

## WU

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## TEACHING PHILOSOPHY

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Coming from a number of different cultural and learning environments, I will expose my students to a variety of disciplines to give them the tools for creative problem solving. These disciplines may pull aspects of my interests including graphic design, furniture design, woodworking, glassblowing, and movement. My own practice often explores how these different areas converge and intersect with one another. I see the benefit of teaching design through interdisciplinary approaches to ask questions, offer new possibilities, and make new connections.

Having grown up mostly in Taiwan and Texas, there have been teachers in my life who have helped me rediscover a common language for creating a sense of community in a foreign place. Some of the most effective teachers I have had, whether in an academic, professional, or in casual setting, have all been generous with their time and knowledge. They never assume or get frustrated when I have no clue what they are talking about. And they know that everyone has a lot to learn and are as interested in what the students have to say as they are in imparting knowledge onto us. These notions may sound simple, but the good educators make it look easy.

Woodworking is a technique and skill where the maker's hand becomes evident in the material. Wood is a living material with time ingrained in its very fibers. It has the potential to become a point of connection, a tool, a piece of furniture, a structure and much more. Furniture design can give you the most direct and immediate feedback on your decisions of design. It is a one to one scale that your body can experience directly. An introduction to furniture class can help a wide range of students connect with design as a tool and draw students from foundations or other departments.

Using wood as a material and woodworking as a technique, I want to teach the importance of craftsmanship through practice and patience. Students will use research and experimentation to explore and develop their individualistic design process. Hands-on demonstrations would begin by stressing the importance of shop safety during the use of both hand tools and machinery. Students will be asked to respect the machine, fellow classmates and the studio space when it comes to cleanliness and etiquette. Demonstrations will also serve to show how a specific technique is done by setting the bar high, practicing good habits and always striving for quality.

Woodworking is ultimately about fixing and hiding your mistakes. Therefore, it is important to understand that there are no mistakes that you cannot overcome. We will use trial and error to gain confidence in working with wood as a material and working in a communal shop. With demonstrations on the use of hand tools and machinery, I will help students discover the vast possibilities that wood has to offer. Following demonstrations, the students will be introduced to the basic properties of wood, how it is shaped, and simple joinery methods. Through the development of woodworking techniques and an iterative design process, we will eventually arrive at the designing and making of a piece of furniture at full scale. Discussions and critiques are imperative to the growth of individual students and the group learning environment. Discussions will be conducted with the intentions to be open, respectful, and productive.

As someone who moved to the States in middle school and had to learn a new language, I have been made fun of as an ESL(English as a Second Language) student. I have also been teased for my sexuality by my peers in college. I have felt marginalized working as a female fabricator in the furniture industry in New York City. And by becoming an educator, I want to empower my students to learn and discover freedom through acquiring more knowledge, gaining new skills, and building a community.

By becoming an educator, I wish to fulfill the duty and values that my good teachers in the past have instilled in me. I feel the responsibility to preserve craft through design; a process that is engendered by empathy and built on common shared values. It is important to me to share and embody a sense of joy and the possibility of living a fulfilling life by way of handcraft and thinking through making. My goal as an educator is to teach my students that craft is a duty and that we must respect the raw materials we use. Craft is also a language and I continue to rediscover this language and see the potential it has in creating a sense of community in a foreign place.

## **INCLUSIVITY STATEMENT**

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I am fully cognizant of being a queer Taiwanese American woman teaching and working in a male dominated industry. However, I intend to use my identity to my advantage by offering my unique perspective as a first generation American, a member of the LGBTQ community, and a mentee to strong female role models. I believe I can better relate to the growing diverse student body with my unique culmination of perspectives. It is my intention to teach my students that design and craft are languages that we could all use to facilitate conversations around the classroom and create a sense of community in a place of learning.

In order to learn, we must be open to the views of people different than ourselves. I will ask the students to honor the uniqueness of their fellow classmates and appreciate the opportunity we have to learn from one another. It is imperative to respect each others opinions and refrain from personal attacks or demeaning comments of any kind.

As an instructor, it is my intent that students from all diverse backgrounds and perspectives be well-served in my classroom and that each student's learning needs can be addressed both in and out of class. The diversity that students bring to class will be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, culture and other background characteristics.

2018 / *teaching portfolio* The Wooden Object: objects as keepsake

## COURSE PROPOSALS

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Department: Furniture Design

Location: Metcalf Building, Furniture Woodshop, 117

Level: Open to all majors - no prerequisite requirements

Time/Day: Monday, Tuesday, Wednesdays 1-6pm

Credits: 3

Lab Fee: \$70

Instructors: Wu Wu & Tim Miller

### Course Description

Wood is a living material with time ingrained in its very fibers. It is highly malleable, yet it ultimately communicates what it can be as it moves and breathes over time. Wood has the potential to be crafted into the perfect tool, the perfect container, and the perfect object. In short, it is a material that has being.

