
ART HISTORY COURSES

ARHI 20540 Rome: The Eternal City

Heather Hyde Minor **M/W** **09:30-10:45** **OSHA 106**

In this class, we will explore the urban topography of the city of Rome from the first century BC to the year 2000 AD, or roughly the period from the emperor Augustus to the projects by Richard Meier, Zaha Hadid, and others to celebrate the Jubilee at the end of the second millennium. In our discussion of how buildings shape and are shaped to form the city, we will consider contemporary drawings, prints, texts, maps, and a range of other evidence. Special focus will be placed on critical strategies for understanding urban sites. In addition to the city of Rome, this course will focus on developing your skills as critical readers and writers. 3 credits

ARHI 20560 Gateway to Global Art History

H. Minor/M.Schreffler **M/W** **02:00-03:15** **DBRT 129**

This course surveys the art of the world from prehistory to the present. It centers on a sequence of art objects from the Smithe Museum, the Hesburgh Libraries' Special Collections, and elsewhere on the Notre Dame campus, linking them to well-known monuments of art history from the University's Global Gateways in Beijing, Chicago, Dublin, Jerusalem, London, and Rome. Students in the course will gain a familiarity with the history of art and develop skills in visual literacy and critical thinking. . 3 credits

ARHI 20805 - Art and Architecture of Colonial Mexico

Schreffler, Michael **M/W** **11:00-12:15 p.m.** **OSHA 106**

Cross-list with Latino Studies and ROSP -- 28 seats total

This course studies painting, sculpture, and architecture produced in Mexico during the period of Spanish colonial rule, ca. 1520-1820. It begins with the art of the Aztecs, the indigenous culture whose powerful empire was centered in Tenochtitlan (today, Mexico City), and examines the ways in which visual culture was transformed in the wake of the Spanish conquest of Mexico in the early-sixteenth century. Among topics to be considered are the art and architecture of Spanish colonial missions, the persistence and transformation of indigenous American materials, techniques, object types, and iconographies; the emergence of new iconographies and genres; the visual culture of colonial governance, and the foundation and development of new towns. 3 credits

ARHI 30120/60120 - Greek Art and Architecture

Robin Rhodes **T/R** **11:00-12:15 p.m.** **OSHA 106**

This course analyzes and traces the development of Greek architecture, painting, and sculpture in the historical period, from the eighth through the second centuries BC, with some consideration of prehistoric Greek forebears of the Mycenaean Age. Particular emphasis is placed upon monumental art, its historical and cultural contexts, and how it reflects changing attitudes towards the gods, human achievement, and the relationship between the divine and the human. 3 credits

ARHI 30420/60420 19th Century European Art

Woods, Nicole **T/R** **12:30-01:45** **OSHA 106**

3 credits, open to all majors; fulfills Fine Arts requirement

This course will explore the complexities of 19th century modern art and its history. Providing both a *general* thematic overview and a series of *specific* case studies, it will examine a wide variety of figures, movements, and practices within the arts in Western Europe from Neo-Classicism to Romanticism, Realism to Impressionism, and Post-Impressionism to Symbolism. It will situate these movements within the social, political, and historical contexts in which they arose— primarily, the forces of revolution, industrialization, urbanization, and neo-imperialism in France, England, Spain, and Germany. Crucially, it will also trace the transformation of Paris as the artistic center of the 19th century and it will consider the history of critical modernism through the rise of mass-media technologies (such as, photography) and the aesthetic accomplishments of a burgeoning avant-garde. The class will visit The Art Institute of Chicago to view special exhibitions related to topics in the course. 3 credits

ARHI 30488 Public Art and Memory (AMST 30197)**Erika Doss****T/R****2:00-3:15pm**

Public art is a major facet of modern and contemporary American culture and is often controversial: in the 1980s, the Vietnam Veterans Memorial was criticized by some for being anti-American, in the 1990s, the Smithsonian cancelled an exhibit on the atomic bombing of Hiroshima after certain members of Congress said it was not patriotically correct, in the 2000s, the design and construction of the national September 11 Memorial (dedicated in New York in 2011) was beset by protests. This course examines the politics and aesthetics of public art in American from the perspectives of its producers and audience. What is public art? Why is it made? Who is it for? How and why does it embody tensions in American culture and society regarding identity, authority, and taste? Specific topics to be explored include American memorials and remembrance rituals, the development of the public art industry, community art projects (such as murals), national arts programs and policies, landscape architecture, tourism, museums, and national fairs. Our objectives are to recognize how public art shapes and directs local and national understanding of history and memory, self and society, in the United States. Course includes field trips; students will develop their own Wiki Public Art pages. 3 credits

