

Pedagogical Guidelines

Thinking Through Things

Thinking Through Things: Pedagogical Guidelines.

Nube Lab, Santiago, Chile.

Pontificia Universidad Católica de Chile

Project Director: Paula de Solminihac

Director of Global Learning: Maribel Florez

Nube Lab

Methodological development and content: María Jacinta Silva

Usage examples illustrations: Cristina Pérez

Usage examples production: Carla Barravecchia, Laura Castañeda, Allison Conley y Cristina Pérez.

1º edition published in June 2026 with the support of the Seed Fund of the U21 International Network.

© 2026 Nube Lab. Free pedagogical resource available for download at ttt.uc.cl. Licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. Use for educational and non-commercial purposes is permitted provided the source is credited. For other uses, please contact Nube Lab.

ttt.uc.cl

www.nubelab.cl

hola@nubelab.cl



PONTIFICIA
UNIVERSIDAD
CATÓLICA
DE CHILE

Índice

Sobre Thinking Through Things.....	2
Orientaciones pedagógicas para aplicar Thinking Through Things.....	3
Evaluación.....	5
Orientaciones para aplicar Thinking Through Things a un curso COIL.....	7
Paso 0: Ice-breakers.....	8
Paso 1: Curiosear.....	9
Paso 2: Mira y detente.....	10
Paso 3: Imagina.....	11
Paso 4: Indaga.....	12
Paso 5: Relaciónate.....	13
Paso 6: Reflexiona.....	14

About Thinking Through Things

There are objects that last and others that endure. Some were designed to traverse time through their materiality; others have been sustained in collective memory through the ways in which they have been touched, felt, and transmitted. Through affect, narratives, or gestures of care, certain objects accumulate layers of meaning that make them relevant beyond their original function. This project proposes following those trajectories and extending them into the present, incorporating the perspectives of those who use them, transform them, or teach with them.

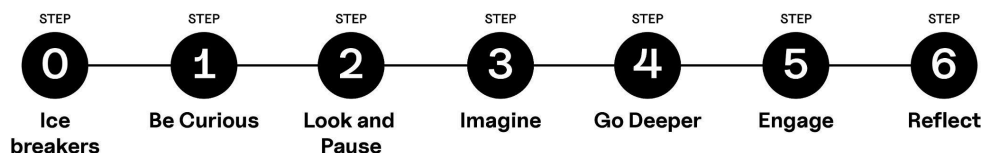
In a context of international education, digital collections make it possible to look again at objects that were made in specific times and places, through new questions in different realities, inviting students to recognize themselves and reflect on global issues from a situated and affective perspective.

Thinking Through Things is a methodology developed by Nube Lab to foster collaborative learning among international students through objects from university digital collections in the U21 network. The process begins with intuitive exploration dynamics and imaginative play, then moves toward critical questions, group work, connections with the surrounding environment, and pedagogical reflection. The objective is not only to know an object, but to learn with and through it, based on the experience of students from different cultures, moving across one's own perspectives in order to generate collective and global knowledge.

This methodology is especially recommended for application in COIL courses (Collaborative Online International Learning). The site contains a toolkit for applying the methodology, a logbook of the creative process of the team that designed it, methodological references, and open documents for use and adaptation.

Pedagogical Guidelines for Applying Thinking Through Things

Thinking Through Things is made up of six steps for approaching objects from digital collections, playing, imagining, and reflecting through them.



General Objective

The overall objective of the methodology is to promote remote collaboration among students from different countries, using object-based learning from digital collections and artistic thinking in order to reflect on global issues and develop intercultural empathy.

Learning Outcomes

Al término de la unidad, el o la estudiante:

1. Collaborates remotely with international students through digital platforms.
2. Incorporates a methodology for learning creatively and divergently through objects from university digital collections.

Attitudes

The main attitude developed by this methodology is intercultural empathy.

Skills

The main skills developed by this methodology are imagination, creativity, and reflexivity.

Format

For the implementation of this course, work in groups of four is recommended, made up of two pairs of students from international universities. Before beginning, it is necessary to create a group work logbook and host it in a shared folder (see available template). This logbook will allow the instructor to view and monitor work processes on a weekly basis.

Suggested Online Group Work Timeline

⌚ Total Estimated Time: 6,5 hours.

(5 hours synchronous / 1,5 hours asynchronous)

Week	Session	Activity	Estimated time by activity	Session duration	Format
Week 1	Session #A	0. Ice-breakers	⌚ 30 min.	⌚ 90 min.	Synchronous
		1. Be Curious	⌚ 60 min.		
Week 2	Session #B	2. Look and Pause	⌚ 50 min.	⌚ 90 min.	Synchronous
		3. Imagine	⌚ 40 min.		
Week 3	Session #C	4. Go Deeper	⌚ 60 min.	⌚ 90 min.	Synchronous
		5. Engage	⌚ 30 min.		
Week 4	Independent work	5. Engage	⌚ 90 min.	⌚ 90 min.	Asynchronous
	Session #D	6. Reflect	⌚ 30 min.	⌚ 30 min.	Synchronous

Assessment

Each step of Thinking Through Things includes suggested activities, which may be modified by instructors according to the characteristics of their pedagogical context and the specific learning objectives of the unit. *Step 4: Go Deeper*, *Step 5: Engage*, and *Step 6: Reflect* are strategically designed to make it possible to incorporate those objectives and define products and expected outcomes accordingly.