In this introductory course, we will be investigating the properties of solid wood through the making of a collection of tabletop objects. With demonstrations on wood turning, wood carving and the use of hand and machine tools, this class will help students discover the vast possibilities that wood has to offer as a material. Through the development of woodworking techniques and creation of a collection of small objects, we will explore the significance of the things we surround ourselves with. Students will be encouraged to develop ideas through the making of a turned mallet, a turned bowl, and a carved utensil. The final project is to design and create several keepsake objects that hold a significance to each maker and will be shown as a cohesive collection, incorporating either carved or turned components.

### Making and Moving: The Practice Itself Is Practice

Department: Furniture Design

Location: Metcalf Building, Furniture Woodshop, 117

20 Washington Place 236 Studio

Level: Juniors and above in Furniture, major elective

Time/Day: Monday 1-6pm

Credits: 3

Lab Fee: \$70

### Course Description

The practice of being a maker can be a physically demanding one. Many skilled techniques such as woodworking, glassblowing, and wheel throwing require a sense of body awareness, muscle memory, and coordination. Similarly, a movement practice challenges many of the same things. By exploring a physical practice, we

will reconnect with our movement potential and become better at our craft. The real magic of creative processes lights up when we enable both these aspects to respond to each other with a maximum of consciousness.

Students in this class will investigate movement as a practice to enhance their craft. There will be a lot of partner games and exercises. Partner games teach you communication and allow you to be adaptive, focus, react, and challenge one another. Students will be encouraged to be experimental with different materials and making methods. Class will alter between movement workshops, demonstrations in the studio, and class discussions. Within this process, explorations in movement and design will alter and influence each other, starting with our bodies, moving on to objects, and ending in immaterial gestures. The class will culminate into the making of three objects that explore materials, processes, and the body. The class will introduce and practice the Ido Portal method. It is suitable for beginners and more experienced practitioners alike.

### Weaving on Furniture: From Danish cord to Shaker tape

Department: Furniture Design

Location: Metcalf Building, Furniture Woodshop, 117

Level: Juniors and above in Furniture, major elective. Permission of instructor required

Time/Day: Tuesdays 8-1pm

Credits: 3

Lab Fee: \$150

### Course Description

Weaving as a technique on furniture has been used throughout history across many different cultures. This course will focus on the art of weaving through the lens of furniture design. Looking at both modern and antique references, we will examine the traditional techniques and materials, cover historic influences, and explore mass production methods. The use and application of cane, Danish cord, and shaker tape will be demonstrated on a frame and students will have to complete basic technical assignments.

Students will learn basic woodworking techniques and joinery methods. Through sketching, model making, and full scale drawing, this course will culminate into the design and creation of a highly resolved furniture object that incorporates a weaving component.

2018 / *teaching portfolio* The Wooden Object

## COURSE SYLLABUS

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Wintersession 2019

Location: Metcalf Building, Furniture Woodshop, 117

Instructors: Wu Wu cwu04@risd.edu & Tim Miller tmille01@risd.edu

Technician: James Rosner jrosner@risd.edu

Credits: 3

Course Schedule: Wintersession Schedule A; Monday, Tuesday, Wednesday 1:00-6:00

Monitored Woodshop Hours:

Monday-Friday 6pm - 11PM

### Course Description

Wood is a living material with time ingrained in its very fibers. It is highly malleable, yet it ultimately communicates what it can be as it moves and breathes over time.

Wood has the potential to be crafted into the perfect tool, the perfect container, and the perfect object. In short, it is a material that has being.

In this introductory course, we will be investigating the properties of solid wood through the making of a collection of tabletop objects. With demonstrations on wood turning, wood carving and the use of hand and machine tools, this class will help students discover the vast possibilities that wood has to offer as a material. Through the development of woodworking techniques and creation of a collection of small objects, we will explore the significance of the things we surround ourselves with. Students will be encouraged to develop ideas through the making of a turned mallet, a turned bowl, and a carved utensil. The final project is to design and create several keepsake objects that hold a significance to each maker and will be shown as a cohesive collection, incorporating either carved or turned components.