ARHI 30540 - PhotoFutures: Collecting Art for Notre Dame**Bridget Hoyt****W****04:30-06:00****SNITE**

PhotoFutures is a collaborative collecting group at the Snite Museum of Art that acquires contemporary photography for the University of Notre Dame. This is a zero-credit course. Designed for students of any major, this five-session co-curricular program combines issues related to museum collecting, contemporary photography, and socially-engaged artistic practice. Students will critique individual photographs and evaluate artists' portfolios, and also engage in critical discussions with the artists themselves, Snite curators, and select faculty whose expertise provides different lenses through which to consider the photographs. Ultimately, students will develop their own collecting criteria to choose a photograph for acquisition that adds value to the permanent collection of the Snite Museum and supports the mission of the University. The topic for PhotoFutures will be announced and more spots in the program will open up at the beginning of the fall semester. 0 credits

ARHI 40150 Topography of Ancient Rome (CLAS 40406)**David Hernandez****M/W****09:30-10:45**

The course examines in detail the buildings and monuments of ancient Rome from the Archaic Period to the beginning of Late Antiquity (8th century B.C. to 4th century A.D.). The primary aim of the course is to consider the problems related to the identification, reconstruction, chronology, and scholarly interpretation(s) of Rome's ancient structures. Students will investigate the history of excavations in Rome, analyze ancient literary sources, evaluate ancient art and architecture, and examine epigraphic, numismatic, and other material evidence related to Rome's ancient physical makeup. This close examination of the city of ancient Rome in its historical context also explores how urban organization, civic infrastructure, public monuments, and domestic buildings reflect the social, political, and religious outlook of Roman society. 3 credits

ARHI 40470/60470 Twentieth-Century Architecture (ARCH 50221)**Dennis Doordan****T/R****3:30 - 4:45****BOND 104**

This course is a survey of the significant themes, movements, buildings, and architects in 20th-century architecture. Rather than validate a single design ideology such as Modernism, Postmodernism, or Classicism, this account portrays the history of architecture as the manifestation-in design terms-of a continuing debate concerning what constitutes an appropriate architecture for this century. Topics include developments in building technologies, attempts to integrate political and architectural ideologies, the evolution of design theories, modern urbanism, and important building types in modern architecture such as factories, skyscrapers, and housing. Class format consists of lecture and discussion with assigned readings, one midterm exam, a final exam, and one written assignment. 3 credits

ARST 10601 3-D Foundations - Basic Sculpture**BA/BFA Core**

01 Leticia Bajuyo	T/R	03:30-06:20	Riley 108A
02 Emily Beck	T/R	12:30-03:15	Riley 108A
03 Justin Barfield	M/W	02:00-04:45	RILEY 108A

MATERIALS FEE The fundamentals of three-dimensional design consist of the strategies and tools an artist or designer uses to generate ideas for and execution of form in space. Through research, conceptualization and production students discover the power of making sculptural objects- how they function or change function, how they make a viewer move through and engage a space, how they transform ordinary objects into the extraordinary, and transform perception and environment. Students will create projects using a variety of traditional and contemporary sculptural mediums, techniques, and tools and be exposed to industrial applications and visual vocabularies. 3D Foundations is for students entering the art and design program to provide the foundation of personal creative practices for visual communication, conceptualization, process and technique that will continue to evolve and refine in upper level studio and design courses. 3 credits

ARST 20101 Ceramics I

01 William Kremer	T/R	09:30-12:15	Riley 122
02 Laura Thompson	M/W/F	10:30-12:25	Riley 122
03 Mitch Springer	M/W/F	12:50-02:50	Riley 122
04 Zach Tate	M/W/F	08:20-10:15	Riley 122

MATERIALS FEE This course examines basic techniques of wheel-thrown and hand-built clay structures for sculpture and pottery. 3 credits

ARST 20301 Painting I

01 Martin Lam Nguyen	T/R	12:30-03:15	Riley 309
02 Jason Lahr	M/W	02:00-04:45	Riley 309

MATERIALS FEE This course is an introduction to oil painting techniques and to stretcher and canvas preparation. The emphasis is on finding a personal direction. 3 credits

ARST 20303 - Watercolor I

Martin Lam Nguyen	T/R	09:30-12:15	Riley 300
--------------------------	------------	--------------------	------------------