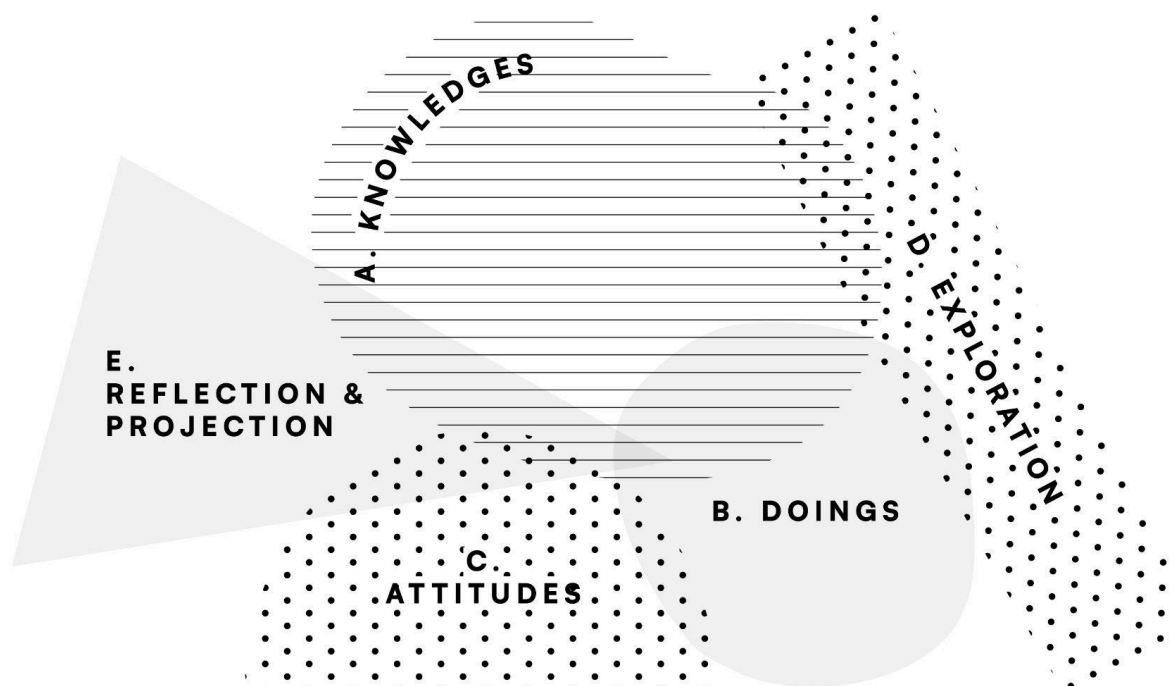
Each instructor determines how to assess the expected learning outcomes of this methodology based on their course learning objectives and their own rubrics. However, we suggest some considerations.

Productos a evaluar Products to Be Assessed

- The group work logbook makes it possible to monitor and assess work processes on a weekly basis.
- The methodology includes the development of a final project, which constitutes a summative assessment.
- The work logbook may also be assessed as a final product.

Below are the assessment dimensions developed by Nube Lab to consider when designing a rubric.

Nube Lab Assessment Dimensions



	Description	Skills	Assessment Indicators	Guiding questions for student self-assessment
A. Knowledge	Refers to 'knowing what,' that is, the theoretical or conceptual content present in the activity that students are expected to incorporate, combining knowledge from other disciplines, from everyday life, and from their social context.	Knowing, understanding, identifying, defining, describing, perceiving.	- Knows and identifies the theoretical and/or conceptual contents of the activity. - Perceives the connection between the contents of the activity and other disciplines and/or their everyday/social environment.	¿Qué he aprendido hoy? ¿Qué palabras, ideas, definiciones que no conocía, ahora sí conozco? ¿Cómo lo aprendido en el curso se relaciona con otras disciplinas? ¿Y con mi vida cotidiana? - What have I learned today? - What words, ideas, or definitions that I did not know before do I know now? - How does what I learned in the course relate to other disciplines? And to my everyday life?
B. Practices	Refers to 'knowing how,' that is, the way in which students approach the activity materially and physically. In this dimension, experimentation,	Experimenting, trying out, discovering, carrying out, building, using, exploring through the	- Experiments with the materials, techniques, and procedures proposed by the activity. - Incorporates learning from	- What techniques and procedures have I learned through this activity? - What materials have I become familiar with?

	learning by doing, trial and error, and adaptability are central.	senses, transforming, manipulating.	experimentation in order to make/build/design the proposed activity.	• What am I able to do now?
C. Attitudes	Refers to the recognition and practice of the socio-emotional skills involved during the activity. This dimension is made up of five major abilities: emotional regulation, collaboration, openness to experience, commitment to others, and performance in the task.	Optimism, emotional control, stress tolerance, empathy, trust, cooperation, tolerance, curiosity, creativity, sociability, assertiveness, energy, self-control, responsibility, persistence.	• Recognizes and incorporates during the activity the socio-emotional skills promoted.	• What socio-emotional skills did I identify during the activity? • Was I able to apply the socio-emotional skill during the activity? • How can I apply this skill in my school and everyday environment?
D. Exploration	This dimension is linked to creative thinking and the ability to imagine new ways of making connections, solving problems, and approaching challenges. It is characterized by promoting divergent and convergent thinking, as well as openness to experiences and collaboration with others.	Designing, composing, choosing, personalizing, creating, identifying, proposing.	• Incorporates personal interests or a personal stamp during the process and creation of the activity. • Proposes new and different ideas based on the concepts, materials, and experiences fostered by the activity.	• Do I include my interests in the development of the activity, contributing a personal stamp to the process? • Am I able to generate new ideas from elements such as concepts, materials, and experiences during the activity? • Was I able to incorporate my personal interests and my new ideas in creating an outcome?
E. Reflection and projection	Refers to reflective (metacognitive) and critical thinking capable of carefully evaluating and judging opinions, ideas, and theories in order to reach a competent and autonomous position that connects knowledge, practices, and attitudes with the student's life.	Analyzing, comparing, relating, connecting, interpreting, appreciating, reflecting, communicating, leading.	• Opina y evalúa su propio trabajo y el de sus compañeros durante la actividad. • Comments on and evaluates their own work and that of classmates during the activity. • Expresses ideas, comments, and emotions confidently and respectfully during the activity. • Relates the knowledge, practices, and attitudes of the activity to everyday life.	• Was I able to comment on and evaluate my work and that of my peers during the activity? • Do I express my ideas and emotions confidently and show respect toward those of others? • Do I connect and share what I learn in the activity with my everyday life?

