

# Teaching Portfolio

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**BFA Furniture Design**  
MA Art and Design Education  
Rhode Island School of Design



*Little Kite Chases Day Moon, Jasmine Gutbrod 2018*

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*grasshopper sketch*, Jasmine Gutbrod 2019

## Teaching Philosophy

Art and design endeavors are ways to share curiosity for the world around us in order to collectively create a more healthy and joyful quality of life. Art and design education has the potential to empower students to access their own excitements and understand how those interests relate to a global context. It is a way for us to celebrate individual strength and expression while developing connectivity to community and planet. Understanding how both fine art and design can foster critical thinking, creative problem solving, and empathy is essential to facing the large-scale issues in the present and future world.

In order for me to teach art and design effectively, I need to approach students with patience and an open mind. Honoring the ideas of bell hooks, I aim to view art education as a tool for the liberation of mind and body. By doing so, I will help encourage continued curiosity and lead with the understanding that mistakes are necessary for growth and innovation. I want to encourage healthy risk-taking and set up an environment where students are comfortable challenging themselves by choice.

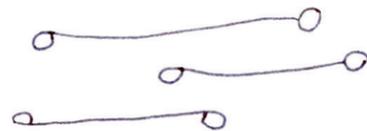
By exposing students to a wide range of material processes, many different perspectives and case studies from different schools of thought, and varying exercises in technical dexterity, students will be able to make informed choices within their work and methods. Courses will draw in methods and concepts from many disciplines including natural sciences, politics, and philosophy. Product and Furniture Design studios will be incorporate the languages of sculpture and fine art. In doing so I hope to blend the boundaries of artistic expression and creative problem solving which are isolated within contemporary markets. My goal is to broaden students' breadth of understanding while at the same time elevating the unique creativity and personal experience present in each student. It is important for artists and designers to consider their work within a global context in order to cultivate a community of empathy. It is important to me that I am able to recognize individual style and encourage independent thinking while also challenging students to experiment and work outside of their comfort zone. My emphasis on interdisciplinary exploration will help develop valuable skills that can be applied to many other aspects of life. Creativity, resourcefulness, critical thinking, and community building are foundational to art and design learning and are also important steps in fostering environmentally and socially responsible individuals.

## Inclusivity Statement

It is my intent that students of all diverse backgrounds are provided with the opportunity to excel in learning art and design theory and practice. Including individuals from different backgrounds and perspectives is necessary to building a learning culture based on integrity and open creativity. I enthusiastically welcome those from any race, gender identity, sexuality, socioeconomic status, age, ethnicity, differing ability, religion, and culture.

I am responsible for recognizing the overt and covert biases present in my own world view, as well as the views of those I offer to read, write, and respond to. It is my goal that by integrating a diverse set of experiences into my curriculum, students are able to gain a more comprehensive understanding of art and design. Within this field of study it is always important to question the opinions and ideas presented and students are encouraged to form their own discourse around presented material. I hope to create a community of trust where every student is safe to honestly express themselves. There is zero tolerance for hate about identity or background of any kind, which can take the form of micro-aggression or hostility of any degree. Hateful acts are dangerous and disruptive to the goals set in place for fostering a community of makers and thinkers. Student well-being in mind and body is necessary for developing creativity. It is my responsibility as an educator to ensure that students have access to mental, physical, and social health resources within their environment if needed. Course material will frame the voices of Black, Indigenous, and Communities of Color as essential to understanding art and design practices and context. An active de-centering of privileged perspectives will take place through critical discussions, guest speakers, physical and virtual field trips, and class reflections.

To my students, thank you for trusting me as a guide through this process.