MATERIALS FEE Open to all students. This course is an introduction to the watercolor medium and deals with a variety of methods, materials, and techniques (both realistic and abstract) with special emphasis on color and composition. 3 credits

ARST 20401 Photography I**BA Core Option/BFA Core**

01 Martina Lopez	M/W	11:00-01:45	Riley 201
02 Justin Trupiano	M/W/F	03:30-05:30	Riley 201
03 Lynette McCarthy	T/R	03:30-06:20	Riley 201

Open to junior or sophomore majors and freshmen intended majors. **MATERIALS FEE**

This course is an introduction to the tools, materials, and processes of black and white photography. Lectures and demonstrations expose students to both traditional and contemporary practices in photography. Critiques of ongoing work encourage students to begin discovering and developing their individual strengths and interests in the medium. A 35mm camera with manual shutter speed and "F" stop is needed. 3 credits

ARST 20501 Silkscreen I

01 Elena Smyrniotis	T/R	09:30-12:15	Riley 316
----------------------------	------------	--------------------	------------------

MATERIALS FEE This course is an introduction to stencil processes & printing. Hand-drawn & photographic stencil-making techniques are explored. Mono-printing & discovery of unique aspects of serigraphy are encouraged. Emphasis is on exploration of color and development of student's ideas and methodologies. 3 credits

ARST 20505 Artists Books and Papermaking**Jean Dibble** M/W **02:00-04:45** **Riley 316**

MATERIALS FEE This introductory course explores the making of artists' books and papermaking. Students learn basic bookbinding techniques for books and printing techniques for postcards and posters. They also learn how to make hand-made papers. Part of the focus is on historical books, as well as on what contemporary artists are doing with books. 3 credits

ARST 20506 Relief Printing: Studio Class**Heather Parrish** T/R **12:30-03:15** **Riley 316**

MATERIALS FEE In this course students will be introduced to relief printmaking processes, learning traditional techniques of carving and printing both wood and linoleum relief blocks. The contemporary approaches to relief processes through digital media experimentation via inkjet printers, a laser cutter, or a CNC router will be introduced. The course will be administered through lecture, process demos, in class work time, and peer/individual critiques. 3 credits

ARST 20602 Wood Sculpture**Timothy Neill** M/W/F **10:30-12:25** **Riley 108A**

Open to all students. MATERIALS FEE This course uses wood as a primary medium. Emphasis is placed on individual concept and design. Students learn the use of hand and power tools as well as techniques of joining, laminating, fabricating, and carving. 3 credits

ARST 20603 Metal Foundry**Robin Baker** T/R **03:30-06:20** **Riley 108A**

Open to all students. MATERIALS FEE The course focuses on work in cast aluminum and cast bronze sculptures. Students learn basic welding techniques using oxygen and acetylene, arc and heliarc welding. Mold making, work in wax, and metal finishing techniques are also explored. 3 credits

ARST 20604 Metal Sculpture I**01 Austin Collins** T/R **09:30-12:15** **Riley 108A**

Open to all students. MATERIALS FEE Metal is the medium of choice in this course designed to explore three-dimensional design with a variety of projects grounded in historical precedents. Students become familiar with as many metalworking techniques as time and safety allow, such as gas and arc welding, basic forge work, and several methods of piercing, cutting, and alternative joinery. 3 credits

ARST 30102 Ceramics II**William Kremer** T/R **03:30-06:20** **Riley 122**

Prerequisite: Ceramics I. MATERIALS FEE

This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing.

ARST 30402 Extreme Photography**R.Gray/Z.Norman** T/R **09:30-12:15** **Riley 201**

Today's innovative technologies offer photographers exciting new ways to capture the world we live in. *Extreme Photography* is a course that will explore several exciting image-making technologies that produce creative still photography and video. Photographic projects include web-based interactive panoramas, GoPro action video, and aerial drone-based photography. Additional assignments that explore high dynamic range (HDR) and time-lapse photography are planned.

