
ART HISTORY COURSES

ARHI 13182 02 Univ Sem: Critical Moments in Classical Art & Culture

Robin Rhodes

T/R

11:00-12:15

OSHA 107

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 20250 Introduction to Early Christian and Byzantine Art

Charles Barber

M/W

01:30-02:45

OSHA 106

Fulfills Fine Arts Requirement This course will introduce students to the visual arts of the period ca. AD 200 to ca. AD 1600. Our work will take us from the first fashioning of an identifiable Christian art through to the remarkable poetics of Late Byzantine painting. In so doing, the student will be introduced to the full array of issues that arise around the question of there being a Christian art. Working from individual objects and texts, we will construct a variety of narratives that will reveal a vital, complex, and rich culture that, in a continuing tradition, has done so much to shape the visual imagination of Christianity. 3 credits

ARHI 20440 01/02 Intro. to 20th Century Art

Gabrielle Gopinath

T/R

11:00-12:15

OSHA 107

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 20530 Art, Vision and Difference

Elyse Speaks

T/R

09:30-10:45

OSHA 107

Fulfills Fine Arts Requirement Art and visual culture have shaped our conceptions of ourselves and others. In this course, we will explore the role played by art objects like painting, sculpture, photography, craft, film and video in informing our (often implicit) assumptions regarding such concepts as femininity and masculinity. We will ask how art contributes to, reflects, or affirms specific gendered stereotypes of places, roles, and values. Some topics we will discuss include the body and standards of beauty; the role of the sex of the artistic maker; the hierarchy of the arts; art's relationship to domesticity and public spaces; and the potential for art to challenge assumptions and accepted norms. This course will not be a survey, but will instead be based on close examination of specific works and writings that have been especially significant in defining aesthetic concerns relating to such ideas and values. No prior art history knowledge is required; assignments will include a midterm, a non-cumulative exam, and a short writing assignment. 3 credits

ARHI 30120/60120 Greek Art and Architecture

Robin Rhodes

T/R

03:30-04:45

OSHA 107

Fulfills Fine Arts Requirement

Open to all students. 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 30250/60250 Gothic Art & Architecture**Danielle Joyner****T/R****11:00-12:15****OSHA 106***Fulfills Fine Arts Requirement*

The first monument definitively labeled as “Gothic” is the Abbey church at St. Denis, yet no correlating monument or object exists to mark the finale of Gothic art. The term “Gothic” carries a wide range of connotations and it is applied to European art and architecture from the mid-12th century to roughly the 15th century. In examining the architecture, sculpture, manuscripts, metalwork, wall paintings & textiles from these centuries, this class will compare the implications historically ascribed to “Gothic” with the ideas promoted by the cultures & individuals actually creating these objects. Although the focus of this course will be France, comparative material from Germany, England, Austria, & Italy will be included.

ARHI 30310/60310 Survey of Italian Renaissance Art**Charles Rosenberg****T/R****09:30-10:45****OSHA 106***Fulfills Fine Arts Requirement*

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 30416/60416 01/02 American Art**Kathleen Pyne****M/W****11:45-01:00****OSHA 107***Fulfills Fine Arts Requirement*

This course examines American painting, architecture, and sculpture from Puritan culture to World War I. The approach is to examine the development of American art under the impact of social and philosophical forces in each historical era. The course explores the way in which artists and architects give expression to the tensions and sensibilities of each period. Among major themes of the course are the problem of America's self-definition, the impact of religious and scientific thought on American culture, Americans' changing attitudes toward European art, and the American contribution to Modernism. 3 credits

ARHI 30730 Introduction to Japanese Civilization & Culture**Michael Brownstein****M/W****03:00-04:15****OSHA 107**

This course provides an overview of the historical development of Japanese civilization and culture from the prehistoric era up through the 19th Century. Students will acquire a basic knowledge of Japanese geography, historical periods, changing class structure and political organization. The main emphasis, however, is on the development of the fine arts, such as painting, architecture, gardens, and sculpture. The course also introduces students to the important and continuous influence of Chinese art, literature, Buddhism and Confucianism. Through readings of selected literary works (prose fiction, poetry, essays on aesthetics), students will learn how shared aesthetic values changed over time in relation to their social and political context.

