

Rebecca Erde  
Teaching Portfolio

Master of Industrial Design, 2019  
Rhode Island School of Design  
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## Teaching Philosophy

My objectives as a teacher are to create an inclusive and safe environment for my students to learn how to think creatively and independently, to share the skills and lessons I have learned in my life, and to engage students through shared experiences. I teach because I enjoy sharing my passions with other people. I get energy from talking in front of large groups. I like to run workshops and demonstrations. Most of all, I treasure the connections I make with students and the communities that are created within a class setting.

My most meaningful experience at Washington University in St. Louis was participating in the Alberti Program, where we taught students from elementary school to high school about architecture, sustainability and design. The majority of these students were coming from North St. Louis, where arts education was lacking and underfunded. We gave them lectures, went on field trips, and made a lot of models and drawings. I am still in touch with some of these students now that they have gone onto college. I closely mentored one student in particular, Marniece, whose parents were both out of the picture and had originally never thought of going to college. After taking part in the program and getting her into College Bound, she is now at Missouri University for architecture. Knowing that I had an influence on students in the Alberti program is a feeling of joy beyond words. I hope to keep influencing students life, like I did with Marniece's.

Teaching interdisciplinary courses focused on industrial design, furniture, architecture, and glass is my passion and goal. My course activities range from demonstrations, lectures, workshops, group work, and field trips. Cultivating interdisciplinarity and collaboration in students pushes them to find new topics they may have never experienced and may love. I partner all my making and design classes with mindfulness and meditation. I begin classes with a one minute meditation before jumping into the subject by having everyone close their eyes to take deep breaths and focus on the moment. These 60 seconds allow students to release any stress that may distract them from focusing for the rest of the class.

Being weird is good. Experimenting and trying new things is encouraged. The classroom can be playful and goofy. Learning should be fun. Humor often creates a sense of optimism and community in the classroom and can humanize brainstorming. Some of my best projects came from classes where professors let me be eccentric (a 7 foot tall bicycle inspired by the movements of an insect, a cat yogurt feeding toy, 3D printing cheese, digitally fabricated glass furniture). My students will know that the end result of the project is far less important than the process they go through to reach the end. In art and design school, grades don't matter as much as what you create. Seeing students loosen up and watching their enthusiasm to explore topics in unusual ways shows me that they are learning.

Mistakes are good. Students should make as many mistakes as possible in school. Students today put so much pressure on themselves for perfection, when I think that school is the

perfect time to fail. Undergraduate students often believe that this one class or this one assignment is the end all and be all to their entire education. I alleviate this pressure so that students can be as creative and free as possible. Showing their willingness to take risks and fail is evidence of their learning.

My students will know that following the syllabus and class assignments are important, but that if things get in the way (mental health, family problems, sickness, etc), that their well being comes before anything else. I encourage my students to be open with me about things they may be going through (but also not pressured to share everything), so that we can work together to make the class a comfortable learning environment for them.

### **Inclusivity Statement**

In my classroom, I want to promote inclusivity. More and more students are coming out as LGBTQ+ and I want my students to know that they are safe in my classroom. Within the first few minutes of a new class beginning, students should share their preferred name and gender pronoun. Getting this information on the table right away will make students feel safe. In the past, I've had professors never mention gender pronouns, leading to an uncomfortable situation and I would much rather start on a positive note.

In my past experiences in architecture, fabrication and glass, I've have dealt with a culture of sexism in the world of making. I've been inspired by other female and/or queer designers and professors to push past the male-dominated worlds in woodworking, metalworking and glass. A classroom's climate should encourage equality and equity among genders.

Experiences in my life allow me to be empathetic and understanding to students suffering from mental illness. I'm committed to destigmatizing depression, anxiety, and all other illnesses in the classroom setting. I've been trained by the National Alliance on Mental Illness to speak to high school and college students about my own experiences and suicide prevention. I advocate for these students to let them know they can be successful, even if they live with mental illness or other physical illnesses. I would be eager to be there as a support system to students in need of help.