The course will also include presentations and discussions about the creative and commercial applications of these technologies and the impact they are having on media and culture. Students who do not meet the prerequisite will need to demonstrate equivalent knowledge with digital cameras and workflow to be allowed enrollment in the course. 3 credits

ARST 30405 Photography II: Digital Workshop**Martina Lopez****T/R****12:30-03:15****Riley 201***Pre-requisite ARST 21401 Photo. I* MATERIALS FEE

This is a level II course in the photography sequence and builds upon the experiences gained in Photography I. Digital constructions, Photoshop software techniques, studio lighting and time-based projects are explored. Presentations, assignments and critiques promote visual and technical skill building, helping students continue defining their creative interest and technical expertise. A digital SLR with manual focus and exposure controls is required; or, students may check out departmental cameras to complete assignments. A portable hard drive compatible with the Apple OS platform is required for storing personal files. Course is taught on the Apple OS platform. 3 credits

ARST 30502 Poster Shop**Jean Dibble****M/W****11:00-01:45****Riley 316**

MATERIALS FEE

Students will create posters and broadsides using relief, silkscreen and inkjet printing. These media offer powerful imaging techniques that range from hand-drawn/cut stencils to digital impressions. A variety of surfaces and applications will be explored. Art historical sources such as propaganda and political posters, concert promotions and urban graphics will propel creative projects. 3 credits

ARST 30606 Sculpture II**Leticia Bajuyo****T/R****12:30-03:15****Riley 108A***Open to all students.* MATERIALS FEE

This course is designed for independent research. There will be four sculptural projects. Each completed project will be followed with group critiques. One of the following courses will be a prerequisite for this course; metal sculpture, foundry, wood sculpture 3-D foundation studies. 3 credits

ARST 40203 Figure Drawing, Multilevel**BFA Core****TBD****M/W****02:00-04:45****Riley 310***Open to all students.* MATERIALS FEE

The emphasis is on drawing in all its aspects: materials, methods, techniques, composition, design, and personal expression. The human figure is the subject matter. While anatomy is studied, the course is not an anatomy class. Male and female models, clothed and nude, are used. 3 credits

ARST 40308 - Multilevel Painting and Drawing**Jason Lahr****M/W****11:00-01:45****Riley 309**

Painting and drawing are the most direct means of visual expression that contemporary artists employ to articulate their concerns. This course extends and develops the skills and concepts initiated in Painting 1 and/or Drawing 1. Students are engaged in projects that allow them to hone their technical skills while they define and develop their individual concerns as well as the formal means through which to communicate them. 3 credits

ARST 43701 Senior Seminar**BFA Core****Elyse Speaks****M/W****09:30-10:45****Riley 200**

Required for senior BFA students; open to seniors registered for BA Thesis. By permission for non-thesis senior BA students. The course will focus on creating a dialogue across disciplines and introducing contemporary issues and practices in art, art criticism, and design. Thematic topics will be introduced in order to present alternative and integrated points of view from all areas of study represented by the art history, studio, and design fields. Critical writing and directed readings will be assigned throughout the semester. A focus on research approaches, exhibitions, and curatorial practices will be central to our approach to the various areas. Lectures, visiting artist interviews, gallery visits, and student presentations will be components of the course. 3 credits

ARST 63250 Painting/Printmaking Graduate Seminar**Ptg./Prmtkg. Area** **Tuesdays only** **04:00-5:00 PM** **Riley 316**

Graduate majors only Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice. 1 credit

ARST 63450 Photography Graduate Seminar**Photo Area** **Wednesdays only** **02:00-03:00 PM** **Riley 201**

Graduate majors only Required of all MFA candidates each semester. A team-taught seminar/critique that brings together all the photography faculty and graduate students in a weekly dialogue focusing on issues in contemporary art as they relate to student research. This course is required of all photography candidates each semester leading to and including the M.F.A. thesis year. 1 credit

ARST 63650 Ceramic/Sculpture Grad. Seminar**A. Collins, W. Kremer** **Mondays only** **04:00-05:00 PM** **Riley 108A**

Graduate majors only - This is a course required of all ceramic and sculpture MFA candidates during each semester leading to & including the MFA thesis year. This team-taught seminar brings together all of the ceramic and sculpture faculty and graduate students in a weekly dialogue focusing on contemporary issues as they pertain to student research. Discussions originating from directed readings, art criticism and methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit

DESIGN COURSES**DESN 20101 VCD 1: Intro. to Graphic Design****01 Enrique Colon** **M/W** **08:00-10:45** **West Lake 230**
02 Sarah Martin **M/W** **11:00-01:45** **West Lake 230**

Prerequisites: 2-D Foundations. MATERIALS FEE

This introductory course explores the origins, concepts and processes affecting traditional and contemporary graphic design. Laboratory activities introduce and implement computer and print technology for the creation of original design projects. 3 credits

DESN 20115 VCD 2: Typography**01 Brian Edlefson** **T/R** **03:30-06:20** **West Lake 226**
02 Sarah Martin **M/W** **02:00-04:45** **West Lake 226**