ARHI 43470/63470 Frank Lloyd Wright Seminar**Dennis Doordan****T/R****09:30-10:45****BOND**

A seminar devoted to the life and work of Frank Lloyd Wright. His career as an American architect will be examined within the larger frame of the story of architecture in the modern era both in the U.S. and abroad. 3 credits

ARHI 43512/63512 Sem.: Museums & Collecting**Charles Rosenberg****T/R****12:30-1:45****OSHA 106***Fulfills Fine Arts Requirement*

This seminar will focus on the history of collecting and the origins and nature of the modern museum. In the course of our discussions we will address a number of issues including, why do people collect; who is the museum's audience; what role does authenticity play in the philosophy of collecting and display; are museums bound rules of public decorum; what impact has the Internet had on art museums and their audiences; and what are the museum's rights and obligations in matters of cultural patrimony. 3 credits

ARHI 43576/63576 Theories of Art**Kathleen Pyne****M/W****01:30-02:45****OSHA 107***Required of all art history majors.*

This seminar is a survey of the historiography of art history with special attention paid to the various types of methodology which have been applied to the analysis of art. Special attention is given to nineteenth-century and twentieth-century art historical methods, including connoisseurship, biography, iconology, psychoanalysis, semiotic, and feminist approaches.

ARHI 63205 Medieval Seminar: The Art of Time**Danielle Joyner****Tuesdays only****03:30-06:00****OSHA 106**

In the European Middle Ages, time distinguished the created world from eternal realms, it structured monastic and agricultural lives, and it was a compelling topic for philosophical debate, theological inquiry, scientific definition, and artistic challenge. This class examines the nature of time as it was considered separately and conjointly in visual and verbal realms. Some of the art we will analyze includes late antique mosaics, narrative sequences in wall paintings and sculpture, calendars, cosmological and computus diagrams, personifications, and late medieval constructions of time-telling devices. Some of the texts to be discussed include Augustine's *Confessions*, Bede's *The Reckoning of Times*, Bernardus Silvestris's *Cosmographia*, Heinrich Seuse's *Wisdom's Watch Upon the Hours*, and Petrarch's *Triumph of Time*. The goal of this seminar is to gain a better understanding of how medieval artists, authors, poets, and others formulated questions and answers regarding the ubiquitous yet intangible phenomenon of time.

ARHI 63570 Graduate Seminar**TBA****Thursdays only****03:30-6:15 PM****OSHA 106***Permission required*

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

ART STUDIO COURSES

ARST 11201 Drawing I

BA/BFA Core

01 Erin Hinz	M/W/F	10:40-12:35	Riley 300
02 Amanda Joseph	M/W/F	01:55-03:50	Riley 300
03 Martin Lam Nguyen	T/R	09:30-12:15	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	01:55-03:50	Riley 105
02 Kamilah Campbell	M/W/F	10:40-12:35	Riley 108
03 Tomas Rivas	M/W/F	08:30-10:25	Riley 108

MATERIALS FEE

This required core course for all art majors introduces the student to three-dimensional art by producing sculptures (both figurative and abstract) in a variety of media. Contemporary movements in sculpture are examined through slide lectures and attendance at visiting artist lectures and visits to exhibitions. 3 credits

ARST 21101 Ceramics I

BFA Core Option

01 William Kremer	T/R	09:30-12:15	Riley 122
02 J. Nick Roudebush	M/W/F	10:40-12:35	Riley 122
03 Jakob Ollinger	M/W/F	01:55-03:50	Riley 122
04 Chad Hartwig	M/W/F	08:30-10:25	Riley 122

MATERIALS FEE

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

ARST 21301 Painting I

BA/BFA Core Option.

