

**TEACHING PORTFOLIO** 2018

DIANA RYOO

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Though my formal training is in the field of product design, my interests and experience include an overlap of art, craft, and design disciplines as vehicles for social change. I use art, craft, and design to navigate a range of learning environments with a wide range of age groups, varying from public school classrooms to private workshops, to creative non-profits and more. I have had the pleasure of weaving colorful banners of freshly dyed fabrics with young children, to building imaginative clay sculptures with underserved youth, and also to felting intricate wool scarves with college fiber art students. While the environments in which these art-making processes happen can drastically differ, the objectives and principles remain the same. The process of art-making garners a more authentic engagement amongst and across various diverse communities, further encouraging more empathetic and compassionate world views. By extracting and highlighting these differences, my goal is to motivate a more intentional membership of our personal communities by utilizing critical design thinking to consider the paradigms that form our perceptions of the world around us. Through deep, critical thinking, students will be encouraged to reframe and find new insight about their personal experiences, all the while informing positive growth in the world that surrounds them.

As a designer, I have been trained to solve problems that range from uncomfortable public seating to addiction to social media. I think critically about how humans engage with objects, and how these exchanges with objects define our emotional, personal, cultural, and social needs and desires. My students will learn how to think critically and grow more aware of the subtle nuances of these things, while growing sensitive to diverse issues that may not always be relevant to them personally. It's important to remove yourself from the equation and to think from the user's perspective, as it's not often that you are designing for yourself as the sole product user. Within the design process, I often found myself communicating with a wide range of people, sometimes from engineers and other times from businessmen. Compared to design that has more specific guidelines depending on function and usability, art and craft often have more abstract parameters and are open to other interpretations. As an artist, I was taught to absorb information and to translate the world through varying mediums, as it allows us to explore a more emotional or spiritual aspect through creative expression. Good art is about expressing a certain reaction of our surroundings but also transforms how we understand and process information. It's one thing to notice something, but how can we encourage a proper reflection that leads to a development of new knowledge and ideas?

As an educator and activist, my aim is that students will gain a deeper understanding of their active roles within their greater communities. To become better problem-solvers and translators of the world, the first thing we have to do well is to listen and process the information around us. This begins with understanding how creative expression lends a new insight into their day to day lives. Through exploration of various art, craft, and design disciplines, I want students to become more encouraged and emboldened to say things that might not be as thoroughly communicated through other traditional means.

## DIVERSITY STATEMENT

Artists translate the world and designers solve problems within it. In order to earnestly fulfill our creative roles, it is necessary to approach our processes with a lens of empathy and compassion.

As a citizen of this greater community and as an Asian-American woman in higher education, it is crucial to recognize, support, and respect diversity, in topics including but not limited to gender identity, sexuality, ethnicity, disability, age, race, class, and culture. My aim is to consider diversity of worldviews a source of strength in my classroom, where we agree on a collective, contractual commitment to fostering a no-judgment zone. At the start of the term, the class will gather to actively discuss ways in which we can prioritize the safety and trust of all class members. The tenets established in this opening class will set a foundation of accountability amongst one another, as all students will have signed a contractual agreement to ensure not only the safety of other classmates but also for themselves.

Regular open discussion about student work will encourage a more meaningful exchange of ideas that honor our differences and similarities, which may then lead to more critical introspection and reflection of our greater roles within society. Artists and designers have the privilege of building and shaping the environments that surround us, and it is necessary to approach our creative work with a lens of empathy. We must consider the diverse perspectives that surround us to foster feelings of safety, encouragement, support, and honor amongst all students and instructors involved.

**Shifting Paradigms Through Product Design** FDTN-106

*Thursdays, 9 am - 3 pm*

Instructor: Diana Ryoo

Department: Foundation

Level: Undergraduate elective

*Foundation students only, or with instructor's permission*

Prerequisites: none

Material costs: \$80

Capacity: 12

Credits: 6

A paradigm is a standard model with which we build our understandings of the world around us. It determines how we absorb and filter our surroundings to inform our identities and awareness of others.

This design studio is built to engage students in challenging and broadening their existing social and cultural paradigms, through the exploration and manipulation of various methods and materials. Students are encouraged to research, think critically, and experiment in order to find innovative solutions to design problems. Hands-on demonstrations will introduce ideas of material potential through transformation of form, color, and finish; weekly reading assignments, class discussions, and critiques will lead students to think critically about their processes, interests, and abilities to direct intention and meaning as designers.

