

not
white

diversity in beginning design education



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Earth Moves: Challenging American Cultural Ground through a Taiwanese Earthquake Memorial Park Competition

abstract
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This paper is based on my cross-cultural experience teaching a group of predominately White American-born beginning design students who worked on the Chi-Chi Earthquake Memorial Park, an international competition in Taiwan. In fall 2003, my Caucasian TA convinced me to take the international competition in Taiwan as the final project for my beginning design studios in the Landscape Architecture Program at University Maryland. This Taiwan-based international competition opened up a stimulating cross-cultural experiment for both my American students, and myself, a Taiwanese native, in our beginning design studio classroom.

In brief, the Chi Chi Earthquake was one of the most unbearable collective memories for the twenty-three million residents in the island of Taiwan. On the morning of September 21st in 1999, at 1:47 AM, a massive earthquake struck awakening everyone on the entire island. The quake, measured 7.3 on the Richter scale, dramatically impacted the city of Chi-Chi which was both at the quake's center and the Taiwan's geographical center. The quake and its island-wide aftershocks led to the death of twenty-four hundred people, eleven thousand injuries, and five thousand rescued survivors. Meanwhile, the ground bellowed, buildings quivered, roads folded up, bridges cracked, mountains moved, the land slid, and people's hearts were broken. Four years later, many of the victims' families still remained homeless. In September 2003, the Taiwanese government announced the Chi Chi Earthquake Memorial Park Competition to the international design community.

After introducing the backdrop of the Chi Chi Earthquake and the Taiwanese cultural context, in this paper, I will first explain the demography and ethnic background of my class, as well as my role as a mediator between two groups of students. I will also explain the identity-based philosophy that I used to structure my beginning design pedagogy, because it is essential for students to nurture their own design vocabularies from their personal and cultural identities.

Second, based on different students' projects, I will address the cultural challenges that occurred within the design processes, especially those drawn from daily desk crits and review presentations. I will focus on how these challenges lead to various cross-cultural dialogues and impacted how my students and I perceive our cultural spaces and identities. More importantly, I will discuss how these dialogues inspired me to invent new ways of proposing cross-cultural-based pedagogy for beginning design students. These pedagogical reflections stem from micro-scale issues that embody profound cultural meanings, as well as macro-scale phenomena that represent different cultural paradigms. I will explore these micro and macro scale issues through the following questions. How did American students shape their design concepts for the Chi Chi memorial located in a Taiwanese cultural setting that was foreign to them? How did American students engage in personal dialogues with Taiwanese students, and how well did they listen to the "others" experience in the "others" terms? How did American students perceive Taiwanese death rituals and civic religions? How did they transform these rituals into their memorial design languages? How did American students struggle to place the victims' Chinese non-alphabetical-ordered names on the walls in their designs?

Finally, I will conclude my pedagogical reflections on how this cross-cultural experiment changed my teaching, and refreshed my approach to beginning design studio in the era of globalization.

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There is a long tradition, in the field of environmental design, of looking at designers as creators and translators who are able to manipulate and interpret the unique languages of physical forms.¹ Design professionals believe in the “universal paradigm” that the unique design languages are universally shared across different cultures.² The vocabularies of universal design languages are unrelated to designers and users personal experiences that they learn in their native societies and cultures. With the emergence of the “universal paradigm,” design education has been focusing on how to familiarize with the universally shared standards so that they can eventually practice the standards everywhere around the world. However, during the past decade, scholars in philosophy, geography, cultural studies, and other humanity fields have challenged this narrowly focused “universal paradigm” that merely embodies a predominantly Angolan European cultural heritage. Scholars assert that the making of our everyday landscapes has always been intertwining with personal memories and sexuality, cultural identity and ethnic history. Richard Rorty urges that we pass through “unfamiliar others” stories and experiences to challenge our own assumptions.³ Henry Lefebvre claims that we have to understand spatial practice, the representation of space and representational space in our process of making a space.⁴ Dolores Hayden states that the investigation of minority groups’ history helps us understand urban landscape identity.⁵ Robert Riley questions how gender plays out in our cultural landscape.⁶

Under this theoretical revolution, design educators have also been reflecting on how to shape young designers’ vocabularies through innovative ways that provide better opportunities to integrate their conceptual, emotional, and empirical experiences within the cultures in which they were raised.⁷ However, while educators pay more attention to various ethnic cultures and identities in their design studios, the White students from the dominant Angolan culture often overlook the fact that their Whiteness is one type of culture (among many other ethnic cultures) that governs the way they perceive places and apply their design language. It is very difficult for White American-born students to reciprocally understand that their way of designing a space is also based on the customs practiced within their White culture. They frequently dismiss how Angolan culture has been significantly influencing the formation of modern design languages in America. In my paper, I want to share my cross-cultural experience teaching a group of predominately White American-born beginning design students who worked on the Chi-Chi Earthquake Memorial Park, an international competition in Taiwan. This Taiwan-based international competition opened up a stimulating cross-cultural experiment for both my White American students, and myself, a Taiwanese native, in our beginning design studio classroom.