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 21401 Photography I

BA Core Option/BFA Core

01 Martina Lopez	M/W	11:45-02:45	Riley 201/205
02 Mary Fashbaugh	M/W	08:30-11:30	Riley 201/205
01 Matt Bean	T/R	09:30-12:15	Riley 201/205

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**BA/BFA Core Option****Heather Parrish****T/R****12:30-03:15****Riley 316****MATERIALS FEE**

This course is an introduction to stencil processes & printing. Hand-drawn & photo-graphic 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****03:00-06:00 PM****Riley 316****Prerequisite.** Any college-level printmaking course. **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**Josh Winkler****T/R****03:30-06:15****Riley 316**

MATERIALS FEE Students will learn the technical skills associated with relief printmaking processes such as linocut, woodcut, and wood engraving. There will be a historical component where students will learn the essential history of early relief printmaking thru to contemporary uses of the process. Students will also take part in critical analysis of artwork produced for this class. 3 credits

ARST 21520 Photo Printmaking**Justin Barfield****M/W****8:30 – 11:30****Riley 316**

Fulfills Fine Arts Requirement Open to all Students

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 21603 Metal Foundry**BFA Core Option****Bryce Robinson****T/R****03:30-06:15****Riley 101****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**BFA Core Option****Austin Collins****T/R****09:30-12:15****Riley 101****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 21610 Material and Form: 3D Studio Practice**Tomás Rivas****T/R****12:30 – 3:15****Riley 108****Fulfills Fine Arts Requirement Open to all Students**

MATERIALS FEE The course will concentrate on the study of materials, processes and the creation of 3D forms. It will approach the mastery of studio practice through assignments in wood, plaster and construction materials in general. Students will be expected to conduct research on the practical and evocative qualities of these materials and their potential for inspiring and accomplishing meaningful forms. 3 credits

ARST 31102 Ceramics II**William Kremer****T/R****03:30-06:15****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 B019**

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 31405 Photography II: Digital Color**Richard Gray****T/R****03:30-06:15****Riley 201/205***Prerequisite: Photography I. MATERIALS FEE*

This course is an introduction to technical and aesthetic issues in color photography with an emphasis on the development of personal imagery and the history of color picture making. 3 credits

ARST 31502 Poster Shop**Jean Dibble****M/W****11:45-2:45****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 31510 Latino Printmkg & its Roots from 14th to 21st Cent.: History, Critique, and Practice**Joseph Segura****T/R****11:00-12:15****Riley 316**

MATERIALS FEE This course combines classroom study with studio practice. The course provides a historical overview of early European, Latin American, and American Latino printmaking. We will consider how artists represent gender, immigration, politics, history, border issues, labor, religion and other themes in printed form. Our study of prints will include visits to the Snite museum collection as well as off-site visits to local collections of European, Latino and Latin American prints. As a studio course, the class introduces students to the fundamentals of printmaking; processes may include lithography, etching, relief and silkscreen. The class project will be a collaborative print inspired by the visit of an artist. 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****03:00-06:00****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 41402 - Alternative Processes**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. Projects will be hands on and include building pinhole cameras, work with film cameras, non-silver processes and digital possibilities. Students will get a sense of historical processes and their contemporary rebirth. 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 41610/61610 Installation Art: Space and Environment**Tomás Rivas and****T/R****03:30 – 06:15****Riley 105****Austin Collins, CSC**

The course will concentrate on the study of space and on the creation of environments in contemporary art. Throughout the semester the course will combine seminars and individual research, as well as the production and presentation of original artwork by students.

In order to create a practical and theoretical understanding of what “installation art” is, the course will explore and analyze early 20th Century concepts embodied in the works of Duchamp, Malevich and Schwitters, as well as current ideas and practices, such as site-specific and site-responsive work; environments (Kaprow); relational aesthetics (Bourriaud); architectural interventions; and interactive media. Students will provide their own materials. This course will be open to graduate students and advanced undergraduate seniors by permission only. 3 credits

ARST 43702 B.F.A. Seminar**BFA Core****Jason Lahr****Mondays only****07:00-8:30 PM****Riley 200***BFA majors.*

This course is designed to broaden the context of the student's chosen major in the department by introducing the student to alternative and integrated points of view from all areas of study that are represented by the studio and design field. This course will help first semester senior BFA majors to orient toward their chosen direction and project for the BFA thesis. Critical writing and directed readings will be assigned throughout the semester. Slide lectures, visiting artist interviews, gallery visits, student presentations, portfolio preparation and graduate school application procedures will supplement the course. 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 62704 Teaching Methods**Robert Sedlack****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. 1 credit