Lab Fee: \$60

Estimated Materials Fee: \$75

*Open to all majors - no prerequisite requirements*

### Course Goals

- To gain an understanding of the qualities of wood and what makes it an ideal building material
- To learn the fundamental skills necessary to create objects in wood
- To develop an appreciation for the significance of wood as a medium and the implications of its use
- To evaluate their own design decisions through hands on making

- To practice various methods of making using the lathe and hand tools
- To improve ability to design, build, and understand three dimensional form
- To explore the importance of the objects in our lives and what gives them significance
- To expand their understanding of current design trends and woodworking techniques
- To practice oral presentation in front of peers and design professionals and learn to defend design decisions

### Learning Outcomes

- An ability to identify historic and contemporary designers and makers that align with students' interest 10%
- A competency and proficiency in the use of the lathe, band saw, and hand tools 10%
- A growing development in design process and ability to think in three dimensional forms as evident in sketching and making 20%
- A high resolved final project demonstrating an improved level or craftsmanship and a growth in design process 20%
- A demonstration in design process, development, and production of a cohesive collection of tabletop objects using the skills developed during the course 30%
- A further development in critical design vocabulary and active engagement in class discussions 10%

### Course Organization and Methods

Instruction will primarily take place in the Furniture Department's woodshop. The first portion of the semester will consist of demos, personal instruction, and skill exercises to help students develop the knowledge and skills that are fundamental to this course. There will be a deliverable for each class session which we will observe and discuss as a group, allowing students immediate feedback from their peers and professors. Once the foundational skills have been introduced, we will begin introducing additional techniques, materials, and aesthetics through a series of lectures which will take place in a more traditional classroom in Prov Wash. As we get further into the semester, more class time will be focused toward the design and approach to the final project.

### Course Requirements

Throughout the semester, it is crucial that students stay attentive and engaged during in class demonstrations, critiques, and discussions. We have a lot of content to cover in a short time period and all of the information covered will be crucial for student success. Students will be assigned projects to aid in skill development and must be prepared to show and discuss this work by the following class. Though some assignments will be completed in class, a majority will require students to work outside of class to complete their projects in a timely manner.

During the semester, students will be given three projects in addition to several secondary assignments. The first assignment will focus on the development of basic, fundamental woodworking skills and will be due in our third class. The second assignment will focus on more specialized skills (i.e. the wood lathe) and will require that students turn a wooden bowl and make an accompanying utensil to be used with the bowl. This project will be due at midterm. The secondary assignments will consist of brief presentations on wooden objects the student finds significant as well as designers/artists working in the medium of wood that they draw inspiration from. The final project will be the primary focus for the second half of the class and will require students to develop a cohesive collection of tabletop objects that fall within a given set of requirements.

#### Reading, Materials, Resources

Tage Frid Teaches Woodworking, Taunton Press, 1993 (Optional)

Sketchbook and necessary drafting tools

Eye, ear, and lung protection

\* Nearly all materials can be purchased at the 3D store or hardware store  
RISD 3D store has a small selection of hardwoods; for a wider selection, check out Rugs: Downes and Reader (open Monday through Friday 7:30-1:30pm, Saturday 7:30-11am)

#### Critique Statement

All students are expected to be fully present both physically and mentally during class critiques. There will be a few different format of critiques including entire group discussions, smaller group critiques, and individual check-ins. Critiques are intended to give student critical feedback in their process and development. Students are encouraged to offer their opinions and suggestions to their peers in a constructive and open-minded manner. Critique will be primarily focused on process, creativity, concept development, engagement with materials and craftsmanship. Students are also welcome to direct their own critique towards the specific type of feedback they are hoping to receive.

#### Health and Safety

It is crucial that we maintain a clean and safe working environment during our work time in this class. Whether you're working in the woodshop or at your workbench, it is important that students only used the equipment for which they have received training. Students will receive a briefing on equipment during class

and will be expected to use equipment in the manner in which it is taught, safety being the number one concern.

Eye, ear, and lung protection must be worn when necessary.

### Diversity and Inclusion

It is our intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is our intent to present materials and activities that are respectful of diversity: gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged and appreciated. Please inform the instructors on ways to improve the effectiveness of the course for you personally or for other students or student groups.

In order to learn, we must be open to the views of people different than ourselves. In this time we share together over the semester, please honor the uniqueness of your fellow classmates and appreciate the opportunity we have to learn from one another. Please respect each others opinions and refrain from personal attacks or demeaning comments of any kind. Finally, remember to keep confidential all issues of a personal or professional nature that are discussed in class.