In brief, in fall 2003, my Caucasian teaching assistant convinced me to take the international competition in Taiwan as the final project for my beginning design studio in the Landscape Architecture Program at University of Maryland. The Chi Chi Earthquake was one of the most unbearable collective memories for the twenty-three million residents on the island of Taiwan. On the morning of September 21st in 1999, at 1:47 a.m., a massive earthquake struck awakening everyone on the entire island. The quake, measuring 7.3 on the Richter scale, dramatically impacted the city of Chi-Chi which was both at the quake’s center and Taiwan’s geographical center. The quake and its island-wide aftershocks led to the death of twenty-four hundred people, eleven thousand injuries, and five thousand rescued survivors. Meanwhile, the ground bellowed, buildings quivered, roads folded up, bridges cracked, mountains moved, the land slid, and people’s hearts were broken. Four years later, many of the victim families still remained homeless. In September 2003, the Taiwanese government announced the Chi Chi Earthquake Memorial Park Competition to the international design community.

In following sections, I first introduce the identity-based curriculum that I developed for my predominant White American beginning design students in the Landscape Architecture program at University of Maryland. Second, I explain the journey of the “internal” earthquake, aftershock and recovery that occurred within my White American beginning design students when they realized that they had to work on a project within a culture that is foreign to their own. Third, based on students’ projects, I analyze how the students in a White culture went beyond their cultural boundaries and designed the Chi Chi Memorial Park with a bilingual design language that intertwined both White and Non-White, and both American and Taiwanese landscape vocabularies. In the conclusion, I reflect on how this cross-cultural experiment changed my teaching, and refreshed my approach to beginning design studio in the era of globalization

Identity Based Beginning Design Curriculum

There are many ways to approach beginning design education. The one I value the most is engaging beginning design students, with their identities that stem from their emotions and bodily experiences of places, and everyday knowledge.⁸ Holding this belief, I structured my beginning design curriculum with four identity-based projects. Each project highlighted a response to identities within different contexts and scales. The first two projects (Landscape of My Heart and Shaping Landscape through Metaphor) focused on personal identity; the third project (Hornbake Landscape Theater) emphasized community identity; and, the last project (Memorial Design) incorporated a search for identity within society.

In the first project, entitled “Landscape of My Heart,” my beginning design students choose their favorite place on University of Maryland’s campus, and then they found a piece of artwork (i.e., music, dance, film, lyric, poem, drawing, etc.) that represented the same feeling as their favorite place. In the process of searching for the art piece, they also had to come up with a metaphorical name for the feeling that their favorite place evoked. At the same time, they created a three-dimensional sculpture that transformed their feeling and embodied the metaphorical name. By doing so, these beginning designers not only learned to conceptualize their personal attachment to a place in a metaphorical way, they understood how their favorite places corresponded to their personal histories. It was the first step within each of their individual searches for an identity within in the design field.

Based on the metaphorical name from the first project, beginning design students then moved on to the second project entitled, “Shaping Landscape from Metaphor.” In this project, they created a piece of landscape that transformed the metaphor defined within their first project. The location of their design was hypothetical, but the typology of landscapes was *real*. In other words, they could choose any type of *real* landscape for this transformation: a public plaza, neighborhood park playgrounds, creek walks, natural landscape settings, courtyard gardens, corporative landscapes, spaces on a university campus, and so on. One of the most important principles was that their landscape designs had to expand upon the representations of their feelings of their favorite places from the first project. The challenge was to design a space in which users who visited the new landscape experienced feelings similar to the one’s that they, as the designers, had about their favorite places on the Maryland campus. By doing so, the students learned how to communicate their personal feelings of a place via the manipulation of landscape vocabularies, i.e., topography, plants, water features, textures of materials, etc.

