Houman Riazi

.com

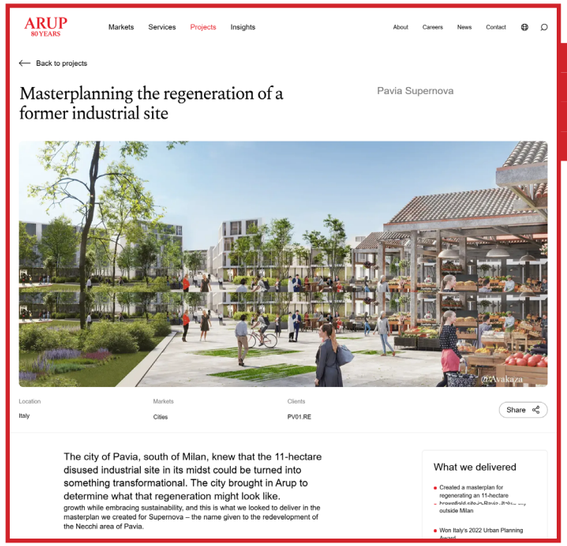
Design Research Teaching Service

B.S. Arch., M. Arch.,
Ph.D. Candidate (ABD)

Pennsylvania State University
Department of Architecture
149 Stuckeman Family Building,
University Park, PA 16802

https://arts.psu.edu/directory/houman-riazi
www.houmanriazi.com

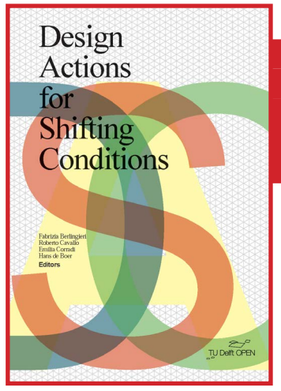
+1 551 342 0528
hqr5205@psu.edu



SUPERNOVA DISTRICT: MASTER PLAN PROPOSAL FOR PAVIA 2020

Junior architect | ARUP Italia | Milan Italy

Pavia Supernova is an urban regeneration masterplan transforming an 11-hectare former industrial site into a sustainable mixed-use district, integrating green infrastructure, public spaces, and urban mobility. As a junior architect at **Arup Italia**, I collaborated across architectural and urban design teams on site analysis, conceptual design, drawings, and proposal development, particularly for Pavia Nord Railway Station and the adaptive reuse of the Necchi complex. The project **won the 2020 invited design competition** and Italy's **2022 Urban Planning Award for Environmental, Economic, and Social Regeneration.**



FINAL DESIGN STUDIO: BONDING NATURE MASTER PLAN PROPOSAL FOR SCICLI 2019

14 Credits | 2nd Year Master of Architecture | Politecnico di Milano

Developed collaboratively during my final master's design studio at Politecnico di Milano, *Bonding Natures* explored landscape and mobility strategies to reconnect Scicli's natural environments with urban activities and infrastructure. The project was published in *Design Actions for Shifting Conditions*, an international initiative for which I also helped organize the accompanying symposium and academic events.



BLOOMING RUINS (INTERNATIONAL COMPETITION) 2018

Architect Intern | CasatiBuonsante Architects | Milan, Italy

During my 2018 internship at *CasatiBuonsante Architects*, I contributed to the Isola Pepe Verde competition in Milan through conceptual design, architectural drawings, and physical models. Drawing on **theatrical set-design techniques**, we staged alternative design scenarios through physical models and photographed them to produce architectural renderings. This experimental approach to representation shaped my understanding of model making as both a design-thinking and communication tool.

Pavia Supernova

Reconnecting the City Through Urban Regeneratrion

Junior Architect, ARUP Italia, Milan, Italy

Location
Pavial, Italy

ARUP

Brief

Pavia Supernova is an 11-hectare urban regeneration masterplan developed by Arup for the former Necchi industrial complex in Pavia, Italy.

The project transforms a disused manufacturing site into a sustainable mixed-use district, integrating residential, commercial, and public facilities with green infrastructure and pedestrian-oriented urban spaces. Central to the proposal is a new railway station, Pavia Nord, connected to a network of public squares, commercial spaces, and pedestrian and cycling routes that reconnect the former industrial site with the historic city center and surrounding neighborhoods.

The project won an invited design competition in 2020 and received **Italy's 2022 Urban Planning Award for Environmental, Economic, and Social Regeneration**.

Responsibility

As a junior architect at Arup Italia, I worked across the architectural and urban design teams, contributing to the development of the masterplan at multiple scales. My responsibilities included site analysis, conceptual design, and the preparation of architectural drawings and design proposals for Pavia Nord Railway Station, its adjoining plaza, and the network of public spaces connecting the station to the surrounding development.

Working with the architectural team, I developed detailed design studies addressing the relationship between the buildings surrounding the plaza and the public realm, with particular attention to ground-level connections, accessibility, and spatial continuity. I also contributed to the design of the marketplace and the regeneration of the former industrial precinct, helping translate the broader urban strategy into coordinated architectural and public-space proposals.

More Info













Bonding Natures

Reconnecting Landscape, Infrastructure, and Urban Life

Final Design Studio, MArch, Politecnico di Milano

Location
Scicli, Sicily, Italy

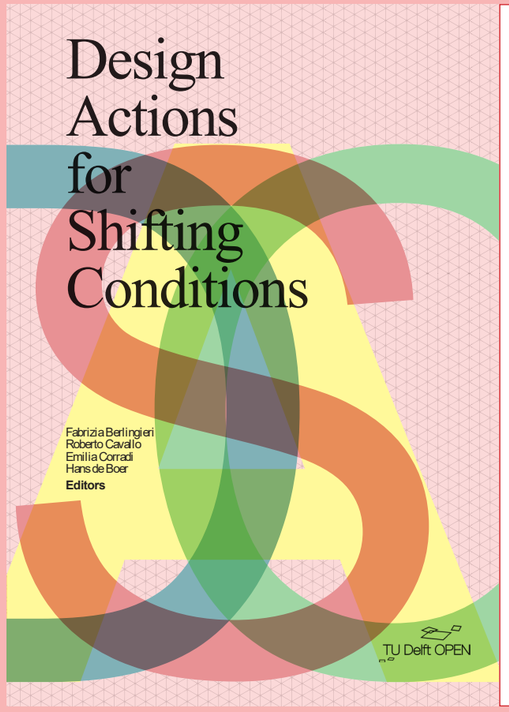
Brief

Bonding Natures investigates the fragmented relationship between Scicli's two defining natural landscapes: the Fiumara river corridor and the Mediterranean coastline. Working within a four-person design team, I approached these environments as interconnected systems, developing a territorial strategy that integrates ecological restoration, mobility, and economic regeneration. The proposal reconsiders existing infrastructure and agricultural landscapes as opportunities to establish new connections between nature, local communities, and tourism.

Along the Fiumara, we transformed underused land into a continuous green corridor, reconnecting existing farmhouses through pedestrian and cycling networks while introducing new public spaces and agritourism activities. Along the coastline, we developed interventions that integrate greenhouse agriculture, local markets, shared mobility, and recreational facilities into a connected public landscape. Together, these strategies establish a framework for balancing environmental preservation with economic and social activities.

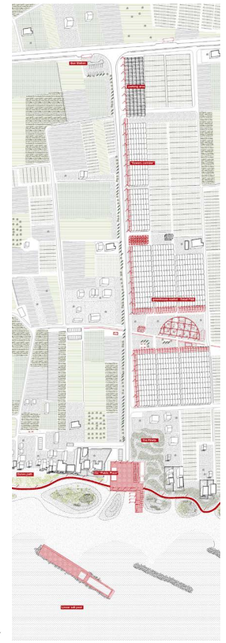
The project was presented at the 2019 Design Actions for Shifting Conditions symposium at Politecnico di Milano, organized in collaboration with TU Delft, and subsequently published in the 2022 volume of the same title by TU Delft OPEN Publishing.

More Info

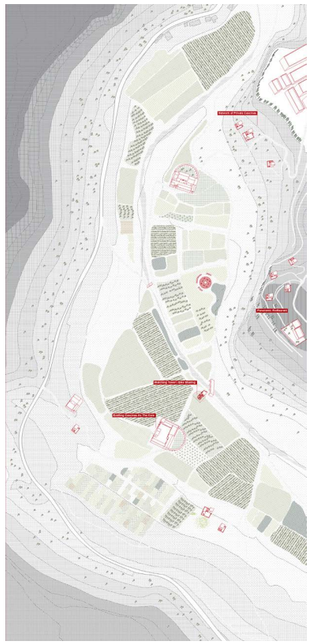




The strategy – Territorial strategy for the project: identification of the interventions.



Axonometric Master plan. Coastline – Local path activated by shared mobility and modular design applied to car park and zero-kilometer restaurant and local markets inside the green houses.



Axonometric Master plan – Fiumara. Masseria reactivated by Agri-tourism.



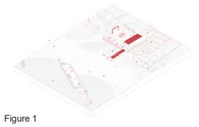


Figure 1



Figure 2



View point on the landscape.

Agritourism activities in existing masseria

Figure 1 – Axonometric Model. Coastline - Pool and beach platform for leisure activities.

Figure 2 – Axonometric Model Fiumara. Masseria reactivated by Agri-tourism.

Figure 3 – Axonometric Model Fiumara Spa and park connecting to the Scicli edge.

Figure 4 – Axonometric Model Coastline. Vegetable and fish markets inside the green house structure sustain the activities directly from production to consumption.

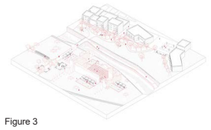


Figure 3

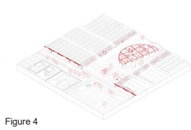
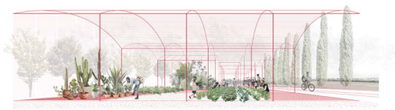


Figure 4



Local markets inside the green houses.

Blooming Ruins

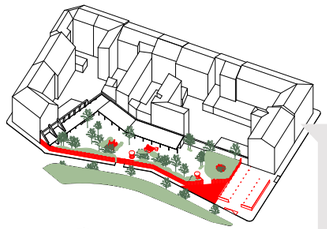
An Ill-Discipline Garden in Milan

Casatibuonsante Architects, Competition, 2018

Location
Milan, Italy

Brief

Blooming Ruins was developed for an international design competition to regenerate Isola Pepe Verde, a 2,000-square-meter community garden in Milan. Situated within a rapidly transforming neighborhood, the proposal sought to preserve the garden's informal character while introducing new opportunities for collective activities and children's play. Drawing on the idea of imaginary archaeological ruins, the design introduced adaptable playground structures that encourage exploration, imagination, and interaction with the surrounding vegetation.



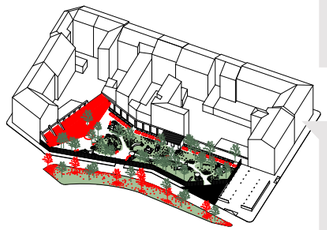
Stage I

- Opening a new entrance on via Borsieri and re-arranging the parking lot
- Installation of 3 playgrounds and baskets containing green foam brick
- Restoration of the park fence



Stage II

- Implementation of existing flowerbeds with new soil and evergreen plants
- Relocation of EcoBoxes
- EcoToilet
- Installation of new playgrounds
- Removal existing shed



Stage III

- Construction of the new shelter
- Implementation of furniture like benches and ecoboxes
- Implementation of the garden on Cavalcavia Bussa hills



Responsibility

As an architectural intern at casatibuonsante architects, I contributed to conceptual design development and architectural drawings, taking primary responsibility for physical model-making. The studio approached the competition as an opportunity to experiment with architectural representation, treating model-making as a parallel process of design and theatrical staging. I developed and constructed a series of physical models conceived as miniature stage sets, exploring spatial arrangements, material qualities, and relationships between architectural interventions and landscape. These staged environments were subsequently photographed in the studio, producing the project's architectural imagery through physical compositions rather than conventional digital renderings. This process positioned model-making as both a design investigation and a means of communicating the proposal's architectural narrative.







More Info

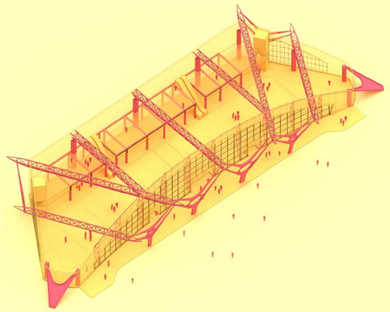
Design

Rasht Airport

Structure as the Starting Point

Architectural Design IV, Bachelor, 2015

Location
Rasht, Iran



Brief

This project began with the design of its structural system, conceived as the starting point for generating the building's architectural organization. I approached the airport as a complex transfer mechanism in which circulation, spatial requirements, and technical systems must operate together. Along the design process, I explored how a megastructural framework could integrate spaces of different scales while maintaining the coherence of the building as a whole.

