

Excellence in Teaching Application

Submitted for the Excellence in Teaching Awards, Center for Teaching and Learning 2021

Lynn Abdouni

Ph.D. Candidate at the College of Environment and Design

Lynn.abdouni@uga.edu

412.925.4243

Table of Contents

1. Nomination Letter	3
2. Excellence in Teaching Statement	5
3. Teaching Portfolio	6
1. Teaching Philosophy.....	6
2. Academic Diversity Statement	6
3. Description of courses taught.....	8
4. Evaluation of Teaching	9
5. Sample Teaching Material	11
6. Innovative Teaching Methods	15
7. Professional Activities Related to Teaching:.....	16
8. Special Training or Teaching Related Experiences:	17

a. Nomination Letter



Jackson Street Building
285 S. Jackson St
Athens, Georgia 30602
TEL 706-247-4332
Steffens@uga.edu
www.ced.uga.edu

College of Environment + Design

January 27, 2021

The Center for Teaching and Learning, The University of Georgia
Excellent in Teaching Awards, 2021

Dear Selection Committee,

I am writing in support of Lynn Abdouni's application to the 2021 Excellence in Teaching Awards. My first interaction with Lynn was the Fall of 2016, when she led a guest-lecture in a Communication Graphics course I was teaching that semester at the College of Environment and Design (CED). This was her first teaching experience, resulting in an engaging and successful workshop on quick field sketching. Since then, in my capacity both as professor at and as Associate Dean for Instruction at CED, I have known Lynn as an instructor for several courses (LAND 2020, LAND 1500, LAND 2200, and HIPR 6060), and as an active member of our student community.

The CED's doctoral program aims to develop future scholars with unique research interests and versatile teaching skills to match both lecture style courses and studio courses. In her journey at CED, Lynn has met these goals, in addition to taking extra steps in her professional development, including but not limited to: participating in the 2020 Future Faculty Fellowship Program, leading a team of students and researchers in Solar Energy Siting with NASA DEVELOP – Athens Node, and recently joining the Oconee River Greenway Commission, where she plans to develop the outreach and education branches of the commission and identify opportunities for CED students to pursue research related to their interest.

Lynn's teaching agenda relies heavily on community-building. Outside the classroom, she has lead multiple workshops with the Office of Retention and Diversity Initiatives at UGA, NASA DEVELOP, and local middle and high school students. The workshops she led developed skills on science communication and/or place making, which in turn facilitated her audience's ability to advocate for their work and the places they care about. Her work promoted CED as a community resource and as an exciting education opportunity for potential students.

In the Fall of 2019, she organized a project-based student movement called “Lettus Collective”, where she mentored and supported fellow graduate students in bringing a design-based community change tool to reality. Since 2019, students who participated in Lettus Collective developed a student report that has been instrumental in informing the 2020 – 2025 CED strategic plan, a podcast “Lettus Talk” discussing issues of social justice in urban planning, and an ongoing partnership with the Athens Anti-Discrimination Movement to advocate for an inclusive pedestrian plaza design at College Avenue. These developments, along other ongoing projects, have made an impact on CED’s student culture and empowered free thought outside the classroom.

In her role as an instructor, Lynn builds her curriculum and coursework on synergy: she communicates with faculty leading other core courses required from our students, shaping her assignments to enhance and reflect upon other courses, pushing students to align the heavy course load required in our program and their own professional growth. She has successfully integrated her international background and her knowledge in design technology to create courses that are flexible and inclusive, yet rigorous and challenging. She has crafted her teaching personality without much guidance, becoming a resourceful and collaborative colleague.

I am confident that Lynn’s start as an innovative and dynamic teacher will continue beyond CED, and I hope you extend her application every consideration.

Sincerely,



Ashley N. Steffens
Associate Dean of Academic Affairs

b. Excellence in Teaching Statement

Dear Selection committee,

I submit this application to the Excellence in Teaching Awards as a testament to teaching and community development at the College of Environment Design at the University of Georgia.

As demonstrated in the application content, I have completed all teaching and graduate assistantship requirements, including language proficiency testing and completing the GRSC 7770 course. I have also completed additional professional development towards my teaching career including but not limited to participation in the Future Faculty Fellowship 2020 Program and complementary coursework on action research and scholarship communication. I am currently instructor of record for LAND 2020, and have been instructor of record for Land 1500 in the Fall of 2020. I have previously held multiple teaching appointments at the College of Environment and Design (CED) as primary instructor and Teaching Assistant. I have also led various workshops and guest lectures in CED and within the UGA community outside my teaching appointments. My college has also nominated me for the Outstanding Teaching Awards 2021.