Prerequisites: DESN 20101. MATERIALS FEE This advanced course in visual communication is for students interested in the art of typography, its history, & the use of type as a critical element in the world of graphic design. 3 credits

DESN 20120 VCD 3: Web Design**01 Miriam Moore** **M/W** **11:00-01:45** **West Lake 219**
02 Andre Murnieks **T/R** **12:30-03:15** **West Lake 219**

Prerequisites: DESN 20101. MATERIALS FEE

Exploration of on-line interactive communications for web enabled platforms including desktop and mobile devices. Application of user-centered design principles to hierarchical and navigational structures, interface, web typography, imagery, sound, and motion through a series of exercises and projects. Survey of technological aspects to web site design, development and production. 3 credits

DESN 20200 ID: Design Drawing**01 Robbin Forsyth** **M/W** **11:00-01:45** **West Lake 224**
02 George Tisten **T/R** **09:30-12:15** **West Lake 224**

Open to all students. MATERIALS FEE

This cross-disciplinary course in rapid sketching and rendering technique serves studio art, design, and architecture. The course is intended for students entering studio practice for the first time as well as for advanced students who wish to deepen their visualization & illustration skills. . 3 credits

DESN 20201 ID: Intro. To Product Development**Wendy Uhlman****T/R****12:30-03:15****West Lake 204***Prerequisites: DESN 20200. MATERIALS FEE*

This foundation 3-D design studio begins as a natural extension of Basic Design. Students are encouraged to think and work in three-dimensional media. A series of fundamental design problems are assigned during the course of the semester. Emphasis is placed on the transformation of imagination from mind to paper to model. Computer-aided design (CAD) is also introduced into assignments. 3 credits

DESN 20203 - Design Matters: Introduction to Design Thinking**Ann-Marie Conrado****T/R****02:00-03:15****Riley 200**

Traditionally, design has been used to connote the process by which the physical artifacts of the objects and communications around us come into being. But over the last decade, design has come more and more to describe not only the development of objects but the process by which one shapes the interactions and experiences of people with the systems, services and organizations around us. A deeply human approach to problem solving, design thinking highlights one's ability to intuitive This course will follow a series of overlapping modules that will introduce the student to the various iterative steps employed in the design thinking process and becoming familiar with the tools and methodologies employed. The course will feature a hybrid seminar format with lectures and case studies followed by hands-on exercises and practical applications of the theories in the form of team projects. At the conclusion of the course, students should be able to articulate the tenants of the design thinking process and apply those methodologies to problems of a variety of disciplines from science and engineering to business and the liberal arts. 3 credits

DESN 20204 Design Research Practices**Ann-Marie Conrado****T/R****09:30-12:15****West Lake 230***Prerequisite: Design Matters (DESN 20203)*

With an orientation towards problem identification and the translation of research insights into implications informing the design process, students will learn how to develop a research plan and deploy an array of research methods including interviews, observation, shadowing, contextual inquiry, participatory observation and co-creative development. The course combines lecture with studio practice, with student teams engaging in human-centered, project-based work, sponsored by outside corporate organizations and non-profit social entities. *This course is offered every semester and is open to Collaborative Innovation Minors and Design Majors.*

DESN 21102 VCD Software Tutorial**Enrique Colon****Tuesdays only****08:30-10:00 PM****West Lake 219***Co-requisites: DESN 21101.*

This one-credit course will focus on Adobe Creative Suite software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage. 1 credit

DESN 21202 ID: Digital Visualization Lab**TBD****Mondays only****06:00-7:00 PM****WLH Annex 100**

Co-requisites: DESN 21200. This one-credit course will focus on Adobe Creative Suite software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage as well as others. 1 credit

DESN 21203 - D Think Lab**Ann-Marie Conrado****Mondays only****07:00-09:00 PM****West Lake 226**

This once weekly lab session is a mandatory requirement for students enrolled in the Design Thinking course. These sessions focus on practical application of the topics and materials presented in class with students working in teams to employ techniques and methodology on assigned projects. This hands-on lab will having students exploring the research, brainstorming, ideation, iterative prototyping and presentation techniques that lead to creative innovation and disruptive breakthroughs applicable to students of any discipline. 3 credits

DESN 30140 VCD 7: Interaction Design

01 Andre Murnieks	T/R	03:30-06:15	West Lake 204
02 Andre Murnieks	T/R	03:30-06:15	West Lake 204

Prerequisites: Section 01 for majors - DESN 20101 or DESN 20201. Section 02 for MCI minors – DESN 20203
MATERIALS FEE

