

COVER SHEET FOR CONTRACT EXTENTION OF TERM FACULTY

College of Industrial Design

1. Full Name: Matthew Brian Obbink
2. Current Faculty Rank: Assistant Teaching Professor
3. Date of Current Faculty Rank: 1/14/2018
4. Primary Department: Industrial Design
5. Secondary Appointments (departments or programs): Art and Visual Culture
6. Campus Address: 158 College of Design
7. Highest Degree Earned:

<u>Degree</u>	<u>Institution</u>	<u>Date</u>	<u>Field</u>
Masters of Fine Art	Iowa State University	December 2017	Furniture/Metals.

8. Voting record on this recommendation: (Include those that apply and account for all eligible voters in each category)

Departmental Committee (totals)	Yes	_____	No	_____	Abstain	_____	Absent	_____	On Leave	_____
Department Faculty (totals)	Yes	_____	No	_____	Abstain	_____	Absent	_____	On Leave	_____
Department Chair	Yes	_____	No	_____		_____				
College Committee	Yes	_____	No	_____	Abstain	_____				
Dean	Yes	_____	No	_____						

Matthew Obbink
Assistant Teaching Professor
Industrial Design
134 College of Design
Ames, Iowa 50014
515-450-3994
obbinker@iastate.edu

I. GENERAL INFORMATION

Education

2017 **Master of Fine Art, Furniture Design, Metalsmithing (MFA)**

College of Design, Iowa State University
Department of Industrial Design

2006 **Bachelor of Fine Art, Furniture Design, Metalsmithing (BFA)**

College of Design, Iowa State University
Department of Integrated Studio Arts

Professional Experience

2017-Pres. **Assistant Teaching Professor/ Lecturer**
Iowa State University
Industrial Design Department
Sophomore Year Coordinator 2018-Present
Model Shop Advisor 2019-Present

2012-Pres. **Designer, Maker and Shop Owner**
Matt.Maker.Inc
Furniture and Metalsmithing
Madrid, Iowa

2020 **Assistant Teaching Professor**
Iowa State University
Department of Art and Visual Culture
Instructor: ARTIS 324/424 – Advanced Metalsmithing

2017-2018 **Instructor: Jewelry and Metalsmithing**
The Des Moines Art Center
Des Moines, Iowa

2017 **Instructor of Record- ARTIS 320/420 Advanced Furniture Design**
Graduate Teaching Assistant
Iowa State University
Department of Art and Visual Culture

2016-2017 **Instructor of Record- ARTIS 202 Introduction to Wood Design**
Graduate Teaching Assistant
Iowa State University
Department of Art and Visual Culture

2008-2011 **Shop Forman, Project Manager, Furniture Designer, Furniture Maker**
2012-2018 Fine Line Woodworks Inc.
Bondurant, Iowa

2012 **Cabinetry Designer, Cabinet Maker**
Huston Millwork
Grimes, Iowa

2011-2012 **Cabinetry Designer, Furniture Designer, Furniture Maker**
Sunray Custom Cabinetry & Furniture
Savage, Minnesota

2007-2008 **Furniture Maker, Woodworker, Carpenter**
Pederson Construction Inc.
Des Moines, Iowa

2006-2007 **Furniture and Cabinet Maker**
Schropp's Cabinetry
Ames, Iowa

2006 **Furniture Maker/Sculptor**
Sticks Inc.
Des Moines, Iowa

II. Scholarship

Shows and Exhibitions & Publications

- 2019 **Craft Forms 2019**
International Juried Exhibition of Contemporary Crafts
Wayne, Pennsylvania
Selected only 90 pieces form over 1300 images submitted
“Self Portrait Apparatus” – 2017
- 2019 **Woodworker West Magazine**
National woodworking publication
“One Million Rocks”
- 2019 **Octagonal: The All Media Exhibit**
National Juried Exhibition of Art
Octagon Center for the Arts
Ames, Iowa
Selected only 66 works from a total of 359 works
“One Million Rocks”-2017
“Don’t Bite Your Thumbnails”-2017
“Six Whistles”-2017
- 2018 **50th Clay, Paper, Fiber, Wood, Metal Glass Exhibit**
National Juried Exhibition of Art
Octagon Center for the Arts
Ames, Iowa
Selected 65 works from of total of 318 works
“Self Portrait Apparatus” -2017
- 2017 **49th Clay, Paper, Fiber, Wood, Metal Glass Exhibit**
National Juried Exhibition of Art
Octagon Center for the Arts
Ames, Iowa
Selected 61 works from of total of 334 works
“The Mind of a Maker” -2016
“Potassium Protector” - 2016

- 2017 **Forge, Form, Fabricate**
National Juried Student Exhibition of Metalwork
Southern Illinois Metalsmith Society
Carbondale, Illinois
“Emergency Use Only” -2015
“Fidget Case”-2016
- 2017 **Bio-renewables Art Competition**
Iowa State University
Ames, Iowa
“Dunnage Stool” -2016
- 2016 **Multiplicity of Minds**
Graduate Student Exhibition
Octagon Center for the Arts
Ames, Iowa
“Sit and Play a Tune” – 2016
“Signal Horn for an Industrialist” – 2015
- 2016 **Apex, Student Juried Exhibition**
Memorial Union, Iowa State University
Ames, Iowa
“Potassium Protector” -2016
“Spear”- 2015
“Geometric Windsor”-2016
- 2016 **Art Inspired Student, Juried Exhibition**
Memorial Union, Iowa State University
Ames, Iowa
“Fidget Case” – 2017
“Conversations with Irvin” 2017
- 2016 **49th Clay, Paper, Fiber, Wood, Metal Glass Exhibit**
National Juried Exhibition of Art
Octagon Center for the Arts
Ames, Iowa
Selected 69 pieces of artwork from 350 works
“Emergency Use Only” – 2015

- 2015 **Studies in Creativity, Student Juried Exhibition**
Memorial Union, Iowa State University
Ames, Iowa
“Industrialist’s Signal Horn” – 2015
“Carrot Top Stools”- 2016
- 2015 **Hero/Heroine Student Exhibition**
College of Design, Iowa State University
Ames, Iowa
“Spear”-2015
- 2006 **Emerging Iowa Artist**
Des Moines Art Show
Des Moines, Iowa
Selected 15 Students, Nation wide
- 2006 **Focus Student Design Exhibit**
Memorial Union, Iowa State University
Ames, Iowa
“Ritualistic Vessel”
- 2005 **Iowa State Design Annual Student Show**
Memorial Union, Iowa State University
Ames, Iowa
“Can U Catch”-2005
- 2004 **Design Emphasis: National Student Furniture Design Competition**
International Woodworking Fair
Atlanta, Georgia
Selected 25 Students Nation Wide
“Shhhhhh”-2004