This application illustrates my efforts in founding and leading Lettus Collective, a design student movement aiming to challenge notions of design education around urban planning and landscape design, as well as my commitment to opening the channels between community-building and the classroom. I also demonstrate my work with other initiatives at UGA (SciREN, NASA DEVELOP), and the impacts, direct and indirect, these projects have had on my teaching philosophy.

During my academic journey as PhD student at CED and at UGA, I was able to develop through the resources and opportunities offered at UGA through faculty and student leadership on education, and I find that my experience has been enriching and empowering. I appreciate the opportunities offered by the Center for Teaching and Learning's for professional development and I hope my application soundly illustrates this development.

c. Teaching Portfolio

1. Teaching Philosophy

My emphasis as a studio and lecture leader, is typically the *so what* and the *why* rather than the *how*. By doing so, I aim for my students to be capable, independent, and agile critical thinkers.

In today's education landscape, abundance of online resources has made learning design-related skills— from visualization to coding – both easier and more challenging. Access to case studies, blog posts, books and blogs has become immediate. Within this landscape, my instruction efforts go towards structuring a framework that students can rely on to make sense of, and effectively use, the infinite ocean of information available to them. I built this structure drawing from conversations I have with individual students and with the whole cohort that inform a space reserved for their own genuine take, their own perspective on what matters.

To measure learning, most of my attention goes towards the 'process' material (sketchbook, layered documents, desk critiques and pinups, pop quizzes, short essays). The role of the end product resulting from the class is enabling students to move forward with their education and career more than informing my assessment. For these reasons, both 'process' and 'product' are equally important.

When planning for a course, I start by assessing its role within the program curriculum and going through previous versions of the course, if applicable. Although I do my due diligence in research and careful scheduling, I treat the syllabus as a blueprint we can decide to adjust during the semester. Whenever possible, I find a site case study with a community liaison we can work with. Although this comes with its own set of risks, the perspective on applicability and accountability that a [community + design] entity provides is unparalleled in its depth. In the future I am looking to incorporate my research into my teaching. In a brief collaboration with the Regional Design Studio students in the UGA MUP program I have found that taking an aspect of my research to the studio can help explore other directions and galvanize concepts. I have also found that books have previously emerged from multiple studios such as Urban Grids (Harvard GSD).

2. Academic Diversity Statement

My background as an immigrant is the foundation on which I develop an inclusive classroom at the University of Georgia. Hailing from Bekaa Lebanon, my upbringing spanned over multiple geographies (conservative agrarian village, mid-size loosely conservative town, and lastly the liberal capital Beirut), more than two "income brackets", armed conflict events (1996 war, 2006 war), and multiple languages (Arabic, French, Spanish and English). These characteristics positioned me to shift positions and languages to understand and work with colleagues and students.

As a landscape and urban design researcher, educator, and practitioner, there are always 3 branches to my work: service, teaching, and research, where diversity and inclusion are not only contributive but critical.

The service branch, often given the minimal time allocation by most academic appointments, is necessary to my work beyond the aspects of giving back or sharing knowledge with the public. The service branch, exemplified in community projects, advocacy, and place-making, is the link that keeps the research and teaching aspects of the work relevant and on-point. An example would be green spaces in the community: While the benefits of public parks are irrefutable, shaping them around community needs is essential for preserving a sense of belonging and to curb undesirable effects such as gentrification. To that effect, the efforts I conduct include my own continued education, especially on social justice issues that I am not familiar with, and participating in movements and groups that advocate for the needs of communities local to UGA. To illustrate, I have conducted workshops with the Office of Retention and Diversity, the College of Education, and SciREN Georgia Chapter. Lettus Collective, a student movement I co-founded with colleagues at the University of Georgia, addresses issues of social justice in urban planning. I have recently been appointed as an executive member of the Oconee River Greenway Commission, where I will gain a better insight on access to natural resources in Athens- Clarke County.

