

ARHI 20310 - Introduction to Western Art from Leonardo to Warhol**01 Elyse Speaks T/R 09:30-10:45 OSHA 107****02 Elyse Speaks T/R 02:00-3:15 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 106**

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 20800 Inca and Colonial Peru**Michael Schreffler T/R 2:00-3:15 GEDDES B034**

This course studies the art and architecture of Peru during the time of Inca dominance in the fifteenth century through the period of Spanish colonial rule in the sixteenth, seventeenth, and eighteenth centuries. It examines the ways in which the visual culture of the Inca was transformed in the wake of the Spanish invasion and conquest of Peru. 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. 3 credits

ARHI 30125 (CLAS: 30417) The Buried History of an Ancient City: ND’s Excavations at Butrint**D. Hernandez M/W 12:30-01:45 PM ?**

This course examines the archaeology of the ancient Greco-Roman city of Butrint (*Buthrotum*), an Ionian seaport situated uniquely between Greece and Italy. On the basis of current archaeological research sponsored by the University of Notre Dame, the course investigates the development of the city over 3,000 years, covering its origins as a Greek colonial trading post in the 8th century B.C., its founding as a Roman colony under Augustus in the late 1st century B.C., its Byzantine, Venetian, and Ottoman settlements, and its current status as the first UNESCO World Heritage Site in the country of Albania. Students learn to analyze ancient artifacts and material remains, which range from buildings, inscriptions, coins, and statues to pottery, glass, bones, and seeds. The discussion includes the methods, results, and theory of archaeological research, particularly in the area of field excavation. The ancient city and its material remains are examined in the context of Mediterranean history. Major themes to be explored include ancient urbanism, colonization, acculturation, imperialism, government, the natural environment, architecture, religion, and ethnic identity. 3 credits

ARHI 30205 Word & Image in Medieval Illuminated Manuscripts**Ludovico Geymonat** M/W 2:00-3:15 OSHA 106

Illuminated manuscripts are among the most extraordinary works of art produced in the Middle Ages. Their design, integrating different kinds of miniatures with the layout of handwritten texts, reveals the rich and complex imagination of medieval scribes, artists, and the patrons who commissioned the work. The course proceeds chronologically, studying European manuscripts from Late Antiquity up to the advent of the printed book. Taking a hands-on approach which will draw on several facsimiles in Rare Books and Special Collections in Hesburgh Library, the course will examine the interactions between word, image, and medium, and the connections that link the transmission of texts and images to the makers of illuminated manuscripts and their patrons. 3 credits

ARHI 30373 (AMST 30152) Art in America**Erika Doss** T/R 09:30-10:45 ?

This course examines American visual and material cultures from the pre-colonial era to the present day. Providing a broad, historical account and considering a variety of media from paintings and sculptures to quilts, photographs, world's fairs, and fashion styles, this survey explores American art within the context of cultural, social, economic, political, and philosophical developments. In particular, it considers the role that American art has played in the formation of national identity and understandings of class, race, gender, and ethnicity. 3 credits

ARHI 30375 - Building Europe: 1600-1750**Heather Hyde Minor** T/R 09:30-10:45 OSHA 106

This class examines architecture and urban planning in one of Europe's most dynamic eras. During that time, capital cities like Paris, London, St. Petersburg, and Madrid were created. Elites used palaces, country houses, and gardens to project their power and status. Astounding churches and monasteries were created to heighten the intensity of religious experience. Architecture in the form of theaters and observatories, libraries and universities, served the secular activities of the urban public. 3 credits

ARHI 30486 (AMST 30116) American Ruins**Erika Doss** M/W 03:30-04:45 ?

American ruins are increasingly visible today, from images of urban decay and piles of debris in Detroit and Gary to movies and novels (The Book of Eli, The Road) depicting post-apocalyptic "ruin-scapes" of abandoned towns, derelict factories, crumbling monuments, and deserted shopping malls, variously populated by zombies, vampires, and survivalists. Ruins typically signify "disaster," "failure," "defeat," and "the past." Why, then, in a nation that has repeatedly defined itself in terms of promise, progress, and success-the American Dream-are visions of ruin, real and imagined, so prevalent today? This class explores the history and meaning of American ruins, relating contemporary fascination with ruins ("ruin porn") to currently held attitudes about modernity, technology, citizenship, consumerism, the rule of law, and the environment. Course materials include novels, films, and photographs; coursework includes fieldtrips (to Detroit and Gary), essays, and discussion. 3 credits

ARHI 30489 - Art in Chicago**02 Elyse Speaks** T/R 11:00-12:15 OSHA 107

This course will take as its starting point a particular collection in Chicago upon which to draw. This semester we will look primarily at paintings, sculptures, photographs, and installations at the Art Institute of Chicago. Drawing heavily on its strong holdings in modern and contemporary European and American art, each class session will be devoted to the careful research and analysis of one or two objects in the collection. We will read art historical texts that contextualize each work, allowing us to practice engagement at the visual, critical, and art historical levels. We will focus on looking at and writing on visual subjects, so discussion, writing, and participation will be essential components of the course. Some of the artists on whom we will focus include Cassatt, Gauguin, Picasso, Matisse, Mondrian, O'Keeffe, Pollock, Warhol, and Sherman. At least one trip to Chicago will be a required part of the course. 3 credits

ARHI 40121/60121 Greek Architecture**Robin Rhodes****T/R****03:30-04:45****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 43405/63405 (GSC 43522/63522) Topics in Modern Art: Gender and Performance**Nicole Woods****R only****04:00-06:30****RILY 215**

Open to majors only or by permission. This seminar considers the theoretical and cultural implications of the genre of performance art as it emerged around shifting notions of the body in the 20th century. It will examine the historical precedents of "live-art" practice in Futurism, Dada, Surrealism, Gutai, and 'Action' painting, and it will study the expansion of traditional media (as performance/performative) into new forms of cultural expression in the 1960s and beyond. Accordingly, the class will look at a range of central issues that have framed the debates around performance and the body, including: the gendering of artwork and reception; the ethics of audience participation; the reliance on 'indexical' media (photography, film, video); the structures of language and desire; the rhetorical use of autobiography; the relationship between violence, trauma, and ritual; the notion of 'radical presence'; and the limits of public/private spheres around discourses of the body. Seminar discussion will emphasize formal analysis, theoretical exploration, and social context. Readings will include critical histories, theories, and artists' writings. 3 credits

ARHI 4857X Honors Senior Thesis

The Senior Thesis, normally between 20 and 30 pages in length, is done under the direction of one of the regular art history faculty, who serves as an advisor. It is expected to demonstrate the student's ability to treat an important art historical topic in a manner which shows her/his writing skills and methodological training. It is expected that the thesis will be suitable for submission as a writing sample for those students intending to apply to art history graduate programs.

ART STUDIO COURSES

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

BA/BFA Core

01 Lucas Korte	T/R	12:30-03:15	Riley 300
02 Austin Brady	M/W/F	12:50-02:50	Riley 300
03 Laura Lemna	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

BA/BFA Core

01 Emily Beck	M/W	02:00-04:45	Riley 108A
02 Leticia Bajuyo	M/W	11:00-01:45	Riley 108A
03 Justin Barfield	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 Laura Thompson	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

ARST 20301 Painting I

01 Jason Lahr	T/R	09:30-12:15	Riley 309
02 Lucas Korte	M/W	11:00-01:45	Riley 309

MATERIALS FEE.

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

ARST 20401 Photography I

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

Open to juniors, sophomores, or freshmen. MATERIALS FEE.

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

ARST 20501 Silkscreen I

01 Elena Smyrniotis T/R **09:30-12:15** **Riley 316**
02 Heather Parrish T/R **12:30-03:15** **Riley 316**

MATERIALS FEE. 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

ARST 20505 Artists Books and Papermaking

Jean Dibble M/W **11:00-01:45** **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 20520 Photo Printmaking

Jean Dibble M/W **08:00-10:45** **Riley 316**

MATERIALS FEE Students will learn a variety of photo based printmaking processes, including, but not limited to: photolithography, photo-etching, sunography, digital printing. The projects are designed to expose students to the many photo processes available in the printmaking arena while also developing their own concepts. Students will view a variety of prints produced using photo techniques made by professional artists as well as historical prints. 3 credits

ARST 20602 Wood Sculpture

Timothy Neill M/W/F **10:30-12:25** **Riley 108A/114**

MATERIALS FEE. 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

ARST 20603 Metal Foundry

Leticia Bajuyo T/R **12:30-03:15** **Riley 108A/101**

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

ARST 20604 Metal Sculpture I

01 Austin Collins T/R **09:30-12:15** **Riley 108A/101**
02 Thomas Cornell M/W/F **12:50-02:50** **Riley 108A/101**

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.

ARST 20606 Figure Sculpture

Leticia Bajuyo T/R **03:30-06:15** **Riley 108A**

MATERIALS FEE. Open to all students. This course focuses on creating sculpture from observation of figurative aids and from live male and female models both clothed and nude. In addition, the course incorporates historical and contemporary figurative sculptors as the class progresses to creating figurative sculptures in a contemporary art context. This course can be taken by beginning students with no art background or as a continuation of art courses. 3 credits

ARST 30102 Ceramics II**William Kremer T/R 03:30-06:15 Riley 122***Prerequisite: ARST 21101 Ceramics I. MATERIALS FEE*

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

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

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

ARST 30502 Poster Shop**Jean Dibble M/W 02:00-04:45 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 30608 Digital Fabrication for Sculptors**Robin Baker T/R 03:30-6:20 Riley 211***Prerequisites: ARST 10601 or ARST 20602 or ARST 20603 or ARST 20604 or ARST 30606 or DESN 20101 or DESN 20201 or DESN 30XXX*

MATERIALS FEE. 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

ARST 40203 Figure Drawing, Multilevel**Lucas Korte M/W 02:00-04:45 Riley 310***Pre-requisite ARST 11201 Drawing I. MATERIALS FEE*

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

ARST 40308 - Multilevel Painting and Drawing**Jason Lahr T/R 12:30-03:15 Riley 310***MATERIALS FEE*

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 40408 The Photographic Portrait**Richard Gray****T/R****09:30-12:15****RILY 201**

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

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 63250 Painting/Printmaking Graduate Seminar**Dibble/Lahr****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**Lopez/Gray****W only****02:00-03:00 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****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.

DESIGN COURSES

DESN 20101 Visual Communication Design 1: Origins, concepts & processes of graphic design**BFA Core Option****01 Enrique Colón****M/W/F****08:20-10:15****West Lake 226****02 Sarah Martin****T/R****03:30-06:20****West Lake 224***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

01 Brian Edlefson	M/W	02:00-04:45	West Lake 226
02 Sarah Martin	T/R	12:30-03:15	West Lake 224

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

01 Andre Murnieks	T/R	12:30-03:15	West Lake 219
02 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

DESN 20200 ID: Rapid Visualization**BFA Core Option**

01 Michael Elwell	M/W	08:00-10:45	West Lake 224
02 Michael Elwell	T/R	09:30-12:15	West Lake 224

Co-requisites: DESN 21202 MATERIALS FEE

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

DESN 20201 ID1: Intro. to Product Development

Robbin Forsyth	M/W	02:00-04:45	West Lake 224
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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

02 Ann-Marie Conrado	T/R	02:00-03:15	Riley 200
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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**Wendy Uhlman** **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** **08:30-10:00 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

DESN 21202 ID: Digital Visualization Lab**Shreejan Shrestha** **Mondays only** **06:00-07:00 PM** **West Lake 204**

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

DESN 21203 - D Think Lab**01 Ann-Marie Conrado** **M** **07:15-09:15** **West Lake 226****02 Sarah Martin** **T** **07:15-09:15** **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

DESN 30131 Visual Communication Design 6: Motion design using kinetic messages**Andre Murnieks** **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

DESN 30203 ID: Professional Practice**Scott Shim** **M/W** **11:00-01:45** **West Lake 226**

Prerequisites: DESN-21201 And DESN-31205 Or DESN-31209.* MATERIALS FEE. This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs, Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing & plating. 3 credits

DESN 30209 ID: Digital Solid Modeling**Michael Elwell** **M/W** **02:00-04:45** **West Lake 204**

Prerequisite: DESN 21201 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 31202 ID: Portfolio Lab**Scott Shim** **Wednesdays only** **6:00-7:00 PM** **West Lake Hall 228**

Co-requisites: DESN 30203. The *Portfolio Lab* tutorial sessions will guide and critique students in preparing portfolios of their best design work from courses such as *ID: Industry Practice* and *ID: Product Research/ Process*. Course objectives will focus on image refinement, process organization and graphic formatting. The outcome will assist students in preparing a portfolio for more successful job interviews and graduate school applications. 1 credit

DESN 31212 ID: Rapid Prototyping Lab**Michael Elwell** **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

DESN 40100 VCD 8: Social Design: Initiatives, Challenges, and Innovation**Neeta Verma** **T/R** **03:30-06:20** **West Lake 219**

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

DESN 40101 VCD 9: Design for professional practice: Environmental graphics**Brian Edlefsen** **M/W** **11:00-01:45** **West Lake 224**

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** **09:30-12:15** **West Lake 219**

MATERIALS FEE. Visualization and 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**01 Ann-Marie Conrado T/R****03:30-06:20****West Lake 228***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****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.

DESN 78308 Thesis Direction*Graduate majors only*

Research and writing on an approved subject under the direction of a faculty member.