Design/Fine Art Awards

- 2019 **Best in Wood: Octagonal: The All Media Exhibit**
National Juried Exhibition of Art
Octagon Center for the Arts
Ames, Iowa
Selected only 66 works from a total of 359 works
“One Million Rocks”-2017
- 2017 **First Place: 49th Clay, Paper, Fiber, Wood, Metal Glass Exhibit**
National Juried Exhibition of Art
Octagon Center for the Arts
Ames, Iowa
Selected 61 works from of total of 334 works
“The Mind of a Maker” -2016
- 2017 **Best in Show: Bio-renewables Art Competition**
Iowa State University
Ames, Iowa
“Dunnage Stool” -2016
- 2017 **Best in Show: Forge, Form, Fabricate**
National Juried Student Exhibition of Metalwork
Southern Illinois Metalsmith Society
Carbondale, Illinois
“Emergency Use Only” -2015
- 2016 **Merit Award: Apex, Student Juried Exhibition**
Memorial Union, Iowa State University
Ames, Iowa
“Potassium Protector” -2016
- 2016 **Best in Show: Art Inspired Student, Juried Exhibition**
Memorial Union, Iowa State University
Ames, Iowa
“Fidget Case” – 2017

- 2016 **2016 Merit Scholarship: Society for Midwest Metalsmiths**
St. Louis, Missouri
Applications were sent to 50 Colleges and Universities throughout the Midwest
3 Students were chosen from 10 school across 6 States
\$1500 scholarship given to help encourage the continuing of development of
Metalsmithing skills
“Emergency Use Only”-2015
- 2015 ***Merit Award: Studies in Creativity, Student Juried Exhibition***
Memorial Union, Iowa State University
Ames, Iowa
“Industrialist’s Signal Horn” – 2015
- 2006 **Merit Award: Focus Student Design Exhibit**
Memorial Union, Iowa State University
Ames, Iowa
“Ritualistic Vessel”
- 2005 **First Place: Iowa State Design Annual Student Show**
Memorial Union, Iowa State University
Ames, Iowa
“Can U Catch”-2005

Professional /Teaching Awards

- 2019 **SVPP Professional Development Award**
\$500 awarded to travel to AWFS Fresh Wood competition in Las Vegas, with his
students, Nathan and Sam, who were chosen as finalists to compete in this
national furniture design competition.
- 2019 **Will Prindle: Award for Extraordinary Performance**
Industrial Design, College of Design, Iowa State University
Ames, Iowa
- 2017 **Teaching Excellence Award: Graduate Program**
College of Design, Iowa State University
Ames, Iowa
Award given to the top student teachers

III. Area of PRS: TEACHING

Courses Taught

OBBINK, M.
EVALUATION TABLE

TERM	COURSE #	COURSE TITLE	# ENROLLED*	#STDNT RESPONSES	CREDITS*	CONTACT HOURS	INSTRUCTOR OVERALL	DEPT AVERAGE	COLLEGE AVERAGE	COURSE OVERALL	DEPT AVERAGE	COLLEGE AVERAGE
F20	IND D 201 (1)	INDUSTRIAL DESIGN STUDIO I	15	5	6	90	4.80	4.32	4.27	4.80	4.38	4.23
	IND D 387 GRP	HISTORY OF INDUSTRIAL DESIGN I	93	33	3	279	4.30	4.32	4.27	4.55	4.38	4.23
S20	IND DSN 202 (1)	INDUSTRIAL DESIGN STUDIO I	17	3	6	102	5.00	4.38	4.38	4.67	4.03	4.14
	IND DSN 534 (2)	MATERIALS & PROCESSES FOR IND DSN	15	4	3	45	4.00	4.38	4.38	4.40	4.03	4.14
	IND DSN 534 (3)	MATERIALS & PROCESSES FOR IND DSN	14	1	3	42	5.00	4.38	4.38	5.00	4.03	4.14
F19	IND D 201 (2)	INDUSTRIAL DESIGN STUDIO I	18	12	6	108	4.58	4.12	4.10	4.25	3.92	3.95
	IND D 201 (3)	INDUSTRIAL DESIGN STUDIO I	16	12	6	96	4.50	4.12	4.10	4.08	3.92	3.95
	IND D 387 (1)	HISTORY OF INDUSTRIAL DESIGN I	72	67	3	216	4.70	4.12	4.10	4.42	3.92	3.95
SS 19	IND D 490C	INDEPENDENT STUDY	22	6	N/A	N/A	4.83	N/A	N/A	5.00	N/A	N/A
S19	IND D 202 (1)	INDUSTRIAL DESIGN STUDIO I	18	8	6	108	4.88	4.20	3.96	4.75	4.09	3.80
	IND D 202 (2)	INDUSTRIAL DESIGN STUDIO I	15	8	6	90	4.88	4.20	3.96	4.75	4.09	3.80
	IND D 334/534	MATERIALS & PROCESSES FOR IND DSN	70	20	3	210	4.55	4.20	3.96	4.29	4.09	3.80
F18	IND D 201 (2)	INDUSTRIAL DESIGN STUDIO I	16	11	6	96	4.91	4.30	4.03	4.82	4.25	3.88
	IND D 201 (3)	INDUSTRIAL DESIGN STUDIO I	16	10	6	96	5.00	4.30	4.03	4.90	4.25	3.88
	IND D 387	HISTORY OF INDUSTRIAL DESIGN I	75	47	3	225	4.51	4.30	4.03	4.26	4.25	3.88
S18	IND D 202 (2)	IND DSN STUDIO II	15	7	6	90	4.86	4.16	4.07	4.83	4.02	3.91
	IND D 202 (4)	IND DSN STUDIO II	17	12	6	102	4.33	4.16	4.07	4.08	4.02	3.91

M. OBBINK
MISSING INFORMATION
N/A OR NOT SURVEYED
PREPARED FOR REVIEW: SPRING '21
*TAKEN DIRECTLY FROM THE REGISTRAR'S DATABASE

Undergraduate Advising (Not in PRS)

General Advising for Undergraduate Students on the topics of:
Student questions, class questions, curriculum and scholarship. In addition, I work with them to develop strong portfolios. Advising them on potential internships and jobs. Discuss opportunities and research that can help them develop important skills as young designers. Also work with students on their inter personal and life goals, directing them to any recourses that can help them through any non-related issues they are dealing with.

Student Organization

2020- INDD-Makers Club

An Industrial Design Club focused in Making and Prototyping innovating techniques and showcasing their hard work in Product Design

Curricular Development

2019-Pres. Sophomore Year Coordinator

Coordinated the Sophomore year 4 studio classes and projects. In addition, worked I have worked to align the studio material with the lecture courses, for all undergraduate and graduate students enrolled. This was done to optimize the student experience, and make sure we were scheduling everything with all courses in mind.

INDD 201 Industrial Design Studio I

Introduction to different drawing, making and presentation techniques required during the new product development process. Students in INDD 201, will learn to apply basics of perspective drawings, marker rendering techniques, orthographic drawing, product semantics, visual brand language, Introduction to digital design, observational research methods, rapid visualization and model making techniques for developing and communicating innovative product ideas. The goal of this studio is to introduce students to the drawing, modeling and presentation skills required for industrial design practice. This studio will also focus applying the drawing skills as design tools for form development and communication of design ideas. As well as an introduction to 3D model making. The goal is Incorporating these techniques to use in conjunction with your ideation processes to showcase your ideas.

INDD 202 Industrial Design Studio II

Through a progressive series of structured exercises and projects, IndD 202 covers basic modeling principles and three-dimensional form development required for industrial design activity. These activities include explorative studies in: assembly, disassembly, process efficiency, structures, materials identification, hand fabrication, and testing. Students are trained in many new tools to then work in a variety of media including paper, foam core, polystyrene, and wood.

