings, and specially prepared interpretive diagrams which decode the sacred cosmology of the principal house types.

Required Textbook:

- Peter Nabokov and Robert Easton, *Native American Architecture*. (Oxford: Oxford University Press, 1990. ISBN: 9780195066654)

[D4] Course: *Architecture Design Studio*



One-year foundational design studio course for developing design skills in relation to thematic fields of space, program, technology, context, and form. This course focused on civil design buildings as residential, offices, shopping centers, etc.

To teach architecture is to motivate excitement for design, to promote enthusiasm for discovery, and instill passion for creative practices. My approach to teaching can be summarized according to the following three positions:

[D4A] Be Active: it is important for any scholar to periodically reassess what he/she knows, to re-examine the guiding principles on which design practices are presumed to stand, to reformulate the stakes of architecture education. Teaching does exactly this. I believe that architecture education entails more than a mere 'simulation of practice' and must become more active in advancing new roles of design in the world to remain culturally relevant for future generations.

[D4B] Be There: I am committed to helping students become active learners of design, to be accountable for their own positions and actions because they have become aware of the implications of their work. I am there for my students. I invest a considerable amount of time in mentoring them during the design process and offer additional guidance when needed. Student performance is assessed fairly insofar as the evaluation criteria are discussed with students to ensure that they understand grading procedures.

Their work is proudly promoted through public exhibitions, publications, and in my guest lectures at other universities. And, I remain in contact with many students, and am always happy to hear about their progress elsewhere in the world.

[D4C] Be Open: my own architecture education was one of constant inspiration, and the ethic of risk-taking and discovery prevails in my approach to teaching. I teach architecture because I

can help other people learn; it opens students to novel ways of understanding the human condition and intervening in the environment to improve that very condition. Teaching also serves to keep my way of thinking about the world open and adaptive to new views, even if contradictory to what I believe.

[E] *Results in Student and Peer Evaluations, Assessments of Pedagogical Competence*

I have continuously received positive feedback concerning my teaching skills from my students and colleagues worldwide. Assessments of my competence are certainly best expressed by the very people with whom I have worked closely. Please ask me for reference contacts or letters.

[F] *Let us talk:*

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