ART HISTORY COURSES

ARHI 13182 01 - FA Univ. Sem.: World Art at the Snite Museum
Michael Schreffler  T/R  11:00-12:15  OSHA 106
First Year Students only. Students in this seminar will study and write about a wide range of works of art in Notre Dame's Snite Museum. Works to be studied include art objects from antiquity to the present made in the Americas, Africa, and Europe. Seminar meetings will consist of a consideration of focus objects and their historical contexts and discussion of reading and writing assignments. Writing assignments will include several short papers and a longer one to be submitted at the end of the semester. 3 credits

ARHI 20100/60100 - Introduction to Ancient Greece, Rome, Egypt
Robin Rhodes  M/W  11:00-12:15  OSHA 107
This course will examine the origins of western art and architecture, beginning with a brief look at the Bronze Age cultures of the Near East and Egypt, then focusing in detail on Greece and Rome, from the Minoan and Mycenaean world of the second millennium B.C.E. to the rule of the Roman emperor Constantine in the fourth century C.E. Among the monuments to be considered are ziggurats, palaces, and the luxuriously furnished royal graves of Mesopotamia; the pyramids at Giza in Egypt and their funerary sculpture; the immense processional temple of Amon at Luxor; the Bronze Age palaces of Minos on Crete--the home of the monstrous Minotaur--and Agamemnon at Aycanae, with their colorful frescoes and processional approaches; the great funerary pots of early Athens and the subsequent traditions of red and black figure vase painting; architectural and freestanding sculpture of the Archaic and Classical periods; the Periclean Acropolis in Athens, with its monumental gateway and shining centerpiece, the Parthenon; and finally, among the cultural riches of Rome, the painted houses and villas of Pompeii; the tradition of republican and Imperial portraiture; the Imperial fora; the exquisitely carved Altar of Peace of Augustus; the Colosseum; and the Pantheon of the Philhellene Emperor Hadrian. 3 credits

ARHI 20310 - Introduction to Western Art from Leonardo to Warhol
Gregory Tentler  M/W  09:30-10:45  OSHA 106
This course provides an introduction to key works and themes in Western art from the Renaissance to the twentieth century. Focusing on a selection of key monuments, artists, and examples of art historical scholarship, and by looking back to classical values and models as well as forward to contemporary debates, we will explore various ways in which Western art has been made, used, and interpreted. The course will concentrate on building fundamental analytic skills necessary to the study of art, and will consider works of art both from an aesthetic perspective and in the context of the individual, cultural, social, and economic conditions of their production and reception. Topics will include an investigation of the history of the discipline, the use of objects, and a consideration of how the various practices and processes known as “art” have engaged society and the world. By looking at - and talking about - specific aesthetic phenomena, the course will survey the general history of modern representation and its alternatives. 3 credits

ARHI 20805 - Art and Architecture of Colonial Mexico
Michael Schreffler  T/R  2:00-3:15  OSHA 106
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
This class explores the development of monumental mosaic and fresco in the Middle Ages through key monuments in places like Rome, Constantinople, Thessaloniki, Palermo, and Venice. A central goal for the course will be to understand the ways in which mural paintings and mosaics distinguish themselves from other visual media in the medieval world. We will consider the relationship between murals and their architectural setting and how the relative size of wall paintings and mosaics impacts the way beholders relate to and understand them. We will also examine the many different functions of medieval murals, as media for story-telling, as liturgical instruments, and as vehicles for the transmission of knowledge, theological doctrines, or political propaganda. 3 credits

ARHI 30490/60491 - Contemporary Art

Gregory Tentler T/R 11:00-12:15 OSHA 106

Through a diverse range of practices, materials, and technologies, recent developments in art have pushed the boundaries of what art can be. The consequences of these actions have been viewed as both positive and negative. The novel forms and materials, the reduced concern for craft, and the increasingly conceptual nature of this art are often seen as alienating, bizarre, and elitist. Yet art of our time has also opened up new venues and spaces where it can be experienced, it has expanded into digital and ephemeral practices, it addresses previously excluded audiences, and it has redefined the roles of artist and beholder/participant. It has also moved beyond the borders of Europe and the United States to operate on an increasingly global stage. The course introduces students to the major movements and artists of the postwar period to the present, with emphasis on the historical and social contexts, critical debates, and the relationships developed internationally among artists and their works. 3 credits