## Course Descriptions

(re) designing Self-Care (co taught with Adam Chuong)

Offered as ID-1543 or IDISC-1543

3 credits

*“Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.” -- Audre Lorde*

“Self-care” has seen a resurgence in the cultural zeitgeist, and subsequently designers have identified it as a new “design opportunity.” In its adoption by some designers, however, self-care has been abstracted, commodified, and de-personalized; it has been removed from its original radical origins as a practice of resistance and healing for marginalized groups. How might designers utilize the cultural momentum of the concept of “self-care” in service of those in need of it?

This studio will look critically at the adoption of self-care by designers, examining the commodification and decoupling of the self in current “self-care” products. How do we return self-care to the personal, and discuss its manifestations for different intersections of race, gender, class, ability, and neurodiversity? How might new approaches to self-care look? We will have class discussions, demonstrations, outside guests, and varied critiques. The class consists of 3 major projects: a critical design to expand outside your commercial design background, a pecha kucha to improve your public speaking about design, and a final project to synthesis your self-care experience.

Capacity: 12

Elective: No pre-requisites

Major and Non-Major

Estimated Cost of Materials: \$50

Meeting Days: Mondays, Thursdays and some Wednesdays

Meeting Time: 1:00pm - 6:00pm

Wintersession 2019, Schedule AA

Location: Co-Works, Fletcher Building

3 Credits

Proposed Course:

Computerized Antiquity: Digitally Fabricated Cast Glass

What problems and experiments develop in combining digital fabrication with a technique that began in Egyptian period? What hybrids can be made between glass, ceramics and common rapid prototyping materials? What new technical capabilities do we have that was not available previously? We will delve into the synthesis of digital fabrication and glass kilncasting. This class offers students a more advanced knowledge of introductory glass casting and mold making to critically analyze the methods and materials being used. We will explore 3D printing PLA, CNCing, multiples, and 3D printing clay to make molds. Students should create projects that show progress and innovation.

No prior experience needed in digital fabrication, but greatly encouraged.

Capacity: 10

Pre-requisites: Glass Casting & Moldmaking (3 Credits)

Major and Non-Major

Estimated Cost of Materials: \$300

Meeting Days: Mondays and Fridays

Meeting Time: 1:00pm - 6:00pm

Locations: Metcalf Building, Mold Shop, Basement floor

Kiln room, 4th floor

Co-works, Fletcher Building (for digital fabrication)

3 Credits

Proposed Course:

Additive Manufacturing: Making Your Digital Designs Realities

Have you ever wanted to rapidly prototype a design with exact precision? Or have you ever needed to create exact multiples? In this course, you will gain a basic understanding of 3D printing and learn rapid prototyping. Starting out with a review of using Rhinoceros for 3D modeling, we will slowly transition from drawings on your screens to printed objects. We will review multiple methods of 3D printing and machines, from PLA/ABS printers to resin printers. You will gain a greater understanding of the structure behind 3D printing and stereolithography. You will be encouraged to push boundaries and rethink this new media. Get excited to bring your computer designs into the physical world. I encourage you to bring designs and sketches from other studios you are in to our class so we can walk through rapid prototyping, a process that is crucial in the field of Industrial Design. Prior experience in Rhinoceros required.

No prior experience needed in digital fabrication, but greatly encouraged.

Capacity: 10

Elective: No pre-requisites

Major in Industrial Design

Estimated Cost of Materials: \$20

Meeting Days: Tuesdays and Thursdays

Meeting Time: 8:00am - 1:00pm

Location: Industrial Design Building, CAD lab, 2nd floor

3 Credits

## Sample Syllabus

### Department of Industrial Design [re]Designing Self-Care Syllabus

#### Course Information

- Course Name: (re)Designing Self-Care
- Offered as ID-1543 or IDISC-1543
- Wintersession 2019, Schedule AA
- 3 credits
- Location: Co-Works
- Meeting Days: Mondays, Thursdays and some Wednesdays
- Meeting Time: 1:00pm - 6:00pm
- Adam Chuong ([achuong@risd.edu](mailto:achuong@risd.edu), Master of Industrial Design, 2019) and
- Rebecca Erde ([rerde@risd.edu](mailto:rerde@risd.edu), Master of Industrial Design, 2019)
- Office Hours TBD

#### Course description

*“Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.”*  
-- Audre Lorde

*Self-care (noun)* The practice of taking an active role in protecting one's own well-being and happiness, in particular during periods of stress.