**Textiles as the Fabric of Life: Visualizing Diversity** TEXT-386

*Wednesdays, 1 - 6 pm*

Instructor: Diana Ryoo

Department: Textiles

Level: Undergraduate

*Junior studio; Textiles and Sculpture majors only, or with instructor permission*

Material costs: \$150

Prerequisites: Form and Space and/or Sculpture Studio I

Capacity: 15

Credits: 6

This seminar-based design studio emphasises hands-on research to examine how our personal values factor into the development of our creative voices. Through dynamic group discussion, through-provoking readings, and reflective writing exercises--exploring topics ranging from race and tradition to culture and class--students will identify distinct social and cultural characteristics that inform the development of their work. To supplement scholarly content, method and material explorations will introduce unique forms of material manipulation through transformation of form, color, and finish through fiber-based materials. Students will present 3 final artworks that stand as a visual response to course content.

**The American Dream in Art, Literature, and Media, LAS-022**

*Mondays, 9:30 am - 12:30 pm*

Instructor: Diana Ryoo

Department: Liberal Arts Studies

Level: Graduate elective

*Open to all graduate level students*

Prerequisites: Critical Analysis and Semiotics

Capacity: 12

Credits: 3

Suggested reading materials:

- *Babylon Revisited* by F. Scott Fitzgerald, 1931
- *The Refugees* by Viet Thanh Nguyen, 2017
- *The Devil's Highway* by Luis Alberto Urrea, 2004
- *The Joy Luck Club* by Amy Tan, 1989

Prolific American writer F. Scott Fitzgerald argued that the American Dream is an unquenchable thirst, and that instead, it stirs up a desire for more, causing one to never be fully satisfied.

Through in-depth, research-based discussions, students will investigate the many facets of the American Dream and how its notions are presented in art, literature, and media. Students are challenged to identify and critically analyze ideas largely perpetuated by society and to evaluate its successes and contradictions. We will explore historical and current events related to race, class, diversity, etc. through lectures, course readings, dynamic discussions, in-class activities, and presentations.

How have conversations about the American Dream changed over time? How does it continue to shape our perceptions and aspirations, both personally and collectively within our communities? This course aims to foster a sensitivity and awareness for how we engage with our surroundings and those within it.

**Shifting Paradigms Through Product Design, FDTN-106**

Rhode Island School of Design  
*Thursdays, 9 am - 3 pm*  
*College building, Rm. 424*

Instructor: Diana Ryoo, dryoo@risd.edu  
Office Hours: Tues, Weds, Thurs 1-3 PM or by appointment.  
College building, rm. 237

Department: Foundation  
Level: Undergraduate  
Foundation students only, or with instructors' permission  
Prerequisites: none  
Material cost: \$80  
Capacity: 12  
Credits: 6

**COURSE DESCRIPTION**

A paradigm is a standard model with which we build our understandings of the world around us. It determines how we absorb and filter our surroundings to inform our identities and awareness of others.

This design studio is built to engage students in challenging and broadening their existing design paradigms, through the exploration and manipulation of various methods and materials. Students are encouraged to research, think critically, and experiment with concepts and materials in order to find innovative solutions to design problems. Hands-on demonstrations will introduce ideas of material potential through transformation of form, color, and finish; reading assignments, class discussions, and critiques will lead students to think critically about their processes, interests, and abilities to direct intention and meaning as designers.

**COURSE GOALS**

1. To develop creative research and problem solving methodologies
2. To actively expand and apply critical thinking skills
3. To develop and refine personal creative visions
4. To gain knowledge and skills of technical application of materials and finishes
5. To examine and filter through structures of meaning implicit in their work

## COURSE OUTCOMES

1. Technical and mechanical proficiency of woodshop machinery - 15%
2. Additional content to include in personal portfolios - 15%
3. Documentation and records of progress - 15%
4. Greater understanding of material properties through creation of samples - 25%
5. Ability to convey concepts with quick sketches - 30%

## ATTENDANCE POLICY

You are expected to be prompt and prepared for all class activities as they are outlined in the syllabus. Class begins precisely at 9AM unless otherwise noted for off-site field trips, in which case specific details, such as transportation, will be discussed with enough time to arrange accordingly. Attendance is taken at the beginning and end of class, promptly at 9AM and 12PM; 2 tardies (late arrival or early departure, including during breaks) make up 1 absence, and 2 unexcused absences puts the student at risk of failing the course.