Guidelines for Applying Thinking Through Things to a COIL Course

Collaborative Online International Learning (COIL) is a methodology that connects students and instructors from different cultures so they can learn, discuss, and collaborate together at a distance. It is increasingly used as a global virtual work tool, fostering interculturality and internationalization in the classroom. The Thinking Through Things activities were designed in a format compatible with COIL.

To develop a COIL course, it is necessary to contact an instructor from a university located in another country. Together, they should coordinate and establish the following:

- Specific interdisciplinary pedagogical objectives for the unit.
- Expected learning outcomes.
- The format of collaboration among students.
- The assessment format, assessment timeline, and course products.

In COIL, each instructor evaluates their own students according to the parameters and rubrics corresponding to their course.

Suggested Timeline for COIL

Week	Activity	Format	Assessment
0	Pre-COIL Coordination Between Instructors Instructors from different universities meet to establish pedagogical objectives, the format of collaboration among students, course products, and assessments.	Online, synchronous.	–
0	Pre-COIL Preparation Each instructor prepares their students by establishing purposes, expectations, and motivations for the COIL collaboration.	In person or online, synchronous. 45 min.	No
1	Interdisciplinary Introduction Both instructors and their students hold a joint session. • Each instructor presents a disciplinary topic related to the objective of the course. • They introduce the Thinking Through Things website, the online toolkit, and the objectives of the collaboration, and answer questions. • They indicate the members of the international work groups and the timeline.	Online, synchronous. 90 min.	No
2	Session 1: Group work Step 0: Ice-breakers Step 1: Be Curious	Online, synchronous. 90 min.	Process Group Logbook
3	Session 2: Group work Step 2: Look and Pause Step 3: Imagine	Online, synchronous. 90 min.	Process Group Logbook
4	Session 3: Group work Step 4: Go Deeper Step 5: Engage	Online, synchronous. 90 min.	Process Group Logbook
5	Asynchronous Project Work Step 5: Engage	Asynchronous. 90 min.	No
6	Session 4: Group project presentations Step 6: Reflect Both instructors and their students hold a joint reflection session around projects and the closing of the course.	Online, synchronous. 90 min.	Summative Final project

Step 0: Ice-breakers

- + This step is carried out in groups, synchronously.
- + Estimated time: 30 minutes.

Ice-breakers are simple dynamics designed so that participants can get to know one another and build trust before group work begins.

Below we suggest some Ice-breakers to carry out during the first online meeting of the working group, with the objective of getting to know one another in a playful way and approaching reflection on objects through everyday life.

We invite you to review the following activities and choose one to carry out with your group

Activity 1: Tracing a Story

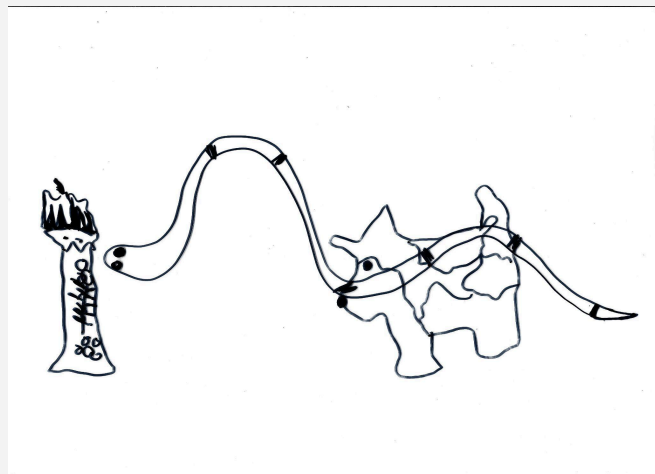
Duration: 30 min.

Materials:

- An object you already have.
- Transparent A4 plastic sheet.
- Thick-tip board marker.
- White A4 paper.

Step by step instructions:

1. Each participant goes to get an object they have at home.
2. Place a transparent sheet over the computer screen.
3. Taking turns, each student shows their object on screen while introducing themselves and telling its story. 4. While listening, the others use markers to trace sections of the object onto the transparent sheet, drawing for as long as the story lasts.
4. When one story ends, the next classmate presents their object, repeating the process until a composition with everyone's objects is formed.
5. At the end, they show the drawings to their classmates by placing a white sheet of paper behind the transparent sheet.
6. Upload a record of the drawings to the work logbook.





Activity 2: Introduce Yourself Through Objects

Duration: 30 min.

Materials:

- An object you already have.