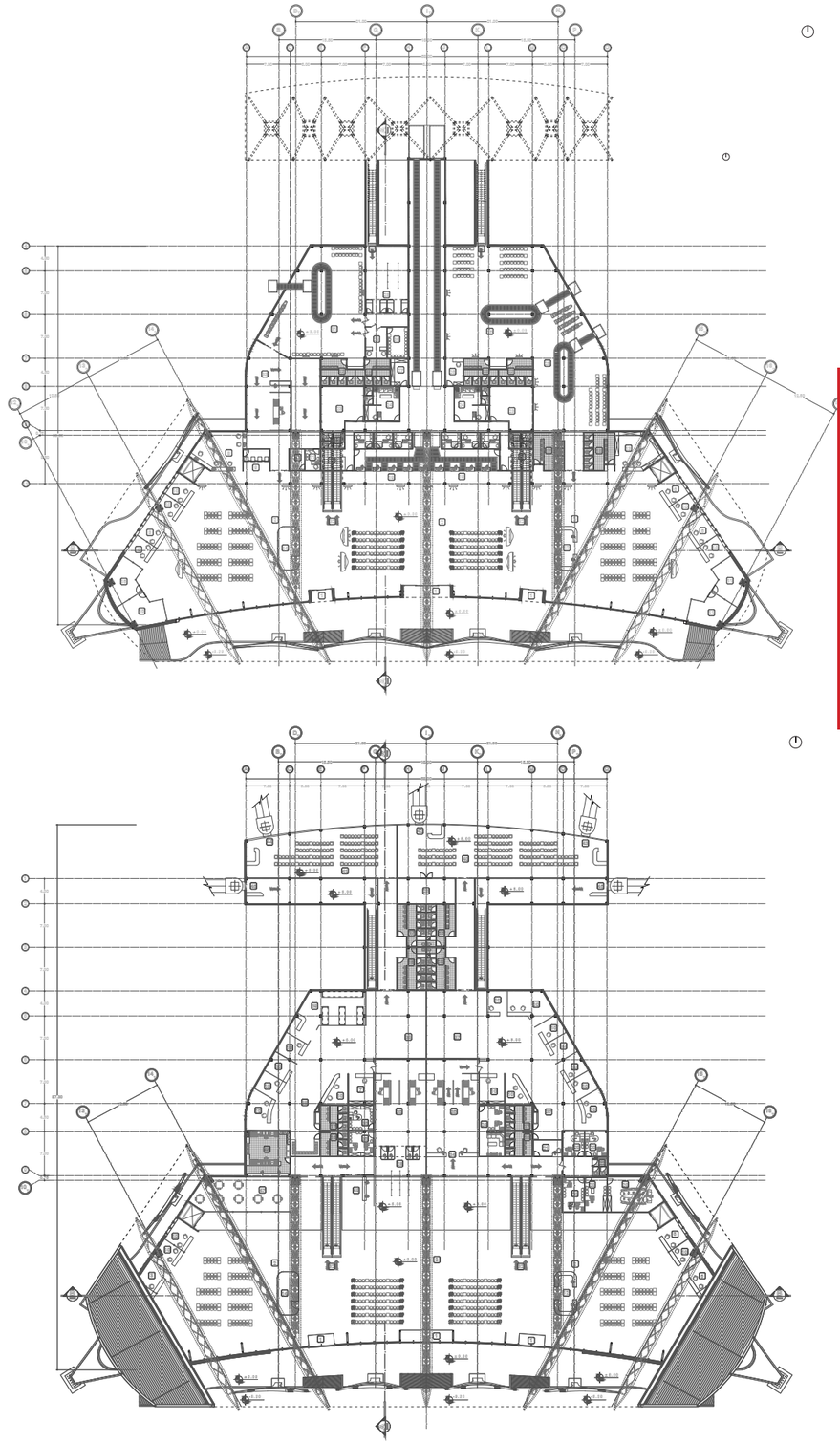
The main hall became the central organizing element of the proposal, accommodating public activities and distributing circulation throughout the airport. To maximize its spatial openness, I developed a long-span structural system with trusses positioned along the hall's boundaries, minimizing interior obstructions. This structural configuration informed the organization of surrounding spaces and established a consistent architectural language across the building. Through the development of plans, sections, and elevations, I translated the structural logic into an integrated design in which structure became both the building's primary spatial organizer and its architectural expression.

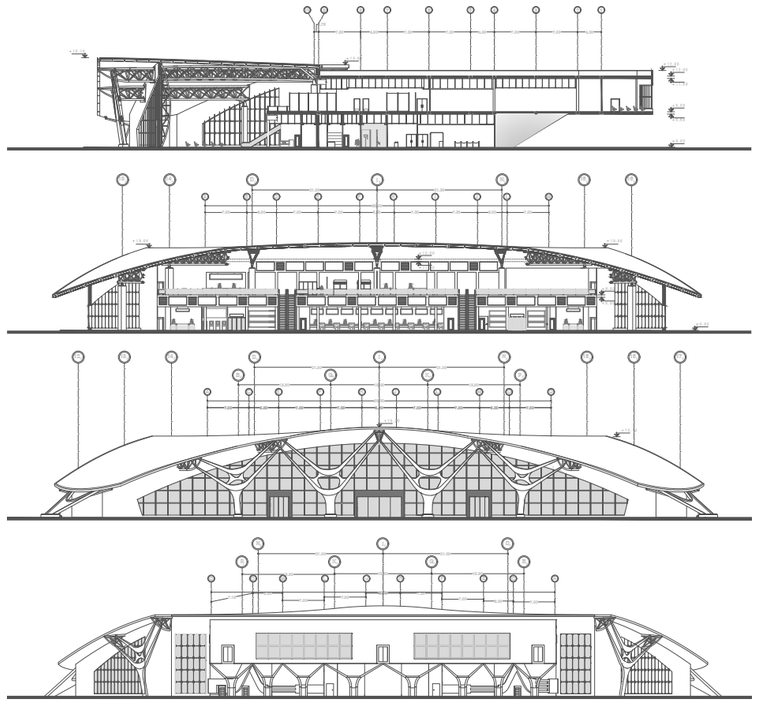
More Info











1. Entrance
2. Public Hall
3. Post Box
4. Taxi Rent
5. Pharmacy
6. Bookstore
7. Travelex (exchange market)
8. Bank
9. Cash Machine
10. Shop
11. Police Office
12. Info Point
13. Oversize Baggage
14. Smoking Room
15. Multi-faith Prayer Room - Men
16. Multi-faith Prayer Room - Women
17. Bathroom - Men
18. Bathroom - Women
19. Check-In - Departures (International Flights)
20. Offices
21. Security
22. Staff's Bathroom
23. Electrical Facility Room
24. Day-Room For Staffs
25. Baggage Reclaim - Arrivals (Domestic Flights)
26. Lost Properties
27. Post Storage
28. Passport Control
29. Consulting Room
30. Consulting Room
31. Baggage Reclaim (International Flights)
32. Escalator
33. Customs - Arrivals
34. Check-In - Departures (Domestic Flights)
35. Security Check - Departures (Domestic Flights)
36. Security Check - Departures (International Flights)
37. Transit Hall - Departures (Domestic Flights)
38. Transit Hall - Departures (International Flights)
39. Duty-Free Shop
40. Departures Lounge (Domestic Flights)
41. Departures Lounge (International Flights)
42. Gate A - Departures (Domestic Flights)
43. Gate B - Departures (Domestic Flights)
44. Gate C - Departures (International Flights)
45. Gate D - Arrivals (Domestic Flights)
46. Gate E - Arrivals (International Flights)
47. Cafe / Restaurant
48. Kitchen
49. Passport/Ticket Control - Departures (International Flights)

AMatrix

Matrix of Reconstruction for Amatrice

Urban Design Studio, Master, 2018

Design Team
Houman Riazi | Mathilde Lamothe | Marta Begnini Miriam Colombo | Sara Rossi | Esteban Castello

Location
Amatrice, Italy

Brief

Following the devastating 2016 earthquake in central Italy, [A]Matrix proposed an alternative approach to reconstructing Amatrice's historic center, reconsidering the relationship between collective memory, urban form, and everyday life. Beginning with an investigation of the 1990 Rudbar earthquake in Iran, I examined post-disaster reconstruction strategies through historical research, mapping, and diagrams. These findings informed a territorial strategy developed with the design team, aimed at reconnecting Amatrice to its surrounding settlements through transportation networks, shared public services, agricultural activities, and tourism.

At the urban scale, we developed a flexible 25 × 25-meter matrix organized around four historical landmarks, establishing a framework for reconstructing the city's historic fabric. Within this framework, I investigated variations in building density, pedestrian circulation, public-private relationships, and ground-floor activities to explore new possibilities for collective urban life. The proposal also integrated underground infrastructure and shared facilities to support seismic resilience and the city's functional reorganization. Rather than reproducing the lost urban fabric, [A]Matrix proposed an adaptable framework that reconciles historical continuity with contemporary urban needs.

The resulting master plan brought together short-, medium-, and long-term interventions through three phases: a manifesto establishing our approach to reconstruction, territorial strategies addressing the wider region, and AMatrix, a proposal for rebuilding the historic city center. Together, these phases connected immediate recovery needs with a longer-term vision for Amatrice that included three phases:

1 Phase One	Manifesto
2 Phase Two	Territorial Strategies
3 Phase Three	City Center: AMatrix

More Info



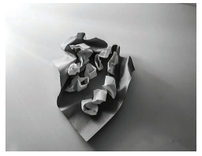


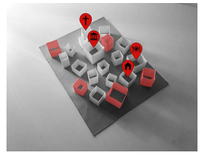












General Strategy





Crater Region

Characterized By Its People
Amatrice

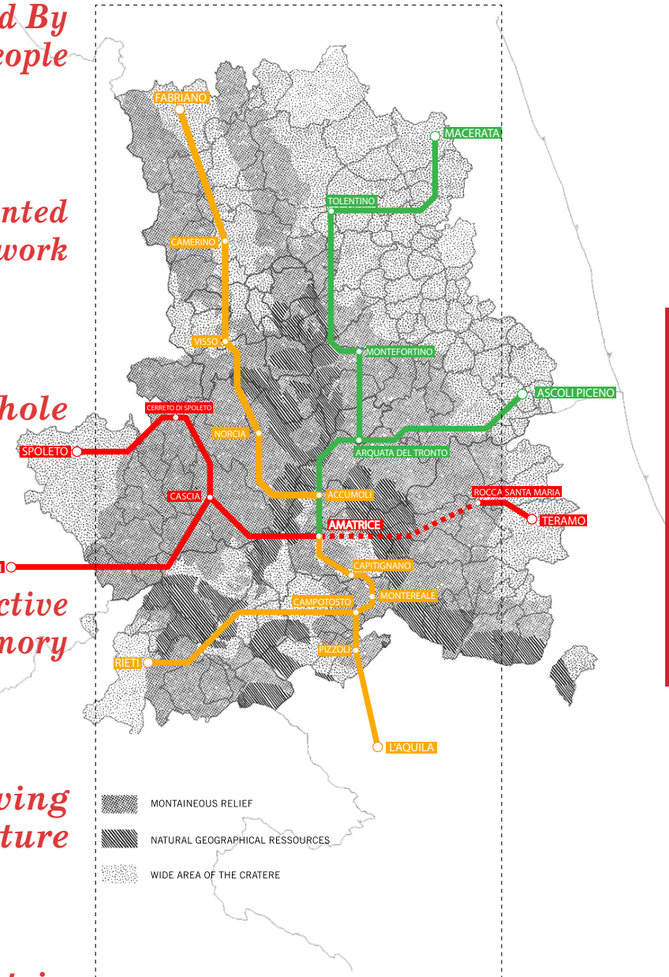
As a *Self-Oriented Network*
Amatrice

As *Parts of a Whole*
Amatrice

As *The Collective Memory*
Amatrice

As a *Living Creature*
Amatrice

As a *Matrix*



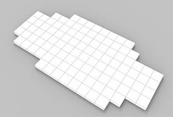
Amatrice



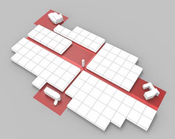


City Center Matrix

Due to the high level of damage in the historical center, an organizer was required to control the design process for this big urban void. The average dimension of one urban block derived from previous master plan of Amatrice. The grid is based on 25m in 25m blocks and keeps four important urban elements, including three churches and the main plaza with the tower, as attractive nods were next steps.Highlighting the importance of main accesses to these four nods and increasing the proportion of greenery (urban parks which serves different neighborhoods) came shortly afterwards.