In case you are unable to attend due to unavoidable circumstances, reach out to me accordingly, with ample time, so that we may discuss options for making up missed content. Absence on a critique day cannot be made up.\*

## CRITIQUE AND PARTICIPATION

Participation is a key aspect of this studio course, and by signing up for this class, you must be aware of your responsibility to your peers as much as you are for your own. Considering this is a critique-heavy class, students are expected to display a high level of engagement and participation in discussions and critiques, that should become evident in the development of class projects.

The art-making process is often very personal, so I encourage students to attend critiques with respectful, open minds. You are highly encouraged to take notes during critiques to better inform the progression of your projects, as I will be doing the same in order to measure growth and implementation of feedback.

\* If you are not present on the day of critique, your project and participation grade will be reduced one full letter grade. You are advised to be prompt, if not early, for critiques as you may run the risk of not having enough time for the class to critique your work.

## SAFETY

All students are mandatorily required to purchase a multi-material respirator to utilize in and out of class while working with/around hazardous materials. Points will be given toward your participation grade.

## WEEKLY SCHEDULE

WEEK	CONTENT BREAKDOWN	OBJECTIVES
1	<ul style="list-style-type: none"> <li>• Introduction <ul style="list-style-type: none"> <li>- Review syllabus and course schedule</li> </ul> </li> <li>• Establish class rules of conduct to be applied during class session, especially throughout discussion and critiques. Record and share file with class.</li> <li>• Lecture: Introduction to Semiotics <ul style="list-style-type: none"> <li>- Drawing exercise: house, kite, flower.</li> </ul> </li> <li>• Introduce <i>Flashcards Assignment</i> <ul style="list-style-type: none"> <li>- Begin working in class if time permits</li> </ul> </li> </ul>	
2	<ul style="list-style-type: none"> <li>• Discussion: Critique and participation methods</li> <li>• Review (informal discussion-presentation) Flashcards assignment</li> <li>• Discussion about associations of material, as related to objects explored in Flashcards assignment (Semiotics - Texture, color; finish, etc.)</li> <li>• Introduce <i>Paper Project</i> <ul style="list-style-type: none"> <li>- Begin working in class if time permits</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Flashcards assignment</li> <li>- 2 items explored in flashcards</li> <li>- Bring in one ream of paper</li> </ul> </li> </ul>	<p>Weeks 1-2</p> <ul style="list-style-type: none"> <li>• Identify students' personal goals in relation to course projects and expectations.</li> <li>• Develop basic knowledge of semiotics and begin to translate and interpret design details into personal creative vision.</li> <li>• Identify how our personal paradigms affect the relationships between the objects we choose to consume and the ones we choose to design.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Demonstration: Woodshop</li> <li>• Lecture: Intro to Post-Modernism in Design</li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>Development on Paper Project</li> </ul> </li> </ul>	
4	<ul style="list-style-type: none"> <li>• Critique Paper Project</li> <li>• Introduce Woodblock Transformation Project <ul style="list-style-type: none"> <li>- Discuss value of form, finish, and color</li> </ul> </li> <li>• Demonstrations <ul style="list-style-type: none"> <li>- Additive finishes</li> <li>- Subtractive finishes</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Paper Project</li> </ul> </li> </ul>	<p>Weeks 2-4</p> <ul style="list-style-type: none"> <li>• Investigation of material and practice of new methods.</li> <li>• Basic understanding of Postmodern principles and their relations to the design process.</li> <li>• Deeper, more critical dialogue with classmates.</li> </ul>

WEEKLY SCHEDULE

5	<ul style="list-style-type: none"> <li>• Discussion:             <ul style="list-style-type: none"> <li>- Share personal reflections from reading assignment and response</li> </ul> </li> <li>• Work session:             <ul style="list-style-type: none"> <li>- Material samples due next week</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Read "Mythologies" except by Roland Barthes</li> <li>- 1-page response</li> <li>- Bring respirator, basswood block, sandpaper</li> </ul> </li> </ul>	
6	<ul style="list-style-type: none"> <li>• Individual desk critiques             <ul style="list-style-type: none"> <li>- Review material samples</li> </ul> </li> <li>• Work session:             <ul style="list-style-type: none"> <li>- Begin developing a minimum of 10 block finish sketches</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- 4 additive material samples</li> <li>- 4 subtractive material samples</li> </ul> </li> </ul>	
7	<ul style="list-style-type: none"> <li>• Individual desk critiques             <ul style="list-style-type: none"> <li>- Review block finish sketches</li> </ul> </li> <li>• Move forward with final basswood block form once sketches have been reviewed with instructor.</li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Minimum of 10 block finish sketches</li> </ul> </li> </ul>	
8	<ul style="list-style-type: none"> <li>• Work session:             <ul style="list-style-type: none"> <li>- Continue moving forward with final basswood block form</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Substantial progress on woodblock form</li> </ul> </li> </ul>	
9	<ul style="list-style-type: none"> <li>• Final critique</li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Woodblock Transformation Project</li> </ul> </li> </ul>	<p>Weeks 4-9</p> <ul style="list-style-type: none"> <li>• Refined understanding of additive and subtractive finishes and the methods used to achieve them.</li> <li>• Articulate personal perspectives in relation to material explorations and creative process.</li> <li>• Draw connections between materials and their inherent messages.</li> </ul>

