

E. Winslow Funaki
Teaching Portfolio

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Teaching Philosophy

As a mixed-race person and a maker with a background in painting, furniture design, and sculpture, I am constantly moving between and around different categories, having to consider the peculiarities of each and the ways they might work together—or at least play off of one another—to form something different and specific to me. Consequently, my idea of learning is not simply being able to execute a demonstrated technical skill or discuss the material taught in class but the ability to combine, riff, and push beyond a number of skills from a variety of disciplines and apply them to new situations.

Students who can do this will always be capable of self-directed learning by continually building off of their existing knowledge. As such, I aim to expose students to a wide variety of techniques and subjects. While only getting their feet wet, this approach is intended to give students the tools to discover and eventually dive deeply into their own personal making and research interests. I believe that lifelong learners wishing to achieve mastery in a skill or subject will, and already have everything they need to accomplish this but may just need some guidance. Furthermore, as someone who works with a wide range of materials and processes but has also experienced the intimidation that can come with learning a new skill, I think it is important for students to feel that the stakes are low and that failure—which will happen and sometimes yields more interesting results than success—is a part of the learning process. One of my graduate instructors was always urging us to “get real fast,” meaning that rather than spending time planning and worrying (and pretending to plan) students should jump right in with actual materials or work at full scale. His point was that failure was a necessary part of the making process, a thing to be accepted and not put off for later.

Thinking and learning through doing is something I have seen first hand as a graduate instructor in sewing and digital embroidery at Co-Works, RISD’s interdisciplinary research and maker space. Again and again I have seen a process or concept that I have explained or demonstrated “click” for students once they are able to get their hands on a machine and try it out for themselves. This is not just applicable to learning technical skills. Making is also a method of thinking, both about the piece at hand and about one’s practice as a whole. With works to look at, even if they are only models or sketches, both the student and I can begin to ask questions, challenge their assumptions, and observe the student’s decision-making process, skills essential to a rigorous art or design practice.

To achieve all of this, I will demonstrate various tools and processes with an emphasis on safety and respect for shared working spaces while leaving room for students to experiment. At the same time, students will be exposed to the work of both historical and contemporary practitioners as well as conceptually relevant texts from fields outside of art and design. These are meant to spur students to deeper, more specific research that will feed into their creative work. Individual meetings and group discussion will guide students throughout the making process.

As an educator, my goal is to do for my students what my best teachers have done for me. They have challenged my ideas, expanded my thinking, and brought me into a wider community of makers. While all of these things have made me a better artist, and I hope will contribute to my student's creative development, they have also made me a more empathetic, concerned, and respectful person in the world at large.

Inclusivity Statement

Although I am both white and Asian, my experience of the world is very different from that of a white person, an Asian person, or even another mixed-race person. Even within highly diverse spaces, there are rarely others that have an experience that is similar to mine. Through discussions with friends and colleagues who also exist between categories—categories of race, gender, or culture—I’ve become acutely aware that each of our experiences our unique and specific. As such, I intend to foster a culture in which listening, respect, and empathy are paramount.

As artists and designers, we cannot overlook the diversity of our audiences and I believe the classroom is an ideal starting point for this way of thinking. The wide variety of voices and experiences in class is a strength that will ultimately make all of us better makers and better members of our society. At the start of the course we will discuss the importance of allowing others to speak, listening to what they have to say, and respecting their feelings and points of view as valid.

As an instructor, I intend to meet each student’s learning needs, individually or in class, regardless of gender, sexual orientation, disability, age, socioeconomic status, ethnicity, culture, and other backgrounds. Classroom activities, discussions, and readings are intended to be respectful to all students and I am always open to ideas and strategies to make the course more inclusive.