Step by step instructions:

- Below we suggest three introduction and conversation dynamics based on objects. Choose one of the three prompts and present your responses in turns to generate a group conversation.
 - Option 1: Find an object you have at home and introduce yourself to your classmates by explaining why it is important to you.
 - Option 2: What object do you always carry everywhere? Introduce yourself to your classmates by showing your object so they can get to know you in a more personal way.
 - Option 3: Find in your home one object that you think people in the other country do not have, and another that you think they do have; then tell your classmates about them.
- Upload a record of your responses to the work logbook.





Paso 1: Curiosear Step 1: Be Curious

- + This step is carried out in groups, synchronously.
- + Estimated time: 60 minutes.

The objective of this step is to approach digital collections through intuition, feeling, and being present.

To choose an object to work with, it is first necessary to become familiar with the available universe in the digital collections. In the following exercises, we invite you to review and browse the suggested collections with a curious and open-minded gaze. Once you know the general context, choose objects that draw your attention or that you can approach affectively.

Activity 1: Browsing Digital Collections

Duration: 30 min.

Materials:

- Links to access digital collections.

Step by step instructions:

- We invite you to explore the digital collections calmly and with an active curiosity, trying not to stay with the first things you find. Below are some prompts for searching for objects in the collections. Each group member will follow two search prompts:
 - Student 1
 - Find two objects where you can notice the trace of the hand with which they were made.
 - Find objects from three different periods.
 - Student 2
 - Find two objects made of different materials.
 - Find one heavy object and one light object.
 - Student 3
 - Find one object with many details and another that is simple or smooth-surfaced.
 - Find one zoomorphic object and one anthropomorphic object.
 - Student 4
 - Find one object that you could have in your home and another that you could not.
 - Find one hollow object and one solid object.
- Each student selects 2 to 3 images to respond to the prompts and uploads a record to the work logbook, including the links where the objects can be found in the digital collections (we do not want to lose them!).

Busca un objeto pesado y uno liviano



Modelo de color marrón oscuro con motivo circular profundo y orificio transversal a través de un mango cónico. Autor desconocido. (Sin año).
Universidad Nacional de Singapur.

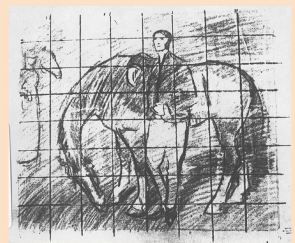


Retrato de dama en bajo paifang. Autor(s) desconocido. (Sin año).
Universidad Nacional de Singapur.

Busca objetos donde puedas notar la huella de la mano con que fue hecha



Karin Boye, Linda Peter. (1987).
Lund University.



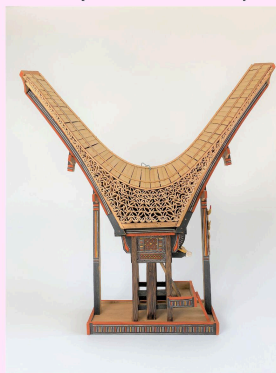
Un retrato ecuestre. Hugh Ramsay. (1903).
Universidad de Melbourne.

Busca un objeto que podrías tener en tu casa



Jason Roberts, Autor(s) desconocido(s). (Sin año).
The University of Hong Kong
University Museum and Art Gallery (UMAG)

Busca un objeto con muchos detalles y otro simple o de superficie lisa



Modelo de color marfil oscuro con motivo circular profundo y orificio transversal a través de un mango cilíndrico. Autor desconocido(s). (Sin año).
Universidad Nacional de Singapur.



Maqueta, Casa ancestral sularesi. Autor desconocido(s). (Sin año).
Colección del Centro Internacional de Tecnologías para el Desarrollo.
Universidad de Melbourne.

Activity 2: Objects and Affects

Duration: 30 min.

Materials:

- Links to access digital collections.

Step by step instructions:

1. Share the images found during the previous exercise with your group members, observing them in order to reflect on the following questions:
 - a. Which object attracts me?
 - b. Which object do I dislike?
 - c. Which object intrigues me?
 - d. Which of these objects do I think I could make myself, and which could I not?
 - e. Is there any object from my everyday life that resembles these or could fulfill similar functions?
 - f. Which object seems useless to me in the contemporary world?
 - g. Is there any object that could solve a current problem?
2. Each student chooses one of the questions and adds their response to the work logbook.

¿What item looks strange to me?
- It's an object chosen under the instruction of a zoomorphic figure.
- First of all, the undertones of the piece makes me wonder what technique did they use to achieve those colors, then, clearly the construction and different forms that it has, like the shape of a mushroom at the top, that leads me to relate the piece to a more natural environment, however, the juxtaposition of the deprived angles that holds the whole structure leads me to something sharp, something created by humans, as it makes a certain distance from the first point made. Finally, the fact that I can't really tell the use of it makes a lot more strange to me.
On, and also those kind of eyes that has, I find it a little bit cute.

¿HAY ALGÚN OBJETO DE MI COTIDIANO QUE SE PAREZCA A ESTOS O PODRÍAN CUMPLIR FUNCIONES SIMILARES?
• EL OBJETO ES UN JARRÓN DE PORCELANA COLOR MENTA, ME RECUERDA A UN JARRÓN AZUL QUE TIENE MI MAMÁ, PORQUE TAMBIÉN TIENE UN DISEÑO DE FLORES INSCRITO.

¿QUÉ OBJETO ME ATRAE?

ESCOGÍ UNA ESCULTURA QUE ME ATRAJÓ POR SU MATERIALIDAD Y DETALLES. EN ELLA SE OBSERVA UNA FIGURA FEMENINA DE LA Diosa BUDISTA KUAN YIN. EL BRILLO DE LA PORCELANA, EL DRAPEADO DE SU ROPA Y LA EXPRESIÓN EN SUS GESTOS LOGRA HACERLA UNA IMAGEN MUY ATRACTIVA Y MISTERIOSA PARA LOS OJOS DE OCCIDENTE.

What object seems useless to me?

I consider that the red metal ball is purely for contemplation, I don't see it useful or having a purpose, it doesn't happen to me as with photography that I do see its use in showing an image, or like the vases that are possible containers, it's strange but it doesn't happen with drawings or sculptures, since I feel that they are a more tangible representation of our world.

Step 2: Look and Pause

- + This step is carried out in groups, synchronously.
- + Estimated time: 50 minutes.

The objective of this step is to practice a slow and inquisitive way of looking at objects, through drawing and description as exploratory means, in order to discover new or non-obvious details.

Activity 1: Drawing and Describing Objects

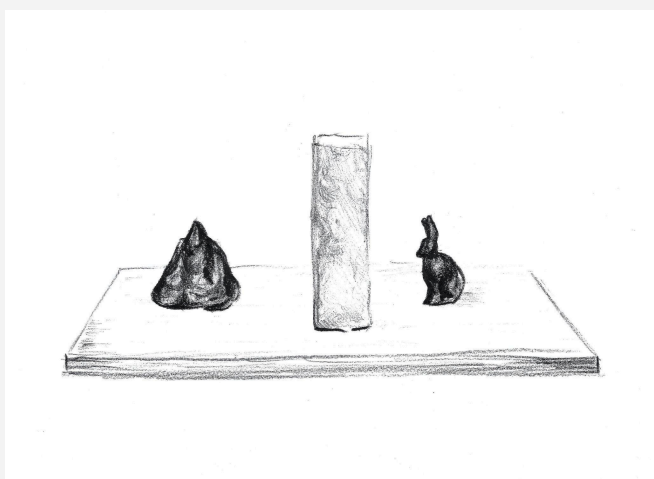
Duration: 30 min.

Materials:

- Links to access digital collections.
- A4 paper.
- Colored pencils or any kind of pencil you have at home.

Step by step instructions:

1. For 10 minutes, each student pauses on the images of three objects found during *Step 1, Be Curious*. Observe the details carefully and read the object records. Each person will choose their favorite in order to carry out the exercises that follow.
2. Zoom in on the chosen object, exploring its details. Take 2 screenshots of details that seem special to you.
3. Drawing is a way of observing carefully and slowing down. Using pencil and paper, draw your object, including as many details as possible in 10 minutes.
4. Once the drawing is finished, write a one-paragraph description of the object. We suggest some guiding questions:
 - a. What color is it?
 - b. What are its shape, size, and weight like?
 - c. What images, details, or representations does it contain?
5. Do not share or upload the drawing and description to the logbook yet! We want to keep them secret for the activity that follows.



The object ^{has a wooden floor} is beige and black with brown tones, and has a medium off-white front structure. It looks moderately heavy due to the solid black figures on the side of it. Similarly, the simplicity and thinness of the wood compared to other materials makes me doubt its weight a little. I couldn't help but think of a short animated film I used to watch as a child, about rabbits that prepared and painted Easter Eggs and then distributed them. It's difficult to scape that image when you have the solid figure of a rabbit in dark tones, as well as the figure at the top of the totem/ladder that also resembles the shape of an egg.



The object is a vase from the Chinese Qing dynasty, it is a very colorful vase, very round and with a sturdy base ~~as~~ as well with a medium neck and sturdy rim, the rim at the base and on the neck have delicate carvings. On both sides of the neck rest 2 dragons holding an egg each, they are facing away from the vase and serve as handles. The vase is completely decorated with colorful flowers and at the center of the body is a representation of 2 men talking over a river. Its materials are bronze in some segments.



LA IMAGEN ESCOGIDA ES LA DE UNA ESCULTURA ANTROPOMORFA DE PORCELANA BLANCA BRILLANTE, QUE REFIERE A UNA FIGURA FEMENINA SENTADA. SUS DIMENSIONES COMO PESO Y TAMAÑO NO SE INDICAN EN LA FICHA TÉCNICA DE LA WEB. EN EL ROSTRO SE OBSERVA UNA EXPRESIÓN SERENA. EL PERSONAJE REPRESENTADO POSEE UNA VESTIMENTA CON GRANDES TELAS DRAPEADAS, UNA DE ELLAS ADORNA SU CABEZA COMO UN VELO HACIA SU ESPALDA, Y POSEE TAMBIÉN UN ELEMENTO EN EL PECHO QUE PODRÍA REFERIR A UN COLLAR O PECTORAL. ENTRE SUS ROPAJES SE ASOMA UNA MANO (IZQUIERDA) Y UN PIE (DERECHO). LA MANO SUSTENTA UN CILINDRO LEVEMENTE MÁS LARGO QUE ESTA. EL PIE SE OBSERVA EN REPOSO. ESTA ESCULTURA REPRESENTA A LA DIOSA DEL BUDISMO KUAN YIN.



SILLA CHINA DE MADERA, PARECE UNA SILLA DE GRAN TAMAÑO Y PESADA. LA PARTE DEL ASIENTO ES DE MÁRMOL GRIS CON BLANCO. EN LA PARTE DEL RESPALDO AL MEDIO TIENE UN CÍRCULO QUE CONTIENE UNA PINTURA DE UN PAISAJE, UNOS PICOS DE MONTAÑAS Y UN CIELO NUBIADO; TODOS LOS BORDES DE LA SILLA ESTÁN DECORADOS CON UN ORNAMENTO DE HOJAS Y FLORES PLATEADAS.

Actividad 2: Dibujar un relato Activity 2: Drawing a Story

Duration: 20 min.

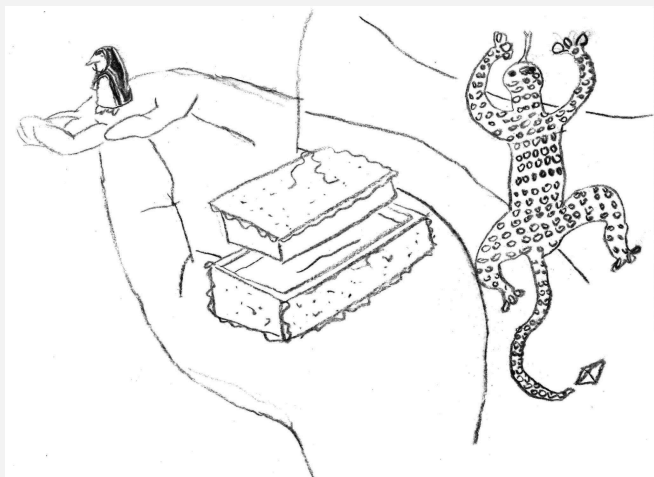
Materials:

- The descriptions and drawings of objects created in the previous activity.
- A4 paper.

- Colored pencils or any kind of pencil you have at home.

Step by step instructions:

1. We will work with the object descriptions created in the previous activity.
2. Taking turns, read the descriptions to the other members of the group without showing images.
3. Using paper and pencils, classmates draw what they imagine from the description in an exercise of active listening.
4. The drawing time is the duration of the description. Each time one ends, move on to the next classmate, forming a composition that combines everyone's objects.
5. At the end, reveal the drawings. Was there any similarity with those made during the previous exercise?
6. Upload a record of the descriptions and drawings resulting from this exercise and the previous one to the work logbook.



Paso 3: Imagina Step 3: Imagine

- + This step is carried out in groups, synchronously.
- + Estimated time: 40 minutes.

Let's play! The objective of this step is to explore unconventional ways of approaching objects from digital collections, using wandering imagination as a means to open creative paths.

To carry out the exercises that follow, we invite you to look again at the objects selected during *Step 1, Be Curious*. Choose an object that you did not use in previous exercises and question it through the imagination games suggested below.

Actividad 1: ¡Personifiquemos!

Duration: 10 min.

Materials:

- Your own body

Step by step instructions:

1. What would it feel like to be the object that I chose? Standing up, each student imitates with their body the forms, movements, and interactions of the selected object.
2. The others guess which object it is.
3. Take a group screenshot representing the acted-out objects and upload it to the shared logbook.





Activity 2: Life from the Object

Duration: 30 min.

Materials:

- Group logbook.

Step by step instructions:

1. Let's play by writing fiction. Putting ourselves in the place of the object, we will write its biography in the first person, including elements of its record that can create an interesting story and imagining what we do not know. We will have 20 minutes to write. We suggest the following guiding questions:
 - a. What might the object have been like at the time it was created? Might any of its parts have worn down or changed color?
 - b. What is the world like seen from its perspective? What might its sensations have been throughout its history and useful life?
 - c. How do I imagine the historical context of this object? With what other objects or people does it interact, and how?
2. Taking turns, read the story aloud to your classmates.
3. Upload your stories to the logbook.



I am an enigma that invites discovery—a game, a riddle, a board. A way of shifting the narrative through the movement granted to us. My creator sought to represent bodies in the most inert way possible: to show us in a state of eternal suspension, yet resting in the comfort of our basal position. I don't really know what it means to move, because I have no legs or feet. The dead weight of my parts pulls me downward and prevents me from it. I live in constant comfort and only feel something when manipulated by another: come, rearrange my parts, hide some, remove others, bring them together.



Soy una silla construida con los mejores materiales y creo que perdurará en el tiempo, en esta colección protegida. Me hicieron de madera y mármol decorados, para ser parte del mobiliario de la realeza. Tengo gran tamaño y peso más de lo convencional, pues para la realeza no importa la practicidad sino la elegancia y los símbolos.

En mi respaldo tengo una pintura de imponentes montañas que representan la inmortalidad. Mis inscripciones de plata hacen referencia a monedas y riqueza. Me cubren decoraciones inspiradas en enredaderas de guisantes y calabazas, que simbolizan fertilidad.



Mi nombre es Kuan Yin. No soy la diosa de la compasión, pero sí una figura de cerámica que la representa. Me hicieron en porcelana blanca, igual a mis hermanas, quemadas en los hornos de Dehua, China. En el taller se queman todo tipo de figuras, pero nosotras somos las más populares. La verdad perdí la cuenta de mis años. Una cuando está vieja ya no diferencia tanto entre un año y el otro. Lo que sí me acuerdo mucho es del día en que nací. Tengo conciencia desde que me hicieron pasta y juntaron la arcilla con el agua. Cuánta nostalgia me da recordar el momento en que abrieron el molde y ahí estaba yo, lista para ser bizcochada. Luego del horno todo fue brillante y luminoso. Me despedí de mis hermanas con la esperanza de inspirar y llegar al espíritu de quienes me observan y meditan en mi compañía. He pasado por muchos dueños y dueñas, y aunque en esta colección extraño el calor de los hogares y la humedad de los jardines, no podría quejarme.



I am an ocarina, known by different names depending on where I am found. I have the ability to transform air into sound as it passes through the six holes on my back. My voice changes according to my shape and the hollow space inside me. I am usually oval or round, like an inflated pita bread. I am made of ceramic and decorated with many colors, shaped like a quinquicho, a type of armadillo found in Chile. I am painted in earthy tones and have a leather cord to secure me to the person who plays me, so I won't fall. There are many others like me—sometimes we are called "potato flutes" or "yams," named for our ovoid shape.

Step 4: Go Deeper

- + This step is carried out in groups, synchronously.
- + Estimated time: 60 minutes.

After carrying out imagination exercises, each member of the group will have been able to explore and become familiar with diverse objects. The objective of this step is to deepen understanding around one specific object by studying its context and establishing relationships with global themes.

To carry out the following activities, group members must select together the object that they have found most interesting among those reviewed so far.

Activity 1: From Particular Objects to Global Themes

Duration: 30 min.

Materials:

- Group logbook.

Step by step instructions:

Based on the following reflection questions, search for information about the selected object, investigating its function, symbolism, history, and uses. Discuss findings and reflections as a group.

Guiding questions:

- What techniques and crafts were part of the creation of this object? Are they still current and in use?
- What does this object tell me about the people who created it?
- What symbolic or historical function has this object fulfilled? Is it utilitarian or ritual? Does it represent power or luxury?
- How does this object connect with the body, health, knowledge, or death?
- What relationship does this object have with current issues such as the economy, the environment, or sustainability?
- How does this object connect with contemporary life?



FUNCION

Mueble diseñado para sentarse, a menudo forma parte de un juego de sala. Además de su función utilitaria. Objeto de alto valor artístico. Los diseños tallados e incrustados pueden tener un significado cultural o simbólico.

ICONOGRAFÍA

- El diseño de dos monedas en el faldón frontal del sillón simboliza la riqueza.
- En el respaldo hay ocho incrustaciones de nácar que representan a las deidades taoístas conocidas como Ocho Inmortales.
- Guisantes y calabazas son símbolos de fertilidad y de la continuidad del linaje familiar.

Silla de madera negra y nácar (diseño granada). Universidad de Singapur, Museo NUS, Colección China del Este.

Activity 2: Questioning from the Object

Duration: 30 min.

Materials:

- Group logbook.

Step by step instructions:

1. How can I use this object as a starting point for reflecting on global issues? The group identifies three relevant themes related to humanity and everyday life that emerged in the conversations around the object.
2. Synthesize the three identified themes by turning them into open-ended questions.
3. Reflect on the quality of the questions that emerged:
 - a. Does this question allow for deep reflection and rich processes?
 - b. Does this question encourage a new perspective on some issue of social interest?
 - c. Does this question problematize elements overlooked in everyday life?
4. After reflecting, define the final questions and write them in the shared logbook.

¿Cómo se modifica el acto de sentarse dependiendo de quiénes somos, dónde y para qué nos sentamos?

¿A qué tipo de silla tienen acceso las personas en mi entorno cotidiano?

**¿Puedo establecer una relación entre silla y
representación del lujo?**

Step 5: Engage

- + This step is carried out in groups, in synchronous and asynchronous modes.
- + Estimated synchronous time: 30 minutes.
- + Estimated asynchronous time: 90 minutes.

The objective of this step is to develop a group project to connect with the surrounding context based on questions that arose from investigating the object studied.

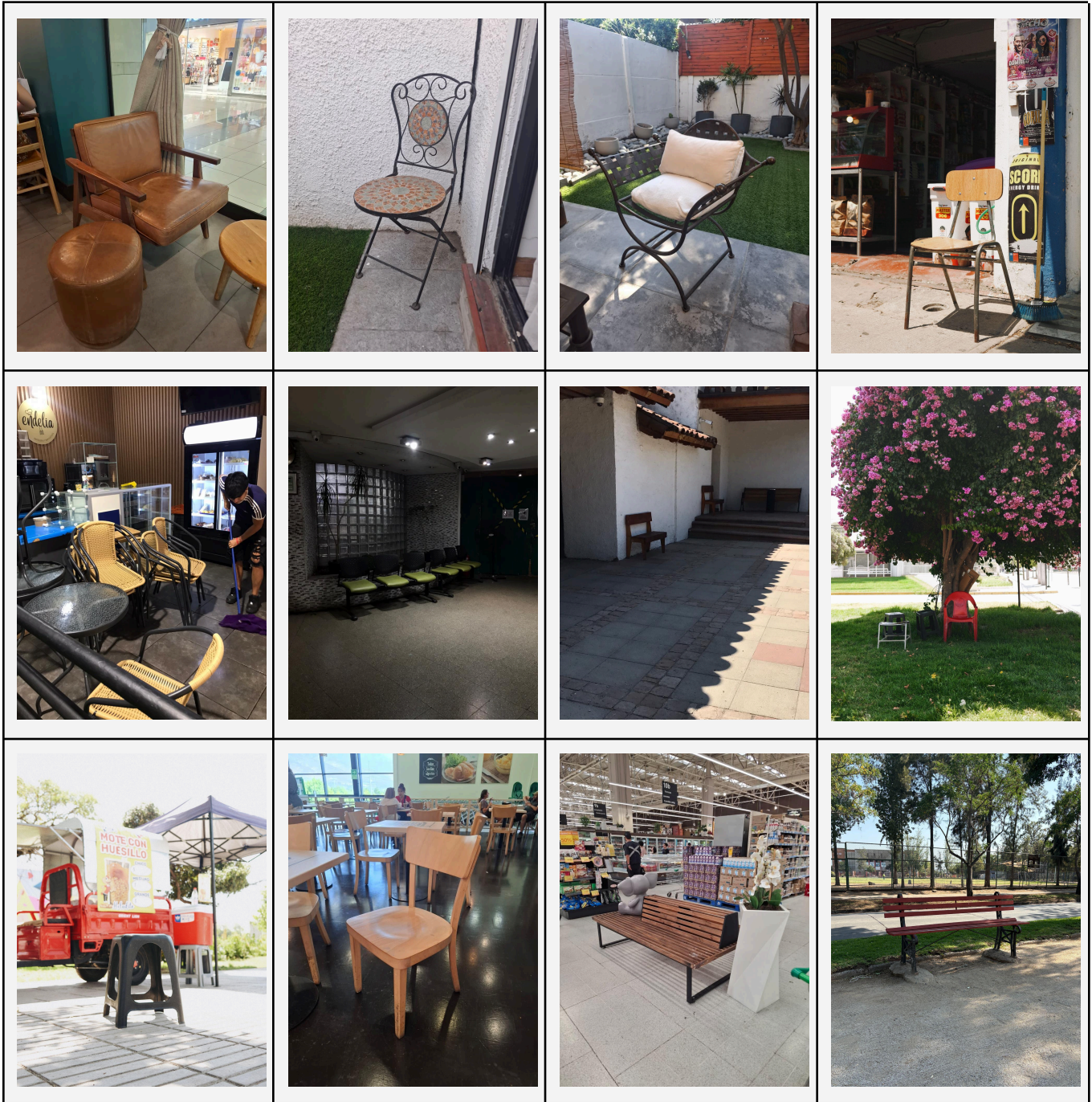
The modality and format of the proposal may be established by the instructor based on the objective set for the course and the corresponding assessment guidelines. We recommend that the chosen project format be the same for all working groups.