WEEKLY SCHEDULE

10	<ul style="list-style-type: none"> <li>• Introduce Shifting Narratives Project               <ul style="list-style-type: none"> <li>- In-class work session: Identify a category and begin developing historical research. Consider your category's origins and its relevance across cultures and throughout history.</li> </ul> </li> <li>• Lecture: Deconstruction</li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Read <i>The Design Cluster</i> Preface by Peter Lunenfeld</li> </ul> </li> </ul>	
11	<ul style="list-style-type: none"> <li>• Work session               <ul style="list-style-type: none"> <li>- Consider your research and rename your category shift</li> <li>- Begin sketching and model-making</li> </ul> </li> <li>• Individual meetings               <ul style="list-style-type: none"> <li>- Decide which ideation has the most potential</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Documentation of progress through notes, sketches, mind maps, etc. Include works cited.</li> </ul> </li> </ul>	
12	<ul style="list-style-type: none"> <li>• Individual meetings</li> <li>• Work session               <ul style="list-style-type: none"> <li>- Make 1 final sketch model by end of day</li> </ul> </li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- 5 new ideations of new category</li> <li>- 5 sketches of iterations for each idea</li> <li>- 3 sketch models</li> </ul> </li> </ul>	
13	<ul style="list-style-type: none"> <li>• Group pre-critique (groups of 4-5)</li> <li>• Work session</li> <li>• Individual meetings (10-min. each)</li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Progress on Shifting Narratives</li> </ul> </li> </ul>	
14	<ul style="list-style-type: none"> <li>• Final critique</li> <li>• <b>DUE:</b> <ul style="list-style-type: none"> <li>- Shifting Narratives Project</li> </ul> </li> </ul>	<p>Weeks 10-14</p> <ul style="list-style-type: none"> <li>• Refine your creative process and develop clear progressions from research, ideation, iteration, to final development stages.</li> <li>• Develop a habit of documenting your creative process.</li> <li>• Learn to examine each design decision more deliberately and understand resulting meanings associated with each detail.</li> </ul>

## WOODBLOCK TRANSFORMATION

“Given a different set of data or expectations, design research can build in an inherent criticality that produces provoking, tactile, and oppositional results.”

- Peter Lunenfeld; *The Design Cluster*, 2003

While artists act as a filter for feelings, designers have the responsibility to solve problems and think differently about possibilities. Through developing innovative solutions to problems, it is important that we consider not only the purpose and function of an object, but also the messages conveyed through the materials that form it.

After a series of extensive demonstrations in the woodshop, students will explore additive and subtractive forms of material manipulation through a total of 12 5"×5" sample swatches (4 additive- stack, layer, pleat, etc., 4 subtractive- carve, router, drill press, sand, etc., 2 hand-painted acrylic, 2 woven). These investigations will help determine relationships between finish, form, and color: What does a glossy red acrylic finish say about a product as opposed to a soft gray satin finish? What does a woven detail say in comparison to a carved one?

Using 3 different forms of manipulation investigated through the samples, students will transform an 2"×8"×12" block of basswood from a natural material to a 'finished' object. Focus on the perfection of finish and craftsmanship, but do NOT alter the inherent shape of the woodblock form (do not remove large sections from the block or otherwise change its form drastically).

## MATERIALS

*Usable for the whole semester. \*I encourage you to split costs with classmates, as these materials can be purchased in assorted packages at lower costs.*

- \*\$5-10: Sandpaper/sanding sponges (range of grits from 80-800)
- \*\$9: Water-based primer: I recommend Golden's Hard Sandable Gesso, 8 oz.
- \$4: Brushes: Super fine bristles, at least 3" wide or foam brush at least 3" wide
- \$12: Basswood block: 2 × 8 × 12"
- Free: Wood scraps, 5" × 5", 12-count. Find these for free in the woodshop's recycle bin.
- \$3: Water-based flat paint (no black or white). Must be flat latex, no artist acrylics. I recommend Valspar 8oz. samples from Home Depot or Lowes.