Course Proposals

And/Neither: Non-Binary Objects

Wintersession 2020

Dept. of Furniture Design

Schedule B: Wed-Fri 1-6 pm

Co-Works/Bank Building

3 credits

Studio

Elective; Open to all levels

Est. Material Cost: \$50

What is the grey area between categories and who are the people and objects that live there? How do we feel about these objects? What kind of political power do they have? To answer these questions, we will examine the in-between of categorization both as it pertains to personal identity and objects. The objective of this course is to identify and create objects that both talk about and embody hybridity and non-binary thinking. We will challenge assumptions/defaults related to intersectional identities of race, gender, and sexuality as well as object identities of art, design, sculpture, and furniture. Within the Department of Furniture Design, this interdisciplinary course welcomes object makers of all kinds working in a variety of mediums who wish to work between disciplines, prefer “and” over “or,” or want to eschew categories altogether. The introduction of some fundamental fabrication methods as well as training on the safe use of select Co-Works and Department of Furniture Design machines will help students realize concepts in physical form. Presentations and readings will provide reference of historical and contemporary works/makers and inspire studio projects. Class time will consist of lectures, discussions, demos, critiques, studio time, and one on one meetings.

Performative Furniture

Fall 2020

Dept. of Furniture Design

Mon 8:00am-1:00pm

Prov Wash 237B

3 credits

Studio

Elective; Open to junior and above

Pre-Req: FD-2501 Sophomore Design Methods and FD-2502 Sophomore Design/Practice or equivalent

Est. Material Cost: \$200

Furniture is inherently performative. It is designed with the human body in mind—human bodies that *do something* with it. Through research, writing, and making, we will examine what performativity means in the context of furniture. Utilitarian objects will be scrutinized for formal cues that prompt specific uses and activities. Students will mine the history of theatre and performance art, especially their use of props, to understand how an object elicits performance and performance activates an object. Through the first two thirds of the course, students will design, develop, and build an object or series of objects with a particular use or action in mind. The final third will be spent honing this action resulting in a live or video performance. Final projects may simply be a demonstration of a new object or an unorthodox performance that forces us to look at objects differently. Whether or not students intend to work with performance in the future, they will come a way with a strong understanding of the link between form and use and how to design for that use.

Form, Material, and Time: Foundations 3D Studio

Fall 2020

Foundation Studies

Wed 8:00am-1:00pm

What Cheer Garage Studio 101

3 credits

Studio

Required Course

Pre-Req: None

Est. Material Cost: \$100

Not even artists can escape the laws of physics. The production of three-dimensional art and design objects that exist in space and time relies on an understanding of gravity, structure, and the material properties of the medium. Through experimentation and iteration, students will explore both utilitarian and sculptural structure in several media, both additive and subtractive. Variables such as time, heat, wind, and motion will be considered and harnessed for their conceptual potential. An emphasis on rigorous sketching, research, and experimentation will yield final products that may not be at a high level of finish but are well-thought out and take risks. We will build a strong studio community through critical dialogue and collaborative problem-solving activities. Students will come away from the course with the tools to attack the three-dimensional problems they encounter post-foundations.

Course Syllabus

And/Neither: Non-Binary Objects

Wintersession 2020

Dept. of Furniture Design

Schedule B: Wed-Fri 1-6 pm

Co-Works/Bank Building

3 credits

Studio

Elective; Open to all levels

Est. Material Cost: \$50

Course Description

What is the grey area between categories and who are the people and objects that live there? How do we feel about these objects? What kind of political power do they have? To answer these questions, we will examine the in-between of categorization both as it pertains to personal identity and objects. The objective of this course is to identify and create objects that both talk about and embody hybridity and non-binary thinking. We will challenge assumptions/defaults related to intersectional identities of race, gender, and sexuality as well as object identities of art, design, sculpture, and furniture. Hosted by the Department of Furniture Design, this interdisciplinary course welcomes object makers of all kinds working in a variety of mediums who wish to work between disciplines, prefer “and” over “or,” or want to eschew categories altogether. The introduction of some fundamental fabrication methods as well as training on the safe use of select Co-Works and Department of Furniture Design machines will help students realize concepts in physical form. Presentations and readings will provide reference of historical and contemporary works/makers and inspire studio projects. Class time will consist of lectures, discussions, demos, critiques, studio time, and one on one meetings.