On the teaching front, I consider each course led by a community that includes the students and the instructor. While it is imperative to accomplish learning goals and build competency in students to prepare them for more advanced coursework and eventually to the job market, I have identified several arenas where students can (and indeed do) become knowledge-producing agents in the curriculum. I was able to co-create course material with my students by beginning learning goals with discussion exercises around prompts specific to a unit (for example, food landscapes or transportation). I would then incorporate input from students in the subsequent lectures, sometimes supplying them with additional resources. I have found that, even if this means that the course material will change from one cohort to the other, the knowledge produced is relatable to students (places they live in, issues they care about), and is intrinsically “current”. Other steps I take include using news articles, social media posts, music, mini documentaries, and podcasts as “readings” in my class. Employing media and literature that are not necessarily book chapters develops critical skills in students and conveys the message that knowledge comes in diverse formats and languages. In terms of assignment submissions I develop mini-milestones that pace the students’ work, which serves two purposes: developing time management skills, and bringing students who are struggling to my attention. My exams are typically open-book, open resources, and I encourage collective work. This develops a culture of collaboration among student cohorts.

In terms of research, my positionality challenges the euro-centric “canons” of urban and landscape design by leveraging informality in city planning as a valuable asset rather than a problem that must be curbed. In doing so, I join a rising trend in scholars crafting the “Global South” as a discrete post-colonial ecological landscape with alternative data sources and a more inclusive thought framework. I specifically focus on regions with low access to spatial data, using satellite imagery and citizen science to create spatial maps of cities, towns, and regions. I anticipate this approach will decentralize space production from a top-down approach to a more pluralistic venue with public input.

3. Description of courses taught

Spring 2021 | LAND 2020: Landscape Architecture Studio II | Instructor of Record Type: MWF Studio (475 minutes/week)

Enrollment and student profile: 16 students from the Bachelor of Landscape Architecture program. The course is a core course for Bachelor of Landscape Architecture students at the College of Environment and Design.

This studio builds upon skills and knowledge from LAND 2010 Landscape Architecture Design Studio I, with emphasis on the development of creativity and design skills through the application of theory and techniques in a series of two- and three-dimensional design projects, with further exploration of the design process. My role as Instructor of Record is leading one of three sections, creating syllabus, assignment briefs, assessment criteria, and grading. was to run step-by-step workshops with instructions, and lead individual and work sessions.

Fall 2020 | LAND 1500: Design and the Environment | Instructor of Record Type: MWF Lecture (150 minutes/week)

Enrollment and student profile: 50 undergraduate students (all class levels), 36 of which were non - Landscape Architecture majors. The class was a Core Area IV Humanities and was open to undergraduate students from all majors.

This course introduced the design of the built environment as an ongoing activity integrating ecological, social, and cultural values. Topics included land use patterns and policies, development and resource management, community design issues, and strategies for improving environmental integrity and quality of life.

My role as instructor of record included developing the syllabus, reading lists and references, lectures, assignments, and quizzes as well as assessment. Due to the COVID-19 adjusted protocol for space usage, the class' format was hyflex, (lectures were conducted both face to face and broadcasted on Zoom). All class material, recorded lectures, and submissions were posted on the Electronic Learning Commons platform employed by the University of Georgia to ensure that all students had equal access to the material and homework.

Spring 2018 | LAND 2220: Design Communication II | Primary Instructor Type: TR Studio (330 minutes/week) |

Enrollment and student profile: 14 students from the Bachelor of Landscape Architecture program at the College of Environment and Design. The course is a core course for Bachelor of Landscape Architecture students

This course, aimed to develop computerized drafting skills and basic understanding of computer-aided graphic presentation literacy. In this course, students learned to develop plan views, vignettes, perspectives, diagrams, and detail drawings for landscape architecture using relevant software including Adobe Illustrator, Photoshop, AutoCAD, and Google Sketchup.

My role as instructor of record for one of the three sections offered at the College of Environment and Design was to run step-by-step workshops with instructions, and lead individual and work sessions. I also developed assignments and assessment criteria and completed all the grading.

Fall 2017 | HIPR 6060: Basic Preservation Graphics | Primary Instructor
Type: MW Studio (260 minutes /week)

Enrollment and student profile: 10 graduate students of the Historic Preservation graduate program at the College of Environment and Design. This was a required course for the Master of Historic Preservation program.

This course included an introduction to basic manual and computerized drafting skills necessary for students to document, interpret, and represent historic sites. Students became comfortable with reading historic plan views and documents and acquired basic skills necessary to reproduce these drawings. Students were also exposed to quick exercises in Adobe Photoshop, Illustrator, and Indesign.

My role as instructor of record included developing the syllabus, lectures, projects and assignments, as well as the grading criteria. I also delivered the lectures, led the individual and group working sessions, provided feedback and assessment.