The third project entitled, “Hornbake Landscape Theater,” was a team project that focused on how the campus community of students, faculty and staff used Hornbake Plaza on a daily basis, and how the landscape of plaza reflected its users’ identities. Hornbake Plaza was the outdoor space that was shared by students, staff and faculty members of plant sciences, life sciences, biology, and the landscape architecture department. At the eastern edge of the plaza campus-wide users access the Hornbake media library. The plaza is used heavily on a daily basis. While the current design of Hornbake Plaza is functional, its design is not expressive of its context: even though the plaza is surrounded by buildings within the natural science disciplines, no reference (either literally or figuratively) is made to these disciplines. Therefore, in this project, beginning design students hypothetically redesigned the plaza with an inclusive approach in mind – an approach that attempted to embody the identity of the students, faculty and staff who used the natural science building surrounding the plaza.

Students were teamed-up with their classmates, and they had to use Hornbake Plaza as the outdoor stage to role-play the ways in which the imagined people would use their redesigned plaza. Meanwhile, they worked in teams, using recycled materials to build one-to-one scale, on site models. In doing so, beginning design students started to recognize the diversity of user groups’ needs and what a public space meant to different users. More importantly, by using the plaza as an outdoor landscape theater to perform and install life size models, they not only experienced the real dimension of their design, but also learned how to collaborate with each other in the process.

The final project was the “Chi Chi Earthquake Memorial Design.” The project called for the elaboration of the emerging identity of a specific society and a sensitive response to a particular event or movement within a definite time period of human history. Memorial designs provide a great challenge for beginning designers, in that they have to negotiate their own design concepts and creative sensibilities with the needs of various user groups

within a society. During a previous semester, I had used the Martin Luther King Memorial Competition, and I observed an interesting phenomenon. Although a central aspect of the Martin Luther King Memorial called for a physical representation of the African-American, civil right movement, none of my White American students ever expressed any discomfort about intruding into the African-American culture, when they worked on this project. In fact, the design aesthetics that were developed by both White and African-American students, was more influenced by the “universal design language” of the modern memorial (i.e., rolling hills, rock fountains, wall with names, artistic benches and stairs, etc.) than the cultural nuances of the African American experience (i.e. African-American musical-literary-arts heritage, family migration histories, etc). In contrast to the detached White perspective that students took in their designs of the Martin Luther King Memorial, the Chi Chi Memorial in Taiwan lead my White students into an exploration of an unexpected journey into a foreign culture; a journey that seems to have affected their identities as young designers in the first phase of their design education.

Shaking White Cultural Ground from the Beginning

Although, in retrospect, the Chi Chi Earthquake Memorial Park design was the first project that profoundly impacted my White students’ cultural identities, I did not expect this significant outcome when I first considered taking it on as the final project for my beginning design students. At that time, I was more concerned about whether or not my White students would be able to handle the complexity of the context in which the 1999 Chi Chi Earthquake occurred, whether or not they could grasp the cross-cultural needs of users living within a different society. I also worried about two practical issues. First, they could not visit the site, the surrounding landscape, and the nearby communities. Hence, it would be difficult for them to experience the scale of the site. Second, the Taiwanese scale is in the Metric system, while my beginning design students just started their struggles with the American system of measurement.

In making my decision to use the Earthquake Memorial within my beginning design studio, I intensively researched the Chi Chi earthquake on websites, and discussed the matter with my colleagues, as well as with junior and senior students. I concluded that it might be an opportunity to open new windows for my students. Windows that would enable them to depart on a design journey that could potentially increase their cross-cultural design capacities. They might be able to understand, from the beginning of their design education, that there was more than one system for measurement, while there existed more than one cultural value of how to contemplate death and how to use public space. They might be more sensitive and more flexible toward different user groups’ native cultures in their future practices.

Shaking the White Studio Common Ground

I decided to give my students a month-long “earthquake” that would enable them to experience their anxieties about this “exotic and ambiguous” foreign project. Therefore, I announced that the Chi Chi Memorial Park Competition in Taiwan was their final project one month before it started. This news indeed shook the very ground that my students had imagined a studio was built upon and worried many of them. Just like the Chi Chi Earthquake had occurred in Taiwan, my studios went through the major seismic shift in perception, the aftershocks, and the recovery period. During the major studio earthquake period, they complained that the conversion between Metric and American scales would be difficult and confusing. They felt disadvantaged at not being able to visit the site and experience the space. They were concerned that it was too challenging for them to design an earthquake memorial for a Taiwanese society whose cultural practices were so foreign to them and so far away. More importantly, they felt discomfort about designing the Chi Chi Memorial Park for Taiwanese people, because they questioned the imposition of their design within someone else’s culture. In other words, in the context of the Taiwanese Chi Chi Memorial, they suddenly realized that their cultural identity of American Whiteness was very different to those Non-White Taiwanese islanders who experienced the major earthquake in 1999 and were still invested in the process of healing themselves.