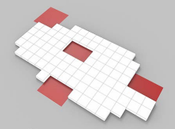
Grid of 25m² Urban Blocks



Placement of Main Mobility Networks



Increase Urban Greenery



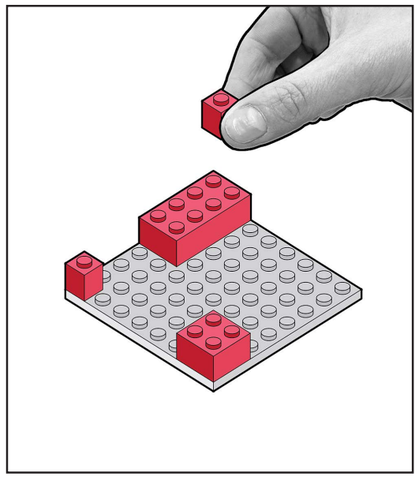
Placement of Important

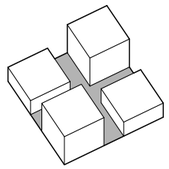


Juxtaposition of Urban

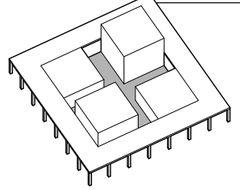


Elevating the Urban

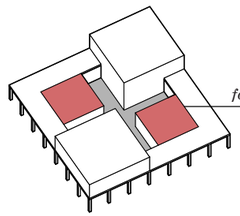




Porch as a covered public space along the main roads



Extension of second floors to the edge of the street

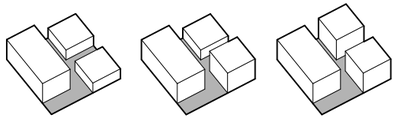


Roof-gardens for social interactions

Green Patches



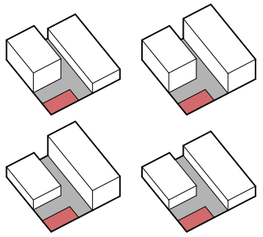
Green =0%
Total





Mass: 64%
Void : 36%

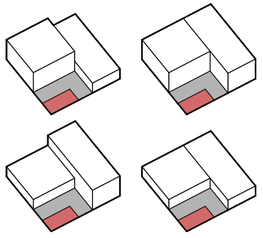
Green =8%
Total





Mass: 76%
Void : 24%

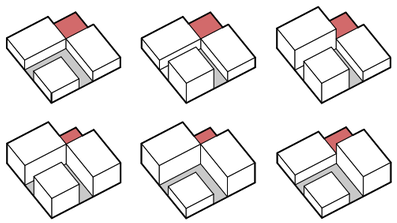
Green =8%
Total



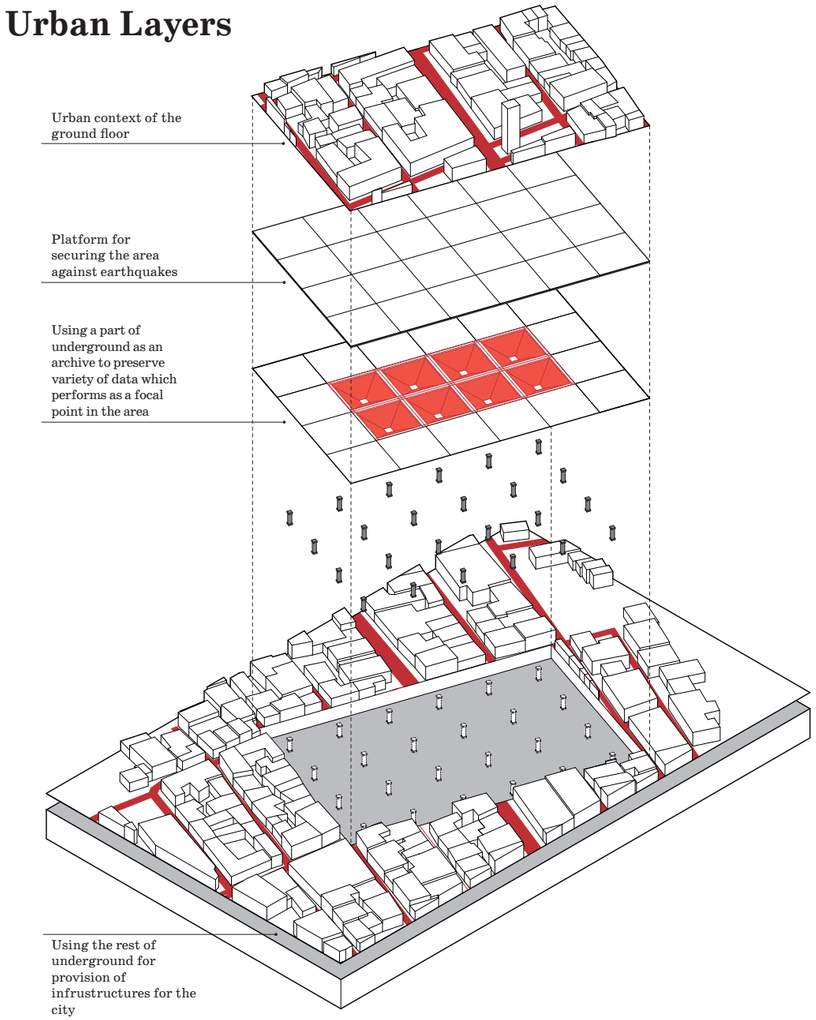


Mass: 64%
Void : 36%

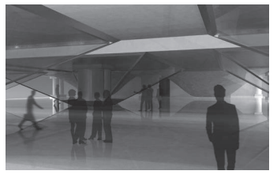
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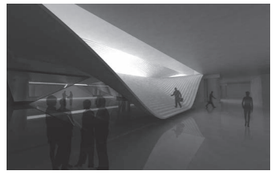


City Center's Urban Layers

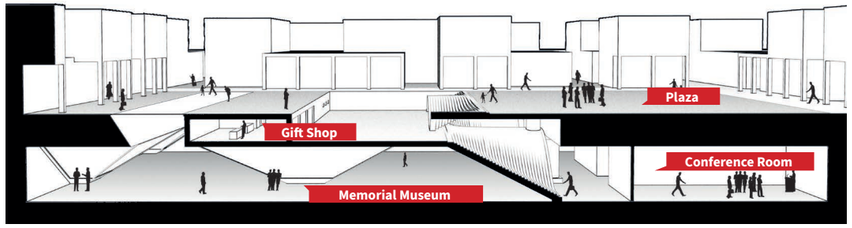












Design Research Teaching Service

CriticalProductive

THE SUBLIME MACHINE: INFRASTRUCTURE AND THE PRODUCTION OF ENVIRONMENT IN AN IRANIAN ARCHITECTURE JOURNAL

Journal of *CriticalProductive*, no. 04 (Accepted; publication anticipated Dec 2026)

This article examines how the only all-English issue of the Iranian architecture journal *Honar-va-Me'māri* produced "environment" as an aesthetic technology of infrastructure during the 1970s. In this context, print orchestrates ambivalence. The journal's imagery renders landscape through absence where nature appears as what dams, steelworks, and master plans can reformat while its graphic authority converts extraction and territorial control as modern life. Yet the journal cannot be reduced to a vehicle for state development rhetoric. Its most triumphant images are shadowed by doubt, registering an oscillation between critique and complicity that the journal never fully resolves but keeps visible.



THRESHOLDS IN BLADE RUNNER

Video-essay screened in *2025 Architecture & Film Symposium: Of Affect*
Kent State University, Kent - Cleveland.

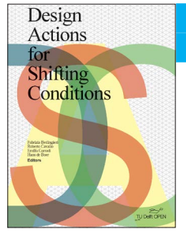
This film essay examines how architectural thresholds, camera positioning, and spatial arrangements construct hierarchies and shape character relationships in *Blade Runner* (1982). Through spatial reconstruction and speculative remapping, it explores how cinematic framing organizes proximity, authority, and exclusion, while testing alternative configurations of film space.



PICTURING IRANIAN MODERNITY: A MODERNIST ARCHITECTURE JOURNAL OF THE PAHLAVI DYNASTY

ConCave Ph.D. Symposium: Divergence in Architectural Research

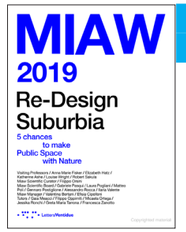
This paper examines how Iranian architects negotiated modernity and national identity through architectural media during the Pahlavi era. Through a close reading of the 1973 English-language issue of *Honar va Me'māri*, it explores the reciprocal gaze of Iranian architects seeking both to observe and to be seen internationally, revealing the journal as a site of negotiation between tradition and modernity, state ideology, and avant-garde architectural practice.



BONDING NATURES

Master planning proposal for Scicli published in *Design Actions for Shifting Conditions*

Set in Scicli, Sicily, this urban design project explores the relationship between natural landscapes, infrastructure, and human activities along two ecological edges: the Fiumara and the coastline. Through landscape and mobility interventions, it proposes a network of green corridors, pedestrian and cycling paths, and public spaces that reconnect fragmented territories while supporting local agriculture, economic activities, and tourism.



NATURE ON THE BORDER

Milan International Architecture Workshop (MIAW), Politecnico di Milano, 2019.

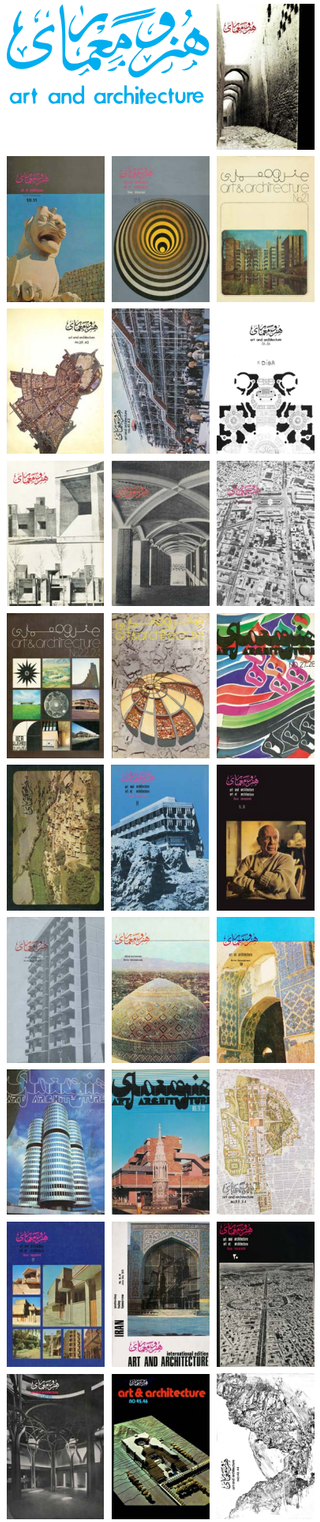
This urban design project explores the integration of natural systems into urban infrastructure, reconsidering ecological corridors as spaces for both human and non-human life. Through the selective removal and relocation of built structures and under the supervision of Louise Wright, we proposed a strategy of environmental repair that reconnects fragmented habitats and redefines relationships between architecture, public space, and nature across urban and architectural scales.

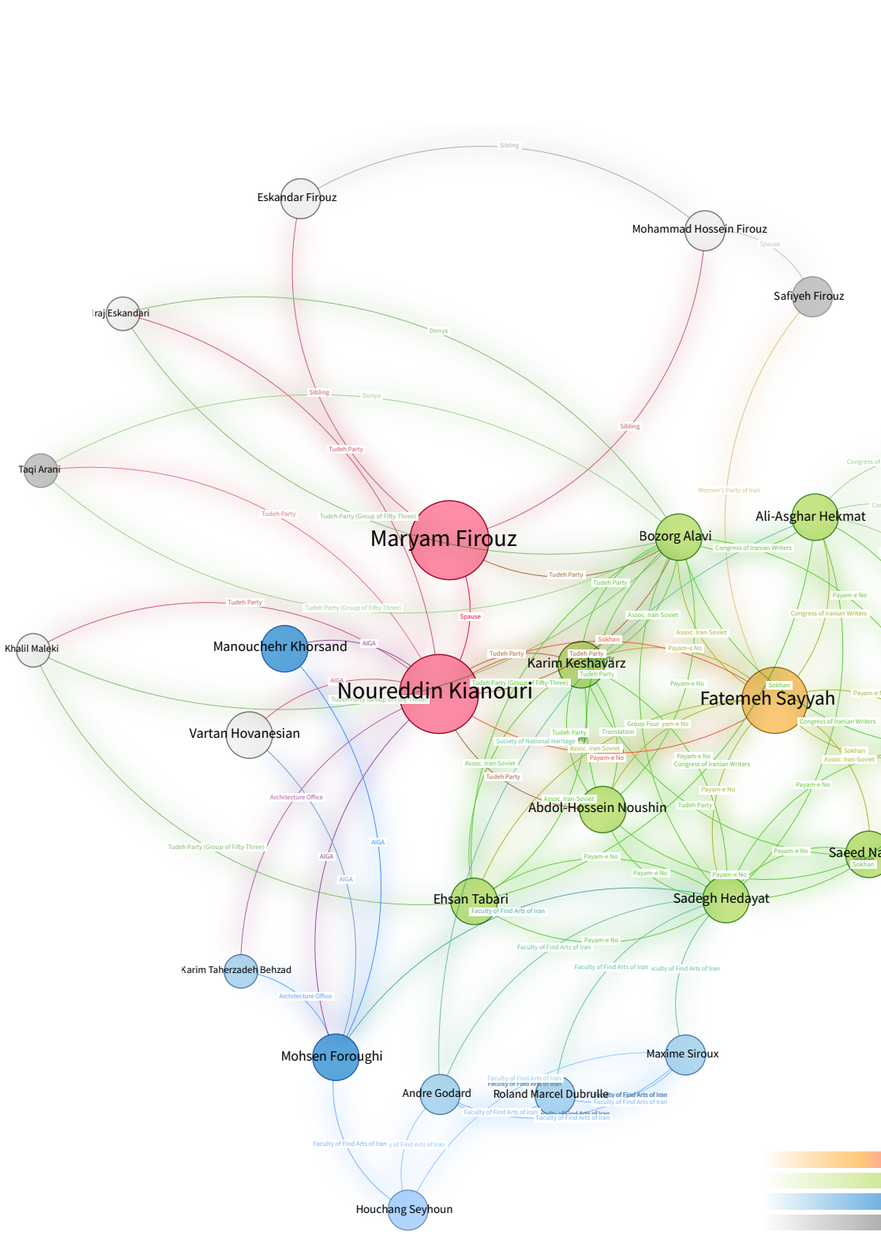


FREAKING OUT ON THE FLOOR

Journal of *Hyphen,* 2025.

This experimental essay explores instability, multiplicity, and becoming through the philosophical framework of Deleuze and Guattari. Combining poetic reflection with critical readings of experimental films and multimedia works, it examines how images, colors, and movement generate affect and challenge established forms of perception and identity. These concepts are brought into dialogue with Iran's Woman, Life, Freedom movement, exploring collective resistance as a process of becoming.





Architectural journals and popular culture magazines are among the primary resources of my research including Iranian journals of *Honar-va-Memari, Architecte, Memari-e Novin,* and German journals such as *Deutsche Architektur.*The diagram maps relationships among figures examined in my dissertation, including architects, writers, and political actors.



FOX GRADUATE SCHOOL

42 graduate students recognized for scholarship, teaching, outreach, mentoring

Annual awards are sponsored by the Office of the President and administered by the Fox Graduate School

PUBLISHED: APRIL 14, 2026



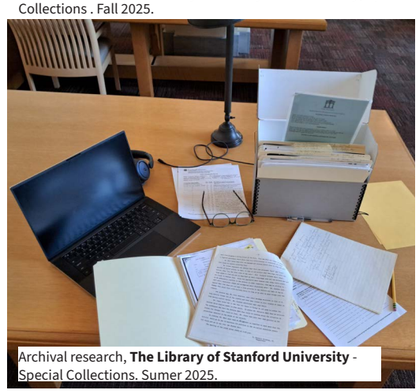
Houman Riazi Jorshari, doctoral candidate in architecture **Credit: Nafiseh Pasyar. All Rights Reserved.**

Houman Riazi Jorshari

Houman Riazi Jorshari, a doctoral candidate in architecture, is being recognized for research that repositions Iranian architecture within global Cold War history. His dissertation examines how architecture operated as a medium of ideological negotiation in Cold War Iran, where American capitalism and Soviet socialism exerted competing pressures. Through the intertwined careers of architect-theorist Noureddin Kianouri and feminist activist Maryam Firouz, both leading figures in the Iranian communist party of Tudeh, Riazi shows how debates on development, housing, gender and state power circulated across Tehran, Moscow and East Berlin.