ARST 63450 Photography Graduate Seminar**M. Lopez, R. Gray Wednesdays only 03:00-04:00 PM****Riley 201/205***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 63650 Ceramic/Sculpture Grad. Seminar**Collins, Kremer, Rivas Mondays only 04:00-05:00 PM****Riley 108***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 and methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit

DESIGN COURSES

DESN 11100 2-D Foundations**BA/BFA Core****01 Marie Bourgeois****M/W/F****8:30-10:25****West Lake 224****02 Matt Smith****M/W/F****1:55-03:50****West Lake 224****MATERIALS FEE**

This course deals with fundamentals of two-dimensional design and is intended for students entering studio practice for the first time. The course is also open to more advanced students who wish to increase their knowledge of the elements and principles of design. The course is project oriented. Studio practice in the basic principles of design employing color theory, form and space organization, as well as materials and methods used in the design process are emphasized. 3 credits

DESN 21101 Graphic Design I**BFA Core Option****01 Robert Sedlack****T/R****03:30-06:15****West Lake 226****02 Mayra Duarte****M/W/F****10:40-12:35****West Lake 224**

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 Adobe Creative Suite Tutorial**Sarah Martin****Tuesdays only****08:00-10:00 PM****DBRT 331**

Co-requisites: *Graphic Design I.* 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 21120 Web Design 1: Introduction to Web-Based Interactivity**Andre Murnieks****M/W****11:45-02:45****West Lake 204**

Prerequisites: *Graphic Design I.* 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 Visual Dialogue I**BFA Core Option****01 George Tisten****M/W****11:45-02:45****West Lake 224****02 George Tisten****T/R****09:30-12:15****West Lake 224**

Open to all students. MATERIALS FEE

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

DESN 21201 Product Design I**BFA Core Option****Paul Down****T/R****12:30-03:15****West Lake 226**

Prerequisites: *3-D Foundations and Visual Dialogue.* 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 30550 JavaScript**Kevin Casault****T/R****09:30-10:45****DBRT 228**

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 and 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 31100 Graphic Design 2**01 Anne Berry****M/W****08:30-11:30****West Lake 226****02 Anne Berry****M/W****11:45-02:45****West Lake 226**

Prerequisites: *Graphic Design 1.* 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 31204 Product Design Research Project**01 Paul Down****M/W****11:45-2:45****West Lake 226****02 Ann-Marie Conrado****M/W****11:45-2:45****West Lake 226**

Prerequisites: *Visual Dialogue or Product Design I.* 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 31205 Digital 3-D**Kevin Melchiorri****M/W/F****08:30-10:25****West Lake 204**

MATERIALS FEE

This is an introductory course to Rhinoceros. The focus of this class is to learn how to use the software to generate 3D virtual models with an emphasis on industrial design concerns as well as creating manufacturable data for rapid prototyping. The class will be devoted to learning tools, interface, modeling and rendering methods. This will be achieved by completing specific assignments and tutorials. The final assignment will be to virtually model and render a product or scene from a concurrent class or personal interest. 3 credits

DESN 31209 Digital Sketch to Solids**Michael Elwell****T/R****09:30-12:15****West Lake 204**

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 41100 Graphic Design 3: Design for Social Good**Robert Sedlack****T/R****09:30-12:15****West Lake 226**

Prereq: Graphic Design II. MATERIALS FEE--\$15.00

This advanced course in visual communication is for students who intend to pursue the field of graphic design after graduation. The class will help prepare students both technically and creatively for professional practice by focusing on research-based projects. 3 credits

DESN 41120 Information Design**Andre Murnieks****M/W****03:00-06:00****West Lake 204**

Prereq: DESN 31100 GD 2 or DESN 31203 Advanced Product Design. 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 is through the parsing of information, focusing of subject, sketching, illustration and graphical data representation. Delivery of information is through an interactive, user-driven experience possibly exploring handheld devices. 3 credits

DESN 41201/61201 Collaborative Product Development**Ann-Marie Conrado****Fridays only****09:35-12:35****West Lake 230**

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 224

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.