In order to relieve their ambiguity and tension and bridge the gap between the Whiteness and Non-Whiteness, my studios took three steps to “recover” from their internally felt earthquakes. First, all students agreed to practice both Metric and English systems at the

Hornbake Landscape Theater project that they were working on at that moment. Second, in the very beginning of the Chi Chi Earthquake project, my students had to conduct web research about the Chi Chi Earthquake, and the socio-cultural context of Taiwan. I also put together slide shows of various Taiwanese cultural landscapes, and the reconstruction efforts that communities around Chi Chi Township had undertaken from 1999 to 2001. The stories and slide images provided my American students with a glimpse of the local landscape, architectural vocabularies, and users' activities. Finally, I invited Taiwanese students who were currently pursuing degrees at University of Maryland to my beginning design studio. The Taiwanese students led discussions and shared their personal experiences of the Chi Chi Earthquake in 1999 with my students. Taiwanese students also expressed their visions of the Chi Chi Earthquake Memorial Park.

Listening to Taiwanese Students' Voices

During the forums, my American students asked their Taiwanese guests all kind of questions that they came up with while conducting their web research. Mark was confused by the political status of Taiwan, and asked, "Is Taiwan a nation or not?" "It is a very good question. But, no one knows the answer," Chen responded to him. Chen briefed the class on China-Taiwan relations. Jeff wondered, "So, what do College students do daily?" Jing answered, "Our college life is just like what you have here, except most of us ride scooters to school. You know, we hang out with friends on campus, and we have to study hard to pass examines. But, we have more fun places to go after class. There's a great night life in Taiwan. We can go to movies, Karaoke, and to all kinds of night markets for midnight snacks. Taipei, especially, is a twenty-four hour city. We never get bored." She also emphasized that American, Japanese and Chinese cultures had profoundly influenced Taiwanese culture in the past century.

When the topic switched to the Chi Chi Earthquake, Annie, one of my American students asked, "Why don't people move to other places? Why do they still want to stay in a very dangerous area?" Lin replied, "Taiwan is a very small island. We don't have lots of land like America. Where can we move?" Lin explained that most victim's families were poor people living on mountain sites. They had no choice but to stay where they were. Suddenly, her voice turned very emotional and she went on, "It's our home. We do not want to move somewhere else."

Jason asked, "What did you feel about the earthquake?" Yuh told him that her bat research labs were located in the caves close to Chi Chi at that time. When she revisited her research area after the earthquake, the twisted mountains and dramatic landslides stunned her. She said, "We feared nature. We could not fight against nature." She thought that it was important to rebuild the relationship between humans and nature. Lin and other Taiwanese students also agreed that "rebuilding" and "healing" were the most important feelings that they had from the earthquake. They highlighted that they did not want to be reminded of the terrifying images of the Chi Chi earthquake. Instead, their preference was for a memorial park that could be a park-like open space that supported multiple functions. Just like most parks in Taiwan, it could be used as a memorial for contemplation, and it could also be a public park for local residents' daily use.

Searching for Post Earthquake Identity for Taiwanese Society in Maryland

My students discussions with Taiwanese students were a turning point. After the discussions they began to rebuild and re-stabilize the common ground they had felt move beneath them not so long ago. More importantly, the American students heard the personal voices and stories told to them by their Taiwanese peers, and as result they transformed the stories and voices into cultural references that they then used to develop their design concepts for the Chi Chi Earthquake Memorial. At the same time the experience of passing through the "others" story became a mirror that helped my American students to view their White culture experiences from a different angle.

Shaping Design Concepts by Echoing Taiwanese Students' Personal Experiences

During desk crits of my students' conceptual schemes, I was very surprised by how much my White American students had been influenced by the Non-White Taiwanese students. My White beginning design students not only listened to their Taiwanese pals' voices and

stories during the forums, but also echoed with the design concepts they pick up for their projects and the element that they applied on the site. Recall that the Taiwanese students had emphasized *re-building*, *healing* and *the relationship with nature* as the three major aspects that they felt captured their response to the earthquake. And these aspects became the basis of my American students designs.

Ken is a good example of a student who responded to the *rebuilding* aspect of the design. He said,

“My Concept for the Chi Chi memorial came from two Taiwanese girls who came to speak about their experiences. One idea that stuck out from the discussion was re-growth after the destruction. I decided to stick with this re-growth and design my memorial in order to show the idea of re-growth as a way of giving the people who visited it faith. There were two elements that supported my concept. First, the trees are growing on the footprint of the original building, on the site. The second is located in a ring of huge boulders that bring people together, and this is a sunken area with smaller boulders with flowers growing out of them. This is to emphasize the idea that re-growth comes from community.”

Cindy reaffirmed the Taiwanese students’ statement that they need space to engage in a *healing process*, rather than to be reminded about the disaster again and again. She said,

“The concept of my design is *The Journey Through Healing*, when a disaster like this happens, it is a horrible thing and it needs to be remembered and marked in history. I do not think a memorial is the right place for remembering the actual disaster though. I think that the memorial should remember the people that were involved and celebrate the way the community comes together to work its way to healing.”

In terms of *the relationship with nature*, Annie’s focus was *Respect for Nature; Healing through Nature*. She used the flora of blossoming in September to symbolize the healing power through nature. She said,

“The loss of life on September 21, 1999 was a horrible casualty as the Earth continued its inevitable rhythm. The design shows Nature as dominant. There are no overt built structures that compete with an idealized natural setting. . . . The memorial site provides a space to enjoy nature. . . . The plant material is an integral part of the memorial experience. . . . The Memorial Island bursts with new life in a bounty of lush plant material. This is especially evident in September when the whole site is blooming in vibrant colors. . . . The flowers are a gift from nature and symbolize the fragility and beautiful of the thousands of lives lost during the earthquake on September 21st. Visitors walking through the site will be overwhelmed with color and fragrance from the varied and abundant flora.”

Developing Design Vocabularies from White to Non-White

The process of developing design vocabularies for Chi Chi Memorial not only challenged my White students to reflect on their American culture; but it was also a refreshing experience for me. Through the experience I began to understand myself as a Non-White instructor, and began to re-think my Taiwanese culture. My White beginning design students realized that many standardized memorial vocabularies that work perfectly in American context, make little sense within Taiwanese context. One example of this came up when students attempted to integrate victims’ names into the memorial site (as is typical of American memorial designs after Maya Lin). In the beginning of the design stage, many students proposed to have structures with victims’ names on them. Of course, my American students assumed that the name list would be based on an alphabetical ordering system.

During my desk crits, I explained to them that Chinese names were non-alphabetically-ordered. The sequences within the Chinese dictionary were based on the numbers of strokes of a word, not the alphabetical order. More importantly, in line with Chinese custom, family members preferred to be buried in the same graveyard after they expire. If the victims’ names were placed based on the numbers of strokes of their last names, husbands and wives with different last names might become separated. Therefore, many students either changed their design approach, or placed the names based on communities and locations.

In addition to the order of names, there were certain forms and colors that reminded people of death and therefore were “prohibited” for public space design in Chinese society.

In general, Chinese perceive memorial services, death rituals, and cemeteries as unlucky symbols within their daily life. Certain colors, especially black, that are associated with death, are colors that contain bad omens. Although many American memorials are constructed with elegant black marble, the local Taiwanese residents living close to the Chi Chi Memorial Park might not welcome huge black structures being dropped into their backyards.

More importantly, the way Taiwanese people express their emotion toward their loved ones in a public space is very different in comparison to Americans. One good example is my observation of how Americans use the Vietnam Memorial. When victims' family and friends visit the Vietnam Memorial, they explicitly express their sorrow within the public space irrespective of whether or not other people are around. In Taiwanese culture, commemorating the loss of loved ones is an event that takes place at a private domain, their loved ones' tombs or graveyards. Most Taiwanese people visit their loved ones' graveyards more than once annually. At the graveyards, they perform a commemorative ritual by burning fake paper money, dedicating incense and displaying flowers, as well as food. Tombs, in Chinese culture are called "sweeping tombs" because members of the deceased literally sweep their loved one's area. However, the ritual of sweeping the tomb is considered a private ceremony, and takes place only at private graveyards. It would be odd to perform the sweeping ritual at a public memorial spaces, like the Chi Chi Earthquake Memorial Park.

From a designers' point-of-view, the critical challenge of the Chi Chi Memorial design was how to transform a public memorial into a comfortable space where Taiwanese users could make private connections with their loved ones who had lost their lives during the earthquake. Paul's design, *Healing the Nation, Healing the Community, and Healing the Individual*, achieved this aim with an innovative solution. His memorial was a place that allowed for the healing process to be realized by dropping colorful pebbles into a manmade crack. In Paul's design, visitors entered the site from various entry points and began an ascent into the memorial. The entry walk circumnavigated the raised plateau, at the center, and visitors arrived at a marble hardscape that represents the island of Taiwan. A large trough of colored pebbles awaited each visitor. Upon their arrival, each individual would take a pebble and drop it into the man made crack in the hardscape, enacting a symbolic gesture of the beginning of the healing process. This private gesture turned the space into a private space during a moment of meditation that went along with the dropping of the pebble. More importantly, the pebbles fell below into a museum area that allowed visitors to see the pebbles accumulate behind a large glass wall. This type of physical quantitative accumulation engaged viewers to experience the power of healing in a collective manner. As the pebbles ultimately fill the fault line that has caused so much sorrow in their lives, "together the nation will heal as one," Paul stated during his review. He went on to say,

"When the public space is transformed into a private space by those individuals that visit, the experience becomes much stronger and the connection between place and human spirit is created. The space becomes not only a memorial, open to all, but it can be a spiritual retreat for those that feel the need for any type of healing."

Conclusion: A Cross-cultural Pedagogical Reflection

My White American beginning design students' creative and sensitive design schemes opened up a new window for me – a window that enable me to read the Taiwanese cultural landscape that I had grow up in. Their positive responses in my final evaluations surprised me. On the one hand, they struggled with the foreign culture and customs in Taiwanese society. They were frustrated by the Metric system, and confused by the scale of the site that they could never visit. On the other hand, ninety percent of them said that the cross-cultural project resulted in their rethinking the set of assumptions that they hold about themselves and their own culture and how those assumptions don't necessarily apply to others. "I have learned that you must consider what is customary to myself is not typical of others, so you must understand how culture reacts to situations before making final design decisions," one student wrote on the final evaluation.

Another wrote, "I have learned how to begin to look at ideas from more than one perspective. And have realized that certain ideas are very western and are not all that important to people of other cultures. And it is important to be aware of this when designing." Meanwhile, the majority of my American students recognized that what they learned from my beginning design studio was very important for the landscape architecture profession.

Their intelligent, genuine responses and open-minded attitude refreshed my approach to teaching beginning design studio in our current era of globalization. I realize that, within the six-week period of working on the Taiwanese Chi Chi Memorial project, my White beginning design students had developed a unique cultural lens through which they investigated their own White American culture. As a Non-White instructor, I do not fully understand how they develop the lens on their own, because I do not entirely understand the culture of Whiteness myself. However, in the context of the Chi Chi memorial design, when I tried my best to explain my Taiwanese native culture to them, the foreignness of Taiwanese culture perceived from their White cultural eyes transformed into a mirror that helped them to see who they were from an alien angle. Although I do not understand how they developed this White cultural lens, I do know that having created this lens for themselves they will view themselves and their world in a new light as they continue on in design journeys.

NOTES

¹ See Mirochnik, Elijah. *Teaching in the First Person: Understanding Voice and Vocabulary in Learning Relationship* (New York: Peter Lang, 2000).

² See Alexander, Christopher et al. *A Pattern Language: Towns, Buildings, Construction*. (New York: Oxford University, 1977).

³ See Rorty, Richard. "Redemption from Egotism: James and Proust as Spiritual Exercises." (URL: <http://www.stanford.edu/~rrorty/>, March 15, 2004).

⁴ See Lefebvre, Henry. *The Production of Space*. (Oxford, UK and Cambridge USA: Blackwell, 1991).

⁵ See Hayden, Dolores. *The Power of Place: Urban Landscape History*. (Cambridge: The MIT Press, 1995).

⁶ See Riley, Robert B. "Gender, Landscape, Culture: Sorting out Some Questions." *Landscape Journal* 13, no. 2 (1994): 152-63.

⁷ See Coleman, Nathaniel. "Listening to the Past: Persuasive Stories and the Beginning Design Student."; Hou, Jeff. "Learning Form Cultural Space: Connecting Culture and Environment in Beginning Design."; and, Chang, Shenglin. "While Mind Dances with Heart: Nurturing Design Vocabularies through Personal and Cultural Identities." Paper presented at the 18th National Conference on the Beginning Design Student, Portland, Oregon, March 14-16. (2002).

⁸ See Claridge, Philip. "Studio Design Work in First Year Architectural Education." Paper presented at the Advisory Center Occasional Papers in University Education (1979).

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