### GOALS

- To gain deeper comprehension of materials and the methods to alter their finishes
- To think more critically about concepts as they are translated and communicated through form and finish
- To develop a more critical understanding of semiotics: defining the messages conveyed through connotations and denotations in personal work

### OUTCOMES

At the completion of this project, students will have:

- A material sample collection to demonstrate deeper understanding of material properties
- An integration of design thinking implemented into personal creative practice
- An additional piece to incorporate into portfolio of work

### ASSESSMENT

Basic competency:

- Material samples display good use of techniques demonstrated in class.
- Progression of sketches and material samples display an upward trajectory of deeper engagement.
- Student is able to clearly communicate design decisions.

Advanced competency:

- Material samples push the boundaries of each technique and display a thoughtful process of meaning-making.
- Progression of sketches and material samples elaborate upon individual feedback with distinguished clarity.
- Student is able to clearly communicate progression of design decisions and stimulate conversation about progression of personal creative visions.

### RESOURCES

- Design Research: Methods and Perspectives by Brenda Laurel
- The Industrial Design Reader by Carma Gorman
- Hella Jongerius: Jongeriuslab.com
- Monica Forster
- Aldo Bakker

GRADING RUBRIC

	COMPREHENSION OF CRITERIA	CREATIVITY AND INVENTIVENESS	PARTICIPATION	PRESENTATION AND TECHNICAL SKILLS
3	Exhibits a deep, thorough comprehension of objectives and concepts explored in lectures and discussions.	Displays an exceptionally firm grasp of materials, concepts, and objectives. Radically pushes boundaries throughout development of projects.	Deeply engaged in discussions and critiques. Encourages conversation through critically challenging thoughts and questions.	Work is presented flawlessly, above the standard set of expectations. Material engagement is refined.
2	Follows directions and considers critiques to gather further insight. Assignment is a starting point for deeper growth.	Displays thoughtful resolutions to course content, and raises deeper, explorative questions about creative process.	Fosters deeper introspection and discussion amongst peers.	Solutions are neatly presented, but there is room for improvement and more in-depth investigation.
1	Display of comprehension lacks engagement and can be improved upon greatly.	Displays minimal interest and lacks effort in pushing the boundaries of the project.	Participation during discussions and critiques are minimal and needs to display a more critical level of engagement.	Content is mostly acceptable but lacks thoughtfulness and preparation. Shows basic understanding of content and materials.
0	Unclear whether the student understands the concepts explored in discussions and critiques.	Complete lack of material or conceptual consideration.	Displays lack of engagement and effort during group discussions and critiques.	Poor execution of project concepts. Unrefined details.

**ASSESSMENT**

- Attendance - 10%
- Participation - 20%
- Ream of paper - 20%
- Woodblock Transformation - 20%
- Shifting Narratives - 30%

- 1=D-
- 2=D
- 3=D+
- 4=C-
- 5=C
- 6=C+
- 7=B
- 8=B
- 9=B+
- 10=A-
- 11=A
- 12=A+

## FEEDBACK FORM

### COURSE GOALS

- 1.To develop creative research and problem-solving methodologies
- 2.To actively expand and apply critical thinking skills
- 3.To develop and refine personal creative visions
- 4.To gain skills of technical application of materials and finishes
- 5.To examine and filter through structures of meaning implicit in projects

On a scale of 1 to 5, please rate the following questions (1 = *Strongly disagree*, 5= *Strongly agree*).

1. Material demonstrations display clarity and is helpful to generating progress in work.

1                      2                      3                      4                      5

2. I am able to use content explored in class to benefit my own studio practice.

1                      2                      3                      4                      5

3. I am getting the support and feedback I need from my instructor during desk critiques.

1                      2                      3                      4                      5

4. I am getting the support and feedback I need from my peers during group critiques.

1                      2                      3                      4                      5

5. I feel engaged with the concepts explored in lectures and discussions.

1                      2                      3                      4                      5

### ADDITIONAL QUESTIONS

1. Which lecture or project, if any, stood out to you and is applicable to your own studio practice?

2. Do you feel that the expectations of each project are clearly communicated?

3. Have you found this course challenging? Why or why not?

4. Assess your own work and level of engagement in this course. What have you done well and what can you do to improve your learning?