Course Goals

- ✦ Develop conceptual thinking and communication in an object-based making practice
- ✦ Expand critical thinking skills through engagement with theoretical texts, art/design history, and peer discussion
- ✦ Write critically in response to your own work, peers’ work, and contemporary and historical objects
- ✦ Make use of a wide variety of materials including found and familiar, as well as new methods of making
- ✦ Reconsider assumptions/norms/defaults in your own practice as well as society at large
- ✦ Build community through engaged, respectful discussion both in and out of the studio and critique

Learning Outcomes

- ✦ Learn basic concepts relating to queer theory, hybridity, and non-binary thinking, and gain an ability to articulate these topics through reading and writing assignments and discussion (20%)
- ✦ Through research, gain knowledge of historical and contemporary artists/writers who use these concepts in their work (10%)
- ✦ Gain a basic understanding of proper/safe use of select machines at Co-Works and the Furniture Dept. and utilize new making skills to convey concepts in the work (40%)
- ✦ Develop the ability to convey those concepts in speech and writing and contextualize them within art and design history (30%)

Course Organization/Method of Instruction

Non-binary thinking and conceptual making will be the framework for this course. Students will be engaged in lectures, discussions, reading/responses, in class activities, demos, and larger take home projects. During Wintersession, each week will be supplemented with readings (or similar: videos, podcasts, etc), relevant artist or object presentations, demos on methods and tools of construction, and physical in class crafting exercises that applies learned concepts to materials. Emphasis is placed on student involvement via discussions, exercises, and critiques, to spark individual concept development and making within the proposed framework. The goal is for students to learn through discourse and making, with the intent of developing lasting conceptual knowledge through examination of context.

Resisting categorization and non-binary thinking is a concept that is applicable to various disciplines within and beyond art and design.

Course Requirements/Expectations

Students are required to attend class regularly and on time in accordance with RISD's attendance policy. Students will be responsible for completing outside work and managing the deadlines for projects. In class, students are required to participate in discussions and critiques.

Students are expected to respect the ideas of their classmates and engage constructively with the work of others. Students should feel welcome to express themselves while also respecting their classmates identities, pronouns, boundaries, etc.

An "A" student will be on time, present in class, prepared with responses to the readings and ready to engage in the subject matter. They will challenge themselves during class time and in-class exercises. Their attention in class along with personal commitment to the subject matter and making will be noticeable in their presented work. Ultimately, they will present a final project that displays an understanding of class concepts, utilizes making skills demonstrated in class, and be prepared to discuss their work in a way that reflects a strong conceptual basis.

Critique Statement

Critique is a time to practice verbally articulating your ideas as well as to get feedback on your work and find out how it is understood from a variety of perspectives. It is a learning experience for both the student presenting and the students critiquing.

As makers, parts of our own practices often seem obvious but are not clear to outsiders. Students presenting are asked to be generous with their peers' questions and to be open to new ideas and suggestions.

All students are encouraged to discuss the work of their peers. We each bring a new perspective, all of which are useful to the artist. Criticism should be respectful, constructive, and intended to move the project or the body of work forward.

Shop/Critique/Dept. Grading Policies

Students are expected to adhere to all Co-Works and Dept. of Furniture shop policies. To create workspaces that are safe, pleasant, and usable for our class as well as the many other students we share with, students are expected to maintain work areas in a neat and organized manner. Failure to use facilities safely and respectfully will be reflected in grading. More information can be found here:

<https://coworks.risd.edu/access-reserve-placeholder-furniture-department-policies>

Equity Policy/Non-Discrimination/Accommodations

Every member of this class – faculty, staff, or student – has a right to freedom from discrimination in the class by another faculty, staff, or student member because of race, ancestry, place of origin, color, ethnic origin, citizenship, creed, sex, sexual orientation, gender, gender expression, age, record of offenses, marital status, family status, or disability.

The following staff members handle other/general inquiries regarding bias/discrimination:

Maggie Balch + Anthony Johnson

Dean of Student Affairs + Assistant Dean for Student Affairs Carr House | 3rd floor Carr House | 2nd floor 401 454-6655 401 454-6638 mbalch@risd.edu ajohnson@risd.edu

Names and Pronouns: Students and Faculty will be addressed by the name(s) you provide and referred to by the gender pronoun(s) you determine. It is expected that students will update their professor(s) should your name and/or pronoun(s) change as the semester proceeds. Please address your peers in this class with the names and pronouns they determined.

Religion Policy: RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one's religious observance is in conflict with the academic experience, the student is welcome to inform his/her/their instructor(s) of class or other school-functions that will be affected. It is the student's responsibility to make the necessary arrangements mutually agreed upon by the instructor(s).

Students with Disabilities: All students with disabilities are to make an appointment to meet with a member of the staff of the Office of Disability Support & Academic Support, even those who have done so in the past. Students may make an appointment at the beginning of the semester with the instructor to discuss accommodations. This information is requested on a voluntary basis, only. For more information contact:

Brittany Goodwin

Director of Disability Support & Academic Support Carr House | room 311 401 709-8460
bgoodwin@risd.edu

Academic and Classroom Misconduct: Academic misconduct, including cheating and plagiarism, is considered a serious offense and will incur consequences including disciplinary probation, suspension, or expulsion. Classroom misconduct includes behavior that disrupts a positive learning environment. For further information: http://www.risd.edu/Policies/Academic/Code_of_Conduct/

Student Development and Counseling Services: Emotional well-being is essential to personal development and integral to the creative process. RISD's office of Counseling and Psychological Services (CAPS) provides a range of mental health services to help students improve emotional, interpersonal, and academic functioning. CAPS provides individual and group counseling to any matriculated undergraduate or graduate student, free of charge. Referrals to outside providers are available when indicated. For more detailed information, please visit their: <https://risdcounseling.wordpress.com>

In addition, all standing RISD policies including those addressing attendance, grading, conduct, intellectual property, and non-discrimination are to be honored in this class. For more information, please see <http://www.risd.edu/Students/Policies/> .

First Aid/Safety/Emergencies

In the case of minor accidents go to RISD Health Services: 401-454-6625 Homer Hall 55 Angell Street

In the case of a major accident call 911 and RISD Public Safety: 401-454-4848 This number is the line to RISD Emergency Services. When on the RISD Campus, they can respond faster than 911. **Put this in your cell phones now.**

After-hours emergencies: If there is a psychological emergency after office hours and you would like to speak with a counselor, please call Public Safety at 401 454-6666 so that an on-call counselor can call you back. If you have immediate safety concerns about yourself or another person, please call 911 or Public Safety at 401 454-6666.

Weekly Plan

Emerging Ideas/Techniques

- ✦ Basic Machine Use: Laser Cutter, Vacuum Former, Sewing Machine, Bandsaw, Drillpress
- ✦ Making with cheap materials/the tools at hand
- ✦ Identify ideas expressed through objects
- ✦ Define and discuss terms “non-binary” and “hybrid”
- ✦ Recognize and dissect categories
 - ✦ What are they? Why are they that way?
 - ✦ What do they mean?
 - ✦ What kinds of things don’t fit into them?

Assignments/Activities:

- ✦ Bring an object to class that doesn’t fit squarely into one category or another. Explain your thinking.
- ✦ Quick assembly activity
- ✦ Project 1: Choose an object out of hat and make its opposite
- ✦ Readings: *Anthropocene Reviewed*, “Diet Dr. Pepper;” Ian Gonsler, “On Creative Dialectics;” Gordon Hall, *Over-Beliefs*, “Extremely Precise Objects of Ambiguous Use”

Developing Ideas/Techniques

- ✦ Fabrication techniques: Lamp Wiring, Mold Making, (maybe) Pattern Making—these may utilize tools demoed in earlier weeks
- ✦ Continue experimenting with tools demoed in earlier weeks
- ✦ Identify and express ideas through objects ourselves
- ✦ Examine specific kinds of category evasion/confusion, esp. those related to identity; Applying these to individual studio practices when applicable
 - ✦ Gender
 - ✦ Sexuality
 - ✦ Race
 - ✦ Art/Design

Assignments/Activities:

- ✦ Project 2: Make a tool
- ✦ Readings: Will Harris, *Mixed-Race Superman*, excerpts; Jeff Chang, *We Gon’ Be Alright*, “The In-Betweens;” Facadomy, *Gender Talents*; Marjanne van Helvert, *The Responsible Object: A History of Design Ideology for the Future*, “Design History Interrupted: A Queer-Feminist Perspective;” Matthew Liebmann, *Mickey Mouse Kachina and Other ‘Double Objects,’* “Hybridity in the Material Culture of Colonial Encounters”

Advancing Ideas/Techniques

- ✦ Combine many kinds of categorization; Examining the ways they intersect and overlap, particularly within objects; Examine people/objects that exist entirely outside of categories
- ✦ Defend ideas expressed through objects

Assignments/Activities:

- ✦ Readings: Nick Durig, “Untitled?;” Dunne and Raby, *Design Noir: The Secret Life of Electronic Objects*
- ✦ Final Project: Self-Directed Project

<i>Classroom Activity</i>	<i>Learning Outcome</i>	<i>Assignment</i>
Week 1		
Friday, January 3 Class 1: Introduction		
<p>☀ Meet in Co-Works ☀</p> <ul style="list-style-type: none"> ☛ Introduce class, syllabus ☛ Discussion about respect ☛ Discuss crit policies ☛ Student questionnaire ☛ Lecture: What is non-binary thinking? ☛ Tour and go over policies for Co-Works and Bank Building ☛ Quick Assembly Activity ☛ Introduce Project 1: Make the opposite of an object 	<ul style="list-style-type: none"> ☛ Begin defining/recognizing “non-binary,” “hybrid,” categorization ☛ Recognize that objects can be made quickly with limited materials and tools and that these objects contain valuable information 	<ul style="list-style-type: none"> ☛ HW: (Due 1/9) Bring in an object that doesn’t fit squarely into one category or another. Be prepared to explain your thinking. ☛ Reading: (Due 1/9) Ian Gonsler, “On Creative Dialectics;” <p>Listen to <i>The Anthropocene Reviewed</i>, “Diet Dr. Pepper,” @8:59 https://podcasts.apple.com/us/podcast/canada-geese-and-diet-dr-pepper/id1342003491?i=1000401010314</p> <ul style="list-style-type: none"> ☛ Begin work on Project 1 (Due 1/15)
Week 2		
Thursday, January 9 Class 2: What are categories?		

<p>☀ Meet in Co-Works ☀</p> <ul style="list-style-type: none"> ☛ Present and discuss objects from home ☛ Discuss reading ☛ Demo Laser Cutter and Vacuum Former ☛ Lecture: Gambiarra 	<ul style="list-style-type: none"> ☛ Continuing to recognize and dissect categories ☛ Emerging capability to identify ideas encapsulated in objects ☛ Understanding of safe Laser Cutter and Vacuum Former use 	<ul style="list-style-type: none"> ☛ HW: (Due 1/10) Make a 5-minute presentation on yourself and your work ☛ Reading: (Due 1/10) Gordon Hall, <i>Over-Beliefs</i>, “Extremely Precise Objects of Ambiguous Use” ☛ Continue work on Project 1 (Due 1/15)
<p>Friday, January 10 Class 3: What are categories?</p>		
<p>☀ Meet in Bank Bldg ☀</p> <ul style="list-style-type: none"> ☛ Discuss reading ☛ Demo Bandsaw, Drillpress, Sewing Machines ☛ Student presentations 	<ul style="list-style-type: none"> ☛ Understanding of safe Bandsaw, Drillpress, and Industrial Sewing Machine use ☛ Develop public speaking and ways of talking about your work 	<ul style="list-style-type: none"> ☛ Project 1 due next class
<p>Week 3</p>		
<p>Wednesday, January 15 Class 4: Critique Object Opposites</p>		
<p>☀ Meet in Prov Wash ☀</p> <ul style="list-style-type: none"> ☛ Critique: Project 1 <p>Crit Question: What are categories? How do we understand an object’s identity through them?</p> <ul style="list-style-type: none"> ☛ Introduce Project 2: Make a Tool 	<ul style="list-style-type: none"> ☛ A prototype object demonstrating thought about the identity of objects and the ways that identity is constructed ☛ Developing ability to present work and the intentions behind it ☛ Developing ability to identify and discuss ideas in objects 	<ul style="list-style-type: none"> ☛ HW: (Due 1/16) Sketches/models/mock-ups for Project 2 ☛ Reading: (Due 1/16) Marianne van Helvert, <i>The Responsible Object: A History of Design Ideology for the Future</i>, “Design History Interrupted: A Queer Feminist Perspective” Facadomy, <i>Gender Talents</i>
<p>Thursday, January 16 Class 5: Gender and Sexuality</p>		

<p>☀ Meet in Co-Works ☀</p> <ul style="list-style-type: none"> ☛ Lecture: Eileen Gray, Jes Fan, Gordon Hall ☛ Discuss Reading ☛ Demo Lamp Wiring and Mold Making ☛ Group check-in on Project 2 progress—informal critique/presentation of ideas and progress 	<ul style="list-style-type: none"> ☛ Comprehension of basic themes in queer and gender theory ☛ Understanding of a few basic making techniques ☛ Continued development of the ability to express ideas through objects ☛ Community building through engaging with peers' ideas and process 	<ul style="list-style-type: none"> ☛ Reading: (Due 1/17) Matthew Liebmann, <i>Mickey Mouse Kachina and Other "Double Objects,"</i> "Hybridity in the Material Culture of Colonial Encounters" ☛ Continued work on Project 2
<p>Friday, January 17 Class 6: Work Day</p>		
<p>☀ Meet in Bank Bldg ☀</p> <ul style="list-style-type: none"> ☛ Discuss Reading ☛ In-class work time ☛ Individual meetings and demos ☛ Introduce Final Project 	<ul style="list-style-type: none"> ☛ Emerging ability to apply ideas discussed in class to your own work ☛ Continued development of the ability to present and discuss ideas and intentions in your work ☛ Demonstration of experimentation with tools and materials 	<ul style="list-style-type: none"> ☛ Project 2 due next class ☛ HW: (Due 1/23) Informal proposal/ideas for final project
<p>Week 4</p>		
<p>Thursday, January 23 Class 7: Critique Tools</p>		
<p>☀ Meet in Prov Wash ☀</p> <ul style="list-style-type: none"> ☛ Critique: Project 2 Students write what they predict their peers comments to be beforehand and a reflection of what they got right/what surprised them after ☛ Informal discussion of Final Project proposals/ideas 	<ul style="list-style-type: none"> ☛ A prototype object demonstrating considered thought about what objects tell us through form and function ☛ Demonstration of the ability dissect an object and its meaning 	<ul style="list-style-type: none"> ☛ Continue work on Final Project ☛ Reading: (Due 1/24) Will Harris, <i>Mixed-Race Superman</i>, excerpts
<p>Friday, January 24 Class 8: Race</p>		

<ul style="list-style-type: none"> ☀ Location TBD ☀ ☛ Discuss Reading ☛ In-class work time ☛ Individual meetings and demos ☛ Lecture: TBD 	<ul style="list-style-type: none"> ☛ Comprehension of some basic ideas around race, particularly Mixed-Race Studies 	<ul style="list-style-type: none"> ☛ HW: (Due 1/29) Full-scale or actual material realized mock-up for Final Project ☛ Reading: (Due 1/29) Jeff Chang, <i>We Gon' Be Alright</i>, "The In-Betweens"
Week 5		
Wednesday, January 29 Class 9: Art and Design		
<ul style="list-style-type: none"> ☀ Meet in Co-Works ☀ ☛ Discuss Reading ☛ Demo Photo Documentation ☛ Lecture: Scott Burton, Jessi Reaves, Andrea Zittel, ☛ Individual meetings/discuss mock-ups 	<ul style="list-style-type: none"> ☛ Understanding of proper use of photo documentation booth and the importance of photographing your work ☛ An understanding of art and design as a spectrum or grey area rather than two distinct disciplines ☛ Development in concept through an iterative design process 	<ul style="list-style-type: none"> ☛ Continue work on Final Project ☛ Reading: (Due 1/30) Dunne and Raby, <i>Design Noir: The Secret Life of Electronic Objects</i>, "Placebo Project" Nick Durig, "Untitled?"
Thursday, January 30 Class 10: Work Day		
<ul style="list-style-type: none"> ☀ Meet in Co-Works ☀ ☛ Discuss Reading ☛ In-class work time ☛ Individual meetings/demos 	<ul style="list-style-type: none"> ☛ A deeper understanding of the ways multiple factors affect categories and those people and things that exist outside of them ☛ Further development of concept and production of Final Project 	<ul style="list-style-type: none"> ☛ Continue work on Final Project
Friday, January 31 Class 11: Work Day		
<ul style="list-style-type: none"> ☀ Meet in Co-Works ☀ ☛ In-class work time ☛ Individual meetings/demos 	<ul style="list-style-type: none"> ☛ Demonstration of design process, development, and production of Final Project 	<ul style="list-style-type: none"> ☛ Final Project due next class ☛ Set up and upload photo documentation of semester's work to course drive
Thursday, February 6 Class 12: Final Critique		

<p>☀ Meet in Prov Wash ☀</p> <p>☛ Critique: Final Project</p>	<p>☛ A resolved final project demonstrating an improved ability to formulate and incorporate ideas into objects</p> <p>☛ An improved ability to explain and defend ideas in your work</p>	
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Class Project

And/Neither: Non-Binary Objects

Project 1: Opposite Object

To continue our thinking from the in-class activities today, this assignment asks you to explore the identity of an object through both research and observation. By randomly drawing out of a hat, each of you will be given a design object currently on view at the RISD Museum. Based on your historical and in-person research, make a list of your object's important attributes and their opposites. Use your opposite list as the basis for a new object that is the "opposite" of the original. While your new object can be a prototype, meaning it does not need to be at a high level of finish, it should be full scale, functional (if it is intended to be), and be conceptually resolved.

Goals

- To think critically about the identity and meaning of the objects around us
- To develop close-observational skills
- To delve into design history and develop research skills
- To utilize machines and fabrication techniques discussed in the first few weeks of class
- To develop the articulation and presentation of ideas behind a work

Outcomes

- A full-scale, functional, conceptually resolved object 60%
- A short (under 3 minutes) presentation on your original object including your observational and historical research 20%
- A list of your original object's qualities and their opposites 20%

Methods

1. In class, select your object out of a hat.
2. Visit your object at the RISD Museum. Spend time looking closely at the details. Ask yourself questions: Who is this for? How does it work? Why is it made in a particular way? What does it do? Is it functional? Decorative? Both? Do this before doing any additional research.
3. Research your object online and/or in books. Questions to consider: When was this object made? Was it new or revolutionary? Why was it made? Can you find writing or interviews from the maker? How does it fit in with the maker's other works? What kind of a social/cultural impact did this object have?
4. Based on your observations and research, create a list of 10-20 attributes that your object has. Write down their opposites. For some attributes this may be difficult and require some creativity.
5. Boil your list down to 3-5 attributes and use these as the basis for creating a new "Opposite Object." Using the skills and techniques demoed in class, create your object at full-scale. It should be functional (i.e. if it is a seating object, we should be able to sit on it without it breaking). The object you present can be a prototype—it does not have to be highly polished and can be a little rough around the edges—but should demonstrate significant thought about object identity and be conceptually cohesive.

Assessment

Basic Competency:

- All elements are completed: presentation of observations/research, list of attributes and their opposites, completed "Opposite Object"
- Object identity has been thought about on a superficial level.

Advanced Competency:

- Object identity has been thought about critically. Student made inferences about the meaning of objects.
- In the observations and research, student asked deep questions that place the object in a larger cultural context.
- The form and content of the “Opposite Object” are thoughtfully aligned.

Resources

Ian Gonsler, “On Creative Dialectics”

The Anthropocene Reviewd, “Diet Dr. Pepper” (at 8:59)

Gordon Hall, Over-Beliefs, “Extremely Precise Objects of Ambiguous Use”

Research Resources

RISD Library Databases <http://risd.libguides.com/az.php>

Research Guides <http://risd.libguides.com/Index>

Fleet Library Research Librarians <https://library.risd.edu/research/ask-us.html>

Assessment Rubric

And/Neither: Non-Binary Objects

Criteria	Excellent (A)	Competent (B-C)	Needs Work (D and below)
Technical (30%)	<ul style="list-style-type: none"> -Uses Co-Works and Dept. of Furniture machines and tools responsibly and safely -Is willing to experiment with making processes and pushes them beyond what is demonstrated in class -Tries a variety of construction methods and steps out of their comfort zone 	<ul style="list-style-type: none"> -Uses machines and tools responsibly and safely -Uses making processes demonstrated in class but does not push further -Uses one or two construction methods they are already comfortable with; does not try something new 	<ul style="list-style-type: none"> -Uses machines and tools in an unsafe manners; does not respect tools as a shared resource -Uses only one or two processes demonstrated in class at a basic level -Uses only construction methods they are familiar with even where others may be more appropriate
Conceptual (30%)	<ul style="list-style-type: none"> -Work has a clear and deliberate concept -Content of the work is original and specific -Is able to contextualize their work within contemporary art/design and art/design history -Student questions their assumptions and ways of working throughout -Has completed all readings and can discuss them in a thoughtful, original 	<ul style="list-style-type: none"> -Concept of the work is somewhat unclear -Content of the work is a rehashing of other works -Is beginning to think about the context of their work -Student is beginning to question their assumptions; may work within their comfort zone -Has completed most readings but only restates their content in discussion 	<ul style="list-style-type: none"> -The work has little to no concept -Student does not questions themselves or their practice -Has only completed a few readings
Participation (25%)	<ul style="list-style-type: none"> -Always comes to class prepared and on time -Actively participates in group discussions and critiques -Listens attentively and offers thoughtful, constructive criticism to peers -Always completes work on time 	<ul style="list-style-type: none"> -Is mostly prepared for class and sometimes tardy -Sometimes participates in group discussions and critiques -Does not listen to peers and may talk over others -Always completes work on time 	<ul style="list-style-type: none"> -Has multiple unexcused absences, is often late to class -Rarely participates in group discussions and critiques -Is a poor listener, is not paying attention -Does not complete work on time

Presentation (15%)	<ul style="list-style-type: none"> -Gives an engaging presentation of work -Clearly articulates the connection between concept and the physical object -Is prepared with all deliverables and support materials 	<ul style="list-style-type: none"> -Presentation is somewhat clear but could be further honed -Is prepared with all deliverables and support materials 	<ul style="list-style-type: none"> -Is not prepared to speak about work; ideas are disorganized -Is missing deliverables or support materials that would be helpful to the presentation
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