“Self-care” has seen a resurgence in the cultural zeitgeist, and subsequently designers have identified it as a new “design opportunity.” In its adoption by some designers, however, self-care has been abstracted, commodified, and de-personalized; it has been removed from its original radical origins as a practice of resistance and healing for marginalized groups. How might designers utilize the cultural momentum of the concept of “self-care” in service of those in need of it?

This course will look critically at the adoption of self-care by designers, examining the commodification and decoupling of the self in current “self-care” products. How do we return self-care to the personal, and discuss its manifestations for different intersections of race, gender, class, ability, and neurodiversity? How might new approaches to self-care look?

*Critical Design (noun)* Critical design takes a critical theory based approach to design. This kind of design uses design fiction and speculative design proposals to challenge assumptions, conceptions about the role of objects play in everyday life.

We will have class discussions, demonstrations, outside guests, and varied critiques. The class consists of 3 major projects: a critical design to expand outside your commercial design background, a pecha kucha to improve your public speaking about design, and a final project to synthesis your self-care experience.

### **Course Goals**

- To learn & practice critical design / design fiction
- To define presentation and communication skills
- To practice approaching real world problems through design thinking
- To develop ideation and sketching skills
- To iterate upon prototypes

### **Learning Outcomes**

- Understanding Critical design
- An of investigation self care for intersections of race/gender/class
  - When we're expected to take care of others emotionally and physically, taking time, energy, and resources for ourselves can feel shameful.
- Explorations of self care look across spectrum of ability
- Self-care grounded in radical activism --- self-care to restore and then return to community work
- The crossover from self-care into selfishness
- Analysis of when forms of self-care become become maladaptive or harmful
  - Temporality/Temporary
- Discussions if we need to move past self-care. How would a post-self-care period look?
- Emotional labor and self-care

### **Critique Statement**

The best part of being in academia is learning from other students and professors. Group critiques are the ideal settings for cross pollination of ideas and opinions. Inviting external critics is key in introducing outside context; presenting to people who did not follow you the entire path of the design is great practice for presenting your work in the world. In a final review, each student deserves equitable time and attention from the critics. The order of critiques should be established days before by the professors. Every student should participate in giving feedback

*Pecha Kucha* (noun, Japanese for chit-chat) is a presentation style in which 20 slides are shown for 20 seconds each (6 minutes and 40 seconds in total). The format, which keeps presentations concise and fast-paced, powers multiple-speaker events called PechaKucha Nights

## Course schedule

<u>Date</u>	<u>Class Subject</u>	<u>Learning Outcomes</u>	<u>Assignment</u>
Thursday, January 3rd  <u>Class 1: Introduction / Self-Care</u>	-Review syllabus, Intro to self-care, testing self-care products, introduce Pecha Kucha assignment, go over products students bring in  Learning outcomes: Presentation skills, understanding self-care and Identity	Presentation skills, understanding self-care and Identity	Read assigned articles on Self-Care, research existing Self-Care precedents, review Pecha Kucha assignment
Monday, January 7th  <u>Class 2: Self-Care</u>	Review presentation skills, discuss possible topics, Adam or Rebecca to give example Pecha Kucha  Class Trip to CVS	Presentation skills Exploring current self-care products in a pharmacy	Prepare your Pechakucha, read assigned articles on Self-Care
Thursday, January 9th  <u>Class 3: Self-Care and Identity</u>	Pechakucha presentations, discuss intersections of race/gender/class in respect to self-care	Self-care and Identity Understanding Critical Design	Prepare your Pechakucha, read assigned articles on Mental Health, introduce second assignment on subversive self-care
Friday, January 10th  <u>Class 4: Self-Care and Mental Health</u>	Pechakucha presentations, discussion on Mental Health and self-care	Review of Critical Design Elements	Prepare your Pechakucha, read selected chapters in <i>The Design Activist's Handbook: How to Change the World</i>
Monday, January 14th  <u>Class 5: Radical Self-Care</u>	Pechakucha presentations, discuss self-care grounded in radical activism	Overview and history of design and activism	Read article sent by Khipra Nichols to prepare for his visit on Thursday, prepare questions for him