INDD 270: Introduction to Making and Prototyping

This lecture style course introduces our new sophomore core students to the art of making and prototyping as a tool for discovery in Industrial Design. We will focus on each and every skill set and medium that students will be able to use to showcase their design ideas in three-dimensional form. We will discuss technical drawing, project planning, project realization and cut sheets. Material exploration will include but not be limited to: Paper, chipboard, cardboard, coroplast, styrene, plastic, foam, wood. Students will understand the many tools needed for this level of construction as we will work with many measuring, marking, sawing, shaping and carving tools.

INDD 334 Materials and Manufacturing for Product Design

This course is focused on the essential materials and manufacturing processes regularly considered and appropriately applied to successful product design. Materials include wood, ceramics, glass, metals, plastics and composites and processes such as casting, extrusion, injection molding and various types of fabrication. Also covered will be the topics of vendor relations, sourcing, the interaction of design with Marketing, Engineering and Sales, project management and product education and market introduction.

INDD 387 Industrial Design History

This Online course is intended to give an introduction into Industrial Design History. Lectures will be given about design movements, designers and their objects, as well as various methods of design, production, and fabrication. In addition, students will be shown short videos to

reinforce the content. They will also work in groups to deliver a designer research presentation. It will focus on all aspects surrounding the designs we have come to recognize while giving students the opportunity to learn the stories behind new objects they have yet to see.

INDD 490MO Industrial Design: Independent Study – Wood Bike Design/Build

This studio focused on researching, designing and building an all wood bicycle. This independent study was self-driven by *Nathan Miklo, Sam Christenson, Josh Becker, Nate Timmons and Charlie Erdman*. With direct instructions, techniques and understanding of the material properties of wood these students were able to achieve their goal. They refined their designs through a series of sketching, rendering and blue foam modeling. Their result was a stunning, unique, expertly crafted single speed bicycle.

INDD 490MO Industrial Design: Independent Study – Exploration in lamp design

Independent proposal: *Joe Fentress*- “Nothing affects the mood of a space more than the lighting. Light defines shape, creates atmosphere, and gives us color. Without light we could not exist. Whether you believe it was spoken into existence, in the beginning, or that it was with a resounding bang that light took its first flight across our universe, one thing is for certain: we need light. Many of today’s lamps are designed to erase (or at least greatly reduce) the interactive element between the lamp and its receiver. This is not to say that I think we should have to kindle our own fire every time we want to light a room. Physical interaction, a touch, a unique gesture; familiar, but still delightful. Building a tangible relationship between user and object. It is something to be celebrated, not stifled.” Fentress will complete 3 total lamps, each with its own specific design and physical interaction with its user. In addition, he will focus on working with many new materials use in lamp production.

INDD 592 Industrial Design: Summer 2019 Studio – 1-1000 Designing Furniture for limited production

In this course, students will learn about the history of furniture design and furniture making, to get a greater understanding of how the world of high-end production furniture comes to market. We will study all manufacturing processes pertaining to the use of wood, metal, concrete, leather as well as many other alternative materials used in furniture production. Students will be given hands on training in the basic construction of furniture, through woodworking and metalworking, while bringing their own ideas to life. Each will understand the amount of design and planning it will take to make their designs a reality.

INDD 593 Industrial Design Sponsored Studio: Crest Luxury Pontoons (\$5000 Fee)

This was a formalized study with students: *Nathan Miklo, Sam Christenson, Josh Becker, Nate Timmons, Charlie Erdman, and Ben Satterlee*. Sponsored by Crest, a luxury pontoon company, the students were tasked with redesigning their “Savanah” model, their top pontoon. Each were challenged to reinvent what “luxury” meant to the brand and their customers. Through market research, site visits and a lot of sketching these students developed new innovative ideas that could move directly into production in the next year models. The final deliverables were incredibly detailed digital renders of the new luxurious design. Thus, giving the company and others the opportunity to walk through the pontoon digitally and see every detail that made a truly successful design.

INDD 534x Industrial Design: Product Realization – Advanced Prototyping and Model Making

This hands-on course is focused on advanced techniques of prototyping and modeling for product designers. Students will learn and understand all aspects of model making, working prototypes and presentation models. We will be using foam, wood, metal, plastic as well as many other various materials to showcase these designs. Students will have access to all power and hand tools in our world class shop and will be given an effective understanding of the use of both CNC and 3D printing technologies. Each part of this class will go through a systematic technical process to help students add to their “design” toolbox and prepare them to create beautiful prototypes and presentation models, now and in the future.

ARTIS 324/424 Advanced Metalsmithing and Jewelry

Continued study of traditional and contemporary metalsmithing fabrication techniques applicable to jewelry and object construction, including container forms. Emphasis on design, modeling and rendering techniques and progressive skill development. Basic stone setting and lost wax casting introduced.

Student Achievements

2019 **AWFS National Student Furniture Design Show**
AWFS- National Woodworking and Manufacturing Show
Las Vegas, NV
Nathan Miklo, Sam Christianson, Furniture Design
Chair “72.5” – 2019

Student Awards

2019 **Best of Show:** Studies in Creativity Student Exhibit
Memorial Union, Iowa State University
Ames, Iowa
Chii Tan, Furniture Design
Chair - “Two Men and a Dog” – 2019

2019 **Honorable Mention:** Studies in Creativity Student Exhibition
Memorial Union, Iowa State University
Ames, Iowa
Joe Fentress, Furniture Design
Lamp – “Nio” – 2019

2019 **First Place- “Designed for Production”:** AWFS National Student Furniture Design Show
AWFS- National Woodworking and Manufacturing Show
Las Vegas, NV
Nathan Miklo, Sam Christianson, Furniture Design
Chair “72.5” - 2019

**IV. Area of PRS: EXTENSION / PROFESSIONAL PRACTICE / ENGAGEMENT
Educational Outreach**

- 2019 Sponsored project, Crest Luxury Pontoons, with INDD 593
- 2019 Craft Forms 2019- Professional Artwork Showcase
- 2019 Focus Grant Advisor- Helped educate and advise students
- 2019 AWFS- Woodworking Fair, outreach and connections to industry

V. Area of PRS: INSTITUTIONAL SERVICE

Departmental Service

- 2020- College of Design Representative – Faculty Senate Documents Committee
- 2020- Shop Supervisor (interim Covid) – Model Shop/Maker Space Advisor
- 2019- Faculty Supervisor - Model Shop/Maker Space Advisor
- 2019- Curriculum Committee, Industrial Design
- 2019- Sophomore Year Coordinator

2.1 Candidate's Statement

An integrative statement including the candidate's teaching philosophy and contributions to the teaching mission of relevant departments and programs.



Position Responsibility Statement

Industrial Design Department College of Design

Faculty: Matthew B Obbink **Title:** Assistant Teaching Professor

Start Date: 01/01/2020

Review Date: 05/14/2021

This Position Responsibility Statement (PRS) is a generalized job description used as part of all evaluations. It describes different areas of responsibility, including the proportion of effort that is expected in each area.

Areas of Responsibility with Proportions of Effort

Teaching 90%

Expectations: You are expected to teach approximately 24 credits per academic year (85-90%). These assignments are typically in the sophomore and senior studio, history of industrial design and making and prototyping areas of specialization. In addition, you are expected to mentor undergraduate students. These assignments may be modified if department needs change.

Please note that one 3-credit lecture course experience is typically weighted as 15% of a faculty member's academic year workload, and 6-credit studio course experience is weighted as 20%.

Research/Creative Activity 0%

Expectations:

Extension 0%

Expectations:

Institutional Service 10%

Expectations: Your institutional service activities may include departmental, college, and university committees.

- Functioning as the Sophomore Year Coordinator, being responsible for alignment across the sophomore-level courses, their project and assignment deadlines, learning objectives and milestone calendars, and participating in the undergraduate curriculum committee.
- Functioning as the faculty-in-charge for the Industrial Design Makerspace (Armory Fabrication Lab) through overseeing the operations and training, together with the Makerspace manager.

Professional Practice/Clinical Practice 0%

Expectations:

External Service/ Engagement and Outreach 0%

Expectations:

Administration (formal) 0%

Expectations:

Agreed to by:

2.1 Candidate's Statement

Teaching 80-90%

Responsibilities: teach approximately 24 credits per academic year. These assignments are typically in the sophomore studio, which I taught 12cr. Per semester (24cr. Year) in addition I have taught junior lecture, which is an additional 3cr. This brings my typical total for the year to 27cr. total. Also Independent Studies.

Summary of Teaching Responsibilities

My teaching responsibilities from AY Spring 2020- teaching 1 INDD 202 Studio the sophomore's students. In addition, In Sp. 2020 I am splitting my time between two INDD 534 Product Realization and Model Making courses (new developed course), each section is 3cr. (bringing my total to 12cr.). With every course I teach I do my best to connect the hands of the students to physical objects. I believe that you can only learn what materials are by interacting with them. While folding in the design and research processes I lean hard on students to understand all technical drawing and making skills they will need to master to become great designers. I have seen profound advancement in our student's ability to showcase their ideas in a 3D form. I take pride in that and I hope to remain a driving force in the immense importance of modeling and prototyping in our Industrial Design Program.

In addition, I have focused my moments in between my required courses to step into a roll helping students with additional independent studies. These are above and beyond my responsibilities however when I see potential and drive within a student, I cannot help but do everything in my power to help them facilitate their design goals. This term I had 1 student in Sp. 2020 who focused on lighting projects and gathered quite a lot of buzz on social media with his designs. In addition, I worked with three students in FL 2020, the same student as before, this time working on designing seating forms for a European design firm known as Behspoke and continuing his work on more lighting designs. The other two students worked together to create custom terrazzo and utilized it as a material in furniture and housewares. This gives me an opportunity to bring even more expertise to these students in areas that may not be covered in their required courses. I have found that these Independent studies have paid back tenfold with the amount of growth I have seen within the students in a very short time.

During Fall 2020 I ran my INDD 387- Industrial Design History course online for the first time. This was taken by 93 students, a great jump from the standard required 64 in our department, it was great to see it reaching beyond Industrial Design. This is a 3-credit course, and it has taken an immense amount of development to get it to where it is as an online course that can run itself, with my watchful eye interreacting with students in different ways.

An additional roll for me this Fall 2020 was running our shop in person during our Covid 19 pandemic, as our shop supervisor was out on personal reasons. This was a great added challenge to my already full workload; however, I was grateful to be able to help keep our shop up and running for students during this tough time.

Total Credits: (39 credits) Spring 2020 – 12cr plus 6cr Ind Study Fall 2020 – 9 cr plus 12 cr Ind Study Plus Shop Supervisor

2.1 Candidate's Statement

Teaching 80-90%

Responsibilities: teach approximately 24 credits per academic year. These assignments are typically in the sophomore studio, which I taught 12cr. Per semester (24cr. Year).

Summary of Teaching Responsibilities

My teaching responsibilities from Spring 2019 and Fall 2019 included INDD 202, 334/534 Materials and Processes course, INDD 201 and INDD 387 History of Industrial Design, Independent Studies

In Sp 2019, Also, have focused my moments in between my required courses INDD 202 (two Sections 12 Credits) and 334/534 Materials and Processes (3 credits). I continued to step into a roll helping students with additional independent studies. These are above and beyond my responsibilities however when I see potential and drive within a student I cannot help but do everything in my power to help them facilitate their design goal. I was fortunate enough to work with a group of 5 very bright, driven students on a Wood Bike Build. This project was so rewarding and ended up winning an international design award for these students. This gives me an opportunity to bring even more expertise to these students in areas that may not be covered in their required courses. I have found that these Independent studies have paid back tenfold with the amount of growth I have seen within the students in a very short time. (independent study- 6 Credits)

Also, I worked with two students on a Focus Grant, this project was to design and build a "flat pack" chair

Fall 2019, I taught two sections of INDD 201 (12 credits) and INDD 387 (3 credits)

In addition, I created a new Furniture Design Summer Course- 1-1000 Designing for Limited Production. This course ran over the 2019 summer, with 2 sections and 30 total students. In this course I was able to tap into my expertise as a furniture designer and maker to help students start to understand what it takes to design and build a piece of furniture. This yielded tremendous results. (12 Credits)

All together for just the calendar year of 2019 I taught 48 total credits (24 required). This was a tremendous amount of work, but worth every minute as I learned an immense amount in a very short time as an instructor.

2.1 Candidate's Statement

Teaching 80-90%

Responsibilities: teach approximately 24 credits per academic year. These assignments are typically in the sophomore studio, which I taught 12cr. Per semester (24cr. Year).

Summary of Teaching Responsibilities

My teaching responsibilities from Spring 2018 and Fall 2018 included INDD 202, INDD 201 and INDD 387 History of Industrial Design

In Sp 2018, My required courses were two sections of INDD 202 (two Sections 6 each = 12 Credits). This was my first semester in the department of Industrial Design. I was excited to put my spin on each and every project, but I knew I was going to need to spend some time learning along with our students. I worked well with my two fellow colleges to help structure our learning objectives for our students. This was a great learning experience.

In Fl 2018, My required courses were two sections of INDD 201 (two Sections 6 each = 12 Credits). This course was a challenge for me as it focused in the drawing and sketching portion of our curriculum, a place where I personally struggle. I worked hard to advance my skills and was honest with my students to tell them that I have my own personal strengths and weaknesses and how that can be applied to this course.

Credit totals 24 (12 per semester)

Position Responsibility Statements

IOWA STATE UNIVERSITY FACULTY LETTER OF INTENT For Lecturer and Clinician Appointments (Non-Tenure Eligible)

Name: Matthew Obbink

Address: 1330 Roosevelt Ave. Ames Iowa

The conditions and terms of the offer being made to you are outlined below:

Position/Rank Lecturer

Academic Department: Industrial Design College: Design

Salary Base: A (12 months) Full-time
 B (9 months) Part-time: _____ (fraction of full-time)

Annual base salary \$ 43,000* (\$ _____ per month)

The appointment will begin on 08/16/2018

- It is an appointment as Lecturer or Clinician, ending on 05/15/2021 (not to exceed three years in length). Persons who have been employed continuously at ½ time or greater for three years or more must be given notice of non-renewal one year in advance of the expiration of the appointment.
- It is an appointment as Senior Lecturer or Senior Clinician, ending on _____ (not to exceed five years in length). Notice of non-renewal must be given to the faculty member one year in advance of the expiration of the appointment.

Special Conditions: *Salaries beyond FY 18, to be determined.

This appointment is offered subject to the approval of the State Board of Regents, subject to the continuing availability of funds, and subject to lawful work eligibility upon the start of employment.

