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## ART HISTORY COURSES

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### **ARHI 20440 01/02 Intro. to 20<sup>th</sup> Century Art**

**Nicole Woods**

**T/R**

**11:00-12:15**

**OSHA 106**

*Fulfills Fine Arts Requirement*

This course will introduce students to major developments in 20th-century art, primarily in Europe and the United States. Emphasis will be placed on modernist and avant-garde practices and their relevance for art up to the present. The first half of the course will trace Modernism's unfolding in the avant-garde practices of the late- nineteenth and early twentieth centuries, ending with Modernism's eventual destruction in the authoritarian politics of the thirties, of World War II and the Holocaust. The second half of the course will address art production after this chasm: the neo-avant-gardes in Europe and the United States will be considered in their attempts to construct continuity and repetitions of the heroic modernist legacies of the past. Among the movements analyzed: Cubism, Dada and Surrealism, Russian Constructivism, Abstract Expressionism, Pop Art, Minimalism, and Conceptual Art. 3 credits

### **ARHI 30120/60120 Greek Art and Architecture**

**Robin Rhodes**

**T/R**

**12:30-01:45**

**OSHA 107**

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 30310 Survey of Italian Renaissance Art**

**Robert Glass**

**T/R**

**02:00-03:15**

**OSHA 107**

This course will examine the painting, sculpture and architecture produced in Italy from the very end of the twelfth through the beginning of sixteenth century; from Giotto's Franciscan spirituality to Michelangelo's heroic vision of man and God. A wide variety of questions will be considered in the context of this chronological survey including changing conventions of representation, the social function of art, and the impact of the Renaissance ideology of individual achievement on the production of art and the role of the artist. 3 credits

### **ARHI 30531 Art, Vision and Difference**

**Elyse Speaks**

**M/W**

**12:30-01:45**

**OSHA 106**

Art and visual culture have shaped our conceptions of ourselves and others. In this course, we will explore trends in contemporary art in order to consider the role that looking and visual subjects play. By closely examining our relationship to art objects like paintings, sculptures, photographs, crafts, and videos, we will ask how art contributes to, reflects, or affirms specific stereotypes of places, roles, and values. Some topics we will discuss include the body, standards of beauty, and explorations of gender and sexuality; craft and ornament; race and identity (and its popular manifestation in genres like hip-hop); performance art and multiculturalism; and the role of art in relation to issues of social justice and ethics. Most of our focus will be on contemporary American art and culture (post 1970), and many of the objects and paintings that we examine will explicitly challenge our conception of what constitutes "good" art. The artwork will often appear to be explicitly deskilled, unattractive, or otherwise antithetical to our understanding of aesthetics. We will consider why such approaches to art making might be adopted and, furthermore, why it is reasonable to alter our conception of "art" to accommodate such frameworks. While this course will be challenging, no prior art history knowledge is required; assignments will include exams and short papers. 3 credits

**ARHI 40580/60580 History of Design: Forms Values and Technology****Dennis Doordan****03:30-04:45****T/R****BOND 104***Majors only*

This course will provide a historical perspective on the development of industrial and product design in the modern era. In the modern era, design has been a powerful tool for shaping the development of technology and articulating the values of modern culture. The role of the modern designer as both a facilitator and a critic of industrial technology will be examined. 3 credits.

**ARHI 43105/63105 Sem.: Topics in Ancient Art: Athenian Acropolis in Context****Robin Rhodes****W only****02:00-04:45****RILY 215***Majors only*

The monumental elaboration of the Athenian Acropolis did not begin with Pericles and Pheidias in the mid-fifth century B.C. Greek monumental art and architecture were spawned in the context of religion, and by the early Archaic period, the Acropolis was the center of Athenian religion; almost immediately, religious awe and piety were expressed in the form of impressive freestanding sculptural dedications and in large and meticulously wrought stone buildings, elaborately decorated with carved and painted designs and, most impressively, with figural relief sculpture. The monuments of the Athenian Acropolis must be understood first in this context --- as the embodiment of religious concepts --- and then in the context of local Athenian history, politics, and culture; finally, they must be fitted into the larger context of Greek art and culture as a whole.