<u>Date</u>	<u>Class Subject</u>	<u>Learning Outcomes</u>	<u>Assignment</u>
Thursday, January 17th  <u>Class 6:</u> <u>Critical</u> <u>Self-Care</u>	Guest Speaker Khipra Nichols speaks about mindfulness, meditation, and personal self-care	Focus on meditation	Prepare for final crit on subversive self-care assignment
Wednesday, January 23rd  <u>Class 7:</u> <u>Emotional</u> <u>Labor and</u> <u>Radical</u> <u>Empathy</u>	Final crit for assignment on subversive self-care Cold read critique	Contextual knowledge of emotional labor, Critical Design	Read assigned articles on Selfishness and self-care
Thursday, January 24th  <u>Class 8:</u> <u>Selfishness &amp;</u> <u>Self-Care</u>	Introduce final assignment	Analysis of concepts of maladaptiveness	Come next class with a few ideas for your final assignment
Monday, January 28th  <u>Class 9:</u> <u>Post-Self-</u> <u>Care</u>	Review everyone's ideas for final assignment in class, group  Discussion on what comes after the state of current self-care	Understanding of critiques of self-care	Continue work on final project
Thursday, January 31st  <u>Class 10:</u> <u>Work Day</u>	In class preparation for final crit, one on one desk crits	Learning from others during smaller group critiques Practicing speaking about your design	Continue work on final project

<u>Date</u>	<u>Class Subject</u>	<u>Learning Outcomes</u>	<u>Assignment</u>
Monday, February 4th  <u>Class 11: Work Day</u>	In class preparation for final crit, one on one desk crits	Learning from others during smaller group critiques Practicing speaking about your design	Continue work on final project
Wednesday, February 6th  <u>Class 12: Final Crit</u>	Final group critique Outside critics invited, each student has 15 minutes to present	Reflection and evaluative discussions about the past 6 weeks	Have a great break!

### Outside Guests

Talks from Khipra Nichols (Associate Professor of Industrial Design, worked at Hasbro for 20 years, has taught meditation for 40 years), Chris Lee (PhD candidate in English at Brown, focus on identity and intersectionality), and Brynn Trusewicz (MID at RISD, focus on digital embroidery and ornamentation as it relates to intersectional identity politics, Co-Works Manager) Dates TBD

Self-Care is Schedule AA:

Week	Schedule AA	Schedule BB	Schedule AA	Schedule AA	Schedule BB
			Schedule BB		
	Monday	Tuesday	Wednesday	Thursday	Friday
1		Jan. 1	Jan. 2	AA Jan. 3	BB Jan. 4
2	AA Jan. 7	BB Jan. 8	AA Jan. 9	AA Jan. 10	BB Jan. 11
3	AA Jan. 14	BB Jan. 15	BB Jan. 16	AA Jan. 17	BB Jan. 18
4	Jan. 21 MLK – No Class	BB Jan. 22	AA Jan. 23	AA Jan. 24	BB Jan. 25
5	AA Jan. 28	BB Jan. 29	BB Jan. 30	AA Jan. 31	BB Feb. 1
6	AA Feb. 4	BB Feb. 5	AA Feb. 6	Feb. 7	Feb. 8

### Course Organization/Method of Instruction

- Lectures, group discussions, demonstrations, student presentations, one on one crits, small group crits

## **Assignments**

- Subversive Self-Care (20% of grade)
- Pecha Kucha (10% of grade)
- Final Project: Personal Self-Care (30% of grade)
- Class Participation (40% of grade)

## **Grading Policy/Evaluation Criteria**

- The grade in this course will reflect the student's motivation, participation, personal growth, assignments, and risk-taking. The student is expected to closely follow the schedule and finish assignments based on the week they are due.