Archival research, **University of Pennsylvania's library**, Special Collections . Fall 2025.



Archival research, **The Library of Stanford University** - Special Collections. Sumer 2025.



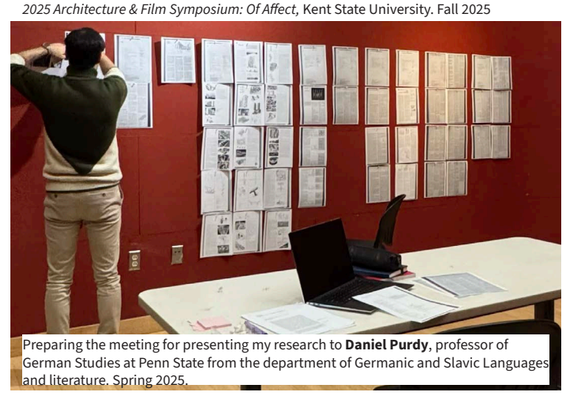
Poster of my presentation at the *Ph.D. Colloquim*. Penn State. Fall 2025



Presenting part of my research at *ConCave Ph.D. Symposium*. Georgia Tech. Spring 2024



Panel discussion with Kelly Bair, Mark Jarzombek, and James Kerestes.
2025 Architecture & Film Symposium: Of Affect, Kent State University. Fall 2025



Preparing the meeting for presenting my research to **Daniel Purdy**, professor of German Studies at Penn State from the department of Germanic and Slavic Languages and literature. Spring 2025.

Research



ARCH 331: DESIGN STUDIO 3 | THE CIDERY AT THE GARDEN OF HOPE (MID-SEMESTER)

6 Credits | 3rd Year Undergraduate | Core Studio in a NAAB Accredited B.Arch. Program
Site: Hill District, Pittsburgh

This studio is a comprehensive design studio emphasizing the synthesis of architectural design, building systems, and social and environmental contexts. Centered on The Cidery at the Garden of Hope in Pittsburgh's historically Black Hill District, students design an urban agricultural commons integrating production facilities, public spaces, and landscape. Through design charrettes, iterative critiques, and reviews, students address sustainability, structural and envelope systems, accessibility, and life-safety codes, addressing NAAB criteria SC3 (Regulatory Context), SC4 (Technical Knowledge), SC5 (Design Synthesis), and SC6 (Building Integration).

As the sole instructor of a 12-student section, I structured the design process through focused assignments and critiques that encouraged students to use representation as a generative design tool. Alongside conceptual development and building integration, I emphasized the Hill District's cultural history and how architectural and urban design might support community use and engagement. I also introduced individualized micro-assignments on sections, plans, massing, and structural models as generative tools for advancing each student's design while I guided students through studio-wide technical charrettes to navigate technical integrations.

ARCH 131: BASIC DESIGN STUDIO 1

4 Credits | 1st Year Undergraduate | Core Studio in a NAAB Accredited B.Arch. Program

This studio introduces first-year architecture students to fundamental principles of design, observation, and architectural representation through two half-semester rotations. The first rotation, *Existing Conditions* focuses on documenting and interpreting the spatial, material, and experiential qualities of the built environment, while the second rotation, *Model Responses* introduces precedent analysis and model making as tools for understanding architectural form, structure, and spatial organization. Through iterative exercises and critiques, students develop foundational design skills addressing NAAB criteria SC2 (Professional Practice), SC4 (Technical Knowledge), and SC5 (Design Synthesis).

As the sole instructor of my assigned section, I developed exercises emphasizing spatial perception, representation, and critical observation. In *Existing Conditions*, students examined wheelchair design and use, navigated campus routes, and documented accessibility challenges through mapping and sequential, storyboard-inspired drawings. In *Model Responses*, I selected canonical architectural precedents, including Le Corbusier's Villa Savoye, guiding students through collective reconstruction models and individual conceptual reinterpretations. Across both rotations, I emphasized drawing and model making as tools for investigation and design thinking.

ARCH 132: BASIC DESIGN STUDIO 2

4 Credits | 1st Year Undergraduate | Core Studio in a NAAB Accredited B.Arch. Program

This studio advances foundational architectural design skills through two distinct rotations: *Craft* and *Comprehensive Design*. The first emphasizes material exploration, fabrication, detailing, and full-scale design-build, while the second introduces students to their first comprehensive building project, integrating conceptual development, spatial organization, site conditions, and user needs. Through iterative design exercises, model making, and critiques, students connect creative experimentation with practical design challenges, addressing NAAB criteria SC2 (Professional Practice), SC4 (Technical Knowledge), and SC5 (Design Synthesis).

As the sole instructor of my assigned section, I emphasized the relationship between media, spatial experience, and design thinking. For the *Comprehensive Design*, students analyzed emotional characters representing different emotions in the film *Inside Out 2*, developed fictional client profiles, and translated psychological characteristics into spatial qualities for micro-dwelling designs. For the *Craft* rotation, I developed *Stuckeman Plug-ins*, challenging students to identify overlooked needs within the architecture building and propose functional interventions, including a bench/table for the South Forum and a functional prototype of a lift for transporting models between floors. These projects connected social observation with material experimentation, structural reasoning, and fabrication.

AA121: DESIGN, DESIGN THINKING & CREATIVITY

3 Credits | Undergraduate | General Education (Asynchronous Online Course)

AA121 is an introductory General Education course that explores design as a fundamental human activity and a method of creative problem-solving across disciplines. The course examines relationships between ideas, tools, and artifacts. Drawing on examples from architecture, engineering, product design, and other creative fields, students explore how design thinking translates ideas into purposeful actions and tangible outcomes.

As the sole instructor, I designed and taught two six-week asynchronous online offerings, restructuring the course around weekly video essays informed by Stanford d.school's five stages of design thinking: *Emphathize, Define, Ideate, Prototype*, and *Test*. I conceived, scripted, and edited these interconnected videos, combining original animations and stop-motion sequences to communicate design concepts through visual narratives. Each video was accompanied by a self-reflective written assignment, encouraging students to connect the weekly themes with their own experiences and sustain active engagement in an asynchronous learning environment.

ARCH 331: COMPREHENSIVE DESIGN STUDIO | THE CIDERY AT THE GARDEN OF HOPE (MID-SEMESTER)

6 Credits | 3rd Year Undergraduate Level | Core Studio for NAAB Accredited BArch | FA 2026 | **Kathryn Main**



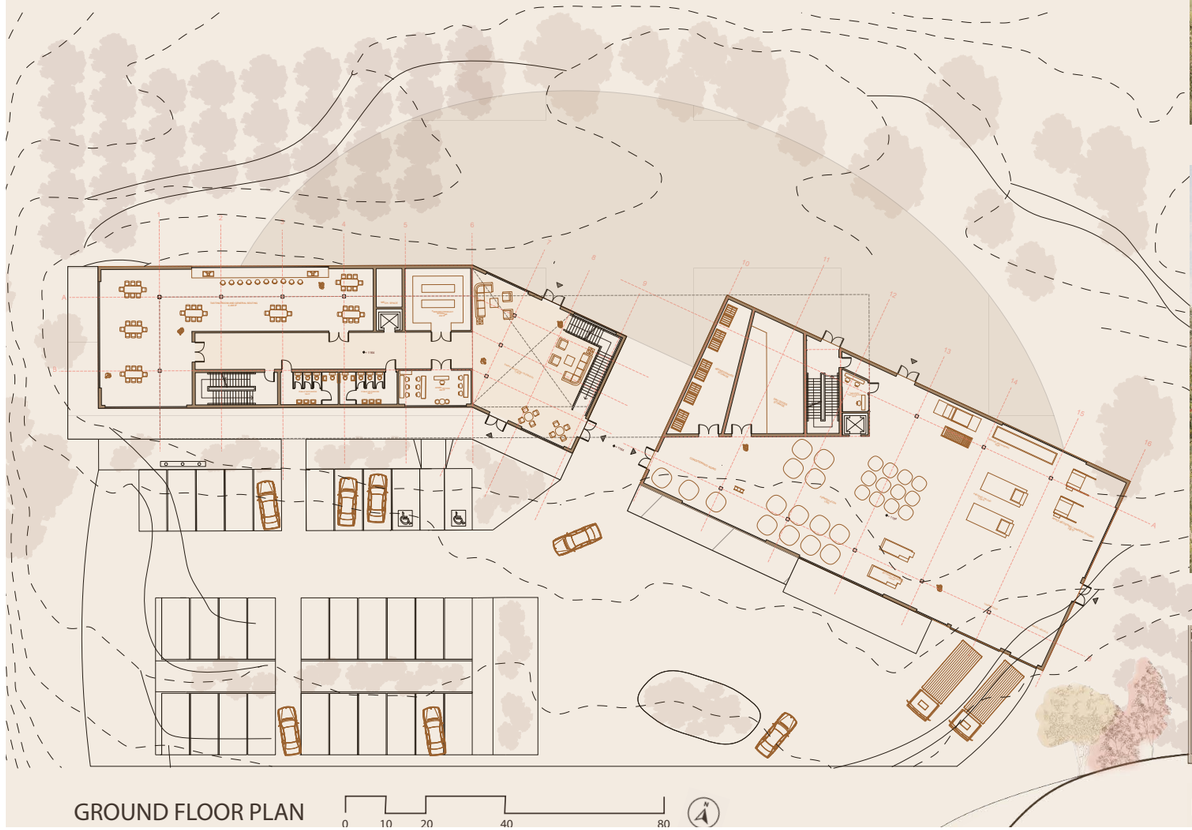
SECOND FLOOR PLAN 0 10 20 40 80



SITE SECTION 1/32" = 1'0"
KATHRYN MAIN

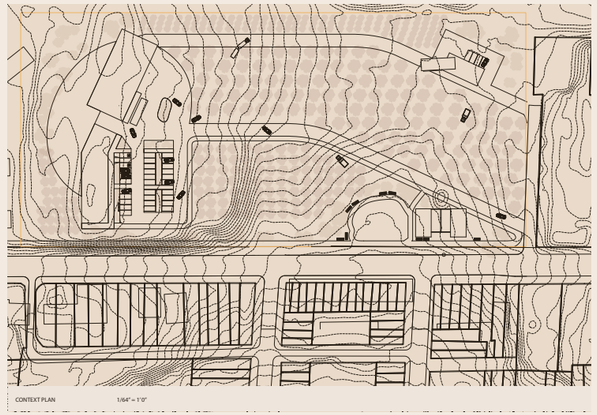




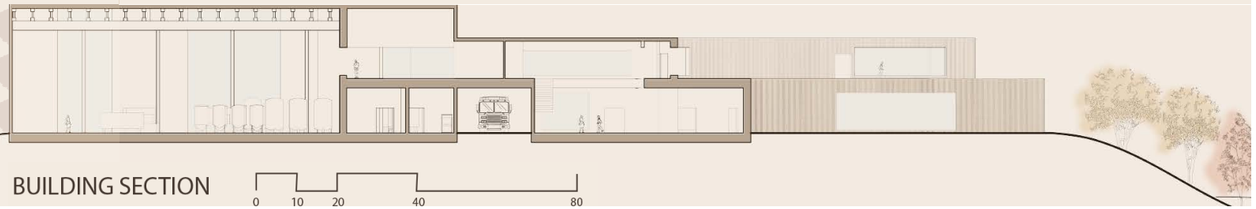


GROUND FLOOR PLAN 0 10 20 40 80





CONTEXT PLAN 1/64" = 1'0"



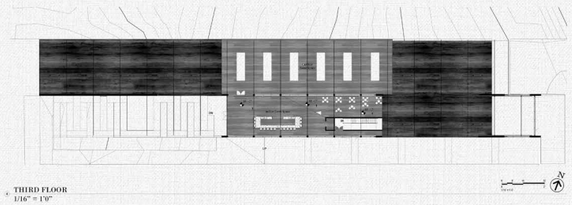
BUILDING SECTION 0 10 20 40 80

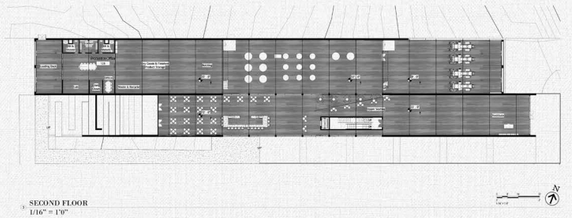
Teaching

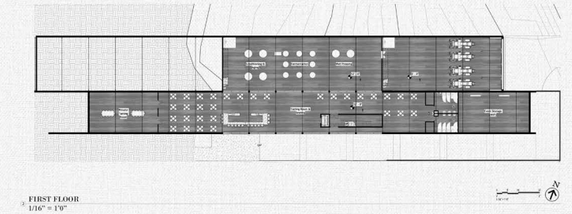
ARCH 331: COMPREHENSIVE DESIGN STUDIO | THE CIDERY AT THE GARDEN OF HOPE (MID-SEMESTER)

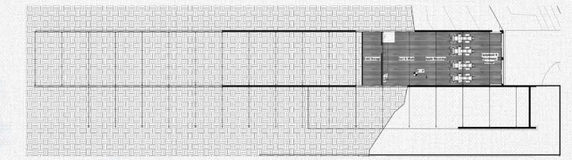
6 Credits | 3rd Year Undergraduate Level | Core Studio for NAAB Accredited BArch | FA 2026 | **Cayden Mood**

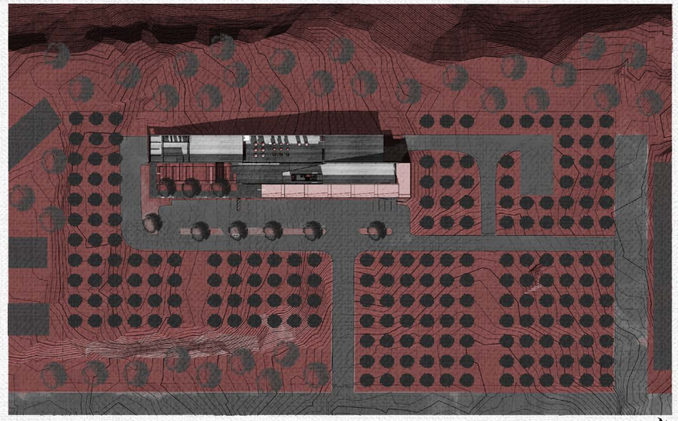
Site: Hill District, Pittsburgh


THIRD FLOOR
1/16" = 1'0"