Fall 2019 | PLAN 6210: Graphic Representation in Planning | Teaching Assistant
Type: TR Studio (330 minutes /week)

Enrollment and student profile: 8 graduate students of the Urban Planning graduate program at the College of Environment and Design. This was a required course for the Master of Urban Planning and Design program.

This class focused on graphic representation of urban plans and designs, aiming to develop the student's ability to visually express ideas, plan concepts, and design in the built environment. The techniques included hand rendering and computer renderings of plan views, perspectives, vignettes, diagrams using a wide array of tools including manual ink and color techniques and relevant software such as Adobe Photoshop and Illustrator and Google Sketchup.

My role as teaching assistant was to independently lead the computer graphics section of the class, spanning 6 classes, provide feedback and assignment grading, and coordinate with the urban planning studio instructor to ensure that students are receiving the techniques necessary to complete their design project.

4. Evaluation of Teaching

Quantitative Evaluations for courses (average).

1 = strongly disagree; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree.

Prompt	HIPR 6060 Fall 2017	LAND 2200 Spring 2018	LAND 1500 Fall 2020
Assignments and activities were useful for helping me learn.	4.33	4.25	4.66
This course challenged me to think and learn.	4.33	4.50	4.48
Instructor demonstrates knowledge, skill, and proficiency.	4.16	4.75	4.96
Instructor addresses questions and facilitates discussion.	4.83	4.75	4.96
Instructor is available to assist me on assignments.	4.83	4.75	4.85

Selected Qualitative evaluations for courses.

Evaluations below are extracted from formal course evaluations (administered through the Franklin College for course evaluations) unless otherwise specified.

- She made it a very smooth intro course. I really enjoyed her style of teaching and the way she connected us to everything we were learning. (LAND 1500)
- This class was easily one of my favorites. I felt like I was able to learn without a ton of added stress. I thoroughly enjoyed the lectures and assignments and loved how organized the structure of the class was. Being online this year, I was hesitant. However, this class seemed to function amazingly, despite the added challenges due to COVID-19. (LAND 1500)
- I knew nothing of computer graphic and programs prior, compared to now, I know an extensive amount but compared to ability to produce quick and impressive work I still have a lifetime of room to grow. (LAND 2220).
- Instructor is very nice and willing to help in any way possible. The instructor is good about being available for assistance, answering one-on-one questions, and responding to emails in a timely manner (HIPR 6060).
- I really like how we are usually able to finish assignments within the time frame of class. In addition, I am able to (for the most part) follow the printed instructions for each assignment, and I am able to comprehend the information. (HIPR 6060, informal survey).
- The Graduate assistant was awesome. She proved to be very knowledgeable and helped to fill in gaps where the instructor did not necessarily have the expertise (PLAN 6210).

5. Sample Teaching Material

LAND 2220 | Indesign workflow sheet

This 5-step sheet helped students organize their Indesign workflow. This assignment involved a lot of moving components so I developed this diagram to help students visualize the steps. This diagram was shared with instructors of other sections and re-used for other workshops.

InDesign Workflow
 LAND 2220
 Buitrago, Jones, Abdouni
 Project 5
 Remember to save every 5 minutes

1 Content assembly
 Survey all your school and internship work and begin collecting material for your portfolio or your project report.

If it's a physical model, take photos against a plain background. Use a good camera, take different angles

If it's a poster, copy the raw file (e.g.: .psd not the .jpeg format)

If it's a CAD drawing, copy the CAD file and the pdf.

If it's a photograph, save a high res file

Create a file, name it as Last Name_ Class name_ Project 5
 Place copies of all your material in it.

2 Set up your file
 Simple as ABC

Open InDesign

Create a new file under print, Tabloid. In the present details, name it as "last name _ project 5", select inches as your unit, select landscape view and facing pages.

Under Margins and columns, Fill in the following values:
 - Margin (recommended 1")
 - Columns (recommended 12)
 - Gutter (0.2")

Page 1

InDesign Workflow
 LAND 2220
 Buitrago, Jones, Abdouni
 Project 5
 Remember to save every 5 minutes

3 Design layout
 This is where you create the character of your project. This is not a sequence but a cycle. You might decide to make changes as you move forward.

Create Master Pages
 One for each "page type"
 Includes headers, footers, page numbers
 Make sure you're designing in spreads if applicable

Play around with layout
 How will you display your titles? Text? Captions?
 Will your graphics bleed?
 How much negative space will you use?