## **Course Requirements**

- Students are expected to finish 3 assignments in a timely manner
- Students are expected to participate and to give feedback in critiques
- Graduate students are expected to develop higher fidelity prototypes and to act as mentors to their undergraduate classmates

## **Course Policies and Expectations**

- This course deeply encourages dialogue and open communication - participation, reflection and respect is key. Any racism, sexism, homophobia, transphobia, or ableism will not be tolerated, but we understand that all students come from different backgrounds and are constantly learning and growing.
- Attend all classes, critiques and required field trips. Attendance will be at the beginning of class, and anyone not present for attendance will be considered absent for that day. If you arrive over 15 min late, you'll be marked as such. More than two tardies count as one absence. Do not make vacation plans or appointments during class time. Please contact us in advance about excused absences.
- Complete all assigned projects and reading on time.
- Use class time wisely. The internet can be a distracting resource, use it sparingly and with focus.
- Participation in discussions and critiques is key. Listen respectfully to others' ideas and points of view.
- Act as a mentor to your peers, provide constructive feedback and seek their feedback.
- Always show respect for the person or persons for whom you are designing. No saviour complexes.
- No cellphone use in class. Cell phones are out of site.
- Please do not hesitate to talk to us about any problems you may be facing. We are also students and know what you are going through. We want to help you make the best out of this class.
- Show up and be amazing!
- Try to practice self-care in your everyday life.

## Disability Support Services

If you have any special needs, permanent or temporary disabilities, please get in touch with Brittany Goodwin to coordinate your service needs via the RISD Disability Support Office:

<http://info.risd.edu/disability-support-services-dss/>

### Topics that should be covered in readings:

- Critical design
- What does self care look like for intersections of race/gender/class?
  - When we're expected to take care of others emotionally and physically, taking time, energy, and resources for ourselves can feel shameful.
- What does self care look like across spectrum of ability?
- Self-care grounded in radical activism --- self-care to restore and then return to community work
- When does self-care cross over into selfishness?
- What forms of self-care become become maladaptive or harmful?
  - Temporality/Temporary
- Do we need to move past self-care? How would a post-self-care period look?
- Emotional labor and self-care

### Reading Materials

- Books
  - A. Dunne and F. Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press, 2013.
  - C. Flood and G. Grindon. *Disobedient Objects*. Harry N. Abrams, 2014.
  - N. Scalini and M. Taute. *The Design Activist's Handbook: How to Change the World (Or at Least Your Part of It) with Socially Conscious Design*. Adams Media, 2012.
- Internet Articles and Blogs
  - "Audre Lorde thought of Self-Care as an "Act of Political Warfare""  
<https://www.bitchmedia.org/article/audre-lorde-thought-self-care-act-political-warfare>
  - "A History of Self-Care"  
[http://www.slate.com/articles/arts/culturebox/2017/04/the\\_history\\_of\\_self\\_care.html](http://www.slate.com/articles/arts/culturebox/2017/04/the_history_of_self_care.html)
  - "The Politics of Self-Care"  
<https://www.newyorker.com/culture/culture-desk/the-politics-of-selfcare>
  - "The Millennial Obsession with Self-Care"  
<https://www.npr.org/2017/06/04/531051473/the-millennial-obsession-with-self-care>
  - "Selfcare as Warfare" <https://feministkilljoys.com/2014/08/25/selfcare-as-warfare/>
  - "Healers of Color on Why Self Care is not Self Indulgence"  
<https://www.colorlines.com/articles/healers-color-why-self-care-not-self-indulgence>
  - "Self-Care is a Radical Act" <http://www.flare.com/living/self-care-is-a-radical-act/>