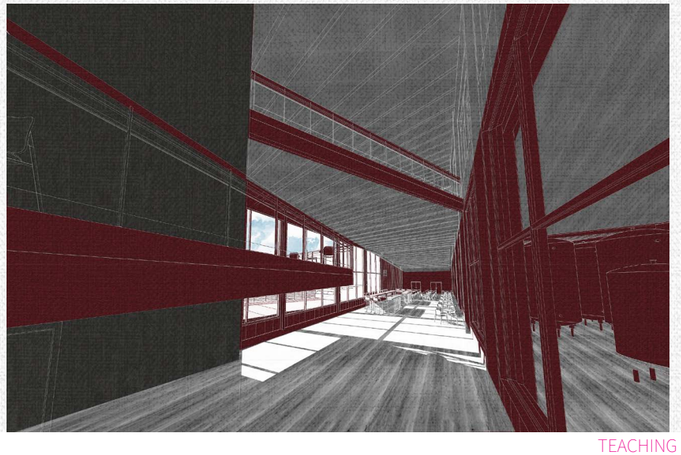

SECOND FLOOR
1/16" = 1'0"


FIRST FLOOR
1/16" = 1'0"


GROUND FLOOR
1/16" = 1'0"


SITE PLAN
1/64" = 1'0"






SECTION C-C
1/4" = 1'-0"

SECTION B-B
1/4" = 1'-0"

SECTION A-A
1/4" = 1'-0"

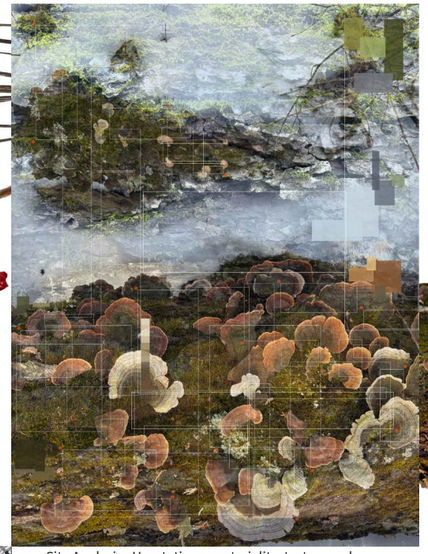
Teaching

ARCH 132: BASIC DESIGN STUDIO 2 | THE HARTLEY WOOD RETREAT

4 Credits | 1st Year Undergraduate Level | Core Studio for NAAB Accredited BArch | SP 2025 | **Griffin Tyler**



SITE



Site Analysis - Vegetations, materiality, texture, colors



Site Analysis - Spatial organization of natural landscape after site visit

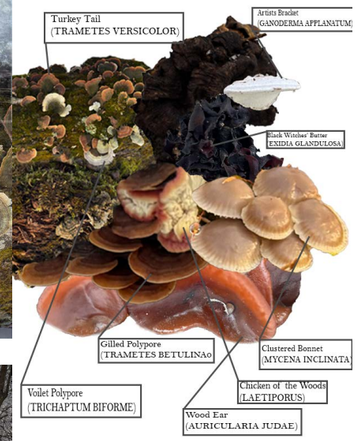


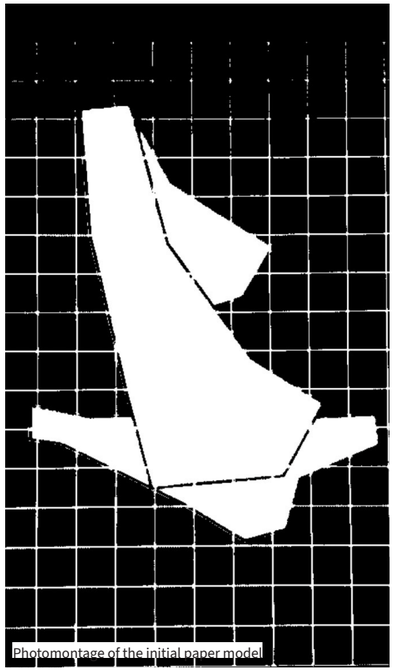
Site Analysis - Spatial organization of natural landscape
Foreground and background zones



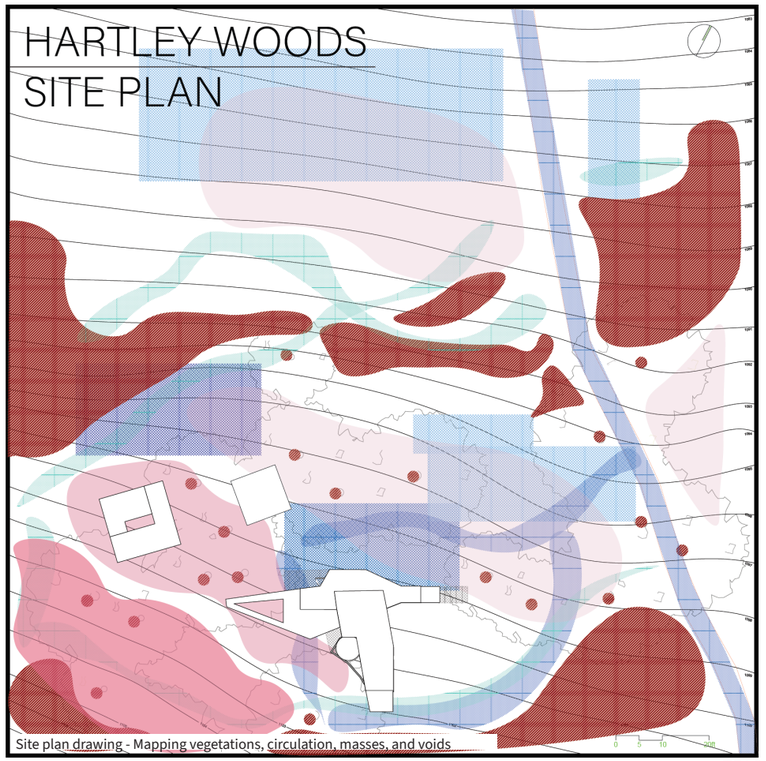
Site Analysis - Occupation of space and the sense of scale

ANALYSIS

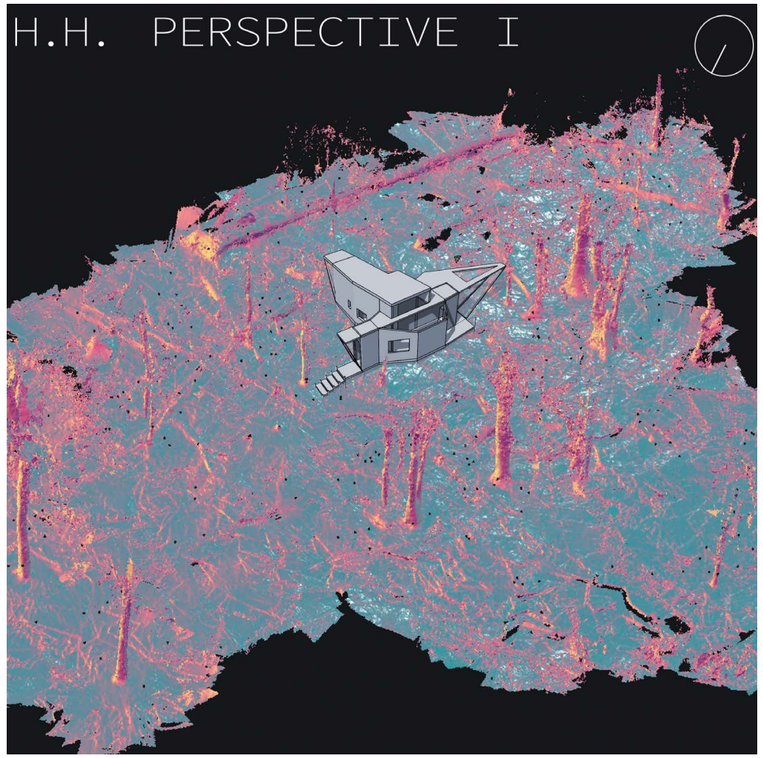


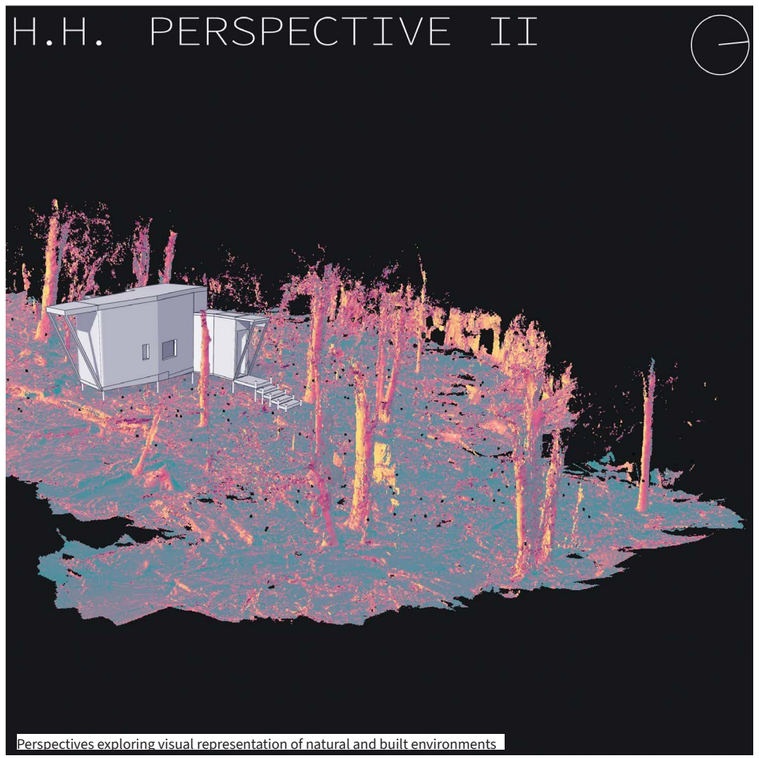


Photomontage of the initial paper model



Site plan drawing - Mapping vegetations, circulation, masses, and voids

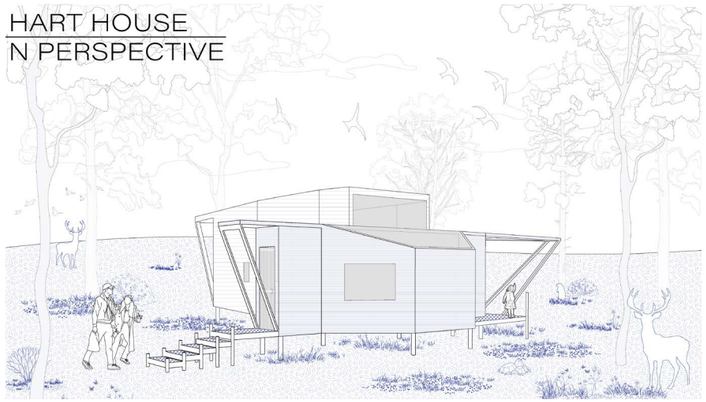




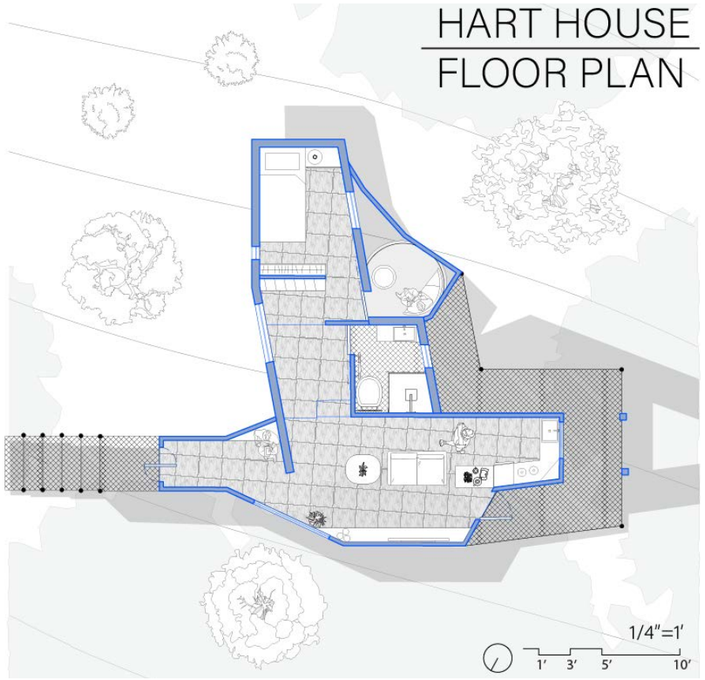
Perspectives exploring visual representation of natural and built environments