Appointment offered by [Signature] Date 1.19.18
Department Chair

Offer approved by [Signature] Date 1.22.2018
Dean

Appointments to Senior Lecturer and Senior Clinician must be approved by the Provost:

Offer approved by _____ Date _____
Senior Vice President and Provost

I have read and I understand the offer and its terms and conditions, and I agree to these terms and accept this offer. Further, I understand that this agreement is in accordance with the policies contained in the Iowa State University Faculty Handbook. The candidate accepting this offer may not revise or add any terms or conditions of the appointment without prior agreement. Revisions or additions will only be accepted if both parties initial and date each instance. (Please sign on the line below.)

Signed [Signature] Date 1/22/18 Soc. Sec. No. Not Required

Disclosure of your Social Security Number (SSN) is not required by law upon acceptance of a job offer. Iowa State University requests you provide your SSN at this time in order that various administrative processes, including establishing your payroll/personnel record, can be initiated. The privacy and confidentiality of your SSN is protected by Federal and State law and will not be disclosed without your consent except as allowed by law. Please return this letter by _____ to the Department Chair.

Original to Senior Vice President and Provost; copies to: Appointee, Department Chair, and Dean

Position Responsibility Statement
Department of Industrial Design
College of Design
Iowa State University

Faculty member: Matthew Obbink

Title and appointment: Assistant Teaching Professor

This is a Position Responsibility Statement (PRS) for Matthew Obbink, Assistant Teaching Professor, in Department of Industrial Design. The PRS establishes the agreed upon distribution of effort in the categories of teaching/learning, research/discovery, outreach/extension/engagement, and institutional service. Under each category is a brief statement of the types of duties that are expected. This agreement can be altered and adjusted by mutual consent of the faculty member and department chair. If you have a change in major responsibilities, please discuss these changes with your department chair so that your PRS can be adjusted appropriately. Your annual evaluation will be based on the PRS as will any allocation of merit increases. This PRS must be reviewed every year but can be revised more frequently under mutual agreement between the faculty member and department chair.

A standard appointment for term faculty in the College of Design in the Department of Industrial Design is 80-90% teaching and advising, and 10% service to the institution and broader community.

Teaching/Learning (80-90%)

You are expected to teach approximately 24 credits per academic year. These assignments are typically in the sophomore and junior studio, history of industrial design and making and prototyping areas of specialization and include but are not limited to INDD 201 (6cr), INDD 202 (6cr), INDD 387 (3cr), and INDD 543 (3cr) 2 sections. In addition, you are expected to mentor undergraduate students, and supervise internship experiences. These assignments may be modified if department needs change or if you choose to use external funds to buy out some of your instructional assignments.

Please note that one 3-credit lecture course experience is typically weighted as 15% of a faculty member's academic year workload, and 6-credit studio course experience is weighted as 20%.

Institutional Service (10%)

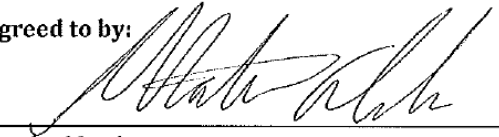
Your institutional service activities may include departmental, college, and university committees.

- Functioning as the Sophomore Year Coordinator, being responsible for alignment across the sophomore-level courses, their project and assignment deadlines, learning objectives and milestone calendars, and participating in the undergraduate curriculum committee.
- Functioning as the faculty-in-charge for the Industrial Design Makerspace (Armory Fabrication Lab) through overseeing the operations and training, together with the Makerspace manager.

The responsibilities and expectation outlined above are not intended to be a definitive list of all your responsibilities during the academic year; rather, the activities reflect general areas of

responsibility as a tenured faculty member in the Department of Industrial Design and reaffirm your employment contract with Iowa State University.

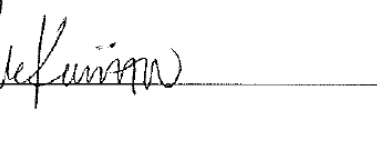
Agreed to by:



Faculty Member

1-24-2020

Date



Chair

1.24.2020

Date

Accomplishments and Impact

In my first semester (Sp.2018) I fell into studio with the task of learning quickly on my feet. I taught in a collaborative setting with two other very capable instructors. All of the curriculum, projects and structure was set, so I could fold in and pick up right with them. In a way I was learning right along with our students as my background was not in Industrial Design. But shortly into the semester I knew I had found a place that needed my experience and expertise. I could fold in my knowledge of materials, technical drawing, mechanics, tools and modeling directly to these students. These were basic introductions to modeling, however there was a much greater need to train each and every student in our model shop. My ten years of working professionally as a woodworker lent, itself perfectly to training our students how to properly and, more importantly, safely work with the equipment in our shop to facilitate their design ideas. I quickly formed an excellent relationship with the shop manager as I knew we would need to work closely together to have the greatest impact on our students. The projects we worked on tied directly to the other courses our Sophomores were taking at this time, we worked with those instructors to make sure everything aligned properly. With individual care and time spent showing the techniques of making, I was able to see much improvement amongst our students.

In the Fall 2018, I was given the chance to fall into a new roll. I was offered the opportunity to instruct or INDD 387, Industrial Design History Course. This lecture course is required amongst our junior students. Although I had no previous lecture experience, I knew what it would take to build a compelling course that students would be thankful to have. My deep love for history helped me shape the content in a way that was easy to follow for our students. I found that students were responding, interacting and enjoying history, even telling me how they now see connections they once didn't. This course by no means went perfectly, but I found myself excited about finding new ways to deliver the content that is so important to our students. In addition to lecture I was also asked to step in to our INDD 201 Studio I course. This was a challenge for me as the main structure for this course was sketching and rendering, skills I had not been taught. I am not an industrial designer, I can draw ok, but I am not the right person to teach it to our new students. However, we were short staffed, and I was willing to help. I did what I could, I learned how to sketch, and I was honest with our students. I found ways throughout the 7 projects that we ran to find ways to interject things I knew would help their process. It did not take long to see that there would need to be new leader for sophomore year. After the main instructor that ran all of the courses moved to Junior year, the existing co-instructor did not seem to want to take control of the content, projects and organization of this course. I was happy to fold into this roll, and soon I got my feet under me and could feel a difference with our students. I pushed these students hard, and they pushed back even harder, they created amazing work. With each project and outcome my notebook pages were filled with failures and successes. I knew I could repeat this roll, increase my

sketching skills and focus on giving these students the best introduction to Industrial design studio that I was capable of. All together this was a pretty crazy semester, teaching two 6 credit studios and one 3 credit lecture was a lot. I was happy to help and grateful for the opportunity, I was truly starting to feel like I belonged in this department, regardless of my background, I was more product designer than I thought.

Spring 2019, Began my third semester as an instructor for Industrial design. This was my opportunity to take the reigns of INDD 202 and adjust existing curriculum and projects. The most important change I made was the introduction to the Illustrated Tool Catalog. Our students are required to take an extensive safety training in our shop, in collaboration with our shop supervisor, I decided I would take a much greater roll and deliver the safety training myself to all 64 of our sophomores. This gave me an amazing opportunity to showcase my training in this setting and connect with our students. I developed an idea that would help all of our students truly retain all of the important safety features and operations of the equipment in the shop, the Illustrated Tool Catalog. This was an assignment where students were asked to draw and render each and every hand and power tool that they will use throughout their time as students. This yielded great results as it forced them to truly understand each and every tool with great detail, all while improving their skills with drawing, rendering and creating a process book. In addition to the catalog, we continued the Lamp Project, and the Flatware Project. The Lamp Project really remained unchanged, but I transformed the Flatware Project into a different direction. Instead of just developing a folk concept, I pushed this to an entire flatware set. The major twist was the introduction into model casting. Students were tasked to create one handle that they would then mold and create 3 identical handles. Then they needed to create the fork, spoon and knife heads. This gave them the opportunity to use a new type of modeling and the results were great. The last major change that I introduced was with a different final project. I had our students research a historic piece of furniture and its designer. Once they settled on their research object they made a 3/16th inch scale replica model of that piece of furniture. They then designed a new individual interpretation of this original work. The final phase was a new 3/16th inch scale model of their new design, plus a full-scale mock up, done as closely to realism as possible. I was BLOWN away. This introduction to furniture history and design was a life changing experience. Superb craftsmanship, design, research and execution. In addition, I mentored two of our best junior designers with their FOCUS Grant project "72.5". These two had not worked with wood before, but based on their work ethic and their design knowledge, I knew I could teach them. They systematically worked through each step I showed them, each done carefully, and effectively. Their final chair forms (2 chairs) were executed perfectly. (Later in July they won a national award for their design). Continuing my goal to help students reach their design goals, I agreed to lead a 5-student independent study. Once again, these students had little to no knowledge of woodworking, and in this case bicycle design. Some may see this as a crazy idea, but I saw it as an opportunity to prove to myself that I can teach students anything, and push them to reach their goals. The goal was to build an entirely wooden bike frame, focusing on innovating the frame design itself. These students researched, ideated, sketched, rendered and modeled their way to incredible new levels. They took each and every thing I threw at them in stride and went above and beyond.

There outcome was a true epic design, a true one of a kind that will explode out of their portfolios. With each extra thing I would put my time in with each and every one of these students, I was paid back 10-fold, it changed me and told me that I truly was in the right spot, the right profession. Finally, this semester was tough as we lost a good friend and colleague. Along with another professor, we took over his INDD 334 Materials and Manufacturing course. We both had a great understanding of what this course was and the content of it so we folded in right away. It was a challenging time, we took turns with certain lectures, and quiz writing, but we managed. This is a lecture style course, it was a good chance to talk about things that I truly have great respect for. All in all, it went well I think.

Summer 2019, I got the opportunity to run a new course that I developed. INDD 490MO or 1-1000: Designing for Limited Production Furniture, was a course dear to my design heart. The format of this course was set up in 3 major phases: technical research, designer research and then personal research. Students were tasked with researching a set technical concept first (wood types, joinery, metals, etc.) which they folded into a digital template to then create a larger technical library. Next, they researched famous furniture designers, showcased their designs and their features in a similar presentation. Finally, after many series of design research, ideation and inspiration, each student created their own piece of furniture. Each worked with many new techniques and materials to them. I taught two 6-week sessions back to back, to 26 total students, the results were great. Nearly every one of them had little to no knowledge of furniture design and making, but they pushed hard to learn and achieve their design goals.

Fall 2019 saw my return as the Lecturer for INDD 387 – Industrial Design History, and with the second time around I felt that I really had my feet under me. I continued to add content to my lectures, along with continuing to show videos and images to reinforce the ideas of so many famous designers. This group of students was far more interactive and it made for a great in class experience. I felt at home in front of them, telling stories and discussing how these designers changed our profession. I took the reins and became the Sophomore Coordinator, this gave me the opportunity to shape our curriculum and work with my colleagues to build the best set of courses and projects for our new students. I continued my roll teaching INDD 201, this time I re-wrote the entire curriculum and projects. I decided that it was time to split our focus between both design and technical skills. We spent with our new students building the foundational skills they need, orthographic drawing, sketching, rendering, photoshop, modeling and ergonomics. They then could use these skills to create strong project outcomes. It was not a perfect system, but it was great for showing us what would work and what we will need to adjust for future courses. I created several new projects: Deconstruct and reimagine, a project where they had to tear apart normal objects, then reimagine them into new designs. Also, Visual Brand Language Mash Up Project: with this project students were given a company and an object, the company would never make this object, they needed to use the company VBL and apply it to the object. Both of these projects yielded great results. These basic foundational skills are so important, we need to make sure we cover them extensively. Lastly, I got another opportunity to run a 6 (5 were ones I had worked with before) independent study. This time it was a sponsored studio with a company called Crest, a luxury pontoon manufacturer. This

brought in \$5000 of revenue for our department. The students were not experts in this field, but they followed all of their training as designers and systematically created a new innovative pontoon design for this company. It was great to work with an outside source, both for me and the students, this was as close to the real world of design as they had seen.

As I reflect on my short time with the department of Industrial Design, I tend to look only towards ways to improve, however I feel I have made a great impact as well. I have a knack for building relationships with our students and finding new ways to push them to achieve their goals. My background, schooling and professional practice has helped me understand how I can help these students best use their hands and minds to create great designs. Each semester I have tried to change and adjust the curriculum as much as I can to keep it fresh and bring new challenges to our students. I feel I have filled a large void in our department as there was not a major focus in making with any of our current faculty. My passion for building easily transfers to the students and I have seen them make leaps and bounds because of it. I am growing now as an Industrial Designer, learning about research and design methods, and how to apply it to my personal work and teaching. What I have learned most is that no matter where your education started, it is what you make of it. I have really cherished how closely I have gotten to work with the students and faculty. I take great pride in seeing just how successful they have become. Moving forward I know I need to remain driven to give them the very best of myself, both faculty and students. I feel I can put Iowa State on the map when it comes to model making and prototyping.

Teaching Philosophy

If there is anything that I have learned in my short time as an assistant professor of teaching it is that we all are still actively learning. This need for acquiring new skills and knowledge drives me every single day. My time as an art student taught me that there are no limits to creativity, and any medium can be used to showcase your ideas. My time as a professional furniture designer and maker helped me narrow my focus and streamline my process. It created a systematic method of working through projects, step by step, visualizing the process to be efficient and effective. This way of thinking is my most valuable asset to our students, I have made a lot of the mistakes, so in turn, I know how to avoid them. I have found that one of the most important things you can do for our students is to be honest with them. They will know if you are not, so what is the point in trying to make them believe that you are good at something you are not. The difference is the willingness to show them that you are learning right along with them and that is ok. I understand when I am talking about my methods of making, even though they seem so simple to me, they may not even understand a word that I am saying, In essence it is if I am speaking a total different language that they have yet to understand. I have learned to teach as if I am sitting listening to myself, understanding what questions I would ask, and what I would understand.

When designing my courses and projects I try to focus on gaps in the curriculum where my specific skill sets would help make our students even more well-rounded. I get the title of the “maker” and that I cherish, but I do have a greater understanding of the design process and what makes a successful idea. The different backgrounds of our faculty help our students see so many different perspectives, and I am not an exception. I grew up a maker, tinker and designer even before I knew what a designer was. I lived a life of problem solving and it is what drives me. This world is full of problems big and small and I can help our students help to solve them all. I push the process hard on our students, making sure they focus on not skipping one single step. You can often hear me lecturing on the 7 “P’s” (Proper Preparation and Practice Prevents a Piss Pour Performance) and how each step takes longer to fix. I know that when students put tools and materials in their hands, they understand them. To feel the way a tool should work, to see it function, creates a new gateway in each student’s mind to a new design opportunity. The same thing could be said about materials. You cannot truly understand the benefits or attributes of a material unless you have created an intimate relationship with that material.

Overall, my teaching philosophy stems from my “7 P’s” and the understanding that if you take the correct steps throughout any design or making process you will be successful. What I strive to have students take away from my courses most of all, is an understanding of mutual respect between my role as their instructor and their role as a student. The more trust and understanding you can build with a student, the harder they want to work for you. I will forever always put my students needs above my own, and cherish the opportunity to sit with them, and help them guide their lives during some of the hardest times they will face.

Institutional/Department service 10%

Working as the Sophomore year coordinator has been very rewarding. Along with my colleagues, we work to align our curriculum across all courses and years to make sure we are being the most effective and efficient for our students. In addition, we brainstorm ways to adjust our courses, build new ones and help solve any issues currently happening in our department

As the Faculty Supervisor for our Model Shop and Makers space I facilitate a lot of different things. I work with our shop supervisor, and all shop monitors to develop safety protocols, shop tours and trainings. We also work together to make sure we are stocked with our needed inventory for the coming year, maintain and fix any equipment that is needing attention. We also plan new ideas to add new or different equipment to our space to enhance the experience for all of our students.

Professional Development Related to Teaching

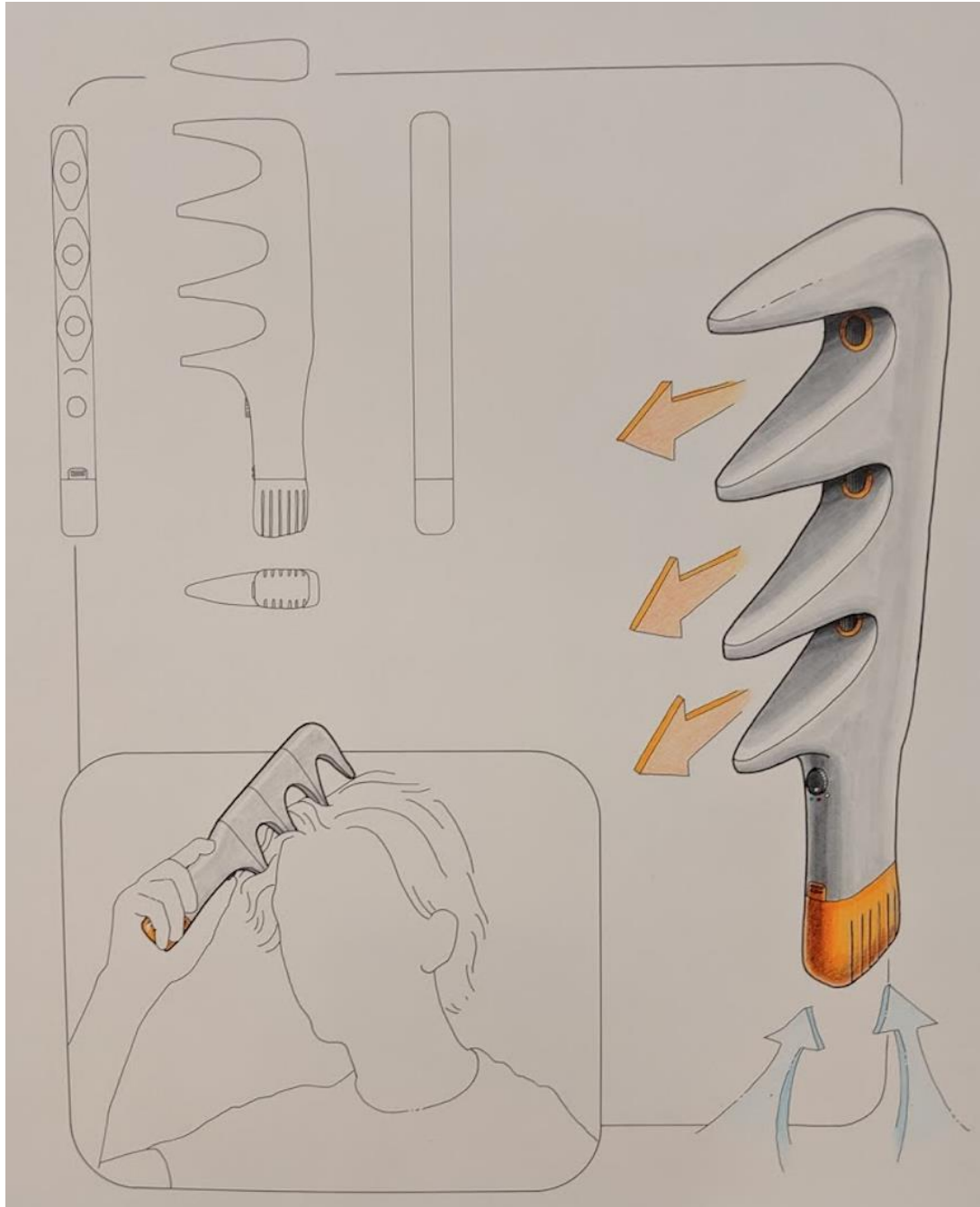
In the summer of 2019 I was invited to travel to Las Vegas to visit the AWFS National Woodworking and Furnishings Trade Show. This gave me a great opportunity to meet many industry professionals in the field of woodworking and manufacturing. These meetings have turned into contacts that I am working on folding into my current and future classes.

Teaching Portfolio

IND D 201 Industrial Design Studio

The studio focuses on understanding technical drawings, sketching and creativity in new product development.

Drawn from Imagination



IND D 201 Industrial Design Studio

The studio focuses on understanding technical drawings, sketching and creativity in new product development.

VBL – Mashup



IND D 202 Industrial Design Studio

The studio focuses on understanding materials, mechanics and creativity in new product development.

Lamp Shade Project

TILT

LIGHTING PROJECT



ROBERT DE PAU
INDUSTRIAL DESIGN
SPRING 2019

IND D 202 Industrial Design Studio

The studio focuses on understanding materials, mechanics and creativity in new product development.

Lamp Shade Project



FORM

Process Book

Nathan Miklo

IND D 202 Industrial Design Studio

The studio focuses on understanding materials, mechanics and creativity in new product development.

Flatware



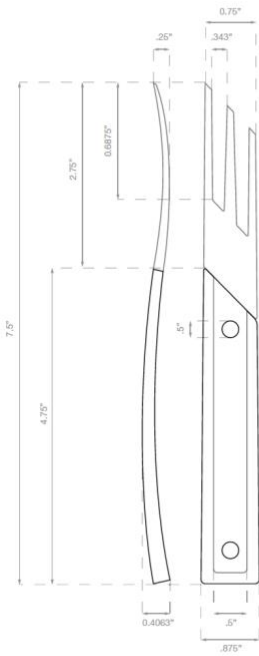
IND D 202 Industrial Design Studio

The studio focuses on understanding materials, mechanics and creativity in new product development.

Flatware

DESIGN / 2018

04



SAM CHRISTIANSON

FINAL DESIGN

This final shape was inspired by the three tine design of common flatware in the industrial era. The design's simple construction is based off the premise that it could be manufactured both in the mid 1800's and present day without issues. This design assumes a more modern feel while keeping the construction based on a full tang and pin design.

PROCESS / 2018

MOLD PROCESS / 1

To create the mold, I used the bottom curve of my orthographic drawings to set a line onto tracing paper that I would later use while cutting. After gluing the drawn curve on the 2 x 4 wood board I followed this line on a band saw.

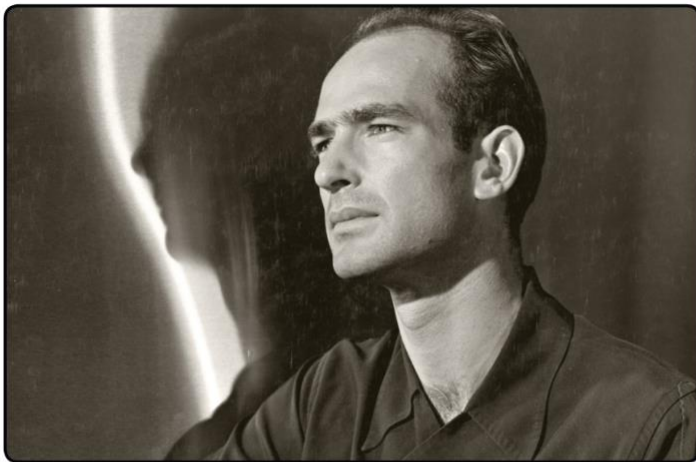


05

SAM CHRISTIANSON

IND D 387 Industrial Design Studio
Industrial Design History: Lecture

Student Design Research Presentation



Harry Bertoia

1915-1978

- Born in Italy but moved to the United States in 1930.

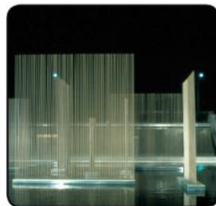
Bertoia began his career in a **metalworking shop**. With the war-time need for metals, he was forced to concentrate on **airplane parts** and put **jewelry** to the side. The organic shapes and fine detail of his jewelry later evolved into the early sculpture forms. He was part of the "**art to wear**" movement.

Harry Bertoia is most commonly known for his wire chair designs, but he found his greatest joy in the creation of unique sculptural pieces. Bertoia **wanted to work with nature**, rather than against it, and he succeeded through a variety of mediums.

Pieces:



Bertoia Side Chair



Standard Oil Tonals



Dandelion Sculpture



Sonambient Barn



Diamond Chair

IND D 387 Industrial Design Studio
Industrial Design History: Lecture

Student Design Research Presentation



www.eileengray.co.uk

Eileen Gray

1878-1976

- Irish Artist, Architect, Interior, & Product Designer.

Motto -"Epitome of Modernism" compared to contemporaries Mies Van der Rohe, Le Corbusier & Marcel Breuer.

- One of the first women to study art at Slade School in London 1898, with focus on painting.

- Fascinated by lightweight, functional, multi-purpose furniture which she called "camping style".

- Opened her own gallery, Galérie Jean Désert in Paris where she exhibited and promoted her work.

Product Examples



E1027
Adjustable Table



Bibendum
Chair



Occasional
Table



Brick Screen
Partitions/Screens



Tube Light
Lighting

**IND D 490 Industrial Design Summer Studio: 1-1000 Furniture Design for limited Production
Industrial Design Studio:**

Furniture Design: Joe Fentress

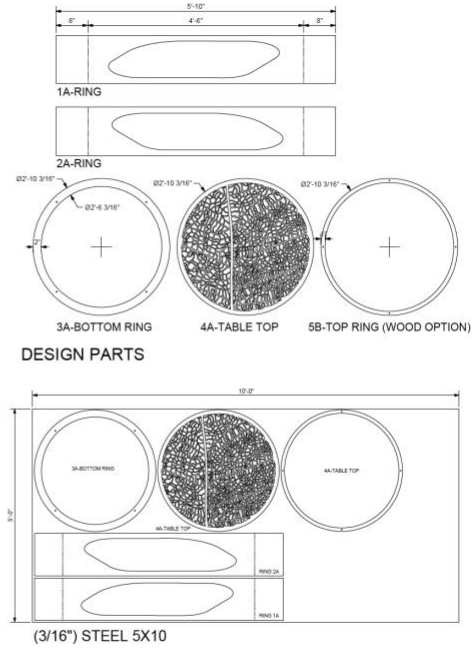
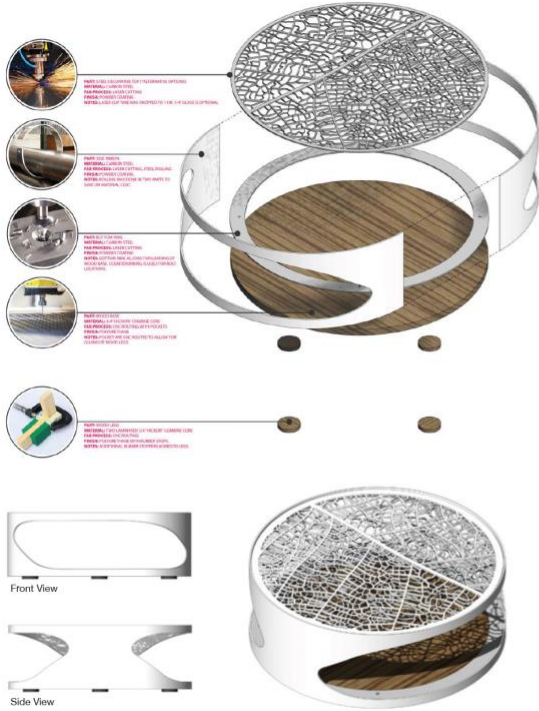




IND D 490 Industrial Design Summer Studio: 1-1000 Furniture Design for limited Production

Industrial Design Studio:

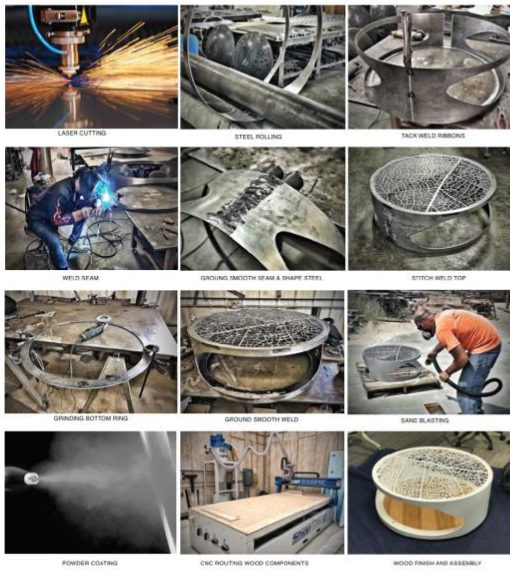
Furniture Design: Reinaldo Correa



1:1 Drawings & DXF File Example

10 Reinaldo David Correa | Iqigla

Iqigla | Reinaldo David Correa 11



12 Reinaldo David Correa | Iqigla





IND D 490 Independent Study: Wooden Bike Build
Industrial Design Studio:

Furniture Design: Nathan Miklo, Nate Timmons, Sam Christensen, Josh Becker, Charlie Erdman