Create your color swatch
 Saving your swatches is important for consistency. Go to Windows>Color>Adobe Color themes. Experiment. Save what you like to your swatches

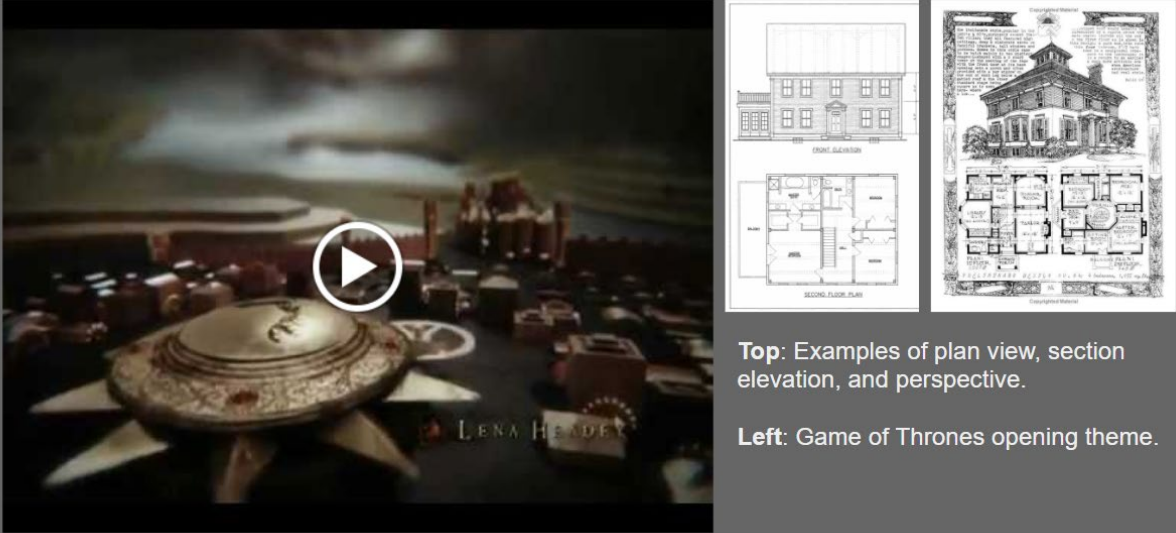
Test with your material and adjust
 How does your text work with your layout
 Is the positive negative balance working?

Create your font and paragraph styles
 Paragraph/text styles are also important for consistency. If you don't like the fonts you already have, go to fonts.adobe.com/fonts (included in your adobe) dafont.com

Page 2

HIPR 6060 | Lecture Slide on between 2D and 3D in site rendering.

Moving between 2D and 3D in representation



Top: Examples of plan view, section elevation, and perspective.

Left: Game of Thrones opening theme.

PLAN 6210 | Poster Planning Slide.

This slide was also used as a checklist for students as they prepared to produce posters representing their final project.

elements to consider when you're designing a

POSTER

SIZE	Your choice or predefined by an external party? (instructor/conference/client/budget)
INFORMATION	How many drawings? Section elevations? Text? Data? What is your takeaway?
HIERARCHY	What is the most important element? What is the most eye-catching? What is there just to support?
STYLE	Colors, Fonts, Writing tone, Illustration type, background, rigidity, borders, etc.
COMPOSITION	Positive/Negative space, orientation, readability, perimeter margins, inner margins, spacing, image/text relationship, etc.
SCALE ET AL.	Scale, North Arrow, Legend, Name, Title, sheet number, figure names, etc.
DISTRIBUTION	Printing/Finishing, Display, Web versus print, interactivity, etc.

LAND 1500 | Slides and Discussion

In the opening class I assigned students a podcast by a landscape architect going over the history of the lawn, a staple in every US household. "From Lounde to Lawn – Maci Nelson". I used the following lecture to go over the keywords Maci used in her podcast as illustrated in the slides.

Podcast: From Lounde to Lawn
Keywords and Key people.

André Le Nôtre

French Landscape Architect
1613 - 1700.



Vert Tapis is the new 'it'.
Red Carpet is for losers.

Source: <https://andrelenotre.com/>

Podcast: From Lounde to Lawn
Keywords and Key people.

Post-World War II
Working Women and the Lawn.



We Can Do It!

<https://envisioningtheamericandream.com/>

Podcast: From Lounde to Lawn
Keywords and Key people.