Teaching





FINAL DESIGN











H.H. PERSPECTIVE







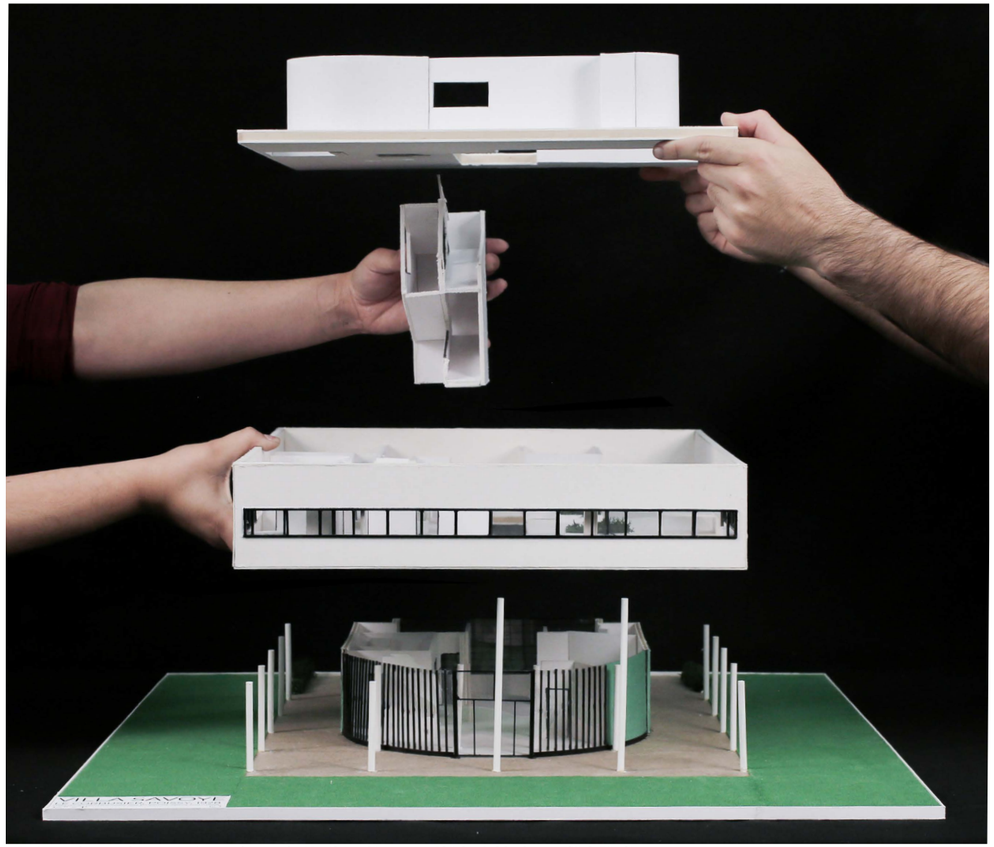


Teaching

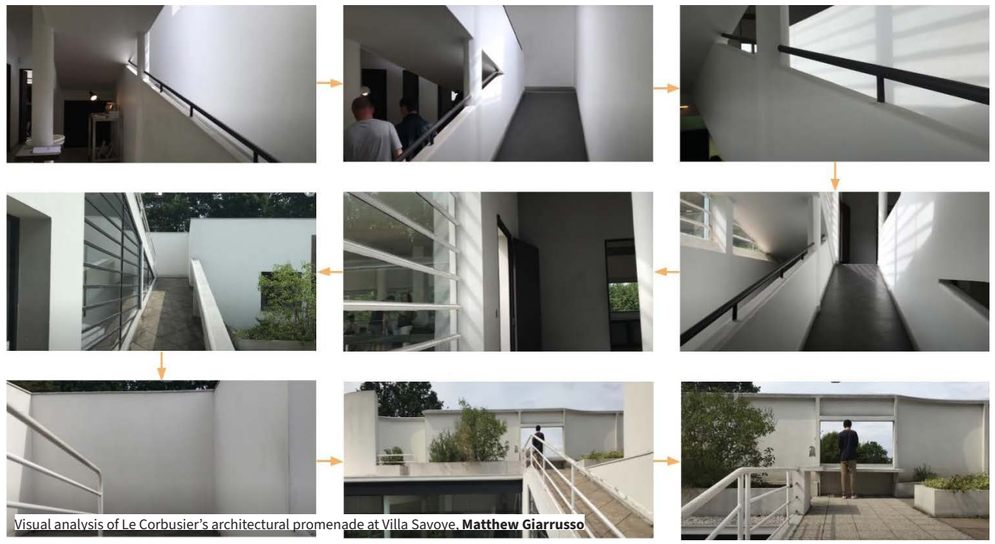
ARCH 131: BASIC DESIGN STUDIO 1 | DOMESTICITY IN MOTION

4 Credits | 1st Year Undergraduate Level | Six Weeks | Core Studio for NAAB Accredited BArch | SP 2024

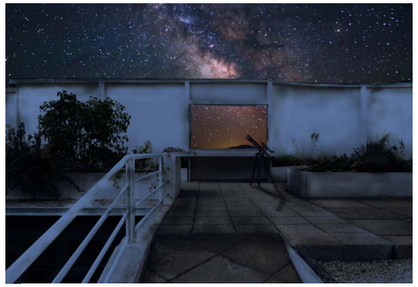
Precedent Analysis of Villa Savoye by **Matthew Giarrusso**, **Abiche Schlosberg**, **Elijah Bistline**



Performative physical model for parti analysis. **Matthew Giarrusso, Abiche Schlosberg, Elijah Bistline**



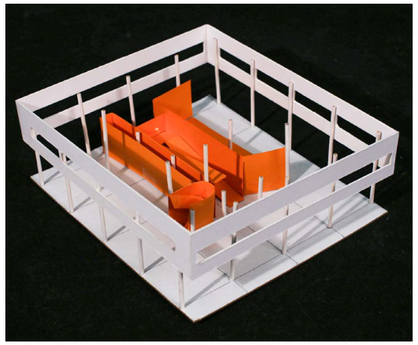
Visual analysis of Le Corbusier's architectural promenade at Villa Savoye. **Matthew Giarrusso**







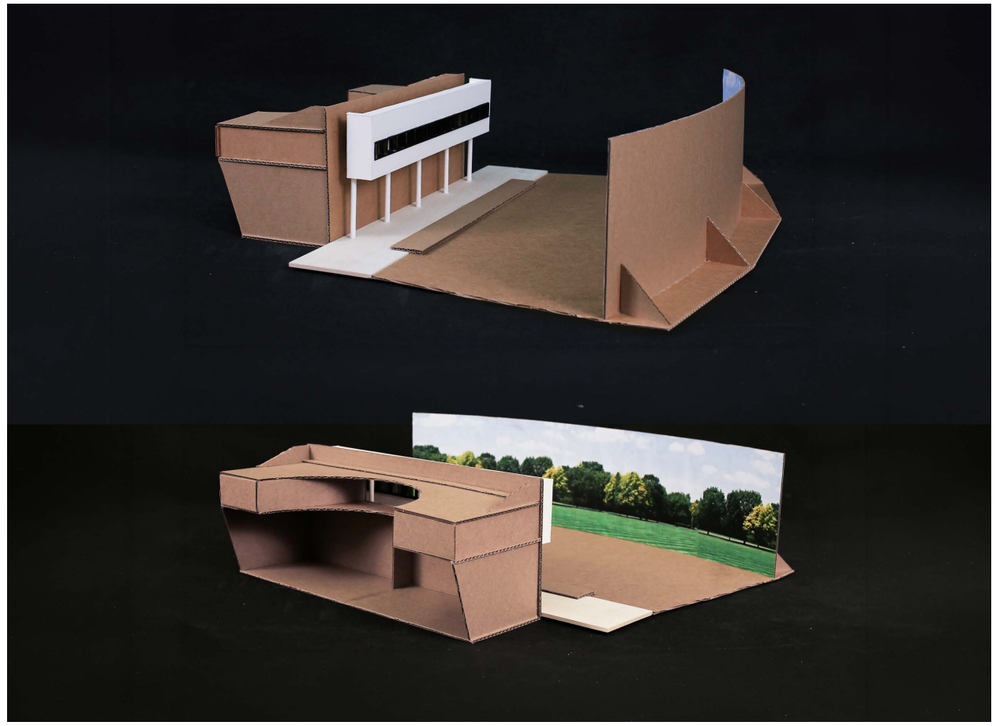
Visualization of Villa Savoye's at different historical moments mixed with fictional scenarios. **Elijah Bistline.**



Analysis of floorplan layout. **Matthew Giarrusso.**



Analysis of Le Corbusier's architectural promenade through conceptual model-making. **Matthew Giarrusso.**





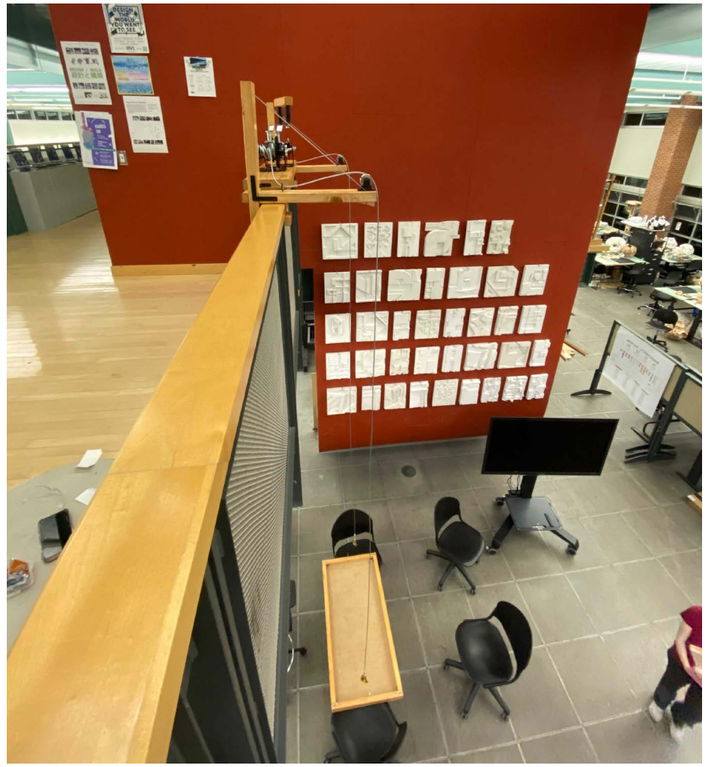
Analysis of Le Corbusier's ribbon window and its relationship with nature in Villa Savoye through conceptual model-making. **Matthew Giarrusso**

Teaching

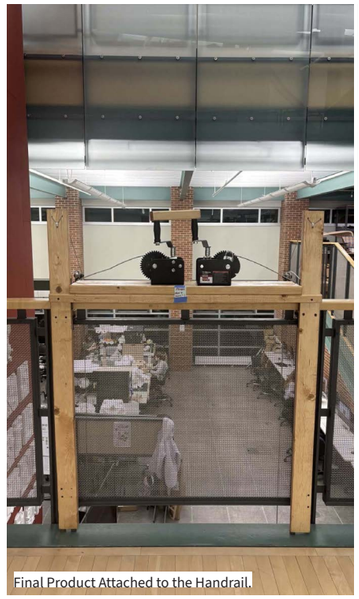
ARCH 132: BASIC DESIGN STUDIO 2 | STUCKEMAN PLUG-INS

4 Credits | 1st Year Undergraduate Level | Core Studio for NAAB Accredited BArch | SP 2024

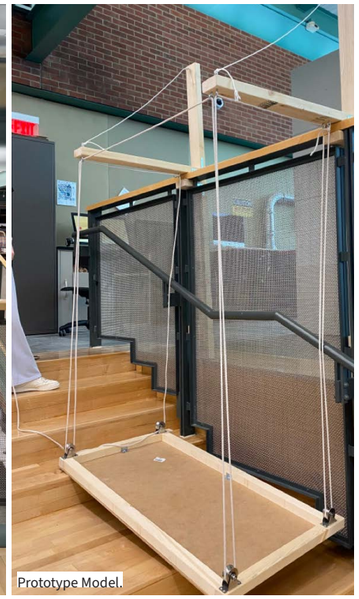
LEFT — Liftline by Marina Figueroa, Molly Lavoie, Kate Hollern
RIGHT — Bench for South Forum by Anna Pond, Emily Ibarra, Luke Narimanian



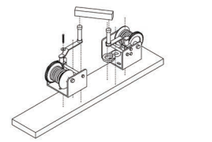
Final Product Attached to the Handrail of the Mezzanine on the 3rd Floor.

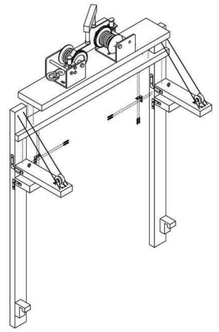


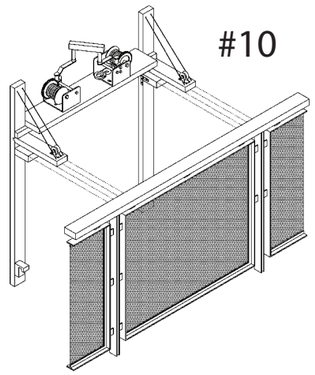
Final Product Attached to the Handrail.



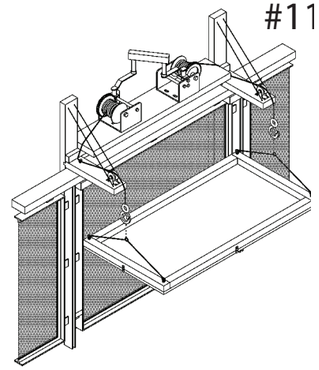
Prototype Model.