## COURSE CALENDER

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ACTIVITY	LEARNING OUTCOME	ASSIGNMENT
WEEK 1		
Day 1, Monday, Jan 7: Course Introduction		
<ul style="list-style-type: none"> <li>· Course introduction</li> <li>· Introduction to wood properties</li> <li>· Demos: Band saw, drill press, shaping using chisel</li> <li>· Bring in an object of significance for group activity and discussion</li> <li>· Individual assessment of band saw</li> </ul>	<ul style="list-style-type: none"> <li>· A comprehension of basic wood properties and the significance in wood grain direction</li> <li>· An understanding of the difference between short grain, long grain, end grain</li> </ul>	Utensil project due 1/9
Day 2, Tuesday, Jan 8: Spindle turning		
<ul style="list-style-type: none"> <li>· Introduction to the lathe</li> <li>· Demos: Spindle turning using easy tools, sanding</li> <li>· Individual assessment of lathe</li> <li>· Work on Utensil project</li> </ul>	<ul style="list-style-type: none"> <li>· A developing understanding of the lathe and lathe terminologies</li> <li>· An emerging understanding of wood properties in relation to the lathe as a machine</li> </ul>	Mallet project due 1/15
Day 3, Wednesday, Jan 9: Utensil Project		
<ul style="list-style-type: none"> <li>· Critique: Utensil project, whole group</li> <li>· Finish assessment of lathe</li> <li>· Demos: Gluing up blanks</li> </ul>	<ul style="list-style-type: none"> <li>· A finely resolved object that demonstrates an understanding of shaping wood</li> <li>· The capability to present orally and explain design decisions behind intentions</li> </ul>	
WEEK 2		
Day 4, Monday, Jan 14: Wooden objects		
<ul style="list-style-type: none"> <li>· Wooden objects presentation</li> <li>· Demos: Belt sander, end grain sander, spindle sander</li> <li>· Work on Spindle turning project</li> </ul>	<ul style="list-style-type: none"> <li>· A growing knowledge of historic and contemporary designers and makers</li> </ul>	Spindle turning project due 1/22
Day 5, Tuesday, Jan 15: Mallet project		
<ul style="list-style-type: none"> <li>· Critique: Mallet project, groups of 4</li> <li>· Work on Spindle turning project</li> </ul>	<ul style="list-style-type: none"> <li>· An exposure to a different type of critique format</li> <li>· A further development in critical design vocabulary and active engagement in smaller critique format</li> </ul>	Introduce final project

ACTIVITY	LEARNING OUTCOME	ASSIGNMENT
WEEK 3		
Day 6, Tuesday, Jan 22: Midterm Critique		
· Critique: Spindle turning project, whole group	· A competency and proficiency in the use of the lathe, band saw, and hand tools	Work on Final project
Day 7, Wednesday, Jan 23: Faceplate turning		
· Demos: bowl turning · Discuss: wood selection	· A demonstration in design process and development in thinking in three dimensional forms as evident in sketches	Presentation of final project designs
WEEK 4		
Day 8, Monday, Jan 28: Finishing		
· Discuss: finishing and safety	· A developing understanding of different finishes and a willingness to explore various finish options	Final project full scale drawing/mock up due
Day 9, Tuesday, Jan 29: Work day		
· Work in class, group of 3 check ins	· An emerging development in critical design vocabulary and active engagement in smaller critique format	Final project due 2/6
WEEK 5		
Day 10, Monday, Feb 4: Work day		
· Work in class, individual check ins	· A development in concept and design through an iterative design process	Final project due 2/6
Day 11, Tuesday, Feb 5: Work day, finishing		
· Work in class, individual check ins	· A demonstration in design process, development, and production of a cohesive collection of tabletop objects using the skills developed during the course	Final project due 2/6
Day 12, Wednesday, Feb 6: Final critique with guest critic		
· Final critique of final project, full scale drawing and mock ups, whole group	· A high resolved final project demonstrating an improved level or craftsmanship and a growth in design process	

## CLASS PROJECT

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### Assignment

Design and create several keepsake objects that hold a significance to you. Why do we live with certain objects? What kind of story do these objects tell? There should be a sense of narrative to this family of objects and an explanation of what the significance is that it holds. The objects should be shown as a cohesive collection. The collection should consist of 3-5 objects that have some correlation in form, materiality, color, and so forth. It can be both sculptural or functional.

Based on the previous projects, you now have a basic understanding of wood as a material and techniques to pull from. The objects should include either a turning or carving component. We ask you to explain your rationale in the creation of these objects, the significance it holds and how it is they relate to each other. Students will also have to explain the context for which they imagine their objects would exist in.

Final critique on February 6, 2019

### Learning outcomes

- An emerging development in critical design vocabulary and active engagement in smaller critique format
- A development through iterative design process
- A demonstration in design process, development, and production of a cohesive collection of tabletop objects using the skills developed during the course
- A high resolved final project demonstrating an improved level of craftsmanship and a growth in design process

### Objectives & Competency

40% Clear idea development.