An ultimate goal of the seminar will be to arrive at an understanding of the evolving meaning of the Greek temple and monumental form, and how they find unique expression in the fifth century Acropolis building program of Pericles. Among the themes that will be treated to one degree or another are the relationship between landscape and religious architecture, the humanization of temple divinities, the monumental expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, the breaking of architectural and religious canon. Taken together, they constitute the specific architectural narrative of the Periclean Acropolis. 3 credits

**ARHI 43305/63305 Seminar: Topics in Renaissance Art****Robert Glass****T/R****11:00-12:15****OSHA 107***Fulfills Fine Arts Requirement***Rome Reborn: Papal Patronage in the Renaissance City**

In the fifteenth and sixteenth centuries, the city of Rome was transformed from a neglected, derelict town into a thriving capital city. This seminar examines the role played by art and architecture in this remarkable renovation. The first classes will introduce students to Rome and its topography, the city's condition at the end of the late medieval period, and the history of the Renaissance popes responsible for its restoration. We will then proceed thematically, exploring important types and sites of artistic patronage in Rome from the return of the papacy under Martin V in 1420 to death of Paul III in 1549. In addition to the city's celebrated Renaissance fresco cycles, such as Michelangelo's Sistine ceiling and Raphael's Stanze in the Vatican Palace, topics will include papal portraiture and tombs; the altarpiece and family chapel; the princely palace and villa; the collecting of antiquities; the renovation of key churches, such as St. Peter's; and urban planning and the functioning of the city as a ritual space.. 3 credits

**ARHI 63570 Graduate Seminar****Nicole Woods****Thursdays only****03:30-6:00 PM****RILY 301**

*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.

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## ART STUDIO COURSES

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### ARST 11100 2-D Foundations

#### BA/BFA Core

<b>01 TBD</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>RILY 301</b>
<b>02 Emily Beck</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>RILY 301</b>
<b>03 Emily Beck</b>	<b>M/W</b>	<b>08:00-10:45</b>	<b>RILY 301</b>

#### 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 11201 Drawing I

#### BA/BFA Core

<b>01 Lucas Korte</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 300</b>
<b>02 TBD</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 300</b>
<b>03 Martin Lam Nguyen</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 300</b>

#### 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 11601 3-D Foundations - Basic Sculpture

#### BA/BFA Core

<b>01 Katelyn Seprish</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 108A</b>
<b>02 Emily Beck</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 108A</b>
<b>03 Katelyn Seprish</b>	<b>M/W/F</b>	<b>03:30-05:30</b>	<b>Riley 108A</b>

#### 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 21101 Ceramics I

<b>01 William Kremer</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 122</b>
<b>02 Nathan Smith</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 122</b>
<b>03 Troy Aiken</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 122</b>
<b>04 TBD</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 122</b>

#### MATERIALS FEE

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

**ARST 21301 Painting I**

<b>01 Martin Lam Nguyen</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 309</b>
<b>02 Maria Tomasula</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 309</b>

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 21401 Photography I****BA Core Option/BFA Core**

<b>01 Martina Lopez</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 201/205</b>
<b>02 Christopher Dant</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 201/205</b>
<b>03 Allison Evans</b>	<b>M/W/F</b>	<b>03:30-05:30</b>	<b>Riley 201/205</b>
<b>04 J. Bimber/J. Bellucci</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 200/205</b>

*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 21501 Silkscreen I**

<b>Lauren Stratton</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 316</b>
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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 21505 Artists Books and Papermaking**

<b>Jean Dibble</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>Riley 316</b>
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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 21506 Relief Printing: Studio Class**

<b>Justin Barfield</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 301/316</b>
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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 21602 Wood Sculpture**

<b>Bryce Robinson</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 108A</b>
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*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 21603 Metal Foundry**

<b>Ben Sunderlin</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 108A</b>
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*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 21604 Metal Sculpture I**

**01 Austin Collins** T/R **09:30-12:15** **Riley 108A**  
**02 Joseph Cruz** M/W/F **12:50-02:50** **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 31102 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 31315 Scene Design/Techniques for Stage**

**Marcus Stephens** T/R **11:00-12:15** **DBart. Perf. Art Ctr.**

This is a beginner's course in basic scenic design techniques and hand drafting for the stage. This course will take the student through the process of design, from how to read a script, research, presentation, rendering, basic drafting and, if time allows, model building. No previous experience necessary. Offered fall only. Materials fee TBA. 3 credits

**ARST 31402 Extreme Photography**

**R. Gray/P. Turner** T/R **09:30-12:15** **Riley 201/205**

*Prerequisite: Photography I.* MATERIALS FEE

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 31502 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 41203 Figure Drawing, Multilevel**

**BFA Core**

**Maria Tomasula** T/R **12:30-03:15** **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 41307 Painting, Multilevel****Jason Lahr****M/W****11:00-01:45****Riley 309**

MATERIALS FEE

This course extends and develops the skills and concepts initiated in Painting I. 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 those concerns. 3 credits

**ARST 41404 Film Photography****Martina Lopez****T/R****12:30-03:15****Riley 201/205***Prerequisite: ARST 21401. MATERIALS FEE*

Students will be introduced to a variety of photographic manipulations including traditional black and white printing from film. Projects will be hands on in the darkroom and include building pinhole cameras, work with film cameras, an introduction to non-silver processes and digital possibilities. Students will get a sense of historical processes and their contemporary resurgence. Projects encourage students to continue defining their own areas of interest and to locate their own concerns within the broad range of photographic practices. Film and digital cameras are available for check out. 3 credits

**ARST 43701 Senior Seminar****BFA Core****Jason Lahr/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 47871 BA Thesis Project**

This course provides the framework in which seniors in the department prepare a substantial creative project, as the culmination of their three years in the BA program. Faculty members working with individuals or small groups of students help them define their topics and guide them, usually on a one-to-one basis, in the preparation and execution of their projects. Students will be expected to participate in the Annual Student Exhibition spring semester and draft a short essay about their creative research.

**ARST 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.

**ARST 62704 Professional Practices****Maria Tomasula****T/R****06:30-8:30 PM****O'Shag 107**

*Graduate majors only* This seminar prepares graduate student instructors for teaching undergraduate courses in the department. Course development, assignment preparation, time management skills, student evaluations, grading, and student/instructor dynamics are covered. Required for M.F.A. students in studio and design. (Every fall)

**ARST 63250 Painting/Printmaking Graduate Seminar****Dibble,Lahr,Nguyen,Tomasula 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.

**ARST 63450 Photography Graduate Seminar****M. Lopez, R. Gray Wednesdays only 02:00-03:00 PM****Riley 201/205**

*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 21101 VCD 1: Intro. to Graphic Design****01 Sarah Martin T/R 03:30-06:20****West Lake 226****02 Robert Sedlack M/W 11:00-01:45****West Lake 226**

*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 21102 VCD Software Tutorial****S. Martin/P. Acayo 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 21115 VCD 2: Typography****01 Anne Berry M/W 08:00-10:45****West Lake 226****02 Anne Berry M/W 02:00-04:45****West Lake 226**

*Prerequisites: DESN 21101. 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 21120 VCD 3: Web Design****01 Andre Murnieks M/W 11:00-01:45****West Lake 219****02 Yan Zhang T/R 12:30-03:15****West Lake 219**

*Prerequisites: DESN 21101. 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 21200 ID: Design Drawing**

<b>01 Paul Down</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>West Lake 224</b>
<b>02 Ann-Marie Conrado</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>West Lake 224</b>

*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 21201 ID: Intro. To Product Development**

<b>01 Paul Down</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>West Lake 230</b>
<b>02 George Tisten</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>West Lake 230</b>

*Prerequisites: DESN 21200. 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 21202 ID: Digital Visualization Lab**

<b>Yifan Wang</b>	<b>Mondays only</b>	<b>07:00-9:00 PM</b>	<b>West Lake 226</b>
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*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 30550 JavaScript**

<b>Kevin Casault</b>	<b>T/R</b>	<b>09:30-10:45</b>	<b>DBRT 228</b>
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JavaScript is a popular scripting language used to add dynamic elements that breathe life into boring static Web pages. JavaScript is designed to work in standard Web browsers & is tightly integrated with HTML. It is difficult to find any popular commercial Web sites that do not use JavaScript to create an interactive user experience. Students in this class learn how to apply JavaScript to their own Web projects. 3 credits

**DESN 31111 VCD 5: Package Design**

<b>Peni Acayo</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>West Lake 224</b>
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*Prerequisites: ARST 11100. MATERIALS FEE*

Explore how to integrate typography, color and image onto a variety of 3D package surfaces while incorporating research-driven design methods as part of the design process. 3 credits

**DESN 31140 VCD 7: Interaction Design**

<b>Andre Murnieks</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>West Lake 204</b>
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*Prerequisites: DESN 21101 or DESN 21201. 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 31204 ID: Product Design Research**

<b>Michael Elwell</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>West Lake 224</b>
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*Prerequisites: DESN 21201 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 31207 ID: Materials and Processes Lab****TBD****Mondays only****08:15-09:15 PM****West Lake Annex**

*Co-requisite: DESN 31204 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 31209 ID: Digital Solid Modeling****Kevin Phaup****T/R****09:30-12:15****West Lake 204**

*Pre-requisite: DESN 21201 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 31212 ID: Rapid Prototyping Lab****K. Phaup/M. Elwell****Mondays only****07:00-08:00 PM****West Lake 204**

*Co-requisite: DESN 31209* 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 41100 VCD 8: Design for Social Good****R. Sedlack/M. Bourgeois****T/R****09:30-12:15****West Lake 226**

*Prerequisites: DESN 31100 or DESN 41102. 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 41201/61201 Collaborative Product Development****Ann-Marie Conrado****Fridays only****09:35-12:35****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 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****T/R****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.