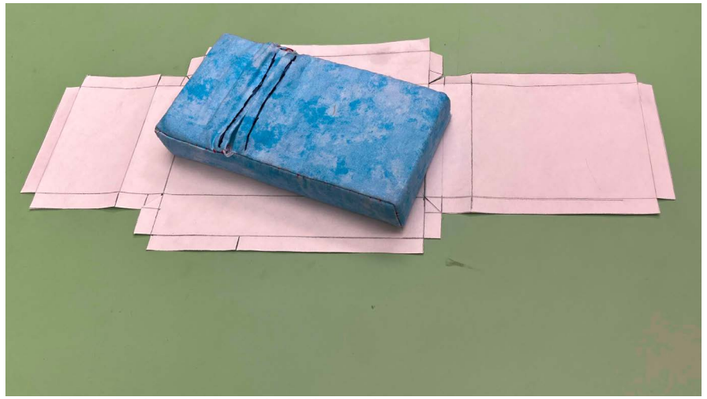




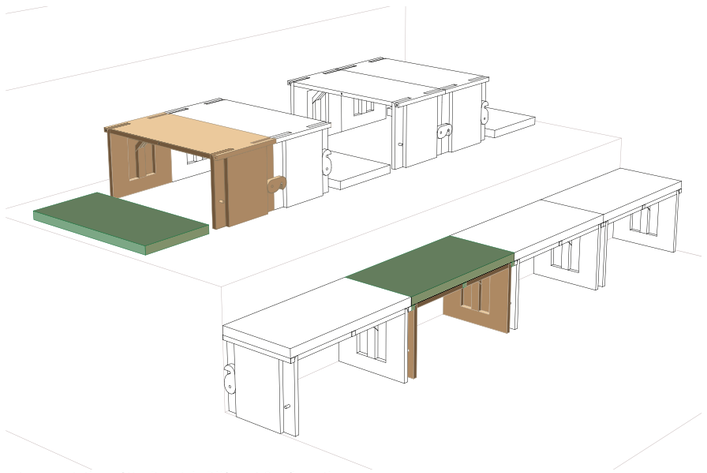
#11 attach box t



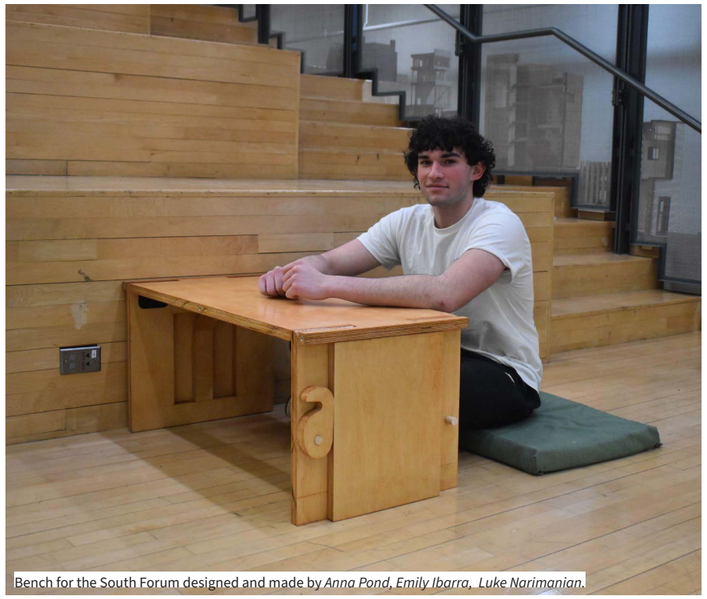
Excerpt from the Assembly Manual Designed by Students



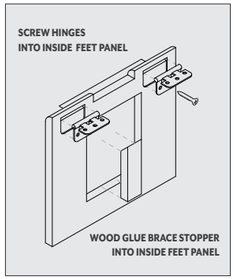
Prototyping the Cushion and Its Cover Using Folding Techniques

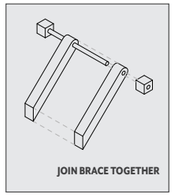


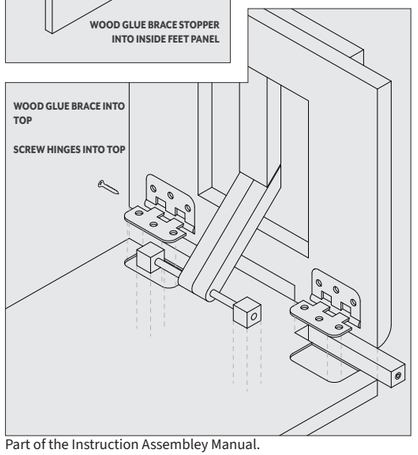
Representation of the Bench in Different Configurations



Bench for the South Forum designed and made by *Anna Pond, Emily Ibarra, Luke Narimanian*.

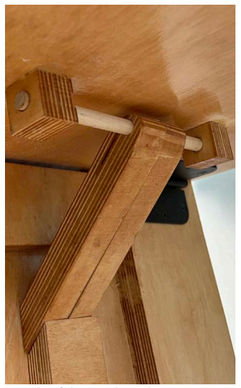






Part of the Instruction Assembley Manual.



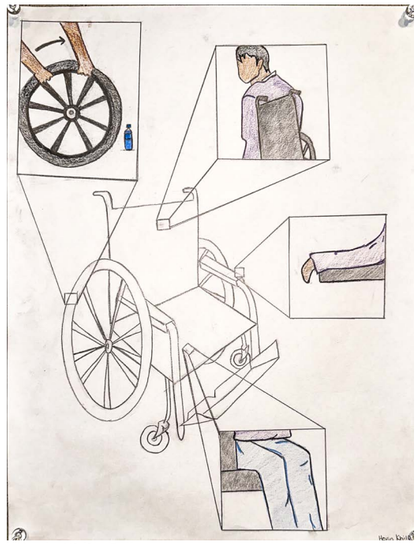




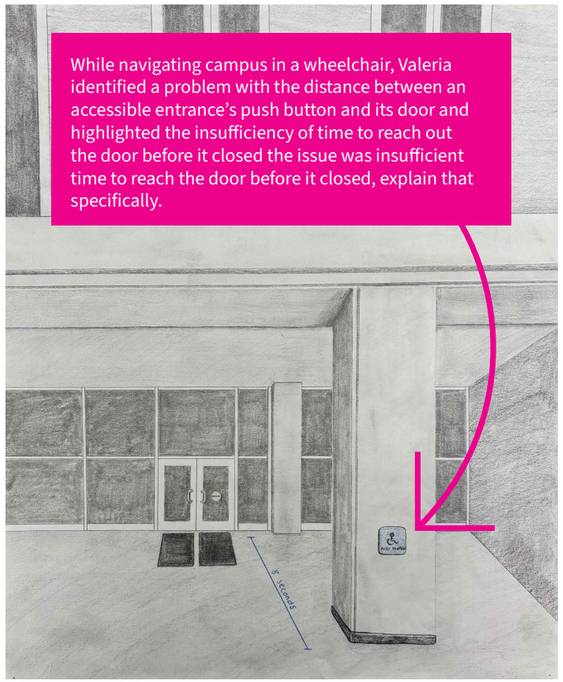
Details of the Final Product

ARCH 131: BASIC DESIGN STUDIO 1 | WHEELS IN MOTION

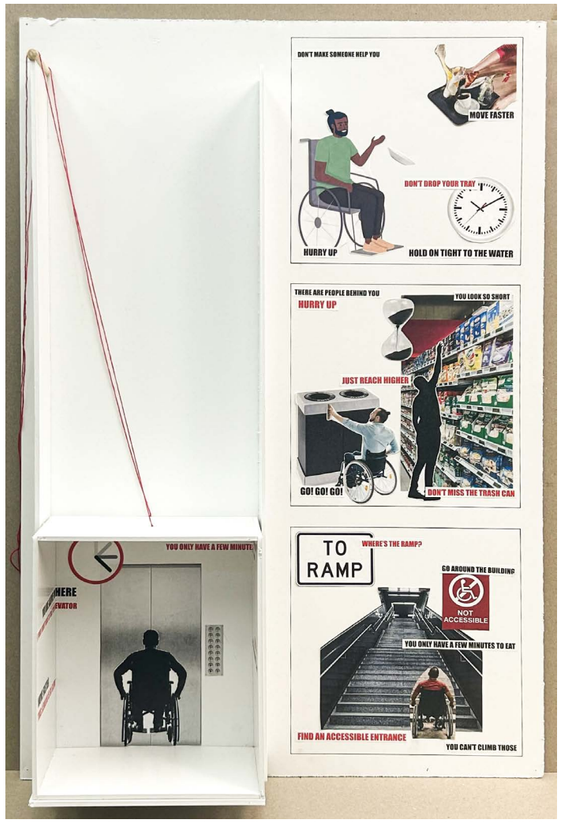
4 Credits | 1st Year Undergraduate Level | Core Studio for NAAB Accredited BArch
FA 2024



Hevin Khilo, Fall 2024.



Sonia Taglianetti, Fall 2024.



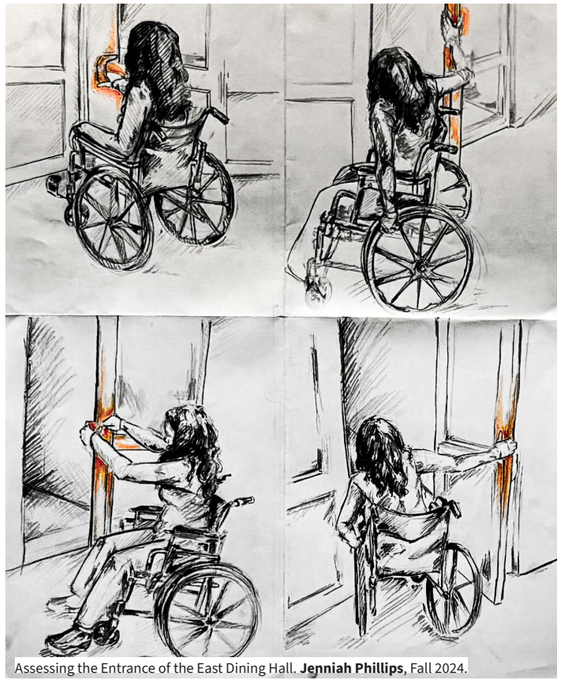
Concept board examining everyday routines from the perspective of wheelchair users **Sydney Peters**, Fall 2024.



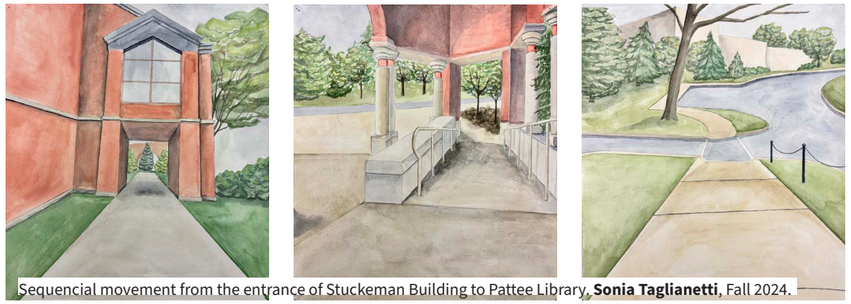
Entrance to Pattee Library. University Park campus, State College, PA. **Sonia Taglianetti**, Fall 2024.



Students examining wheelchair design and use in groups, Fall 2024.



Assessing the Entrance of the East Dining Hall. **Jenniah Phillips**, Fall 2024.



Sequencial movement from the entrance of Stuckeman Building to Pattee Library. **Sonia Taglianetti**, Fall 2024.

Teaching

AA 121: DESIGN, DESIGN THINKING & CREATIVITY

General Education, Six-week asynchronous Online Course. SU 2025 & 2026.



AA121 - WEEK 3



WEEK3 - Brief.pdf



WEEK3 - Presentation.ppt



WEEK3 - Voice-over.wav



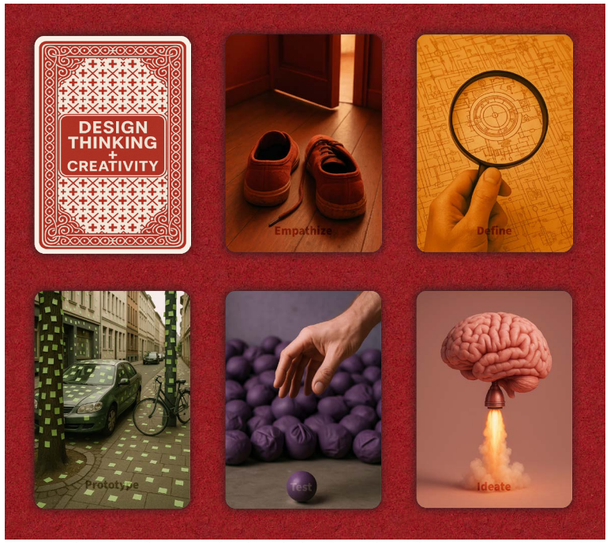
WEEK3 - Table.psd



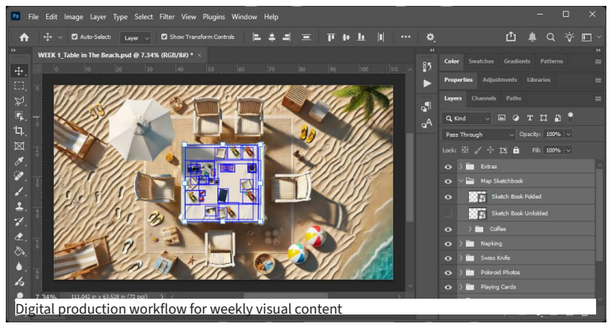
WEEK3 - Diagram.ai



WEEK3 - Animation.aep



The course introduces five stages of design thinking: *Empathize*, *Define*, *Ideate*, *Prototype*, and *Test* through visual metaphors.