Capability Brown

English Landscape Architect.
1716 - 1783



Actually, it's Lancelot.
Lancelot Brown.

Podcast: From Lounde to Lawn
Keywords and Key people.

No-Mow Lawn

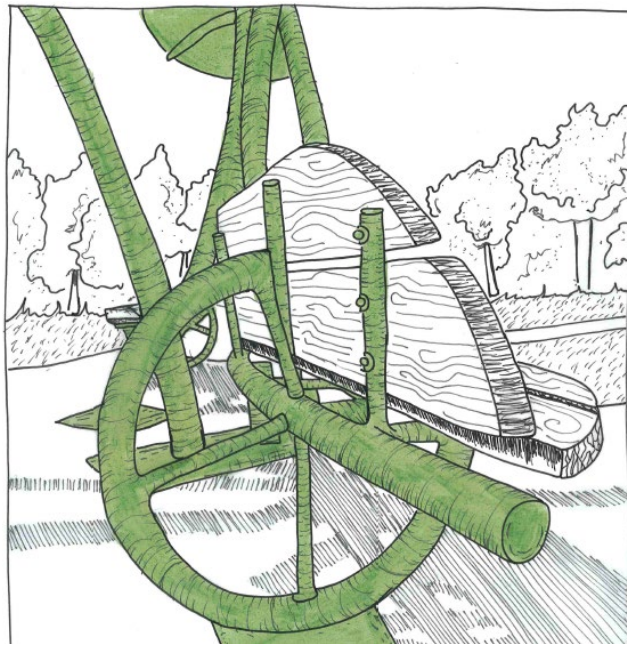
No Mow is a drought tolerant, low maintenance, eco-lawn that forms a soft green carpet of grass in full sun or partial shade. Requires minimal care.

Source: prairienursery.com




LAND 1500 | Sample student work.

This was an exercise based on using sketching techniques from photographs to understand shapes in the landscape on the Firefly Trail. Below is a picture taken by student Shira Brown, and a sketch they have developed from the picture.



LAND 2200 | Sample feedback forms.

The assignment required students to take artwork that appealed to them (as seen on page 01, top left corner), and develop a graphic palette they would then use to render their landscape site plan.



[SEE OPPOSITE SIDE FOR FOR NOTES]

89

100

TOTAL GRADE

The University of Georgia
 College of Environment and Design
 Spring 2019 – Instructors: Abdouni, Bultrago, & Jones

LAND 2220 | Design Communication II – Computer Graphics
 Call Numbers: 35550, 27002, & 27000
 PROJECT 4 – PHOTOSHOP RENDERING – EVALUATION FORM


8 10	Labeling and Titles Were appropriate titles and lettering styles used? Were all text and labels readable? Was the project devoid of typos?
16 20	Legibility Was the of imaging and symbols appropriately sized and rendered? Is the project visually pleasing and skillfully executed? Can the viewer easily understand and evaluate the design?
28 30	Quality of Graphic Interpretation Did the student translate their selected artwork successfully to landscape rendering techniques? Did the student exercise creativity and common sense in creating techniques? Were renderings appropriately outlined, shaded, or shadowed?
19 20	Professionalism and layout Were the images of appropriate resolution? Was the layout thoughtfully crafted to achieve balance and organization? Are text and images functioning well together?
8 10	Class participation Did student effectively use class time to develop their skills and complete their assignment?
10 10	Completeness of the Assignment Are all the elements required in the handout included? Was the drawing plotted at the right size (48 x 36 in)? Did you submit on time?

NOTES

The project is missing the required legibility and clarity you usually achieve effortlessly. The interpretation of your muse is lacking. Bringing some line work could have helped but overall the project needed much more attention. Let's give your portfolio your best effort!

Lettus Collective | Project Page. www.lettusced.com

ONGOING PROJECTS




**Town Hall +
Student Report**

*Project Captain
Felipe Barrantes, MLA '21*

Lettus surveyed students in January 2020, and hosted a town hall in February 2020.

We are currently working on a report to document all that.

[Click for more.](#)




Lettus Talk

*Project Captains
Saba Serkhel, MUPD'21
Brett Conn, MUPD'21*

Lettus Talk is a podcast spawned from the clever minds at Lettus Collective, fueled by the need to speak on topics often censored or overlooked within CED's three disciplines: Urban Planning, Historic Preservation, and Landscape Architecture.

