
ART HISTORY COURSES

ARHI 13182 01 Univ Sem: Critical Moments in Classical Art & Culture

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

Freshmen only A history of art in the Greco-Roman world will be illustrated and discussed through the analysis of a series of artistic and cultural crises. An overall view of cultural and artistic evolution will be constructed through an understanding of these key points of transition. Among the critical moments to be examined will be the meeting of the Minoans and Mycenaeans, renewed contacts with East following the Greek Dark Age, the Persian Wars, the fall of Athens, the coming of the Etruscans, the Roman conquest of Greece, the invention of concrete, and the death of the Roman Republic. 3 credits

ARHI 20310 - Introduction to Western Art from Leonardo to Warhol

01 Elyse Speaks **M/W** **11:00-12:15** **OSHA 106**

02 Elyse Speaks **M/W** **02:00-03:15** **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 20440 - Introduction to Twentieth Century Art

Woods, Nicole **T/R** **12:30-01:45** **OSHA 107**

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. 3 credits

ARHI 30110 - Introduction to Classical Archaeology

Hernandez, David **M/W** **09:30-10:45** **OSHA 118**

The course examines the archaeology of the ancient Mediterranean, primarily of Ancient Greece and Rome, from prehistoric times to Late Antiquity. Students will learn how archaeologists interpret material remains and reconstruct past events. Discussions of stratigraphy, chronology, and material evidence will introduce students to the fundamental principles of archaeology. Archaeological methods and theory will be studied in relation to field excavation and intensive surface survey. Students will assess the architecture of important sites, such as Troy, Mycenae, Athens, Pompeii, and Rome, and will learn how to analyze material artifacts from the Greco-Roman world, including ceramics, coins, glass, inscriptions, paintings, sculpture, and metalwork. The course aims to teach students how to evaluate the material culture of the ancient world on the basis of archaeological research and historical and social context. 3 credits

ARHI 30120/60120 - Greek Art and Architecture**Robin Rhodes****T/R****02:00-03:15****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 30310 - Italian Renaissance Art**Robert Glass****T/R****02:00-03:15****OSHA 107**

This course provides an introduction to the art and architecture produced in Italy from around 1300 to the mid-sixteenth century. Studying some of Western art history's best known artists, such as Donatello, Botticelli, Leonardo, Michelangelo, Raphael, and Titian, we will explore the ways in which art was commissioned, made, and functioned in Renaissance Italy, and various approaches art historians have taken in interpreting its meaning. Topics will include artistic media and techniques; stylistic and iconographic analysis; humanism and renewed interest in the legacy of classical antiquity; sacred images and spaces; patronage, identity, and the social functions of art; and the changing status of artists and the arts themselves. 3 credits

ARHI 20540 Rome: The Eternal City**Heather Hyde Minor****M/W****02:00-03:15****OSHA 107**

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 30371 - Images of Spanish America in Early Modern Europe**Michael Schreffler****T/R****12:30-01:45****OSHA 106**

This course studies the visual representation of Spanish America in Europe in the sixteenth through eighteenth centuries. It examines visual imagery depicting people, places, and things from the Americas that appeared in Europe in print and in other media, and it also considers objects and images produced in the Americas that—through a variety of channels—entered into European collections in early modernity. Participants in the seminar will consider the emergence of an iconography of the Americas in early modern Europe, the contexts in which images of the Americas were produced and circulated, the relationship between texts and images, and issues of truth and fiction in the early representation of the Americas. 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 40253/60253 - Introduction to Early Christian and Byzantine Art**Robin Jensen****T/R****09:30-10:45****OSHA 106**

This course will introduce students to Christian visual art from its evident beginnings (ca. 200), attend to its transformation under imperial patronage, and consider the aftermath of controversies regarding the veneration of icons during the eighth and ninth centuries. Working with both objects and texts, core themes include the continuity between Christian and pagan art of Late Antiquity, the influence of imperial ceremonies and style, the emergence of holy icons, the development of Passion iconography, and the divergent styles, motifs, and theological perspectives on the validity and role of images from the Byzantine East to the early Medieval West. 3 credits

ARHI 40372 - Art and Architecture of Colonial Latin America, ca. 1500-1800**Michael Schreffler****T/R****03:30-04:45****OSHA 106**

This course studies the art and architecture of the American territories ruled by the kings of Spain in the sixteenth through eighteenth centuries. It focuses primarily on artistic production in the Viceroyalty of New Spain, roughly equivalent to the territory occupied by Mexico today, and the Viceroyalty of Peru which extended from the Pacific coast of South America to the Andes, and from Quito, Ecuador, to Santiago, Chile. The course examines the ways in which political and economic relationships that linked the American Viceroyalties to Europe and Asia are evident in colonial artistic production. It considers the persistence and transformation of indigenous American materials, techniques, object types, and iconographies; the emergence of new iconographies and genres; and the foundation and development of Spanish colonial towns. Students in the course will gain knowledge in the subject to be studied and will develop skills in visual analysis, critical reading, research, and writing. 3 credits

ARHI 43352 Rome's Baroque: Caravaggio, Artemisia Gentileschi and Bernini**Heather Hyde Minor****M/W****11:00-12:15****OSHA 107**

This course will examine art created by Caravaggio, Artemisia Gentileschi and Gianlorenzo Bernini, three of the most famous artists at work in the 1600s. We will examine their creations alongside the cultural, social, spiritual, and artistic changes that took place in the city. Topics for discussion include the visual agenda of the papacy, violence and the artist, Caravaggio's mythologies, Artemisia Gentileschi and women artists, and theatricality in the work and writings of Bernini. 3 credits

ARHI 43305/63305 Seminar: Michelangelo: sculptor, painter, architect, poet**Robert Glass****T/R****11:00-12:15****OSHA 107**

Michelangelo Buonarroti (1475-1564) produced some of the most original sculpture, painting, and architecture of the Renaissance and was also an accomplished poet. This seminar provides an overview of his artistic and literary works and the methods scholars have used to understand them. Closer study of selected topics will be determined by the interests of the class. Students should be prepared to analyze and discuss challenging images and texts, to conduct independent research, and to produce an original project examining a problem or question arising from Michelangelo's work. This project may take any number of creative forms depending on the particular interests and skills of the student. 3 credits

ARHI 63570-01 - 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.

ARST 11100 2-D Foundations**BA/BFA Core**

| | | | |
|---------------------------|--------------|--------------------|-----------------|
| 01 Katelyn Serpish | M/W/F | 12:50-02:50 | RILY 301 |
| 02 Emily Beck | T/R | 09:30-12:15 | RILY 301 |
| 03 Emily Beck | M/W | 08:00-10:45 | RILY 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 11201 Drawing I**BA/BFA Core**

| | | | |
|-----------------------|--------------|--------------------|------------------|
| 01 Lucas Korte | M/W/F | 10:30-12:25 | Riley 300 |
| 02 Mark Welch | T/R | 12:30-03:15 | Riley 300 |
| 03 Laura Lemna | M/W/F | 12:50-02:50 | 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 11601 3-D Foundations - Basic Sculpture**BA/BFA Core**

| | | | |
|---------------------------|--------------|--------------------|-------------------|
| 01 Katelyn Seprish | M/W/F | 08:20-10:15 | Riley 108A |
| 02 Emily Beck | T/R | 12:30-03:15 | Riley 108A |
| 03 Katelyn Seprish | M/W/F | 03:30-05:30 | 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 21101 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 Troy Aiken | 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 21301 Painting I

| | | | |
|-----------------------------|------------|--------------------|------------------|
| 01 Martin Lam Nguyen | T/R | 12:30-03:15 | Riley 309 |
| 02 Maria Tomasula | T/R | 09:30-12:15 | 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 21303 - Watercolor I**Martin Lam Nguyen** T/R 09:30-12:15 **Riley 300**

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. Materials fee. 3 credits

ARST 21401 Photography I**BA Core Option/BFA Core****01 Martina Lopez** M/W 11:00-01:45 **Riley 201****02 TBD** M/W/F 03:30-05:30 **Riley 201****03 TBD** T/R 03:30-06:20 **Riley 201****04 TBD** M/W/F 08:20-10:15 **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 21501 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 21505 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 21506 Relief Printing: Studio Class**Justin Barfield** T/R 12:30-03:15 **Riley 301/316**

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 21602 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 21603 Metal Foundry**TBD** 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 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 31403 - Moving Pictures: An Introduction to Video & Sound

Richard Gray T/R **09:30-12:15** **Riley 201**

Video has become an essential tool of the contemporary artist and designer. This is an introductory course in creating time-based projects using digital still and video cameras and video editing software. Students will work with their own photographs, video footage and recorded sound to create works that explore the boundaries of video art and commercial media. Assignments will address a variety of technical approaches and styles including montage, non-narrative structures, and sound works. This course is essential for anyone interested in creating videos for a professional portfolio, website content, journalistic or advertising work, or to expand career options after graduation. Offered every year.

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 31606 Sculpture II

Austin Collins T/R **12:30-03:15** **Riley 301**

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 40308 - Multilevel Painting and Drawing

Jason Lahr M/W **11:00-01:45** **Riley 310**

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 41203 Figure Drawing, Multilevel

BFA Core

TBD 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 41404 Film Photography

Martina Lopez **T/R** **12:30-03:15** **Riley 201**

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 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

Ptg./Prtmkg. 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.

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 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 21101 VCD 1: Intro. to Graphic Design

01 Sarah Martin **T/R** **03:30-06:20** **West Lake 226**

02 Enrique Colon **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

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 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 Yan Zhang **M/W** **11:00-01:45** **West Lake 219**

02 Andre Murnieks **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

01 Tisten Goerge **M/W** **11:00-01:45** **West Lake 224**

02 Michael Elwell **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

video game modding Software Development Kit (Source SDK) and its associated tools. Additional third-party (and often free) utilities will also be necessary. Students will work on their own or in teams on a final project agreed upon with the instructor. Students will need to provide their own Windows compatible computer or laptop or a Mac running windows under BootCamp. 3 credits

DESN 31204 ID: Product Design Research

Michael Elwell M/W 02:00-04:45 West Lake 224

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 Fridays only 09:25-10:15 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

01 Kevin Phaup T/R 12:30-03:15 West Lake 224
02 Michael Elwell M/W 08:00-10:45 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

01 K. Phaup/M. Elwell Mondays only 07:00-08:00 PM West Lake Annex
02 TBD Fridays only 02:00-03:00 West Lake Annex

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 ID: Collaborative Product Development

Ann-Marie Conrado T/R 09:30-12:15 West Lake 224

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.