- “Generation Treat Yo’self: the problem with self-care”  
<https://www.theguardian.com/lifeandstyle/2017/jan/12/self-care-problems-solange-knowles>
- “We need to put an end to Wellsplaining”  
<http://metro.co.uk/2017/02/04/we-need-to-put-an-end-to-wellsplaining-6427232/>
- “The Self-Care Cult Comes to Design”  
<https://www.fastcodesign.com/90108978/the-self-care-cult-comes-to-design>
- “The Intersection of Self Care and Design”  
<https://medium.com/@melasuarezrex/at-the-intersection-of-self-care-and-design-4f030aa982c1>
- “Why I am not a Maker”  
<https://www.theatlantic.com/technology/archive/2015/01/why-i-am-not-a-maker/384767>
- “The Maker Movement: DIY culture in a time of hyper-detachment”  
<https://arena.org.au/the-maker-movement-by-susie-elliott-and-mark-richardson/>
- “Plus Factor: Is Self-Care Becoming too Selfish?”  
<https://www.wellandgood.com/good-advice/plus-factor-is-self-care-selfish/>
- “Is Self-care Selfish?”  
<https://www.psychologytoday.com/us/blog/the-legacy-distorted-love/201302/is-self-care-selfish>
- Precedents to Study
  - <https://www.dezeen.com/2017/04/13/office-design-change-combat-epidemic-stress-unstudio-ben-van-berkel-reset-pods-milan-design-week-2017/>
  - [https://www.dezeen.com/2017/02/20/university-bergen-students-design-furniture-prison-inmates-stockholm-furniture-fair-2017/?li\\_source=LI&li\\_medium=bottom\\_block\\_1](https://www.dezeen.com/2017/02/20/university-bergen-students-design-furniture-prison-inmates-stockholm-furniture-fair-2017/?li_source=LI&li_medium=bottom_block_1)
  - <https://www.dezeen.com/2017/11/04/sexual-healing-tools-provide-therapy-women-suffering-sexual-trauma-design-dutch-design-week/>
  - <https://www.dezeen.com/2017/11/02/yi-fei-chen-excuse-me-stool-chair-furniture-social-anxiety-dutch-design-week/>
  - <https://www.dezeen.com/2016/11/02/tear-gun-yi-fei-chen-design-academy-eindhoven-dutch-design-week-2016/>
  - <http://www.dunneandraby.co.uk/content/projects/71/0>
  - <http://agelab.mit.edu/agnes-age-gain-now-empathy-system>
  - <http://noamtoran.com/NT2009/projects/accessories-for-lonely-men>
  - [https://www.essentialbracelet.com/product/essential-oil-fidget-spinners/?attribute\\_pa\\_color=pink&gclid=EAIaIQobChMI95iBouTI2QIVVz2BCh15uQCLEAQYAYABEgJ-cfD\\_BwE](https://www.essentialbracelet.com/product/essential-oil-fidget-spinners/?attribute_pa_color=pink&gclid=EAIaIQobChMI95iBouTI2QIVVz2BCh15uQCLEAQYAYABEgJ-cfD_BwE)

## Sample Assignment

[re]designing Self Care

ID-1543-01 or IDISC-1543

Adam Chuong and Rebecca Erde

Final Assignment

January 24th, 2018

### **Final Assignment: Personal Self Care**

Due: February 6th, 2018 for final critique

For your final assignment, we are asking you to design a self-care product, experience, service, or artifact that is a culmination of what you've learned in the semester so far. This design should be viable for today's current market. Choose a specific demographic, identity group or community you belong to want you to choose an identity group or community you belong to. You will be designing a method of self care with (not for) your chosen audience. How can this item help you and people like you? We want you to bring the self back into self-care. Be creative, take risks, and self reflect.