Sketches and models. Design research will be considered as advanced.

30% Eager to explore material qualities and techniques.

Demonstrating an understanding of turning is basic, pushing the limits of turning or wood as material is advanced.

30% Ability to translate personal narrative into objects and a clear thread running through the collection.

A clear rationale with consistency between objects is basic, and a high resolution to the craft and story behind the objects will be considered as advanced.

# MIDTERM FEEDBACK

Course: The Wooden Object, Wintersession 2019

Instructors: Wu Wu

## Course goals

- To gain an understanding of the qualities of wood and what makes it an ideal building material
- To learn the fundamental skills necessary to create objects in wood
- To develop an appreciation for the significance of wood as a medium and the implications of its use
- To evaluate their own design decisions through hands on making
- To practice various methods of making using the lathe and hand tools
- To improve ability to design, build, and understand three dimensional form
- To explore the importance of the objects in our lives and what gives them significance
- To expand their understanding of current design trends and woodworking techniques
- To practice oral presentation in front of peers and professionals and learn to defend design decisions

Above are the course goals, as instructors we would appreciate some feedback about the first half of the course. If you could complete the following, we will try to make changes to address some of your suggestions in the remaining weeks. Please circle and write comments based on how we are meeting the course goals (4 = very successful. 1= very unsuccessful)

## Enhanced understanding about wood as a material

1            2            3            4

Developed a knowledge and woodworking skills necessary to create objects in wood

1            2            3            4

Improve ability to design and build in three dimension

1            2            3            4

Increased understanding of current design trends

1            2            3            4

Ability to defend design decisions based on presentation skills

1            2            3            4

Do you feel like the instructors have been available and accessible to you?

What aspects do you appreciate the most in this class?

What do you think should be improved or addressed in the remainder of the semester?

# ASSESSMENT RUBRIC

Please refer to the rubric for an outline of the grading structure that will be used in this class.

	GRADE		
	A	B to C	D or below
<u>Technical</u> 30%	<ul style="list-style-type: none"> <li>- Exceeds expectation in the use of machinery and hand tools</li> <li>- Pushes the limits of wood as a material</li> <li>- Incorporates and explores other materials and methods outside of class demonstrations</li> <li>- Clear understanding of individual project goals</li> </ul>	<ul style="list-style-type: none"> <li>- Demonstrates basic understanding of wood as material as well as the use of the lathe, band saw, and hand tools</li> <li>- Evidence of a basic understanding in personal project goals</li> </ul>	<ul style="list-style-type: none"> <li>- Work is poorly executed, incomplete and shows no understanding of the material and techniques that were taught</li> </ul>
<u>Conceptual</u> 25%	<ul style="list-style-type: none"> <li>- Demonstrates thorough research in concept and execution in each project</li> <li>- Ability to contextualize one's work within the larger world and today's art and design scene</li> <li>- A compelling storyline embedded into the three dimensional work</li> </ul>	<ul style="list-style-type: none"> <li>- Shows some research as carried out through execution, but intentions are loosely stated and vague or unsupported by the work.</li> <li>- Storyline and execution in the work could be pushed further</li> </ul>	<ul style="list-style-type: none"> <li>- Work appears uninspired and visually uninteresting</li> <li>- A lack of research for precedents and work is uninformed</li> </ul>
<u>Engagement and Participation</u> 25%	<ul style="list-style-type: none"> <li>- No absences and always on time and present</li> <li>- Engagement in class discussions, critiques and individual meetings</li> <li>- Listens attentively and offer up thoughtful and constructive feedback to peers</li> <li>- Completes work on time</li> </ul>	<ul style="list-style-type: none"> <li>- One unexcused absence and sometimes tardy</li> <li>- Sometimes participates in group critiques and offer up suggestions to peers</li> <li>- Does not complete work on time</li> </ul>	<ul style="list-style-type: none"> <li>- More than two absences without informing the instructor, more than two tardiness.</li> <li>- Rarely participates in group discussions</li> <li>- Lack of time management and incomplete assignments</li> </ul>
<u>Presentation</u> 20%	<ul style="list-style-type: none"> <li>- Compelling and engaging presentation, able to present project and concept concisely with supporting materials</li> <li>- Able to speak to design decisions clearly</li> </ul>	<ul style="list-style-type: none"> <li>- Able to speak about project loudly but presentation is ineffective in communicating idea and intentions</li> <li>- Unable to defend design decisions</li> </ul>	<ul style="list-style-type: none"> <li>- Cannot be heard or understood clearly.</li> <li>- Shows no attempt to engage the audience</li> </ul>