ARHI 40121/60121 - Greek Architecture

Robin Rhodes T/R 12:30-01:45 OSHA 107

In this course the development of Greek monumental architecture, and the major problems that define it, will be traced from the 8th to the 2nd centuries BC, from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be examined are the relationship between landscape and religious architecture, the humanization of temple divinities, the architectural expression of religious tradition and specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, and the breaking of architectural and religious canon. 3 credits

ARHI 43205/63205 - Topics in Medieval Art: Art & Science in the Middle Ages

Marius Hauknes T/R 02:00-03:15 OSHA 107

This class will explore the relationship between art and science in the Middle Ages. In particular, we will examine the ways in which medieval painters, sculptors, and architects engaged with the cultural phenomenon of "encycopedism" by creating artworks that sought to capture all the world’s knowledge in a single visual program. In our exploration of this topic we will consider a wide range of works, from medieval maps and scientific manuscripts to large-scale tapestries and the architectural programs of the great Gothic cathedrals. Central themes include text-image relationships and the role of pictorial techniques, such as allegory, personification, and analogy for visualizing complex ideas. We will also examine the representation of knowledge in medieval poetry and see how medieval authors employed ekphrasis to create visual artworks within their texts to serve as placeholders for encyclopedic learning. 3 credits

ARHI 63570-01 - Graduate Seminar

Nicole Woods Thursdays only 02:00-04:30 RILY 215

Permission required This seminar will ponder how contemporary art engages society, culture, and politics. We will consider a variety of strategies that artists use to investigate topics such as globalization, the privatization of the public sphere, and environmental sustainability. We will examine such phenomena as the rise in collectively-oriented practices and artistic collaborations, the spread of international exhibitions, and "relational" aesthetics. Students should be prepared to do theoretical readings and analytic writing, and to actively participate in class discussion.
ART STUDIO COURSES

ARST 10100 - 2-D Foundations
01 Justin Barfield M/W 08:00-10:45 Riley 301
02 Justin Barfield M/W 11:00-01:45 Riley 301
03 Emily Beck T/R 09:30-12:15 Riley 301

MATERIALS FEE.
The fundamentals of two-dimensional design consist of the strategies and tools an artist or designer uses to organize visual images, colors, and content into a unified and dynamic composition. Students will identify design strategies and visual vocabularies, research the history of their usage and recognize their contemporary applications. Through project-based work using traditional and digital mediums and techniques, students will explore contemporary approaches to idea conception, critical thinking, and problem solving. 2D Foundations is for students entering the art and design programs 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 10201 - Drawing I
01 Martin Lam Nguyen, CSC T/R 12:30-03:15 Riley 300
02 Austin Brady M/W/F 12:50-02:50 Riley 300
03 Hannah Freeman M/W/F 10:30-12:25 Riley 300

MATERIALS FEE.
This course deals with form depiction in its many aspects and modes, and is intended for beginning students as well as advanced students who need additional experience in drawing. 3 credits

ARST 10601 - 3-D Foundations - Basic Sculpture
01 Justin Barfield M/W 02:00-04:45 Riley 108A
02 Gary Sczerbaniewicz M/W 11:00-01:45 Riley 108A
03 Emily Beck T/R 12:30-03:15 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 Zachary Tate M/W/F 08:20-10:15 Riley 122
03 Springer, Mitch M/W/F 12:50-02:50 Riley 122
04 Dwyer, Jennifer M/W/F 10:30-12:25 Riley 122

MATERIALS FEE.
This course examines basic techniques of wheel-thrown and hand-built clay structures for sculpture and pottery. 3 credits
and several methods of piercing, cutting, and alternative joinery.

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.

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.

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.

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

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

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

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

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

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

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.
This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing. 3 credits

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

In keeping with the postmodern aesthetic landscape this studio art course will explore the use of non-traditional materials in sculptural applications. Through a series of mixed media projects students will investigate, select, compose, and construct with a range of alternative materials and processes to create engaging and contemporary three-dimensional works. Each project will be supplemented by brief readings pertinent to the conceptual goals of the work. 3 credits

This course will focus on digital fabrication, and rapid prototyping processes and materials. Students will learn the basics of designing in digital space, creating prototypes on a CNC laser and 3D printer, and finally applying hands-on tools and processes to create sculpture. 3 credits

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
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

Portraits have been one of the most significant and sustaining forms of representation within the history of all images. This course examines the various styles and thematic approaches to the photographic portrait from historical forms to conceptual artworks. Innovative forms such as the moving image, digital manipulation, and social networking will be explored. Students will create portraits employing commercial lighting techniques in both the lighting studio and on location. Offered fall or spring semester. 3 credits

In this class, students will acquire the visual skills and analytical tools to read and understand the city of Berlin with all its cultural expressions. The course is interdisciplinary and encourages students to use a wide range of different media for projects that range from painting, sculpture, photography, video, and urban sketching to essays, documentary forms or literary texts, and concludes with a joint presentation at the end of the semester. Students will learn to convert their individual Berlin experience into creative projects.

The class will be taught in three block seminars on campus, where we will learn to critically analyze the key components of Berlin’s culture, past and present. The course will culminate in a one-week excursion to Berlin in May 2017 where we will explore museums and urban environments and meet with protagonists of Berlin’s current cultural life. 3 credits

The B.F.A. Thesis is defined by an independent thesis project, continuing for two semesters during the senior year. The B.F.A. Thesis is a personal visual statement that is the culmination of a student’s collective development within the department. The B.F.A. Thesis can be the extension of an ongoing body of work or a defining project. The thesis project is supported by a written statement defining the project, which is due at the end of the first senior semester. The thesis project culminates in the second senior semester with a B.F.A. Thesis Exhibition. The B.F.A. Thesis student signs up with a faculty member working in the student’s area of interest, who serves as an advisor for the thesis project.
ARST 63250 Painting/Printmaking Graduate Seminar
Tomasula/Lahr/Nguyen  T only  04:00-05:00 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 & to discuss issues related to contemporary art practice.

ARST 63450 Photography Graduate Seminar
Gray  W only  03:00-04:00 PM  Riley 201
Graduate majors only  Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work & to discuss issues related to contemporary art practice.

ARST 63650 Ceramic/Sculpture Graduate Seminar
Collins/Kremer/Sczerbaniewicz/Beck  M only  04:00-05:00 PM  Riley 105/108A
Graduate majors only  This is a course required of all ceramic and sculpture MFA candidates during each semester leading to and 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 & methods of conceptual presentation will address pertinent issues that help guide grad. students through the MFA program.

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DESIGN COURSES

DESN 20101 Visual Communication Design 1: Origins, concepts & processes of graphic design
01  Heather Tucker  M/W/F  10:30-12:25  West Lake 226
02  TBD  T/R  09:30-12:15  West Lake 226
Prerequisite:  2-D Foundations. Co-requisite: DESN 21102. 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
TBD  M/W  11:00-01:45  West Lake 230
Prerequisites: DESN 21101 or 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
Miriam Moore  M/W/F  10:30-12:25  West Lake 219
Prerequisites:  DESN 21101 or 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
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**  ID1: Intro. to Product Development  
Robbin Forsyth  T/R  12:30-03:15  West Lake Hall Annex

**BFA Core Option.** 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) for Collaborative Innovation minors. 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 Visual Communication Design Software Tutorial**  
Heather Tucker  Tuesdays only  06:00-07:00 PM  West Lake 219

Co-requisites: DESN 20101.
This one-credit course will focus on Adobe Creative Suite 3 (CS3) 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
DESIGN 21202  ID: Digital Visualization Lab
Carly Hagins  Mondays only  05:00-06:00 PM  West Lake 224

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

DESIGN 21203 - D Think Lab
01 Ann-Marie Conrado  M  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 have 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

DESIGN 30131 Visual Communication Design 6: Motion design using kinetic messages
TBD  T/R  03:30-06:20  West Lake 204

Prerequisites: DESN 21101 or DESN 21201. MATERIALS FEE. Exploration of narrative, visual and aural principles to best convey a time-based message through a series of project assignments. Effective use of motion graphics through sketching, storyboarding, kinetic type, animation, narration and soundtracks. Media delivery may include digital signage, web, broadcast and other public venues such as a planetarium. Survey of the technological aspects to motion media including principles of digital animation, video output devices, and planning for application in a space. 3 credits

DESIGN 30209  ID: Digital Solid Modeling
Shreejan Shrestha  M/W  11:00-01:45  West Lake 204

Prerequisite: DESN 21201  Co-requisites: 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

DESIGN 31212  ID: Rapid Prototyping Lab
Shreejan Shrestha  Mondays only  6:00-7:00 PM  West Lake Hall Studio

Co-requisites: 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

DESIGN 40100  VCD 8: Social Design: Initiatives, Challenges, and Innovation
Neeta Verma  T/R  09:30-12:15  West Lake 218

VCD1 (DESN 20101) is recommended, but not required  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

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This senior-level, research-based course will explore the contemporary practice of professional design. Students will work collaboratively to adapt design skills to sophisticated, systemic design solutions through a variety of mediums. Emphasis is placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

**DESN 40100 VCD 9: Design for professional practice: Environmental graphics**

**Prerequisite:** DESN 40100  MATERIALS FEE

This senior-level, research-based course will explore the contemporary practice of professional design. Students will work collaboratively to adapt design skills to sophisticated, systemic design solutions through a variety of mediums. Emphasis is placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

**DESN 40120 Visual Communication Design 10: Visualization of Data**

**Neeta Verma**  
**T/R**  
**12:30-03:15**  
**West Lake 219**

MATERIALS FEE. Visualization & sequencing of complex or abstract subject matter for the purpose of informing, educating or training the end-user. Design process includes the acquisition of information and data to become a subject matter expert on a project topic. Development of topics through the parsing of information, focusing of subject, sketching, illustration and graphical data representation. Delivery of information through an interactive, user-driven experience possibly exploring handheld devices. 3 credits

**DESN 40200 ID3: Advanced Product Development- Social Design**

**Michael Kahwaji**  
**T/R**  
**06:35-09:20**  
**West Lake 226**

**Prerequisite:** DESN 20201  MATERIALS FEE

This advanced course in industrial design explores contemporary issues related to designing objects for social good to positively impact the lives of people, society and the environment in an innovative way. Working within a human centered design process including the identification of real world problems, direct research of user needs, as well as business and technological realities, we will design product solutions and build innovation around people’s experiences. Class projects will focus on designing and testing solutions that help people, but also how those ideas are brought forth and effectively executed in the complex world of today. 3 credits

**DESN 40201/60201 ID: Collaborative Design Development**

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

**Departmental Approval**

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. 3 credits

**DESN 45310 Design Internship**

**Permission required.**

This course provides an opportunity for the design student to earn credit at an approved design office.

**DESN 47X71/67X71 Special Studies**

**Permission required.**

Independent study in design: research or creative projects. Open to upper level/graduate students with permission of the instructor.
DESN 48X03  BFA Thesis
*BFA majors. Prerequisite: B.F.A. Candidacy.*
The B.F.A. Thesis is defined by an independent thesis project, continuing for two semesters during the senior year. The B.F.A. Thesis is a personal visual statement that is the culmination of a student’s collective development within the department. The B.F.A. Thesis can be the extension of an ongoing body of work or a defining project. The thesis project is supported by a written statement defining the project, which is due at the end of the first senior semester. The thesis project culminates in the second senior semester with a B.F.A. Thesis Exhibition. The B.F.A. Thesis student signs up with a faculty member working in the student’s area of interest, who serves as an advisor for the thesis project.

DESN 63350  Design Graduate Seminar
*Design Area Faculty  W only  8:00-9:15  West Lake 230*
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.

DESN 78308  Thesis Direction
*Graduate majors only*
Research and writing on an approved subject under the direction of a faculty member.