20% of final grade

#### Project Goals

- To synthesize what you've learned and worked on the past few weeks
- To gain a greater understanding of a topic of your choice within the realm of self-care
- To question and be critical of current self-care trends
- To produce an intentional, well-designed product, experience, service, or artifact
- To explore new materials and processes in Co-works

#### Learning Outcomes

- Improved prototyping skills
- Completed training on multiple prototyping machines at Co-Works (laser cutter, 3D printers, UV printer, sewing machines, etc)
- Practicing user testing

#### Deliverables:

- Final prototype
- Slide presentation showing process, iterations, sketches, user testing, documentation, etc

## Assessment Rubric

	Extraordinary Project	Developing Project	Basic Project
Concept	Clear and deliberate concept present upon which the projects are developed.	Concept present but not clearly developed or deliberate.	No clear concept present.
Critical Thinking	Student shows complex analysis of chosen topic and applies said thinking to prototype	Student shows some analysis of chosen topic, relates to prototype	Student shows very little analysis of chosen topic
Craft and Technique	Fully polished final prototypes	Acceptable final prototype	Unfinished prototype
Experimentation	Student take risks, fails and tries again, iterates	Student gets slightly out of their comfort zone	Student does not experiment or try anything new
Presentation	Going beyond the presentation, showing all required deliverables, well designed graphically, perhaps a video? Advertisements?	Clear, concise presentation showing all required deliverables, well designed graphically	Simple powerpoint with deliverables

**Midterm Feedback Form**

[re]designing Self Care  
ID-1543-01 or IDISC-1543  
Adam Chuong and Rebecca Erde  
Midterm Feedback Form

Name (optional)

**The course’s goals are:**

- To learn & practice critical design / design fiction
- To define presentation and communication skills
- To practice approaching real world problems through design thinking
- To develop ideation and sketching skills
- To develop prototypes

**Professors Review** (on a scale of 1 [strongly disagree] to 5 [strongly agree] please rate our performance)

In this course, the professors

- \_\_\_ are well prepared for class..... 1 2 3 4 5
- \_\_\_ demonstrate thorough knowledge of subject.....1 2 3 4 5
- \_\_\_ clearly communicate subject.....1 2 3 4 5
- \_\_\_ provide insightful/helpful comments.....1 2 3 4 5
- \_\_\_ encourage and lead class discussions.....1 2 3 4 5
- \_\_\_ are friendly and approachable.....1 2 3 4 5
- \_\_\_ are overall helpful teachers.....1 2 3 4 5

Other comments on professors:

**Self Reflection:**

What have you enjoyed most about the class so far? Why?

Is there some part of the class that you have disliked? Why?

How do you think you are doing so far in this course?

“When I signed up for this class, I thought/hoped we were going to...”

“And now that we’re halfway through, I wish we could still cover...”

**Which of the following are true in your opinion?** (please check)

Assignments are:

- not focused enough on the practice of Industrial Design
- not focused enough on the concept of Self-Care
- too broad
- too narrow
- other:

The readings are

- too difficult
- too long
- too esoteric
- need more explanation
- other:

- Critiques are
- too long     too nit-picky     too short
  - not critical enough
  - generally unclear     generally clear
  - too focused on concept and not focused on work quality
  - too focused on work quality without enough focus on concept
  - other:

**What are your preferred methods of talking about your work so far?** (check all that apply)

- End of project group critique
- Midterm group critique
- Paired pin ups
- Desk critiques (one on one)
- Desk critiques (with pairs/small groups)
- Peer reviews
- Small group conversations
- Other:

**Any Other Comments?**

REBECCA ERDE  
INDUSTRIAL DESIGNER  
ACADEMIC CV

Email\_ [rerde@risd.edu](mailto:rerde@risd.edu)  
Mobile\_ + 1 (914) 282-6771  
Web\_ [www.rebecca-erde.com](http://www.rebecca-erde.com)