## Course Descriptions



### Course Title:

*Diffuse, Focus, Enhance*  
(Intro to Lighting Design)

**Term:** Fall and Spring **Instructor:** Jasmine Gutbrod  
**Schedule:** Mondays 1:10 - 6:10 **Prerequisites:** None  
**Location:** Furniture Design Department **Estimated Materials Cost:** \$50-\$250 **Capacity:** 15 - Open to all

Lamps, candle holders, chandeliers, and sconces are all ways that we focus light into our homes and workplaces. Designing lighting is an exciting way to practice conceptual thinking skills and apply them to a physical form. All students will be provided with a basic lighting fixture kit with light bulb, cord, and switch which they will learn to wire together safely. Together we will explore different materials used for diffusing, mirroring, focusing, coloring, and enhancing light and think about applications for different spaces. We will draw inspiration from many sources such as the translucency of insect wings and recycled plastics. Students will sketch, model, sample, and render different concepts in varying scales and work to complete one fully realized object, or a series of multiple smaller experimental objects. Designs will develop through visual and material research, class discussions, and a guest critique. We will also visit a local lighting design studio as a class to witness the behind-the-scenes of production. No prior experience in furniture design or lighting fabrication is necessary.

## Course Descriptions



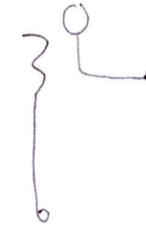
### Course Title:

*Sinking in Soft Sculpture  
(Alternative Upholstery)*

**Term:** Winter Session **Instructor:** Jasmine Gutbrod  
**Schedule:** Friday 1:10 - 6:10 **Prerequisites:** FURN001  
 Juniors and Seniors Only **Location:** Furniture Design  
 Department **Estimated Materials Cost:** \$150 **Capacity:** 10 -

You probably have sat on a sofa and felt the soft forms mold to your body, or maybe have laid down in a field and seen the impression of yourself left in the crushed grass. How do our bodies fit within the spaces we construct? What emotive qualities do materials evoke? Considering upholstery is an important aspect of furniture design. The techniques and materials traditionally used in the production of armchairs and window seats can be transformed and applied to exciting new forms and concepts. Students will get exposed to traditional materials such as horsehair and straw, and move on to explore different techniques such as felt-forming and 3D knitting. For the first five weeks, at the beginning of class there will be a group demonstration introducing a new technique or process. The rest of the class will be dedicated to exercises in experimentation utilizing that technique. At the same time, we will be developing three-dimensional concepts, alternating between feedback in small groups and one-on-one sessions. The next five weeks will challenge students to fabricate their concept using a process they were introduced to in class, or one devised through their own research. There will be an emphasis on creativity with material application in looking for ways to disrupt traditional human body relationships with domestic objects, challenging the perception of upholstery and structured soft goods.

## Course Descriptions



### Course Title:

*Art and Design  
for Climate Adaptation*

**Term:** Winter Session **Instructor:** Jasmine Gutbrod  
**Schedule:** Wednesday and Friday 10:00 - 12:30  
**Prerequisites:** None **Location:** Studio 215 **Estimated  
 Materials Cost:** \$20-\$150 **Capacity:** 12 - Open to all

The climate crisis we face threatens our planet and existence. With sea level rise and wealth inequality, increasing carbon levels in the atmosphere and racial injustice, the need for us to rethink our societies and ways of life is imperative. What comes next? How can we transform what we are learning into tangible solutions? Through exploring speculative design and remapping large-scale systematic change, we will tackle the complex issue of climate change and the roles that artists and designers serve in mitigating its effects. Students will work in groups of 3-5 of their choice and respond to an assigned situation of possible future climate and political conditions. They will be asked to design a housing solution, means of mobility, or solution to food production that responds to those imagined scenarios. Teams will be encouraged to take an interdisciplinary approach, drawing ideas from different fields of science, psychology, politics, and economics. Every other week there will be a presentation from a guest professional coming from a different discipline. In the middle of the semester, there will be an interdisciplinary panel discussion where students will have the opportunity to present their ideas and get feedback. Final projects will be a culmination of the semester's investigations and include models, sketches, and samples of concepts that react to different potential Earth futures.

## Syllabus

### Course Title: *Art and Design for Climate Adaptation*

**Term:** Winter Session **Instructor:** Jasmine Gutbrod **Schedule:** Wednesday and Friday 10:00 - 12:30 **Prerequisites:** None **Location:** Studio 215 **Estimated Materials Cost:** \$20-\$150 **Capacity:** 12 - Open to all

The climate crisis we face threatens our planet and existence. With sea level rise and wealth inequality, increasing carbon levels in the atmosphere and racial injustice, the need for us to rethink our societies and ways of life is imperative. What comes next? How can we transform what we are learning into tangible solutions? Through exploring speculative design and remapping large-scale systematic change, we will tackle the complex issue of climate change and the roles that artists and designers serve in mitigating its effects. Students will work in groups of 3-5 of their choice and respond to an assigned situation of possible future climate and political conditions. They will be asked to design a housing solution, means of mobility, or solution to food production that responds to those imagined scenarios. Teams will be encouraged to take an interdisciplinary approach, drawing ideas from different fields of science, psychology, politics, and economics. Every other week there will be a presentation from a guest professional coming from a different discipline. In the middle of the semester, there will be an interdisciplinary panel discussion where students will have the opportunity to present their ideas and get feedback. Final projects will be a culmination of the semester’s investigations and include models, sketches, and samples of concepts that react to different potential Earth futures.

### Course Goals

- To show the value of interdisciplinary problem solving when approaching a large-scale issue
- To integrate research and theory into designed solutions
- To promote the use of radical imagination as a tool for envisioning alternative futures
- To exercise art and design thinking in unconventional ways

### Learning Outcomes

- An excitement for using art and design as a tool for problem solving 25%
- New skills for working in a collaborative interdisciplinary environment 25%
- A thoughtful integration of research and imagination 25%
- Demonstrated understanding of how ecology, social justice, politics, agriculture, and technology are related to the global climate crisis 25%

## Course Structure

<p><b>Week 1</b></p>	<p>In class: student introductions, discuss course syllabus. Activity: Imagination is a tool for world-building. Visual Mapping: Global Systems and mini design challenge Studio: Work on design challenge, present at end of class</p>	<p>Out of class: Watch <i>Mossville: When Great Trees Fall</i> documentary, come to class with 3 response sketches and 2 discussion questions</p>
<p><b>Week 2</b></p>	<p>Discussion: Energy Consumption and Cultural Erasure Activity: mini design challenge #2 Studio: Work on design challenge, present at end of class</p>	<p>Read “Decolonizing energy: Black Lives Matter and technoscientific expertise amid solar transitions” by Myles Lennon and “Ecofeminism and Climate Change” by Greta Gaard</p>
<p><b>Week 3</b></p>	<p>Lecture: Guest Lecture, Intersectional Environmentalist Discussion: Intersectional Environmentalism Activity: Model-making techniques and materials demo and exercise, using paper as a sustainable prototyping material Studio: Work on modeling exercise</p>	<p>Assignment: Sketch model response to <i>Biomimicry Institute</i> case studies prompt and reading</p>

<b>Week 4</b>	<p>In Class:                  Introduction: Final project assignment                  Discussion: Biomimicry and Biophilic Design                  Lecture: Architect specializing in biomimicry, disaster relief case study: Shigeru Ban                  Visit: Nature Lab                  Studio: Biomaterials workshop</p>	<p>Out of Class: Choose teams and desired prompt, biomaterials recipe assignment, Materiom.org and application concept sketches</p>
<b>Week 5</b>	<p>Watch: Food, Inc. documentary                  Discussion: Food waste and industrial agriculture, case study: speculative design                  Activity: Biomaterial review</p>	<p>Begin brainstorming final project in teams, email entire class with one update and provide written feedback online to 3 other groups</p>
<b>Week 6</b>	<p>Lecture: US Politics: Big Oil and Government                  Discussion: Student Observations                  Studio: Open studio work, group rounds for feedback</p>	<p>Research Technological Advances in Housing and Mobility writing assignment</p>
<b>Week 7</b>	<p>Discussion: Technological Advances in Housing and Mobility                  Studio: Open studio work                  Brainstorm: One-on-one student sessions with instructor rounds</p>	<p>Assignment: Research historical examples of climate adaptation, contribute 1 slide to class presentation</p>

<b>Week 8</b>	<p>Discussion: Historical Examples of Climate Adaptation: Clothing                  Activity: Fashion Design for Climate Adaptation, material samples, case study: Charlotte McCurdy                  Visit: The Materials Library                  Studio: Open studio work, individual instructor rounds for feedback, student feedback sessions</p>	<p>Assignment: Prepare for guest feedback discussion, include digital or physical models as well as concept introduction digital or physical presentation</p>
<b>Week 9</b>	<p>Studio: Final Project check-in, Guest lecturer critique session (in groups with written feedback), open discussion follow-up                  Developments for a working prototype demonstrated in class.</p>	<p>Reflection paper on project feedback, continue working on final project</p>
<b>Week 10</b>	<p>Visit: Harvard Natural History Museum in Cambridge, MA                  Closer look at the glass flowers exhibit, discussion on Western Collection practice and European colonialism</p>	<p>Digital feedback session out of class through online forum. Find one resource to share with another group to assist with research.</p>
<b>Week 11</b>	<p>Open studio work, individual instructor rounds for feedback</p>	<p>Watch: Lowland Kids (22 min.) documentary                  Climate refugee and disaster relief writing response</p>
<b>Week 12</b>	<p>Studio: Present final projects, open discussion form</p>	

## Course Resources

### To Read

- *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants* by Robin Wall Kimmerer
- “Decolonizing energy: Black Lives Matter and technoscientific expertise amid solar transition” by Myles Lennon
- “Energy Security: For Whom? For What?” by The Corner House
- “The Dakota Access Pipeline, Environmental Injustice, and U.S. Colonialism” by Kyle Powys Whyte
- “What Do We Mean When We Say “Structural Racism”?” by Walter Johnson
- “Pressure: The PoliTechnics of Water Supply in Mumbai” by Nikhil Anand
- *Air’s Substantiations* by Tim Choy
- “Ecofeminism and climate change” by Greta Gaard
- “Design’s Role in Transitioning to Futures of Cultures of Repair” by Tristan Schultz
- “You Cannot be Here”: The Urban Poor and the Specter of the Indian in Neoliberal Mexico City” by Alejandra Leal Martinez
- “Imagining Cities that Can Save the Planet” by Alex Steffan
- “The Way the Light Hits a Web” by Jamia Weir
- “Developing Ecological Habits of Mind Through the Arts” by Rena Upitis
- “Earth Education, Interbeing, and Deep Ecology” by Tom Anderson and Anniina Suominen Guyas

### To Watch

- *That World Is Gone: Race And Displacement in a Southern Town* (documentary, 2010)
- *Lowland Kids* (22 min. documentary)
- *Mossville: When Great Trees Fall* (documentary)
- “Greening the ghetto” by Majora Carter (TED talk)
- “Climate justice can’t happen without racial justice” by David Lammy (TED talk)
- “Teach arts and sciences together” by Mae Jemison (TED talk)

### People

- Leah Thomas (Inresectional Environmentalist)
- Shigeru Ban (Architect)
- Creme Studio (Design)
- Agnes Denes (Artist)
- Neri Oxman (Artist/Researcher)
- Fiona Raby (Speculative Designer)

...and more

## Final Project

### Course Title: *Art and Design for Climate Adaptation*

**Project Description:** The past weeks we have investigated the complex issue of climate change from an interdisciplinary design perspective. You have gained exposure to the political, social, technological, economic, and ecological facets of our shifting planet and have begun to visualize creative solutions and strategies. You now will apply your research to your skills in art and design making. You will imagine and prototype a solution to a possible future Earth climate scenario using one of the following themes of choice:

**Housing solutions** *Where will inhabitants live? How will their architecture reflect their needs?*

**Means of mobility** *What methods of travel will be obsolete or necessary? Why will people need to travel?*

**Food production and distribution** *What are people eating in this alternative future? Where is their food coming from, and how are they preparing it?*

**Protective Apparel** *How have visual styles changed to account for new needs? What do your inhabitants want to wear on their bodies?*

**Spiritual Practice** *What concepts are important to your inhabitants? How do they make decisions and share ideas? What customs are important?*

**Community Engagement** *How do people entertain themselves for fun? What activities are unique to their specific situations?*

Future Earth climate scenarios include varying weather conditions, political situations, or social trends that influenced culture in an imagined future. One future climate scenario is desertification of Earth, where CO<sub>2</sub> emissions continued and the planet’s greenhouse effect resulted in the massive expansion of hot and arid regions. Another possible future scenario is extreme sea-level rise, where coastlines are transformed and inhabitants are forced to live with repeating hurricanes. The third scenario imagines a future where global leaders were able to create a completely net-zero carbon footprint and slow global warming to a manageable pace.

These themes and scenarios are meant to provide a few constraints in order to aid in the conceptual development process. Begin by sketching and modeling in your groups and theorizing what construction methods, materials, cultural trends, and social patterns might emerge because of the conditions in your future Earth climate scenarios.

## Project Goals

- To understand the nuances of climate change
- To understand the importance of imagination and speculation when addressing a large scale issue
- To consider how art and design can be a tool for creative problem solving
- To build research techniques and understand how to apply research to art and design
- To collaborate by sharing skills and feedback

## Project Learning Outcomes

- An ability to conceptualize and make objects collaboratively
- A working methodology for applying research to ethical art and design practice
- An approach to design that utilized radical experimentation and risk-taking
- An ability to focus abstract ideas into a realized object or concept

## Methods

- Talk with your group about which aspects of climate change adaptation interest you the most, and consider what background knowledge and skills each person has
- Utilize class resources as a starting point for further research
- Consider material samples, scale models, and writing samples as ways to convey your ideas
- Set aside time inside and outside of class to work collaboratively or individually on the project
- Prepare the final project for presentation by including background research, preliminary sketching and modeling, and finalized concept prototype

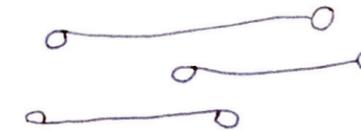
## Evaluation

### Basic Competency:

- Groups have worked together for the same project
- Conceptual ideation is documented and progressive
- Project addresses one theme and how it relates to the assigned future climate scenario
- Research methods are clear and demonstrate an understanding of climate change complexities
- Proposed solution utilizes an interdisciplinary approach

### Advanced competency:

- Groups demonstrate true interdisciplinary collaboration which utilizes multiple skills from different fields of knowledge
- Conceptual ideation demonstrate a deep investigation of the chosen theme
- Project responds to theme with imagination and ingenuity and directly responds to the assigned future climate scenario
- Research methods are well-rounded and applied to concept proposal
- Proposed solution is presented with clarity and confidence and utilizes multiple methods for visualization
- Includes a working prototype or concept model



## Critique Statement

The purpose of critique in this course should be to challenge and inspire each other. The topic of climate change is extremely broad and by necessity requires intensive collaboration from a dynamic group. Provide feedback with the understanding that every person has a valuable contribution to make. Focus on genuine reactions that are not clouded by academic jargon. This course is built on imaginary situations and there are no right or wrong solutions as long as projects fall with community guidelines of being non-discriminatory and respectful of different viewpoints. Voice your opinion if something upsets or disturbs you either publicly during class or privately with me. Be kind to your peers, and hold them to a standard of equal respect and effort. By approaching feedback discussions with an open mind, we can work on propelling ideas forward and strengthening our collective resources. There will be opportunity to try multiple critique formats, including:

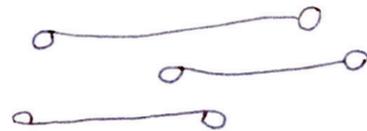
**One-on-one** where there is direct conversation with you and myself about your process and work

**Peer-to-peer** where students exchange feedback and present ideas to each other

**Verbal and written** where we experiment with both our instinctive reactions and curated thoughts

**Industry professionals** where individuals specializing in a specific field are invited to hear you talk about your work

**Hands-on** where we will interact directly with each other's work through touch and closer looks



## Evaluation Guide

	Advanced	Accomplished	Developing	Incomplete
<b>Participation</b>	Student is deeply involved in class discussions, demonstrating care and support to community members, considers collaboration with enthusiasm.	Student occasionally contributes to class discussions, approaches collaboration willingly.	Student rarely contributes to class discussion.	Student never contributes to class discussion.
<b>Concept Creativity-Thinking</b>	Concept is highly developed and demonstrates complexity of thought and research. The work is unique, the individual and ideas are exciting and innovative. Student conveys ideas with confidence. Integrates ideas multiple disciplines.	Concept is clear and incorporates background knowledge and research. Student has the potential to propel ideas to more groundbreaking territory but stays in their comfort zone.	Concept lacks clarity, reflects a one-dimensional understanding of topics and interests. Student rarely takes risks to experiment with new ideas and materials.	Concept development is absent, student relies on imitating other people's ideas often.
<b>Concept Creativity-Making</b>	Student is experimental and innovative in their approach to materials and project execution. There is a high level of intention and thoughtfulness and techniques are applied well.	Student shows satisfactory application of learned techniques and makes work that is well-intentioned. Work is complete and demonstrates preparation and effort.	Student shows overall improvement with skill application and meets most expectations for techniques.	Student demonstrates careless craft and lack of effort.
<b>Personal Growth</b>	Student displays obvious growth throughout the course. They utilized research, discussion, and theory to expand ideas. Student challenged assumptions and demonstrated a thoughtful reflection of course material and its relevance to the student's personal practice.	Student made discoveries in this course and demonstrated personal inquiry. Skills and ideas become more thoughtful and exciting with the introduction of new material.	Student was occasionally open to new ideas but relied heavily on their own assumptions.	Student showed a lack of effort and willingness to grow.

## Midterm Feedback Form

### Reminder of Course Goals

- To show the value of interdisciplinary problem solving when approaching a large-scale issue
- To integrate research and theory into designed solutions
- To promote the use of radical imagination as a tool for envisioning alternative futures
- To exercise art and design thinking in unconventional ways

### Rate / Scale

In order to reflect upon and improve this course, please rate the course so far according to the following questions:

(1 = lowest/disagree 5 = highest/agree)

I feel engaged in course material and look forward to learning more.

1    2    3    4    5

I feel secure in this studio.

1    2    3    4    5

I am able to manage the course workload.

1    2    3    4    5

My professor is providing me constructive feedback and support for my projects.

1    2    3    4    5

My peers are providing me with constructive feedback and support.

1    2    3    4    5

I understand what is expected of me in this course.

1    2    3    4    5

The material I am learning is valuable and important.

1    2    3    4    5

Feedback discussions/critiques are inspiring and thoughtful.

1    2    3    4    5

Class readings and activities help inform my work in this class.

1    2    3    4    5

I would recommend this course to a friend.

1    2    3    4    5

8

Please respond to the following questions honestly:

What topic in class were you most interested in and why?

What do you wish the instructor covered in class? Did anything seem irrelevant?

How has your perception of art and design changed from this course?

Any other suggestions for this course?

Name: \_\_\_\_\_

Note that no responses will affect your final assessment and evaluation in any way, this form will serve as a starting point to discuss your ongoing goals within this course to help you succeed. *Thank you for your hard work so far!*

# thank you



*Positioning Cloud Lamp, Jasmine Gutbrod 2019*  
(Photo by Nika Kanamoto)