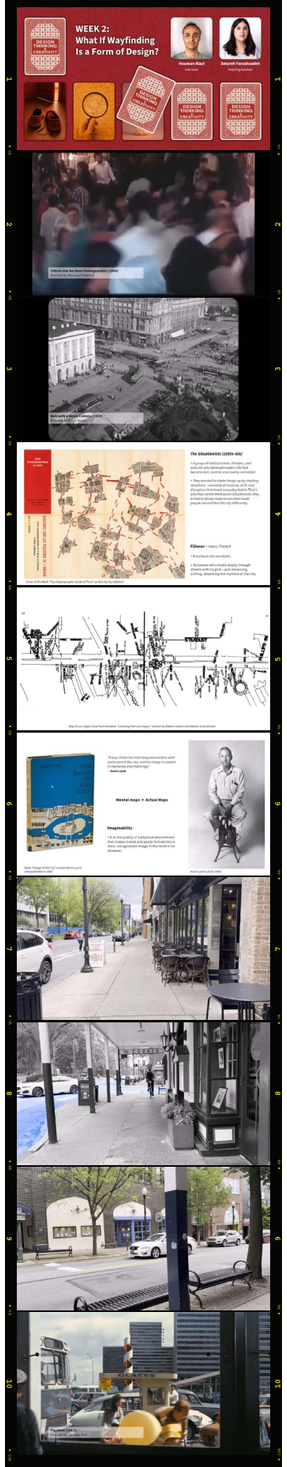


Digital production workflow for weekly visual content

WEEK 01



WEEK 02



WEEK 03



WEEK 04



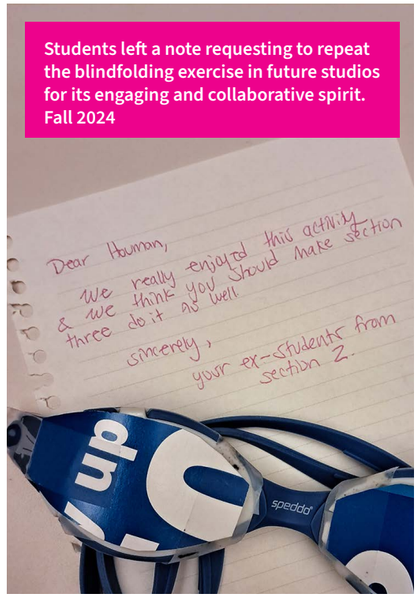
WEEK 05



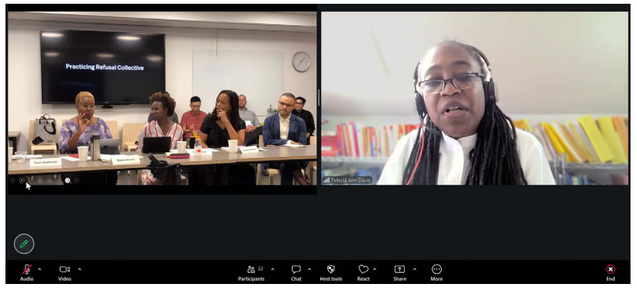
WEEK 06



Teaching

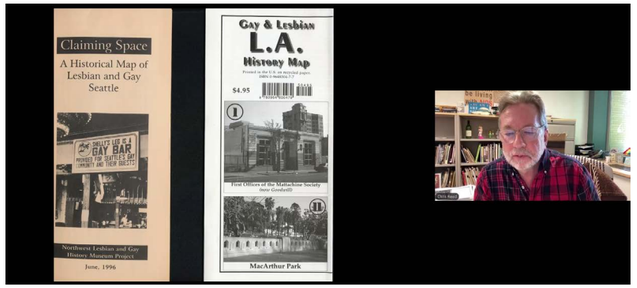


Students left a note requesting to repeat the blindfolding exercise in future studios for its engaging and collaborative spirit. Fall 2024



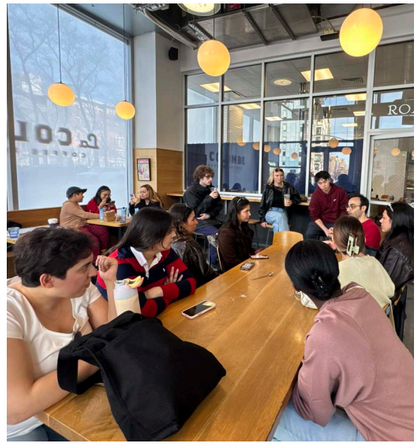
Prof. Felecia Davis joining my course ARCH 210 as a guest lecturer at Lehigh University. Fall 2026





Prof. Christopher Reed joining my course ARCH 210 as a guest lecturer at Lehigh University. Fall 2026





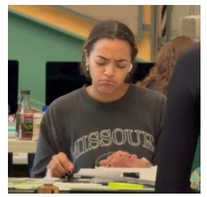




Discussions after visiting the extension of the **New Museum in New York**. Spring 2025











Architecture Summer Camp, Summer 2024 - An introductory one week camp which included model-making, topography studies, and drawing exercises. I also led students to a site visit to an active construction project on the PSU Campus.



Student Educational Experience Questionnaire (SEEQ)

Reporting Date: 11/3/2025 8:14 AM **Semester:** 2023/24 FA
Instructor ID: hqr5205 **Instructor:** Houman Riazi Jorshari
Term: 2238 **Session:** 1 **Campus:** UP **College:** AA

Course ID	Course Title	Section	Instruction Mode	Students	Responses	Response Rate
22381---1733	ARCH131- Basicdsgn Studio I	001	In Person	20	18	90.0%

		Strongly Disagree 1	Disagree 2	Neutral 3	Agree 4	Strongly Agree 5	N	Mode	Median	
A2	The overall structure of the course (content and materials, assignments, activities) promoted a meaningful learning experience for me.	- / -	- / -	- / -	5 / 28%	13 / 72%	18	5	5	1 2 3 4 5
A3	The instructor created a welcoming and inclusive environment.	- / -	- / -	- / -	3 / 17%	15 / 83%	18	5	5	1 2 3 4 5

Reporting Date: 9/9/2024 12:40 PM **Semester:** 2023/24 SP
Instructor ID: hqr5205 **Instructor:** Houman Riazi Jorshari
Term: 2241 **Session:** 1 **Campus:** UP **College:** AA

Course ID	Course Title	Section	Instruction Mode	Students	Responses	Response Rate
22411---1766	ARCH132- Basicdsgn Studioii	002	In Person	17	14	82.4%

		Strongly Disagree 1	Disagree 2	Neutral 3	Agree 4	Strongly Agree 5	N	Mode	Median	
A2	The overall structure of the course (content and materials, assignments, activities) promoted a meaningful learning experience for me.	- / -	- / -	1 / 8%	5 / 38%	7 / 54%	13	5	5	1 2 3 4 5
A3	The instructor created a welcoming and inclusive environment.	- / -	- / -	1 / 8%	2 / 15%	10 / 77%	13	5	5	1 2 3 4 5

The following responses are selected excerpts from student feedback:

"I don't know how to express how much I enjoyed this rotation with Houman. From the beginning he had a schedule for us to follow, and every week we would get layout for what we would be doing in each class. He was also direct and to the point, making the process of improvement achievable. ***From a student perspective, I could tell that Houman respected us and almost treated us as equals.*** *He never once talked down to us, or made me feel uncomfortable. In fact, he told us we were too serious and that while a firm-like environment was good, we were allowed to have fun! The activities we did were helpful and fun. I enjoyed the paper folding activity a lot.Overall, I would want to be in his section again :)"*

"Houman was very prepared to change an assignment to tailor to a specific students needs for any reason. ***He hosted a movie night meant to build a strong sense of community, which I believe achieved that, even in a small scale****. We watched Inception and it was a really good movie."*

"Houman always stressed the idea of learning from and bouncing ideas off of each other. ***He also wanted everyone to be a part of the discussions, lectures, and even informal presentations that he held, always asking us for our input or interjections, or our opinions or objections.****"*

"This course with Houman has changed my life. He has been nothing but kind and encouraging. We started off the rotation with a "firm like" attitude and houman encouraged everyone to relax more and have fun. ***Every once in a while we would have fun activities like pumpkin carving and making fun paper models.*** *He really brought our whole section together and it feels like a family.* ***Houman helped everyone develop fantastic time management skills and taught us how to organize our work. He produced a weekly schedule with things we would be reading, exploring, and our tasks and deadlines for that week.*** *Words can not describe how amazing it was to have that kind of structure especially as a first year student with very little experiance in the world of architecture. For projects, we spent time going over the history, various building/designing techniques, and various concepts to think about to understand the villas for our project to a deeper level. Houman always came to studio with a positive attitude and a smile on his face. he has been nothing but kind, encouraging, and he will be deeply missed in section 1.*

"Houman was incredible; he was very determined to learn everyone's names to make a more personal experience. He also took plenty of time to help each individual student with any questions they had. He encouraged us to be less serious at times and overall made the course exponentially better than it was in the quarter before we had him."

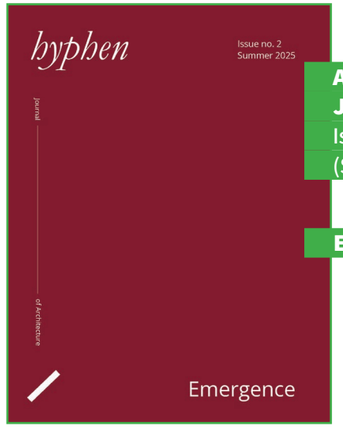
Teaching

Design Research Teaching Service



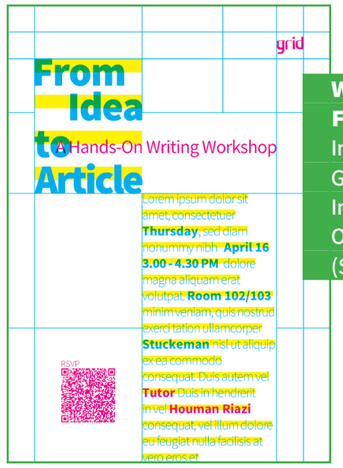
ARCHITECTURE JOURNAL HYPHEN
Issue No.3: Spolia
(Forthcoming - 2027)

EDITOR

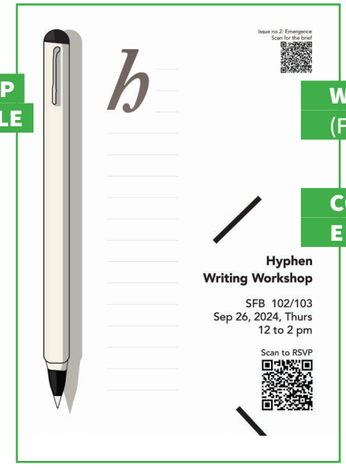


ARCHITECTURE JOURNAL HYPHEN
Issue No.2: Emergence
(Summer 2025)

EDITOR



WRITING WORKSHOP
FROM IDEA TO ARTICLE
In collaboration with Graduate Research and Innovative Design Organization (GRID)
(Spring 2026)



WRITING WORKSHOP
(Fall 2024)

CO-ORGANIZER AS EDITOR OF HYPHEN



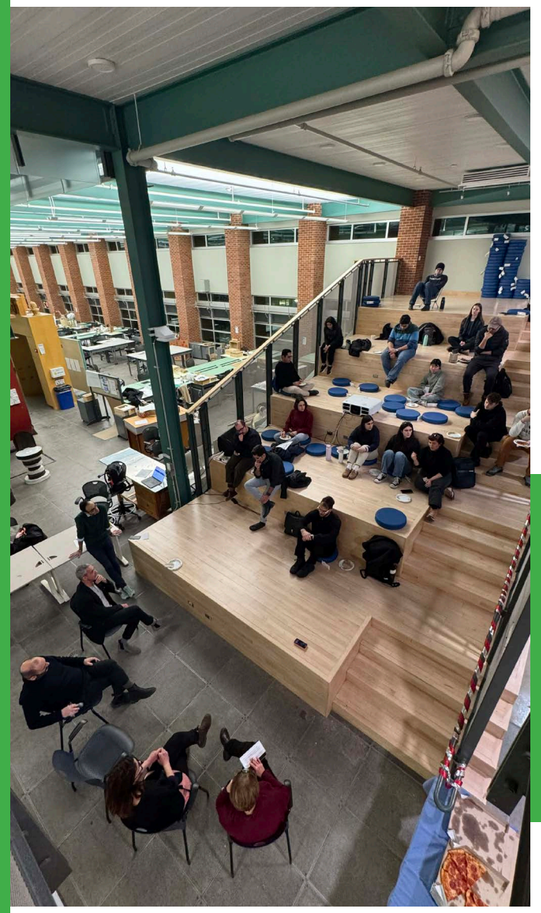
FILM SCREENING & DISCUSSION WITH SPECIAL GUESTS
(Spring 2026)

CO-ORGANIZER AS EDITOR OF HYPHEN



JOURNAL LAUNCH DAY FOR ISSUE NO.2: EMERGENCE
(Fall 2025)

CO-ORGANIZER AS EDITOR OF HYPHEN





New York Trip - ARCH 132

Spring 2025

I co-organized a three-day trip to New York for 70 first-year students, coordinating travel, logistics, and an architectural tour together with three other faculty in 2024 and 2025. Designed to align with the studio theme, the trip introduced students to major architectural landmarks and cultural institutions, connecting direct urban experience to their design work.

Housing Exhibition

Fall 2024

In collaboration with faculty across multiple design studio levels, I helped organize an exhibition showcasing student work centered on the theme of housing.



Film Screening & Roundtable Discussion with Faculty

Spring 2025

As part of the *hyphen* editorial team, I co-organized a screening of **Koolhaas Houselife**, followed by an open roundtable discussion with department faculty and special guest **Shadi Nazarian** from University of Texas. The event brought students and faculty together to exchange ideas on architecture, domesticity, and everyday life.



Installation for *Perspectives on Ukraine*

3Dots Gallery, State College
Spring 2023

Marshmallow Challenge - ARCH 132

Spring 2025

Together with fellow faculty, I helped organize this collective exercise in which first-year students built the tallest possible spaghetti structure capable of supporting a marshmallow. Designed as a shared activity across studio sections, the challenge strengthened collaboration and community among the students.



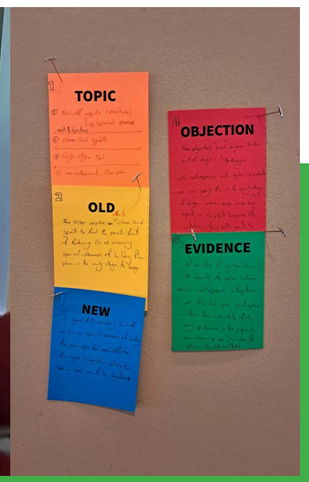


Writing Workshop for Graduate Students

Fall 2024

As the editor of the architecture journal *hyphen*, I co-organized a *Writring Workshop* and invited students and faculty around a table to demystify academic writing methods in different research clusters.





Writing Workshop From Idea to Article

Spring 2025

I designed and led an interactive academic writing workshop for graduate students, centered on collaborative exercises. Participants developed and refined journal article abstracts through peer critique, structured arguments, and iterative writing.

Lunch with the Deans - ARCH 132 *Fall 2025*

I have been actively participating in university- and college-level conversations with academic leadership, including informal meetings with deans to voice graduate students' concerns, discuss institutional resources and support services, and contribute to a more connected and responsive academic community.