## EDUCATION

Master of Industrial Design

Rhode Island School of Design

Anticipated Graduation Spring 2019

RISD Global, Bicycle Design and Making in Tokyo, Japan, Summer 2018

RISD Global, Study Abroad in Canada: Haida Made, Wintersession 2018

Graduate Certificate in Collegiate Teaching in Art & Design

Rhode Island School of Design

Anticipated Completion Spring 2019

Bachelor of Science in Architecture

Washington University in St. Louis, Sam Fox School of Design & Visual Arts

Double Minor in Urban Design and in French

Cum Laude, Dean's List May 2015

Danish Institute of Study Abroad Architecture Program, Copenhagen, Denmark, Fall 2014

Study Abroad in Amboise, France. Summer 2012

Pilchuck Glass School

Digital Clayground 2.0, 2 Week Intensive

Stanwood, WA, June 2018

Corning Museum of Glass

Printing Glass: Experiments in 3D Printing and Cast Glass, 1 Week Intensive

Corning, NY, January 2017

UrbanGlass

From Render to Cast: 3D Printing in Glass (co-taught at Pioneer Works), Weekend Intensive

Brooklyn, NY, October 2016

UrbanGlass

Dark Times, Bright Lights: Intermediate Neon Intensive

Brooklyn, NY, June 2016

National Alliance on Mental Illness 2-day Training

Providence, RI, November 2017

NAMI Ending the Silence is an in-school presentation designed to teach middle and high school students about the signs and symptoms of mental illness, how to recognize the early warning signs and the importance of acknowledging those warning signs.

## **EXPERIENCE**

Co-Teaching Wintersession @ Rhode Island School of Design

January 2019 to February 2019

Industrial Design Studio, (re) designing Self-Care (co-taught with Adam Chuong)

Teaching Assistant @ Rhode Island School of Design

February 2018 to May 2018

Woodworking TA for graduate Industrial Design class, Full Scale

Designer and Woodworker @ Bien Hecho Brooklyn

Part Time, March 2016 to July 2017

Responsibilities included designing furniture, outputting technical drawings, rendering for clients; milling, finishing, assemblies, and installations

Design Manager @ Modos Furniture, Member of New Lab

Part Time, June 2016 to July 2017

Responsibilities included fabrication, installations, Kickstarter fulfillment, designing new products, marketing, client interaction, graphic design, website design, social media, photography, packaging design, and organizing our ICFE booth

Drafter, Fabricator and Teacher @ Total Metal Resource and Metal Shop Fantasy Camp

Part Time, March 2016 to October 2016

Designer, Fabrication Lab @ SHoP Architects

September 2015 to November 2015

Responsibilities included architectural scale model building and shop maintenance.

## **ACHIEVEMENTS, EXHIBITIONS, AND PUBLICATIONS**

Finalist in Emerge 2018, a biennial international competition and series of exhibitions for emerging kilncast glass artists hosted by Bullseye Glass Company in Portland, OR

Exhibitor in New England Builder's Ball 2018, handbuilt bicycle show held in Boston, MA

Fred M Roddy Memorial Scholarship from Rhode Island School of Design

Awarded by the Industrial Design Department for a focus on healthcare design and for outstanding academic achievement, 2018-2019 academic year

Featured in Core77, the Industrial Design Blog in March 2017 "Traditional Japanese Wood Joinery Cast in an Untraditional Material: Glass"

Exhibited and published in the ACADIA (Association for Computer-Aided Design in Architecture) 2015 International Conference in Cincinnati, Ohio for senior project, AMP

## **SKILLS**

Prototyping / Model Making / Digital Fabrication / 3D Printing / CNC Milling / CNC Plasma Cutting / Lasercutting / Woodworking / Metalworking / Moldmaking / Glassblowing / Glass Casting / Sketching / Photography

## **SOFTWARE**

Illustrator Photoshop / InDesign / Rhinoceros / Windows OS / Apple iOS / AutoCAD / Microsoft Office  
Arduino / Solidworks / Grasshopper

## **LANGUAGES**

English and French