[Click for more.](#)



**The Virtual
Crit Room**

*Project Captain
Lynn Abdouni, PhD '21*

With COVID19, design instruction has changed for the foreseeable future. This is a disruption but also an opportunity.

The VCR is an online space for project discussion, critique and celebration.

[Click for more.](#)

6. Innovative Teaching Methods

Design education, at its core, challenges both students and instructors to constantly unlearn and re-learn. This unlearning and re-learning is necessary for many reasons: to listen to the audience with an open mind, to perceive the physical site with attention and without prejudice, to produce design that serves the users first, and to keep up with the ever-changing software and technology landscape.

For these reasons, design education is a playground for innovative teaching methods. During my teaching experience at the University of Georgia's College of Environment, I have contributed to the curriculum in two ways: 1) Incorporating personal cultural and socio-political interests in lectures and assignments; and 2) using technology and social media to overcome hurdles presented by face to face instructions. I will illustrate through a few examples:

Podcasts as an educational resource: In my capacity as instructor of record for the LAND 1500 (Design and the Environment) and as a podcast enthusiast, I replaced some of my lecture time with podcast episodes. This facilitated integrating narratives from immigrant, Native American, and International landscape architecture practitioners and positioning oral history as a tool for education and developing perspective.

Pop Culture Landscape Architecture Graphics: In my capacity as instructor of record for the LAND 2220 (Design Communication II) course, I re-designed a standard assignment typically administered as generating a set of drawings using four mainstream rendering techniques acceptable in Landscape Architecture practice. In the re-design, I asked students to pick any

artwork (movie poster, album cover, billboard advertisement, painting), and deconstruct that artwork into a graphic library (color palette, fonts, stroke styles, transparency, composition, geometric or geomorphic graphics). They would then use that graphic library to create their renderings. For most students, that step led them to critically consider the mainstream standards of graphic communication and decide whether to adhere to them or challenge them. Most students were successful in creating renderings that were innovative yet legible to the typical audience.

Everyday Historic Preservation Final Project: In my capacity as primary instructor for the HIPR 6060 Basic Preservation Graphics graduate course, I developed the parameters of the final project (a month-long assignment), to document an ‘every day’ site. Each student chose a site they are familiar with and produce print graphics to document it as if it were historic heritage site. This pushed students to consider what makes a site significant and worth preserving (architecture, story, size, significant historic event) and push the graphic skillset they acquired in the class to communicate the story of their site. One of the students produced two 36”x48” informational posters on an abandoned NASCAR track. They used ESRI ArcGIS to create a site survey and Adobe Illustrator to create a timeline showing the history and major races of the track. Another student produced a set of floor plans and site plans of an old house their family has inherited using exclusively manual surveying and hand rendering techniques.

Lettus Virtual Crit Room: As COVID-19 cases began to rise in March, Spring 2020 semester face to face instruction was suspended at the college. This made desk and peer critiques, the cornerstone of studio education, impossible. Under the umbrella of a student movement (Lettus Collective) I co-founded with 5 other graduate students at the College of Environment and Design, I created a virtual critique room. Membership to this online critique room would be strictly open to students, faculty, and staff at the College of Environment and Design. Students would then post their work in progress or final projects in this room and peers would leave feedback or at least get acquainted with what other students and studios are producing. Although usage of this room had a slow start, it began the process of deconstructing program silos in the College (Landscape Architecture, Historic Preservation, and Urban Planning) and created a sense of membership, belonging with students.

7. Professional Activities Related to Teaching:

Conference presentations (abstract accepted, forthcoming April 2021)

- Abdouni, Lynn (2021). Activism and Pandemic: The Role of Informal Student Culture in Reshaping Design Pedagogy. In Pedagogical Spaces of the Pandemic. American Association of Geographers, 2021.

Invited Guest Lectures/ Juries

- Fall 2020 | Geography Seminar: Presented research on Lebanon’s Pan-Arab Corridor and used platforms to geography students.
- Fall 2020 | City Planning Seminar: Lectured on how ecology applies in designing cities and infrastructure, and how ecology and design can create a new mapping workflow.
- Fall 2019, Fall 2018 | Guest Instructor | City Planning History of government regulations and transportation policies in the U.S, how they reflected public sentiments and national concerns, and the relationship between federal scale, local scale and implementation.
- Spring 2019 | Guest Transportation Lecturer | Design and construction process differences for transportation infrastructure between Lebanon and the U.S.

- Spring 2018 | Research Technology I led 4 lectures/workshops on Land Use Conflict Identification System (LUCIS) and GeoDesign tools in ArcGIS Web for 1st year PhD students.
- May 2018 [Université Saint Joseph, College of Agriculture, Bekaa Lebanon](#) | Juror | External jury member for the 3rd year undergraduate Agronomy design studio's final project.
- November 2017 | [NASA DEVELOP](#) | Video Juror | Served as a juror for the NASA DEVELOP Fall 2017 science communication videos.

Workshops

- Fall 2020 | Led TA Café on Effective Teaching Presentations with fellow 3FP Fellows Julian Hysjulien and Andrew Bray.
- Fall 2019, Fall 2020 | Poster-Making Workshop, As a part of the Office of Recruitment & Diversity Initiatives, I taught a hands-on workshop for Masters and PhD students in health, social and behavioral sciences to design effective and visually compelling conference posters.
- Spring 2020 Geometry and Design, Meadow Creek High School | Led a workshop on applying math and geometry to community garden design.
- Fall NASA DEVELOP, Athens Node | Aesthetics & science workshops| Led two workshops | for the Fall 2017 NASA DEVELOP teams on crafting science communication video narratives and on editing maps to add aesthetic value.
- October 2016, October 2017 | College of Education, the University of Georgia | Middle school urban planning workshops Led two workshops in collaboration with Dr Ruth Harman at the College of Education in Coile Middle School to promote urban space awareness and design thinking in interpreting and imagining public places.

• Leadership and mentorship related to teaching activities/organizations

- Fall 2018 | Surveyed and compiled a report on the CED PhD “State of the program” to highlight successes, opportunities and challenges that characterized the first 2 years of the PhD program at CED.
- Fall 2019 – present | Lettus Collective. I founded a student movement with other graduate students at CED who wished to push for changes in the design curriculum. The original identity of the movement was crafted by: Thea Cui, Whitney Barr, Manasi Parkhi, Louis Crowe, Matt Quiery, and Elyse Hoganson. My role in this collective is to provide support and resources for students who had project ideas that speak to curriculum design and culture development at CED. Felipe Barrantes led the “Student Town Hall and Report” project, which yielded a report that communicates student input into the CED 2020-2025 strategic plan. Saba Serkhel and Brett Conn have established a podcast “Lettus Talk” that addresses issues of social justice in urban planning and will continue recording episodes until their graduation date (Spring 2021) . Whitney Barr leads a team advocating for the inclusion of Black Athens history and art in the re-design of the College Avenue pedestrian plaza in downtown Athens.

8. Special Training or Teaching Related Experiences:

3 FP Programming | Fall 2020: Enumerated training and teaching related experiences under the Future Faculty Fellowship were essential in formalizing experiences and understanding the teaching and professional development landscape. All the workshops and lectures were extremely

valuable. I will cite the experiences that permitted me to identify gaps and develop the necessary skills to bridge those gaps.

- “The Landscape of Online Learning” by Stephen Balfour, and Stephen Bridges
- "Starting the Job Search Off Right" Lecture by Gary Green, Ph.D.
- “Getting a Job in Times of COVID” Panel discussion by former 3FP’ers Mary Helen Hoque, Annie Watson, Eric Magrum, Rhia Moreno, and Julie Grainy.
- “Flexible Course Design” Lecture by Ruth Poproski, Ph.D.
- “Writing Diversity Statements” Lecture and workshop by KC Jones
- “Developing a Teaching Philosophy Statement” Lecture and workshop by Zoe Morris, Ph.D.

Other Training

- Spring 2019 | GRSC 8200 : Communicating Research and Scholarship, instructed by Meredith Welch-Devine, PhD and Anthony Marotta. This course sharpened my public speaking and body language in teaching. It was also instrumental in developing my ‘social media research personality’.
- Spring 2018 STEM Lesson Plans Developed by Georgia Researchers – SciRen Georgia Chapter. This workshop introduced me to techniques in adapting urban and landscape design principles to populate freestanding K-12 lesson plans.
- Summer 2017 | ERSH 7500: Action Research, instructed by Erin Maria Horan, Ph.D. This course was instrumental in developing the improvisational aspect of my teaching style, especially on collective in-class production of knowledge.
- Fall 2017 | GRSC 7770: Seminar on College Teaching, instructed by Umit Yilmaz, Ph.D. | This course helped me identify technology and design as arenas I am passionate teaching about. It also helped me identify skills I needed to sharpen to become an effective instructor.