Activity 1: Take Action! Duration: 30 min.	Materials: ● Group logbook.
Step by step instructions: 1. Students will devise a group project to engage with the surrounding environment based on the selected object, taking as a starting point one of the questions developed during <i>Step 5, Go Deeper</i>. They will consider the following criteria: a. Are there elements of my environment that I can connect with this question for the development of a project? b. How can I explore possible responses in ways that are sensitive, reflective, and situated in my context? 2. Once the project has been defined, divide roles and tasks to begin working asynchronously.	

Suggested Projects

Below are some suggested project formats for exploring your research question.

1. Visual essay	Observe the objects in your environment, questioning them through your research question. Each member of the group will respond from their different contexts, creating a joint gallery of images. The visual essay may be carried out using some of the techniques used in previous steps, whether drawing, photography, or personification with the body.
2. Video interview	Use your research question to interview someone from your immediate environment. Together with your classmates, produce a video of no more than 10 minutes, combining the interviews obtained by the group.
3. Survey or catalog	To respond to your research question, visit a local collection or museum and make a survey of other objects that could help answer it. What other things relate to the chosen object, whether in use, symbolic function, form, or materiality? Present your survey as an artistic exercise by creating a series of studies in photography, drawing, or painting. Are there no museums where you live? Visit a supermarket or shopping center and question it as you would an archive or collection.
4. Digital publication or magazine	If writing is your thing, respond to your research question through words, generating a digital publication with your classmates. This publication may contain essays or fiction, based on texts produced by the members of the group.
5. Podcast	Respond to your research question by making a podcast of conversation and reflection with your group members, lasting 10 to 15 minutes.





Step 6: Reflect

We have reached the end of our reflection through objects. The objective of this final step is to reflect on and distill the learning that emerged during collaboration with other students, and also to prepare possible opportunities for sharing the project.

This session is conceived as the closing and farewell of the working group, but we recommend carrying it out as a plenary session with the full class, in which all working groups can share the projects carried out and reflect together.

Activity 1: What Did I Learn Through the Object? Duration: 30 min.	Materials: • Finished final project. • Group logbook.
Step by step instructions: 1. During the last meeting, the working group looks at the result of the project and reflects on the findings that emerged during the work process. 2. Afterward, hold a closing conversation, guiding reflection through the following questions: 3. Posterior a ello se realiza una conversación de cierre, guiando la reflexión a través de las siguientes preguntas: a. What did I learn about the object? What did I learn through the object? b. What local themes emerged in the reflection around this object? c. What global themes emerged in the reflection around this object? d. What other new themes could be explored through objects?	
<i>"There was a question that seemed simple: is it a utilitarian object or a ritual one? The quick answer was "utilitarian"—and it is—but why dismiss the idea of a ritual of sitting? Isn't sitting at a particular time on a favorite chair a ritual in itself?"</i> Alli	
<i>"Incluí la observación de sillas en mis recorridos diarios, lo que me hizo estar atenta a sus detalles. Noté que sus formas eran poco interesantes, genéricas. Esto me hizo pensar que estamos alejados de los oficios en los objetos utilitarios de nuestro cotidiano. ¿Cómo serían las sillas de mi casa si estuvieran intervenidas por mí con símbolos y colores?"</i> Lau	
<i>"La silla es uno de los objetos más variados y accesibles en el mundo, debido a que cubre una necesidad básica: el reposo. Su materialidad, confección y proporciones reflejan un contexto económico, social y de género. Eso nos permite abrir preguntas clave, cómo ¿dónde y para qué nos sentamos? y ¿a qué sillas tenemos acceso?"</i> Cristi	
<i>"This particular chair is defined by multiple elements that set it apart from others of its kind. The engraved figures on its back, its delicate forms, and its distinctive colors and textures all carry meaning. A chair can speak to who someone was, their life story, and their needs."</i> Carla	