Evaluation, design and simulation of user interaction with a computer or product interface. Development of interfaces through wireframes, sketches, renderings, illustrations, modeling and animatic sequences. Exploration of user testing and research methods for generative, participatory and evaluative stages of design. 3 credits

DESN 30203 ID: Industry Practice

Michael Elwell	M/W	11:00-01:45	West Lake 226
-----------------------	------------	--------------------	----------------------

Prerequisites: DESN-20201 And DESN-30205* Or DESN-30209. MATERIALS FEE. This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs. Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing & plating. 3 credits

DESN 30204 ID: Product Design Research

Scott Shim	T/R	12:30-03:15	West Lake 226
-------------------	------------	--------------------	----------------------

Prerequisites: DESN 20201 and (DESN 31205 or ARST 11100) and ARST 11601. MATERIALS FEE

This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs. Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing, and plating. 3 credits

DESN 30209 ID: Digital Solid Modeling

01 Michael Elwell	M/W	08:00-10:45	West Lake 204
02 Michael Elwell	M/W	02:00-04:45	West Lake 204

Pre-requisite: DESN 20201 *Co-requisite:* DESN 31212 MATERIALS FEE This course is an introduction to various digital design techniques and workflows used by industrial designers. Students will explore design processes integrating digital tablet sketching and computer-aided design (CAD) in order to develop and effectively communicate design concepts. The course is aimed at students seeking to expand their 3-D visualization skills into a digital medium. Software introduced will include Autodesk Sketchbook Pro and Solidworks 3-D. 3 credits

DESN 31207 ID: Materials and Processes Lab

Scot Shim	T/R	03:30-04:45	West Lake 224
------------------	------------	--------------------	----------------------

Co-requisite: DESN 30204 MATERIALS FEE This lab introduces students to the materials and means of production they will likely encounter as industrial designers. Knowledge learned through lectures, directed readings, and tours of local manufacturing facilities will be applied to the research project deliverable of the ID: Product Design Research course. 1 credit

DESN 31212 ID: Rapid Prototyping Lab

Kerstin Strom	Mondays only	06:00-07:00 PM	West Lake 204
----------------------	---------------------	-----------------------	----------------------

Co-requisite: DESN 30209 The Rapid Prototyping evening tutorial sessions will enable students making physical 3D prototypes from digital files that are virtually modeled in the ID: Digital Solid Modeling or ID: Digital 3D courses. Instruction in file preparation and safe machine operation will lead to prototype output from a CNC milling machine, 3D printer and digital laser cutter. 1 credit.

DESN 40100 VCD 8: Design for Social Good**TBD****T/R****09:30-12:15****WLH Annex 100**

Prerequisites: DESN 30100 or DESN 40102. MATERIALS FEE This advanced course in visual communication illustrates how design can make a demonstrable difference by informing and educating the public. Class projects focus on design's ability to affect positive social change. The class also benefits students who intend to pursue the field of graphic design after graduation, preparing them both creatively and technically for professional practice by focusing on research-based assignments. These projects will allow students to address various issues affecting contemporary society while simultaneously building their portfolio. 3 credits

DESN 40101 VCD 9: Design for professional practice: Environmental graphics**Brian Edlefsen****T/R****12:30-03:15****West Lake 224**

Prerequisite: DESN 40100 MATERIALS FEE

Development of environmental graphics and design systems for three-dimensional spaces. Work collaboratively to adapt design skills for the built environment, connecting people to the spaces they navigate and inhabit through visual messaging. Emphasis placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

DESN 40201/60201 ID: Collaborative Product Development**Scott Shim****T/R****09:30-12:15****West Lake 226**

This cross-disciplinary course will develop and harness useful innovation through an association of expertise from business/marketing, management entrepreneurship, chemistry, engineering, anthropology, graphic design, and industrial design. Collaborating teams of graduate and undergraduate students will engage several product development cycles, beginning with an identification of need or opportunity and concluding with comprehensive proof of concept, tests of function, specified manufacturing processes, and an appropriately resolved, aesthetically pleasing product or system. All collaborative team members will be engaged throughout the research and developmental process. Each participant will share in rotating leadership responsibilities, providing direction within their specific areas of expertise and in the context of a sequential course outline.

Note 1: In addition to the structured projects, students may propose other opportunities for collaboration.

Note 2: This course will build process portfolio by addressing real challenges.

DESN 63350 Design Graduate Seminar**Design Area Faculty****T/R****8:00-9:15****West Lake 226**

Graduate majors only

Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice.